Nudism Hollywood's Latest Fad (STORY ON PAGE 7)

The LOW DOWN HOLLYWOOD

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Joan Crawford Flays Critics

In Interview With Ben Mendoza (Story on page 6)

EDDIE KAYE

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Vol. III The Only Hollywood Trade and Fan Magazine NO. 6

featuring News — Gossip of Screen — Stage — Radio

EDITOR'S COLUMN

Action At Last

ON the heels of a discovery by The Hollywood LOW-DOWN that prominent Southland socialites and clubwomen had banded together and were holding secret meetings to formulate a plan for ousting Dave Allen, principal figure in the Central Casting scandal, and several of his henchmen, assertedly guilty of similar abuses, from executive posts in the bureau, comes the announcement of the appointment of Campbell MacCulloch, former NRA executive, as head of the bureau, which definitely eliminates Allen.

This is the first constructive move that has been made by the industry since Allen first was placed under a cloud of suspicion by June de Long, aspiring scenarist and screen hopeful, who charged he induced her to join him and other women in unbelievably mad orgies of sex by promising her extra work. The naming of MacCulloch, we suspect, was made very reluctantly.

Allen, who was said to be on a leave of absence, recently was granted a continuance in his trial **at the request of the prosecuting attorney's assistant.**

The move of the clubwomen seeking the Allen ouster is not to be confused with the campaign against Allen and several of his aides by the Motion Picture Alliance, which sent seventy-five letters to clergymen and civic leaders, urging his removal.

MacColloch has been invested with a great power to help the movie industry. At the present time, the eyes of the nation are focussd on the cinema capital. Perhaps he can repair some of the damage done by the apparent libertine he succeeds.

Jimmy Valentine

CONTENTS

Cover Drawing by Henri Sabin

Do You Know? 3

Editor's Column 3

Fan To Fan 11
By Buena Vista Stine

Hobbies Relax Your Mind 14
By Lew Ayres

Hollywood Merry-Go-Round 8
By Helen Arlen

In and Out of the Studio 13
With Arthur Forde

Joan Crawford Flays Critics 6
By Ben Mendoza

Nudism Hollywood's Latest Fad 7
By Dean Eddie Chubb

Our Previews 10
By The Staff

Radio News Flashes 17

Screen Personalities 18

The Night-Owl 14

The Rambling Reporter 12
Archdale J. Jones

The Real Low-Down 4

Trade Topics 9

We're Telling You 5

Youth In Hollywood 16
By Jimmy Hazlewood

DO YOU KNOW?

THAT Joan Crawford and Virginia Pine are purchasing Fords on the time payment plan, and that Ann Sothern has chosen this method of buying a 1933 Pierce Arrow?

WHAT unpopular and offensively loud night club master of ceremonies wears grey woolen hose with his ill-fitting dinner jacket?

THAT quick action on the part of a western star in disarming a tipsy, jealous actress averted a serious shooting during a recent Hollywood house warming?

THAT driving when drunk, resisting arrest and assault were a few of the charges placed against a prominent actor in a Northern city recently?

THAT federal authorities are gathering evidence which will result in the arrest of a well known screen juvenile on the charge of violating the Mann act soon?

THAT executives of one of the major studios recently persuaded a reputable surgeon to perform an illegitimate operation on a 16-year-old star to avert the scandal which would undoubtedly have ruined her career?

THAT the police radio crew which stumbled into an orgiastic party on the outskirts of Hollywood a few nights ago are being paid well for their silence?

THAT a suave and clever blackmailer has taken thousands of dollars from several actresses in the last four months, and that his victims are only too glad to keep silent about their losses?

THAT an actress who is publicized in newspapers and magazines as being a modest and virginal girl, and looks it, once was an inmate of a brothel in Kansas City?

THAT a feminine director, like many men engaged in the same work, is **too** fond of the actresses she directs?

THAT a couple of extra girls who work steadily at Paramount augment their screen income by performing strip dances and worse at stag parties?

THAT the adopted child of a well known actress and actor is really the illigitimate offspring of the wife, although the husband doesn't know it?

THAT a motion picture bit player who professes a close kinship to a famous scientist is in reality a very distant cousin?

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OFFICES IN PRINCIPAL CITIES

The REAL LOW-DOWN

CLAUDETTE Colbert will never be our favorite actress, but you can safely wager that future criticisms of the Paramount star will be tempered by the remembrance of her kindness to an eager little typist from New York. The Hollywood visitor confided to a friend who is acquainted with Claudette that she was "Simply mad about Colbert and just dying to meet her." The friend agreed to call the star, although she did so with misgivings. Early the following morning Claudette picked up the breathless typist, took her on a tour of Hollywood and the Paramount studios, introduced her to a score of prominent stars, was her hostess at tea in a famous restaurant and deposited her starry-eyed at her hotel in the evening. Incidentally, this will be the first time the publicity department has heard about it.

Baby LeRoy definitely is not fond of working but he can, by means of various inducements, be cajoled into going through whatever bits of action are necessary. Very early in his career he learned that production quickly came to a standstill when he shouted "Bathroom." Now, whenever he gets tired, he sets up a lusty shout with gratifying results. A director on the lot, who is something of a wag, learned of LeRoy's whim and now dismisses his company at the close of the day by crying "Bathroom, bathroom."

Sam Hellman, noted author and humorist, has never learned to drive an automobile and is compelled to hire a chauffeur to take him about in his Ford.

Before she left for New York recently, Alice Faye took her mother, her brother Charles and her cousin Barbara King to the beach. Alice spent so much time on the scenic railway that she got quite chummy with the man who collected the tickets. He even gave her two free rides. As she was alighting for the last time, he looked at her searchingly. "Say," he said, confidentially. "You ought to try your luck in pictures—if they don't object to your turned-up nose."

Jack Holt, who at one time was one of the most indefatigable Zane Gray heroes in motion pictures and has galloped to happiness and a share in the rancho in almost a score of the western operas, the other day received an autographed set of the popular author's works. They are the most highly prized volumes in the star's extensive library.

The imperturbable Irvin S. Cobb, noted humorist, seldom finds himself at a loss, but he could think of nothing to say when he encountered the most embarrassing moment of his life recently during the filming of his latest comedy, "The Ballad of the Paducah Jail," at the Hal Roach lot. Attired in a striped convict's uniform, Cobb was fleeing from a pack of bloodhounds when some distinguished English visitors dropped in at the studio to watch the famous humorist-actor at work. It was with difficulty that the Britishers were convinced that the figure in the prison garb really was Cobb and that they were not the butt of a studio jest.

Over their cocktails the other night a group of actors were discussing a virile star who is married to a woman several years his senior. Someone remarked that the pair resembled each other somewhat. Replied another: "The principal difference, as I see it, is that he is always clean shaven."

Even the presence of lovely Sheila Manners, Tim McCoy's leading lady in "Wolves of Catclaw," his first picture after more than a year of idleness, cannot induce the western star to deviate from his custom of never kissing an actress' lips, even in the fade-out. Sissy.

Two weeks before she was born, Phyllis Rica Frey, now about three weeks old was cast for a role in "The Lemon Drop Kid." A crew of studio workers, all of them wearing surgeons' masks and gowns made the necessary photographs at Cedars of Lebanon hospital shortly after her birth, which establishes a casting record of some kind. Her father is a studio technician.

Discarding the nondescript costumes that have become his trade mark, Harry Langdon, the comic, becomes a fashion plate in the first of a series of comedies he is making at Columbia studios. The vacuous comedian will retain his semi-conscious expression but will wear natty, smartly cut clothes from now on. Harry has added the shapeless, baggy garments to his collection of momentoes.

At the usual schedule of one bath per week, and that on Saturday, Carole Lombard is caught up with her bathing schedule for the next six months or so. In a recent picture she was required to take a shower in one of the sequences. The scene needed more than a score of retakes. Figure it out—twenty-odd divided by four!

Frankie Thomas, although only twelve years old, has reversed the usual father-and-son procedure. Frankie had not been on a movie lot but a short time until he had pursuaded studio executives to make screen tests of both his father and mother. Each was signed up as a result of Frankie's salesmanship.

Out of Reginald Denny's efforts to instruct his son in the rudiments of aviation has grown a large class of boys who assemble in the basement of the Denny home for ground school. The actor uses miniature models to explain his points and says when the youths have finished a thorough elementary training course, he will take them to the airport for actual flying instruction.

Rene Hubert, fashion stylist and self-appointed Hollywood critic, after looking over the males in the movie colony remarked caustically that Hollywood actors are the worst dressed men in the civilized world.

After looking over Lyda Roberti's shapely pins, onlookers concur in the opinion that they were made for no more strenuous exertion than high-kicking in a chorus line, or adorning a pair of sleek silk hose. However, it is reported that while filming "College Rhythm" in the Rose bowl, Lyda actually practiced and practiced with a football and made a perfect goal. This makes her eligible for All-American honors, if she has not already acquired them.

Alice White celebrated her birthday on August 25 this year. Last year she chose a different date, for annually the little blonde decides to have her anniversary on a day late in August that is most convenient for her. Early in life, it should be explained, Alice was left in the care of a grandmother who confused her with several other grandchildren and so forgot her exact birthday. When Alice went to Patterson, N. J., to establish the date, she discovered the courthouse had burned down. Which is one way of concealing your age.

The first of the 1934 football films, RKO's "The Football Fool," will not, we are told, be filled with the usual Rose Bowl stock shots. Instead, the company has been making pre-season views of the Trojans in action under the technical supervision of Morley Drury, All-American quarterback at U.S.C. in 1928.

Gloria Swanson was struck squarely on the head with a heavy iron ring a few days ago in a production accident and came off with nothing worse than a slight headache. Working with a company on location in Pasadena, the script called for Miss Swanson to jerk an already frayed swing rope loose from an iron ring attached to a limb. She yanked too hard and the heavy iron ring fell twenty-feet, striking her squarely. She passed the incident off with a laugh.

They discovered a Tarzan at the Fox lot last week, but he was not flitting from leafy limb to leafy limb in the back lot jungle. He was working in the electrical department and was identified as Paul Schwegler, 23, of Seattle, a graduate of the University of Washington. Paul will discard his pliers and other tools for a leopard skin when he appears in "365 Nights in Hollywood." He might also exchange the Schwegler for a name a little easier to find on a typewriter.

We're Telling You

A Portrait

A PROTESTANT of Puritanical leanings, Will H. Hays has always had an almost fanatical desire to clean up motion pictures. Had he had his way at any time since he took the helm of the Association of Motion Picture Producers, Inc., the League for Decency would have died of inertia, any number of crusading clergymen and other reformers would have been cheated out of some excellent publicity, and Joe Breen would still be doing whatever job it was engaged him before he became production code administrator of the motion picture industry.

Bear it in mind that Hays himself has a sincere desire for wholesome movies. Why then has the industry become so flagrantly oblivious of what constitutes every day decency that the flood of dirty pictures on the nation's screen brought down the recent storm of withering denunciation? Make no mistake. This last blast has been no campaign conceived for personal exploitation. The clergymen backing it up have a sincere purpose.

The reason is that Hays has at no time been more than a puppet in the hands of the producers of the association. Vacillating, concerned with keeping a lucrative sinecure which offers wide means of gratifying his desire for personal exploitation, Hays has never been more than an irresolute figurehead in the movie industry.

Any time that Hays banned a picture from the screen, a jury of three producers sat in the court of last resort and usually over-ruled Hays, permitting the film's release. Why? Because usually the trio had films just as bad ready for the market. A veto of a Jean Harlow picture for MGM would, of course, probably later get a blackball for one of the Mae West sizzlers at Paramount. Caught between the crossfire, Hays could do nothing but be complaisant. His elastic code of ethics was many times stretched near the breaking point.

One of the best stories regarding his own wavering loyalty to his personal code came about at the time Jeanne Eagels was making such a hit in "Rain." When the play was submitted to Hays he screamed to the heavens that this story of a battered prostitute would never reach the screen.

Later, after producers and friends had reasoned with him, he read the script of a picture titled, "Sadie Thompson." It was "Rain" under another name, but the South Seas tart and her minister-seducer-suicide reached the screen. The reader can draw his own conclusion. After all, Mr. Hays' salary is pretty close to that received by the President of these United States.

HOLLYWOOD HOOEY

Ed Keyes, of Hollywood, Calif., shampoos his head with molasses and walks about the movie sets luring insects from in front of the camera lenses.—American Magazine.

YOU'RE TELLING US

The public is going to get tired of harlots some time . . . God bless the churches. —**William Randolph Hearst,** publisher.

During the last fifteen years we never had to resort to salaciousness. We never will have to in the future.—**Adolph Zukor,** Paramount production chief.

We will hold up production on "Barbary Coast" until it can be done with full justice to a great story without having to be penalized for the sins of OTHER pictures and producers.—**Samuel Goldwyn,** producer.

It is useless to disguise the fact that the economic possibilities of the motion picture industry have attracted to it a great number of people who, even with good intentions, have neither standards nor background to guide them.—**John Drinkwater,** famous playwright.

We should blame ourselves and not the picture producers when we find that we are sitting through a bad picture.—**Mrs. Franklin Delano Roosevelt,** housewife.

I have always been for clean pictures. I am a family man. We shall continue to produce clean pictures, no matter what the critics say—**Carl Laemmle,** producer.

Had Will Hays been the sole arbiter of film story morals, Mae West today would be the same worn-out burlesque queen she was when she skyrocketed to fame in a smutty celluloid version of "Diamond Lil." —**Mason Gregory,** writer, in Real America magazine.

Jean Harlow, despite her screen characterizations, is not the personification of sex. She is essentially a good pal, a comrade to the men for whom she cares.—**Clark Gable,** screen actor.

She (Greta Garbo) is sweet—utterly sweet.—**Herbert Marshall,** screen actor.

I'd like nothing better than a whole carload of children.—**Douglass Montgomery,** unmarried screen actor.

Loff? Oh-h-h-h no! You should give me a chance to enjoy life before you take me to the altar again.—**Maurice Chevalier,** French screen actor, denying to an interviewer that he and Kay Francis are romantically inclined.

Bravo, Cecil!

THE fragrant quality of some of Cecil B. De Mille's recent remarks in newspaper interviews reminds this department of an eastern gentleman who, with one hand behind his back and the other thrust in his unbuttoned straightjacket, used to strike a Napoleonic attitude and say to his playfellows in the psychopathic ward, "The Little Corporal still is in supreme command." There was another fellow in the same group who wore a prop halo and flowing robes.

It has been reported by a writer for a national magazine that De Mille, who is a director at the Paramount studios, casually remarked to a group of friends recently that "there was a little bit of God in De Mille and a little bit of De Mille in God." In another interview the director is said to have explained that there was no truth in the legend that he surrounds himself with yes-men. Modestly said De Mille: "My assistants agree with almost everything I tell them, but not because they are yes-men. The reason is that I must be right most of the time."

The newspapers recently published an interview with De Mille in which the director stated that America is losing its culture. "Personally," he is quoted as saying, "I maintain my standards by dressing for dinner nightly, even when I am dining alone on my yacht, because it gives me a feeling of self respect and culture."

Apparently, there is a well organized campaign afoot to make De Mille look silly, and it is succeeding remarkably well, with the director doing his personal best to make certain that it does.

His-s-s-s-s-s-s

THE Production Code Administration of the Association of Motion Picture Producers, Inc., is about as popular in Hollywood as a croupy electrician on a working sound stage. At a preview the other night, with an audience made up of studio employees, actors, columnists and critics, the flashing of the administration's certificate of approval at the start of picture was booed roundly, with an accompanying chorus of sibilant hisses. How Mr. Breen must have blushed if he happened to be present! Incidentally, as pictures go, it was a rather smutty opus, too.

Mrs. Jerry Hoffman, wife of the well known columnist, has solved the problem of staying happily married in Hollywood. She quotes—"send your husband away on his vacation **alone**".

« Joan Crawford Flays Critics »

By BEN MENDOZA

"ARTY!"

Joan Crawford slammed the vivid-coated magazine to the floor and strode to the doorway of her portable bungalow. She turned, flashed a murderous glance and strode back. With one hand she scooped the offending pulp from the floor and uttered between tight lips:

"Arty!"

It was only a word but it rang like a pistol shot. Behind it was the pressure of impotent rage, misunderstood endeavor, disgust.

"Arty," she repeated again and now words tumbled out in a white-hot cascade. "They say I'm arty. They say I'm affected, grimacing, unreal, unnatural, a . . . . a poseur!

"Because I study music they charge I'm forsaking the human, common things. Because I read good books they scream I'm taking on culture—with a capital "C". Because I built a little theatre they say I've gone in for long-haired theatricalism. Because I didn't invite them they say I'm highbrow. Well, they've had their say and now I'll have mine . . . ."

Joan drew a deep breath and raised her chin high. She was about to have her say. But something happened. Her face suddenly softened. Her sea blue eyes lowered and looked pleading through a mist. A sad, hopeless little smile drooped at the corners of her mouth.

"Gosh," she said quietly, "what shall I do?"

Then the story, of which the world is well aware, poured out. She didn't mind the other things. She didn't mind being called this and that. It was the price, people told her, of stardom, and she supposed it was worth it. But when they said "Arty" they stepped on bare toes.

For Joan is a true modern. And like many moderns, when she plays with abandon, it is often to camouflage the almost religious ecstacy she finds in work. But the work is her core. Self-improvement is sacred.

Superficial acts may be criticised, laughed out of existence; but they must not touch what is underneath. That is her justification, her compass, her chart to bluer waters. It is the touchstone of her vibrant personality. Without it she would not be Joan Crawford.

So, when the commentators of Hollywood's foibles were forbidden the sacred premise, the long-planned little theatre, they retaliated in bitter print.

Joan, they said, is going arty. The epitome of modern youth is speaking with a broad "A". She has delusions of Duse. She is studying voice, with a green eye toward the concert stage. Or, with a laborious wink: is it Franchot Tone's big-city influence?—they hint archly.

Joan repeated all this. "Arty," she concluded in disgust. "Nuts."

The slap-bang noises of set construction drifted in through the doll-like windows. Men were at work preparing the stage for another sequence in the new Metro-Goldwyn-Mayer film "Chained." Glark Gable, co-starring with Joan, could be seen talking horses with a group of extras.

Joan, resting now against the support of crisp pillows, mentioned again the little theatre, spearhead of the printed thrusts, and said:

"I have dreamed of building it for years. I determined to build my own laboratory and learn more. I would study privately with the best teachers I could find. I would learn to direct as well as to act, in forceful plays, amusing sketches, classics . . ."

That indeed was the intention of the tiny building which seems to have been cemented with dynamite. Within its walls delicate emotions and the strain of long re-

JOAN CRAWFORD

hearsals were to be compounded. When they were blended to Joan's inner satisfaction she would open the doors to the slings or acclaim of the world. In the meantime they were hers.

"That's why I've asked only by best friends," she explained plaintively. "I knew I could rely upon them for understanding and honest criticism. I know they would help me, that they were capable of advising me. No one else would be interested except through curiosity, so why should I ask them?"

Why, indeed.

"Nor will I," she went on, stiffening. "All the muck-raking and cowardly attacks they can print won't stop me. I know what I'm after and I'm going to get it. At least I'm going to have a fair chance, an honest trial."

But the private theatre is only one count. There are others. Her quiet way of living for example—characterized as "snobbish, high-hat, exclusive."

"When you work hard," Joan said, her eyes flashing again, "you need rest and quiet. But this needs no justification. If I chose to live in a cave, wearing sackcloth and ashes, it would be my concern, no one else's . . ."

And make-up.

"Yes, make-up, too, believe it or not. 'Joan has gone arty with pale brow and sunken cheeks,' they say," she quoted. "Well, whether they like it or not, I'm wearing even less make-up in this picture than ever before. I happen to take an interest in the way I screen, and if I like a shiny effect better than a dull one, why I shall wear it shiny.

" 'And Joan can't decide how to wear her mouth', they say . . .

Here she hurled a poem of invective. Colorful phrases bounced against one another. Her eyes danced. All to the effect that it was **her** mouth and she would do exactly what she pleased with it.

They are curious, these sporadic charges against the film great. One wolf bays and the rest charge howling to the attack. Next moment they are licking the cheeks of their object with dripping tongues.

This last and particular attack on analysis reveals itself a brick . . . the original brick always aimed at the head that stands out above the crowd. Joan has caught the brick many times and tolerantly handed it back. Now she's weary, and something in her eyes warns she'll break it over the head of the first intruder to cross her path.

She showed her fighting colors recently when a magazine sent an emmisary to sneak a picture of the little theatre. He did and Joan heard of it. She hit the roof and threatened with every court in the land. The picture came back, with apologies.

"But the trouble is," she said, "I'm thin-skinned enough to care. This time it's vital. I can't laugh it off."

To Joan, whose strongest virtue is sportsmanship, unfairness against herself is as impossible to tolerate as unfairness against any living thing.

This sportsman quality, this sense of fair play, is the nerve that carries the pain as well as the trigger that precipitates the counter attack.

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Nudism Hollywood's Latest Fad

By DEAN EDDIE CHUBB

THEIR appetites for sex and life jaded by a daily succession of experiences, any one of which would provide a never to be forgotten thrill for an ordinary individual, Hollywood's gods and goddesses of the silver screen are perpetually engaged in a mad quest for new stimuli, so it is not at all strange that a great many of the cinemaland satellites have so enthusiastically embraced Nudism—the mass exploitation of the naked body—Screenland's latest fad.

Garbo

Nudism in a discreet form is not new to Hollywood. Even the great Garbo bares her divine form to the sun in the sanctity of her garden when none is about, it is whispered, and once during the Mamoulian era—but that is purely hearsay.

Although the records are not open for public inspection, it is known that one luscious Hollywood charmer who indulged in a daily sun bath took legal steps to stop an unchivalrous young aviator from soaring too low over her Beverly Hills patio while her shapely body was completely exposed to the rays of the morning sun. The noise of the motor annoyed her, she said.

Then there's the story of the young California visitor—now a Hollywood legend—who, with his eyes glued tightly to a pair of eight-power binoculars focussed on a distant rooftop, so far forgot himself at the ecstacy of perceiving a gloriously enlarged vision of his favorite actress in the altogether that he narrowly escaped plunging seven stories to the concrete areaway of an exclusive apartment house.

No, Hollywood has long subscribed to some of the theories of the Nudists, but it has usually been husbands and wives who enjoyed the healthgiving rays together, and maidenly young actresses who got the full benefit of the ultra violet while discreetly alone, I hope.

But that has changed. With no perceptible embarrassment, a great many well known cinema players have accustomed themselves to sun bathing in mixed bare skin camps in mountain hideaways and on remote stretches of the Pacific's clean sands, the Low-Down has learned exclusively.

Perhaps it is because they appear so scantily clad in their screen characterizations—or did, at any rate, until the League for Decency bore down on the industry with threats of boycott and a nebulous Will Hays' spanking—that Hollywood's maidens adapted themselves so easily to Nudism.

As for the men of the screen, they doubtless became so used to a procession of semi-clad women in their arms and lives—and the beauties of the nation, at that—that they were avid for the spicy experiences and new allure that bare skin cultism held out to them.

The start of these Nudist groups, where even passion-drunk libertines can find excitement, may be traced, it is said, to the innocent pastime of a young actor and his recent bride. This pair, shortly after their marriage, began basking each morning with nothing on at all beside the swimming pool in the walled patio of their Hollywood home.

The servants were instructed to remain in remote parts of the house so that a million dollars worth of feminine torso would not be displayed gratis to greedy alien eyes, but who could blame the butler if he peeked surreptitiously through parted curtaims? After all, the feminine member of the nutial team is something Voluptuous to gaze upon even when clothed.

Then, one morning, so the story goes, a beauteous blonde friend of the wife dropped in while the husband and wife were getting their daily dose of ultra violet and drinking in the azure grandeur of the California sky. Ignoring the frantic protests of the butler, she headed for the pool.

The newcomer took in the scene with a swift glance. Then off came her dress, panties and slippers and, clad in the bathing suit with which nature had endowed her, a marvelously clear skin, she plunged into the pool! It was a threesome for a while after that. At least it was, if the butler can be overlooked, until one morning the visitor showed up with a male friend.

After that, the thing got out of hand. The pool became one of the most popular in Hollywood, even excepting the Y. M. C.A. on visitors' night. The young couple were none too pleased with the intrusion, but after all one can't be a prude in Hollywood. Not and escape the adjectives 'high-hat' and 'snobbish.'

Alcohol then reared its ugly head in the form of the Nudist split, a potent drink invented for the occasion, and the lid was off. The young couple locked up their home and departed for the mountains to lose the memory of naked drunks leering from behind the patio palms. That left the Nudists without a colony.

By that time the number had grow to more than a score. Sensitive about wearing clothes, they banded together, rented several miles of lonely beach, installed guards, strung a wire fence and cast inhibitions to the winds, our informant tells us. Fortunately, the writer was never assigned to cover one of the epic orgies that flourished within an hour's drive of Hollywood. But stories of the revelry have sift-back. The details exceed the imagination.

Then other cliques began establishing similar camps, and there are now about a half dozen of them in all, strung along the coast and up in the mountains. A true Nudist, professing merely to enjoy the healthful and moral benefits of exposure, would toss up his hands in despair, should he witness the drunken, licentious abandon which characterizes these places.

It remained for one of Hollywood's most notorious rounders to conceive the idea of a Nudist camp indoors. He got the idea when working and unable to drive to his favorite Nudist haunt.

What did he do? He purchased a large house, carefully shaded the windows and covered the lower floor with clean, white sand. He replaced one of the light bulbs with a sun lamp and the place was as good as the beach. Better, really, for he spent several thousand dollars stocking a cellar and exotically furnishing the bedrooms on the upper floors, not to mention providing little nooks for amorous couples in out of way places, we are told.

Then he issued invitations quietly to his Nudist friends. The idea went over with a bang. An actor who attended confided to a friend later: "I thought I'd seen it all. But I realize that I never even had an inkling of the right answers." That was the concensus of opinion.

This was the death knell of several of the distant health colonies. Four separate groups established their headquarters in town, abandoning their remote hideaways. This was lots more fun.

And the idea is spreading. New recruit follows new recruit, and none of the older members ever drops out, they say. It is hinted that memberships are at a premium, and any candidate who has not the reputation for being a mighty good sport never sees the inside of one of these gymnasia.

Marlene Dietrich

Whether the camps are a menace to Hollywood's morals is difficult to discern. Everything is done quietly and discreetly, and few know of the location of the Nudist groups or the names of the members. One must never talk, is the rule of the devotees of this form of freedom. So far, it has been adhered to rather well. Who belongs to these groups? Well, it's much easier to name those who do not. Among the actres-

(Continued on page 14)

Hollywood Merry-Go-Round

By HELEN ARLEN

WE were in Henri's 50-50 Club the other night and saw much of colorful Hollywood at play. In one corner, Jimmy "Schnozzle" Durante, who used to be an entertainer in a New York nite spot, banged away mercilessly at a tiny bungalow upright, punctuating each phrase of his crazy song with a smash of the piano top. It broke finally . . . but Henri forgave him. How can you be angy with Jimmy?

Gene Raymond was there, tete-a-tete with Mary Brian. The orchestra and Mark Harrington, soloist, ranged around the table and warbled for them. Then Gene got up and sang the number he did so beautifully in "Sadie McKee" with Joan Crawford. The whole place was in an uproar when he'd finished. A real fellow . . . this platinum-haired actor!

Pretty June Knight . . . we heard that she's severed her connections at Universal. A fine little actress . . . slender, lithe, beautiful—she shouldn't have any trouble getting another contract. June can dance exquisitely, knows how to put over a song. She was born for the night hours . . . A polished floor blushing under the spotlight's stare . . . beautifully-groomed people at tiny tables, enthusiastically applauding . . . that is her life. Miraculously she's imprisoned this atmosphere in not a few of her picture appearances.

JUNE KNIGHT

In Russia, there is an Alexandrinski theatre, where actors are really put through their paces . . . rigidly taught the difficult technique of the drama. Out of this theatre a fine actor—Leonid Kinskey—has come to Hollywood. He is in "Now We Live" with Anna Sten . . . in "Marie Galante" with Ketti Gallian. Hollywood can use more like this somber, powerful thespian!

Do you remember "Melancholy Baby"—that haunting, familiar tune. We were on the Educational comedy lot, the other day, watching a comedy being made. Who should we see there but Ben Light, former orchestra leader, song composer, pianist extraordinary, cavorting about with a long beard in this crazy comedy. Perhaps he'll have a new career . . . . now!

In "The Doorway To Hell" a couple of years back, a new villain appeared on the scene. He was the sinister figure lounging against the wall with a powerful, flat automatic behind his black derby hat. That was Bob Battier, society man, wealthy connoisseur of fine wines, diletante in the fine art of living. This gifted actor's latest is "The Million Dollar Ransom," made by Universal.

Since his deplorable Mexican fiasco, which really wasn't at all intentional, Lee Tracy has been a mighty good boy. They say at Paramount that his newest picture, "The Lemon Drop Kid" is a wow and one can well believe it. There's not a better actor in pictures than Lee Tracy when he's so minded. Half a dozen glittering performances stand out in the mind which were given by this actor. Good luck, Lee—and carry on!

LEE TRACY

Rumor has it that Fifi D'Orsay, the piquant, adorable little French actress who has been so grand in a dozen pictures of recent memory, may leave the United States for an extended tour of the South American countries. A syndicate has offered Fifi more money than even the picture folk earn to make the tour and naturally the little dark-eyed, glamorous actress doesn't want to turn it down. So, if she goes, Hollywood will just have to crawl along without Fifi's lively wit and bright smile for a time.

One of the rackets of Hollywood is that of fake business managers, who get high percentages of actors' salaries for taking care of their business problems, then mulct them of additional money by selling them insurance and stock, with a commission to themselves, and by getting a heavy kick-back for all goods which they purchase for their clients. Vernon D. Wood, one of the ordest and most reliable of the Hollywood business managers, who cares for the financial destinies of such clients as Reginald Denny, Fifi D'Orsay, Lyle Talbot, Gregory Ratoff and others equally important, has suggested a strict code of ethics for business managers, which every individual in the profession must live up to and which will eliminate chicanary and cheating. A wise and necessary move. Bravo, Mr. Wood!

Clarence Muse has been invited by Paul Whiteman to come and star in his own choral symphony, written with David Broekman and entitled "Harlem Heab'n" when the great orchestra leader plays it over the national radio network. Muse sang the leading baritone role in this magnificent symphony of Negro life when it was performed recently at the Hollywood Bowl.

Ben Bard, who is a darned good actor, and who was seen recently in "Meet the Baron," "The Girl From Missouri" and other pictures, has opened a dramatic school, "The Ben Bard Dramatic Groups" in Hollywood on swanky Wilshire Boulevard. Bard was for years known as "the finest straight man in vaudeville." He played straight to Al Jolson, Eddie Cantor, Bert Lahr and with Jack Pearl, the Baron Munchausen, formed the famous vaudeville team of "Bard and Pearl" known on every two-a-day circuit in America. Good luck, Ben!

Joy Stewart presents a new wrinkle in child prodigies. This gifted youngster who will be starred in a comedy made entirely with children by All Star Juvenile Productions, is a gifted writer at the age of twelve and has written several scenarios.

Helen Morgan, that glittering priestess of song, is a candidate for stellar honors in "Sweet Adeline." She had a bad break in her show at a downtown Los Angeles playhouse but that's all over now and the sun is shining through the clouds once more. There's no one can put over "My Bill" like this sloe-eyed, dark-haired madonna of music, who sits on a grand piano and sobs her heart out for the entertainment of thousands who know and love her blues voice.

HELEN MORGAN

Karen Morley, who, not so long ago, wasn't certain at all that she would like the hampering ties of matrimony, last week flatly refused to remove her wedding ring for a scene in "Wednesday's Child," at RKO-Radio.

Studio executives were in a quandry until someone conceived the idea of having another ring—one which would carry no significance—fashioned to fit over and conceal Karen's wedding band. This solved the problem and the scenes were made with both Karen and the director satisfied.

« Trade Topics »

CARR-MONOGRAM

Herman Schlom, production manager, has announced the assignment of **Ira Morgan** to "Girl of My Dreams" and **Archie Stout** to "Flirting with Danger." Both are first cameramen. . . . **Edward Ward** will do the music for "Girl of My Dreams," the lyrics having already been written by **George Waggner,** who is credited with the story and screen play . . . The entire **Monogram** output of twenty features for 1934-35 has been sold by **Howard Stubbins,** Los Angeles exchange manager, for first run at the Pantages theatre in Hollywood.

COLUMBIA

Through an arrangement made by **R. B. von KleinSmid,** president of the University of Southern California, with **Harry Cohn,** Columbia president, **Frank Capra,** one of the best known directors in the motion picture industry, has been added to the faculty of the university's department of cinematography. **Capra** will lecture in a course on "Fundamentals of Motion Picture Photography." **Cohn** believes the university movie courses will aid the development of the film industry . . . The studio's schedule of comedies for 1934-35 got off to a flying start, according to **Jules White,** who is supervising the short feature production, with two laugh films under way at the same time . . . Forty comedies are scheduled, with such well known players as **Andy Clyde, Harry Langdon, Walter Catlett, Leon Errol** and the former **Healy Stooges** starred . . . **John Ford** has been assigned to direct the **Edward G. Robinson** starring vehicle, "Jail Breaker," which **Jo Swerling** adapted from **W. R. Burnett's** story in Colliers weekly.

FOX

Fourteen of twenty-five youthful film players enrolled a year ago in the Fox laboratory theatre, have been elevated to bit and featured roles in forthcoming productions, **Phil Friedman,** casting head at the studio, has announced . . . **Gordon Morris,** brother of **Chester Morris,** has sold an original novel to **Fox.** It is "Under the Pampa Moon" and is slated for fall production under **Al Rockett's** supervision . . . **Dorothy Arzner,** under a new agreement with **Jesse L. Lasky,** has returned to **Fox** to direct "The Captive Bride" and is now engaged in polishing up the script with **Sonya Levien** . . . **B. G. DeSylva,** back at the studio as a producer, is scheduled to make two dramatic pictures and two musicals. He's looking for stories . . . "The Lottery Lover," a Parision comedy with music, will be directed by **William Thiele,** Viennese director, signed for that purpose . . . A production board to advise on all stories and to search for new material used by **Sol M. Wurtzel** and **John Stone** has been formed. **Joseph Engel,** in charge, will be assisted by **Milton Schwartz** . . . **Wallace Smith** will write a treatment of **Vina Delmar's** newest novel, "The Day Never Came," which **Erich Pommer** will produce.

SOL LESSER

Sol Lesser, leaving for Europe September 15, will complete arrangements there for filming "The Cowboy Millionaire," starring **George O'Brien,** in England. He will also trade showings of three of his recent productions . . . **Clara Clemens,** daughter of **Mark Twain** and wife of **Ossip Gabrilowitz,** famous pianist, will aid the studio in discovering an actor to play the part of her father in a film based on his life.

LIBERTY

Shooting on "Without Children," last of a series of eight features announced by Liberty for the current season, has been completed, according to an announcement by Producer **M. H. Hoffman** . . . He leaves soon for New York by plane. There he will discuss plans for a new program . . . Constantly seeking new territories for showing his product, **Budd Rogers,** general sales manager for this studio, has announced first run flashings of Liberty Pictures in New England and in several mid-western communities starting this month.

MASCOT

This studio was the first independent to receive a Certificate of Approval after the Independent Picture Producers' Association agreed to accept the Hays' office purity seal. The certificate, No. 181, was issued for "Young and Beautiful," which was submitted within twenty-four hours after the agreement went into effect.

METRO-GOLDWYN—MAYER

Sydney Kingsley, author of the dramatic bombshell, "Men in White," has been brought from New York to do the adaptation of "Manners Make the Man," an original by **John Monk Saunders,** which **John Considine** is to produce . . . **Keith Wanter's** stage play, "The Shining Hour," in which **Jane Cowl** made such a success, has been purchased by Metro . . . **Hugh Walpole,** celebrated British novelist, will adapt his own novel, "Vanessa," to the screen . . . **E. A. Dupont,** who made "Variety" one of the outstanding hits of the silent picture era, has been brought to America by **Metro** and soon will begin direction of one of the company's new features.

PARAMOUNT

Mel Shauer, assistant of **Albert A. Kaufman,** is taking a week's vacation . . . Having finished the script of "Ruggles of Red Gap," **William Slavens McNutt** expects to devote a month to yachting . . . **Frank R. Adams** has been loaned to RKO by Paramount . . . Directing his first talking picture for Paramount, **Marchall Neilan** completed "The Lemon-Drop Kid" four days ahead of schedule . . . The purchase of four short stories from **Carl Detzer,** writer for the Saturday Evening Post, has been completed by Paramount . . . Writing assignments include: **Bogart Rogers** to adapt his own story, "Twenty Hours by Air;" **Herbert Fields** shifted from "Mississippi" to "All the King's Horses;" **George Marion, Jr.,** to "Waikiki Wedding" . . . **Robert Gillham,** publicity and advertising director, is discussing with **Tom Bailey,** west coast publicity director, plans for exploiting the fall releases from the studio.

RKO-RADIO

Lee Marcus, head of RKO-Radio Pictures comedy unit, has been made an associate producer and his first assignment is a full-length feature, "Kentucky Kernels," starring **Wheeler** and **Woolsey** . . . "The Little Minister," with **Katharine Hepburn** starring, is now in production with **Richard Wallace** directing and **Pandro S. Berman** as producer . . . **Seto I. Miller** will adapt the **Stuart Palmer** mystery, "The Puzzle Pepper Tree" . . . **Earle Foxe,** former picture star who is now president of the Black-Foxe Military academy, is technical advisor of "Wednesday's Child."

HAL ROACH

Absent from the studio for several weeks, **Charley Chase** has returned to work and is preparing a second series of eight comedies in which he will star, as well as direct . . . Filming of "Babes in Toyland" will be resumed as soon as **Stan Laurel** recovers from a leg injury . . . Beginning late in September, the **Roach** organization faces a busy six-months production schedule embracing twenty-five short subjects and three feature length films.

WARNER-FIRST NATIONAL

Warner Brothers have purchased "Social Pirates," an original screen story by **Ralph Spence** . . . **Busby Berkeley** has been assigned to direct "Gold Diggers of 1935," forthcoming Warner musical . . . **Alfred E. Green** made a flying trip to New York recently to confer with **Rudy Vallee** on plans for "Sweet Music," which will go into production soon . . . The studio has purchased a mystery novel by **Mignon C. Eberhardt**

Our Previews

"Gift of Gab"

(Very Good)

PRACTICALLY everyone on the Universal lot, with the exception of a second-string receptionist in the scenario department and an electrician named **Reinhardt,** makes an appearance, and quite plausibly, too, in "Gift of Gab," with the result that, despite a hoary plot, it emerges respectably as an entertaining cinema in a number of respects.

GLORIA STUART
UNIVERSAL

We will discuss the story, listed fatuously as an 'original' by **Jerry Wald** and **Rian James,** but before we get to harping petulantly let us, in the fashion of the metropolitan press, enumerate the good points of the picture, to-wit:

1. "Gift of Gab" is swiftly paced and maintains its speed throughout its length.
2. The members of the cast are tried and true Universal performers like **Edmund Lowe** and **Gloria Stuart,** who have the leads, and may be depended upon to produce nine tmes out of ten.
3. Since the action centers around a radio announcer, there are credible ways of introducing such persons as **Paul Lukas, Bela Lugosi, Chester Morris** and **Roger Pryor,** who do not figure actively in the plot.
4. The radio personalities introduced in the picture are presented with considerable restraint. They do briefly the things that made them famous before the microphone and flash out before the audience has time to become bored.

Now about that story. You've heard it, of course, but don't make any threatening gestures. A gabby pitchman **(Lowe)** selling spot remover by the bottle from a street stand gets an opportunity, through a gold digger **(Alice White)** to be a radio announcer. He becomes famous with the aid of the station program director **(Gloria Stuart)** whom he believes he loves until he becomes 'big-shot' and transfers his affections to girls who will aid his career. Then he makes a very foolish error and is discredited. While he is drinking himself to oblivion, **Miss Stuart** reluctantly reawakens his love and he scoops the radio world to get on top again. It's about as original as whistling.

But don't let this recital stop you from seeing a very amusing picture. You'll like **Lukas, Binnie Barnes,** the incomparably witless **Sterling Holloway, Marian Byron,** the **Beale Street Boys, Victor Moore** in one of the funniest roles in the picture, **Hugh O'Connell, Boris Karloff, June Knight's** blonde loveliness, comic **Henry Armetta, Edwin Maxwell,** a real life radio announcer named **Tom Hanlon, Graham McNamee, Morris, Pryor, Helen Vinson,** gravel-throated **Andy Devine** as a nightclub waiter, **Douglas Fowley,** the **Downey Sisters** and **Gus Arnheim** with his orchestra.

Catching our breath, we conclude the list with no less than **Alexander Woollcott, Ruth Etting, Phil Baker, Ethel Waters, Gene Austin** with **Candy** and **Coco,** and **Sid Walker, Skins Miller** and **Jack Harling** in a priceless short bit.

Nor must the songs, among them "Blue Sky Avenue," sung by **Austin,** and **Ethel Waters'** numbers, be slighted. **Karl Freund** was the director, and it is one of his best efforts to date. (A Universal Picture).

◆

Count of Monte Cristo

(Excellent)

LAVISH and extravagant in its production, the **Alexander Dumas** classic, "Count of Monte Cristo," was presented in preview last week by **Edward Small** with a new screen personality, **Robert Donat,** English importation, in the title role, supported by **Elissa Landi,** whose histrionic talents are meager, and a competent supporting cast. The film will be released through United Artists.

ELISSA LANDI

Small is an independent producer, but he put a tremendous sum in the making of this picture—an expenditure that has been more than justified. The job of transferring the **Dumas** story to the screen was handled in able fashion. **Peverell Marley's** photography exceeds even his triumph on "Bulldog Drummond" and as a result the settings are transmitted to the screen with all the glamour of the historic French period in which the action of the novel was laid.

In the cast are **Louis Calhern, Sidney Blackmer, Raymond Walburn, O. P. Heggie** and a list of other capable Hollywood performers. Outstanding, of course, is **Donat,** who should cause many a heart throb among the feminine fans.

Small chose **Rowland V. Lee** for the directorial assignment, and **Lee** has turned in one of the best jobs of his career. As for the League for Decency, this group should be the picture's heartiest supporter, but this detracts not one whit from the entertaining qualities of "Count of Monte Cristo," one picture which should be listed as "must" under the heading of "Shows to See." **(Edward Small).**

◆

Pursuit of Happiness

(Good)

PARAMOUNT has done an excellent job in adapting "The Pursuit of Happiness," last year's Broadway stage hit, to the screen, and the resultant production, unveiled recently in preview at the Fox Village theatre must have caused some mutual admiraton among the executives responsible for the film.

CHARLIE RUGGLES

Then, too, it gives matinee idol **Francis Lederer** his first worthy role to counteract the unfortunate impression he made in "Man of Two Worlds." As his leading lady, **Joan Bennett,** selected after many actresses were considered, Paramount lets it be known, was a happy choice.

The story dates back to Colonial days and concerns the love of a Hessian deserter for a lovely Connecticut maid. Bundling, an amorous practice of those days, which must be seen to be appreciated by staid wooers of the present-day rumble seat era, offers some of the finest comedy of the picture. The whole film is good fun, as one might suspect at learning **Charles Ruggles** and **Mary Boland** are in the cast.

Others in the line-up are **Walter Kingsford, Minor Watson, Adrian Morris, Barbara Barondess, Duke York, Burr, Caruth, Jules Cowles, Irving Bacon, Specer Charters, John Marston, Edward Peil, Sr., Paul Kruger, Georgia Billings, Ricca Allen, Holmes Herbert, Boyd Irwin, Henry Mowbray, Winter Hall, Bert Sprotte, Colin Tapley, Reginald Pasch, Harry Schultz, Hans Von Moorhart,** and **Baron Hease.** Directed by **Alexander Hall. (Paramount).**

BARSKY, GOLDSTONE PLAN 24 PRODUCTIONS

Bud Barsky, producer at MGM studios, has joined Phil Goldstone and plans to produce pictures on a large scale. They have surrounded themselves with capable writers and directors and are busily engaged in picking new talent for their films. With twenty-four westerns and five serials on their schedule, they will begin screening immediately.

Fan to Fan

(Comment On Current Pictures)

BY

BUENA VISTA STINE

So long as producers do not try to make a "huggin'-kissin'-handsome-hero" type of Edward G. Robinson—he makes a pronounced hit—with fans in general. Hhe is a first rate character actor—and in—**"The Man with Two Faces,"** that intensely interesting picture adapted from the play by **Alexander Woolcott** and **George Kaufman Robinson** pulls a stronger spotlight—and elicits more praise from fans—than I've heard for a long time — about **Robinson!**

B. V. S.

◆

According to my tell—**Jimmy Cagney's** batting average is away up again!—since he made such an entertaining job of being a gob in **"Here Comes the Navy."** It's never sleepy time in a theatre—when **James** is doing his plan and fancy acting, —buth this time—he had a grand and glorious background against which to turn on the rightly famous personality—and 'steen million **Cagney** fans got a real treat.

◆

You have to hand it to **W. C. Fields**—for his ability to squeeze the last laugh —out of the simplest situation! In **"The Old-fashioned Way"** as in other recent pictures—**Fields** certainly makes the most of every little opportunity—and the sourest fans confess he can make them laugh—whether they like it or not. Another thing that makes this picture stand out for comment—is the fact that—a new-comer, **Joe Morrison,** sings—and what I mean—**sings!** Ver-ry nice!

◆

Wouldn't it be smart to give **Jack Oakie** more comedy—and less romance? Fans tell me they like him—in **"Shoot the Works"**—but they just couldn't see that beautiful girl (the late **Dorothy Dell**) going for him in such a big, big way.

◆

Of course—**"The Scarlet Empress"**—had drawing power!—(that title was good for something!)—but the fact remains, to many fans, this picture was not even what an interne would have ordered—for **Marlene Dietrich's** popularity! It aroused some antagonism—because it was more **Marlene** —than entertainment—more spectacle—than story! To my notion, **Josef von Sternberg** over-emphasized the baby-staring of his star again, merged too many scenes, and failed to supply sufficient semblance of grandeur (with all that clangor of trumpets and thudding hooves etc.) to make up for the loss of vivid story sense. **John Lodge** stole what picture there was.

◆

Robert Louis Stevenson's "Treasure Island" was a welcome addition to recent screen fare! and you can't say the family trade didn't support that clean picture! But—I heard one little complaint, even so: **Wallace Beery** and **Jackie Cooper** got a little too soft over each other—occasionally—due perhaps to somebody's efforts to put in the old heart tug! This sort of detracts from the natural suspense (so necessary for thorough enjoyment) of this rugged adventure tale! A tiny bit of sentiment—would have gone—far enough. On the other hand, **Charles (Chic) Sale's** contribution, though extremely colorful, was accepted—and approved—wholly.

◆

You don't need three guesses to know what the fans are saying about **Joe E. Brown** in **"The Circus Clown."** That—is what—you could call "a natural"—even in an unknown tongue! For clever work in a dual role—and capable performance of all the stunts required thru-out—the children's favorite—**Joe E. Brown**—rates a whole row of raves.

Pretty **Patricia Ellis**—and intriguing **Don Dilloway**—come in for compliments, also.

◆

If you want to see **Myrna Loy**—at her homeliest—and her lovelist—take a look at her in **"Stamboul Quest."** Was I surprised!

That big Irishman, **George Brent,** was a little too gay and playful here—but we still like him anyway.

◆

Robert Young—may have been all right —in **"The House of Rothschild,"**—and very nice in **"Whom the Gods Destroy,"**—but we maintain (my fan-gossiping acquaintance and I)—that he's never been more **charming** than he was in **"Paris Interlude."** And that's all the more amazing because the picture wasn't such a much, and Robert's characterization was only that of a rather sappy, drinky, hero-worshipping young newspaper man in Paris. But Robert was CHARMING!

◆

Opinions differ—radically—on **Jean Harlow's** work in **"The Girl from Missouri."** Apparently—to some fans—this was a disappointment. **Jean** was pretty in some scenes — grotesquely photographed (or something)—in others. Her voice had that hard, raspy soung—even when she was supposed to be a good little girl—whose only sin was ambition to marry—money! Probably because the story was so pitiably weak—**Jean** never seemed quite sure of herself. Too bad.

They do say this, though—**Franchot Tone**—was okay with a capital O,—and **Patsy Kelly** almost (I said almost)—stole the show.

◆

Often an extra—but never a star!—can't be said—truly—of such leading players as—**Una Merkel.** I happen to know—that this wise-cracking blonde is—more often than not—one of the star attractions (so far as many fans are concerned) for any picture in which her name appears. She is well liked. A capable actress—mistress of all those telling little facial expressions which add so materially to the creation of a convincing characterization —she has appeared to advantage in many recent pictures, notably, **"Murder in the Private Car," "Paris Interlude,"** etc.,—but she was so pretty and effective in **"The Cat's Paw"** that she is getting some real raves. However, **Una's** twangy southern drawl still types her a little too thoroughly —for the most effective romantic appeal.

◆

Madge Evans and **Warner Baxter** made and interesting pair of lovers in **"Grand Canary."** **Marjorie Rambeau,** also, put over a very smooth performance. Sorry—but **Zita Johann** looked unnecessarily nervous and unpleasant.

◆

Doris Kenyon is an able actress—who—though seen infrequently—keeps her fan following consistently. There were compliments for her work in **"The Human Side"** and also for ther deft handling of the minor role she had in **"Whom the God's Destroy."**

◆

Yes indeedy!—**"The Cat's Paw"** is creating a furore of applause—not alone because in it an old favorite—**Harold Lloyd** —comes back in a winning way—but—also —because—the theme plot here gives us an hilarious and soul-satisfying idea of how to settle the ever-gnawing problem of political graft situation! Perhaps—only perhaps!—**Harold Lloyd** was a wee bit too innocently trusting and stupidly hesitant—in some scenes—but, the general opinion seems to be that he still retains his own unique—clean and likeable—personality, and so, was highly satisfactory in this clever picture. And darn clever—these Chinese proverbs!

◆

Those who saw **Diana Wynyard** in **"One More River"** insist on telling me there was a healthy sincerity in her portrayal, (call it her English sportsmanship or just ladylike calm or what you will), which, however you interpret it—won them completely. They also pass along a good word for **Colin Clive**—who—having a nasty husband role to play—did the job in an artistic and convincing manner.

◆

Several men fans pronounce **Walter Connolly**—as their favorite masculine player. They point to the marvelous performance he gave in **"It Happened One Night,"** and again to **"Twentieth Century,"** and now they are even more enthusiastic over his important role in **"Whom the Gods Destroy."** Incidentally, the last named picture was well applauded by every fan I know who saw it. A real story—adequately produced.

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« The Rambling Reporter »

MAURICE **Chevalier,** eager to be off on that vacation to France, pounding out his impatience on the tennis courts . . . **Joan Crawford** stopping just long enough at Adrian's for fittings before leaving on a secret vacation . . . **Kate Hepburn** dashing up to the RKO lot in her station wagon . . . **John Boles** resting up at his Malibu Beach home and, incidentally, entertaining his mother-in-law, **Mrs. M. J. Dobbs** of Tyler, Texas . . . **Shirley Temple** lunching in the Cafe de Paris on the Fox lot and calling attention to a new red polka dot dress . . . **Frank Morgan,** on the boulevard, shouting a friendly greeting to the Rambling Reporter . . . **Chick Chandler** waving weakly from beneath an armful of fishing tackle . . . **Miriam Hopkins** still undecided which of several attractive offers to accept

Stillman's at 6621½ Hollywood boulevard, has a three-and-a-half-carat blue white diamond in a platinum setting, valued at $1,500, which will be sold for $465.

. . . **James Blakely** feeling exuberant because Columbia took up his first option not long ago . . . **Loretta Young,** who recently had a new swimming pool built and now discovers she can't use it because she is unable to swim . . . **Warner Baxter** returning from a two-day hunting trip with **John Blystone** . . . **Adrienne Ames,** who is free lancing since she obtained a release from Paramount . . . **Myrna Loy** returning from a vacation to commence work on "Evelyn Prentice" . . . **John Beal,** with a copy of "The Little Minister" under one arm and a bundle of mail beneath the other . . . **Nydia Westman,** who did such a great job in a small part in "One Night of Love" . . . **Alice White,** blonde Universal hoyden, who is reported to have refused an offer of $30,000 for eight weeks in South America because 'she believes marriage more important than a career' . . . Haw . . . **Dorothy Grainger** accepting congratulations from a friend for her splendid bit in "The Merry Widow" . . . **Jack LaRue** being shown some new neckwear by **Jack Bell,** the haberdasher in the Plaza hotel building shop . . . **Dawn O'Day,** who has grown taller and now answers to the name of **Ann Shirley** . . . **Eddie Kaye** of the Colony liquor store checking the arrival of a stock of fine imported beverages . . . **Dick Nelson,** the Meglin Kiddie man, looking over some new hopefuls . . . **Oliver Morosco** and a party having a gay time at the **Cafe de Paree** . . . **Myron C. Fagan,** producer and author, who is director of the Agfa Test for Hollywood and consequently has been swamped with thousands of snapshots . . . **Ken Maynard** and his principal assistant, the trained horse Tarzan, back from a personal appearance tour of the middle-west . . . **June Knight,** blonde singer, who left Universal to embark upon a free lance career . . . **Douglas Montgomery,** who put off a New York trip to produce and star in a play at the Pasadena playhouse . . . **Cora Sue Collins,** child actress, who has appeared in twenty-one pictures in the last two years . . . **Willy Pogany,** designer of the sets for the **Warner Bros.** hit "Dames," dropping in at the Warner Hollywood theatre to view his handiwork on the screen again . . . **Franchot Tone,** the **Crawford** gardenia dispenser, all broken up because two puppies of which he was very fond fell in his fish pond and drowned . . . **Karen Morley** dropping by her home to see how the youngster is getting along . . . **Alice Faye** and **Jimmy Dunn** lunching at the Assistance league . . . **Anita Louise** taking some tests for a new picture . . . **Frank Melton** and his bride, who seems perpetually driving his car when he needs it . . . **Mrs. Martha Darbyshire,** a representative of House Beautiful magazine, gathering interviews and bits of Hollywood news . . . **Dorothy Arzner** back at Fox . . . **Jimmy Durante** using the bottom of his empty swimming pool for a roller skating rink . . . The oaf . . . **William Powell** supervising the finishing touches on his new home . . . **Jean Harlow** busy getting her new book ready for the press . . . **Elizabeth Allen** out for an early morning canter . . . **Rosemary Ames** home again.

Cecil Rockalla, writer, who has several good stories on hand and one now under consideration, has gone in the cleaning and dying business in a big way. He started two months ago and has two shops now—one next to the Gilbert hotel on Wilcox avenue, and another near Highbourne gardens on Highland avenue.

Lucille Ball, the gal who used to peer down at passersby from the Chesterfield cigaret ads, dashing into the Columbia Pictures offices, where she was signed recently to a seven-year contract . . . **Pearl Hay,** the 12-year-old English actress who came here for a role in "Beloved," making arrangements to return to England for a part in British Gaumant's "Apple Tree" . . . **Ken McEldowney,** Hollywood florist, back from the Denver convention of florists . . . **Gordon and Revel** hard at work in their offices at Paramount . . . **Griff Williams** and **Tom Coakley,** San Francisco orchestra leaders whose familiar music comes to Hollywood over the networks, here for a very brief visit . . . **Joe Rudnick** of the Hollywood Army and Navy store whose customers include **Helen Twelvetrees,** her husband **Frank Woody, Margaret Lindsey** and **Paul Kelly** . . . **George Cunningham,** producer, rehearsing a new music show to go into the Geary theatre in San Francisco . . . **Flo Ash,** exotic fan dancer, who may discard her fans if picture roles keep taking up her time . . . **Jack LaRue** and **Harry Sugarman** chatting over a glass of beer in Hollywood's Brass Rail.

—ARCHDALE J. JONES

In and Out of The Studio

With ARTHUR FORDE

CARR OF MONOGRAM

In his years as an independent motion picture producer Trem Carr has made an enviable record. It was not so long ago that the Monogram Pictures Corporation became, as a result of Carr's efforts, King of Poverty Row. Now the company has taken another forward stride. The profits accruing from clear-thinking tactics have permitted Monogram to move to spacious studios at RKO-Pathe, to the quarters made famous a decade or so ago by Cecil B. DeMille and the late Thomas Ince. Trem Carr has not, of course, done this alone, despite the fact that his sage analyses of the picture industry and production problems have made it possible. For a long time, Carr has been surrounding himself with capable and loyal men and women, workers who would go the limit for him and who had boundless faith in Monogram. One of the triumphs of this organization during the last year was "Jane Eyre," made from the Bronte classic. It was an excellent example of the Monogram product, a wholesome picture designed for the family trade.

—Arthur Forde.

ANOTHER CHARLOTTE BRONTE FILM—will soon go into production at Warner Bros. studios with Kay Francis in the role of the famous Charlotte. The title is "Devotion." Other news of interest regarding Kay is that she may soon become Mrs. Maurice Chevalier, despite contradictory reports.

JOCK WHITNEY'S PREDICTION—that Thechnicolor will have a great day is not being borne out at RKO, where plans for a series of historical films in color have been abandoned as too expensive.

FATHER BROWN, DETECTIVE—Is an unusual title for a motion picture, but Paramount is going ahead with plans for a feature by that name. The script will be written from three G. K. Chesterton stories and clever Gertrude Michael and Paul Cavanaugh will have prominent roles.

DON'T POWDER YOUR NOSE—Is the advice of Wally Westmore, beauty exponent at Paramount. Says Wally: "First dust your cheeks with powder, then the forehead, and lastly, not first, attend to your nose."

THE LATEST ROMANCE—of Hollywood is rapidly progressing, with Jackie Coogan and lovely Toby Wing, Paramount actress, in leading roles.

NOT INTERESTED IN PICTURES—Was the amazing statement of fourteen southern beauties who arrived in Hollywood recently! All, however, are having tests made and may change their minds.

MARLENE DIETRICH'S PAJAMAS—are always interesting. Her latest pair, which she was wearing the other day as she left the Ambassador hotel were of black satin with a white crepe waist. With them she wore high-heeled slippers and gauntlets. How the out-of-town visitors stared.

ANOTHER PHIL FREEDMAN—pupil seems likely to become a film star. Jack Blystone, at Fox studios, declares William Stelling, 23-year-old pupil at the Fox school, has a genuine talent for acting and should forge rapidly ahead to stardom.

LOU KING IS BUSY—directing a college yarn for Fox films at Pomona college. Tom Brown, Anita Louise and Henry Walthal are in the cast.

A NEW HOLLYWOOD RECRUIT—Thomas Beck went through his screen tests at a major studio successfully. Six feet tall, he weighs one hundred and sixty pounds and nurses an ambition to be a writer as well as an actor.

PERT KELTON WINS—The coveted honor of working with Maurice Chevalier in Darryl Zanuck's "The Red Cat," in which Pert will have a fat part.

HEAR BUTTERWORTH WARBLE—Is the advice of Metro-Goldwyn-Mayer now that the studio has cast Charlie, the frozen-faced comic, in the part of Willy, a singing horse-car driver in "The Night is Young," with Ramon Novarro and Evelyn Laye.

NURSES LIKE IT—and that makes the producers happy. A telegram from the Nurses Association of America and signed by Susan C. Francis, president, says: "'The White Parade,' a picture all about nurses and their troubles, is just the right thing for all of us."

FIVE HUNDRED DANCERS—Were assembled in a magnificent temple setting conceived by Cedric Gibbons for Greta Garbo's "The Painted Veil," which Hunt Stromberg is supervising with Richard Boleslavski at the megaphone.

RAOUL WALSH, EXCITED—At being unable to find the right girl for the lead in "East River," turned pleadingly toward Paramount and was obliginly supplied with Grace Bradley, so the filming now is proceeding apace.

ARTISTS ARE STARS—And vice versa. Gary Cooper is a cartoonist; Sir Guy Standing does excellent water color and oil paintings, and Ida Lupino is fairly handy with a crayon, we learn.

A NEW TEAM—Composed of Cary Grant and Elissa Landi will start work soon on three action melodramas, "Hue and Cry," "A still, Small Voice" and "One Good Turn," purchased for them by Paramount.

Snyder Playing Fox Theatre in Brooklyn

Billy Snyder, popular m.c. and musical comedy star, is scoring heavily at the Fox theatre in Brooklyn. Billy was seen locally at the Warner theatre downtown and headlined many floor shows at the better night spots.

Snyder left here several months ago to fill an engagement at the Chez-Maurice Club, Montreal, Canada, and from there was brought to New York by Fox.

WESTERN ACTOR ONCE WAS U. S. MARSHALL

The mechanical devices and trick photography necessary to depict crack shooting in the average western were discarded during the filming of Tom Tyler's "Silver Bullet," soon to be released, for in the cast of the picture was Allen Greer, one of the youngest men ever to be a United States deputy marshal and a trick shot of international reputation.

Allen Greer

Greer, a good looking youth scarcely out of his teens, is besides being a noted pistol shot, a champion rider and his daring feats had the crowds gasping at the World's Fair when he took part in a recent rodeo there. He has been competing at rodeos since he was fifteen years old.

One of the few living men versed in the gun-slinging habits of the old West, Greer draws his pistol with such lightning speed that the eye can scarcely follow his hand. He is being considered now for a featured role in a forthcoming picture.

Hobbies Relax Your Mind; Get One Advises Lew Ayres in Exclusive Story

REGARDLESS of what any man's job may be, or any woman's either, there is a very simple way to make it more enjoyable.

That is to select a hobby, or perhaps two or three hobbies, and 'ride' them in one's spare time.

LEW AYRES
UNIVERSAL

I know of no better way to forget the worries and the petty annoyances that go with almost any sort of work than to have some entirely different kind of interest to turn to after the whistle blows. Nor does it matter much what that interest is, as long as it is completely removed from one's every-day efforts.

The psychological reasons for the benefit of a hobby are rather intricate, but they boil down to the general idea that, just as one's body relaxes in sleep and is refreshed, so a hobby relaxes the mind and refreshes it by giving it something different to concentrate on. Every man who comes home from the office and sits down to read the evening paper or a magazine while waiting for dinner is unconsciously giving an example of this.

Many persons fight shy of adopting a hobby, perhaps, because of the notion that it is necessarily expensive. Some hobbies are; the collecting of rare stamps, or of antique furniture, can of course run into large sums, but there are many hobbies that cost little to indulge. One actor friend of mine took up the art of carving linoleum blocks, with which to print book-plates and Christmas cards for himself and his friends. It cost him about five dollars for a set of tools; he spends about ten dollars a year or so for the prepared linoleum blocks, and he not only manages to find plenty to do in the evenings, but has a tremendous lot of fun as well in his designing and carving.

My own hobbies are music and astronomy. When I was playing for various dance orchestras, back in the days before I dreamed of a screen career, I had little interest in music outside of my professional work. There was enough of it in my daily routine, and when I finally became established in pictures, my first feeling was of relief that I wouldn't have to touch a piano or a banjo again.

It wasn't long, however, before I missed the instruments, and today I spend between ten and twenty hours a week in playing or writing music for my own amusement. I don't expect to become a recognized composer, but it affords plenty of relaxation. So does astronomy. I have a couple of small telescopes, one of which I made myself, and between star-gazing and music I have two excellent hobbies that are of great benefit in keeping me refreshed and fit for my film work.

Athletic sports, of course, hardly class as hobbies because their effect is chiefly physical, whereas a true hobby is mostly mental in its effects. But the interest is the principal thing to be gained, the interest in something outside one's daily bread-winning efforts, and one who has this automatically finds his regular work easier and less fatiguing.

I know this is true, because I've seen so many examples of it. The happiest people I know are those who have a wide diversity of things to occupy their time. And the unhappiest person I ever met is a man who is worth perhaps twenty millions, and who never learned to relax or to turn his attention to anything but money.

NUDISM HOLLYWOOD'S LATEST FAD

(Continued from page 7)

ses who are said to do their sun bathing in the privacy of their own homes and have not yet succumbed to the lure of mass Nudism are Jean Harlow, Carole Lombard and Marlene Dietrich, according to our Hollywood spy.

Feebly seeking to ape their betters, some of Hollywood's poorer citizens have established temporary colonies by taking six or eight couples and a few gallons of gin to a mountain cabin for a weekend, but no disastrous spread of naked skin cultism seems imminent at this time.

However, who knows but that sometime in the future a gentleman won't greet a lady by removing his hat, he'll take off his shorts and make himself comfortable!

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The Nite-Owl

WITH the exception of New York city and Chicago, no city in these United States has more engaging attractions for those who wish to stay up all night and be amused in Los Angeles.

Mapping out an itinerary including all the places that should be visited is a difficult problem. You might miss something. The best thing to do is take a week off and go about it thoroughly.

One of the first places to be visited is, of course, Frank Sebastian's enormous new Cotton club at Culver City, where the revelry goes on until the wee hours of the morning and where two orchestras blare their defiance to gloom from different parts of the establishment. Ben Pollack and his band, with Doris Robbins (Mrs. Pollack in case you try to get fresh) occupy the redecorated main dining room.

Leon Herriford's orchestra and a peppy all-colored floor show hold forth in the lounge. You can see both floor shows for one cover charge. The Cotton Club is the late spot hereabouts.

◆

Since Merle Carlson began broadcasting from the Cafe de Paree, there has been a perceptible increase in business, Merle's music luring the folks away from their radios at home. Russ Cantor still sings here and Naomi Warner also has a prominent place on the program.

◆

The popularity of the Montmarte on Hollywood boulevard, which was once one of the hotter Hollywood haunts, is returning. Re-christened the Cafe Vanities, the place has Harry Lewis's orchestra and a flashy floor show featuring Alexander and Harak, a clever hoofing act; the Two Queens, and the Vaniteasers chorus, which lists such comely blondes as Doris Baker, Lucia Randolph and Dorothy Castleman. The stars are finding the Vanities again.

◆

Helene Millar, a fan dancer, remains as the attraction at the Hollywood Stables. In the rustic atmosphere of this place you will see Jay Johnson, master of ceremonies, Janette and de Valeries, Kelton and Durant, Marvelle Andre, Winnie Leighton and Hazel Fitzgerald, who also is doubling in a small revue in Hollywood.

◆

Gus Arnheim continues at the Cocoanut Grove of the Ambassador hotel, with Jimmie Newell as the featured soloist. The Grove is, of course, one of the places that must be seen.

◆

Jimmie Grier's music still is luring customers to the Biltmore Bowl, and night clubbers of Hollywood and Los Angeles are eagerly awaiting the re-opening of the Beverly Wilshire.

Anna Sten, who has been publicized so highly as a Russian Actress, isn't even a citizen of that country.

JUST--

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200,000 CHILDREN WILL BE SERVED DURING THE COMING YEAR

COMMUNITY CHEST APPEAL

SOLICITATION STARTS LATE IN OCTOBER

Youth In Hollywood

By JIMMY HAZLEWOOD

BEING in somewhat of a rush to get away to the beach, we will dash this column off in a hurry, and if it turns out to be a bit daffier than usual, excuse it please.

Mary Biech (pronounced Bike), 16, an ardent movie fan, recently telephoned the RKO-Radio studios from Bloomington, Illinois, and asked Bob Palmer, the assistant casting director, for a part in "Ann of Green Gables."

Jimmy Hazlewood

"Sorry, there's nothing I can do for you," came the answer over the wire. A few days later the determined girl called at the studio and repeated her request for a part in person. Her persistence won and she will appear in the picture as Alice Wainright.

Speaking of "Green Gables," here is another unusual item. During the filming of the picture, the director reached a schoolroom scene that required a blackboard bearing a map of Europe as it was before the war. No one could recall the European layout of the period and the prop men were on a spot.

Finally, Anne Shirley, star of the picture spoke up. "I studied European geography in professional school last term, and I believe I can draw the map," she said. She outlined the map and the scene was shot. A doubter brought an old atlas on the set shortly afterward and proved, to his surprise, the accuracy of Anne's map.

Remember the name of Joyce Horne. Joyce, nine years old, has talent and beauty. If she doesn't make a name for herself in pictures, J. Hazlewood misses his guess.

There was a lot of excitement at Universal last Monday. From more than two hundred girls, the following were among those selected for bits in "The Good Fairy" with Margaret Sullavan: Barbara Perry, Doris Schaffer, Lucille Collier, Peggy Montgomery and Benadetta Sebastian. I was glad to see Doris get the work because sooner or later someone will notice her and give her a chance at something more than just extra or bit work. Doris made her screen debut in "Jane Eyre," then she had a bit in "I'll Fix It" at Columbia.

Heard over the telephone:

Juanita Quigley, Universal's child hope, has finished "Imitations of Life" and is now being featured in "The Man Who Claimed His Head." After another picture Baby Jane, as they call her on the lot, will be boosted to stardom . . . Johnny Roberts has a bit in "Man Who Claimed his Head" and also is working in "Wednesday's Child" . . Johnny Pirone has taken the place of Hal in the team of Pat and Hal and the new team, billed as Pat and Johnny is going over well at the Paramount theatre . . . Allan Ramsey has a role in "Anne of Green Gables.

The **Hughes Harmony Children, Ruth, Lloyd, Bobby, and Betty,** recently returned from a very successful engagement at the **Golden Gate** theatre in San Francisco where they were held-over a week. The very clever act recently played the **Orpheum** in Los Angeles. They are under Richard Harvey's management.

TALENTED OTTAWA GIRL NOT READY FOR FILMS

Although her parents entertain no cinematic aspirations for her now, Shirley Anne Jackson, twelve-year-old Ottawa, Canada, girl seems destined, some time in the future, for a motion picture career.

Four feet, three inches tall and weighing seventy pounds, this diminutive northern miss already has scored triumphs over the Canadian radio networks and with parts in Junior Drama League plays in her native city. She has an extensive dancing repertoire, handles the lines of any part excellently, speaks French as well as English, and is also something of an amateur athlete.

Until she is older, however, and has completed her education, her parents say, she will not come to Hollywood, mecca of screen aspirants.

McEldowney's
ROOSEVELT FLOWER SHOP
Roosevelt Hotel
HOLLYWOOD
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HEmpstead 3946

Critics Laud Marley For Work on Films

ONE of the busiest cameramen in Hollywood is J. Peverell Marley, A.S.C., ("Pev" to his intimates) who, since returning from Europe less than a year ago has filmed some of the most imposing productions released during the last twelve months.

"PEV" MARLEY

He has been commended lavishly by the critics for his work on "Gallant Lady," starring Ann Harding; "Bulldog Drummond Strikes Back," starring Ronald Coleman; the George Arliss feature, "House of Rothschild," and Robert Donat's first American starring vehicle, "The Count of Monte Cristo," which is to be released soon.

Marley's next picture will be "The Great Barnum," starring Wallace Beery, and the photographer has been tireless in directing screen tests and making extensive preparations for the filming of the feature.

PARSONS' DAUGHTER SIGNED BY COLUMBIA

Harriet Parsons, daughter of Louella O. Parsons, motion picture editor of the Los Angeles Examiner and Universal Service, has been signed by Columbia Pictures under a long term contract to direct a series of "Screen Snapshots," which will show Hollywood stars at work and at play.

HARRIET PARSONS

Not only is the junior Parsons to direct these shorts, but she will write the dialogue and produce them. Her contract came as the result of almost a year's hard work in putting them over. Hers is the only Hollywood newsreel to play the first-run theatres.

Radio News Flashes

Eddie Cantor, sad to relate, leaves me cold. My neighbors may be convulsed by **Joe Penner,** but I encounter no difficulty in maintaining a calm that is almost Stoical when that eminent gentleman addresses a microphone. Quite a few other noted comedians, who, I trust, are not in the least worried about it, find me completely unresponsive.

But tune in **Yah-but** and **Cheerily** and I giggle like a boarding school lass over her first side-car. No comedians on the radio have struck me as being as so genuinely and spontaneously funny since **Frank Gill** stopped ribbing his sponsors nightly over WJR back in Detroit. The single exception might be linguist **Joe Twerp.**

Perhaps this is overstatement, but I have just finished listening to **Reginald Cheerily** and his effervescent aide on a Shell program after having missed them for several weeks. That, of course, makes a difference.

On the air, **Yah-but,** who was christened **Jennison Parker,** is the stooge. When he appears with **Cheerily, Yah-but's** job is to interrupt **Cheerily,** to embarrass him until he blushes, to convert matter-of-fact lines into bombs of humor, to produce sound effects ranging from the noise of a toreador running from a bill collector to that of a mermaid eating a sandwich at fifteen fathoms, and to generally confound his partner.

Off the air, his job is to prepare the scripts that make him appear slightly under twelve years old mentally. He has written more than 150 of them and in his whimsical journeys he has traveled into every country where adventure might be found.

Reginald Cheerily, conductor of the tours is, in real life, **Bill Wright,** who has held more jobs than a picture star.

Bill has been a construction man in steel and concrete; he has worked on a gold dredge; has been a salesman, an actor, newspaper editor and mining engineer. He gravitated into radio after a period as advertising manager for **Painless Parker** in San Francisco. That he is versatile and capable is demonstrated by the fact that he lends his talents to other programs than the Shell show, where, however, he and **Yah-but** are outstanding performers.

An amusing sidelight in connection with these itinerants who roam the world via radio is that when they recently took a one-day deep sea fishing trip the intrepid globe-trotters returned in the evening very, very seasick.

◆

Vince Barnett is the super movie ribber, but his sallies have none of the suavity of the shafts with which **Frank Gill** used unmercifully to lampoon his sponsors in Detroit. **Frank,** in an unusual program, originally made a number of commercial announcements during a quarter-hour period. Advertising a certain cigar he would say, "Hm, autumn is in the air. I smell burning leaves. And that, my dear little friends, brings me around to the El Blanko cigar announcement, the cigar you can inhale. **You** can. I wouldn't try it after what happened to **Bill Doemling.**"

All of his comments were just as salty. But how the sponsors loved it. Starting with the fifteen minute period, **Frank** was compelled to lengthen his time to forty-five—all that was available—to accommodate the Detroit merchants who discovered, to their amazement, that the amusing ribbing was better advertising than the usual saccharine announcements.

◆

Having become rather fond of the music of **Arthur Morton,** one of the best of the younger crop of composers, I was amazed to hear **Jimmie Grier,** broadcasting from the Biltmore Bowl, play a number called "You Could Knock Me Over With a Feather," which is the title of one of **Arthur's** best tunes. The music resembled that of the **Morton** opus not at all, which is unfortunate for its composer, since **Morton's** tune is quite superior and seems destined to become a hit on the radio, with proper plugging.

◆

Bing Crosby has been doing his bit for the Community Chest. So have **Lanny Ross, Jimmie Grier** and **Ruth Etting.** For the last few days they have been busily engaged making electrical transcriptions for use in the coming campaign.

At the request of **Newton D. Baker,** they all agreed to permit the use of the records by Community Chest committees anywhere, which makes several thousand dollars worth of talent available in the drive for funds. And who wouldn't kick in after hearing **Crosby, Etting** or **Ross** warble?

Alvarez Completes Picture with Etting

Mario Alvarez, Brunswick recording artist, has just finished an important role opposite Ruth Etting in RKO's "Fiesta Fiasco," a musical short.

Don Mario, as he is known in film circles, is playing at the Paramount theatre here,

Mario Alvarez and Ruth Etting in a scene from "Fiesta Fiasco"

and is soon to be heard over the NBC chain. This latter assignment will place Mario in a featured spot on a program for twenty-six weeks. He will be remembered for his work with Katharine Hepburn in "Christopher Strong" and for his extended engagement at the Cocoanut Grove in the Ambassador Hotel.

JACK OTTERSON ASSIGNS HANS PETERS TO FILM

When work starts this week on the huge 30 acre airdrome to be constructed for the air sequences of the Fox Film, "Hell In The Heavens," starring Warner Baxter, it will be technically perfect, from every angle.

Jack Otterson, art director in chief of Fox Movietone Studio, has assigned Hans Peters to supervise the building of the camp and he will be aided by Ted Parsons as technical advisor.

Peters was a former machine gun captain in the German army while Parsons is a former member of the Lafayette Escadrille. Such a combination should insure complete accuracy in every detail.

Others in the cast are Vince Barnett, Andy Devine and Ralph Morgan.

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◆

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Screen Personalities

Promising

Head and shoulders above the host of children whose parents have been clamorin at studio gates since Shirley Temple's meteoric rise to stardom is Sally Ann Harper, four years old, of Huntington

SALLY ANN HARPER

Park. She has real ability as a dancer, has a prodigious memory for a child and radiates a rosy glow of health. According to Maurice Kosloff of the Film Dancers' Casting agency, under whose management she is, two studios are planning to use Sally Ann in productions now in preparation.

Newcomer

A newcomer in Hollywood is Ed Linthicun, 23-year-old dancing teacher, revue producer and Little Theatre actor, who is seeking film work. He has appeared in

ED. LINTHICUN

many dramatic and musical productions in the east and in the middle-west and is an exceptionally talented dancer besides.

Featured On Air

Barbara Jean Wong, the Chinese Wonder, whom you hear every Wednesday from KFAC at 5:30 also at 7:00 over KFOX, KGFJ and KMPC on Sunday, has just finished her first

BARBARA JEAN WONG

screen work in "Kid Millions" and was signed for a small part in Garbo's "Painted Veil". Barbara Jean Wong has broadcasted continually on KFAC for the past three years and will begin a new series next Wednesday at 5:30.

Begin Here

ATTEMPTING to turn out clean pictures in Hollywood today is as bootless a procedure as trying to produce healthful milk from tubercular cows kept in filthy stables. The Dave Allen scandal is by no means the worst blot on the film industry. Marriage has no sanctity here and there is far too great laxity in the morals of the film capital's citizens. Clean up Hollywood. Then clean up pictures.

I do my best work in bed.—**Mae West**, screen actress.

WINE . . . . DINE . . . . DANCE

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(cor. Sunset at Cahuenga)

GRanite 8811

3 Floor Shows Nightly—Never a Dull Moment

Good Food and Beverages at Popular Prices

Hollywood's Most Unique Cafe

Zanuck Scours U.S. For Freaks; They're All At World's Fair

NO Hollywood parties!

That is the unique rule which Darryl Zanuck will enforce when he brings a pair of midgets and a giant to Hollywood for his 20th Century Pictures production of "The Mighty Barnum," which will star Wallace Beery.

ADOLPHE MENJOU

After scouring the country Zanuck has found a General Tom Thumb and wife and a Cardiff Giant. But he is taking a page from the great P. T. Barnum himself in keeping them a mystery. Hollywood's stars will not be permitted to make a fuss over them, and in fact, will have to go to the theatre the same as the public in order to see them.

The General Tom Thumb and his spouse will be a brother and sister, George and Olive Brasno. George is three feet, 10 inches in height and Olive is three feet, eight inches. They sing and dance and are said to be clever entertainers. The Cardiff Giant is to be Tex Madison, eight feet, four inches tall, and for the past two years has been appearing at the Chicago World's Fair.

Tex Madison, by the way, is a resident of Los Angeles, but had to leave his native haunts in order to be brought back for a "break" in the movies.

These human curiosities will travel about Hollywood in closed cars, and their contracts require that they do not appear at night clubs, Brown Derbies or any of the places frequented by Hollywood celebrities. They can accept no invitations to parties.

Zanuck's selection of Virginia Bruce to play Jenny Lind in the picture is also something of a mystery. The screen test by which she won the choice was made in secret, and Zanuck is keeping it under lock and key. Not even his associates at 20th Century have seen it.

Others in the cast are: Adolphe Menjou, Janet Beecher, Herman Bing, Charles Judels, Tammany Young, Virginia Bruce, Donald Meek.

STARS NOW WRITERS

Seena Owen and Bobby Vernon, both screen stars of the silent days, now furnish dialogue for present-day stars, both serving on the writing staff of the Paramount studios.

It was two of the four women on the Dave Allen case who were responsible for the mistrial. They held out for an acquittal for fifty-two hours, despite the damning evidence of filth and immorality.

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Behind Hollywood Headlines (Page 4)

HOLLYWOOD LOW-DOWN

VOL. III — NO. 10
JANUARY 15, 1935

Price 10c
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Vol. III

The LOW-DOWN

NO. 10

The Only Hollywood Trade and Fan Magazine
featuring News — Gossip of Screen — Stage — Radio

From Our Readers

WE'RE PLEASED, TOO—I have watched you grow . . . and how . . . that I am highly pleased for your sake is putting it mildly . . . Of one thing you may be sure . . . I will be happy to BOOST . . . and you can count on that . . . Sincerely.—**Eddy Eckels,** RKO studios.

FROM CANADA—I read a copy of The Hollywood LOW-DOWN for the first time six months ago. I haven't missed one since then, except for the time that the newsstand here failed to save me a copy. But don't let it happen again. Here's three dollars. See that I get the next 24 issues. **Alton Mick,** Ottawa, Canada.

SO DO WE—I like Don Donaldson's column a great deal more than I did the one edited by Jimmy Hazlewood. Donaldson apparently understands children and his style is very entertaining.—**Mrs. Arthur K. Church,** Long Beach.

THANK YOU—We listen to your radio programs over KMTR every time you are on the air and we like them so much. We also read The Hollywood LOW-DOWN, although we didn't until we heard you on the radio.—**M. Russell,** Los Angeles.

WATCH FOR IT—Mae West is my favorite movie star, but you never have interviewed her for your magazine. Why not give "The Belle of the Nineties" a break. Let Ben Mendoza do it.—**Dolores Levinsky,** Hollywood.

NO, HE DOESN'T — Does Mr. Bill Forrest who announces your program on the radio write any of the articles in The Hollywood LOW-DOWN? He appears to know pretty well what's going on in Hollywood. I like him and the magazine, too. —**Gertrude Scanlon,** Santa Ana.

TSK, TSK—Granthan Mockett, whose letter you published in your holiday issue, certainly must have little or nothing to occupy himself. Who cares a whoop whether Marlene Dietrich wears pants for publicity or not? Who cares if she wears pants? Let's let the matter drop right there.—**Marvin J. Brooksieker,** Los Angeles.

CONTENTS

Page

Cover Design by Joe Barr

Behind Hollywood Headlines 4
By Ben Mendoza

Broadway Briefs 15
By Dustan Rhodes

Feminine Flashes 17
By Dorothy Lou

Hollywood Hooey 5

Hollywood Merry-Go-Round 16

Nite Owl 14

Previews 8, 18
By L. Wolfe Gilbert, Jr.

Radio News Flashes 12
By Bill Forrest

Rambling Reporter 13
By Murray Rose

Screen Shorts 6
By Grayce Burfoot

The Real Low Down 7

We're Telling You 5

Youth in Hollywood 9
By Don Donaldson

DO YOU KNOW?

THAT a faded star who a few years ago was one of the biggest box office names in the country is planning a comeback soon via the vaudeville route?

THAT another former movie queen, popular a decade or so ago, refuses to believe well meaning advisors who tell her she is all washed up and is striving desperately—albeit vainly—to get back in the limelight again?

THAT a prominent director supposedly vacationing in the mountains really is spending his days in the seclusion of his Beverly Hills home, recovering from a moused eye he acquired while insulting an actress who has rough and ready boy friends?

THAT another director disported himself gaily in New York over the holidays while his wife, in California, spent Christmas and New Year's seriously ill and miserably alone?

THAT a well known night club singer was taken off the air and narrowly escaped a big federal fine for singing one of her off-color songs over a local radio station?

THAT a juvenile actor whose divorce from his second wife is not yet final and won't be for several months, was married two weeks ago under an assumed name in Yuma?

THAT an actress who actually spent a night alone on a deserted mountain road because she couldn't change two flat tires on her roadster may lose her husband because he won't believe it and is discussing divorce with his friends?

THAT an actor and director, friends for years, aren't speaking and haven't been for two weeks, the quarrel arising over which one should be permitted to pay a $3 luncheon check in the Vine street Brown Derby?

THAT Carole Lombard, enroute to Europe, may extend her stay in London for reasons she hasn't discussed even with her most intimate friends?

THAT a film actress whose clandestine romance with one of her bosses is familiar to everyone in Hollywood now finds her job in jeopardy, since he and his wife have been reunited?

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OFFICES IN PRINCIPAL CITIES

Behind Hollywood Headlines

By
BEN MENDOZA

NO news dispatches from war-torn France were ever more jealously censored or more reeking of deliberate propaganda than the carefully edited material which is disseminated through the press of the nation by the studio publicity departments of Hollywood and their ever-willing henchmen, the syndicate columnists and the Hays'-office-controlled magazine writers.

Every item which emanates from Hollywood, whether it comes directly from the studios' own press agents or is sent out at second hand over the various news association wires, bears the stamp of this rigid censorship. Every magazine story purchased and published by one of the national fan periodicals must have the approval of studio executives.

For almost every one of these media is subsidized, either directly or indirectly, by the motion picture producers.

This fact is never more evident than when a big star is involved in a major scandal; a violent death or a particularly nasty marital mess, for example. Then the press accounts are highly colored. The greatest care is observed to prevent the publication of any statement which might reflect on the star. Sometimes these stories are withheld completely; and even when one does get into print, the celebrity who may have played a major role in a shady real life drama is pictured as a very minor character in the affair.

Recall, if you can, the published accounts of some of the malodorous episodes of the last year in which screen stars have been embroiled. Newspaper readers, if they were astute enough, may have guessed what transpired, but they never actually knew. I shall elaborate on some of these past scandals in subsequent installments of this series.

It used to be that the mere mention of divorce was the anathema of Hollywood. So the details of Screenland's numerous cases of extreme marital unrest were held back religiously. But gradually picture fans have been educated, by the movies themselves, to a far looser national moral code.

A woman from the east recently said: "I shuddered at the thought of divorce a few years ago, but when I saw all the stars I love on the screen going through with it, I decided divorce must be all right. I've had three husbands since then. I owe it all to pictures."

An extreme case, but all too many young and comparatively uneducated girls arrange their behavior to conform with that of their favorite picture players.

At any rate, the public has been brought gradually to believe—at least the portion of the public which counts at the movie palace box office—that divorce leaves no stigma. And why not?

It was revealed in The Hollywood LOW-DOWN recently that an average taken with fifty prominent feminine players gave each a husband and a half. Few had been content to retain a single mate. The leaders had had two or three.

So now that the screen's public has become accustomed to divorce, news of this

JOAN BLONDELL

type is never withheld. It has become, as a matter of fact, a box office asset. Think of the publicity, my dear.

One blonde star did think of the publicity a few weeks ago. She married a man and then left him—just for the publicity which, unfortunately, boomeranged and placed her in an unfavorable light. Even a public accustomed to the carryings-on of Hollywood couldn't stomach this flagrant violation of public morals.

So now divorce is no longer taboo as a subject for the gossip writers. But let the church rise up in arms and you'll read no more that Johnnie and Lupe or any other Hollywood pair are getting it Reno-vated. Instead Hollywood divorces will be quietly consummated away from Los Angeles and the press will adopt a hands off policy.

Why do the movie writers, even the legitimate scribes, permit this condition to exist? There are two reasons.

In the first place, columnists and magazine feature writers usually receive valuable gifts from the stars they write about. In the magazine offices at Christmas time it is almost impossible to find a seat, for the chairs and desks are groaning beneath loads of presents from the press departments and actors and actresses. Usually, the period for this lavish giving is not confined to the holidays.

Then, too, the better known writers are feted continually. So continually that several have returned to the east to recuperate. They couldn't take it in the land where every press party is a binge.

A columnist whose stuff is widely syndicated reputedly hasn't faced a luncheon check since his daily blather went to its second paper. Now he reaches almost a hundred big dailies and he's riding the crest. It's Christmas the year around for him and Hollywood is his perpetual St. Nicholas.

Then there is another point. The writer who doesn't use care in selecting his material and sends out copy that finds disfavor at the Hays' office will, quite likely, discover the studio doors closed to him—closed in his face. He's no longer greeted like a wealthy dyspeptic uncle who has returned from a foreign land to die soon at home. And his friends won't claw each other for the privilege of paying his luncheon checks.

Here's a case in point. Joan Blondell was interviewed during her recent confinement. "Any dope can be a actress. I pity Garbo and the rest of them. I want a home and a baby. Take the movies and my career. I'm a home girl," was the general idea of one of the stories. The writer was barred from the lots and the string of magazines which carried the interview were in great disrepute.

Yet another writer handled the same interview in the accepted Hays' office style. "I am greatly interested in my career in pictures, but one must make sacrifices for one's home and baby," was the way she treated Joan's statements. She was praised by the producer.

How the first article slipped through I don't know, for since the League for Decency began its campaign to clean up filth in pictures and in Hollywood, the Hays' office has been careful to censor all such fan magazine material and insists now that all articles must be submitted for inspection by the studios whose stars are quoted or in any way involved.

The world is down on us, so don't let them glimpse the true state of affairs. Let them believe all is sweetness and purity and goodness in Hollywood. Fool the saps. That's the attitude today.

So, following the path of least resistance, the writers choose the easiest way and become Hollywood's propagandists. And more hooey hums east over the telegraph wires. It's labelled "NEWS."

In the articles which are to follow in this series, I will explain in detail some of the scandals which have been withheld from the press. The truth behind divorce in Hollywood; what happens to the Motion Picture Relief funds; why are there so many suicides in Los Angeles and what happens to the contest winners who have their brief fling before the Kleigs and then are cast out by the studios, will be some of the subjects.

In the next issue of The Hollywood LOW-DOWN the story in this series will be "Divorce in Hollywood," and in it I will reveal all of the facts gleaned when I studied the divorce complaints of a dozen big motion picture stars.

« We're Telling You »

Movie Morals

HOLLYWOOD has always had morality clauses, the contract provisions which permit a studio to dismiss summarily any star whose value at the box office has been depreciated by the widespread publicity attending some jovial moral felony.

In the old days morality clauses were restricted to the rollicking few who just couldn't keep out of trouble. Since the League for Decency was conceived by the nation's ecclesiastical leaders and the campaign begun to clean up both Screenland and its output, disturbing restrictions are creeping into the agreements a majority of the stars have with their producers.

A year ago, only your pastor, probably, would have considered some of Hollywood's merry amorous didoes offenses against public morals. And he could do nothing about it. Now when the leader of a religious flock, armed with the threat of excommunication, passes judgment on Movieland, he frequently withdraws his entire congregation and the local Parent-Teacher group from circulation, as far as pictures are concerned. They call it BOYCOTT, a nasty, fighting word in these parts.

◆

Glamour To Order

THE camera may not lie, but it certainly isn't above an occasional genteel prevarication.

On the screen, the feminine stars are, without exception glamorous, starry-eyed wenches who drip utter loveliness When they are caught in the cold matter-of-fact light of day, sans makeup, by the less charitable news cameras, it is a different, distasteful story.

It is not difficult for many an actress to travel incognito because, denied the services of a make-up expert and diffused lighting, she often resembles somebody's middle-aged aunt from Keokuk, Ia. And this is the reason Garbo, Hepburn and many another camera-shy citizen of artless Hollywood have acquired their marked aversion for newspaper photographers.

Off the screen for example, Janet Gaynor is a freckled, nondescript girl of thirty, or thereabouts. Elissa Landi has a sallow complexion and recalcitrant teeth. Hepburn is cadaverous. Garbo resembles John D. Rockefeller, Sr., more than faintly. Connie Bennett is so skinny one gets the impression she is under-nourished. Joan Crawford looks like a lush burlesque chorister, which, indeed, she once was. Clara Bow is a bit frowsy.

Stripped of the glamour built up by the genius of lighting engineers, beauty experts and adept cameramen, Hollywood's beauties are very ordinary persons after all.

Hollywood Hooey

Well, Well

Members of the staff do not wish, and are not permitted to accept presents from extra players.—Sign in the Central Casting bureau outer office.

Oh, yes, Hepburn! Seems to me I remember her.—**Delight Evans,** fan magazine editor.

I'm very glad I didn't make good the first time I was in Hollywood.—**Ann Sothern,** screen player.

I haven't any really intimate friends.—**Jeanette MacDonald,** screen player.

Designing clothes for the stars is a man-sized job.—**Orry-Kelly,** designer at Warner Bros.-First National Studios.

I've always worked hard.—**Marion Davies,** screen player.

Jean Harlow doesn't care for position or fame or any of the things that most actors and actresses try so hard to get and keep. —**Barbara Brown,** Jean Harlow's friend and stand-in.

I'm becoming more and more naive—emotionally . . . Right now I have chosen to put love in the background . . . The most important thing in life to me is to be able to die with a clear conscience.—**Loretta Young,** screen player, in an interview.

George Raft is essentially a man's man. —**Maude Cheatham,** magazine writer.

The second I find one little bit of trouble over my work creeping into our marriage, I'm going to give up my career.—**Ginger Rogers,** screen player and wife of Lew Ayres.

I am often pictured as strong willed and quick tempered which both astonishes and annoys my friends.—**Nancy Carroll.**

Of the actresses with whom I have played each has had a loveliness, a something about her eyes and lips and fingers that draws from every man a certain feeling. —**Francis Lederer,** screen player and amateur pacifist.

Make Up Your Mind, Alice!

My hair has always been blonde. —Alice White, screen player.

My first act after I retire from motion pictures will be to let my hair return to its natural color, which is reddish brown.—Alice White, screen player.

Too, Too Sad

THIS department's hard old heart bleeds for the poor mistreated motion picture stars. They may have gorgeous homes in Beverly Hills, well-stocked larders, competent servants to do their bidding, expensive cars and ample bank accounts, but for them complete happiness is a fleeting thing. Utter contentment is just across life's highway.

Garbo, you are told, yearns with all the passion of her being for her native Sweden, where she plans to live someday in a secluded mountain estate, far away from it all. She can't indulge this whim now because she's making too much money, and it is Garbo's nature to snatch greedily at every available greenback.

Joan Crawford almost weeps when she passes a confectioner's. She loves sweets, but she must rememer her figure. Joan's position in Hollywood made it possible for her to become Franchot Tone's consort, a privilege for which many a girl would forego eating altogether. And Randolph Scott hates horses, yet he must play western roles or sacrifice a lucrative contract. Chaplan is a morose man because he can't play Hamlet.

When their discontent has reached an advanced stage, perhaps Garbo will seek sanctuary in the Swedish barber shop from which she came; Crawford may find her ultimate niche back in the ranks of a burlesque chorus; Scott may take up whatever ordinary task he had before he achieved his present success, and Chaplin could return to the English music halls.

◆

The Studio Stooges

MANY a preview has been spoiled for the more sensible members of the audience by the studio stooges—the iron-handed nitwits who profess a nodding acquaintance or remote relationship with those who had a part in the picture.

When the director's name flashes on the screen, these exhibitionists set up applause. They take it up again as each player in the film makes his first appearance. Whether anyone else joins them is of no consequence. They have demonstrated to the preview audience that they have cheered their 'pals.'

A particularly disgusting type of studio stooge sat a few rows away from this department at the Universal preview of "A Notorious Gentleman" in Beverly Hills about a week ago. He was practically the only stooge in the theater, but he set about his work with a will, to the annoyance of those near him, who turned at each outburst to regard him with displeasure.

Screen Shorts

By
GRAYCE BURFOOT

George Burns and Gracie Allen, film and radio comedians, made their first radio broadcast over the British Broadcasting Company system before they ever were heard here.

◆

"Beans" Reardon, National League umpire who spends his winters in Hollywood, has joined the cast of Mae West's "Now I'm A Lady."

◆

A cast of all-star comics appears in "Ruggles of Red Gap." Players are Charles Laughton, Mary Boland, Charlie Ruggles, ZaSu Pitts and Roland Young.

◆

Bing Crosby has had seven different leading women in the eight pictures he has made, Joan Bennett being the latest, in "Mississippi."

◆

George Raft, featured with Ben Bernie in "Stolen Harmony," was a solo dancer with Bernie's band several years ago in New York City.

◆

Ray Milland, featured with Claudette Colbert in "The Gilded Lily," formerly held the pistol shooting championship of England.

◆

More than twenty extremely feminine Spanish gowns characterize Marlene Dietrich's current wardrobe in "Caprice Espagnol."

◆

Cecil B. DeMille, now directing "The Crusades," is an expert marksman both with pistol and bow and arrow.

◆

W. C. Fields learned to juggle with apples filched from a corner grocery store.

◆

Queenie Smith, who makes her screen debut in "Mississippi," confesses she was named after a character in a romantic novel her mother was reading at the time of her birth.

◆

Andy Devine and George E. Stone have been assigned principal roles in the picturization of Damon Runyon's "Hold 'Em Yale," being directed by Benjamin Stoloff.

◆

Shirley Temple is the only star in Hollywood who has never read a book.

Dean Jagger, who appears with Myrna Loy and Cary Grant in "Wings in the Dark," once was a bouncer in a Chicago south side dance hall.

◆

Colin Tapley, young New Zealander, who was winner in the "Search for Beauty" contest, has signed a new contract.

◆

Gary Cooper, featured in "Lives of a Bengal Lancer," spent his grammar school days at Dunstable, Bedfordshire, England.

◆

Mitchell and Durant have knocked each other out more than 200 times since they teamed up 12 years ago.

◆

Randolph Scott, featured player in "Home On the Range," seldom uses make-up.

◆

Will Rogers' favorite musical instrument is an old fashioned music box that has to be wound up with a handle.

◆

Alan Dinehart was a leading man and a Belasco star before he embarked on a motion picture career.

◆

James Dunn quit a job in his father's New York brokerage office to join the extra ranks at a studio just outside the limits of that city.

◆

Warner Oland played nothing but mendacious oriental roles before he began portraying the sympathetic Charlie Chan for which he has become famous.

◆

John Ford, film director, is one of the best golfers in the film colony.

◆

Edmund Lowe owns a large ranch in California largely devoted to the cultivation of grapes.

◆

Warner Baxter is one of the most enthusiastic stamp collectors in Hollywood.

◆

Nat Pendleton, comedian, is looking for a new house. His present home is on a hillside, and during a rainstorm, a miniature landslide covered his back yard.

◆

During the filming of "David Copperfield," Frank Lawton, playing the title role, often commuted from Palm Springs to the studio by airplane.

◆

Ted Healy, comedian, was once a newspaper reporter.

◆

Evelyn Laye, heroine of "The Night Is Young" was paid $5 a week for her first stage engagement.

Maureen O'Sullivan won't allow her maid to do the marketing, but takes care of all her housekeeping problems personally.

◆

Robert Montgomery has had a secretary for four years, but has never dictated a letter to her. He gives her the idea instead—and lets her write it.

◆

Mady Christians, Viennese star, has traveled every country in the world but Russia.

◆

Aileen Pringle, now playing with Helen Hayes and Robert Montgomery in "Vanessa: Her Love Story" at MGM was the first actress for whom Adrian designed gowns when he came to the studio.

◆

Constance Bennett, now co-starring with Clark Gable literally danced her way into pictures. She was seen on a dance floor by a producer, who became interested, asked to meet her, and proffered a contract.

◆

Florence Desmond spent three years in London studying for the ballet.

◆

Lewis Stone, character actor, hasn't missed his military setting up exercises every morning for twenty years.

◆

Chester Morris, of "Only Eight Hours," is America's youngest leading man; he played the lead in "Turn to the Right" when only seventeen.

◆

Walter Catlett, a man of many idiosyncrasies, saves burnt matches and olive pits and generally has a pocketful of them.

◆

Gene Raymond recently composed a song, "Brief Moment" and, later, danced to his own music at the Beverly-Wilshire hotel.

SONG WRITERS PLAN DINNER JANUARY 23

L. Wolfe Gilbert, western chairman of the Song Writers' Protective association, yesterday announced the date for the deferred dinner, honoring Jerome Kern. It is to be held January 23 at the Victor Hugo restaurant in Beverly Hills. The dinner is exclusively sponsored by and for tunesmiths and lyricists, with each member having the privilege of inviting one guest from a kindred craft.

Gilbert has appointed Irving Berlin and Oscar Hammerstein, Jr., chairmen of the arrangements committee. Augmenting the committee are Harry Warren, Ralph Rainger, Gus Kahn, Arthur Freed, Dr. Chas. Wakefield Cadman and Albert Von Tilzer. This will also serve as an S.P.A. meeting.

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The REAL LOW-DOWN

At one of the major studios last week, the musical director completed the selection of background music, in varying moods, which he thought would provide appropriate accompaniment for certain scenes in one of the company's pictures; and, seeking the producer's approval of his choice, played several transcriptions for the executive's benefit. In the midst of one recording the producer rose in his chair and shouted, "Stop it! Stop it! Who composed that . . . Gordon and Revel . . . Robin and Rainger . . . Coslow and Johnson?"

"No," replied the musical director. "That is Rachmaninoff's 'Prelude in c sharp Minor.' "

"Well, get Rach . . . Rach-what's-his-name over here right away," said the irate producer. "There's several changes I want to make in that tune and he can write 'em in right here."

◆

A motion picture wit has discovered that you can get the correct time over the facilities of Southern California Telephone Company in the Los Angeles area by dialing P-U-T-R-I-D, putrid, on your telephone. Try it!

◆

The Marquise Henri de la Falaise de la Coudraye seems to be on the way out with lanky, maternal Connie Bennett, his wife. Connie has been seeing a great deal of the Castillian playboy, Gilbert Roland, lately; discreetly, of course. The marquise should welcome the separation, since he is a forthright gentleman and probably doesn't care to be referred to as 'Mr. Bennett,' as he sometimes is.

◆

Suave and exotic Paul Lukas will be the latest Philo Vance of Hollywood. He has been chosen by Metro-Goldwyn-Mayer to head the cast in "The Casino Murder Case," one of the latest S. S. Van Dine detective thrillers. All will go well if Paul's toupee doesn't slip during a struggle with the heavy or in an exciting chase sequence.

◆

Hollywood is very definitely not up the alley of Mr. Pelham Grenville Wodehouse, one of the foremost humorists of the decade. Wodehouse, an Englishman, languished in the screen capitol for a solid year and wasn't given a single thing to do. He was under contract and collected a salary, but he was piqued, nevertheless. He will never try it again, he asserts, but he is not averse to selling an occasional story to a producer through his agents. It was in this fashion that M. H. Hoffman of Liberty Pictures acquired the rights to Wodehouse's "The Watch Dog," from which George Waggner wrote the screen play for "Dizzy Dames." The picture was completed this week.

Ada Ince and Lois January, who met when they were under contract at Universal Pictures, where Ada was a serial queen and Lois had occasional featured parts, will be together again in "Stolen Harmony," the Paramount picture which headlines Ben Bernie and Patricia Ellis. Ada and Lois were included in a list of players signed for the film last week. Others were Robert Emmett O'Connor, Eddie McGill, Jack Perry, Jack Herrick, Jack Burdette and John Kelly.

◆

Several new stables are being built and the latest type racing and pari-mutuel equipment is being installed at the $1,000,000 Phoenix Fair Grounds track where a 21-day meet will start January 21, it was announced this week by Harry L. Lewis, president of the Jockey club of Arizona. The $60,000 in purses promised for the meet undoubtedly will draw a host of thoroughbreds to the track, he believes.

◆

Dick Powell, Francis Lederer, Leo Carillo, James Cagney, Frank McHugh, Pat O'Brien, William Gargan, Busby Berkeley, Joe Morrison, Phil Regan, Edward Everett Horton, Stan Laurel and Oliver Hardy, David Broekman, Bill Robinson, Winifred Shaw, George Brent, Vince Barnett, Dorothy Granger, Helen Greco and a group of Fanchon and Marco stars are among those who have promised to appear at the benefit Joe E. Brown is sponsoring January 26 in the Los Angeles Shrine auditorium for the Mount Sinai Home for Invalids.

◆

John Wray, who has been assigned to the role of Victor McLaglen's sap assistant in "Recipe for Murder," is no amateur detective. Wray is credited with having given valuable aid to John Cordez, New York city homicide squad ace, during the search for and final capture of Bum Rogers, notorious mail robber and noted cop killer in the east. Wray made his experiences in the man hunt the basis for his play "Night Stick," which became "Alibi" on the screen after a long and successful run on Broadway. "Alibi" is the film which lifted Chester Morris to stardom.

◆

Warner Brothers this week is launching two new pictures, "The Goose and the Gander," in which Kay Francis and George Brent are teamed, and "Wanderlust," co-starring Guy Kibbee and Aline MacMahon. Miss Francis and Brent will be supported by Reginald Denny, Genevieve Tobin, John Eldridge, Helen Lowell and Claire Dodd, while Tom Brown, Nana Gray and Johnny Arledge will be included in the featured list in the Kibbee opus.

◆

A busy February is in prospect for the Fox Hollywood studio. During the month the studio plans to start production of "$10 Raise," featuring Edward Everett Horton with Lewis Seiler directing; "Dice Woman," for which Claire Trevor, Jack Durant, Frank Mitchell and Jane Withers have been signed; The Mona Barrie-Gilbert Roland vehicle, "Secret Lives"; and one other as yet untitled.

◆

Alf Goulding will direct Harry Langdon's next comedy, Jules White, head of the Columbia Pictures short subjects department, announced yesterday. Having contracted recently to make this and two additional comedies, Langdon brings his season's total to four. John W. Grey is working on an original story and expects to complete it within a few days.

◆

The twelve fashion mannequins who will be seen in "Roberta," RKO-Radio pictures musical starring Irene Dunne, Fred Astaire and Ginger Rogers, were selected by the studio from widely separated sections of the country. They are: Virginia Reid, Lexington, Ky.; Maxine Jennings, Portland, Ore.; Jane Hamilton, Baltimore, Md.; Lorna Low, Newark, N. J.; Margaret McChrystal, Los Angeles; Lorraine De Sart, Seattle, Wash.; Wanda Perry, Brooklyn; Diane Cooke, Valdez, Alaska; Kay Sutton, Albany, N. Y.; Virginia Carroll, Los Angeles; Betty Dumbries, New York city, and Donna Roberts, Hollywood.

◆

Actual filming of Sam Taylor's initial production for Hal Roach studios and MGM release is starting this week. Robert Young, Jean Arthur, Reginald Denny and Berton Churchill already have been signed for the film, which will be made from an original screen play by Frank Butler, as yet untitled.

◆

In order to provide a realistic background for its forthcoming production, "Tarzan and the Green Goddess," which Wilbur McGaugh is directing, Burroughs-Tarzan Enterprises, Inc., has sent an entire motion picture company, numbering twenty-nine persons, and tons of freight to Guatemala on location. More than four months were required in preparation for the journey, known as the Ashton Dearholt Expedition. Dearholt is supervising the picture.

◆

Significantly marking the progress of Mascot Pictures Corporation, Nat Levine, president, has acquired the entire properties, facilities and studio areas of the vast Mack Sennett studios in Studio City, California, to establish west coast production and executive headquarters of the company. Extensive remodeling is under way at the Sennett lot now.

« Previews »

By L. WOLFE GILBERT, Jr.

David Copperfield

(Excellent)

DAVID O. Selznick has the privilege of presenting a picture which is an inspiration to the industry. Undoubtedly one of the most superb productions in a long time, "David Copperfield," thrilled a preview audience of one thousand newspapermen and representatives of the motion picture business. Held spellbound for two hours and a half, this hyper-critical audience saw undraped before them on the screen of California's most famous theater a noteworthy achievement.

We certainly pity the screen editor who has to "cut" almost two-thirds of this picture, to get it down to standard length.

MAUREEN O'SULLIVAN

He has to destroy thousands of feet of poignant romance, gripping drama.

George Cukor has given us one of the most outstanding examples of direction.

Hugh Walpole, the celebrated British novelist, has probably done one of the best assignments of adaptation of a famed story in a long time. Superlatives are useless to describe the excellence of his work. We can scarcely believe the publicity story that Walpole's first draft of the adaptation came back with a prominent "lousy" written across the page in blue pencil. Howard Estabrook likewise deserves commendation for his splendid screen play.

As for the cast headed by Lionel Barrymore, we find ourselves at a loss for words. For dramatic achievement we particularly recommend little Freddie Bartholomew, who plays Copperfield, the youth. He does not rely on his youthful bouyancy for credit, but gives a characterization that would make a grown man proud. Frank Lawton as Copperfield the young man is especially good also. The marked resemblance between the youth and man is a great asset. Roland Young is outstanding as Uriah Heep, at the finish of each of his scenes the audience could not restrain its applause. Jessie Ralph, Lennox Prawle and Maureen O'Sullivan are also very good, and they were lauded by all. In the comedy field W. C. Fields and Edna May Oliver are grand.

General criticism is length of production, not because it is boring, but because it so exceeds conventional length. It seems obvious that the stirring sequences of Freddie Bartholomew will be the ones to suffer by the reduction, and it is unfortunate, as the lad can match honors with any of the other members of the cast. **(M.G.M.)**

Lives of A Bengal Lancer

(Excellent)

PARAMOUNT is rewarded for its infinite, painstaking care in the production of "Lives of a Bengal Lancer" with an excellent film of universal appeal.

Gary Cooper gives the performance of his career. Franchot Tone does his best work to date. Richard Cromwell is more than satisfactory, and this featured trio is flanked by those convincing old gentlemen, C. Aubrey Smith and Sir Guy Standing.

It is true that this forthright tale lacks the subtlety of the drawing room dramas from which the outstanding cinemas are selected each year. And there is no boy-and-girl romance in it. But what of it?

Franchot Tone

Also in the cast are Monte Blue, Kathleen Burke, and Douglas Dumbrille.

Behind the scenes, a research crew must have spent months on the production. The photography is magnificent and the direction expert. All in all, "Lives of a Bengal Lancer" is a glorious spectacle, done with the magnificence which we have come to attribute to Cecil B. DeMille. Yet it is not ponderous as most of DeMille's pictures are.

The story concerns the members of a Lancers' regiment. The son of the old commander, raw and green, fresh from military school, joins the troop. His father will not coddle him, but Tone and Cooper as bickering barrack-mates try to shape the youngster's career. The climax comes when a handful of Lancers assault a villainous Emir's stronghold. Cooper gives his life to win the battle.

It was produced for Paramount by Louis D. Lighten. Henry Hathaway directed.

Wings In The Dark

(Very Good)

ARTHUR Hornbow, Jr., has the privilege of presenting one of the finest aviation pictures of the year.

Cary Grant has the role of an aviator

Myrna Loy

who plans to fly the Atlantic ocean 'blind,' navigating solely by a set of instruments he has installed for that purpose. He is refused government permission to make the flight after Roscoe Karns, manager of a girl stunt flyer, brings the flight unpleasant publicity. Myrna Loy, the aviatrix, apologizes to Grant and then urges him to fly without permission. Before he can ready his ship, he is blinded in an explosion.

Grant continues equiping his plane with money furnished by the aviatrix. He believes she is selling stories for him. Actually, she is risking her life in daring stunts so that he may outfit his plane. Finally, flying from Moscow to New York, she becomes lost in a fog. Using his instruments, Gary rescues her.

After they alight, they are surrounded by newspaper photographers who take many flashlight pictures. At last he sees a flash and says, "I see light," the intimation being that he is recovering his sight.

Despite excellent performances by Grant and Miss Loy, Roscoe Karns very nearly steals the film. It was directed by James Flood for Paramount.

MORE PREVIEWS ON PAGE 18

Youth In Hollywood

By DON DONALDSON

DURING more than a decade spent in the study of adolescents and their particular problems, I have never encountered a more engaging and talented lot of youngsters than those in Hollywood. In the last month, I have met more than a score of children who impressed me as being really remarkable little people, judged even by adult standards. I've found them in front of the motion picture cameras and before the radio microphones. I've seen some of them in the theater and others in the various professional schools.

Of course there are a great many other children I have been unable to meet personally yet. So that we may get acquainted sooner, I wish every professional child in Hollywood would send me a photograph or a good clear snapshot. On the back should be listed the child's name, age, accomplishments, experience and the name of the school or schools attended.

Then if a casting director calls to ask about some particular child, or if one of my friends at the studios is seeking a certain juvenile type, I can reach into my personal file and there the information will be, right at my fingertips. Or stop in for a personal chat. Just telephone GLadstone 3141 for an appointment. Let's all get together and soon, shall we? Address your letters to Don Donaldson, 1550 North Wilcox avenue, Hollywood. I know I can help you.

◆

Three very talented youngsters will have prominent parts in the picture RKO-Radio is making from the Gene Stratton-Porter novel "Laddie." Virginia Weidler, just seven years old, will be 'Little Sister,' one of the most popular child roles in literature.

Jimmy Butler, who has scored in several previous pictures, will play the part of Leon. Mary Beich, 16-year-old Bloomington, Ill. high school girl whose long distance telephone call from her home to Hollywood started her on a film career, also has been signed for the film.

◆

Dorothy Gray, who has been working in "Princess O'Hara" at the Universal Pictures Corporation, is confronted with a disturbing problem. A natural blonde, she was compelled to dye her hair brown in order to get the part in the film, which features Chester Morris and Jean Hersholt. Now neither Dorothy nor her mother can decide whether to permit her hair to return to its natural light shade or to keep it brunette. She will welcome letters of advice from movie fans, she tells me.

Universal is using Marilyn Knowlden in the forthcoming William Anthony McGuire production, "The Great Ziegfeld." According to advance reports, she has a fat role in the production.

Billy Heeb, protege of Rudy Wiedoft, now appearing in films.

◆

"Anne of Green Gables" gave excellent opportunities to quite a number of Hollywood youngsters. Of course the picture was wrapped up in a neat package and handed to Anne Shirley, and she gave a noteworthy performance. Even so, other children, among them Allen Ramsey, awakened the critics' interest. I heard yesterday that because of his portrayal in "Anne of Green Gables," Allen will be signed to a role in another major studio production soon.

◆

Anna Q. Nilsson, former screen siren, has opened an agency in Hollywood and one of her first acquisitions was Shirley McCully, formerly with Al Pearce and his gang, and more recently featured at the Ambassador hotel in Los Angeles in the production there of "Ten Nights In a Barroom." Miss Nilsson believes Shirley has unusual possibilities.

W. E. Withers, father of Jane Withers, who made a nation-wide hit as Shirley Temple's mean playmate in "Bright Eyes," was slowed down to a walk the other day.

Withers, manager of a tire business in Whittier, California, was drawn into a discussion of motion pictures.

"Didja see that Shirley Temple picture, 'Bright Eyes'?" the customer asked. "They gotta brat in that one all right, a kid that makes life miserable for Shirley. Boy, whatta kid. A kid couldn't just act that mean. She must be just plain hell at home. I bet her parents are the ones to blame, though."

At the mature age of five years, Scotty Beckett has achieved the supreme disappointment of being "The face on the cutting room floor."

Scotty, who plays son to Claire Trevor and Spencer Tracy in Fox Film's "Dante's Inferno," thinks his "swellest" part until "Inferno" was in "Romance In The Rain." But the entire sequence in which he appeared was cut out, as he tearfully discovered when his mother, Mrs. Ruth Beckett, took him to see it at a neighborhood theater.

Under contract to Hal Roach, Scotty, whose full name is Scott Hastings Beckett, has already appeared in ten "Our Gang" comedies, as well as in "Whom The Gods Destroy," "Stand Up and Cheer" and "I Am Suzanne."

◆

Leonard Sues and Frances Garland stopped the show at the Wilshire-Ebell theater Sunday (January 13), holding their own without difficulty on a bill made up principally of adult performers.

Leonard, known as the youngest master of ceremonies in the south-west is 13 years old. He plays a trumpet with the precision, technique and tone clarity of a veteran. Frances Garland is a singer and is featured in a trio with her sisters, although she frequently appears alone. Leonard and Frances have a sense of showmanship far beyond their years.

◆

YOUTH ON THE RADIO: Bebettes, at 4:30 p.m. every Saturday over station KFVD features a group of pupils of Bebe Orr in a variety of entertainment. Young Benny Martin acts as master of ceremonies and at times croons a number or two. Others who appear regularly on this broadcast include Pauline Stokes, Gloria Delson, Geraldine Stokes, Walter David, Sam Desmond, Gwyn Gay, Rowena Davis, Maybelle Lee and Marion Farrell. I wish I had the space to tell you about each of them personally. Better still, tune in on the program Saturday at 4 p.m.

KNX has amateur talent show each Saturday from 2 until 4 p.m. Although it has been presented but twice, some worthwhile talent has been discovered. Youngsters desiring a spot on this program should call Sheriff Underwood at KNX between 11 a.m. and 1 p.m. daily.

◆

YOUTHIES—Shirley Crowell, who appeared recently at the Leimert theater, has a remarkable singing voice . . . Now that he is taking a brief vacation from his screen work, Tommy Bupp, who will be remembered for his excellent work in "Girl of the Limberlost," wants his friends to call on him . . . Walter David, heard weekly over KFVD, is improving immensely each week . . . Gwyn Day confessed her

(Continued on page 18)

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Setting stars to music is Hollywood's fastest-growing occupation these days. With music in every picture, and everybody from Baby LeRoy to W. C. Fields crooning tunes, the studio song writers are busily engaged in turning out compositions to fit each player.

Songs are written not only for pictures, but to suit the player in question. And this is a real problem at Paramount where more than a dozen singers are under contract.

Bing Crosby, Lanny Ross, Joe Morrison, Mae West, Kitty Carlisle, Helen Jepson, Gladys Swarthout, Mary Ellis, Queenie Smith, Carl Brisson, Ben Bernie, Iris Adrian and Lyda Roberti all are noted for their singing as well as their acting. And each requires a different type of song. Something suitable for Crosby wouldn't do for Brisson. And Kitty Carlisle couldn't sing a song written for Mae West.

Now and then, Claudette Colbert, Carole Lombard, Elissa Landi, Cary Grant, Gracie Allen and others are called upon to sing. They present more types.

To supply the numerous songs necessary, the studio has eight song writers under contract, and occasionally brings in more tunesmiths to turn out music for a particular picture.

Although they usually work in teams, sometimes the composers work alone. Sam Coslow did the songs Brisson will sing in "All the King's Horses," but he and Arthur Johnston worked together for the music in Claudette Colbert's "The Gilded Lily."

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LITTLE FELLER

Little Feller's feelin' lonesome,
Little Feller's weary, too.
Seems his eyes are pools o'sadness,
Filled with dreams that won't come true.
Yet, those eyes can smile quite gay
To some one who's old and gray;
Eyes like skies o'blue when glad;
Go to show how fine a lad.
S'pose he needs a little pettin'.
Seems like folks do keep forgettin'
'Bout a little feller's feelin'.
'Till night finds him down akneelin',
Sayin' prayers that sound so sweet;
Now and then he might repeat,
Gee Lord, but I'm feelin' lonesome,
Ain't you kinda lonesome, too.
'Tain't fun playin' 'round with shaders,
'Cause they don't know what to do.

Moonbeams peepin' in his window,
See his little sleepy head
Restin' sweetly on his pillow;
Dreamland whirlin' 'round his bed;
See his cheeks with rosy bloom;
Lips that smile away the gloom.
Seems his dream is happy, too;
Wrapped in sleeps most lovely hue.
When dawn wakes the little feller,
Sun shines on his hair so yeller,
'Till in their beauty curls so bold
Sparkle jus' like shredded gold.
But soon his eyes dim with regret,
Thinkin' thoughts hard to forget.
Little feller gets to cryin'
'Till each tear like mornin' dew,
Rolls down o'er those cheeks so rosy,
Drippin' on each little shoe.

Mornin' glories 'round the doorway,
Where the little feller stands,
Kind o' fills his heart with longin'
Jus' to part for dreamy lands;
Where the babblin' brooks all go,
Violets and wild roses grow;
Breeze through trees there, blows so free;
Skims the swimmin' holes with glee,
Such as where a kid could waller,
Swim and splash around and holler.
Then while all the world is schemin',
He might pass his time jus' dreamin'.
No tellin' what a kid would do;
That's because the world's so new
To the lonesome little feller
Thrilled by dreamy wanderlust.
Got to have someone to guide him,
Build his ideals free from dust.

So when evenin' bells are ringin'
And the twilight starts to fall;
When the shadows go a creepin'
O'er the skys' broad velvet wall,
Kind o' cuddle to his side.
It's your duty to confide
Things that bring the sweetest smiles;
Cares that bear the greatest trials.
When you see his eyes apleadin',
Kind o' be the friend he's needin',
Jus' to tell those same old stories
'Bout Heavens' wondrous glories;
'Bout Christ the Saviour and his Cross;
The worlds' most glorious loss.
Or the little blue-eyed feller,
Caused by tear and mournful sigh,
Like a posy in a garden,
He may sort o' wilt and die.

—LEW MANN

ESTABROOK WILL DO "ORCHIDS TO YOU"

Howard Estabrook joined the Fox Film scenario staff and was assigned to the screen adaptation of "Orchids To You" a story by Gordon Rigby and Robert Dillon.

He recently completed "David Copperfield," and won wide acclaim for his work.

STUDIES MUSIC

Roger Imhof actually learned to pick out the bass of "Mother Machree" on a violin while playing his part—which called for that—in "One More Spring."

Mary Ellis, who co-stars with Carl Brisson in "All the King's Horses," overcame musical parents' objections to the stage by embarking on an opera career. She was with the Metropolitan for three years before taking her first legitimate role.

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Radio News Flashes

By
BILL FORREST

A GREAT many Hollywood radio listeners have been heard to express the wish that the boulevard towers of KFWB would come tumbling down around the ears of the Brothers Warner.

Within a quarter of a mile radius, the station can be heard, even on the latest types of receivers, from fifty to seventy-five kilocycles on either side of its assigned frequency of 950 kilocycles. This, at times, makes it impossible for Hollywood listeners to tune the CBS chain programs over KHJ.

It has been suggested that the federal radio commission ask executives of KFWB either to move their transmitter to a more remote location or else cease monopolizing an ether band from 900 to 1,000 kilocycles.

◆

Newspapers sell advertising on the basis of circulation. The power of the transmitter and the theoretical number of listeners establishes the worth of a radio station's advertising.

Why doesn't some station limit the length and number of its plugs? It would get a vastly greater audience and its advertising rates would soar until the revenue would be comparable to that obtained under the present system, which frequently bores its listeners. Advertising on a station operated in such a fashion would be easier to sell, too.

◆

The Hollywood LOW-DOWN has been getting an excellent listener reaction from the program broadcast for this magazine on Monday, Wednesday and Friday. Featured last week in two of the programs were Dot Hill, Dot McCarty and Dot Messmer, a clever girls' trio. They will be presented again in each of the broadcasts next week. The program goes on the air at 1:15 P.M. Tune it in some time.

◆

Jeanne Dunne began her radio career at KMTR years ago. Six months later she moved to KFWB, where she has remained ever since. In her Playtime Lady program, which has several thousand juvenile listeners, Jeannie impersonates four characters. Her fan mail for this broadcast is very heavy. In the Family Circle program, she plays the love interest, and she sings with the Syncopators and in Jack Joy's "Musical Delights" broadcast.

◆

Salvatore de Santaella, musical director at KMTR, is back at the station again. He was ready to accept a similar position at one of the motion picture studios, but KMTR upped the figure and de Santaella decided to remain with the radio.

◆

Ralph Rainger of the songwriting team of Leo Robin and Ralph Rainger presented an excellent program last Sunday on Raymond Paige's "California Melodies." At the piano, Ralph introduced the music he has composed for the forthcoming George Raft picture "Rumba."

◆

Under the guiding hand of Georgie Stoll, young maestro who has risen to international prominence during the past year, The Shell Show came to the listeners over the NBC Pacific Coast network with new color and variety last Monday night.

RALPH RAINGER

Miss Mary Brian, star of the films, headlined the show in a radio version of "Up Pops The Devil," a delightful comedy by Albert Hackett and Frances Goodrich. Nyiregyhazi, famous concert pianist, was featured, playing some of his favorite numbers with the technique which has made him one of the outstanding figures in the concert world.

Georgie Stoll himself offered as his violin solo a special arrangement of "Leibesfreud." The overture was a special arrangement of numbers from "Of Thee I Sing" including "Love Is Sweeping The Country," "Wintergreen For President" and "Who Cares." Other band numbers were "I Woke Up Too Soon" and "Cubanola-Rumbanette."

Pat O'Shea, red-headed tenor sang "I'll follow My Secret Heart," while Linda Lee gave her interpretation of "Invitation To A Dance." The Georgie Stoll Quartette sang "Home James And Don't Spare The Horses" and "Square Dance." Rush Hughes was master of ceremonies.

◆

On the radio any day now you'll be hearing a new tune of the "Man-On-The-Flying-Trapeze" School of song writing. It is titled "Somebody Took My Moustache Cup," and was written by Anita Perry, wife of Bob Perry, the Hollywood cafe man, and Benny Williams. The New Era Music Publishing Company of Hollywood, which has also accepted William's "What Good Am I Without You," will publish the song. Williams also wrote "It All Depends On You."

◆

Transcriptions have again reached out and taken talent from the radio, stage and screen. Harry A. Earnshaw conceived the idea of a series of short stories of the air, with each one a complete dramatization in itself. KNX and KFOX release these locally. They proved so popular last year that a new series was launched in 1935.

The cast includes such radio names as Georgia Eifield, NBC leading lady; Johnny Gibson of Sleepy Dolan fame; Morrison of the Robin Hood series; Frank Nelson, NBC character man; J. Donald Wilson, formerly with the Richelieu broadcast at KFI; Vernon Steel, narrator of the current Mary Pickford programs; Victor Rodman of the Shell Show, and Lindsay MacHarrie, former KHJ department head.

From the stage and screen by Harry A. Earnshaw are Nigel de Drulier; Harry Hollingsworth; Helen Keers; Mary Lansing; Louis Morris; Eric Snowden and Joe de Stefani.

◆

SHORT FLASHES — Tiny Newland croons daily at KMTR on his own sustaining program now . . . June Marlowe, who has been heard for the last three months with Ted Fio Rito, goes to Universal for a part in "The Great Ziegfeld" . . . Lew Mann, the composer, who is adapting his splendid poem, "Little Feller," to music . . . On the air yesterday (14th) at KNX were Wilbur Hatch and the concert orchestra; Homer Canfield in a program titled "Intimate Moods in an Intimate Manner"; Mona Lowe in a fifteen-minute program of popular songs; and Lester Koritz of the University of Southern California in a Book review broadcast . . . Lawrence King claims to be able to hold a sustained note longer than any other singers on the air . . . George Burns and Gracie Allen are broadcasting now from the Figueroa Playhouse, which accommodates a large audience . . . They play to capacity at each program . . . The first achievement award for distinguished service ever granted in the radio field has been presented to Mary Pickford . . . The girl who appears with Phil Spitalny in his new "Hour of Charm" over the Columbia network hails from Columbus, Ohio . . . She is introduced simply as Maxine . . . Janet Ayres is another girl on the CBS roster who is a native of the Ohio capitol . . . Mme. Ernestine Schumann-Heink began a new air series a week ago . . . Chinese Gordon is a new series which was introduced over KFAC recently . . . In the cast are Berton Bennett, Sally Mansfield, Floyd Parker and Ted Lloyd.

Rambling Reporter

By
MURRAY ROSE

HOWARD **Estabrook** receiving critic raves for his fine work on "David Copperfield" . . . and along comes **David Broekman,** conductor and composer, who will soon present his latest musical "Manhattan Fairy Tales" . . . **Jerry Herdan,** the casting chap at MGM, presents his mother with a fur coat . . . **Sid Algiers,** Paramount production chief on "Mississippi," on the job as usual, despite his illness . . . **Wallace Ford,** who has a featured role in "Devil's Cargo" all agog about his chicken ranch . . . blonde **Hazel Fitzgerald,** assigned to another screen role . . . **Francesca Braggiotti** (Mrs. John Lodge) to head the prologue at the Paramount theater . . . **Ben Piazza** abounding for New York on another talent hunt . . . **Irvin S. Cobb** who has joined the writing staff at Paramount . . . **Evelyn Venable** and her husband, **Hal Mohr,** boasting of their two flivvers . . . **Bruce Cabot** and **Adrienne Ames,** Hollywood bound after an absence of several weeks . . . **Marian Marsh,** facing the cameras again after her recent illness . . . **G. Barnett,** the New York chap, who recently joined the LOW-DOWN advertising staff . . . **Isabel Jewell,** who scored in "Evelyn Prentice" now at work in the "Casino Murder Case" . . . **Russell Cooper,** bartender at Perry's, who volunteered blood for the 12 year old son of **Eddie Moran** . . . **Ken Maynard** and wife enjoying their flying trip through Mexico . . . **Francis Lister,** quite perturbed over American tea . . . **Maidel Turner** finishing a nice part at Fox in "Dante's Inferno" . . . **Alice White** still looking for her lost English sheep dog . . . **Raquel Torres,** returning to the film city, after a sojourn of four months on Broadway . . . **Gary Cooper,** munching on a thick steak at Tip's, popular Hollywood steak house . . . **John Wray,** actor, playright and director, joining the cast of "Recipe For Murder" . . . **Ruth Peterson** and **John Bradford** dancing at the Clover Club . . . **Eddie Lowe** and **Victor McLaglen** discussing clothes . . . all of which reminds us of the new spring showing at **Brand's,** on the boulevard . . . **Douglas Montgomery,** scoring a hit in "Merrily We Roll Along" in New York . . . **Sam Hellman** and **Frances Hyland** collaborating on "Highway Robbery" . . . **Hans Twardowski,** completing the cast of "Old Heidelberg" . . . **Maurice Kosloff,** casting agent signing up more chorines for new musicals . . . **John Cromwell** and **Kay Johnson** showing their rock garden to friends . . . **Billie Burke,** besieged by autograph seekers from the middle-west . . . **Harry Sugarman,** presenting the prizes to the winners of the perfect-back contest . . . **Mrs. Samuel Goldwyn,** chosen by an eastern magazine as one of the eight most attractive women in Hollywood . . . **King Vidor** and his favorite dish of lobster thermador . . . lovely **Virginia McAdoo,** wife of **Peverell Marley,** leaving **Frank's of Hollywood** . . . **Mack Grey** and **Lucille Ball** entering the Wilshire Ebell . . . **Leo Robin,** songwriter, and **Estelle Clarke** dining at **Sardi's** . . . **Elinor Glyn's** former secretary, **Ann Fielder,** who is now serving **Anna Sten** in the same capacity . . . **Jane Kerr** reading over her script for her new assignment . . . **Elsie Horner,** publicist at radio station KMTR, who was recently interviewed to explain how she maintains that school-girl complexion . . . **Cyril Moss,** Hollywood attorney attending the races at Santa Anita . . . **Eleanor Gordon,** appearing in a school play, much to the delight of her father, **Sid Gordon,** the insurance wizard . . . **Roscoe Karns** and son, looking forward to next season's duck hunting near Bakersfield . . . **Dr. and Mrs. Maurice Le Bell,** feting many film notables at their house party, in their new home . . . **Kathleen Burke** and her mother shopping at the **Mayfair** . . . **Herbert Mundin,** the Fox comic at **Pirrone's** . . . **Harry Holman** added to the cast of "Midsummer Nights Dream" . . . **Dorothy Gray** and her mother leaving Universal studios . . . **Janet Gaynor** and **Henry King** lunching at Fox . . . **Will Rogers** and **David Butler** discussing Will's next picture . . . **Jock Lawrence,** Goldwyn's p.a. entering United Artist's studio . . . **Bernie Bartlett,** the seven-year-old singer from Kansas City, receiving film offers . . . **Bill Thomas** back from a flying trip to San Francisco . . . **Josephine Leach,** of the famed "Texas Redheads" welcomed by crowds in Honolulu, where they are making personal appearances . . . **Dave Epstein,** prolific p.a. at Palm Springs . . . **Gregory Ratoff** in Hollywood for two film assignments . . . **Dick Quine** and his mother on the set of "Boy of Flanders" . . . **Joe Barr,** Hollywood artist, sketching Joan Crawford . . . **Jimmie Durante** without his cigar . . . **Jack Rey,** popular m.c. entering a Hollywood nite-spot . . . **Tom Kennedy** and **Wilson Atkins,** proprietors of the Brass Rail in Hollywood leaving for the races . . . **L. Wolfe Gilbert** week-ending at Caliente . . . **Opal McCue,** one of the "Search for Beauty" winners, who writes to inform us that she is soon returning to California . . . **Joyce Horne,** curls and all, posing for publicity stills . . . **Jan Rubini,** who is still at Phoenix . . . **Salvator de Santaella** and **Mildred Stone** enjoying the music of **Orville Knapp** . . . **June Glory** who lends her beauty to Warner Bros. musicals . . . **Matty King,** the dancing demon, glimpsed with a gorgeous brunette . . . **Dorothy Hill, Dorothy Messmer** and **Dorothy McCarty** who have formed a sensational singing trio . . . **John B. Alden,** the youthful producer, who is soon to start "The King's Highway" . . . **Marvelle Andre,** headlining the show at the Sunset club . . . **Roland Young** and his English secretary . . . little **Georgie Breakston,** who has just completed a personal appearance tour . . . **June Marlowe,** formerly with **Ted Fio Rito** assigned to "The Great Ziegfeld" . . . **Mrs. Bernice Saunders,** interviewing new hopefuls at Central Casting . . . **Joan Reber,** film actress, driving by with **Allen Greer,** the western actor . . . **Edwin Martin** and **Cy Allen** lunching at Levy's . . . **Barbara Perry** in her new apartment . . . **Bill McGuire** talking old times with **Billie Burke** . . . **Chester Morris** and his manager at the Universal cafe . . . **Dick Weil** auditioning new radio talent at the NBC studios . . . **Pat O'Shea,** the crooner . . . **Marion Anita Farrell,** who won the **Shirley Temple** contest in Cleveland, on the coast for films . . . **Leo (Rosenthal) Olete,** who prefers aliases to his own name . . . **Hal Berger** rehearsing the "In-Laws" at KNX . . . **Lois Lee,** of the "Drunkard", entering radio station KFWB . . . **Netha Blair,** looking at clothes in **Weil's,** on the boulevard . . . finding "ay tank ay go home" **Garbo** alone, we ramble on with **Matty Fain,** who is finally getting attention around the major lots . . .

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The Nite-Owl

THE recent legalization of liquor sale by the drink has given a new impetus to the hotel and night club business in the Los Angeles area, curbing furtive 'speakeasy' tippling and adding to the revenue of the legitimately operated establishments.

And nowhere, these days, are the lights brighter or is the gaiety more hectic than at Frank Sebastian's New Cotton club in Culver City, where the Mills Brothers, internationally famous quartet, is headlining a truly gala floor show.

The presentation also features Aurora Greeley and LeRoy Broomfield who were responsible for the production. They present a number of amusing specialties. Bobby Chapman, who had a solid booking of 156 weeks at the Cotton Club in Harlem, is master of ceremonies and soloist with Leon Herriford's orchestra, in which Drummer Lionel Hampton is featured.

Among the headliners introduced by Bobby Chapman are Willa Mae Lane, a singer, who is billed as 'The girl with the dangerous curves.' Willa Mae is fresh from Chicago where she was the recipient of many a critical rave. Rutledge and Taylor, the truly sensational dance team which is back at the Culver City club after a long absence; The Four Covans, smart rhythmic dance act and Dudley Dickerson, labelled 'The king of comics.'

Behind it all stands the figure of Frank Sebastian, the debonair man of the world, who has come to be called, at his behest, the Prince of Hosts.

◆

Entertaining features at Joe Pirrone's cafe, the smart metropolitan restaurant located at 623½ South Hill street in downtown Los Angeles, are still being headlined by Joe Marengo and his so-called augmented orchestra which plays during the afternoon and evening, with Murray Peck as master of ceremonies. Freddy Bearden and Ruth VeLoise are featured vocalists with the band. Numerous stars of the stage, screen, business and sporting worlds have been visiting Pirrone's during the last few days, the management reports.

◆

Nick Stuart, the former screen player, still holds forth nightly at the Palomar dance hall on South Vermont avenue. The Palomar is really a unique venture, since it provides a variety of inexpensive diversions. A number of screen stars have been seen there of late, with Nick and his band as the center of their interest. Naomi Warner singing sweet blues numbers, Charlie Blair doing tenor vocals and the Metzger girls offer additional entertainment. In the restaurant, there is excellent food.

◆

There's no swifter moving floor show in Los Angeles than that presented nightly by Young Papke, former stellar figure of the sporting world, in his El Rio club at 717½ East Ninth street. Charlie Echols and his Dixie Maniacs provide the music and the cast of the show includes 43 talented dancers and singers, for whom a fast-stepping chorus provides a truly terpsichorean background.

The list of dancers includes the Drinkers; the Three Rockets, who have just completed a highly successful eight-months engagement at Frank Sebastian's Cotton club in Culver City; and George Davis and Ruth Spencer in an amusing specialty. Also on the entertainment menu are Stump N' Sellit and Ali Bendo in a comedy act; Bob Clemens, sweet-voice crooner; Hazel Reese, a torcher; Irma Young, soubrette, and De-De, blues singer. And now meet the personnel. At the door visitors are greeted by Roger Ward, Papke's manager, and Mrs. Ward; Sammy is the head waiter and Leo Cuneo the talented head bartender. Of course there's genial Young Papke himself. Of late, many screen stars are dropping in to Papke's El Rio club.

◆

Pete Rizzotto, owner of the Silver Lake club announced a new form of entertainment with the addition of a creole revue featuring Alton Redd and his orchestra. Freddie de Felice, producer of the show, promises a gala event at the opening Friday night.

◆

Music at the 41 club, located at 833 South Spring street and formerly known as the 833 club, is provided by Al Graham and his musical artists who do things to songs that make you forget everything but an irresistable impulse to dance. Lita Marty, diminutive bundle of personality, who sings so quaintly in her broken French-Spanish dialect, is captivating the 41 clubgoers and headlines the floor presentation. Also in the show are Bertha Gold, singer; Edith Hoffman, singer; Pauline Starr, danseuse; Rene and LaMarr, internationally famous dance team; and Madame Valeska with her truly sensational fan dance. George Distel is manager of the club, which features an afternoon cocktail soiree at which drinks are but fifteen cents.

◆

Kearney Walton and his new band are pleasing afternoon patrons at the Biltmore lounge, which is rapidly becoming most popular in Los Angeles. There's an excellent floor show and Billy Lowe sings with the orchestra. Miss Lowe will be remembered as a former outstanding star of the nationally famous Shell Show. Rubens and Rae headline the floor show.

◆

The Hollywood Roosevelt presents George Hamilton and his orchestra, which features George's truly hotcha fiddle and a floor presentation which includes William Hoffman, piano soloist; the Three Walker sisters, a truly red hot harmony trio; Wayne and Carruthers, sensational dance team; Renee Borden, exquisitely sweet singer; with Billy Taft and Peggy Nearing headlining the bill in a sensational dance number. Thomas Hull extends greetings to his many Hollywood friends and admirers.

◆

NIGHT CLUB QUICKIES — Charlie Blair, splendid crooner at the Palomar, spends his spare time these days in the Biltmore Bowl. He can be found there any day when he has the afternoon off . . . Al Gordon, whose Compton night spot is becoming a rendezvous of a lot of important Hollywood people says he finds the cafe business more fascinating than automobile racing . . . Chick Theck and his orchestra are still holding forth at the Marcel inn and pleasing patrons no end . . . Russ Cantor is still pleasing patrons of the Cafe de Paree, where Bill Fleck and his orchestra are holding forth . . . La Cucaracha, recently opened on Melrose avenue, is fast becoming the talk of the town as the finest Latin-American cafe in these parts . . . Wilson Atkins, proprietor with Tom Kennedy of the Brass Rail on Hollywood boulevard, stops for a moment to chat and tell us about Marty Young, the golden voiced tenor . . . Bob Perry, whose recently opened restaurant is now one of the most popular rendezvous on the boulevard, took a day off last week to go to the races . . . The Club Continental is still packing 'em in with Bill Robinson's dancing. Located within easy motoring distance of Hollywood, Glendale, Los Angeles and Pasadena, this club formerly was known as the Airport Gardens . . . Mary Silverman's girls' orchestra remains at the Cliff Dwellers, where the floor show lists a number of names prominent in the entertainment field nationally. George Boyce is the popular master of ceremonies . . . Jack Warren and Marv Lanfield have the orchestra at the Vanities.

Sylvia Sidney is having the time of her life. For the first time in months she now has a few weeks free from studio work, and she's thrown care to the four winds in enjoying herself in New York city.

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« Broadway Briefs »

By DUSTAN RHODES

RUDY Vallee is having a prosperous run on Broadway, what with his Fleischman Yeast program and his nightly appearance at the Hollywood restaurant on the Main Stem. Nevertheless, within a few months, he will be spending a large part of his time in Hollywood.

Warner Brothers were so pleased with his latest musical cinema, "Sweet Music," which, I understand, will be released next month, that he has been signed to a long term, exclusive contract. Hollywood's loss, some of the wise boys have gagged, will be New York's gain.

◆

Florabell Muir, former Hollywood columnist for the New York Daily News, has been signed by Fox Film for a post in the scenario department and by the time this reaches Hollywood, she will no doubt have arrived on the coast and taken up her duties at Movietone City. She was accompanied on her trip west by her husband Dennis Morrison.

◆

An arrival from the coast last week was Trem Carr, vice-president of Monogram pictures. "I plan to remain here for a month or six weeks," Carr told me yesterday. "During my absence from Hollywood, Executive Producer Robert E. Welsh will be in charge of production activities.

Carr's extended stay in Gotham is made necessary by extensive increases in the number of features and in the production budget, he said.

◆

This will serve to introduce Theo Fayne, pretty twenty-one year old dancer, to Hollywood. She left for the coast last night, with a Fox Film contract in her trunk. Miss Fayne was born in Boston and went to New York several years ago. She appeared in the last original Ziegfeld "Follies," in which she danced with Hal LeRoy. She was also featured in Ziegfeld's "Hotcha" and in Lew Brown's musical revue, "Forward March." She was tested recently by Hollywood talent scouts and with studio approval of the tests, she was signed to a contract.

◆

One of the sensational stories of the week here was the accusation of Joseph M. Schenck, president of Twentieth Century Pictures, and United Artists Corporation, that the International Federation of Catholic Alumnae criticised "Clive of India" adversely without having seen the picture.

To support his contention, Schenck displayed to the press a telegram from Hollywood which stated no print of the picture would be ready for release for at least another week.

In her counter-charge, Mrs. James F. Looram, motion picture chairman of the federation, who was responsible for listing the picture in The Brooklyn Tablet, film guide published for metropolitan Catholics by the federation, as suitable for adults only, said the film had been reviewed by a representative of the federation, but refused to reveal when or how.

◆

Helene Reynolds

Helene Reynolds, whose latest pictures in Hollywood were "College Rhythm" at Paramount and "Repeal" at Metro, is back in New York, working at Warner Bros. Vitaphone studios and angling for a featured dancing part in one of the quickies now in production here.

◆

Two noteworthy theatrical offerings made their appearance in the metropolis this week. They were Robert E. Sherwood's "The Petrified Forest" and "The Old Maid," which stars Helen Mencken and Judith Anderson.

The first of these marks the return of Leslie Howard from his self-imposed exile in Hollywood. The critics were lavish in their praise of Sherwood's work. Howard's artistry is seldom questioned.

The dramatization of a favorite novel, "The Old Maid," is a bit ponderous on the stage, but any weakness of the manuscript is repaired by the presence of Miss Mencken and Miss Anderson in what are admittedly among their most noteworthy characterizations.

◆

A letter from Thomas Beck, whom I knew in New York and Hollywood, informs me that Mr. Beck, who could easily have had it done right here in the metropolis, went all the way to the West Coast to receive a good healthy punch in the nose.

Back here in New York, Beck always played the juvenile hero who wins the scraps and the girls. In his first screen vehicle, he complains, he staged a realistic fight with Dick Cromwell and really took a beating.

◆

Since Will Rogers, who soon will be here, has refused to reveal his plans to the Hollywood writers, the crack New York newspaper boys are brushing up on their finesse to surround the noted humorist at the airport and discover what he intends doing. Rogers recently completed "Life Begins at 40." One reason for his visit here is to spend some time with his daughter Mary, who is on the stage.

◆

Robert Sellon, artist pupil of Maestro Guido Caselotti, aspires to new honors this month. He is now engaged for three operatic performances, having the leading roles in "Aida," "Lohengrin" and "Mignon." Although he has been in New York but a short time, this young singer has been heard in several concerts and on the radio.

◆

A young New York producer is displaying a marked interest in the career of Olive Jones, Ohio State university graduate of two years ago, who has been recruited from the Gotham stage for an important role in "Caliente." At present she has a part in "King of the Ritz" with William Gargan and Patricia Ellis. The producer will no doubt see her in Hollywood.

◆

Ran into Walter Winchell at the Hollywood restaurant the other night. He'd like very much to hasten his departure for the coast, but what with his contracts and newspaper work he'll be stuck in the frigid eastern zone until June, when he will reward himself with a trip west. Incidentally, he was pleased with the story in The LOW-DOWN'S radio column recently.

◆

Arthur Lake has left New York and is in Los Angeles now with the Mills brothers. He handles their activities for the Rockewell-O'Keefe agency in the RKO building in the Rockefeller Center.

NEW YORK OFFICE:

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DUSTAN RHODES, Manager

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Hollywood Merry-Go-Round

HARRY LANGDON, the veteran screen comedian whose poignant pantomime reveals the same histrionic genius as Charlie Chaplin, told this columnist a terrifically-moving story the other day—one we should like to repeat. You see, Langdon loves kids. All his mature life, he has carried on the silversheet of his mind's eye, the vision of a wonderful baby. It was a perfectly beautiful infant—with blue eyes, a sweet little mouth, turned-up nose—a dream child.

No progeny resulted from Langdon's first two marriages and there is no hiding the very real disappointment the comedian suffered from this fact. Because that dream baby stayed with him. Oh, sometimes he forgot it for a year or two at a time. But always the bright chimera returned—dazzlingly, beautifully sweet.

Three weeks before the birth of his baby, which came into this world just a month ago, Harry Langdon, who is a gifted artist as well as an actor, moved into the new little nursery he had constructed for the child and on the baby's dresser, he painted the picture of his dream child. Then his little infant was born and—amazing phenomena—it is the very image of the baby which Harry painted on that little dresser drawer!

It isn't always such a great idea to break into the movies with a great flare of trumpets—the reaction is sometimes complete obscurity. I chatted the other evening with Kathleen Burke, famous Paramount "Panther Woman", who made such an auspicious beginning in motion pictures in "The Isle of Lost Souls."

"Everyone seemed to think I was just a freak success and couldn't do anything else," says Kathleen. "I had to fight my way against greater odds than most actresses starting from scratch. Fortunately in "Bulldog Drummond", "The Lives of a Bengal Lancer" and one or two other films, I was given a chance to show I wasn't just a puppet. The result was a new Paramount contract. This time I think—hope—I'm on the high road to a legitimate success!"

Dropped in at the unique little Spotlight theater, where original plays are presented and from whence a number of ambitious unknowns have come to the screen.

An interesting Hollywood personality is Ish-Ti-Opi, the Indian singer of the cinema colony. Possessed of one of the purest lyric tenors in the Southwest, this red man is a splendid speciman of Indian manhood. He has been heard at many affairs in cinemaland, such as festivals of his people, and at private gatherings in the homes of the film great. I should love to see him in a great love story of the Indian or in some of the characters of his book, "The Trail of Tears."

Newly-arrived in Hollywood after an extended tour of Europe is the beautiful, exotic and glamorous Countess Sylva Nadina. This blue-blooded noblewoman and actress was in Hollywood once before—a number of years ago. While here she enacted a leading role in the silent version of "Resurrection," achieving a signal success. The Countess has sung at Town and Carnegie Halls in New York to great acclaim. She is the protege and student of Albert Edward Ruff, distinguished maestro of the voice and former teacher of Geraldine Farrar.

Phony drama schools have taken their heavy toll of the pitiful finances of so many would-be actors and actresses in Hollywood. It is a bounden duty, then, to report a genuine institution for the acquirement of the dramatic art, when such exists. We refer to the Ben Bard Players on Wilshire Boulevard.

Mr. Bard comes to the field of dramatic instruction following years on the stage with the Schuberts, in vaudeville with Jack Pearl, the "Baron Munchausen" of radio, in pictures. He not only teaches the basic fundamentals of the drama—voice placement, poise, proper delivery of lines, etc., but he gives a continual presentation of his students in plays, before audiences, thus enabling them to derive the proper training of practical nature for professional work. "Innocent Ann" is the current show at the Ben Bard Players Little Theatre.

Sada Cowan, eminent scenarist, has been one of the three or four great script artists of the screen, ranking with June Mathis, Frances Marion and other ace writers who were her contemporaries and who began great writing for the films. Miss Cowan has been in New York where she worked on several scripts for pictures produced in Eastern studios. On completing her final picture, "Lavender and Old Lace," this brilliant and gifted author and playwright came to the Coast and was immediately engaged by Paramount, where she is now preparing the script for one of their important forthcoming productions.

Screen stars are interesting themselves in the progressive and ambitious Neighborhood music school. Niel McKie, a most capable and gifted pianist and instructor is director of this institution, which caters to children not able to afford regularly-priced music lessons, but who nevertheless reveal fine talent. Under his banner, it would seem, much is being done.

Flo Browne, once a vaudeville headliner and more lately, one of Hollywood's crack agents, has dissolved her association with the Ivan Kahn Agency, where she was a favorite, and opened offices of her own in the California Bank building of Beverly Hills. Tall, dark, slender and vivacious, this utterly charming young woman has, through her sagacity and good judgement, won the confidence of casting directors and producers at the various studios. She is assembling a great lot of new talent and there is no question but that the coming year will see her emerge as one of Hollywood's finest artist's representatives. Here's wishing her luck!

So, enough of Merry-Go-Round for the nonce. In the following issue is another time for reminiscing, chatter, cogitation. And we'll be back again at that time, with our hopes, our dreams and our harum-scarum opinions of Heartbreak Town.

★

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OFFICES IN PRINCIPAL CITIES

FEMININE FLASHES

HOMESPUN, perhaps, isn't an exact term for these lovely knitted styles which are appearing everywhere in Hollywood . . . For many of the new accessories are machine made . . . Regardless of how they are made, however, there is in them an originality in yarns, colors and style which I think excels anything seen before in knitted wear . . . Take little Dorothy Lou's word for it . . .

At one time, sweaters or knitted suits were almost inevitably made of wools, the only variation being the weight of the yarn . . . Recently, however, the 'string' sweater has greatly increased in popularity . . . If you are considering making or buying knitted wear this season, look these cottons over carefully before making your final decision . . . There is a fascinating color range and they are easily laundered . . . In addition, they are easy to work with and can be made up in a brilliant variety of patterns . . . You may see them at all the smart shops . . .

WILGRAM'S HOLLYWOOD DRESS SHOP is displaying some exceedingly charming frocks these days . . . Since my purse has recovered from the Christmas orgy, I'm thinking I'll take two or three of them home with me this week . . . I just can't resist new dresses, and especially such exquisite and at the same time inexpensive creations as WILGRAM is showing . . .

Seeking some foundation garments yesterday, I wandered into STELLA RITA'S shop in Beverly Hills . . . 9745 Wilshire boulevard, to be exact . . . She has some really gorgeous lingerie . . . And I mean gorgeous . . . I just couldn't pass up a couple of her utterly deevoone bargains . . . STELLA used to have a shop in Hollywood . . . I followed her right out to Beverly Hills when she moved . . . And that reminds me, I must have her send me two pairs of hose this very afternoon . . . .

Is my brother Harry pleased . . . Last week I ran across the NECKTIE SERVICE COMPANY at 1650 North Cahuenga boulevard . . . Harry had a dozen ties that were in perfectly awful shape, he couldn't wear them . . . I took them over to the NECKTIE SERVICE COMPANY and presto! they came back just like new . . . The bill . . . $1.75 . . . Can you beat that?

Here I am back at Vine street and the boulevard and puffing like a steam engine . . . I must drop in on DR. MAURICE LE BELL, one of these days and get in shape again . . . When I say shape, I really mean shape, for DOC LE BELL can make a sylph out of a heavyweight . . .

Was I thrilled this noon or was I too utterly deevoonely thrilled . . . I was nibbling at a hamola in TIP'S, on Vine street, when who should walk in but my very especial favorite actor, Monroe Owsley, looking sinister and caddish as the dickens, but wanting only one of TIP'S thickest steaks . . . I forgot all about my hamola, tasty as it was, and just sat and gazed and sighed . . . Gosh! How I wish Monroe would get suavely caddish with Dorothy Lou . . . But I don't think he even saw me . . . He was THAT interested in his steak . . .

There are so many portrait studios on the boulevard and in the vicinity that I couldn't imagine where to go when mother wrote for a picture . . . A friend finally directed me to the SMITH STUDIO at 3315 Wilshire boulevard . . . The pictures were better than any I've ever had before . . . and they still look a lot like me . . . On the way out I ran into Adelaide Leavitt, who decides who may and who may not reach executives of Liberty Pictures, like Junior Hoffman . . . She told me that a lot of the Liberty Players go to SMITH for photos.

I'm always meeting people, it seems . . . when I had finished my lunch, but was still dreaming of Monroe Owsley, I almost ran into Joyce Horne and her mother on the boulevard . . . I'm a kind-hearted soul, so I let them induce me to drive to LEON RATTNER'S dancing studio and waited while Joyce was given her lesson by Leon.

I practically swooned at the auto show last week . . . It actually took my breath away to see all those deevoone autos under one roof . . . Now a gal shopper can occasionally fall for a couple of new frocks or some underthings . . . It's different with automobiles, and I'm afraid there's nothing for me but the old flivver for another year or so . . . Anyhow, there was no harm in picking out a new car . . . That was the rub, they were all so grand I didn't know just which one I'd have chosen if someone had said, "Dorothy, take your choice" . . . . However, I'd been looking at the new Dodge cars at PULVER'S, Argyle avenue and Hollywood boulevard . . . So I gazed longingly at those new models . . . Then I saw the Fords and Chevrolets and then slipped ecstatically into the higher price fields . . . I had a great time, but I'm still driving my old flivver . . .

If I move into the hills this summer, I'm going to let Jimmie Richards design my furniture for me . . . At the RICHARDS MFG. CO., of which he is president, they make YOUR ideas into furniture . . . You just conceive a novel design and before you know it, you have the stuff in your home . . . Lot's of the movie people are doing it, you know . . .

When I'm fagged out in the afternoon, I like nothing better than a cocktail and a sandwich, about tea time at the GOTHAM DELICATESSEN on Hollywood boulevard beyond the ROOSEVELT HOTEL . . . Incidentally, the ROOSEVELT serves a tasty drink and for a quarter, which is something these days . . .

By the way, if I DO move into the hills this summer, as suggested in a previous paragraph, I'll need a ping pong table for the patio . . . Where will I go for it? . . . Where else but the HOLLYWOOD ARMY AND NAVY STORE? . . . They have an excellent selection . . . And so does BERT ROVERE, although it's a different type of merchandise . . . BERT will stock my cellar for me . . . So drop in some time for a Dorothy Lou highball.

The stranger for whom I cashed that ten dollar check in the restaurant was a crook alright . . . Imagine passing a bouncer on a poor, innocent little girl . . . But I called ED CRUMPLAR at the ASSOCIATED BUREAU OF IDENTIFICATION, and got my ten dollars back . . . Ed shadowed the fellow right into his own back yard and made him cough up, the meanie . . . And I'll cash no more checks . . . So please don't ask it . . .

There are still a few gentlemen in Hollywood, believe it or not . . . I met one the other afternoon when I droppd in at the RKO studios to chat with Eddie Martin, the publicity man . . . He not only took me to the NEW YORK DELICATESSEN for a sandwich, but he took me to the GROVE in the evening, and sent a lovely corsage from McELDOWNEY, the florist in the HOLLYWOOD-ROOSELVELT HOTEL . . . Did I feel hotsy-totsy, and did I enjoy dancing with him . . . No, I won't tell you his name, girls.

While I was chatting with Eddie Martin, he revealed some of the beauty secrets of the stars he writes about . . . Helen Mack, he told me, has such a beautiful skin because she uses powder very sparingly, dusting it on lightly once . . . That avoids that too-powdered look, says this fetching little ingenue . . .

Lola Lane advises applying mascara last when making up . . . That prevents smudging . . . When dressing for formal occasions, Steffi Duna touches the tips of her fingers lightly with perfume . . . Try it, she advises . . . Ginger Rogers has a secret, too, although it's now no longer a secret . . . She suggests carrying the nail polish to the very ends, leaving no white tip . . . It's very fetching, says Ginger . . .

I've almost completed my stroll for this issue of The Hollywood LOW-DOWN which reminds me that all this walking is hard on shoes and I need another new pair . . . I can do no better than at MEYER'S SHOE STORE . . . If that shipment of new pumps has arrived. I think I'll take a pair home with me . . . I've been wanting new shoes for a month now . . . So I'll leave you at MEYER'S . . . And I'll be with you again in the next issue of The LOW-DOWN . . . .

—DOROTHY LOU

PREVIEWS CONTINUED

By L. WOLFE GILBERT, JR.

Northern Frontier

(Good)

FOR lovers of outdoor pictures and gorgeous scenery, "Northern Frontier" will have a great appeal. It is a fast moving picture dealing with the efforts of a Northwest Mountie to bring to justice counterfeiters who are passing spurious money on the border between the United States and Canada. Adapted by Barry Barringer, from the novel "Four Minutes Late" by James Oliver Curwood, it has an intriguing plot, is well acted, and reveals plenty of fighting and riding.

Kermit Maynard gives an outstanding performance as the Mountie. His riding is fast and furious and his trick riding is wonderful horsemanship. He is not only a grand rider, but his acting is comparable to that of any of the big stars in a major studio.

Eleanor Hunt, as the love interest, handles her part with fine discrimination.

LeRoy Mason, as the heavy, is very convincing, and makes a perfect foil for Maynard. These two will make a great team for this type of picture.

Walter Brennan, as the stuttering cook, grabs a bunch of laughs, and Ben Hendricks, Jr., as the U.S. Secret Service man, acts with just the correct mystery. The balance of the cast, Russell Hopton, J. Farrell MacDonald, Gertrude Astor and Lloyd Ingraham, are excellent.

The photography, by Edgar Lyons, is exceptional. The outdoor scenes are one beautiful shot after another.

The direction, by Sam Newfield, is swift and sure, keeping the picture going at a fast pace, interest never lagging, and when the last shot is over, you sit back for more.

Maurice Cohen has given to the public a grand picture. **(Ambassador Picture).**

◆

THE BEST MAN WINS — Edmund Lowe, who always plays with the toughies, drew Jack Holt for this assignment, a fairly entertaining picture which is handicapped by a mediocre story. When Lowe and Holt are divers together, Lowe loses an arm rescuing his pal. Holt then joins the harbor police and Lowe hooks up with a jewel thief mob. Holt spends his time keeping Lowe out of trouble. Eventually Lowe perishes and Holt, for once, gets the girl. In the cast are Bela Lugosi, Florence Rice, J. Farrel MacDonald and Forrester Harvey. Columbia.

◆

SO, YOU WON'T T-T-TALK—Directed by Lloyd French for Vitaphone, this short is quite amusing, a tribute, no doubt, to the laugh-provoking capabilities of Roscoe Ates and Shemp Howard. It's broad, slapstick comedy which resorts to many of the older, time-tried gags.

Red Hot Tires

(Fair)

UNFORTUNATELY the public cannot appreciate the fact that this picture was made in fourteen days, and so, to them, it will be just another picture. Major weakness is in story which is of the type that the industry was making in the dear departed past.

New angle on the racing story puts reverse English on the usual track plot. Usually the girl is very much in love with the hero, but refuses to marry him unless he stops flirting with death. In this one, the heroine, Mary Astor, is the daughter of a racing-car builder and rides in the big race in the seat alongside Lyle Talbot.

LYLE TALBOT

Cast is very good, considering caliber of material. Lyle Talbot plays his part well, proving that a poor story can't keep a good man down. Mary Astor is extremely miscast, but she manages to give a good performance regardless. Outstanding is Roscoe Karns, who has never failed to give a splendid performance in his lengthy career. The preview audience acknowledged the fact that he stole the picture, having to oppose some of the most capable talent in the business. Roscoe has the art of becoming more popular each picture, regardless of the popularity of the production. Frankie Darro is very good, giving his usual characterization of the "tough" youngster. Henry Kolker, Gavin Gordon and Bradley Paige are effective in smaller roles. Directed by Ross Ludderman. **(Warner Bros.-First National).**

◆

ONLY EIGHT HOURS—In a hospital background, Chester Morris and Robert Taylor vie for the affections of the same nurse, Virginia Bruce. Complications ensue when Morris performs an emergency appendectomy on the son of a rich and powerful politician without the father's permission and is relieved of his post as head physician at the hospital. Morris eventually gets the girl and is reinstated. Billie Burke is the fourth principal in the MGM film which was directed by George B. Seitz.

◆

LIFE RETURNS—This picture is based on a timely theme, the experiments of Dr. Robert E. Cornish of the University of California in reviving life. It is principally identified by good performances of Onslow Stevens and Georgie Breakston, with Lois Wilson, Valerie Hobson, Stanley Fields and Dr. Robert E. Cornish as the other principals. Dr. Eugene Frenke, directed.

◆

DON QUIXOTE—The familiar masterpiece comes to the screen as a heavy and uninspired production relieved by Chaliapin's stirring basso, some superb camera work, elaborate sets and a competent supporting cast which includes Sidney Fox, George Robey, Emily Fitzroy, Oscar Asche and Miles Mander. This film was directed by G. W. Pabst for Valdemar D. Bell.

YOUTH IN HOLLYWOOD

(Continued from page 9)

biggest thrill came the time she danced for a crown prince . . . She's to be featured soon by an independent picture studio . . . Leonard Sues introduced Mary Pickford when he acted as master of ceremonies at the Breakfast club . . . Bill Gratton is so cute he always attracts attention on the boulevard, which pleases his dad no end . . . At the Hollywood Conservatory of Music and Art party the other afternoon I was entertained by Zreeta Satterly, singing accordianist; Dickie Ferrin, singer; Noel Kennedy, a reader; Norma Senesi, tap dancer; Buddy Martin; Corinne Varian, the 'Borden Baby'; and Joan Holt. Some of the interesting kiddies I met were Patsy Wilcox, Betty Lee Pleasant, Bonnie and Bunnie Churchill, Dick Mathis, Edward Cook, and Dolly Duggan. Sweet kids, all of them . . . June Pittner writes me she has been staying in St. Louis, where, chaperoned by her mother, she has been playing at the Ambassador theater doing a specialty . . . You remember she was the ballet leader in "Midsummer Night's Dream." She probably will return to Hollywood soon . . . Edith Fellows is slated for a role in a forthcoming major studio production, I learned yesterday . . . It will be a big picture, and Edith will have an excellent part, my informant tells me . . . Baby Allan Randall has made his screen debut at the age of nine months. You will see him in "Lives of a Bengal Lancer."

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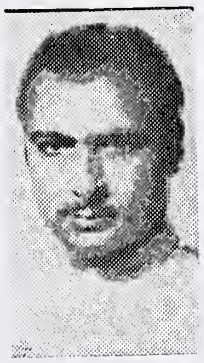

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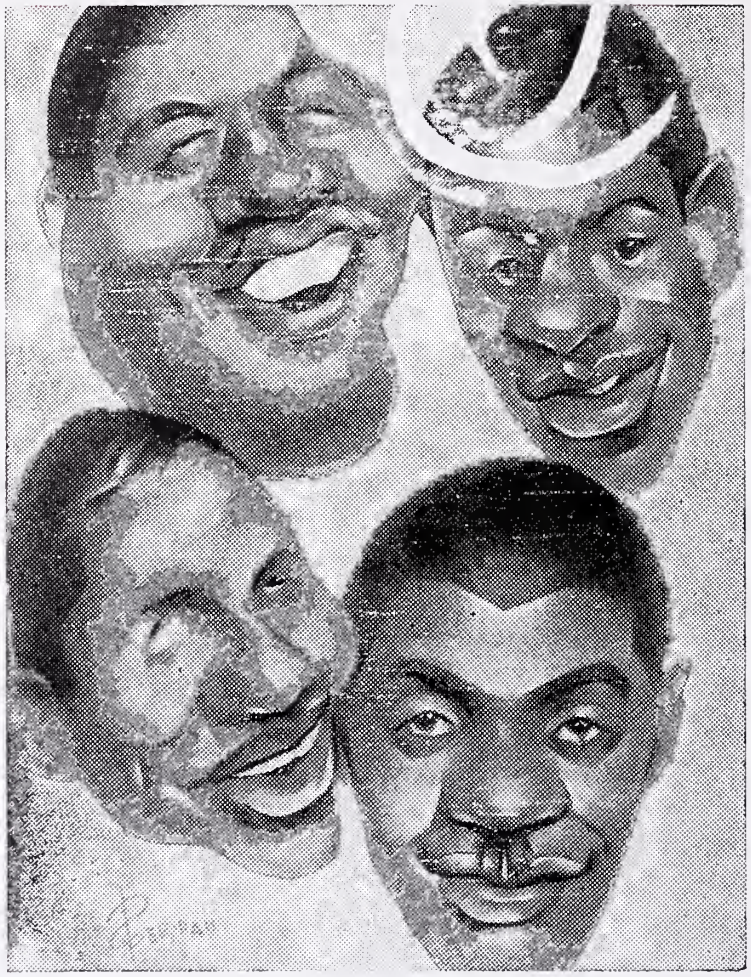

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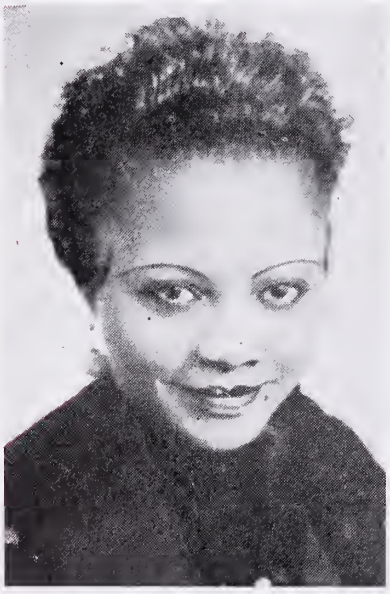

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April 15, 1935
VOL. IV, NO. 1.

THE HOLLYWOOD LOW-DOWN

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STAGE SCREEN RADIO

In This Issue

Majors vs. Independents
By Nat Levine

A Thespian Writes About Movie Moguls

Francis Lister—The Unassuming Gentleman

Money Can't Spoil Raquel Torres

Lapsus Directorum

News From—
London
New York

Mae West

THE CROWNING ACHIEVEMENT OF TWO GENERATIONS
WESTMORE'S
HOLLYWOOD'S PREMIER SALON OF BEAUTY
Gala formal opening Tuesday evening, April 16, 1935

The staff of the Hollywood LOW-DOWN join me in wishing Joyous Easter Greetings to our many friends.

Jimmy Valentine

Vol. IV

The LOW-DOWN HOLLYWOOD

No. 1

The Only Hollywood Trade and Fan Magazine
featuring News — Gossip of Screen — Stage — Radio

From Our Readers

THANKS RAMONA: Your criticism of the 'bluff' of several film moguls leaving California is worth any body's comment. With great interest we read your magazine, and we are happy that it reaches us here in New York on time. **Ramona Walker**, Flushing, N. Y.

TAKE A BOW UNIVERSAL: "Night Life of the Gods" may have been too sophisticated for recommendation to a newspaper audience, but I think you'll agree that our readers are rather in a sophisticated catagory, so I am only doing my duty in recommending that type of a picture to them. **Meyer Levin**, Esquire Magazine, Chicago office.

WE WERE WRONG: Apropos the wine faux pas in "Merry Widow", unless in recent years the mode has changed . . . the top of the bottle is always poured in the man's glass first . . . to give the woman a clean glass no cork, etc. . . . after pouring a small quarter of a glass to the man, they serve the woman . . . it is quite natural to expect Mr. Chevalier to have a full glass, but is it necessary to hold up the picture to watch the waiter fill the glasses? . . . Enjoy your Lapsus Directorum. **Mrs. W. P. C.**—just a woman that likes champagne.

MAYBE SOON: . . . when will you use the names that you infer in the "Do You Know" column? . . . we like it a lot, but we'd further enjoy knowing just who it refers to. **Helen Douglas**, Los Angeles.

WE'RE GRATEFUL: . . . in answer to your nice letter, we are herewith submitting information that will be valuable in selecting your London representative . . . we trust that you will hold it in strict confidence. **Jean Straker**, World Press, London, England. (Editor's Note: An answer to your note is now in the mail, and we are considering your offer.)

OKAY KAY: the fashion page as herein outlined will give you an idea of what I think will appeal to your readers . . . I trust that the next issue of your marvelous magazine will devote a page to fashion notes, so that your many readers will more or less have a guide as to proper dress as

(Continued on page 27)

CONTENTS

Cover Design—Mae West
By Joe Barr

The Real Low-Down 4

We're Telling You 5

Late News Flashes 6, 10

Hollywood Merry-Go-Round 8

More About Movie Moguls 9
By A Thespian

Money Can't Spoil Raquel Torres 12
By Clyde Cooper

Do You Remember? 12
By Jane Kerr

Francis Lister—The Unassuming Gentleman 13
By Helen M. Crane

Screen Shorts 14
By Grayce Burfoot

Feminine Flashes 15
By Madge Kelly

Previews 16, 20
By L. Wolfe Gilbert, Jr.

Rambling Reporter 18
By Ray Murray

Hooray For Love 20
By Pert Kelton

'round the Ringside 22

Radio News Flashes 23

Youth In Hollywood 24

London News 26
By Edgar Barrett

Broadway Briefs 27
By Thomas Du Pont

Lapsus Directorum 28

Majors vs. Independents 32
By Nat Levine

The Nite Owl 34
By Parker Ewing

DO YOU KNOW?

THAT a featured player was so anxious to increase his earning power that he established a beverage firm? The topper came when he was arrested for not complying with the health laws. The actor is now acting.

THAT an actress recently refused to enact a role for the studio she is under contract to because the part called for her to do considerable riding? Was THAT studio burned up when she accepted a role at another studio in a western film and actually did pu-lenty of riding in the picture!

THAT the screen writer who was dismissed from his former position because he was caught accepting pay-offs, recently confronted one of his victims, who is now a producer? The producer duely told the writer that his services were no longer required. (What price Hollywood pay-off?)

THAT the young screen actress who walked off the dance floor of the Beverly Wilshire hotel crying because of a spat with her boy-friend is back again with the same boy? It seems that the boy-friend accidentally ran into his own wife, and the argument that followed caused quite a scene.

THAT the director and producer who were evicted from a Hollywood late-spot used their influence to close up the club? The argument was the up-shot of the producer's refusal to pay a just $6.00 bill.

THAT the green car parked in front of the Sunset Towers seems to be causing quite a bit of marital trouble? The producer (who owns the car) and his friend's wife have been two-ing it of late.

THAT investigations are flying fast and heavy against the promoters of a little Theatre movement who accepted subscriptions and then failed to go ahead with their enterprise?

THAT despite denials to a romance, the star and director of a recently completed film, left for New York? Incidentally the pair left on the same train, though their departures were set several days apart.

THAT the recent party staged at Palm Springs a few days ago between film 'execs'

(Continued on page 30)

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OFFICES IN PRINCIPAL CITIES

The REAL LOW-DOWN

EX-HUSBANDS and ex-wives who gathered a few days ago in a Beverly Hills home of a blonde star musta felt rather foolish, or did they? The very sexy blonde was there with her said-to-be her next connunbial companion. He is the ex-of the bleached-haired one who was the hostess. Everything was fine, 'tis said, though one writer hinted that some risque occurrence terminated the affair.

The actress, daughter of an official, who is reported in this country illegally, is also one who could be deported for moral terpitude.

According to inside information Fort Lee, New Jersey, once upon a time a movie colony, is again booming. They are hoping to get back this lost dough. California's famous Realtors are wondering how they can scrape up enough dough to follow the easy money. However, California should shed no tears if many Realtors pack up and move. We received figures from someone who said there are over 15,000 real estate men in Los Angeles county. One-third that many would be enough. Of course, we sympathize with Fort Lee or any other place the movies may move to, but the Golden State will still be the Golden State, movies or no movies, Realtors or no realtors.

The local trade paper that took Papa Laemmle for an editorial ride a few days ago certainly handed out some hot stuff to the head of Universal City. In addition to the slap, the local trade paper went so far as to suggest that Laemmle sell Universal before all of his relatives took it away from him. Certainly nepotism has played an important part in the operation of the Universal studio.

That foreign actor whose lady friend threatened to shoot him on sight is still under guard, according to our information. He's hoping, we have a hunch, that she will cool off so that they can get together and settle the affair once and for all time—and without any lead pellets flying through the air.

A fan magazine editor, here from the east, has gone on record to reporters of trade journals, that fan publications are purging their columns of much of the sexy, double-meaning story titles. The cause, according to the editor, is not the Hays' office, but the public. Mr. and Mrs. John Public have been writing the fan magazines telling them to clean up or take their names off the subscription list. We've always said the public would clean up the pictures when it realized that the industry was only bluffing in its so-called attempt to do so.

KATHARINE HEPBURN MODELED IN WAX

Coincident with the opening of "The Little Minister" at the Tivoli Theatre in London, England, a wax figure of Katharine Hepburn, the picture's star, was placed on exhibition at Madame Tussaud's famed museum.

Only great personages are so honored. Rulers, artists, even murderers, must be significant in history or headlines to win through to the Tussaud hall of fame. Miss Hepburn's effigy takes its place with the world's great attired in the gypsy costume she wore as "Babbie" in the Barrie classic.

"CRUELTY"

Jean Harlow, platinum-tressed screen star, obtained her third divorce, alleging cruelty after eight months of living with her third husband. The cruelty, it appears, consisted of reading in bed after the couple retired, being rude, sullen and irritable, sometimes refusing to talk to her or her family and an ungenerous character. In other words, the crime which the husband is guilty of and which, presumably, makes him unsuitable as a husband, at least to Miss Harlow, is being a pretty average human being. If there are any who not at times like to read in bed, who have not their moments of seeming rudeness or irritability or any number of other traits of this sort, let them stand up. In times past, and even in the majority of married couples today, such things are accepted, at least after the honeymoon wears off, as part of the game. They are, for the most part, compromised on the fifty-fifty basis, on the one-hand-washes-the-other or tit-for-tat idea. Film stars, of course, may be different; also a great many other people who can afford more than one wife or husband in a lifetime. For such, of course, it might be just as well to dispense with formality of marriage vows and substitute the promiscuity of free love. Happily, however, the number of those is still in the minority, even though the divorce business in this country at least has been seemingly carried to the point of a national industry.

—Atlantic City News

The actor who had his contract with Fox cancelled and moved over to MGM will feel better in his new spot. He and Fox have not been getting along very well. Perhaps that spree he was on a few weeks ago was planned in the hope that Fox officials would tear up his contract. If so, it worked, for his new ticket is for three years and for much more filthy lucre.

Los Angeles, always a fertile breeding ground for schemers, promoters and chiselers, will soon be swarming with these get-rich-quick fellows. Reason. Television. Just as soon as Big Business sees fit to release this new service watch 'em come. Already England has them cluttering her corners, clubs and couches.

"If I were a women", says Clark Gable, "I'd hold myself slightly in reserve with men. As for petting, that's all right if one is sincere about it, but the danger lies in being sincere too often."

Well, Clark,if you were a woman and I were me, and you and I were petting, you'd have no reason to question my sincerity of purpose. None whatsoever, my dear sir. If you were a woman and I were me, Clark, you would not have to worry about my "being sincere too often", but being too often too sincere.

Leslie Howard is quoted in a trade journal as saying: "The whole trouble is that the people above do not belong there. Generally speaking, the higher up you go, the lower the mentality." Thank heavens we've never even been nominated for night watchmen for the Wampus.

The black-haired actress who threw a party at a famous Sunset boulevard eating place got herself in bad with the newspaper boys by ordering an Associated Press reporter from the cafe. The star not only insisted that he get out before she threw him out but used language that even Main street bums would only mumble under their breath. The story was flashed to many papers who used AP service, and now the "lady's" glamor is not as glamorous as it used to be.

We got a kick out of the Will Hays' office press release for March 26. In it, Hays' was quoted as saying the motion pictures are now much better than they have been. He names some 15 pictures which were being made or planned to be made from the classics. Great care was taken in the press release not to mention the titles of the other pictures planned, such as "Women in Bed", and that sort of rot.

Did you know that Chester Morris, who builds his own sleight-of-hand apparatus, has invented a trick in which a rod passes through seemingly solid glass?

« We're Telling You »

Ambiguous

AMERICAN advertising is in a class by itself. It even surpasses inflated publicity. It far outranks even gawdy exploitation.

We read of the "Best" canned peas. The "hole proof" stockings. The "Guaranteed" hair restorer. And last, but not least, we read "If it's a Paramount picture . . . it's the best show in town".

We'll grant that Paramount did give us "The Lives of a Bengal Lancer" and "Ruggles of Red Gap". But even now neither production is the "Best" show in town—or any other town.

And on top of that, there are many, many pictures that are much better than Paramount's "Love in Bloom", "Stolen Harmony" and "Mississippi".

In our way of thinking—distorted as Tom Baily and his crew may consider us—Paramount deserves honorable mention as ambiguous advertisers.

◆

The Wampas

IS the famous Western Association of Motion Picture Advertisers losing its "pull" with the powers that be in cinemaland.

It seems very much like it. Two major studios have selected promising "baby" stars which they hope to run up the scale to stardom.

The Wampas, at its bi-monthly meeting Tuesday April 2nd, declared that it will not promote the Wampas Baby Stars with the idea of making a profit on the promotion.

Well, well. We live in Hollywood to learn that everything that glitters is not the golden thing its creators intended. In time the major studios absorb all the clubs, organizations and what not that sincere men begin in the hope of developing something free from the powers that be. But it does not seem destined for such idealistic things to live in filmdom.

The Wampas need not hang its head in shame, for it is not alone. The American Society of Cinematographers, which was originated purely as a technical body of cameramen, succumbed to the moguls and today is nothing but a company union. The Motion Picture Academy of Arts and Sciences is likewise company-controlled. And if these few are not enough for you, look, we pray, upon the very, very famous Motion Picture Relief Fund.

Did you know that John Stone, motion picture producer, was at one time wrestling instructor at the Hebrew Alliance in New York city?

OUR COVER

Mae West, whose likeness graces the cover of this issue of the Low-Down, is one of Paramount's redeeming features. Mae, as we have repeatedly contended, is one of cinemaland's stars who deserves all the complimentary adjectives which usually preceed her name.

Unlike many of the flicker favorites, Mae is not temperamental, high-hat, unlady-like or a publicity hound. While the characters she portrays on the silver screen have generated complaints from a certain type of critic, she is, in real life, a member of our better society.

It is with pleasure that we use Mae's picture on our cover. We look forward with considerable anticipatory expectations for her next picture, "Goin' to Town".

Taxes

WE are wondering just why the movie magnates—we almost said maggots—are raising such a howl about the proposed California income and corporation taxes.

Is not their fight to defeat those taxes an outward declaration that they intend to make the individuals who are the real workers shoulder the burden of the state's expense?

Surely we cannot be accused of Communism or rabid Socialism if we contend that the motion picture industry does not give its share to the state?

Only the other day we read where the Fox Film Corporation profits exceeded over one million dollars in 1934.

When you stop to do some serious thinking, a million dollars is a helluva lot of money. Try and spend it, even on paper. Be as utterly foolish in its spending, on paper, as you possibly can be and see how far it will go.

Understand we are not complaining about millionaires. Regardless of our personal feelings in connection with this breed of capitalists, it is not our desire to inflict the readers with our own personal views.

However, we do say, and with the deepest sincerity, the motion picture industry and its over-paid members are not doing their bit to help this belabored state.

When a radio announcer is a radio announcer! Sam Hayes, the fast talking Richfield reporter, is playing the role of the radio announcer in "The Flame Within", starring Ann Harding.

Mr. Goldwyn

SAMUEL Goldwyn, whom everyone knows is really Samuel Goldfish, has been the brunt of many a wise cracking columnist, and others, regarding his method of slaughtering the English language.

How a man may mishandle words, be he a picture producer or a railroad navvy, is something we do not ordinarily worry about. But in Sam's position in things cinematic, he should brush up on his English or else stop consorting with persons who insist upon making fun of him.

Sam is not a bad fellow, as producers go in this not-so-sunny part of California. All that's the matter with him is—he is afflicted with onomatomania!

◆

Bums

LOUIS B. Mayer told the Los Angeles Breakfast club the other morning that California should insist that the other states take care of their unemployed. He inferred that too many bums were coming to California.

Well, Mister Mayer, we have been laboring under the impression that the day you helped elect Governor Frank Merriam the bums all stopped coming here. If our ordinarily reliable memory does not play us false, your Republican friends declared last fall that the bums were coming here because Upton Sinclair said he'd take care of them.

Of course, you knew during the campaign that you and your clique were all wet. You knew that what you term "bums" have been coming to California ever since General Fremont's time. You also know that many men who are today known as producers came to California in just as weary a condition as the class of persons you call "bums".

"Bums", Mr. Mayer, made this country. They came from England, Germany, Russia, France—from every corner of the world.

Ambrose Bierce, Mr. Mayer, whose name may mean nothing to you, was a bum in his youth. So was Knute Hanson, O. Henry, Jack London, and many others.

It is none of our business, Mr. Mayer, how foolishly you may speak and act. But some day someone might say something about your carelessness.

Mosaic art revived for film! With the building of a huge mirror mosaic chair, an art as old as civilization is brought to the screen for the production "She". The throne is twenty feet high and nine feet wide.

LATE NEWS FLASHES

Hollytown Art Theatre Makes Bow Soon

Nations Foremost Producers at Helm

Rogers And Astaire Teamed In 4th Film

Setting a modern screen record for romantic teams, Fred Astaire and Ginger Rogers are appearing together for their fourth picture in "Top Hat," RKO-Radio musical which is now in production with Mark Sandrich directing and Pandro S. Berman producing.

Astaire and Miss Rogers first appeared together in "Flying Down to Rio," which also featured Dolores Del Rio and Gene Raymond. They danced the now famous Carioca and became a starring team by popular demand.

GINGER ROGERS

Following "The Gay Divorcee," in which they introduced the Continental as a successor to the Carioca, the dancing stars appeared in "Roberta," sharing the romantic interest of the story with Irene Dunne and Randolph Scott.

In "Top Hat," for which Irving Berlin has written the first musical score of his career, they are again the principals of a gay romance which encounters story obstacles. They will introduce a number of Astaire's new terpsichorean creations, and a dance which Sandrich claims will overshadow the Carioca and the Continental in popularity will be the climaxing number of the production.

The featured cast supporting the co-stars includes Edward Everett Horton, Helen Broderick, Erik Rhodes and Eric Blore.

Timony And Petroff Realize Old Dream

James Timony and Boris Petroff, producers known along Broadway for many years, realize their early child-hood dreams with the annexation of their own theatre. After many months of preparation, the Hollytown Art Theatre is now a reality. Rebuilt thru-out with the latest mode in stage equipment, the theatre will be in readiness in about ten days. Special sound effects have been added that will place the new enterprise far above any little theatre on the west coast.

James Timony, who is business manager for the one and only Mae West, has many years of theatrical experience to his credit, for he produced many a New York stage hit. Boris Petroff, who has been co-producer for all of Mae West's films, likewise staged and produced many a box-office success on Broadway.

Casting is now in progress for their first presentation, "Thunder Of Silence", with actual rehearsals scheduled for sometime next week.

The prolific producers will stage their plays in Hollywood before taking the hits on to New York boards.

Did you know that Wallace Beery started on the screen as a Swedish housemaid in comedies, and was electrician and cameraman as well when not actually in a scene?

Concert Stage Loses; Movies Get Sothern

It was the concert stage's loss and the screen's gain when blonde Ann Sothern came to Hollywood a few years ago. Miss Sothern has just completed a role in "Hooray For Love," new RKO-Radio musical feature in which she shares the romantic spotlight with Gene Raymond.

Ann's mother is Annette Yde, concert singer. She raised her daughter to be a concert pianist, and also saw to it that the girl's lyric soprano voice was carefully trained.

When sound came to the film industry, Miss Yde accepted a position in Hollywood, training the voices of actors and actresses. Ann remained in Minneapolis, Minnesota, where she distinguished herself by winning first award in three successive yearly contests for the best original piano composition.

Then came the eventful visit to her mother which resulted in a screen career. Miss Sothern met the late Florenz Ziegfeld at a Hollywood party, impressed him favorably and was given a role in "Smiles," on Broadway; that ended her piano-playing ambitions.

Success in "Smiles" was followed by three more Broadway shows, "America's Sweetheart," "Everybody's Welcome," and "Of Thee I Sing." Hollywood, thereupon, called her back for leading roles. In musicals, she found her metier. RKO-Radio secured her for the feminine lead in "Hooray For Love" immediately after she finished "Folies Bergere" with Maurice Chevalier.

THURSTON HALL RETURNS TO SCREEN

Thurston Hall, silent picture favorite and more recently a star of the New York and London stage, returns to the screen in a featured role supporting Ann Sothern and Gene Raymond in RKO-Radio's new musical "Hooray For Love."

PERT KELTON

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WATCH FOR OPENING DATE

Hollywood Merry-Go-Round

At last Spring is here. No kiddin'. The sun came out a few days ago, and from all apearances, intends to stay with us. Next issue we'll probably be complaining about the heat. Such is life. As we meander here and there through Hollywood we have noticed the populace, particularly the merchants, have taken a new lease on life. It seems that they are nearly all convinced now that the movies will never leave southern California.

One of those windy days last week we almost ran head-on into Sid Grauman. He, too, was bucking the wind and seemed pleased when he ducked into Etta Frances' for lunch.

Come to think of it, Shirley Temple being the recipient of a calf from an admirer has nothing on Ginger Rogers. A well-known cattle breeder of the middle west has named his prize calf after the famous screen dancing partner of Fred Astaire. And, add to this, something which Shirley still has a few years to go before she can expect such things, Ginger has had over 10,000 offers of marriage, many of them after she was married.

Speaking of fan mail, all types of persons write to the stars, but it seems that Katharine Hepburn will hold first honors for being the first film actress to be flooded with fan letters from the clergy. Ever since her "Little Minister" her mail box is packed with letters from clerics, all complimentary, too, by the way.

The other day we stopped outside a Hollywood studio gate and chatted with a seamstress. Much to our surprise we learned that she never sees any of the stars, though many of them wear the gowns she helps make. The result is that many studio workers are as rabid first-night fans as the ordinary out-of-town movie goer.

Funny how things break for screen performers. Take the case of Virginia Bruce. Virginia retired from the silver screen to marry. Later she returned and became a hit in "The Mighty Barnum" as Jenny Lind. Next followed "Society Doctor", then "Times Square Lady". Now Virginia is not going to retire.

Pinky Tomlin, too, became an overnight hit when his song, "The Object of My Affections" swept the country off its feet. Yet it was not a producer or movie scout who found him, but the daughters of an MGM director. They told their Dad about him and, well the rest is history.

An English magazine is offering 50 pounds for a slogan for Anne Shirley. If any of our readers are considering enterig the contest let us remind you that your contributions had better be hot. Here are a few American slogans of American stars which are known wherever American films are shown. Do you know who they apply to?

"The Platinum Blonde"; "Come up and see me sometime"; "Ay tank I go home now"; "Empress of Emotions"; "The man in the straw hat"; "Frozen Face"; "Schnozzle"; "It"; "The royal family"; and "The Edgar Allen Poe of the screen".

Lyle Talbot, whose option was taken up by Warner Brothers, has just finished his work as the lead in Universal's "Frisco Lady".

LYLE TALBOT

Having spent a number of years association with stock companies, in Hawaii, Minneapolis, Wichita and elsewhere, we have a soft spot in our heart for this form of American showmanship. Principally, the stock companies are training schools for big names in both filmdom and on Broadway.

We recall, for example, seeing Victor Jory play the reporter in "The Front Page" in Minneapolis. His boss is now the Mayor of St. Paul.

Others big names of the screen who started in stock are: Mady Christians, Lionel Barrymore, Elizabeth Allan, Ruth Gordon, Jeanette MacDonald, Irene Hervey, Una Merkel and many others.

Henry R. Cohen, composer, and ace arranger for the Universal Song Service, has many songs to his credit. We have been privileged to hear some of the new songs he is now working on and they appear to have all the qualities necessary for the hit field. Cohen has composed such numbers as "Hot 'n' Cold", "Forever", "Temperamental Baby" and many others.

The Hollywood Playhouse opens tomorrow night presenting Raymond Bond's "Kitty Dooley of Times Square". Bond plays in the production. The balance of the cast includes Lela Bliss, Hiram Hoover, Betty Bolen, Bee Humphries and Walter Warden. The play was directed by Harry Hayden.

Wallace Ford started acting when he was fourteen. He played in "Under Two Flags" in a company that toured Canada. Next he headed for Broadway and had a part in the sensational "Abie's Irish Rose". Other stage plays followed and then he came to Hollywood. He recently finished work in RKO's "Informer". In addition to his histrionic record, Wally is also credited with being one of the colony's best story tellers.

Irene Dunne's fans want to know the secret of her charm. They urge her to write a book revealing the art of holding a lover or a husband, of bringing men to their feet. Thousands of Miss Dunne's personal followers ask for the formula which they believe she uses to keep her hair lovely, her eyes beautiful, her teeth sparkling and her figure slim.

Officials of the International Cinema, Inc., independent California corporation, headed by George P. Regan, announces a project which is expected to go a long way in advancing the progress of the motion picture industry.

The new process is based on a system of English code words by which American players can be presented as speaking any foreign language without sacrificing the lip action of dialogue meaning.

Bonar Russell, Pacific coast investment banker, is listed as vice-president and fiscal director.

Try LINDY'S, Wilshire Blvd., for those famous broiled and charcoaled steaks.

Maidel Turner

Recent Pictures

"DANTE'S INFERNO"
(Fox)

"THE RAVEN"
(Universal)

Now Appearing in

"THREE CORNERED MOON"

AT THE

Pasadena Playbox

More About Movie Moguls

Hollywood, April 4, 1935

Hollywood LOW-DOWN,
Hollywood, Calif.

Dear Jimmy Valentine:—

After reading your "Movie Moguls Play Politics" and many many stories regarding the contemplated move of the Motion Picture Industry from Hollywood, (shall we call the idea the "Hollywood Fairytale") I am forced to take pen in hand and write a few of the thoughts which crowd into my brain.

It seems from what I can find out that a certain distinguished few in the cinema industry are all hot and bothered regarding certain proposed extra taxation, and like Mamma's little spoiled child, they won't play ball, unless California continues to play into their court. Well, methinks it is time California called their bluff.

In the first place, the talking is being done by a few self-appointed spokesmen for the industry. (I need not mention names, merely read your local papers). These men, who not so many moons ago were themselves humble workmen, but who, through tricky minds, and a sense of showmanship, have accumulated millions, have decided among themselves that if these certain taxes would have gone through, out would move the entire industry. Why? Because the taxes would touch the already overflowing pockets of the few. Are they thinking of Patriotism for California, the land that gave them the opportunity to make their millions? No. GREED, is the answer.

The rest of the world has suffered years of depression—is still suffering, but the charmed few in Hollywood have gone on accumulating. Now, when they could do a tremendous amount of good, like mamma's spoiled child, all they do is cry.

Are these men thinking of the thousands who would lose by the proposed move? Are they worried about the extras, whose very daily livelihood depends on the industry? Are they worried about the carpenters, the electricians, and the thousands directly and indirectly connected with the industry, who have homes, and children in school, and who could not possibly pick up and move? NO. As usual they are thinking in terms of *self*.

My thoughts go to a young musician's wife, who is struggling valiantly to bring up five children on starvation wages. Every time she spends fifteen cents on food she pays a tax. Those few cents mean as much to her, as one night's poker losses, of thousands of dollars, mean to any one of the moguls—yet does she complain? NO. She feels it is up to everyone, at this drastic time, to face taxation, and TAKE IT ON THE CHIN.

Methinks it is time California woke up to the showmanship back of picture politics. I believe that if all the smoke could be cleared away in Hollywood, and facts and figures proven, that the profits of this industry, that have gone into the pockets of the chosen few, would astound the world.

This may be the fifth, or is it the fourth largest industry in this good old U.S.A., but after all, it is a luxury, and perhaps the world could get along very well (I hate to say it, but perhaps even better) without the UPLIFT of the movies. Anyway, if the moguls, who are now doing all the talking finally decide to move, let us hope that brighter, better and cleaner minds will decide to move to Hollywood and take their place. The change may be a splendid one, who knows?

Yours in a land of plenty,

—*A THESPIAN.*

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LATE NEWS FLASHES

$5,000,000 Republic Expansion Program

New Corporation Takes Over Present Monogram Productions

Expansion of the Monogram production program with the addition of $5,000,000 in new capital and the formation of the Republic Pictures Corporations to take over the present Monogram production, distribution and exchange facilities was announced by W. Ray Johnston, president, and Trem Carr, vice-president of Monogram.

The announcement came as the result of favorable legislative action killing the proposed taxation measure directed at the motion picture industry. The expansion plans have been pending for several months but were withheld until the action of the legislature made it possible to increase the Hollywood production activities of the new concern.

Contracts are or will be closed with all Monogram affiliated exchange units to merge into the new organization and will be taken over as rapidly as possible.

The newly formed Republic Pictures Corporation has W. Ray Johnston as president, Trem Carr as vice-president, J. P. Friedhoff, secretary and treasurer, Edward Golden, sales manager, and Edward Finney, advertising and publicity department director.

Republic Productions Incorporated, wholly owned by Republic Pictures Corporation has been organized to handle the production of the pictures which will be produced at the RKO-Pathe studios in Culver City. The present Monogram production personnel is being maintained in its entirety, including Robert E. Welsh, executive producer, Herman Schlom, production manager, Ernest R. Hickson, technical director, Lindsley Parsons, west coast publicity director, and Billy Lyser, editor-in-chief of Republic's house organ, "The Co-operator".

The new production and distribution corporation, in addition to its combined resources of 33 exchange organizations and the present distributing organization will have an additional five million dollars in new capital for production purposes.

The first expansion move will be to increase the present Monogram program under the new Republic organization to 26 feature productions and a much higher negative cost, and 16 westerns, 8 of which will star John Wayne. Additional product will be made and distributed from time to time.

An advisory committee will plan and direct the policies of the new organization. The committee consists of Johnston, Carr, Norton Ritchey of New York, Herman Rifkin of Boston, Claud Ezell of Dallas, Texas, Irving Mandel of Chicago, Arthur C. Brember of Atlanta, Georgia, Jack Jessey of

(Continued on page 31)

Stage Actress Heads Pasadena Production

Maidel Turner, New York stage actress, heads the cast of "Three Cornered Moon" which opened at the Pasadena Playbox last

Sunday night. Miss Turner has appeared in a number of motion pictures in Hollywood.

Miss Turner enacts the role of Mrs. Rimpelgar in this drama of a blightly demented family. In support of Miss Turner are Lois January, Hugh Whipple, Phillip James, John Elliott and John Evans-Curtis.

President Roosevelt will throw the first ball of the 1935 baseball season when Philadelphia meets Washington at the Capitol city on April 16. This game will be broadcast by station KNX between 12:30 and 1.30, by means of a direct wire to the Washington stadium, and every day thereafter between 12:30 and 1:30 the feature big league ball game of the day will be broadcast by this station.

Song Composer Weds Silent Screen Star

Leo Robin, ace song composer, was wed to Estelle Clarke, silent screen star. The wedding culminated a romance of five years.

The couple will live in Laurel Canyon until they find a suitable Beverly Hills home.

CONSTANCE BENNETT BROADCASTS ON AIR

Miss Constance Bennett, glamorous movie star, and one of the world's best dressed women, made her first appearance before an audience in New York—her second appearance before an audience in her life — when she stepped on the stage in Radio City to headline "The Shell Chateau" with Al Jolson as master of ceremonies. She planed east from Hollywood especially for the engagement.

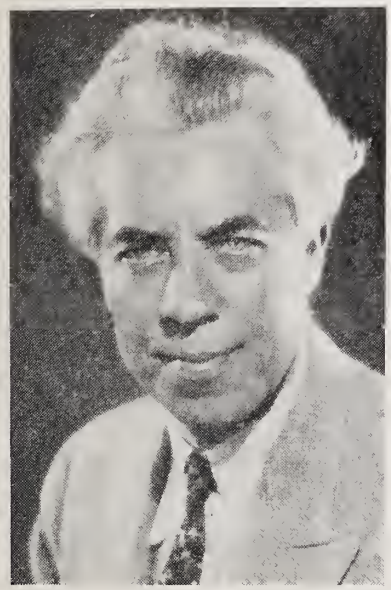
LAUREL & HARDY STARRED

With Laurel and Hardy "together again" and plans for their full length feature well under way, Hal Roach is bringing "Jimmy" Finlayson, well known comic, from Scotland to play a featured role in support of the stellar team. Finlayson was for years a screen comedy star in his own right, first under the banner of Mack Sennett and then for four years with the Hal Roach studios. During the past few years he has been appearing on both the stage and screen abroad. In the forthcoming feature, which is tentatively titled "McLaurel & McHardy" and which is scheduled to go into production next week, Finlayson will essay a Scotch character which will undoubtedly be one of the easiest jobs the comic has ever undertaken as he is in truth a native Scot.

Westmores Open New Beauty Salon

THE Crowning Achievement of Two Generations will be realized April 16th, when the sons of the late George Westmore, pioneer master of hair and make-up creations, open their new studios.

To George Westmore it was a dream, a vision he carried with him on the long trail from the Isle of Wight in Great Britain, his birthplace, to Hollywood on the far Western Pacific Coast of America. It was his dream to have his boys become indispensable to the film industry. That, they have become through long years of study, of application, and of earnest work. He blazed the trail and his sons carry on.



THE LATE GEORGE WESTMORE

In each motion picture studio, to every screen personality, the name WESTMORE has become a tradition. Their record of extraordinary make-up and hair-dress accomplishments are world renowned. Like their illustrious father before them, genius and service has made them indispensable.

Perc Westmore today, is Director of Hair Styles and Make-up at Warner Bros.-First National Studios. His make-up department is without question the finest and best equipped in Hollywood.

Ern Westmore for many years acted as chief make-up artist at R.K.O., besides his many other achievements. His mirculous work on "Cimmaron", will long be remembered.

Wally Westmore supervises all make-up at the Paramount Studio, and Monty Westmore divides his time at all studios, lending his artistry and craftsmanship.

With the opening of Westmore's Salon of Beauty, the very last word in efficiency and service, the final dream of the father will be realized, and that is to continue behind something tangible, the name of WESTMORE.

Continued on page 18)

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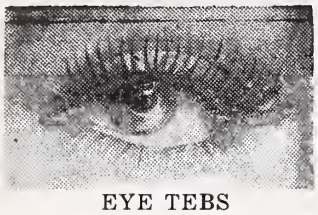

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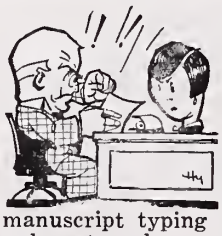

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Money Can't Spoil Raquel Torres

By CLYDE COOPER

YOU often hear Hollywood critics declaring that the film players are ruined by too much money. From the pulpits, even in the halls of Congress in Washington, well-meaning, but terribly mistaken men, especially during the past year, have brayed like donkeys about how these hard-working men and women can't stand up under the wealth they are receiving.

Well, maybe some of them can't, but this writer is still looking for them. Perhaps one of the best examples of how well our boys and girls bear up under wealth is charming, exotic and brilliant Raquel Torres.

RAQUEL TORRES

There is a gal who deserves the bows. From the spot of a hard-working girl who never had money except what she earned by her own efforts, she suddenly married a millionaire, Stephen Ames. Now she can have anything she wants in the world, and has it changed her! No, sir! Raquel is the same lovely creature she was when she first arrived in Hollywood and had not acquired either film fame or riches.

I happened to see her in San Diego a few days ago. Lunch time came and everybody headed for the hotel dining room. We were all seated at the table when Raquel suddenly let out a smothered scream, jumped up from the table and darted out of the room. Fifteen minutes later she returned. This is what she had been doing. She had forgotten to give her chauffeur lunch money, and was dashing around the sidewalk outside the hotel until she located him. She wanted to be sure he had his lunch.

All that wealth has done to Raquel has made it possible for her to do the things for her friends that she always wanted to do. She would give her last penny to save a friend from hardship or anguish.

Raquel says she does not want to make any pictures unless she gets exactly the type she wants. Now that she does not have to work, she is sitting back looking for just the films her heart desires. And she is not "snooty" in her attitude.

Do You Remember?

By JANE KERR

WHEN Gloria Swanson wore a pink corduroy dress and high laced shoes?

WHEN Wallace Beery was a prop man at Mack Sennett's?

WHEN Universal charged two-bits to watch them make pictures?

WHEN Dustin Farnum raced speed boats?

WHEN Abe Lyman got his first drums?

WHEN I went for a speed boat ride with Jackie Coogan?

WHEN I sipped coffee with the late Bell Bennett aboard her yacht?

WHEN Geraldine Farrar sunned herself in her porch swing?

WHEN Walter Catlett played in "So Long Letty"?

WHEN Robert Z. Leonard played in "The Campus"?

WHEN George Ullman took little Rudy Valentino under his arm and made him a star?

WHEN Phyllis Harris attended the 30th street school?

WHEN Bessie Love attended fraternity dances with 'Chuck' Sebastian? (Now chief surgeon, Los Angeles police department).

WHEN the late William Russell, of the American Film Company, Santa Barbara, motored to Los Angeles to spend the weekends at the Angelus hotel?

WHEN Nacio Herb Brown played the piano at the old Metropole hotel in Avalon?

WHEN Eddie Lowe & Richard Dix fluttered the sub-debs hearts at Morosco's?

WHEN Tay Garnett was a cartoonist?

WHEN Archie Mayo was a soap merchant?

WHEN I sat next to Vera Reynolds in school?

WHEN the Duncan sisters wore Mary Jane pumps to school?

WHEN Leo McCarey married the prettiest blonde in school?

WHEN Johnny Downs and Mary Kornman were sweethearts in the first series of Hal Roach's "Our Gang" comedies? Mary recently celebrated her first wedding anniversary, and Johnny just grabbed off a juicy Paramount contract. You'll hear him sing Sam Coslow's latest tune "In the Middle of a Kiss" in Paramount's "College Scandal".

DID YOU KNOW that the Coolidge Indian Art shop is the only art shop in Hollywood selling ONLY genuine art objects?

Francis Lister - The Unassuming Gentleman

By HELEN M. CRANE

HOLLYWOOD and Hollywood people are hard to figure out at times. They grab onto some foreign personality that comes into town garbed in some ridiculous outfit, and great is the fanfare of trumpets and rolling of publicity drums.

But—let a quiet and unassuming gentleman arrive—a gentleman in the truest sense of the word—and most everybody nods cordially enough, mumbles a "Pleased to meet you" and promptly forgets him. Perhaps that is one reason why a number of potential stars never reach the heights they deserve in this peculiar town, or desert the village at a time when they are sorely needed here.

I had the good fortune the other day to meet Francis Lister. I had seen him in "Clive of India". I thought he was a grand actor. Then I noticed that he was signed for a role in "Cardinal Richelieu". Five minutes after I met him I wondered why the fan magazine editors have not demanded stories about him, for while he is quiet and reserved, much like Claude Rains, he is decidedly colorful and has one of the grandest senses of humor that has ever come to Hollywood. Unfortunately, Mr. Lister in his gentlemanly manner moves back into the corner in public places, speaks in well modulated tones and the loud ones who hog the limelight get the big noise.

While Lister is a comparative stranger in Hollywood, he has a long and brilliant theatrical record behind him, both in British pictures and on the British stage. He comes of a theatrical family, and just naturally took his place in the acting ranks when he emerged from the World War as a Captain and wearing a medal for bravery under fire.

He was born in London, April 2, 1899, the son of Frank Lister, noted English actor and producer. His mother was an actress and the daughter of George Conquests, English stage producer. His uncle, Lord Lister, was a noted English scientist and discovered the principle of antiseptics. As a matter of fact, Listerine was named in his honor.

At the age of eighteen, young Lister entered the war and soon became an officer in the Royal Field Artillery. When the war was over he entered the Royal Academy of Dramatic Arts, and made his first professional appearance in Shaw's "You Never Can Tell". He quickly established himself as a young player with more than ordinary ability and appeared in a number of plays before coming to America to play opposite Mrs. Fiske in "Mary, Mary, Quite Contrary", under the direction of David Belasco. He went from New York to Australia where he appeared in a number of plays, and then returned to London to appear in "Bachelor Father". He followed this with "The Broken Wing". He made such a hit in Noel Coward's play, "The Queen Is In the Parlor", that he was brought to New York to score sensational successes with Katharine Cornell in "Dishonored Lady", and also in "Richard of Bordeaux". He was playing in "The Red Cat" when Darryl Zanuck saw him and signed him for "Clive of India". How he found time to do it is a problem, but Lister in the midst of all his stage plays appeared in nearly a score of British films.

FRANCIS LISTER

He says he is completely "sold on Hollywood and its climate" but thinks we brew adominable tea. While he comes of excellent family, he smilingly tells you that his great-great-grandfather was tossed into prison over in England. "It was the poor debtors prison he was placed in," explains Lister. "And when he got out he was one of the leading factors in the wiping out of the practice of jailing a man when he could not meet his bills."

Lister believes that the Dickens vogue of this year will do a lot for pictures, in that it has shown the producers that marvelous film material can be found in the old classics and in biographical tales.

The box office attraction of a score of years ago, the famous "I-Don't-Care" girl, Eva Tanquay, announces the opening of her shop devoted to street and stage wear for discriminating women.

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Screen Shorts

By
GRAYCE BURFOOT

An extra at RKO-Radio studios outclassed the famed Dionnes when she gave birth to sextuplets. The record breaking performance took place during a scene with Wheeler and Woolsey, and held up production for three hours. The mother's name is Angelina. She is Persian. Cat and kittens are reported doing well.

Because her father believed that everyone should have a trade to fall back on in time of need, Louise Fazenda once learned the trade of chocolate-dipping. When not engaged in picture making, Miss Fazenda tends to the duties of house-wife. She is married to Hal Wallis, executive at Warner Brothers studio.

Anne Shirley has a new hobby! In a recent film it was necessary for Miss Shirley to do some expert modeling in clay and plaster. After taking a few lessons from Joe Sokovich, noted sculptor, she was so fascinated with the work that she decided to continue her studies.

Bela Lugosi learned the lore of vampires as a child, from superstitious peasants in his native Hungary—and the knowledge has made him famous on the screen.

Alison Skipworth is the owner of a parrot that possesses too much screen experience and eventually lost its job. In the middle of important scenes of a recent picture the bird halted the action by crying "cut!" and often, when nobody was ready, it startled the company by crying "roll 'em!" All this was bad enough, but the topper came when, as Miriam Hopkins was delivering a rather lengthy speech, the parrot cried, "quiet, please!"

Chorus girls wash dishes for lunch check! Dale Dee, Dixie Dean, Dorothy White and Lois Bailey recently went to a restaurant near the studio for lunch. Their combined finances fell short of meeting the check. As a joke the manager ordered them to the kitchen to wash dishes and to prove that they COULD TAKE IT, the girls actually washed dishes.

Robert Woolsey has a library of "gags" valued at $75,000. He has been collecting his library for several years. A lot of it consists of jester material written especially for himself and Wheeler, and he has paid as high as $10.00 for some of his jokes.

CAN'T BLAME CHESTER

In "Public Hero No. 1" at the Metro-Goldwyn-Mayer Studios Chester Morris was supposed to pick Lionel Barrymore up and throw him over his shoulder. He failed.

"That's all right", grinned Barrymore. "Zbyszko couldn't do it either!"

Barrymore and the wrestling champ used to work out together in a New York gymnasium. That's where Zbyszko failed to do the trick. Morris feels better now.

Because Ted Healy was able to say "Self-synchronizing Silson motor,." "Thermodynamics" and "Electroballistics", he won a featured role in "Murder in the Fleet". And what's more, Healy insists he can get laughs out of the long words.

There are thirty people in the cast of "The Nitwits", and every one of the thirty is an ex-vaudevillian. The film features Wheeler and Woolsey, Betty Grable, Evelyn Brent, Dorothy Granger, Hale Hamilton, Erik Rhodes, Lew Kelly, Arthur Aylesworth and other former vaudeville performers. Rarely is such a situation found in pictures, and this 100 percent vaudeville representation sets some kind of a record.

Jimmy Tolson, radio star, started singing when he was only two years old. His mother used to play the piano scales for him to stop his all night crying. Years later he remembered the scales and started crooning.

Virginia Weidler, seven-year-old child star of "Laddie", speaks French and German in addition to her native English. It was the youngster's linguistic ability that prompted Francis Lederer to choose her for work in his stage presentation of "Autumn Crocus".

"Stay?" asked Louis B. Mayer. "Okay" answered Jean Hersholt. And in two words the famous character actor was signed on a new long term contract that marks his sixth year with the Metro-Goldwyn-Mayer studios.

The "H's" have it in Monogram's "Honeymoon Limited"! The title of the film and the surnames of five members of the cast begin with that letter. The players are Neil Hamilton, Irene Hervey, Lloyd Hughes, Russell Hicks and George Hayes. Incidentally Vida Hurst wrote the novel.

Nobility joins studio contract list! Gyles Isham, scion of nobility and son of Sir Vere Isham, Bart., of England, has been signed to a contract at MGM. He appeared with George Arliss in "The Iron Duke" and also scored on the London stage.

After waiting twenty years, Lew Kelly finds the suit he wanted. Twenty years ago, he wore a checkered suit in the "Hello, New York" musical that he tried vainly to purchase. The same suit, quite by accident, was issued to him to wear for a role in "The Nitwits" at RKO-Radio studios. Now he plans to buy the suit to add to his collection of mementos.

It was a profit-sharing company—but there were no profits. Clark Gable once worked in an oil field for $12.00 a day, and gave it up for a job in a road show where, in one week, he was paid $1.30 for his performances.

Fred Keating—a one-man show! He is adept at anything from magic to lectures on science. Born in New York City March 27, 1902, he began his career as entertainer at the age of seven when he swallowed a knife. At the age of fourteen he was assistant to "Thurston the Magician."

Screen folk go in for sports! Bela Lugosi and Jean Hersholt are sponsors of soccer teams; Mickey Rooney has a football team; Charles Riesner has his own basketball team; while Nat Pendleton and Lionel Barrymore take a keen interest in wrestling and boxing and have developed several young athletes.

For the first time on record a cat is receiving fan mail. "Whitey", the cat that appeared in "Alice In Wonderland", "Finishing School!" and recently worked in "Chasing Yesterday" received a personally addressed letter from Evanston, Illinois. The fan requests one of the cat's whiskers when the feline actor sheds them.

Three Parkers are under contract to Metro-Goldwyn-Mayer studios and yet are not related to one another. They are Jean Parker, Linda Parker and Cecilia Parker—they have never been in a picture together.

Garbo battles with another language! Ten years ago she came to America without any knowledge of the English language. She studied laboriously and was able to speak in "Anna Christie". For her role in "Anna Karenina" she speaks perfect English; but because of many Russian names used in the picture, Garbo is studying Russian.

Louise Henry competes with Joan Crawford! Assigned to play a night club charmer in "No More Ladies", Louise Henry will compete with Joan Crawford for the attentions of Robert Montgomery.

What is said to be the largest piece of statuary ever built expressly for a motion picture is fifteen feet in height and more than sixteen feet long. The model consumed more than three tons of clay before casting and required more than 5400 work hours to erect. When completed it weighed about five tons.

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FEMININE FLASHES

From the Desk of MADGE KELLY

WELCOME, ELIZABETH ARDEN . . . a few days ago, an item of news attracted considerable attention . . . it was all about you . . . your new enterprise . . . and still more news, you are buying a home in Hollywood, and we feel a great deal like Ashton Stevens when he said; "I've found that my spinal column is the best critic in my family. When it jiggles, I ask no further proof. Something good has happened in the theatre." We feel that something good has happened to Hollywood.

Madge Kelly

If you feel older than you really are and not quite up to par, dash in to SARDI'S and we'll wager that you'll come out feeling like the cowboy of the South American plains. SARDI'S foods are energizing but not fattening . . . ah, that's the secret—feed 'em, but don't fatten 'em, and you'll keep them coming. You should see those matinee crowds at SARDI'S. It is a gay place to take guests.

The reasons the women give us for preferring THE BROADWAY HOLLYWOOD are many, and we know that this establishment is the peer of all shopping places in Hollywood, and now we hear a new one—a patron who says "Life is made up of moments" shops there "because she likes to ride elevator No. 2—the one 'La Bennett' prefers to all the others". We checked up on this story and it's true—Miss Bennett will ride only on one certain elevator in THE BROADWAY HOLLYWOOD.

On the second floor of the Palmer Building on Hollywood Boulevard SERGIS ALBERTS displays some of the most magnificent photographs we have ever seen.

BERNADINE HAYES is cashing in on her New York stage experience . . . just finished nice part in "Break of Hearts" and soon to sign with Roach.

A thing of beauty is the new WEAVER JACKSON Salon on Hollywood Boulevard. There are any number of these Beauty Salons and we have found that the high standard of good service is maintained in each and every one. We congratulate the WEAVER JACKSON Salons of Beauty.

THELMA TODD is about the busiest person we know. And she is never without that million dollar smile whether before the camera or greeting the throngs who nightly gather at her SIDEWALK CAFE in the Coast Highway between Santa Monica and Malibu.

LINDY'S opposite the Hollywood Knickerbocker serve a twenty-five cent plate lunch that is 'tops'. They have the cutest little dining room—red and white check table cloths. Imagine, a complete lunch, trimmings and all, one quarter.

From Pinky Tomlin's State comes another genius—Leah Kessler at the age of nineteen has written twenty three songs—her "Piccaninnies Paradise" has been repeated many times over KFI—"Disillusion", her latest is a beautiful number.

JANE KERR our well known trouper is doing well for herself. Does a nice piece of work in "Les Miserables."

CASA "LA GOLONDRINA" (The original Mexican Restaurant 35 Olvera St.) has a unique wine cellar. Above it is the Fiesta Room where one may dine and dance. While lunching there the other day we made friends with Sra. Consuelo Castillo de Bonzo—she is delightful.

We have been following an interesting girl orchestra for several months—their leader Dixie Dean is a female maestro and takes her little band from one big nite spot to another. They are now playing at the GOLD NUGGET CAFE on Florence right off Western. Snappy floor shows too. But this girl orchestra is great.

We feel all theatrical today . . . spent some time with Miss Clara Kurtzman down at Fanchon & Marco, she is their dramatic Instructor and Miss Kurtzman tells me that her chief experiment is having youngsters do adult plays—that they are as capable as grown-ups in acting and self expression. Her group of children are now rehearsing Noel Coward's three act play "I'll Leave It To you."

JUNE MARLOWE is dazzling them nightly at the CLUB NEW YORKER in the HOTEL CHRISTIE. It is impossible to get the boys to go any place else since this platinum beauty charmed them last week. Miss Marlowe is an exceptionally fine entertainer.

After strolling up and down Hollywood Boulevard the other afternoon we dropped in GODISSART'S and for the first time in our life we now take our skin seriously. It is amazing what we learned in this Cosmetic Salon in an hour's time. GODISSART'S blended powders send you out into the world glowing! And their lip sticks hold their thrilling illusion for hours. They are incredibly flattering.

Choosing furs is quite an adventure these days but somehow we feel perfectly safe when we shop at COLBURN'S, and for the benefit of those who might like to know the address, here it is—716 Flower St. Regiments of smart women are finding the answer in COLBURN creations.

DESMOND'S Broadway and Wilshire stores are a flash and both stores are smartly located to give you quick access to your office up or down town—they seem to be just a few steps from everywhere and they are the sort of shops you will go for if you care for nice surroundings, everything in good taste.

We've been nibbling on Saylor's Candies all day. When MR. SCHLEIN fails to lure you in for some of his famous "79" tobacco, he tempts you with this delicious candy. SCHLEIN'S SMOKE SHOP on Hollywood Boulevard is patronized by practically all moviedom in case you autograph seekers should care to pick up a few.

A show is still a show but a gifted young singer at the "41" Club—Betty Roth, makes it twice a show. Betty Roth, accompanied by Miss Grier sings her songs in a way that makes you remember her long after you have left the club.

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« Previews »

By L. WOLFE GILBERT, Jr.

Strangers All

(Good)

"STRANGERS ALL" was written by Ginger Rogers' mother, Mrs. Lela E. Rogers and was originally produced at the Hollytown Little Theatre.

May Robson

The film offering, stars May Robson who handles the leading characterization in typical Robsonian manner. On her name the picture will carry itself to some degree of success at most any box office. May is responsible for most of the laughs in this production that does not shine with any great degree of brilliancy.

An exception to this statement is the work of some members of the cast. Preston Foster is very vigorous as Big Brother Murray. William Bakewell, as the budding Hamlet, holds his lines well and Samuel Hinds, one-time Pasadena attorney, comes through satisfactory.

This RKO-Radio picture is good for a number of laughs, due to the handling of the dialogue by Milton Krims and Vidor's direction.

◆

The Hoosier Schoolmaster

(Fair)

CHARLES Logue, who prepared this tale for the screen, has held closely to Edward Egglestone's story. Some love elements have been added but these do not distract from the original easy-moving story.

There are no big names in the cast, but Norman Foster, always a dependable actor, gives us a satisfactory performance. The three grafting cronies are cleverly portrayed by Otis Harlan, William V. Mong and Russell Simpson.

Master Thomas Bupp is very good as Miss Henry's freckle-faced brother and Wallace Reid, Jr. does well in a schoolroom bit.

It is quite obvious that Monogram held down on the purse strings when it produced "The Hoosier Schoolmaster". However, though far from a memoriable picture, it will be found entertaining by those who are not too critical. The direction by Lewis D. Collins is skilled and sympathetic, and he was at his best. Monogram officials believe it will make a great deal of money, and I have no doubt that they are right.

Cardinal Richelieu

(Excellent)

THIS is a beautiful portrait of the most famous ecclesiastic of history, excepting the Pontiffs themselves, set in the beautiful frame of cameraman "Pev" Marley's lens. To enumerate the good points of 20th Century's "Richelieu" would take a whole review in itself.

We congratulate Director Lee for not falling prey to the domineering personality of George Arliss. Our English cousins made the "Iron Duke" a one-man show and played to comparatively one-man audiences. Mr. Lee has directed this splendid production with great feeling and appreciation.

The cast is one of the finest we have ever seen. Though there are few box-office names, there is a long list of fine players. Arliss, as previously stated, is not the only person in the picture. To try and praise his performance is silly, and to try to criticize it is even more asinine. However, we wish Mr. Arliss would remember that Cardinal Richelieu, Wellington, and Disraeli didn't all have the same gestures. The beauty of a stage actor is his different mannerisms for each and every character

MAUREEN O'SULLIVAN

he portrays. Edward Arnold, one of our favorites, gratifies our faith in him. As Louis XIII he gives one of the finest costume portrayals of the year. Maureen O'Sullivan and Cesar Romero are adequate in their roles of the love interest. The rest of the supporting cast is splendid, with Douglas Dumbrille outstanding.

You're the tops, 'Pev' Marley! When we say ace photographer we mean it! The mounting of "Richelieu' 'alone proclaims you a true artist. Your four star photography goes hand in hand with the four star picture.

Al Newman does well with the musical background. Exploitation is a push-over, and the exhibitors should get their S.R.O. signs ready.

◆

Hold 'Em Yale

(Very Good)

WE have always said that William Frawley was one of the cleverest persons on the Paramount lot, and that he would go to the top of the heap, where he belongs. We don't like to say, "We told you so!" but we did. "Yale" gratifies our trust in this splendid performer.

Patricia Ellis

The element that spoiled this production, and kept it from the four-star rank is the poor casting, a common studio fallacy. However Bill Frawley does a lot to make the picture entirely entertaining.

In the supporting cast Patricia Ellis struggles with a part that is not meant for her, and Larry Crabbe finds himself in the same fix. Warren Hymer and the rest of the cast does well. We do not blame the players for the misinterpretation, but rather feel sorry that such a fine story, with an excellent comedian could not be a "top" picture.

Mr. Lanfield did well with the direction, though of course he was handicapped.

The sparkling dialogue by Paul Gerard Smith and Eddie Welch is well done, and the laughs have been well-milked.

We commend the advertising campaign on "Hold 'Em Yale", but the publicity is conspicuous, by its absence. Copy reads:

Harvard is angry—
Princeton is irate—
Columbia is burned up—
Even Vassar is sore—
HOLD 'EM YALE.

Exploitation will help, and we hope for Mr. Frawley's sake that the encumbrance won't make any difference in the B.O.

◆

Chasing Yesterday

(Excellent)

IT is refreshing in these days of mystery melodramas, whoopee musicals and semi-gangster pictures to be able to sit relaxed and be entertained by an artistic picturization of a classic, slowly unfolding its sweet-

(Continued on page 20)

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OFFICES IN PRINCIPAL CITIES

Rambling Reporter

By
RAY MURRAY

FRED Kelsey caused quite a sensation in the role of the judge at the "Night Court" benefit at the Egyptian theatre. Harry Sugarman, the prolific manager of the Hollywood show house again displayed his familiar S.R.O. signs . . . **Mildred Gage,** the stage actress, who plans a fling at the 'flickers' . . . from Broadway we learn that **June Sillman** has recently published two new tunes, "Let's Hold Hands" and "The Rhythm in my hair" . . . **Jay J. Gould,** the artist, who draws likenesses of screen stars . . . **Henry Armetta** lunching at Universal . . . **Dino Alessi,** who played for Enrico Caruso for many years, now in the film capitol forming a new song publishing unit . . . **Alice Goodwin,** director at Fanchon & Marco, leaving the Egyptian theatre . . . **Anita Page** and **Cliff McDougall** dancing at the 41 club . . . **Rae Bogante** choo-chooing it to Detroit . . . **Willy Pogany,** noted picture set designer, displaying his etchings at The Little Print Shop . . . **Kay Johnson** and **John Cromwell** playing tennis at Palm Springs . . . **Raquel Torres** and **Stephen Ames** going ahead with plans for their Bel-Air home . **Ken Maynard** starting his new contract with Larry Darmour . . . **Henry Hull,** star of "Tobacco Road", who is one of our most widely read actors, still claims "Tom Sawyer" as his favorite . . . **Billie Burke,** as young looking as ever, planning to produce her own play in the fall . . . **Cora Sue Collins** finishing a role in "Public Hero No. 1" . . . **Adrienne Ames** busy entertaining the Countess of Warwick . . . **Buck Jones** back from location in Idyllwild . . . **Jack Raymond, Bennie Williams** and **Randy Rayburn** composing new ditties . . . **Neil Hamilton** signed for leads in two Trem Carr productions . . . **Christy Cabanne** directing "Keeper of the Bees" . . . **Gaby Fay,** the English actress who starred in "Pocahontas Preferred", set for a film role . . . **Margot Grahame** playing opposite Richard Dix in "The Peace Maker" . . . **Willie Best,** drops his nom de plume of "Sleep 'n' Eat" and will hereafter use his real name . . . **Georgie Stone** driving by in a canary colored car . . . **Theda Thayer** displaying some new Tiffany Thayer books . . . **Virginia (McAdco) Marley** buying some flowers from the Sunset and Doheny Florists . . . **Barbara Pepper,** leaving Cecile's Gown shop on the boulevard . . . **Gene Raymond** autographing stills for a studio stenographer . . . **Florine Stettheimer,** famous painter, lunching with Philip Moeller, the director . . . **John Beal** entertaining his mother and father who are here on their first visit to California . . . **Katharine Hepburn's** maid supplying cigars for Eddie Killy . . . **Sam Hardy,** who just finished a nice role in "Break of Hearts" . . . **Cleo Hefflon** and **Charles Semon** announcing their marriage, which will take place in July . . . **Dorothy Granger** and **George Lollier** doing some trousseau shopping . . . **Arthur Caesar,** the writer, leaving Wohl's cafe . . . **Patricia Gail** typing another script at the Play Brokers . . . **Ray Walker,** who was seen in a nice role in $10.00 Raise" set for "Secret Lives" at Fox . . . **Matty Fain** receiving critic raves for his work in "Let 'Em Have It" and "Roaring Roads" . . . **Cameron's Coffee Shop** attracting film notables . . . **Billy Graves,** a protege of Dudley Dickerson, receiving film offers. Billy recently arrived in Hollywood after extended stock engagements through-out the southland, to embark on a film career . . . **Al Ramsey,** who is appearing at San Diego late spots, writes that he will soon join his wife in Hollywood . . . **Salvator de Santaella** and **Mildred Stone** leaving Paramount studios, where Mildred is under contract . . . the opening of the Cliff Dwellers proved to be quite a success for Frank Bruno . . . **Eddie Barnes,** who manages the "Snack Bar" at the Paris Inn, reports an influx of new movie trade. "Oklahoma Kid" is appearing with Eddie, in a series of original numbers routined by Barnes . . . **Sunny Evans** who is packing 'em in at Philadelphia show houses . . . **Tom Brown** and **Johnny Downs** lunching at the Brown Derby, reminiscing school days in New York . . . **Henry Mowbray,** the English actor, who scored a hit at Pasadena, reading a new script . . . **Milton Cohen,** the Hollywood Reporter chap, leaving Grauman's Chinese theatre . . . Mozell Brittonn, in 'la Dietrich' outfit, waiting for her car in front of the California Bank . . . **Senator Andrew Sordoni,** guest of Lee Tracy, seeing the sights . . . with **John Boles** and **Dixie Lee** in the lead roles of "Redheads On Parade", Norman McLeod has put away his 'meg' after putting finishing touches on the film . . . New York planning a Mae Day in honor of the opening of **Mae West's** latest opus for Paramount . . . **William Anthony McGuire** moving his "Ziegfeld" unit to MGM . . . **Harold Lloyd** finally set for "The Milky Way", with shooting scheduled for next month . . . **Lee Garmes,** ace cameraman, back on the coast after co-directing Hecht-MacArthur pictures in New York . . . **Geraldine Espe,** who still maintains that sweet smile, despite a lot of hard work in the Hay's office . . . **Max Reinhardt,** who will marry Helene Thimig, German actress . . . **Jane Loring,** our popular cutter and associate director, has just finished a nice job of cutting "Break of Hearts", which was directed by Philip Moeller . . . **Netta Syrett's** novel, "Portrait of a Rebel", has been purchased by RKO-Radio as a forthcoming vehicle . . . under the supervision of **Ken Goldsmith,** Mascot productions will film "Harmony Lane" sometime in May . . . **Ben S. Cohen,** Vice President of Burroughs-Tarzan has returned from a flying trip to New York, where he arranged the release of "The New Adventures Of Tarzan" . . . after a brief vacation in the Bahamas, **Lillian Bond,** has returned to Hollywood to resume her picture work at MGM . . . **Maureen O'Sullivan** is busy these days collecting autographs for several of her fans in Ireland . . . **William Powell** showing off his mechanical-playroom that transforms into a grill . . . **Gloria Swanson,** who usually sets the styles for film stars, has already blossomed out in her summer wardrobe . . . **Len Smith,** back from New York, is handling the exploitation of The Westmore's . . . **May Robson** celebrating her 52nd year as an actress . . . the **Marx Brothers** all set for that personal appearance tour . . . and so we ramble on, mindful of our own personal appearance tour of the late spots to gather more gossip.

SECOND MARRIAGES

A writer in a New Orleans paper says second marriages are most lasting. He should come to Hollywood and get fresh material. Even "first" marriages out here are frequently "seconds"—and even then they don't last.

WESTMORES

(Continued from page 11)

Kay Francis with a golden key will unlock the doors of the Salon. Joan Blondell will pull the switch and illuminate the Salon. On the night of the 16th, the establishment will be thrown open for a premier showing to the stars and dignitaries of the motion picture colony.

Hollywood bows in formal approval and welcomes "WESTMORE'S" the establishment that was pre-ordained.

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Hooray for Love

By PERT KELTON

"IN these days of heads I win, tails you lose", says Pert Kelton, star of "Hooray for Love", "it certainly is swell to discover that there's still something the whole world can unite in cheering for.

"Maybe you don't believe that, and I can't blame you. But just cast a look at the title of the new RKO-Radio musical picture in which I'm appearing with Ann Sothern and Gene Raymond—'Hooray for Love'.

"Even Hitler, Mussolini, MacDonald and Flandin could link arms and make a 'Sweet Adeline' chorus out of that theme. It takes love to fill armies. If men didn't think they were going out to die for the sweet little woman at home, as well as for the old flag, a lot of 'em would be hiding behind the woodshed when the recruiting sergeant came around.

"Oh, sure, some of 'em probably think dying for the little woman is the lesser of two evils, but why bring that up?

"Take the ministers and justices of the peace. Every time they perform a marriage ceremony they say, 'Hooray for Love,' to the tune of the wedding fee jingle.

"And that just starts the hooray chorus. The real estate man, the house builder, the baby shoes manufacturer, the butcher and baker and furniture maker, all join in with basso profundos and obligatto crescendos. They really should have that title tacked up over their hearths, where old familiar mottoes used to flourish.

"Then there are the lawyers. Take away the divorce cases, the breach of promise suits, and the heart balm tangles and see how many good attorney-at-law shingles would go into the kindling pile.

As for the doctors, their hooray can be heard from far and near. You don't see where a doctor fits into the chorus? Well, did you ever hear of a little bird called the stork?

"Even the undertaker gets a last reprise on that chorus. How could anyone die with a broken heart, without love? I'll bite, how could they, even with it? But fifty million poets can't be wrong.

"I could go on and on, but I'm expecting a long distance telephone call. It's very important and I'm all a'flutter. Who is it from? Well, that would be telling. HOORAY FOR LOVE!"

LET'S GIVE IT A TRY

Why not a new movement of reform, say a reform movement to reform the reformers?

Did you know that Alison Skipworth, noted English actress, made her American debut in "The Artist's Model" at the old Broadway Theater, New York City? Miss Skipworth is appearing currently in Pioneer Pictures all-color production of "Becky Sharp".

PREVIEWS CONTINUED

(Continued from page 16)

ness and to leave one with a sense of satisfaction that there is some goodness in this topsy-turvey world of ours.

RKO has done a distinct service to the picture going public in presenting "Chasing Yesterday", adapted, from the Anatole France novel "The Crime of Sylvestre Bonnard", by Francis Edwards Faragoh who caught the sly spirit of its theme and to having selected a cast which distinguishes itself in character acting under the guidance of director George Nicholls, Jr. to whom the major honors must be given.

The story deals with the lift of Sylvestre Bonnard (O. P. Heggie), a member of the French Academy who has a vision which shows him that life to be enjoyed must be shared with others. He remembers an old time love, seeks the daughter of his flame and tries to help her, thereby incurring a debt which is paid in full, by the sale of his beloved books.

O. P. Heggie gives one of the finest performances in his career. Anne Shirley as the little girl holds your attention and sympathy. The real outstanding performance honors must go to Elizabeth Patterson who plays the boarding school mistress with a finesse which shows great artistry and the power to absorb excellent direction. Helen Westley and John Qualen are fine and Trent Durkin and Etienne Girardot do well with small parts.

The photography by Lucien Androit is above average; Van Nest Polgase furnishing lovely sets in keeping with the period; sound recording by George Ellis, perfect; a nice job at editing is done by Arthur Schmidt.

—S. G. Lindenstein

Les Miserables

(Excellent)

VICTOR Hugo's immortal work, skilfully adapted by W. P. Lipscomb, deserves an illustrious niche in 1935 picture gallery. Most, at least 70 percent, of the credit goes to the mastery of Richard Boleslawski, one-time ace director of the Moscow Art Theater. His direction, and Gregg Toland's photography, of the galley scene is one that will hold you in tight suspense. Fredric March, one of Hollywood's lesser publicized stars, but one of its best male actors, does a most creditable job of the lead, Jean Valjean. Charles Laughton again demonstrates that he is an Actor with a capital "A". And Sir Cedric Hardwicke, as the bishop, could very easily have stolen the picture had his part been greater than it is. Another player, who appears but three times, deserves complimentary mention. She is Jane Kerr, as the inn keepr.

Fredric March

The balance of the cast, 19 in all with screen credit, were very capably selected for the parts they interpreted.

No matter how critical you may be regarding Hugo's work, you will enjoy it. Naturally, a few discreet liberties were taken with its filming, but these improve rather than hinder or distract from the book.

Javert (Charles Laughton) will impress you by his fierce, logical interpretation of the role of the military man who spends twenty-five years attempting to return Valjean to prison. In the end, he fails, becoming mystified at the character of the ex-convict who does a good turn for every ill one, finally ends his life. **(20th Century)**

Star of Midnight

(Good)

WHILE this picture is not a carbon copy of "The Thin Man" it certainly smacks of very close similarity. William Powell's presence adds to this contention. Like Nick the Greek in "The Thin Man," Clay Dalzell, key character of "Star of Midnight," is a dilettante detective. His job is to solve the murder of a chatter writer, the sudden disappearance of a famous stage star during the performance of her play, the mysterious beating up of a close friend, the doings of a band of gangsters, and the identity of a cold-blooded masculine murderer who disguises himself by wearing a rubber mask in the likeness of a woman. He eventually solves them all, and at the same time he manages to deal adequately with a charming young hussy who has set her heart on marrying him.

Ginger Rogers

None of the actor's take this seemingly serious business very seriously. However, the majority of picture goers are going to applaud "Star of Midnight".

Powell and Ginger Rogers are okay in their respective roles. But "okay" does not mean "excellent". J. Farrell MacDonald is very good as Doremus, the police inspector.

It might be added that those who saw "The Thin Man" are very apt to miss W. S. Van Dyke's directing.And Myrna Loy was much better in the Thin Man" than Ginger Rogers is in "Star of Midnight". Directed by Stephen Roberts for RKO-Radio.

Did you know that May Robson invented a satchel-like folding stand to carry her knitting when working on a studio set?

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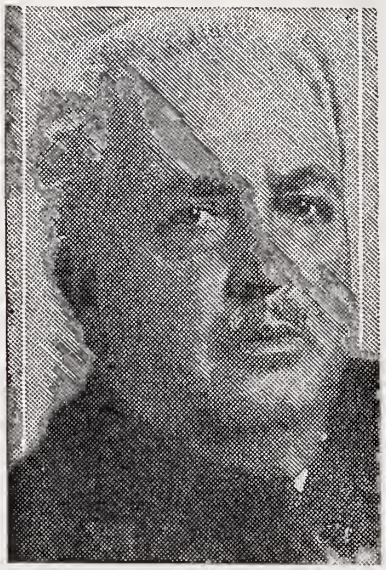
Hollywood Hussars Patriotic Advocates

START of what is expected to develop into a popular national movement in the direction of Americanism has captured Flickerland in the form of the Hollywood Hussars, military-social cavalry regiment now functioning with headquarters at the Hollywood Athletic Club.

Born in the minds of Col. Arthur Guy Empey, author of "Over the Top", and Lieut.-Col. Harry D. Howell, fraternal and civic figure.



LIEUT-COL. HARRY D. HOWELL

Col. Empey is commanding officer of the organization, having complete authority over military activities, while Col. Howell is chairman of the Civic Governing Board, with supreme command over the parades, civic and emergency activities in which the regiment will participate.

Three denominations are represented by chaplains who hold the rank of captain. They are Rev. Neal Dodd, rector of the Church of St. Mary of the Angels; Father George Golden Fox, lecturer of Loyola High School, and Rabbi Isadore Isaacson of Temple Israel.

Maj. Phillip J. Kieffer is training officer; Capt. H. B. K. Willis is recruiting officer and assistant training officer; Capt. Rex Duncan commands the medical and first aid detachment; Alfred E. Green, film director, is chairman of the Motion Picture Advisory Board and Rodney S. Sprigg is Civic Advisory Board Chairman. Capt. A. James Rhaines is directing the signal communications division.

Gary Cooper, screen star, is one of the founder members,, although ranking as an ordinary Hussar. Edwin C. Parsons is personnel officer, while members of the Military Advisory Board are Colonels Louis E. Bennett, James A. Ruggles, C. S. Frank and H. C. Barnes, all retired United States army officers.

The colorful blue, white and yellow uniforms were designed by Montagu Love, screen actor and artist.

'round the Ringside

SCORE one for Maestro Roscoe Karns Jr. "Rocky" says that the independents theme song is "Night and Day." What say you in answer, Messrs. Goldsmith, Hoffman, Carr, and company? Not to forget Sam Wolf, lawyer for the indies, who is a regular Friday nite addict.

After the Shamrock Edition, I've got Irishmen on my mind. There's Edgar Kennedy, the well known comic, who is a real fight fan. Speaking of the Irish Kennedys, we ought to mention Tom Kennedy, partner of Wilson Atkins of the Brass Rail.

Add these to your "Mr. and Mrs. is the name!" list of ringside notables: Mr. and Mrs. Seymour Felix, the dance director, Mr. Gene Markey and Wifey Joan Bennett, Mr. and Mrs. Bud Murray, Mr. Fenton and wifey Ann Dvorak.

Regardless of his nick-name, "Killer", Mack Grey is a swell fellow. He is the first to get the referee to stop fights when a boy's in trouble, and we don't mean like that certain actor-agent who is humane only when the winner is in his corner, and only then.

FLASHES BETWEEN BOUTS: Ann Sothern and Roger Pryor, Tammany Young, Frank Craven, Frank Fay, Barbara Stanwyck, Douglas Dumbrille, Lou Clayton, and last but not least, Professors Fine, Howard & Fine, "the Stooges", who disprove the theory that high foreheads signify intelligence.

Additions to our Warners crowd at the Legion is Hugh Herbert, and our spies tell us that was Mary Astor last week.

May we present actor-showman-fight enthusiast, Sid Grauman. Didn't you know Sid has been working in "Call of the Wild"?

El Brendel is a steady customer for the fisticuffs. George Sidney seems to favor the Olympic, while his partner Charlie Murray likes the Legion.

Next we have the two leading men for the smallest lady star on the silver screen. We speak of Jimmy Dunn and Joel McCrea, "daddys" respectively to Shirley Temple.

◆

Speaking of Miss Temple, may we present scallions to the brilliant mind that thought up the idea of letting Miss Shirley go to the fights. Shirley was made an honorary general in American Legion Post Number 43. Lovely, in fact it's really cute. But when Shirley stops being herself, and starts going to the boxing matches, we turn our thumbs down. If an environment like the fights is beneficial for a seven, or is it five year old child then so is a burlesque show good for Jimmy Fay. Let's get some suppressed novels for Spanky McFarland, and present David Jack Holt with a three year subscription to "Ballyhoo."

Radio News Flashes

A SOCIAL leader of Minneapolis, Mrs. Ruth Pack, and John Zehr, also of the Twin Cities, came to Hollywood for a brief vacation and after becoming inspired with Harry Chandler's Southern California, turned to song writing. The result of this inspiration resulted in "Little Princess", which was offered on the Shell Show a short time ago. Mrs. Pack wrote the lyrics, Zehr the music. The number was sung by Felix Knight.

The finest sound effects on west coast programs come to you from KHJ. They are the result of the ingenuity of Lloyd Crockmore. Crockmore's most prized possession in his sound producing paraphernalia is a "triple turntable" on which any noise from the patter of a mouse's feet to the rumble of an earthquake can be reproduced.

This machine, according to Crockmore is the only one of its type in Southern California, and was constructed according to his own plans.

The "coffin", as it is called around the studio, is comprised of three phonograph turntables which may be run all together, separately, or one after the other. "Practically all effects for radio are recorded by the phonograph companies now," Crockmore stated, "so the involved and cumbersome equipment which was necessary in the first days of radio, is no longer needed."

Howard Swart, the comic with the "heh-heh" middle handle, who wears a brown derby, goulashes and shares the spotlight with the Three Vagabonds, is getting more and more popular as the days roll by. You can hear him on KHJ.

Loyal Underwood, at present acting as "Doorman" for the KNX "Amateur Hall of Fame", lists as among the most interesting years of his life, the six years he worked in pictures with Charles Chaplin. He can't remember the names of any of the pictures, but he can reminisce in an interesting fashion, about the great comedian.

Production chief Jack Joy and station boss Jerry King finally decided on two new vocal teams for KFWB night time programs. Not new voices by any means, but certainly a unique partnership. Soprano Ruth Durrell will be teamed with crooner stylist Jimmy Tolson, pleasant tenor Alfred Garr will be teamed with youthful "drawly" Betty Jane Rhodes.

The mystery of Rudy Vallee's name has been solved. Friends have long wondered where Mr. Vallee, whose real name is Hubert Pryor Vallee, obtained the title of Rudy. And the other day he explained the situation. Ever since Rudy has played the saxophone, his idol and teacher has been the famous Rudy Wiedoft, who is heard on KNX Monday and Wednesday at 7:15 P.M. and on Friday at 9:15 P.M. And when it came time for Vallee to adopt a short nickname, he chose the given name of the great soloist and composer, Rudy Wiedoft. Vallee says that his one ambition now is to play the saxophone like Wiedoft.

Lilliputian Mayor Doyle, diminutive Mayor of the Chicago World's Fair Midget City, was a guest of Bill Sharples on his "Sharplesville" program recently, Mayor Doyle had to be held up to the microphone, because he measures exactly (and only) 36 inches. He is 62 years old.

Themson Murray MacCallum, local writer and author of "Adrift in the South Seas", now being read by Eddie Albright on the 'Bookworm' program, was a guest of KNX recently, and read his own book to the KNX audience. "Adrift in the South Seas" is Mr. MacCallum's reminiscences of years spent in the tropics. He supplemented his reading with personal reminiscences about Robert Louis Stevenson, his close friend during the South Sea days. "The Bookworm" goes on the air every day but Saturday and Sunday at 2 o'clock.

Bill Sharples, Mayor of Sharplesville (KNX, 6:45 A.M.) has for the past ten years led his audience every morning in the salute to the flag. Recently, he offered to send to anyone writing him, a small American flag to put on the radio, so the listener could have the proper inspiration in following the salute. When Bill went to buy the flags, and examined those the salesman showed him, he discovered that each was marked in tiny letters "Made in Japan". Bill didn't buy them.

Word reaches Hollywood that Blonde Kay Thompson, formerly of KHJ, will be headlined on the "Hit Parade", which goes on the air April 20.

Horseback riding is Hal Berger's latest enthusiasm. He gave up golf "because they won't let him play with tennis balls", and says he likes riding just fine whenever he and the horse agree on which direction they're to go. It's when he goes one way and the horse another, that he wonders if maybe he hadn't better go back to golf. (Hal Berger writes and produces "The In-Laws" heard over KNX every night but Saturday and Sunday at 7:30).

The comedy team of Mitchell and Durant, received a terrible trouncing in a game of handball with John Stone, producer, and L. Wolfe Gilbert, scenarist. The scene of the game at the Apollo Health Club was witnessed by quite a crowd of Hollywood elite.

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Youth In Hollywood

FOUR year old Carol Ann Beery, adopted daughter of Wallace Beery, is a full fledged actress. She is appearing with her father in "China Seas". In her first scene, she got the thrill of her life when she was screened with her favorite actor, Clark Gable.

◆

In a swift-moving ascent to prominence, little Joyce Horne, who only arrived here from Texas six months ago, has already started carving a niche for herself with parts in five important pictures. Among some of the recent productions in which she played are "Anna Karenina" starring

JOYCE HORNE

Greta Garbo, "Carnival" with Lee Tracy, "Reckless", with Jean Harlow, "The Glass Key", with William Powell, and several others. Film players who have worked with the child hail her as a coming juvenile star. Although only nine years old, she has an abundance of talent and bears watching, because it looks as thought stardom is not far off for this little lady.

◆

A perfect child will be seen when "Village Tale" hits the screen. Eight year old Roger Lee McGee, who hails from St. Louis, Mo. is the youngster making his screen debut at RKO-Radio studios. He is a regular "he-boy", rides horse-back, swims, and takes part in all school sports and was for five years accorded first prize in a St. Louis Perfect Baby Contest.

◆

Eddie Dale Heiden, talanted pupil of Rainbow Studios celebrated his 4th. birthday on April 4th by entertaining Juanita (Baby Jane) Quigley, Billy Jean McKimm and Betty Blunt. Eddie and Baby Jane made their screen debut in the same picture, an Educational short, "Gimme My Quarterback". He was the youngest member of the cast in "Little Men".

Ethel Gray, whose experience as a producer of motion pictures dates back more than a dozen years, is best known for her work in developing many of the child stars of today, among whom are Shirley Temple, Dorothy Gray, Gloria Ann White, Eddie Dale Heiden, Marianne Edwards, Marilyn Milner and others. Miss Gray, at present one of the Directors of Rainbow Studios in Hollywood, is seriously considering again entering the production field, using some of her most recent talent discoveries.

The Ben Bard Players are busy with many stage presentations. The children recently completed a fifteen day run of "Magnificent Fraud"; "Juve-Nights" for three days; and a very successful one night showing of "The Fifth Whel" written by Martha Stanley. The following cast took part; Wallace Gregory, Margaret Ainslee, Jacklyn Alexander, Eric Anderson, William Begley, Glenn Bell, Lithe Belmont, Audrey Hall, Jarrell Heath, Frederic Hohman, Ruth Huff, Doris Joyce, Dorothy King, Sonny La Mont, Marion Mitchell, Edith Penn, Sunny Perry, Gwen Phillips, Eleanor Ray, Gwen Reed, Cosmo Sardo Dick Stuart, Mary Gaunt West, Mel Williamson, Mildred Wilson and Victor Kolberg.

◆

Little Gwynn Danny is a busy lady these days! Between modeling at Bullock's and picture work at the various studios, the youngster hardly has time for her studies

GWYNN DANNY

with Ben Bard. She recently appeared with Shirley Temple in "Baby Take A Bow", Bombshell" and "Naughty Marietta".

◆

Acting as host and official greeter for the three day presentation of Oscar Wilde's "The Importance of Being Earnest", Charles Andres Batory, five year old actor, handled the task like a veteran trouper. The performance was given at the Dominos Theatre.

◆

The Lawlor Professional School on April 5, staged another show truly characteristic of their capabilities. A most excellent array of talent consisting of dancers, singers and instrumentalists performed admirably. The chorus lines were staged by Mr. Billy Dryer, well known tap instructor, ably assisted by Fern Forney.

◆

Jackie Hayward was master of ceremonies at the All Star Juvenile Show, arranged by Overdorff's General Casting Di-

GWYN GAY

rectory at the Troupers, Inc., last week. Gwyn Gay was one of the featured artists who appeared on the program. Others in the show were Barton's Ranch Gang, radio players, Joan Travilla, Karlyn Keith, Jane Ferrara, Haroldeen Hogan, Nevada Dunfree, Maxine Underkoffler, Milada Rose Jarabek, Johnny Rice, Nell Francis Wietzel, Clifford Concialdi, Clara An Cooper, Audrey Rae Leonard, Lorraine Baroli and Grace Foster, Juvenile star from Dallas, Tex.

◆

Hal Roach's search for a new little leading lady for his popular "Our Gang" comedies was ended when he gave four year old Marianne Edwards, daughter of Mr. and Mrs. E. B. Edwards of Los Angeles, a five year acting contract. The youngster was awarded the long term agreement as a result of her excellent performance in a recent "Gang" production, "Beginner's Luck" in which she appeared opposite little "Spanky" McFarland, "hero" of the juvenile group. Marianne is a talented singer and tap dancer as well as somewhat of a comedienne. Among recent feature pictures in which she has been cast are "Air Fury", Sleepers East"

Youth In Hollywood

and "Orient Express". Gus Meins, director of the "Gang" predicts a brilliant future for his new protege.

◆

Helen Parrish, twelve year old actress who appeared with Frank Thomas, Jr., in "A Dog of Flanders," directed by Edward Sloman, has been given an optional long term contract by RKO-Radio Studios.

Little Miss Parrish has had an interesting career in pictures, starting at the age of six in "His First Command".

◆

YOUTHIES: The musical fantasia presented at the Theatre Workshop, proved to be quite a success with several juvenile artists appearing in the production that was directed by **Morrie B. Streeter. Gwyn Gay** as "Blue Bird" gave an impressive performance, while **Barbara Jane Eiler** and other screen children helped to enhance the diversified presentation . . . **Dorothy Gray** presented her mother with a new home that she purchased from her own earnings on her screen work . . . **Johnny Pirrone, Jr.** assigned to a nice role at Fox . . . **Bud Murray's** pupils are rehearsing a new play to be staged sometime in June . . . **Edith Fellowes,** who appeared in a nice part in "Jane Eyre" is doing another for Monogram in "Keeper of the Bees" . . . **Richard Quine** is appearing in a nice spot in "Spirit of '76" for KNX . . . The juvenile program at KMTR every Saturday afternoon features many of the famous **Meglin Kiddies. Dick Nelson,** who handles the broadcast introduces some of the cleverest children in filmland . . . Word reaches us from London that **Pearl Hay** is appearing in "Alice in Wonderland" at the Little Theatre on the continent. Pearl will be remembered as the little English actress who came to the states for film work at Paramount . . . **Tommy Bupp** who scored in "The Hoosier Schoolmaster" is being eyed by 'major's' and a long term contract is in the offing . . . **Scotty Beckett,** who will be seen in "Dante's Inferno" goes back to Fox for another screen role . . . **Walter Goldsmith,** coming out of the Broadway after a fine performance at the popular downtown store . . . March 30th was the scene of a students recital at the Masonic Auditorium. Students of **Madame Da Silva** and **Walter Wills** who took part were, **Alice Jans, Jackie Ann Payton, Foster Grundy, Barbara Jane Eiler, Edith Fellowes, Norma Lee, Maxine Cook** and a host of other accomplished artists.

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« London News »

By EDGAR BARRETT of Wimpole Street
(Via post)

African Films of Africans.

Making motion pictures for Africans in Africa with African actors is an experiment to be attempted in the early future. The money needed has been supplied by The Carnegie Corporation of New York, some $50,000.00. The Social and Industrial Research Department of the International Missionary Council will have charge of the venture.

Major L. Notcutt and C. C. Latham, former director of education in Northern Rodesia, with the help of a professional cinematographer and sound engineer, will produce and exhibit sound films to the natives. It is hoped that the result will be beneficial to the blacks from a cultural, educational and entertainment viewpoint.

Headquarters for the experiment will be in Tanganyika Territory. The British Colonial Office is watching the movement with keen interest.

◆

Britain's Legion of Decency.

The British Isles have a counterpart of the American Legion of Decency that has caused no little worry to exhibitors for the past eight months. Like its American sister, Britain's censorship group is backed by the churches and churchmen.

Every week a churchman or pious church member gets into the public press with critical comments of present-day films. The trade papers have been fighting tooth and nail to show these critics that they are doing neither themselves nor the industry they are belaboring a good turn. But they rant continually, just the same.

APPEARING IN THE ORIENT

Henri Stewart, 20 year old stage and screen actress, who is now appearing in the better clubs in and around Shanghai, China. She will be remembered as the little secretary that appeared with Harry Holman at local theatres.

Henri Stewart

Did you know that L. Wolfe Gilbert, song-writer and scenarist, played in shows with the late John L. Sullivan and Philadelphia Jack O'Brien?

What? No Singing Waiters??

Singing waiters at "pub" concerts in Hudsonfield, London suburb, are forbidden by a new law recently passed. A waiter may sing occasionally, it is ruled, but not too often and especially not by routine. Instrumental music is permitted, but no crooning or yodelling.

◆

Watch For This One.

Perhaps Hollywood will have an opportunity of viewing Butcher's "Variety". If so, by all means see it. All the critics here call it a "pippin".

"Variety" deals with three generations of music hall proprietors and gives an historically accurate picture of the change during the period it covers.

Most of the songs featured in "Variety" have themselves made history, and all of them have been the popular hits of their day.

◆

A new romantic-comedy with music, entitled "Car of Dreams," has started production at the Gaumont British studios at Shepherd's Bush.

The new picture is under the direction of Graham Cutts and Austin Melford, whose latest film, "Oh Daddy" with Leslie Henson and Frances Day, is at present running at the New Gallery.

The leading roles in "Car of Dreams" are to be played by John Mills, at present appearing with Frances Day in the successful musical-comedy "Jill, Darling," and Grete Mosheim.

◆

Director Alfred Hitchcock and his production unit had a "night out" at the Palladium as their final spurt on "Thirty-Nine Steps."

Loud and ironic laughter from Director Maurice Elvey, who knows something about night locations, and who watched his portly colleague leave Shepherd's Bush for his all-night labors, knowing that a night at the Palladium does not mean, for a film director, precisely what it does to you or me.

◆

Preparations for "The Passing of the Third Floor Back," which is to be directed by Berthold Viertel, whose last film was "Little Friend," are now almost complete, and the picture will take the floor at Shepherd's Bush within the next few days.

Work on "Narkover," the film based on "Beachcomber's" famous burlesque public-school incidents, has already started production at Islington, and Will Hay, Gordon Harker, and two dozen assorted "scholars" have taken part in classroom sequences.

Broadway Briefs

By THOMAS DU PONT

MOVIE houses along Broadway have their schedule so mixed up you never know when a house is changing its program. There was a time when you could depend on a certain day of each week for a change, but no more.

MGM will release four new pictures here this month. They are "One New York Night", "Baby Face Harrington", "Reckless" and "Mark of the Vampire".

This hard-shelled city refuses to become excited—that is, too excited—about the tax fuss in California. Staid old New York is just sitting back and watching the hinterland states make bids for the cinema industry. New York seems to feel that the bucolic sections haven't a chance. Furthermore, no matter where the movies move, if they do, New York will continue to get the long end of the profits.

Across New Jersey way and down the Delaware, in the Campbell's soup town, Camden, the Victor Talking Machine Company's plant is as active as a beehive when lilacs bloom. The cause of the activities is the 16-millimeter sound-on-film amateur motion picture cameras. According to reports the Visual Sound Department of RCA is also on their toes in the television departments.

May Day will be Mae West day in and around greater New York in theaters playing the come-up-and-see-me sometime star. Reason; when Mae's new picture "Goin' to Town" arrives Paramount will offer $1,500.00 in prizes for the best advertising and publicity stunt developed by theater managers.

Jerry Sackheim, story editor from Universal City, is in the Big City. He can be found daily at the Universal headquarters in the Rockefeller Center.

Paul Kelley, a prominant New York stage actor, has been signed by Fox.

Lupe Valez, fiery screen star, was the guest star on the Lux program April 14. This is a coast-to-coast program originating in Radio City here. Lupe played the lead in "The Broken Wing." This soap hour reaches the west coast at 11:30 P.M. every Sunday.

Dexter fellows, dean of American press agents and head of the Barnum and Bailey greatest show on earth, officiated at the mike April 12th when the Ringling Brothers, Barnum and Bailey show was broadcast. This period originated in Madison Square Garden where the Big Show starts its 1935 season.

"Dizzy Dames", a Liberty Pictures' musical, arrived here a few days ago. May 1st is the release date, though a trade preview is scheduled within the next few days. Featured in this film are Marjorie Rambeau, Florine McKinney. This pair and Lawrence Gray arrived here a few days ago to personally appear with the opening of this new Liberty.

Philip Moeller, director of RKO's "Break of Hearts", arrived in town yesterday. He is going to begin work on a play here for the Guild.

Al Jolson will be leaving the American ether waves before long. He is one of nearly a score of stars whom Warner Brothers are sending to England to make pictures in the next few months.

FROM OUR READERS
(Continued from page 3)

worn by the film stars. **Kay Campbell,** Hollywood.

WE HOPE TO SEE HER SOON: little Barbara is growing so fast, you'd hardly recognize her . . . incidentally the magazine is likewise growing, and our friends in Denver like it a great deal. **Peggy Suchotzki,** Denver.

HE'LL BE BACK: we enjoyed the features written by Edwin Martin and wonder why his articles have been left out of the last issue . . . he seems so sincere in his writing . . . do bring him back. **Estelle Rogers,** Los Angeles.

NOT SUBSIDIZED: . . . we are under the impression that the Faucett publications own your LOW-DOWN? . . . their other magazines do not contain the gossip that you print, so naturally we would like to know whether or not your's is owned by them. **Bernard King,** Phoenix, Arizona. (Editor's Note: the magazine is owned by the Hollywood LOW-DOWN, and is not a part of any other corporation.)

Mrs. Buster Keaton, proprietor of the Golden Room Salon, is planning an extended tour abroad with her husband, late this month.

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CULVER CITY

Lapsus Directorum

THE article in the last issue of the Low-Down regarding blunders in motion pictures attracted so much attention we decided to put out a call to picture fans and have them help us discover more 'blunders'.

Though the time element was much against us, we did manage to corral a number of blunders caught by observant fans.

Elizabeth N. Neail, for example, phoned and said that Gary Cooper, Franchot Tone and Richard Cromwell must have extraordinary recuperative powers. Miss Neail seems to believe that three men who have had bamboo slivers stuck under their finger nails and then lighted would certainly not be able to use their fingers for some time. Yet these actors in "The Lives of a Bengal Lancer" seemingly had no difficulty in using their fingers.

Rumaie Dingman tells us that sailors expect their ships to arrive in port without any great outward change. Even in heavy storms at sea, Miss Dingman claims ships may lose, on very rare occasions, a smoke stock, but never will they add an extra smoke stack during a voyage. Yet, this young lady points out, in "The Gilded Lily" a boat sets out for Europe or some other point and she noticed that it had two stacks. Yet when it arrived at its destination it had three.

Marie Perier tells us that in the snow storm in "Living on Velvet" snow is falling all around Kay Francis and George Brent, yet nary a flake falls on the two stars. Now that's the sort of a snowstorm we'd like to get caught out in!

And speaking of snow: While many and many a picture has been made using nothing but artificial snow, word comes to us that an RKO picture, "Break of Hearts" used snow made by flaking ice. This is the first time real manufactured snow was used in a picture. All other "snows' used in films have been paper, oat meal and other imitations.

Sally Frank dropped in and asked us to contact the director of "Father Brown, Detective" and see if we could get him to give use the glass used by Walter Connelly in that picture. It seems Sally noticed that, though Walter nearly emptied the glass, which held milk, it mysteriously filled up again when a close shot was shown. Sally wants that glass. She insists she will fill it once with buttermilk and expect it to remain so, no matter how many times she empties it. Well, that's not a bad idea. (Personally we'd prefer one started, primed, as it were, with bock beer).

We are told by a well known picture critic that if you watch the work of Lionel Barrymore closely you can always tell if he is thinking of his part or something. If his mind wanders, his left eyebrow will unconsciously be lowered.

A young man who blushed fearfully when we asked him for his name came into the office and informed us that he observed Jeanette MacDonald using a fountain pen in the picture "Naughty Marrietta".Yet the picture was representing a story set in the 18th Century. Thanks to you, O blushing youth.

"In 'Good Fairy', writes Joan M. J., "Herbert Marshall has a line in which he obviously admits that he knows so little about automobiles that he intends to buy a one-cylinder one. Yet the same day he is seen driving a modern car with Margaret Sullavan."

This one seems to be one for Ripley or, still better, Thurston, the magician. Dorothy Dare, in the "Goldiggers", appears, very early of a morning, with a lighted cigarette. She stoops down to give an early rising cat a drink of milk and, presto! the fag dissappears. (Now, Mr. Thurston, how was that done?)

In "The Whole Town's Talking" Edward G. Robinson asks another character (Jones, played by himself) to take some money to the Farmers' Trust Company. When Jones arrives at the bank we discover that he has disobeyed orders and is taking the dough to the First National Bank.

Two members of the gentler sex wrote to us about a boner made in 'boners' of the last issue. It seems that we are the ones who were in error and not director Lubitsch in the film, "The Merry Widow". We objected to Maurice Chevalier having his glass partly filled with wine before that of his lady companion. Now, according to our two correspondents, that is customary. Both say the waiter should pour the gentleman's glass first, thereby giving him the dregs of the cork (if any there be) instead of to the lady. Well, we're wrong in this and we apologize.

We understand that "Rumba", a Paramount picture, was banned in Cuba. The reason for this, we are informed is due to careless directing, giving Latin characters characteristics which no Latin-American or Spaniard would countenance.

RKO-Radio's "Star of Midnight", starring William Powell and Ginger Rogers, had its world premiere at Radio City Music Hall Thursday, April 11.

The picture, made from the last story written by the late Arthur Somers Roche, is a sophisticated mystery drama bringing Miss Rogers and Powell together for the first time.

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Love Battles Lust In Gripping Picture

By VICTOR McLAGLEN

HUMAN nature is fundamentally decent.

If it were not, humanity would have perago.

Decency and the striving for decency, the subjugation of the beast which growls in his heart, has been man's uplift and inspiration, his problem and his salvation.

Liam O'Flaherty, penning "The Informer", a story of the conflict in the soul of a man between his lust and his love, his idealism and his avarice, made pretty plain the fact that always in the end, man's higher nature triumphs.

This may seem to be at odds with isolated instances, but it's fairly certain that the murderer knows remorse, that the criminal, reeking though he may be with bravado, is secretly penitent.

In "The Informer", Gypo Nolan, a man builded physically on heroic lines, builded mentally on the wavering indecision of a child, betrays his best friend for a paltry sum. The betrayal is motivated by passion. Nolan lusts after Katie Madden—longs for the cling of her mouth and the crush of her arms—and imagines, with simple delight, that the money his perfidy has gained for him will win her forever to embrace.

For a brevity, wherein he struts and poses, Nolan has reason to believe he is right. But conscience—decency's weapon in the soul of man—loses no time in asserting itself. Remorse sets in and fear complicates it and the despicable nature of what he has done bears down on Gypo Nolan horribly.

He goes on, lying to cover up his weakness, walking in hypocrisy to mask his trepidation: and at the last the combination of his crime, his lies, his fear and his conscience undoes and sends him to his doom.

But he goes to his doom repentant—knowing, with that clarity of vision given to men facing death, that he has been a fool and a cheat—and that he is **sorry.** He goes to his doom believing, even as a child believes, that there is comfort on high, that the sinner, admitting his sin, will be forgiven.

Thus does "The Informer" limn the truth that human nature is fundamentally decent, and Gypo Nolan, for all his faults, for all his ignorant brutality, stands out clearly as a part of man's evolution. For man, after all, strives in his clumsy way to be a little more than man—strives, with perhaps pathetic daring, to be something like the God in whose image he is made.

Hollywood Writes Its Own Etiquette Ticket

HOLLYWOOD writes its own etiquette book, makes and breaks its own social rules and has the courage to be comfortable no matter what Emily Post or the neighbors may say.

The death knell of formality was sounded in the screen capital as result of long hours at the studios, and if a film star wants to go to a party in a polo shirt—he goes. If a cinema queen wants to attend a dinner in slacks—she does. It all may be summed up in the word, "relaxation", the keynote of Hollywood's social customs.

Katharine Hepburn, star of "Break of Hearts", goes everywhere attired in slacks, a Norfolk jacket and a beret—in Hollywood. But once she boards a plane for New York she dons formal clothes and abides by the social edicts of the East. Instead of driving to and from the studio in a closed car with a chauffeur, she usually drives her own station-wagon and does not bother to take off her make-up till she reaches home.

Take the case of Francis Lederer who is appearing currently in "Romance in Manhattan". Lederer was to be initiated into the National Collegiate Players at the University of Southern California. He was on the set at the studio until 7 p.m. The ceremonies were scheduled for 8 p.m. He arrived at the university clad in a white polo shirt and a pair of grey flannel slacks with a silk scarf knotted around his neck.

The manner in which formality is discarded was demonstrated by Ginger Rogers, soon to be seen in "Top Hat" with Fred Astaire, at the time of her marriage to Lew Ayres. The "going away" costume of the bride consisted of slacks and a sweater with an old top coat and a beret. The bridegroom wore old "cords", a khaki shirt and a Mackinaw jacket.

DO YOU KNOW

(Continued from page 3)

and Hollywood chorines will cause many a marital rift in the divorce courts? It seems that a few of the 'execs' wives got wind of the 'affair'.

THAT the English actor, who last October, while under the influence of Bacchus, ran his car into a house, was carried to the Beverly Hills cooler a few days ago in the same condition? The judge should recommend a thirty-five day diet of Beverly Hills water—but will he?

(Editor's note:—In error the word 'English' was overlooked in the above article in our last issue)—which proved embarrassing to another actor NOT INVOLVED.)

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Patsy Kelly Is In Great Demand

Hollywood can point to no busier an actress than Patsy Kelly, hoydenish comedienne of the Hal Roach studios. At the moment she is appearing in a featured role with Marion Davies in "Page Miss Glory". When she finishes this role, she goes into Walter Wanger's production, "Sing, Governor, Sing", providing arrangements can be made at her home studio to release her between the filming of comedy shorts which she stars in for Roach. Meanwhile, two other major producers have bids in for Patsy's services in late summer. As a result of this demand for the services of the colleen actress, she has been forced to cancel plans for a vacation in New York next month, a trip she has been looking forward to for some time.

GORDON AND REVEL ARE PAID TRIBUTE BY ROXY

Presenting a program comprised of the team's most popular songs, "Roxy and his Gang" payed tribute to Mack Gordon and Harry Revel, ace tune turner-outers, on their weekly broadcast over KHJ and the Columbia network from 5 to 5:45 p.m. last Saturday.

Musical composition on the program, all by Gordon and Revel, included, "Lookie, Lookie, Here Comes Cookie", by the orchestra; "An Orchid to You", sung by Dora Rinehart; "With My Eyes Wide Open I'm Dreaming", in the manner of Eddie Ellingson; "You're My Past, Present and Future", with Zora Layman, vocalist; "Stay As Sweet As You Are", by the ensemble; "Did You Ever See A Dream Walking", sung by Glen Cross; "Let Me Sing You to Sleep With a Love Song", by Aimee Deloro; and "Underneath the Harlem Moon", by the orchestra.

MONOGRAM SALESMEN HERE FOR CONFERENCE

Headed by Arthur C. Bromberg, Monogram franchise holder for 11 southern states, a party of 11 Monogram Pictures salesmen arrived here last Thursday noon for a one week visit at the Hollywood production headquarters of the motion picture concern. The part comprises the high ranking salesmen in the annual sales drive in the southern territory.

The men were greeted by Trem Carr, vice-president in charge of production for Monogram. In adidtion to Bromberg the party includes H. H. Everett, Cy Dillon and Jack London of Charlotte, N.C., John Mangham, P. H. Savin and Henry Glover of Atlanta, Carl Floyd of Tampa, Fla., and Leo Seicshnaydre, Ed Orte and H. H. Harrell of New Orleans.

"IS BECAUSE"

In the new RKO picture, "Star of Midnight", the suave, debonaire William Powell uses a sentence with "is because" in it. Such slanguage, Mr. Powell! Such slanguage!!

Beautifying The American Ladies

The American girl is being "glorified" more than ever before, especially with such pictures as "The Great Ziegfeld" with its bevy of Follies Girls going into production and with such famed dance directors as Bus Berkeley, Leroy Prinz and others ever on the outlook for new beauty.

Famous artists like John La Gata, J. Knowles Hare, Bradshaw Crandall, Russell Patterson and others for many years have been glorifying the American girl on canvas, and often flattering his subjects with brush and crayon just as the photographer does with his retouching pencil.

But of all the famous "glorifiers" of feminine beauty none is more important than is the plastic surgeon. With such skill as Dr. William E. Balsinger, for instance, exhibits, the entire physiogomy is changed, not by crayon or eraser but by a method whereby the very profile of the individual acquires a lovely and perfect symmetry which, once attained, remains forever.

Surely on the honor roll of those who make contributions to the American girl's glorification the name of such a plastic surgeon as is Dr. Balsinger should occupy a coveted place.

REPUBLIC PROGRAM

(Continued from page 10)

Cleveland, Ohio, and Floyd St. John of San Francisco.

The new company is now in negotiation to acquire and merge additional exchanges in competitive spots in order to strengthen the distribution facilities of the organization.

Another company called Republic International Corporation has been formed with Morton Ritchey as president, W. Ray Johnston as vice-president and J. V. Ritchey as secretary and treasurer. This organization will handle the foreign activities of the newly formed Republic organization. It will maintain agencies in London, Paris, Buenos Aires and the Far East.

Republic Pictures is an expansion and outgrowth of the Monogram organization which was formed three years ago as a producing and distributing company by Carr and Johnston.

A new branch of the Colony Liquor Stores has been opened next to the Brown Derby on Vine street. Dave Jaffe is the genial proprietor of both Colony shops.

THEATRE OFFERINGS

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4 STAR:
"The Scarlet Pimpernel"

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PANTAGES:
"Women Must Dress"
"Behind the Green Lights"

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WARNER'S HOLLYWOOD
AND
RKO HILLSTREET:
"The Case of the Curious Bride"

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EGYPTIAN:
"Rumba"
"Biography of a Bachelor Girl"

▼ ▼

LOEW'S STATE
AND
GRAUMAN'S CHINESE:
"The Wedding Night"

▼ ▼

PARAMOUNT:
"Eight Bells"

▼ ▼

BELASCO:
"Tobacco Road"

▼ ▼

EL CAPITAN:
"Accent on Youth"

▼ ▼

HOLLYW'D PLAYHOUSE:
"Kitty Dooley of Times Square"

Majors vs Independents

By NAT LEVINE

President, Mascot Pictures Corp.

WHAT is a 'major'?

"In the history of the industry, trade-terminology has been developed, new words have come into being, have lived, been used for awhile and then passed into the discard. In the last year it has pleased certain people within the industry to adopt, use—and abuse, an application which is to all intents and purposes quite meaningless. Theatres regardless of the product they are playing are pleased to inform the public they are showing 'major' pictures. I presume that those gentlemen engaged in the production, distribution and exhibition of motion pictures, know what this term means, but can say that upon asking 'what is a major?', have never yet received a satisfactory reply. Usually the answer will consist in their arbitrarily naming three or four producing companies and still further, without apparent reason, stating these are 'major' producers, but a careful analysis of this empty phrase still shows a complete lack of accord of just what it means.

"Another party asked 'what constitutes a major picture' replied 'it was a picture upon which considerable money had been spent for sets and cast, and this entitled it to be called 'major'.' This hardly seems a correct attitude, because expensively produced pictures call for high rentals; high rental pictures very frequently lose money for the exhibitor, so that in that case 'major' pictures are profitless pictures. On the other hand, pictures have been produced by 'independents', (which is another arbitrary term) at less cost, have been greater in entertainment and exploitation value, and have made money.

"To my idea, such an 'independent' picture should rightly be called a 'major', because it has produced a major profit for the exhibitor. Used as a word to imply a higher grade of picture, this much abused term, with which I take issue, is usually incorrect and it is my contention that any mark of quality placed against a production should be indicated, not by considering picture costs and who produced it, but by how good the picture really is and how much money it has made.

"Perhaps in the future with the so-called 'independent' producers turning out the high type of product which Monogram, Chesterfield, Invincible, Sol Lesser, Liberty, Foy, Majestic and Mascot have made available for the screen, the term 'independent' will connote a better grade of pictures which are profitably exhibited and the term 'major' a secondary grade of feature, which is less acceptable. The adoption of a term of self praise by several producer distributor organizations, and the manufacturing of another term for rival companies which are competitive, has been most unfair and the constant use of these terms by the trade papers does not serve to foster the development of the younger and more virile companies whose product has already been established as splendid entertainment which can be profitably sold. To encourage this new creative intelligence and capital should be the business of anybody interested in the motion picture industry and it is time the misnomers 'major' and 'independents' be banished."

Universal Service

MANY individuals are gifted with the art of writing verse which can be developed into popular songs, if suitable arrangement can be had. In Hollywood there is a firm that specializes in getting the lyrics of writers, amateur and professional, to music.

This service is offered through the Universal Song Service, a subsidiary of the Universal Scenario Company.

The Universal Scenario Company, who for many years, have instructed writers interested in selling their stories to motion picture producers, has a staff of experienced writers and musicians who can be of extensive aide to persons interested in disposing of their lyrics or prose work to the American market.

The song service of this concern has specialized in assisting poets and versifiers for many years. In their records are the names of many satisfied clients. Many of these were rank amateurs when they applied to Universal for assistance.

In the music department of Universal, Mr. Henry R. Cohen, who has a score of popular songs to his credit, has charge of composing and arranging. Each and every verse, lyrical or plain, which is submitted to Universal, is given personal attention by Mr. Cohen.

In the matter of manuscripts for screen or magazine, men and women, highly trained in this critical art, consider each manuscript with as much care as humanly possible. Each submitted work is given a thorough examination, and a full criticism is offered.

Whether the reader is interested in seeing his brain child produced as a talking picture or as a song for pictures or radio, we suggest that they communicate with the Universal Service.

A brief letter to this firm will bring valuable information to you, information that may lead you to fame and fortune.

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The Nite-Owl

By PARKER EWING

THE Four Rockets who toss their feminine member around with graceful but breath-taking abandon at the Cafe de Paree, are rapidly winning the favor of the many patrons who sojourn to this bright spot. New on the bill of entertainment is the Apache number of Duvall and Tragg, which deserves commendable mention, while Patsy Marr, Kenny Willmart and Russ Cantor stay over for another engagement. Special club rates as offered by Pete Dokas have been attracting large parties to this rendezvous of fine food drink and entertainment.

◆

George Distel, genial manager of the swanky 41 Club offers an entertainment program that outclasses any show seen hereabouts for many moons.

Earl Bell, who officiates as master of ceremonies presents Betty Roth, Brunswick recording artist as featured vocalist with Margaret Grier at the piano. Claire Frances, the beautiful lady of the fans, was recently imported from Aqua Caliente for an indefinite stay. The dancing "Costellos", who were seen in "Rumba" with George Raft, offer interpretive numbers that delight the daily crowds. Paul Kosloff, vocalist, and others round out a carefully rountined show. And lest we forget smiling John Alexander and Joe Citron greet the cash customers.

Two orchestras furnish the music and floor shows are offered daily, with a special tea dansant on Sunday afternoon. The Sunday "Guest Artists Nights" are attracting many of the elite from Hollywood. Recent guests included, Lee Tracy, Lyle Talbot, the Three Stooges, Anita Page, Gaylord Carter and David Broekman.

◆

The Grand View Gardens specialize in serving Mandarin and other highly specialized Chinese dinners. Their cuisine is excellent and the service worthy of praise. There is a special banquet room for parties and the Garden caters to sorority and fraternity gatherings.

Club Alabam under the able management of Ben Rizzotto, is presenting an evening of entertainment of high quality. With Bill Heflin m.c. at the helm, the floor show swings along smoothly with such artists as, Bette Treadville, extraordinary blues singer; Ben Steen, baritone; Reggie Grant, superb dancer; Floto, that ever funny comic; Lillian Randolph, and the fast stepping dance team of Smiles and Smiles who round out the show in headliner fashion. Sparkling with beauty and talent, the Creole revue composed of Helen and Dorothy Meadows, Effie Martin, Pee Wee Grant, and Iola Parker, entertain lavishly as they perform to the fiery music of Lorenz Flennoy and his Red Hot Harlem Maniacs.

◆

Frank Bruno who opened the Cliff Dwellers on Beverly boulevard, Friday, April 12, is well known to the stay-up-laters and from all indications crowds of enjoyment seekers will be on hand to greet Frank nightly.

◆

An interesting floor show worthy of your attention is being staged daily at Pirrone's cafe where food and drink is popularly priced and served in an appetizing manner. Jack Wallace, Marguerite Fitzpatrick and Fred Beardon are winning the favor of the many guests who also appreciate the fine terpsichorean melodies of Joe Marengo and his boys.

◆

Large crowds are to be found nightly at Frank Sebastian's Cotton Club where an all-star Creole revue headed and staged by Broomfield and Greely, are featuring "Fats" Waller, king of entertainment. Les Hite and his band furnish dance music de luxe to add to his ever increasing popularity. Included in the fast moving show are Rutledge and Taylor, Dudley Dickerson, Connie Harris, eccentric dancer, Cleo Herndon, featured Chorine and that magnetic songstress, Martha Richie.

◆

For an evening of entertainment that is different drop into the El Paseo Inn on Olvera Street, but be sure to avoid the rush by arriving early. Large crowds have found this attractive place an interesting one. Madame Wanda, the lady who can really tell your future entertains nightly and is considered by many famous movie stars, who often consult her, to be one of the best in the business.

Two well known ex-leather pushers, "Kid Levine", and "Abe Attell", who manage the Schooner Club, tells us that the ringside seats have been filled recently with many notables. "Kid" Levine, if you remember was at one time one of the most prominent of lightweight contenders. Clever entertainment each evening is one of the features of the club, which is located at Santa Monica and Western. Amos Hunt, and his rhythm makers augmented by a fast stepping floor show that features Babe Adams, versatile ballad singer, and "the Singing Bartender" round out the evenings entertainment. The Master of ceremonies—well we will let you come down and see him for yourself. Drop in and meet the boys who are known from coast to coast.

◆

Jimmy Base, well-known composer and singer, appears nightly at the Club Esquire, one of the clubbiest spots in town. Bobby Brown, late of the Club New Yorker at Oakland, heads the balance of the entertainment.

◆

Did you know that Betty Grable is considered one of the most versatile performers on the screen? Miss Grable sings and dances equally as well as she can act. She was a featured artist with Ted Fio Rito and his orchestra before entering pictures.

◆

NITE-OWL SHORTS: Patsy Stiner at the "Drillers Club" in Bakersfield . . . **Flo Wilson**, a New Orleans 'pretty' and reputed girl-friend of Al. Weston making the spots with our own George DeVerde . . . **Bill Robinson** and a host of film notables at the Gold Room of the Clark hotel . . . **Murray Peck**, who emcees the shows at the "Silver Bowl" in Sacramento . . . **'Alf' Jones**, the printing tycoon, with a georgeous blonde at the Dixie Club . . . HENRY MOSS, BETTER KNOWN AS THE "OKLAHOMA KID" TELLS US THAT the **Page sisters**, sing like birds and dance like nobody's business. After looking the pair over we sorta agree with him; he also tells us that **Eddie Barnes** sings and plays more than a thousand songs from memory. THAT **Bert Rovere** and **I. Pedroli**, owners of the Paris Inn are a couple of angels without wings. THAT **Tito Pasta** is the best chef around these parts. THAT **John Kelly, Joe Dolin** and **Dave Hutton** want him for a vaudeville act. THAT here and now, the kid sends out an invitation for **Sam Coslow, Ricardo Cortez, Al Dubin, George Raft, Tommy Lyman** and all his friends to come down and see him.

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RKO Star

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May 15, 1935
VOL. IV, NO. 2

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STAGE SCREEN RADIO

In This Issue

Sex and Sexuality

Lapsus Directorum

Have the Dailies Agreed to Disagree?

You Must Suffer—Says Binnie Barnes

Shoes On—Hats Off to the Westmores

The Dancing Feet of Fred Astaire

Development of Make-up
By MAX FACTOR

Beauty and Photography
By HAL MOHR

Training Animal Stars

News From
LONDON
SAN FRANCISCO

Greta Garbo

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Vol. IV

The LOW-DOWN

No. 2

The Only Hollywood Trade and Fan Magazine
featuring News — Gossip of Screen — Stage — Radio

From Our Readers

COPY IN THE MAIL—there is a woman in Hollywood who writes . . . that the Hollywood LOW-DOWN is the paper . . . won't you please favor me with one of it's tin-types or something . . . in connection with its growing—**Anne Upton**, Los Angeles.

WE'RE GLAD—thanks a lot for the last issue . . . hope you are meeting with continued success . . . the magazine looks grand . . . am boosting it wherever I go, and with all the show folk I meet.—**Ed. Horkheimer**, Atlantic City.

NICE TO KNOW—seeing the sights of Japan . . . happy to read the LOW-DOWN here on the continent . . . will write you from Shanghai.—**Henri Stewart**, Little Club, Shanghai, China.

WE'RE SORRY—in your mag April 15, one of your previewers speaks of May Robson as 'May' . . . does he not know enough to say Miss Robson . . . read it yourself and blush—**You know me**, Los Angeles.

FROM FOX—your ringside reporter seems to be confused about Shirley Temple's position in the American Legion . . . Shirley was made an honorary colonel with the usual ceremony, but she was never asked, nor is it the intention of her parents, to take her to a boxing match—**Joseph Shea**, Assistant Publicity Director, Fox Studios.

(Ed. Note:)—If we're wrong about her attendance, we're sorry).

OUR ERROR—For the first time, since you have been writing for the Low-Down, you have slipped . . . You made a mistake which is unforgiveable. With screen credits, credit sheets and shooting schedules. Surely you can get the authoress right . . . "Strangers All" was produced at the Hollytown by Lela E. Rogers, as you say, but it was written by Marie Bercovici, daughter of the noted European author. Such a mistake is uncomprehensible, and it is unpardonable. You might make amends by printing the correction. **"A Friend of the Authoress"**, Beverly Hills, Calif.

(Ed. note: While we humbly apologize to the author of "Strangers All" for our neglect in crediting her with the authorship of this work, we regret being advised of our error by an anonymous writer.)

CONTENTS

Cover Design—Greta Garbo
By Joe Barr

The Real Low-Down 4

We're Telling You 5

Shoes On—Hats Off—to the Westmores 6, 21
By Madge Kelly

The Dancing Feet of Fred Astaire 7

Reviews and Previews 8, 9
By L. Wolfe Gilbert, Jr.

Late News Flashes 10

Have The Dailies Agreed To Disagree? 11

Beauty and Photography 12
By Hal Mohr

You Must Suffer—Says Binnie Barnes 13
By Helen M. Crane

Lapsus Directorum 14

Feminine Flashes 16
By Madge Kelly

The Development of Make-up 18, 19
By Max Factor

Radio News Flashes 22

Screen Shorts 24
By Grayce Burfoot

'Round the Ringside 25
By Robert Lewis

London News 26, 31

The Nite-Owl 27

San Francisco News 28, 34
By Rex Lewis

Rambling Reporter 29

Youth In Hollywood 30, 31

Training Animal Stars 32

Sex and Sexuality 34

DO YOU KNOW?

THAT a New York woman, who was brought west to instruct a famous star in her lines was fired because she refused to converse with a producer whose English was terrible?

THAT the very great star—according to himself—has spoken so out-of-turn to his wife that she has left him and the divorce will soon be front page stuff?

THAT maybe we're all wrong about the star (male) and star (female) going to get married; maybe all the romance talk was publicity?

THAT one of the very popular starlets is about to spill the beans, mentioning a certain married man who is supposed to be very domestic and home-loving?

THAT the star who is exploited as being very kind hearted to unfortunate actresses is cold,high-hat and doesn't give a damn if her former co-workers starve to death or not?

THAT one of the best known producers makes an ass of himself nearly three times each week at a very prominent night spot? And that all the girls who are looking for breaks play up to him? And it makes him feel young, goofy and Don Juanish?

THAT a well kown director takes two secretaries to a new Mexican resort when business is good, but when biz is not so good he takes his own wife?

THAT a very prominent screen actress is not going to marry that easterner and the gossips say there's something the matter with him; something which all good lovers should have ever ready.

THAT the big bust up is due any day now in a very famous show family because the wife has finally given up hope of straightening her wandering husband up?

THAT a dance producer will find himself in hot water very soon? It seems that he invited a stage actress to his hillside home, and upon leaving, the girl tumbled down the front door steps. (or was she pushed?)

THAT the personal appearances of a concert singer was suddenly cancelled in a mid-western city, because of his inebriated condition? What price Bacchus!

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OFFICES IN PRINCIPAL CITIES

The REAL LOW-DOWN

Harry Cohn—the Columbia Pictures Cohn—is reported as seriously considering giving a large wad of money as an endowment to the Duke University. Wonder what Harry has up his sleeve! It can't be one of those Colonel titles Kentucky governors give away, 'cause the Duke University is in the Carolinas. And we don't think Doris Duke fits into the picture. Maybe Harry wants to be known as a man who likes the south—in case the movies move below the Mason-Dixon Line. Imagine his friends hailing him as "Harry" and having him come back thusly: "Mistah Gohan, suh, to you all, suh!"

◆

Universal Pictures discharged some 60 hands the week of April 15 because of lack of work in Papa Laemmle's city. However, none of the Big Shots, we notice, were either laid off nor had a deduction marked on their pay checks.

◆

It is genuinely amusing to read in out-of-town papers and magazines the talk about Hollywood being the Paris of America. Every week some femme of filmdom is referred to as the best dressed woman in Hollywood. My Gawd, we chirp! To prowl Hollywood boulevard day after day and night after night one would never imagine that this village and immaculately garbed women could be spoken of in the same breath. No street in all America has worse dressed women than this highly exploited thoroughfare we call—for what reason only the Chamber of Commerce knows—a boulevard.

And as for the men—oh, let's skip that.

◆

And who do you suppose is now chief producer at Universal City? Guess? No, well its an ex-manager of the bargain basement at May's. Certainly he's a relative of Papa's—a son-in-law, or is it another son-in-law? At any rate, we can now expect Universal to tie a can to all their gruesome Frankensteins and what-not and start giving us tear-jerking drahamah of "Connie the Counter-Jumper or How She Said No Too Soon to the Floorwalker Who-Turned-Out-to-be-a-Movie-Star or something".

◆

Speaking of counter-jumpers reminds us the hash slingers in the Paramount studio cafe are now working 48 hours a week. Seems like those Paramount officials just can't be human, NRA code or no code. The girls had been working under the code's 40 hour dictum, but that was not enough for the Big Shots. Nice people, those Paramounteers.

CANTOR'S JOKESMITH

Now that David Freedman, pal of comic Eddie Cantor for eight years and his ghost and script writer for that period, has sued the comedian for $250,000 for alleged breach of contract, it is hoped that Eddie's radio programs and pictures will have fresher jokes.

Of all the comics of the air and screen few have older, more be-whiskered jokes, puns and so-called amusing incidences than Cantor's. If writer Freedman is responsible for Cantor's age-deadened jokes, then we herald the split-up as a good one for the comic.

The busted friendship is the result of Freedman's claim that Eddie has been sort of holding out on commissions. He claims that Eddie has earned some three million dollars in the last 8 years, and his earnings do not tally with that figure.

Cantor counter-claims that Freedman has been paid as high as 15 to 18 percent, while the oral contract called for only 10 percent to be paid the writer.

A few bucks may mean nothing between friends, but 250,000 bucks —well, friendship has frequently been sold out for much less!

Hugh Walpole, the English novelist, who adapted "David Copperfield" for the screen (and did a good job of it) should have had some consideration for the thousands of extras who are figuratively starving to death. Walpole appeared in the film as the Vicar of Blunderstone. The shot was but a few feet. Only his close friends recognized his features; many not even his voice. That sort of a bit pays twenty-five dollars. That 25 bucks would have looked like a hundred to any number of extras who could have handled the bit just as well as the novelist.

◆

Warner's had a great to-do April 16 when they held a press preview for "The G-Men". Luncheon and drinks and everything. As for the picture itself, it is the cheapest sort of blood and thunder detective story. The U. S. Department of Justice is shown as a cruel, domineering body, whose operatives go to any extent to double-cross someone to make an arrest. All through the picture is the rat-tat-tat of machine gunfire and revolver shots. It'll go good with the kiddies and, to all childish minds, will glorify the Department of Justice. Yet to any mature person, such methods as displayed in the "G-Men" story will not stamp out crime. And James Cagney as a U.S. officer is about as well cast as Wallace Beery would have been as the Count of Monte Cristo. The picture is already released. And, as a P. S., the best acting in it is done by Robert Armstrong. The women make good clothes horses and are 100 percent when it comes to double crossing. If this is what the film moguls call a "fine original story" we'll take fish!

◆

Now that the movies are not going to move to Miami or Fort Lee, Mayer and Schenck, et al may wring their hands very vigorously. They have performed a good job—for themselves. They have the State Legislature jumping through hoops and, in short, obeying the "master's voice" like obedient children. Now the Big Shots will turn their guns on the Legion of Decency and eventually convince that body of reformers that the movies have grown up and are sinless. It should be interesting to watch these new legionaires eat up the Big Shots baloney, just as they eat up the Big Shots luncheons.

◆

Paramount officials can smile once more. Cuba, the country that raised merry Hades with the moguls on Marathon street about the many discrepancies in George Raft's "Rumba", have finally given the film the country's okay—after certain re-takes were made and the blunders erased. Producers have been many years in learning that pictures with a foreign locale should be as accurate as those pertaining to New York or any other American center. But producers don't learn. That's why, apparently, there is a saying in filmdom that "any producer who is working is a genius". Take him out of his over-inflated job and he immediately becomes a well-dressed member of the unemployed, seldom better, frequently worse than hundreds of others now in idleness.

◆

With all the publicity advanced on Anna Sten's latest picture, "The Wedding Night", it seems to have turned out to be —just another picture. The story is a good one, but it has its directorial flaws and, in our humble opinion, Gary Cooper is terribly miscast. But the barnyard livestock is okay. Sam Goldwyn's publicity on Anna Sten did more to hold back this actress than anything else. Never a great actress, Miss Sten had, and has, possibilities. But she will never, as Goldwyn hoped, supplant Greta Garbo or Marlene Dietrich. Goldwyn should get a good copy of the life of P. T. Barnum (not the movie script!) and learn how to exploit a woman with possibilities.

« We're Telling You »

Accuracy, Did You Say, Mr. Hays

According to a news release issued from the New York office of the Will Hays' organization, modern pictures will not only be taken from the classics, "fine originals" and stage plays, but they will be produced with accuracy.

Now that's something, Mr. Hays! After over thirty years the industry, of which you are supposed to be the supreme pontiff, finally comes around to interject accuracy into its products! To say the least, it's about time.

But how is all this going to be accomplished? If this accuracy campaign you plan is already perfected, why haven't the producers been advised? If they have they are paying very little attention to it, for pictures released so far this year show more than a neglible number of inaccuracies.

Warners' released early in May the "G Men". In it we see gangsters, modern fellows with no scarcity of ready cash. Yet, like most motion picture gangsters, they meet in dark cellars, dives or other fictional locations. Modern gangsters, the type pictured in the "G-Men", usually meet in the best hotels, clubs or apartment houses. When a deal is about to be consumated they usually drop into the sumptuous office of a well-known and prosperous attorney.

Another and most persistent inaccuracy, Mr. Hays, is that in which producers depict life in Latin-American countries with such utter disregard for accuracy that many American pictures of this type have been banned from exhibition in Spanish speaking countries.

Paramount's "Rumba" was banned until it was cleansed of its discrepancies. There are pictures being made in Los Angeles at this writing pertaining to the Argentine. Most of the extras are Mexicans. The directors, to the best of our knowledge, have never been to the Argentine. Yet there are Argentinians in Hollywood who could be called upon, if not as actors, as technical advisors—that is, of course, Mr. Hays, if accuracy was really demanded!

And the Spanish speaking countries are not the only ones who suffer for motion picturedom's inaccuracies. Even Germany, France, Russia and England have been known to complain of Hollywood's seemingly thorough going ignorance in matters pertaining to those countries.

Did you say accuracy, Mr. Hays?

To The Last Drop

Hollywood producers are opportunists. To satisfy their craving for money they are slowly, but surely, killing the fowl that's laying the golden eggs. Their unwritten slogan seems to be 'Get the Dough Today, to Hell with Tomorrow'. All of this is inspired by the producers methods of working Shirley Temple so much that the public will eventually tire of her. They are doing the same thing with Fred Astaire. Fred's a nice chap, but one picture a year would be enough of him. Will Rogers is another. Will is even thrown into quickies. Producers should realize that 'familiarity breeds contempt' and that this truism could be paraphrased productively for the motion picture industry. The sturdiest constitution in the world will eventually complain if constantly fed on caviar.

◆

Wisconsin Credo

Said to be the brain-child of a theater owner in Whitewater, Wis., the following, altruistic creed, if it were to be adopted, would do much to elevate the talking picture. However, though we are too cynical to expect such a beautific condition to ever exist in motion picturedom, we pass the creed on to our readers. After reading it, it will be observed that the originator of this creed has apparently studied the reactions of his patrons. This is the result of his observations:

"I will not dabble in politics.

"I shall never offend any religious sect or favor any denomination.

"Advertising shall never creep into my entertainment.

"I shall never show crime without swift punishment therefor. Lapses of morality will not be exhibited except where there is no alternative and, when shown, the folly of the sin shall be clearly expounded.

"I will aid clean thinking and education by presenting more literary classics the coming year than I have previously offered in all the years of my existence.

"If this policy proves a financial loss, I alone will suffer it.

"I shall not apologize for my existence or my great popularity.

"Tolerance will realize I am neither a church nor a school; my mission in life is entertainment. Intolerance will continue to find fault with me.

"I am the motion picture of 1935."

As Carmel Sees Joe Schenck

Herewith is an editorial from the Carmel, California publication of Fact and Opinion, the Pacific Weekly:

"Mr. Joseph M. Schenck, who is down on his upper, with probably no spare for his Cadillac and about ready to let his wife's maid go, has issued a smart little defy to the California state legislature. He declares that not only must there be no film tax legislature this year but, just listen to him: "We demand that these bills not only be killed this year, but there must be a written statute assuring us that they wan't be brought back again in the future." He says that the movie industry can pack up and move out of California over night without much trouble and no expense that will be more than made up by concessions from whatever state it may choose to adopt for its new home. Mr. Schenck is just tellin' 'em and he wants it to be plainly understood. Somebody ought to go down to Hollywood and tell Mr. Schenck something, something about his film industry and its dirty propaganda for the money that it doesn't want to split with the other taxpayers of the state.

"Why doesn't Mr. Schenck do this? We offer it as a solution to his problem. Why doesn't he say to the United States government: "Listen, you, we won't film another movie to show how sweet life is in the navy and thereby lure young men into the service, we won't picture thrills of the air to help you find aviators to train, we won't glorify blind patriotism to help you be prepared to start another war when the bankers and the munitions manufacturers think it is time for one; in short, we won't propagate militarism in another foot of film until you speak sharply to the legislature of the state of California and make it quit taxing us down to our last million or two."

◆

Bare Bosoms of Bali

Bali, the last of the island paradises, is where nudism has complete approval. In the past few years the bare, brassiereless bosoms of the belles of Bali have been ballyhooed by the talkies from smug New England to church-loving Long Beach. It is a strange human complex that permits the photographing of nude females if they are black, yellow or brown while a jail sentence awaits the picture producer who will attempt a similar photoplay featuring nude white women.

BOULEVARD PET SHOP
BIRDS — PETS — SUPPLIES OF ALL KINDS
6417 Hollywood Boulevard GRanite 7378

Shoes On - Hats Off - To The Westmores

By MADGE KELLY

. . . . and when the last scene of all came, and death took the Master in its embrace, a group of noble sons stood by, with eyes sad but open to the things they were to pursue in memory of their beloved Father . . . .

And now another scene . . . again friends come . . . we find the Master's house filled to the overflowing with sweet scented flowers, message bearing the good will and sincere wishes of an entire industry—the people he loved and who so loved him, and we see the unveiling of a tribute in a gentle, expressive and magnificent manner —a tribute to the late George Westmore . . . here too, we found the Master's sons', Perc, Ern, Wally and Monty, offering to Hollywood and the World, STYLE LEADERSHIP!

Westmore's Salon of Beauty makes it possible for the star to appear as well groomed off the screen as on, and this is as it should be, for the work of these make-up Artists' has been of genuine assistance in helping famous stars win nationwide popularity, and such an appearance must be kept up at all times.

There is nothing stilted or high-hat about the service offered at Westmore's, yet one feels that they are being carried around on a silver platter. Hardly had I driven up, than a uniformed colored boy hopped to assist us, and at almost precisely the same time, opening the door that admitted me to this gorgeous Salon de Beaute.

Once in the salonette to which I was assigned I sank into the most comfortable chair imaginable, my shoes were removed and my feet placed in a most relaxing position. My hat and coat had already been hidden away in my own little closet in this salonette. By now I was very busy taking in everything in this well appointed salonette.

Presently a trim little maid enters and I am served piping hot bouillon. And maybe you don't think that was welcome. But wait, I've only half begun. I happened to mention that I had not seen the morning paper . . . presto! the door of the salonette again opens and I am presented with the morning paper. By now I had forgotten to

PERC WESTMORE

wonder what had happened to my shoes and began to concentrate on this last event. No sound whatever eminates from the salonette—it is strictly sound proof; the operator preparing me for the stylist had not left me to request that I be brought the morning paper, so . . . well, I contained myself until Perc had placed the last pin, and I began by telling him that because of the huge crowd the night of the Gala opening I had learned scarcely anything about the Salon and he was kind enough to suggest that Len Smith personally escort me about the establishment. It is not necessary for me to introduce Len Smith, everyone knows this wizard. I say "wizard", because only a wizard could have accomplished what this gentleman did in six weeks time. I think his telegram informing friends of the opening of the Westmore Salon was especially clever, and feel that Mr. Smith used very good judgment in inviting the Press the night before—as he remarked to me, and which is quite true, people of the Press are not always in a position to take the time to dress for formal occasions, and the arrangement by Mr. Smith was in very good taste.

My shoes were returned to me nicely polished and in a very short time I was being shown everything in the place. Such magnificent salonettes I have never before seen. Each one more elaborate than the other, and right here is where I found out about everything: the service accorded me is given to each and every patron visiting Westmore's—shoes removed and brought back to you freshly shined, bouillon is served mornings, luncheon at noon, and tea afternoons.

And now we get to the bottom of the tricky newspaper business—in each booth, pardon, salonette, there is an inter-communicating system and outside 'phone service. Consequently, when I mentioned the morning paper, the operator in attendance at the time, said "pardon?" and at the same time pressing the button that then carried my voice to the outside 'phone service and this department immediately carried out my wish. In other words, her idea in having me repeat was to enable to send my voice over this system to the proper department.

The men's department is equally as attractive as the femme section, and then there's a darling little section for children.

(Continued on page 21)

The Dancing Feet of Fred Astaire

TAKE all the ga-ga fan magazine bunk away from Fred Astaire and you have Fred Austerlitz, Omaha, Nebraska native, who began dancing in his teens. He and his sister, Adele, began stage work in New York at an age when most youngsters are still flying kites and playing with rag dolls. Fred and Adele have been 'tops' in the dancing world for years.

One would imagine, to read what the publicity boys and girls of the studios write about Astaire, that the movies ("Flying Down to Rio," "The Gay Divorcee" and "Roberta") made Astaire. Like much of the ga-ga hooey printed about filmites this smacks of Hollywood fabrication.

Long before the talkies came into respect (or is it disrespect?) Fred and Adele Astaire were entertaining vodvil audiences throughout the width and breadth of the States.

When the movies called to the Astaires, only Fred responded!

Fred, as likeable off the screen as on it, smilingly told the studio writers of publicity pot boilers to please don't write about me. I'd rather make my picture debut as an unknown to the vast majority of picture fans than be heralded as great and then, maybe, flop.

The result was that comparatively little hooey was written about Fred. In fact, it was not until the sensational success of "The Gay Divorcee" that Astaire's publicity began to flow in great volume. And, of course, when it did, it was characteristically Hollywoodian—packed with faked insurance stories about his feet, about his first job in the theater etc., etc., etc.

Fred is a typical American vodvil artist, typical of the old school of showmanship who refuses to increase the size of his hat or wear one with a high crown. He is one star on whom the Hollywood bushwah has no outward effect.

Dancing to Fred Astaire is a job. "I have been dancing since I was five years old", he tells us. "If I could have had a pedometer attached to one of my feet all these years I am sure that the mileage registered, would be high enough to circle the globe at least twice."

Although several dance schools and instructors have recently claimed Fred Astaire as a former pupil, the dancing star has created his own dance routines during his entire career on the professional stage. Astaire, who will be seen shortly in RKO's "Top Hat," has been his own dance instructor since the age of six. "Although a great many people have learned from these dance schools," Astaire said, "I never have. Consequently, it is misleading for them to use my picture or my name in their advertisements."

If you can catch Fred when he is in the proper mood you can get him to talk about dancing. And if you are lucky in inveigling shop talk out of him he will likely surprise you by what he says.

"In the first place, there is no magic about dancing", he'll quite probably begin. "Nor is it something that can be picked up in a few months—like some dancing academies advertise. To reach any degree of success as a dancer one must work, work, work for years, and then keep on working.

"To bring the Continental to the screen Ginger Rogers and I rehearsed for something like 100 hours. That's twelve and five-tenths 8-hour days. Our part of the dance, as seen on the screen, was over in less than four minutes. You can imagine the total rehearsal time required for the entire number.

"A fortnight following the completion of "The Gay Divorcee" found me talking about and working on the dances for "Roberta". First there are the routines to be figured out. In this there is needed a certain amount of inspiration, not much, however when compared to the actual work which is required before the routine is ready.

"After the steps have been evolved, comes the exacting task of perfecting them. There is only one way to do it—that's to practice and practice and practice, which is merely another way of saying work, work.

"Miss Rogers and I have spent many a day, from nine in the morning until five or six at night, rehearsing just one dance. That happened many times, too many, I fear, for 'Roberta'."

Dancing for the screen, this artist claims, is more difficult than stage dancing. He explains this by pointing out that, in the movies, there are camera angles which must be considered and a factor which cannot be taken lightly, particularly when you are stepping and whirling at top speed. One step too far or too less and the shot must be re-taken. That call of "cut" from the director when you and your partner are out of breath is the most welcome of all directorial remarks.

"I used to wonder occasionally", Astaire continued retrospectively, "what screen players did with their spare time. To me, who was brought up on the stage, the life of the screen player seemed very easy. But I've changed my mind. The question that bothers me now is, how to get some spare time. I am expected to keep on dancing and to do this I must work.

"But, be the screen player a dancer, singer or straight actor, it is not as easy as I once thought it was."

Unlike most newcomers to screen work, Astaire never showed any of the usual desire to see the "rushes" of the shots made during the day or the preceding day. He has seen a few "rushes" of his work and they have depressed him. Every time he saw them he left the projection room feeling that he could have done a better job. Yet when the picture was completed, he was more or less dis-satisfied with his work.

But he is not completely satisfied with anything he has done so far for the screen. He wants to make each picture better than the previous one. Those who have seen "The Gay Divorcee" and "Roberta" will agree that his work in the latter was, in many respects, better than the former.

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OFFICES IN PRINCIPAL CITIES

« Reviews and Previews »

By L. WOLFE GILBERT, Jr.

Goin' To Town

(Very Good)

SUPPORTED by a cast of very competent players, Mae West again clicks in her latest screen picture, "Goin' to Town".

Mae still stands alone in her especial field of entertainment. It is undoubtedly her best picture since "She Done Him Wrong", a film that did much to help Paramount out of the financial doldrums.

Alexander Hall, her director, has done very well with Mae's script, which at times, drags and is loose. Hall, however, whips up the action until only the most critical will became conscious of these minor flaws.

In "Goin' to Town" Mae is a dancehall belle who does her part in making the west wild and wooly. She shoots craps with the stakes being she must marry a rustler if she loses. She does lose, but Fate, in the form of the sheriff, intervenes. The Law bumps off the rustler before Mae (as Cleo Borden) can marry him.

Next, Mae becomes enamored of an Englishman, who adds to her fortune by striking oil on her ranch. Her meeting of the Englishman is typically fictional of western stories. First she shoots off his hat, then lassos him and drags him to her feet. He objects to such uncouth tactics and spurns her affection. But she ,not daunted by his repulses follows him around the world, eventually winning him and, we presume, lives happily ever after.

"Goin to Town" deserves greater detailed review here but space forbids. Suffice to say, Mae's new picture is well worth your seeing, well worth the time expended and does not, as some critics contend, spell her doom.

◆

G-Men

(Very Good)

THE first of the Federal agent pictures, to be subsequently released, Warners decided they wanted the whole pie, or none. So they depict every one of the bank robbers, and public enemies, and leave the other studios with no original angles.

With every bit as much punch as "Public Enemy", it presents the gangsters, and guns, but at the same time pulls a "George M. Cohan", and glorifies the Department of Justice.

Cagney is a lawyer who joins the "Feds", when his pal, Regis Toomey is killed by the Dillinger of the story. Of course, as usual, the story is formula, and his superior, this time Bob Armstrong instead of Pat O'Brien, has a sister and "Here Comes the Navy" becomes "Here Comes the G-Men."

Cagney can be given formula yarns, poor continuity, and what-have-you, but he still is the great Cagney. He really gives the best performance since "Public Enemy." Robert Armstrong really does great, in a typical Pat O'Brien role. The rest of the supporting cast, especially Ann Dvorak, and Margaret Lindsay, are good. We told you so, remember,—Regis Toomey is going to come back, and stronger than ever before.

Exploitation is a push-over, and Warners deserves credit for beating the barrier on the Federal agency pictures, of which there will be a deluge soon.

◆

Venetian Blind

(Good)

A VERY clever comedy in three acts by Evelyn Flebbe and fortunate in having Bernadine Hayes at the head of a cast including Mary Hayes, Guy Kingsford, David Scott and Alice Moore. It is the story of one girl's method of playing on the jealousy of the boy friend—it doesn't work, however, and the young woman finds herself very much the loser.

BERNADINE HAYES

Bernadine Hayes of course carries the entire show and we find her more delightful with each performance. Guy Kingsford was splendid and gives every indication of giving his actor-father Walter Kingsford some racey competition. Mary Hayes is a very clever little actress, and Alice Moore is following right along in the footsteps of her delightful mother—the former Alice Joyce. David Scott gave an acceptable performance. Robert Wing directed "Venetian Blind" for The Town Players.

—Madge Kelly

The Informer

(Excellent)

A TERRIFIC picture giving us Victor McLaglen at his best, with a superb cast composed of the lovely Heather Angel, Preston Foster, Margot Grahame, Wallace Ford, Una O'Connor, J. M. Kerrigan, Donald Meek and Francis Ford. McLaglen in the role of the "Informer" who betrays his best friend does the finest piece of work we have seen in some time. While the picture sends you away thinking of practically no one but Gyp Nolan (Victor McLaglen) special notice goes to Director John Ford —nothing mechanical or forced about this play from the story by Liam O'Flaherty. Joseph H. August's photography must have required painstaking effort and labor, but results such as he achieved were worth it. Some serious thought went into this production and it will go far in perpetuating the tradition that Radio Pictures strive for the finer things. Max Steiner responsible for unique musical score and the work of Art Director Van Nest Polglase also deserves much praise.

—Madge Kelly

◆

Accent on Youth

(Excellent)

ONE of the finest plays to hit Hollywood, we are afraid that we cannot predict a hit for it. There really is no such thing as a hit play, out here.

The second night found vacancies in the audience.

Sampson Raphaelson has done as neat a piece of playwriting as can be imagined. Though the theme might not seem like it, it is flattering to the older men, and interesting to the younger men.

The story is of a playwright, who falls in love at 53, and this lead is aptly played by Otto Kruger. He really is superb, and shows what a splendid actor he is. However, partly because of the theater, but partly because of Mr. Kruger's thespic style, those in the rear couldn't hear very well. Martha Sleeper is splendid as the young girl who loves Kruger. Lillian Bond plays a smaller part, but plays it well. Robert Greig is the tops, as the butler, and establishes his ability for real subtle comedy. Phillip Reed, as the young actor, and third member of the triangle, is truly grand. Only in certain minor details did he fail to register. Boyd Irwin and Mary Forbes are also very good. Russell Fillmore has turned in a splendid job of direction, and there isn't a single loophole in the play as far as production is concerned.

Ernest Glover's single set is effective, but outstanding.

REVIEWS and PREVIEWS

Kitty Dooley of Times Square

(Very Good)

"KITTY" is really a splendid play, and those of the audience who knew the old days of "vaudeville", before "vodvil", really appreciated the genuine note which the play rang. However, the play is NOT FOR PICTURES, as those in the smaller towns wouldn't enjoy, nor appreciate the typicalness of the story.

Raymond Bond, who wrote the play, and enacts one of the major roles, has really put feeling and emotion into it. A fitting description is the one given by the author, "A comedy with heart interest."

Lela Bliss as the leading character gives a splendid characterization as the "old-timer" who finds she is no longer in the lime-light. Raymond Bond, the author gives another stellar performance, as the husband of Miss Bliss, a real, living character, that may be seen standing in front of the Palace in New York every day. Next in honors comes Michael Whalen, for whom we predict a future in the cinema. With Mr. Whalen, as the love interest comes Betty Bolen, according to the publicity, is supposed to have a full Thespic background, but it appears as if she is inexperienced to us. Though she has the rudimentary fundamentals of an actress, she seems to lack the finish that experience lends. Maude Allen in the role of cook presents an entertaining role, Paul Parry and Margot Duse are well cast.

The story is of the Dooleys, as you might have guessed. Kitty Dooley inherits a hamburger place in Iowa, and realizing, rather sorrowfully, that she is through on the stage she brings her daughter out West with her. The plot's nucleus is the forbidden love affair between June Dooley, Kitty's daughter, and a ventriloquist, as well as the pathetic realization that the "bookers" want her husband's act, but with a new partner.

Village Tale

(Fair)

IF you are one of those people who do not care for the carryings on of small town folks, and melodramatic situations, you will not like "Village Tale," however, there'll be plenty who will find this story a welcome relief from musical extravaganzas, trick photography, etc., etc.

Kay Johnson and Randolph Scott are a very large contribution to this picture. Robert Barrat was as murderous as you could possibly wish any villain to be; Arthur Hohl guilty of over-acting again; Edward Ellis a gem; Donald Meek's performance so realistic as to bring tears—he was splendid. Andy Clyde funny as usual. Janet Beecher the type of actress we'd like to see more often. Dorothy Burgess, Guinn Williams, Ray Mayer, T. Roy Barnes and DeWitt Jennings give nice support. Director John Cromwell certainly caught the spirit of "Village Tale" for which the author Phil Stong should be grateful.

—Madge Kelly

Black Sheep

(Excellent)

SOL M. Wurtzel has turned in another splendid picture for Fox. It really is a splendid programmer and will clean up for its makers.

Alan Dwan's comeback picture is indeed a come-back. It re-establishes him as one of the cleverest meggers in the business. The picture, though not essentially a comedy, gets laughs all the way through, and has a tempo that would make any director envious. The picture was the embodiment of Alan Dwan's talents, and we predict that he will be turning in the finest productions of the new schedule.

The original by Alan Dwan is a splendid idea, with the semi-melodramatic twist so well written, well acted, and well directed, that it overcomes any suggestion of formula or melodrama.

ADRIENNE AMES

Edmund Lowe as the ship-board gambler gives a sterling performance. His role, which might have been terribly over-acted, was well done. Claire Trevor is so grand that mere words of praise are inadequate. Really, she gives one of the finest performances of her career. Tom Brown, and Adrienne Ames both do well, and are effective in their parts. The rest of the supporting cast, headed by Gene Pallette, are excellent.

Story is of this ship-board gambler, who tries to help a young man out of his financial difficulties, and finds that the boy is his own son. The lad has got himself mixed up with a woman, who has his notes for thousands of dollars, and refuses to return them to him, unless he smuggles some jewels for her. With the woman he falls in love with on the boat, Claire Trevor, he plays poker with some card sharks that are taking the boy over, and wins some money for the boy, namely the rubber checks he gave the gamblers. All ends well, with the villainess getting hers, the lad going to his fiancee, without knowing the identity of his dad, and Eddie Lowe and Claire Trevor about to get married.

Age of Indescretion

(Fair)

WITHOUT the MGM label this picture would be called a good independent production, the only thing that saves it is the sincere work of a capable cast and the excellent direction of Edward Ludwig. The yarn is trite with stilted dialogue and three or four laughs squeezed out by considerable effort.

Paul Lukas, a book publisher, becoming financially embarrassed tells his wife Helen Vinson that she must cut down on expenses. She has been playing around with Ralph Forbes, a socialite, the son of May Robson who holds the purse strings. Helen leaves Paul, goes to Reno, is divorced and marries Ralph. Paul is desolate but is consoled by his son, David Jack Holt. His secretary, Madge Evans has a secret yen for Paul but he does not realize this. The old lady wants David, so she conspires with Helen to get custody of the child. The opportunity comes when Paul takes David for the Xmas holidays to a lodge in the mountains. There has been trouble in the office about a book cover so Madge carries the message to Garcia. She stays at the lodge overnight and is caught by the old lady while David, she and Paul are having a pillow fight dressed in their pajamas. Hailed into court; the testimony convicts Madge as a real bad girl and Paul as unfit to have the boy. Sobs and racked emotions are plentifully displayed but all is straightened out when the old gal realizes her selfishness will not bring her any joy; so virtue is triumphant and Madge gets Paul.

Paul Lukas gives a compelling portrayal as the bookpublisher and he is well supported by excellent work on the part of Helen Vinson and Madge Evans. May Robson has little to do and Ralph Forbes a bit priggish in a small part. David Jack Holt is a good little actor but he was allowed to yell too much in his dialogue or it may have been the sound recording.

Photography okay. Sets in keeping and good editing by Hugh Wynn. The picture will be well received but the title should not fool you.

—Larry St. Denis

LATE NEWS FLASHES

Republic Pictures Corp. Announce Personnel

Ray Johnston, Trem Carr at Head

Parsnos Remains As Director of Publicity

Complete distribution and production personnel of the new Republic Pictures Corporation was announced by W. Ray Johnston.

Heading the organization are Johnston, President; Trem Carr, Vice-President; while the New York distributing staff includes J. P. Friedhoff, Secretary and Treasurer; Edward Finney, Director of Advertising and Publicity, Edward A. Golden, Sales Manager; Norton V. Ritchey, President of Export Organization and J. H. Harrington, Film and Accessories manager.

The West Coast production organization consists of Robert E. Welsh, Executive Producer; Herman Schlom, Production Manager; Fred Steele, Comptroller; Ernest Hickson, Technical Director; Lindsley Parsons, Head of West Coast Publicity; and Billy Leyser, Editor of Republic Co-operator, organization house organ.

Distribution organization in the field is as follows: Herman Rifkin, District manager for New England; Edward Morey, manager Boston; Bob Cobe. manager New Haven; Herman Glucksman. district manager for New York and Philadelphia. Sam and Jake Flax, managers Washington; Arthur C. Bromberg, district manager of the south-eastern zones; H. H. Everett, manager Charlotte; John Mangham, manager Atlanta; Carl Floyd, manager Tampa; Leo Seischsnaydre, manager New Orleans; Jack Berkowitz, district manager upper New York and Michigan; Harry Borkson, Buffalo manager; B. H. Mills, manager Albany; Sam Seplowin, manager Detroit; J. S. Jossey, district manager Ohio, Kentucky and West Virginia; Nat L. Lefton, manager Cleveland; William Onie, manager Cincinnati; Charles H. Alexander, manager Pittsburg; Irving Mandel, district manager Northern Illinois, Indiana and Wisconsin; Harry Lorch, Chicago manager; Jack Frackman, Milwaukee manager; I. W. Marriott, Indianapolis manager; Nat S. Steinberg, dstrict mnager, Southern Illinois, Eastern Missouri and Western Kentucky; Barney Rosenthal, manager St. Louis; Gilbert Nathanson, manager Minneapolis; Robert Withers, Kansas City manager and district manager for Iowa, Nebraska, Western Missouri and Kansas; F. E. Judd, Des Moines manager; L. O. Ringle, Omaha manager; J. T. Sheffield, Northwestern district and Seattle manager; C. J. Farnes, Portland; Harold Sheffield, Butte; Edward Kennedy, Salt Lake City; Dave Frazer, Denver; Floyd St. John, district manager California, Arizona and Nevada; Sid Weismann, San Francisco manager; Howard Stubbins, Los Angeles manager; C. C. Ezell, Southeastern District manager; Sol Davis, Oklahoma City manager; Wm. G. Underwood, Dallas manager; and A. J. Busby, Little Rock manager. Oscar Hanson, district manager for Canada operating six branches in Canada for Republic distribution.

Johnston stated in Hollywood that regional sales meetings have been set for the last week in May to be held in Salt Lake City, Cincinnati and New York City. Edward A. Golden, Sales Chief, will preside.

A total of 135 salesmen and managers will take the field to sell the new Republic lineup immediately following the sales meetings.

Trem Carr, production head, announced that the company's production schedule will start when "Forbidden Heaven" starring Charles Farrell and Charlotte Henry will go into work. Paul Malvern will take a unit to Utah on "Westward Ho" a western epic which will lead off the Republic action program. "Two Black Sheep" by Warwick Deeping and "My Old Kentucky Home" will also go into production very soon.

MacGowan Predicts Films of All Color

Kenneth MacGowan, Hollywood film producer, sounded warning to the motion picture industry that if it is to continue to hold its grip on the entertainment world the great bulk of all future pictures must be made in color.

"With the rapid approach of television as home entertainment, it is going to be necessary for Hollywood to give the public something it cannot get from a fireside chair," MacGowan declared.

"People have continued to attend motion pictures in spite of radio primarily because films give them a visual reality. Now, with the possibility of showing television within the confines of one's home, it is going to be necessary to offer an added inducement to fill theatre seats.

"Television is not yet far enough advanced so that color can be transmitted over ether waves," according to MacGowan, "and the recent success of 'La Cucaracha' has proved that the public is color hungry. I feel that when 'Becky Sharp', the first full-color feature, is released by RKO-Radio next month, Hollywood will take warning and turn almost its entire forces over to the production of color films."

Par Loans Bradley for 'Old Man Rhythm'

Grace Bradley has been signed by RKO-Radio studios as the feminine 'heavy' for their latest musical comedy, "Old Man Rhythm," which is now in production with Charles (Buddy) Rogers in the leading role. Douglas Frowley has also been signed for the picture. He will play the part of "Oyster" and has been given a long term optional contract by the studios.

Miss Bradley, who just finished a role with Ben Bernie in "Stolen Harmony," has been borrowed from Paramount studios. Others in the cast are Betty Grable, Dave Chasen, George Barbier, Eric Blore, Gene Lockhart, and Joy Hodges. Edward Ludwig is directing and Zion Myers supervising.

Ted Lewis has wired from the East that he and his famous top-hat will arrive in Los Angeles next June 3rd, to start work in his musical picture for Metro-Goldwyn-Mayer.

Our New Policy

Beginning with the next issue, The Hollywood LOW-DOWN, will be published once a month, and will include articles of national interest contributed by well-known authors.

The new price per single copy will be 20 cents.

The rapid growth of the publication has necessitated this change—and we will continue to give our readers a BIGGER and BETTER Low-Down.

THE PUBLISHERS

"Have The Dailies Agreed To Disagree?"

DAILY VARIETY SAYS:

"DOUBTING THOMAS"
(Fox)

To this reviewer the film was Rogers' funniest. To hundreds of others packed at the preview, it seemed the same thing.

▼

"MARY JANE'S PA"
(Warners)

Pleasant hour's entertainment that . . . . should reap a harvest in the nabes, it comes into the class of "good little pictures."

▼

"THE SCOUNDREL"
(Hecht & MacArthur)

Hecht and MacArthur in search for a story walked up W. 44th St. paused in front of the Algonquin hotel, and there was their yarn . . . There's little to sell in the picture outside of Noel Coward, and Alexander Woolcott, whose draw is extremely doubtful.

▼

"G-MEN"
(Warners)

Credit should go to Keighley for making everyone in the picture human where the possibilities of overacting were so great . . . Well directed, and motivated, it starts at a fast clip, and never lets down.

▼

"SWELL HEAD"
(Columbia)

. . . story incongruities . . . convincing in spots . . . Barbara Kent seems . . . . weak as the femme interest.

"Eenie, Meenie, minie, moe, whose opinion ought to go?"

It's just about that bad in Hollywood, with the two leading trade dailies disagreeing on every review except those which will "go" for three pages of ads. The reviews of previews have reached a guessing game with them.

Granted, it is possible for two judges to disagree on a hair-line difference, but when one says "BRAVO", and the other "STINKO" something's wrong.

The exhibitor faces a problem, and finds himself in a quandary, with no-one to answer his query.

Can it be, ask many cinemites, that "Variety" and "Reporter" have an agreement to disagree? The ugly rumors that circulate aren't complimentary to either periodical.

A reviewer is a public servant, and it his duty to judge fairly, or expect to be assailed by the readers.

We do not take sides, as to who is at fault, it is sufficient to say that either the situation will be eliminated, before its creators are eliminated from their profession. We cannot point an accusing finger at either, because we do not know who is at fault. But we do know that a "four star" review of a poor picture, is just as wrong as a "poor" review of a four star picture. Such intolerable inaccuracy cannot, and will not be allowed.

It is a viscious situation, where everyone but the one at fault gets cheated. The producer must get an inaccurate review in one of the papers, the members of a production must be misjudged in one of the reviews, and the exhibitor cannot get any definite recommendation of the picture.

Glance at the excerpts from both sides of the story, and judge for yourselves. We would certainly like to know how approximately eighty per cent of all the reviews are disagreements. These excerpts have been chosen at random from recent reviews.

DAILY REPORTER SAYS:

"DOUBTING THOMAS"
(Fox)

It falls below the average Rogers' pictures in laugh values.

▼

"MARY JANE'S PA"
(Warners)

Just what the excuse for making pictures like this is even the censors can't tell you. It's clean, but that's not the answer to the glaring miscasting, bad direction, and a story completely thrown together.

▼

"THE SCOUNDREL"
(Hecht & MacArthur)

It is one of the finest productions in writing, acting, and technically, that the screen ever evolved.

▼

"G-MEN"
(Warners)

Keighley's direction is just fair . . . . it could have started two reels sooner.

▼

"SWELL HEAD"
(Columbia)

A chorus of sniffles and blown noses has testified to the tear jerking powers of . . . Jacobs' script . . . Barbara Kent was charming as the girl.

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Beauty and Photography

By HAL MOHR
As Told to Rose Gordon

HAL Mohr, ace cameraman who has spent the past twenty-five years at the business of filming motion pictures, and has probably worked with the greatest stars in the business during that time, believes that in developing a screen star, one of the most important things to consider is not "how beautiful is she" but "how does she photograph" and "what are her good and bad features"?

He contends that during his long years of experience, he has found only a very few of the screen stars to have "perfect features" symetrically speaking! Mohr has encountered many types of beauty, he declares, and interesting personalities galore, but "camera perfection" of feature, seldom.

HAL MOHR

His wife, Evelyn Venable, according to his own admission, is one of the few women stars he has photographed whom he can honestly say has a perfect face! Mohr insists that this is not the prejudice of an adoring husband, but an actual fact! Before he had ever met Miss Venable, he discovered her perfectly proportioned features when he first looked through the eye of his camera at her face during the filming of "David Harum".

"Evelyn's face is undoubtedly the most perfect one I have ever filmed," says Mohr. "When I use the word perfect, it simply means that both sides of her face are the same size, her nose is proportioned exactly to coincide with the rest of her face and her eyes are the same size and shape. The face that seems absolutely correct and symetrical to the naked eye, is full of defects when put before a film camera. These must be studied and eliminated, either in the make-up or the lighting.

"For instance, one star I have photographed many times has a perfectly proportioned face from the right side but under the "all seeing" eye of the camera, the opposite side is out of line. If filmed from the wrong angle, this star would look quite grotesque in the finished picture. Consequently, in placing that person in a scene, it is up to the cameraman to see that lighting effects and angles are used which change or eleminate these features.

"The camera plays many strange tricks on these famous faces and the cameraman must learn to film these personalities to the greatest advantage. He must study and develop the good points of the stars' face and eliminate the bad. Sometimes he will find that the eyes are too small in proportion to other features, so some trick of lighting or make-up must be invented to magnify their size. Another person will have hollow cheeks or too square a face. Light and shadow effects do a great deal in clearing up this difficulty. Beautiful heads of hair will go dark or flat in filming and here again the lighting must be considered. Freckles must be covered with a heavy make-up. Various colorations of the skin pigment require special shades of powder. Stars whose teeth look sparkling and white when seen in person, may step before a camera and discover that they photograph dark! This particular thing has happened so many times that a special preparation has been invented to cover the teeth when this occurs. Again, teeth are sometimes too short and porcelain caps must be put over them before the camera.

"In the filming of 'Midsummer Night's Dream", my latest picture, the make-up man has invented a composition rubber mask for the players to wear in portraying the various roles, instead of attempting to make up each face according to character. We have found it is a great time saver, for ordinarily an actor must repair his makeup a number of times during the day.

"In the early days very little thought was put into how a star was photographed, as long as she was beautiful in real life. Now even the highest ranking stars are tested before each role for lighting and make-up and the cameraman must spend days studying each principal in the cast in order to gain the best pictorial results."

Mohr, who was the first cameraman in America to use the famous Dolly shot in motion pictures, has filmed in the course of his career such famous stars as Mae Busch, Florence Lawrence, Pola Negri, Mary Pickford, Billie Dove, Constance Bennett, Al Jolson, Janet Gaynor, Will Rogers and many others. In the past three years he has been head cameraman on over twenty films.

You Must Suffer - - Says Binnie Barnes

By HELEN M. CRANE

CAN a woman who has lived a sheltered life, with never a worry, never a bitter experience, give as good a performance as the woman who has had to struggle, has known real hardships and actual want?

That is the question this writer put to Universal's new English star, Binnie Barnes, who is now playing the role of Lillian Russell in "Diamond Jim". Without a moment's hesitation, Binnie snapped back the answer: "Would you expect a public accountant to be able to drive a railroad engine more capably than a railroad engineer who has been on the job for twenty years?"

Binnie is like that—quick-thinking. She doesn't have to have her answers prepared for her. She knows them all. Binnie is refreshing, for she has brains as well as acting ability, and a face that is called "photographic".

"I believe suffering helps any person in any walk of life," said Binnie. "Suffering, want, struggle, hunger, privation, hard work . . . . they all tend to make anyone broader-minded and more understanding, more tolerant. But in the case of an actress or actor, suffering gives them something that means more than anything else. It gives them the power to portray more sincerely the roles which they play, for they have seen the ray side of life and know from experience the reactions of the characters they are playing. They do not have to draw entirely upon their imaginations.

"For example, if I am given a role of a girl who is out of work and is hungry, I **know** how to interpret that part. I have been through it in real life. Don't you think a person who has experienced the sensation can give a better performance than the one who has been born with a silver spoon in her mouth, and who has never known what hardship is?"

Binnie knows suffering and struggle . . . perhaps better than any other actress on the screen today. Her life has been one of struggle and want and privation. It reminds one of the famous Alger stories.

She was born in London, the daughter of a London policeman. Her father died when she was but nine, she quit school and went out with her mother doing housework to help support the little family of five children. From this she became a milkmaid on a farm just outside of London. Next she became a kennel-maid, working in one of the biggest dog kennels in England. She graduated from this to a hospital where she planned to study nursing, but she could not stand the sight of blood, so quit after six months and took a job with a draper. She was getting nowhere, so left that and became a waitress in a restaurant.

That proved her turning point, for some "taxi dancers" in a nearby dancehall took a liking to her and secured a job for her as a "hostess" in the dance hall and Binnie discovered she was a much better dancer than the ordinary girl. She left there and went to the Cosmo Club where she did a feature dance. Tex McLeod saw her and signed her to go to South Africa with him in a special act. On the boat he taught her to twirl a rope like Will Rogers. She did so well that he billed her as "Texas Binnie" Barnes when they reached South Africa, and she got away with an act in which she twirled a rope, chewed gum and told stories of her life on the Texas range.

BINNIE BARNES

Back to England she continued the act for a time and then broke into the legitimate stage. She clicked in the role of Fanny in the stage play "Cavalcade" and went right into British pictures. She reached her high spot in British films when she played the role of Catherine in the Charles Laughton film, "King Henry the VIII". Universal grabbed her and brought her to America where she played the female lead in "There's Always Tomorrow" and "One Exciting Adventure". She returned to England to complete her contract with Alexander Korda. Now she has come back to Hollywood to stay. She is playing the role of the glamorous Lillian Russell opposite Edward Arnold in the film version of the most famous playboy that ever walked on Broadway, Diamond Jim Brady. And every one on the Universal lot, as well as everyone who meets her off the lot, is captivated by her charm and her gorgeous sense of humor.

Did you know that Clark Gable told a casting director he was a good horseman, then slipped away to a riding academy to learn, to get his first screen role—as a cowboy?

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Lapsus Directorum

READER interest in this department is continuing to grow at a rate that is pleasantly surprising. Two issues ago, when the first of these blunders in pictures was introduced, we did not anticipate neither the extended interest or such wide-spread response.

If mail addressed to this department is a criterion in the matter, a larger percentage of movie fans are far more observant than our first remarks on the subject credited. Many of our readers have found blunders in pictures on which great care was placed to attain what Will Hays calls authencity.

A reader signing herself "Chicagoan" tells us that, though she was born and has lived in the Windy City most of her twenty-five years, she has never observed a snow-capped mountain within sight of the railroad station. Yet, she points out, in "Traveling Saleslady" (Joan Blondell) snow-capped mountains are visible from that point.

"Good old blood and thunder days of melodrama", writes J. P. S. "That's what Warner Brothers studio has given us in "G Men". But tell me, does the U. S. Department of Justice have its operatives, in real life, invent and concoct so many double-crosses to get their man?" (Well, no, J. P., but we do ask you to be patient. "G Men" is the first of a new cycle in gang pictures and we have the word of a prominent producer that they will get better. However, it does seem out of order to glorify the Department of Justice by using almost the worst tricks employed to trap law breakers. Ed.)

"You may not consider this suitable for your Lapsus Directorum department, but I do", writes "Adele, an extra". "In "David Copperfield", Mr. Hugh Walpole, the English novelist, plays a bit part in which he appears for only a few feet. Even if Mr. Walpole was not paid for that short appearance, did not some extra—or bit-player lose a day's work?"

"I'm not positive of this", writes L. D. R., "but it seemed to me that a baby held in the arms of W. C. Fields' wife in "David Copperfield" was supposed to be crying, the infant's face was very placid. Did this mite of an actor have a double, crying for it off stage?" (Don't know. Perhaps other observant readers may throw some light on this for L. D. R. Ed.)

Many readers have called our attention to the Central Park (New York) scenes in "One More Spring". Two correspondents marvel at the crowd that gathered to listen to Grant Mitchell practice on his violin. And at the same spot, "Peter" says Mitchell and Warner Baxter would have had to push their cart through very heavy traffic to get such a place from Central Park.

"Why do the movies always show so many elderly, gray-haired women in cafe and ballroom sets?" Mary Kennedy asks. (We'll bite, Mary. Why? Ed.)

CHINA NO LIKEE

"Lives of a Bengal Lancer" has been banned by the censorship board of Nanking, capital of China. There is no official explanation of the ban, and every effort has been made to reverse the decision.

A private exhibition of the film was actually given at the offices of the British Consulate-General, at which both municipal censors and exhibitors were present, as there was a desire to obtain a formal opinion other than governmental.

What transpired at this meeting has not been disclosed, but Nanking remains adamant, and for the time being "Bengal Lancer" is not for the entertainment of Chinese film fans.

A ban has also been placed on "British Agent," another American production, but this happened only after every Chinese official of note had attended exhibitions of the film.

Hong-Kong, which is, of course, British, has passed both films for exhibition without any elimination.

The probable explanation of this curious affair is that the Soviet authorities, who have great influence in China, have been able to prevent the exhibition of a film which in one case flatters Britain's rule in India, and, in the other, throws too much light on the Soviet domestic hearth.

"In Rudy Vallee's "Sweet Music" Warners certainly put on a most impressive 'benefit performance'" Helen Wilson remarks. "Only in the movies could there ever be such a 'benefit performance' prepared. In "Sweet Music" it was comparable to a Broadway production that would require months to produce. Ho-hum."

"The very moment Gary Cooper sets eyes on Anna Sten in "The Wedding Night" it is obvious that he has fallen for her. Why do directors insist upon being so obvious? Furthermore, when a man looks at a woman as Gary Cooper did at Anna Sten, it is not love, but desire. I'm nearly forty and have had two husbands and I know." This observer signed herself "Worldly Wise".

Martha Hendrickson, who writes a long, albeit interesting letter, tells us that, "It puzzles me why the directors who are responsible for choosing the cast for pictures based on popular books do not make an attempt to secure stars who resemble the characters they are expected to represent.

"Two cases of mis-casting to illustrate my point are Leslie Howard as "The Scarlet Pimpernel", and Ronald Colman as "Bulldog Drummond".

"Sir Percy Blakeney was a robust man, and, although a sporting dandy, his descriptions in the book suggests that he could take care of himself in a rough-and-tumble fight. Howard is slender and certainly not formidable.

"Regarding Colman, I think he represents Drummond as much as Wallace Beery would represent Hamlet, or as Charlie Chaplin would represent Othello.

"In one of the Drummond stories he picks up a 200-pound man as though he were a babe. Could Ronald Colman do such a thing?

"No disrespect is intended in these lines, as I think Leslie Howard and Ronald Colman fine actors, particularly the former.

"In the picture "Nell Gwyn" Samuel Pepys is shown making entries in his diary in long-hand. Most students of English literature know that Pepys used a form of shorthand or cipher, the key to which was not discovered until 1825 when Lord Braybrooke edited the first edition of the famous diary."

STAGE ACTRESS TO TRY FOR PICTURES

Sue Smith, the 16 year old daughter of 'Bugs', is planning on a screen career, on her completion of her present school term in St. Louis.

Sue has been appearing on the boards at St. Louis in a singing and dancing act. Talented and versatile, the pretty little brunette will vie for screen honors with Hollywood's best.

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FEMININE FLASHES

From the Desk of MADGE KELLY

"SPARKLETTS" . . . the name attracted me and upon further investigation we learned that the home of "SPARKLETTS" is open to visitors each day from nine till four and so we turned the key in the door and drove out to 4500 York Blvd., where this health giving water is bottled three seconds fresh at its source as it gushes up from its deep rock bed hundreds of feet below the surface. Each year thousands of people visit this world's largest and most modern water bottling plant. Sparkletts Deep Rock Artesian water is bottled under the most sanitary condition. Over 500,000 discriminating Southern California people are supplied daily. When you are out there don't miss seeing their dust-proof bottling room, showing world's largest 5-gallon bottle sterilizer, with a capacity of 1800 bottles per hour. Oh, we had a most enjoyable time.

Madge Kelly

Kathleen Kerrigan drops in to tell us about the style show DE LEON staged at the Hollywood Knickerbocker Wednesday, seventeenth.

Wes Chambers, co-owner of BEAUTY MODE located at Vine & Yucca has a hair stylist named Natan Dasnoit, the name intrigues us. We were drawn to this Salon through some attractive announcements and we continue to patronize this conveniently located Shop because of the splendid service one receives there. It is a spacious, cool Salon—no noise. Just a quiet, refined atmosphere where one may go through that weekly shampoo and wave and come out smiling.

CHARLEY MacDONALD'S touching tribute to the late Jim Flynn at the Hollywood Legion Stadium two weeks ago was something very beautiful.

Things we marvel at—MICHAEL WHALEN jumped into cast of "Kitty Dooley of Times Square" on three days notice and came through like the real trouper he is. A great actor, this young Irisher.

John Sirigo, official photographer, PACIFIC INTERNATIONAL EXPOSITION, San Diego, sent us several sheets of stamps designed for the Fair and they are extremely rich in color and most attractive. Should you wish some of these Exposition stamps drop a note to the writer of this page and we'll give you all necessary information. These stamps certainly dress up a letter. And we're sure all of us want the world to know that California is having an Exposition.

HOLLYWOOD

BY A VISITING FIREMAN

Hollywood . . . the city of Romance and Glamour to the young America of today . . . a city built on hills with rugged mountains as a back-drop . . . its boulevards reflect the sparkle of a million multicolored lights . . . everlasting action . . . creating the effect of Arabian Nights or Fairyland rolled out onto the magic carpet of night . . . Hollywood . . . drawing to its doors an endless parade of Youth, Beauty, Ambition, Talent . . . and lack of it . . . a city full of Hope and Heartbreak . . . success for the few . . . oblivion for most . . . but it must be worth something to have known that glamour if only for a brief interval . . . what does it matter what goes on behind the scenes if you can sit out front and see the show . . . comedy or tragedy, name your preference and Hollywood will provide it . . . the most talked of, the most criticized, the most publicized city in the world, but when you come right down to the truth of it . . . oh yes they have truth in Hollywood . . . (page the LOW-DOWN) as a city it's not greatly different than Des Moines, Chicago or Buffalo, except that mountains and glamour build up a great set . . . say I'd rather pound the pavements of Hollywood, on my five passenger walkovers than drive the classiest red firechaser the Automotive city can put out . . . I'm nuts . . . about this Hollywood . . . had you guessed . . . but then I'm only a visiting fireman out of a job . . . any offers??

P.S.—Chamber of Commerce please remit!

HELENA RUBINSTEIN is for beauty in the Paris manner—we learned all this when visiting the Wilshire Salon one day last week. There we found a cleansing cream specialized to our type, a cooling lotion to close the pores, firm the tissues. Then . . . make-up! Rouge en creme in a gloriously youthful shade . . . misty-fine powder . . . the new blue-green Iridescent eyeshadow . . . Persian Mascara. Ah . . . , and the final touch of Helena Rubinstein lipstick to give your lips lustre and allure. It takes only a few moments, and the effect lasts for hours. We felt radiantly fresh leaving the Salon and equally as hungry, so we spun the speedometer around to thirty-five, maybe forty, and arrived at THE BROWN DERBY on Vine in time to great many good friends and enjoy an especially tasty dinner.

Arrived at the El Capitan right on time, and luckily, because HENRY DUFFY is a showman, and knows that when a curtain is scheduled to rise at eight-thirty that it means lights out, the show is on. And this calls to mind a statement RUSSELL FLETCHER, well known in theatricals, made to me. Mr. Fletcher said that he always made it a point to have production begin right on the dot, and should such a thing happen as no one showing up at all, he'd call it "a dress rehearsal", but the curtain would go up as scheduled. There is nothing so vexing as a delayed curtain, and in a great many instances it has a bad effect on the audience. "Accent On Youth" is reviewed in another column of this publication. We enjoyed the show very, very much.

ADELINE M. ALVORD must be the best known writer's agent in the country. Seems to me that she is known everywhere. It has been our pleasure to visit with her on several occasions and we found her such a charming person.

Mr. Messinger in Chryson's, Beverly-Wilshire district has a magnificent photograph of the glamorous DIETRICH to greet us as we enter—autographed to Mr. Messinger. He called particular attention to the fact that MISS DIETRICH autographed the picture.

We found some very nice novelties at SILLMAN'S on the Boulevard and sent them to friends at Easter time. Remarkable what nice costume jewelry SILLMAN'S have at such reasonable prices.

A lot of busy shoppers greeted us at WEIL'S DRESS SHOP, another popular Boulevard Shop. WEIL'S carry a very large stock. And just as we began to think that everyone was going to dress up and do the Boulevard last Sunday, we found almost as many buying boots, riding pants and polo shirts at THE ARMY AND NAVY STORE. This is a store for both men and women and we find buying there at quite a saving.

PEGGY VANNE'S recent special Matinee for Children in the J. W. Robinson Co. Auditorium was a happy event. "HERALDS OF SPRING" presented by MISS VANNE was a delightful little playlet. It was a very nice party for all children. No charge.

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« The Development of Make-up «

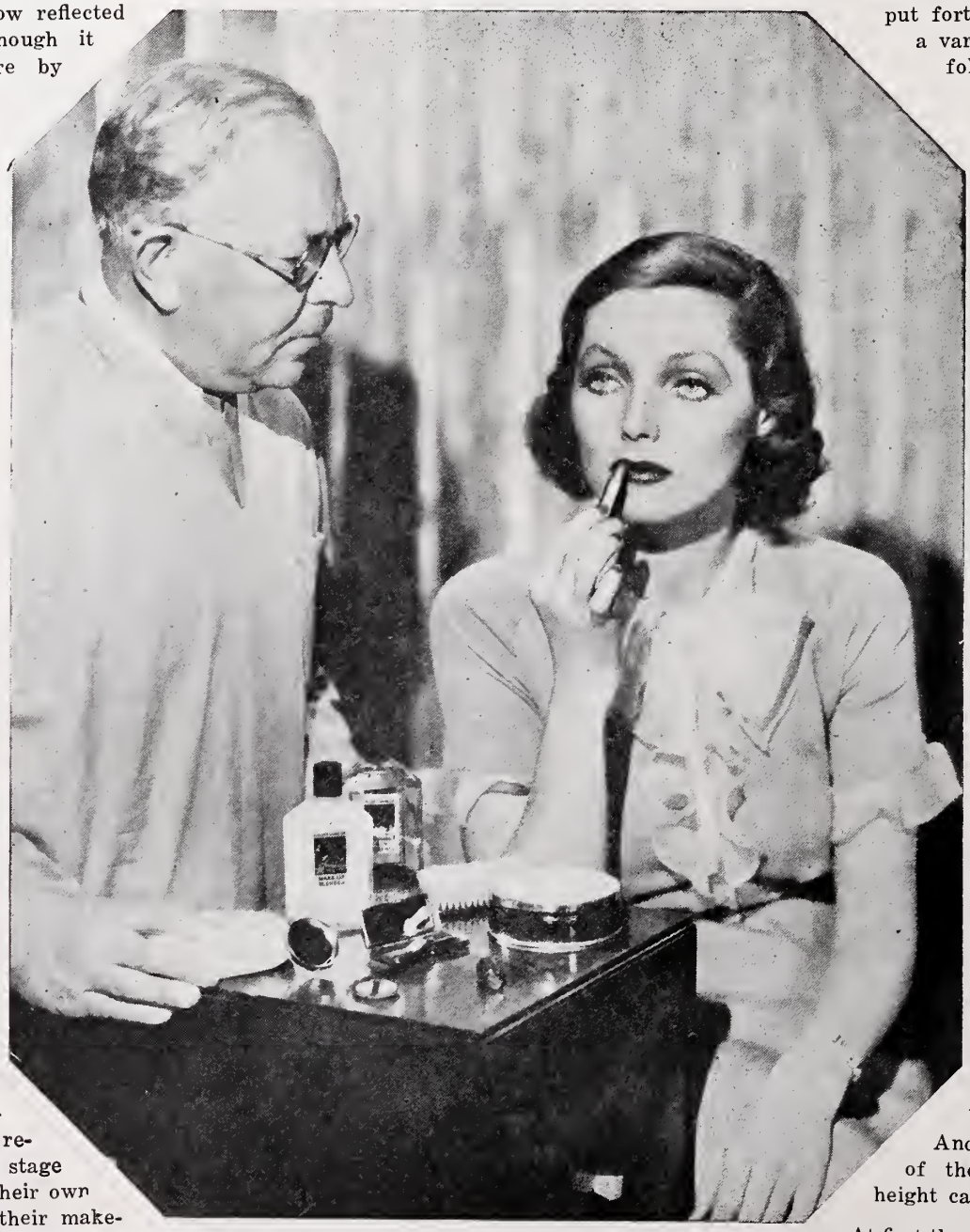
WHEN a woman goes into a store and buys a box of face powder, a lipstick or a box of rouge she little realizes the years of patient research that have gone into her little purchase. Likewise, when a screen player is applying make-up to go before the camera the thought probably never occurs that one firm has devoted a quarter of a century to perfecting this product to the point where it is now reflected on the screen as though it had been put there by nature.

The development of screen and street make-up is an interesting and a romantic story, too long to be told in full here. But I believe that a somewhat sketchy outline of its history, leading up to the present when we not only are beautifying the stars, but countless millions of women in every walk of life, would not be amiss.

Makeup, naturally, had its beginning in the theatre. But prior to the year 1880 both the finished product and its method of manufacture were decidedly primitive. From the scant records available from the early nineteenth century it is revealed that the stage players worked out their own formulas and made their make-up powders from various ingredients, many of which, contrary to present makeup, were injurious to the skin to which it was applied. Most of it was home-made, and no thought was given to either purity, naturalness or sanitation in its making. As oil lamps, and in many places only sperm or tallow candles, were the footlight illuminants, the best results could not be seen by those in the rear seats, and a decided grotesqueness was the impression gained in the seats down front.

Gas lighting came with the first quarter of the century, with yellow and orange predominating in the light. This caused unpleasant effects upon the human face and called for new combinations of colorings, and here personal initiative on the part of the more capable players began to appear. They applied themselves to the problem, but it was not until after the Civil War that they made a real forward step. Before that dry colors used either directly on the skin, or on a grease base, had been used, but at this period grease-paints was developed. There was so little market that they could not be manufactured commercially.

The year 1880 was the turning point in the art of makeup, for it was then that Edison brought out the electric light, and a new impetus was given the theatre. In fact, the modern theatre may be said to date from then. The new lighting called for new makeup and the modern stick grease-paint made its appearance due, according to tradition, to the inventive genius of a German touring actor. He combined the grease base with color, wrapped it in stiff paper—and there was stick grease-paint. A chemist saw possibilities in the idea and soon put forth theatrical colors in a variety of tints. He was followed by others, and by 1890 stage makeup had arrived at a definite commercial stage, and its status as an art had begun to achieve recognition.



The coming of the arc light in stage use forced another change in the actor's makeup, for it introduced the harder violet rays. These had to be compensated for by grease paints themselves. Paints had to be developed that would present the human face beneath the lights in a manner that made them appear as though in daylight. It naturally called for forward strides in make-up development.

And then at the period of the theatre's greatest height came films.

At first the motion picture was an optical toy, as it were, and not until about 1908 were its dramatic possibilities realized. The first film players did not use makeup. All scenes were made out-of-doors. Makeup was neither desired nor understood because the first screen players were not stage players. It was some little time before they could be persuaded to go in films, and then they frequently tried to conceal the fact.

An Exclusive Interview with Max Factor

But the motion picture had a great future. While I knew nothing about them, I sensed the fact that the time would come when they would be a powerful entertainment factor. I had knowledge and experience of the stage makeup, and believed that makeup properly worked out for the film players would greatly improve their appearance on the screen. However, I did feel that the stick greasepaint was not the proper medium to use. It had to have a cold cream base and then was coated on, thus hindering the freedom of facial expression. So I developed a semi-liquid makeup in jars and tubes that eliminated the cold cream base and did give freedom of facial movement, which gave greater naturalness. The old mask-like coating of color pigment had no place in films, for it showed up on the screen as what it was. I adopted as my slogan the doctrine of naturalness, and while I did not realize it, this was the real start of present-day street makeup for our modern women.

Films became more and more popular. They became better. Film stars sprang into being, and a new world of entertainment was rapidly building which eventually was destined to have a tremendous influence on the lives of all humanity. Today we realize that films affect fashions, architecture, education—practically everything. And it was films that wiped out the old feeling that only women of questionable reputation should appear on the screen.

DOROTHY LIBAIRE

Mary Pickford, Norma and Connie Talmadge, Mary Miles Minter, Olive Thomas, Pearl White and scores of others became screen favorites. They came to our makeup studios for advice. We developed makeup for them that was as natural as if it had grown on them. The women throughout the world saw them and gradually the barrier against wearing rouge and powder and lipstick was broken down as it was realized that these charming women of the screen were not harmed by wearing it. If they could wear it, why couldn't any woman?

All the while we were constantly at work perfecting the makeup. New problems appeared from day to day. Douglas Fairbanks

RAQUEL TORRES

wanted a makeup for "The Thief of Bagdad" that would not come off under water, but which must be a liquid that could be used on the entire body. A new formula was worked out and it was produced.

The next problem was the introduction of color into pictures. Various forms of electrical illumination were in use, each having a different effect in interpreting color values to the film emulsion via the camera. Then, too, color, definitely affects contour, and consequently a false color valuation may introduce facial distortion. We set our chemists to work and the result was the introduction of what later was known as color harmony makeup.

All during the development of makeup I kept our thought uppermost. That of purity; the making of a product that would not be injurious to the skins of the men and women who used it every day. So I installed every known method of making the makeup as pure as it is humanly possible to do. Machinery was installed which made it unnecessary for human hands to touch many of the products. A specially trained nurse is employed at our factory. Every employee is subjected to a careful examination by the nurse each morning before entering the rooms where the product is made. Special chemists are employed to carefully analyze and check all raw materials to be certain they meet with our specifications. This is to be certain of the purity of everything that goes into the makeup. And this applies to the makeup sold for street wear as well as that used in the studios.

Getting back to the historical, the next demand on us came with the introduction of incandesant lighting and the introduction of faster lenses and the panchromatic or "fast film". This resulted in the perfection of what we call "panchromatic" makeup.

The result of these years is that today the art of makeup has become truly an ART, comparable to the finer work of artists who paint on canvas. The sole difference is that the canvas painters have permanency, while the work of the makeup artist is in general most ephemeral.

There is a real delight in making up such beautiful women as Adrienne Ames, with her magnificent facial contours; Evelyn Venable, who looks like a beautiful flower; Dorothy Libaire, dreamy-eyed brunette; Raquel Torres, the flashing, little black-haired beauty from old Mexico; Joan Crawford, who captivates millions throughout the world. And when you see the results of your work on the screen you sit back with a sigh of satisfaction, like the painter who has finished a portrait.

Thanks to the screen, millions of women in private life now have the means at their disposal of helping nature to make them more attractive. Cosmetics now have be-

EVELYN VENABLE

come one of the accepted factors in every woman's life. And I take considerable pride in the knowledge that our organization here in Hollywood that has developed the screen makeup has played such a big part in teaching the women of the world the principles of what we call "Color Harmony" in making up for the street or the home.

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DINE DANCE ROMANCE

Shoes On - Hats Off - To The Westmores

(Continued from page 6)

Hobby horses for them to sit on and cute little murals. Nothing was spared in the appointment of this small salonette either.

Going back to the men—my, but everything has been made comfortable for them. They may drop in for a haircut, or a manicure and be absolutely hidden away.

The facial salonettes are most alluring. Done in quiet, restful colors. Not a sound is heard—even our own voices seem lost in the quietude of this huge edifice.

Celophane wigs are displayed in brilliantly lighted cases and what appear to be mirrors are drawers in which stock is kept.

We visited the Wig department on the second floor. As we turn to go up the stairs we see a pure white drinking fountain and a cigarette container. There is a booth telephone too—and even this small booth is beautiful. Now this is a booth, and not a salonette.

The Wig department stands alone—it is a little business, or should I say, a big business, itself. Human hair, gorgeous, luxuriant, being made into wigs, transformations, toupes. This hair comes from all parts of the world. It is expensive too, costing anywhere from sixty to seventy-five dollars a pound.

The movie people must find Westmore's a haven . . . here they are just as much at home as if they were in their little bungalow on the lot. These Westmore boys' are their friends, they have worked side by side for years, and when they come into the Salon there is that same feeling of camarada. It is amazing to see such an idea carried out to the minutest detail.

We were exceedingly anxious to learn all about Perc's latest creation for Wini Shaw, whose photos appear with this article, but he was salonetted with Binnie Barnes and no one in the establishment dared crash the door. As we go to press we learn that Len Smith had his secretary shadow Perc for two days in an effort to get this information for me.

The Tiara Braid frames the lovely Wini Shaw, Warner Star, and crowns her coiffure in the Coronet Fashion. The Tiara, made from Miss Shaw's own hair, was fashioned by the inimitable Perc Westmore, head of Hair Creations and Make-Up at Warner Bros. and First National Studios to achieve this Coiffure Mode which he designed for her.

The braid is slipped in place or removed in a moment, but gives the effect of a complete change of hair dress. There's a subtle rumor that brunettes may use blond Tiaras . . . the blond may effect a blond and titian combination, and so on.

Six inches of hair is braided, then a piece of tape is placed on the end of the braid and the rest of the hair is folded back over, and waved with four ringlets on the end.

Perc has also created several other new hairdress styles that are sure to win favor. In "A Midsummer Night's Dream" Anita Louise's coiffure by Perc was in the style most becoming for the demure type. The hair was waved toward the temples and end with a roll curl, side hair pinned over each ear; back hair was combed straight to nape of the neck and soft finger curls made with the ends.

And I wonder if you remember Joan Blondell in "Traveling Saleslady"—Perc rather outdid himself in this particular instance—this hairdress features a low part on each side of the head, side hair forms deep waves with ringlet ends curled toward the face. Entire back and top hair is combed forward into a mass of ringlet curls and bangs.

More recently I was intrigued by a smart Russian design of Perc's for Ann Dvorak in "The G Men". Cartridge curls cover the ears and back with a single roll at the nape of the neck. Hair is parted on the side and combed off the face. The top hair was waved forward with ringlet ends.

And soon the World will have a new coiffure every month, from the House of Westmore. Fifty-five thousand hairdressing establishments will look to Westmore's for their latest in hair styling. What these artists have done for the beautification of the Cinema favorites is now offered to their patrons.

Shoes on!

Hats off—to the Westmores!

TRACE WESTMORE CREST FROM CROWN TO COIFFURE

Genealogist experts, after careful research into the family lineage of the Westmore family of Hollywood, told the Hollywood Low-Down Reporter about their discovery of the Westmore Crest that will throw the nobility of Hollywood at the doorsteps of the beauty Salon on Sunset Boulevard.

The crest, a lion en passant on guard above three lozenges, has been traced to Thomas Westmore, Esq. who was Mayor of Lancaster, Preston County, England, from 1708 to 1718.

From the Crown to Coiffure has been the path of the famous make-up wizards, the Westmore brothers, who have recently opened their sanctum of beauty to the public, a salon of hair and beauty experts, known as the House of Westmore.

Bankers' wives, doctors' wives, international beauties and a cavalcade of motion picture stars are daily customers in the House of Westmore, where the highly-prized hands of the Kingpin of the make-up artists, Perc Westmore, is at their personal service.

Harry Styles Edits New "Prosperity News"

"Prosperity News", edited by Harry Styles, well-known radio commentator, is replete with news concerning the Bank Credit Plan, which proposes to give every man and woman in the nation over 21, the sum of $100 per month in the form of a loan for a period of 4 years.

Sixty million people are to benefit from this plan and six million dollars will be issued monthly in credits which are completely self-liquidating by the payment of two dollars per person for every $100 in credits received.

Individuals interested in the Bank Credit Plan are advised to procure a copy of the "Prosperity News", or drop a card to this office for more definite details regarding Styles projection system.

Muriel Lavon Goodspeed, the Salt Lake City beauty prize winner, who is in Hollywood for film work.

Radio News Flashes

DR Philip M. Lovell, KMTR health talker at 4:30 daily, seems to be one of the most popular medicos on the air. His mail—or is it fan letters?—is giving the mail man round shoulders totting it in.

A legion of fair feminine fans bombarded KMTR last Wednesday when it was announced that the "Him To You" program would be postponed for fifteen minutes. It seems that when KMTR's mysterious lothario made his usual last minute arrival at the studio he discovered that the curtains that used to hide him from view of any casual passerby during his broadcast, had been removed to another studio room temporarily. Although visitors are not permitted anywhere near the studio where "Him" sends out his whispers of romance, the gentleman grew shy all of a sudden and declined to go on until the curtains were replaced. The studio boys are wondering if "Him" is bashful or going Hollywood, which is another way of saying temperamental!

"The House of Glass" is a new, crackerjack program coming locally over KFI. It has humor, pathos, heart interest. The dialect is toned-down Jewish, unoffensive, appealing.

Mae West made her second mike appearance a few nights ago on the Hollywood Hotel program. After her first air audition, Mae was offered a nice, fat contract from one of the big chains but turned it down. She refused to go on commercially. Few screen stars would pass up a wad of dough on principle! That was the way we got the story. At any rate, she clicked in a big way.

Now comes what appears to be an authentic bit of information. We lift it from Radio Guide, dependable weekly for radio fans. Says Martin J. Porter in the May 11 issue:

"Mae's original radio debut was on a well-known hour, after which she was considered seriously for an NBC commercial. All went well until the sponsor and the NBC discovered frowns on the faces of ladies very high in the scale, so high as to astonish you. The raised brows made the would-be sponsor pause, and soon after that there came one of those foolish taboos on Mae, which removed possibilities of her becoming a radio star. All that has passed except the eye-brow stuff; and Mae's appearance last week may be regarded as a sort of test sentiment. If results show that Mae clicked—and she usually is no dunce—there is a strong likelihood that she will be signed for the mike, regardless of snobbery."

Well, that's a new angle. Let's see what happens.

Is there another air feud brewing?

Bing Crosby seems to be causing Phil Spitalny no end of headaches by failing to check his songs with CBS, thereby causing the leader of the all-girl band to duplicate tunes Crosby sings. Phil claims he clears his tunes weeks before his program, thus giving Bing time enough to check, if he only would. Maybe Bing is too busy clocking his horses preparatory to the coming race season hereabouts.

Fred Allen, popular m.c. of The Town Hall program, will undoubtedly be in Hollywood either late in the summer or early fall to make a picture. And, of course, Portland will be with him.

Universal Pictures has just signed two former mike artists on long term contracts. Dorothy Page is one. She's a Northampton, Pennsylvania girl who won a Paul Whiteman contest in '32 at Detroit. She was later on NBC programs.

The other former radio artist is John King. He's a Cincinnati boy who made good at the mike after an adventurous career in old Mexico. He made his mike debut with Ben Bernie and received a screen test through Zeppo Marx.

Did you hear the Prince of Wales the other day? Bet he's had many offers from American sponsors who are looking for Big Names. And the King, he spoke, too. What is that crack about the King's English. Shucks! Anyone who heard him speak would know who he was!

A local scribe, representing a national monthly, is knocking out a comedy series in which he and Jerry Mandy, one of the best Italian comics in movies, will be featured. The story will be based on a philanthropic man of wealth who helps an unfortunate Italian peddler reach fame and fortune in the flickers. The Italian character will have a wife and 12 children. The skit will have a local tryout on a small station and, it is hoped, will move into higher brackets.

Some curious young woman, signing herself "Peg" sent this editor a group of questions to answer. Here they are, Peg: Lanny Ross is not married. He's 27 years old. Ozzie Nelson is single. Never married. Chandu is impersonated by H. R. Hoffman. The name of Frank Pinero's theme song is "Homing". Salaries of announcers begin at $20.00 a week for beginners on small stations. After he becomes recognized he may get $50. When he becomes genuinely successful he may get $10,000 per year. A few of the really popular ones are also given a cut by the chief star of the programs they announce. The "Voice of Experience" is married and has one child, a girl. Gladys Glad is the wife of the newspaper columnist, Mark Hellinger. Jack Pearl's real name is Perlman. He's about 40. Is that satisfactory, Peg?

Wednesday May 1, Harry McClintock, better known as "Haywire Mac", celebrated his tenth consecutive year of broadcasting as the honored guest of the Happy-go-lucky hour. Mac revived many old songs and offered a number of new ones.

Hal Berger, who writes the "In-Laws" and plays the part of 'Shafter' (KNX) says "the character of General Shafter was taken from a man who actually lives, and whom I know. I switched names, of course, but have preserved most of the character as he really is."

Collecting a list of 'most embarrassing experiences' from some of KNX's artist, disclosed that topping the list was the experience of putting one's whole heart and soul into a broadcast, only to discover that one hadn't been on the air . . . which happened rather often in the early days of radio. Variants of this experience include Lee Cooley's . . . who made the mistake of eating a handful of peanuts just before going on with the news, and got choked up in the middle of a sentence . . . and diminutive Bud Duncan's . . . who got so absorbed in the dramatic lines he was reading that he walked right under the mike and almost out the studio door before someone could stop him.

Jerry Kilgore, whose varied background of experience includes civil engineering, producing plays, singing in vaudeville and musical comedy, and directing pictures, started on radio as a lark. It was while he was directing pictures for an eastern producer, and was in Hollywood on business, that a friend suggested he try out his voice on a local station, just for fun. Jerry agreed, an audition was held, and he was announcing for the station that night . . . and has been in radio ever since.

Eight gagsters sitting in the Brown Derby. The kind of guys who never listen to each other . . . just wait for the other fellow to draw a breath then butt in themselves . . . only interested when springing their own story . . . one of the gang dropped in, sat down and remarked 'it's awful, just had a wire that my mother died . . .' 'Think that's funny'—came the swift reply from another, listen to **this** one—'

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Screen Shorts

By
GRAYCE BURFOOT

Jane Loring, RKO associate director, was the first woman to cut films. Today this branch of the industry employes many women.

William Bakewell is a native of Hollywood. As a school boy he haunted the gates of the studios. Later, he traveled extensively with his parents and then started his picture career.

Joan Crawford drives a small, medium priced car and wears out three of them to one heavy sedan. Joan is frequently seen along the boulevard and takes long drives by herself into the San Bernardino valley.

Robert Montgomery knows more rope tricks than many screen cowboys, of which a large group could not throw a lasso over a hobby horse. Bob is frequently caught practicing between sets.

Greta Garbo, filmdom's most camera shy actress, has posed for over 4,000 stills, all within the studio. Lately she has been posing for Cedric Gibbons, whose hobby is taking miniature movies of his friends. Mrs. Gibbons (Dolores Del Rio) is a very close friend of the Swedish star.

A workman on the RKO-Radio lot last week soaked a manufactured lawn, shrubs and trees. When stopped by an official, the offender said he thought the set was real. This was considered a fine compliment to the cleverness of the set builders.

For military rank, Gustav von Seyffertitz, now playing in "She", was commanding a regiment in the Austrian Army at the age of seventeen.

Reliance Pictures will soon start on a series of Spanish-speaking films. The pictures will be program features and will be released by a local agent to the 26 Spanish-speaking countries.

Talk about big hombres in pictures! In a new western, in which Richard Dix has the lead, there are 7 men who stand six feet or over. They are Dix himself, 6′ 1″; Preston Foster 6′ 2½″; James Bush, 6′; Joe Sauers, 6′; Ted Oliver 6′ 1″; Bob Cortman, 6′ and George Loliier, 6′ 1″. The average weight of these fellows is 185 pounds.

Among the collectors of rare and fancy bound books, Jean Hersholt has a library that is valued at many thousands of dollars. In addition to collecting, Jean is also a fine artist and sketches remarkably well.

We now know why they wear smoked spectacles in Hollywood . . . so many people have had shorts made of themselves when casually passing the Monogram lot!

John Beal signed his latest contract because he wanted to play opposite Katharine Hepburn. Beal has always preferred stage work and intends to return to it after his contract in pictures is completed.

Ginger Rogers and Lew Ayres, her husband, are producing pictures, but they are the 16 m.m. kind for their own and friends entertainment. They have just completed a feature which has been roundly applauded by their friends and critics.

An 'indie' producer has decided to leave California for Florida . . . he won't pay the tax . . . he air-mailed his equipment yesterday.

Katharine Hepburn drives around in an old Ford. Though she can well afford a big car and a liveried chauffeur, she prefers being her own engineer.

Gene Austin begins work on a two-reeler early this month. The singer has just completed a tour of the east and south with his own road show company. Featured in the group were the crack comics, Olsen and Johnson.

Universal is also moving—to Germany. They will take the name of the town they are moving to for their new trademark. The spot is Carlsbad . . . Carl's bad Pictures . . . get it?

Ann Sothern never had any dreams to become a motion picture actress. Her introduction to the silver screen came through a friend of her mother's who gave her a job in stock.

Bill Robinson has a new dancing partner. She is Jeni Le Gon and is hailed by Earl Dancer, noted colored impressario, to be one of the most promising "finds" in pictures in many years. Dancer insists she is a combination of Ethel Waters, Florence Mills and Josephine Baker.

Notice in the trade dailies that Jack Hess . . . Mascot's publicity director is trying to change the name of Studio city to "Mascot City" . . . why not Levingrad?

Marion Davies, Norma Shearer and Richard Dix are the only stars who still use the old silent days system of having orchestras play for them while they are acting. Miss Davies has had her stringed group for over ten years. Dix says: "I find myself about 60 percent more efficient in my work when I have an orchestra on the set with me."

Not to would-be song writers: "Writing musical scores for the screen is full of mental hazards", says Irving Berlin. "One of the chief of these is the lack of opportunity to change your material after it gets to the public. You find yourself haunted by the question; 'Is this good enough?' With a stage show, you have the opportunity of letting audiences reaction answer the question. It is always possible to change a number, or even to write a new one, after a show has opened."

Two thousand, seven hundred men students at the Polytechnic Institute, Baltimore, Md., have voted Ginger Rogers the most popular screen star. Her last picture with Fred Astaire is said to be responsible for this pleasing approval of future medicos.

Philip Moeller has directed every big star who has been seen in the American theatrical field for the past twenty years.

Talisman Productions, while on location last week, pulled the prize boner of all time. Bob Randall, in his newest production starring Kay Spain and Henry Clark, was all set to shoot a scene when it was discovered that the camera had been left at the studio.

Mrs. Wallace Reid has been signed as story editor by Republic Pictures Corporation. This company has been reorganized. Mrs. Reid, for the past year, has been Hollywood's only woman producer, having supervised three pictures for the Monogram company.

Jean Harlow did not like dolls when she was a child, she says, and was never interested in sewing until the past year. Now she spends much of her spare time with needle and thread.

When Wallace Beery was making "China Seas" his part called for a short speech to be made in a Malay dialect. The speech contained over 200 words and Wally memorized them perfectly.

We don't know if the movie colony is going to take up swapping as they have the dime chain letters, but Harpo Marx bought a lot in Salt Lake City and then swapped it for a whippet dog. Then he discovered the dog couldn't win a race so he's wondering what he can swap the dog for.

MGM is backing a number of stage plays on Broadway. Warner Brothers, not to be outdone by Leo the Lion, are contemplating backing Max Reinhardt in "The Tales of Hoffman" at the Hollywood theater in New York.

Jimmy Durante is returning to Hollywood. There are two reasons. 1—to go into a picture for MGM; and 2—to try and find out who it was forged his name to a $4000 check. Let's hope he will be as successful in catching the forger as he will be in his new picture.

JOEY LEE
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'Round The Ringside

By ROBERT LEWIS

THANK you too much! All good things come to him who waits! Straggling in a few more corner selections, B. P. Schulberg likes the white, and Gene Mann, the well-known, well-liked agent, agrees.

Jello again, folks.—Yes, it's Jack Benny, and the charming Mrs. Benny. (Mary Livingstone to you naivetes).

The House of Marx is represented only by Zeppo at the Legion now-a-days. The other three brothers are away on tour with their new picture idea in play form.

How can we watch the fights when that master comic, Ted Healy, sits opposite us?

Master Roscoe Karns Jr., has a grudge against the indies it seems. He says that the "quickies" can move to Florida without any trouble. All they need is a three cent stamp.

Tuesday night is again becoming a place of entertainment for Flicker City. Last Tuesday, we spotted the following: Frank Craven, and his son Johnny; Kay Francis and Maurice Chevalier; Felix Bernard, co-writer with Wolfie Gilbert, and Mrs. Bernard; Burns and Allen conversing with Bert "Toots" Wheeler and Sally "Toodles" Haines; Seymour Felix and Mrs. Felix; Ken Goldsmith with Frank Mitchell, of Mitchell and Durant.

This gag is quoted from Walter Hagen, so don't blame me. Wally says that every bachelor has a pair of golf-socks. You know, eighteen holes.

Speaking of Walter Hagen, "Doc" Bakerman tells his nurse, he has an appointment to fill "eighteen cavities", and keeps the appointment at Riviera.

Our nominations for the coolest spectators at any prize-fight: Jack La Rue, Charles Ruggles, and Jack Lewis.

May we again send a car-load of Orchids to Joe Collings and his Post 43 American Legion Band. It is undoubtedly the finest fight band, or military band in the country.

Bill Demarest is a familiar patron of the pugilistic arts out at Burbank—Jeffries' Barn to be exact.

◆

The public readily turns the other cheek when poor decisions are handed out at a professional boxing match, but when the amateurs, with two judges and a referee, think they can show favoritism and partiality, they're sorely mistaken. The public will not, and cannot, stand by and see A.A.U. official boxing matches decided by inaccurate judges and corrupt referees. There are over a dozen amateur clubs in Los Angeles and the vicinity, and only three or four of them ever render fair decisions. The fighters may be amateurs, but the judges appear to be professionals! Those clubs who have fair decisions needn't heed this, but those that don't, better try, and avert an impending disaster to their business.

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« London News »

By EDGAR BARRETT of Wimpole Street
(Via Post)

Gone Hollywood.

According to this writer to an English film journal, Merle Oberon has gone Hollywood. What think you?

"I was very sad when I saw Merle Oberon in her first Hollywood film, 'The Man from the Folies Bergere', with Maurice Chevalier. The Hollywood people have done the same to her as they did to Dorothea Wieck—they've 'groomed' the poor girl out of recognition! They've distorted her eyes and reorganized her eyebrows so that she looks more oriental than she did in 'The Battle', in which she played a Japanese girl. If that's the best Hollywood can do, the sooner Merle comes home to her parent studio at London Films, the better."

"Obeah" clicks.

That amazing picture of Seth Parker's South Seas trip is clicking here. "Obeah" is chuck full of interesting sea shots and the adverse publicity Parker received from his wireless appeal for help some months ago, has not injured the box office. In fact, it has helped. The film is good.

◆

Free shows.

If plans now in progress by the Southport Unemployed Committee goes through which is very likely, the unemployed workers will be given free passes to certain theaters. It is understood the Committee is getting the support of the government and the outlook is promising.

◆

The Grand National.

British Movietone News showed their pictures of the Grand National in London before 7:30 p.m. on the evening of the race.

West End houses all received their copies before London dined, and, in addition, cinemas in the suburban and London area served by Movietone received prints in time for showing before their last performance.

Movietone's full length version, commentated by Captain R. C. Lyle on view at all cinemas in the United Kingdom and the Irish Free State on Saturday, shows the race from start to finish and includes all the highlights, most sensational of which is undoubtedly the failure of the much-backed favorite, Golden Miller, to take a jump, after having successfully negotiated Valentine's Brook.

The newspapers co-operated with Movietone and the **Daily Mail** on their main news page published cuts from the film showing this incident.

Reform.

Today's Cinema, outstanding London daily for the cinema trade, had an interesting editorial directed at the reformers in its April 2 issue.

Addressing the reformers bluntly, the editorial continues:

"In line with the current hobby of baiting the cinema, you are turning from excess to excess, making it not only difficult for the film industry to carry on its legitimate business, but dangerous even for the people to go to the pictures.

"Vigilance committees are cropping up. Churches are organizing pulpit and doorstep campaigns. New bodies are being organized to clean up the cinema. Local councils are demanding the impracticable. Censorship is described as effete and inefficient. Exhibitors are slandered for showing films. Boys and girls are unbraided and condemned for watching them.

"In brief the film industry is being subjected to a process of victimization and persecution.

"Are you content with that state of affairs?

"You as Irishmen and Irishwomen come of a race which has suffered much in the form of religious and racial persecution.

"You have been the victims.

"Now you seem to be out to make victims of others.

"This surely is neither logical nor fair.

"We Sassenachs might be pardoned for asking you to be as fair and tolerant as you expect others to be.

"Certainly your bellicosity and zeal is impelled by deep religious and moral motives. You think that the cinema is doing harm to your people, or at least that it is likely to do so.

"You might at least offer some evidence that it is. If you did we might pardon you.

"But your condemnation and vituperation are greatly a matter of Gaelic verbiage. Your old Celtic faculty for waging warfare with your tongue is vividly exemplified in this.

"All that we as an industry ask is fair play.

"Can't we have even that?

TO-DAY'S CINEMA"

◆

Warner chiefs to visit U.S.

Warner chiefs to visit U. S.

Max Milder and D. E. Griffiths, head of the London Warner Brothers offices, have been invited to Hollywood for the company's international conference. They leave here the middle of May.

(Continued on page 31)

The Nite-Owl

NITE after nite, the 'ole nite-owl', continues to make the various late-spots . . . some popular . . . other's seldom frequented . . . but the early hours see much gaiety . . . laughter . . . and hilarity.

A visit to the swanky 41 Club, capably managed by George Distel, and you understand why thousands upon thousands visit the popular Los Angeles rendezvous. Maybe we're wrong . . . but we think it's the grandest spot in town. Two orchestras furnish the music for continuous dancing afternoon and evening . . . and what's more, a special tea dansant on Sunday afternoon. Space does not allow for the nice things we can say about the galaxy of real performers that make up the floor show. Earl Bell officiates as master of ceremonies . . . Betty Roth, accompanied by Margaret Grier at the piano, warbles your favorite ditty . . . Russ Cantor, the little man with the big voice, croons . . . and more vocal is offered by Berryl Grey, Jean Foster, Sadie Shipley and Alma Block . . . "The Dancing Costellos", famed for their dancing in "Flying Down To Rio", interpret the carioca and rhumba like nobody's business . . . and if that isn't enough, Hollywood luminaries as guest artists willingly lend their talents on Sunday nights . . . one might view Lee Tracy, Lyle Talbot, the three Stooges, Jack La Rue, Anita Page, Vince Barnett, Fuzzy Knight, in fact, you might run into anyone in the limelight at this gay spot.

And if you like colored entertainment . . . don't miss the new show at Sebastian's Cotton Club . . . produced by Broomfield and Greeley . . . featuring such stellar performers as Rutledge and Taylor, Dudley Dickerson, Martha Ritchie, Connie Harris, Flo Washington . . . and lest you've forgotten, Les Hite furnishes the music with Mae Diggs, as featured soloist. Then we have Young Papke's New Harlem Club . . . Charlie Echols and his band sway you off your feet with their syncopation . . . Stompie makes you laugh . . . Art Meadows, Thelma Porter and Billie Brown sing their way into your very heart . . . Peaches too, will please you . . . and what a chorus of creole beauties. The Club Alabam too, will delight you with the music by Lorenz Flennoy . . . and emcee Bill Heflin offers several good acts to round out a lovely floor show.

Despite the absence of Pete Dokas, the Cafe de Paree, continues to attract cafe goers . . . Ray Herbeck and his orchestra are still on hand . . . Kenny Willmarth, the popular emcee introduces Dorothy Castle and Lucy Rand, Gladys Gardner and the dance team of Laurel and Ted . . . Mrs. Pete Dokos is managing the cafe with Ted Reo, as maitre de.

Hollywood clubs too, are attracting good crowds these nights . . . Tommy Lyman is packing 'em in at the El Rey Club . . . Paula Gail, our popular singer is at the Roosevelt Hotel . . . B.B.B. is back in town and going strong. The beautiful little blond who sings on the same bill with him is June Marlowe . . . Guy Rennie and his King's Club offer Joey Lee and his orchestra, with Fred Karger at the piano. Despite many offers for other jobs, Joey Lee stays on and is making quite a hit . . . The 'Troc' well-not much to say, excepting that the 'who's who' in Hollywood jam the spot every night . . . The re-opening of the Hollywood Brass Rail was a god-send to thirst-quenchers, and as is usual, the number of guests at dinner time increases each night. Who knows, maybe it's the cordial welcome of Wilson Atkins and Tom Kennedy —methinks it's the clean atmosphere ever present there.

Leon Gordon continues to present 'professional night' at the Dixie club every Friday . . . and what crowds he attracts . . . guests include the better acts from most of the clubs around these parts . . . at any rate, Pete Rizzotto is once again wearing his broad smile—for business is on the upgrade.

Judy Randall, who used to warble with Frankie Master's and his music is now featured with Henry Busse at the Cocoanut Grove—and, if for no other reason, we know of hundreds of friends, who are flocking to the Ambassador to hear her sing.

Dropping back downtown, we pause a few moments to view the show dispensed at Joe Pirrone's, you know, the well-known former baseball magnet. His cozy spot offers Joe Marengo and music, with Freddie Beardon, Dorothy Roberts, and Jack Wallace and Marguerite Fitzpatrick doing the entertaining . . . nice food too.

NITE-OWL SHORTS:—The 'Oklahoma Kid' tells us . . . THAT Bert Rovere and I. Pedroli are much elated over the success of their new snack bar . . . THAT Olvera street is the rendezvous for the famous when seeking real Spanish atmosphere . . . THAT Charlie Davidson serves a drink equal to none at his College Inn . . . THAT Patsy Stiner is visiting the late spots . . . THAT the director who caused a near-riot the other morning at a club, was not with his own wife . . . THAT Frank Bruno, genial manager of the Cliff Dwellers, still retains some of his old customers . . . THAT 'Alf' Jones is looking into the eyes of a gorgeous blonde—that is, when "Winnie" isn't around . . . THAT Matty Fain, Eddie Kaye, Eddie Tierney, Arthur Unger and another gent in particular, invariably close a north Hollywood club, just about the time the milk-man drives around . . . THAT Omar's Dome is a nice spot, but the music-well, not so hot . . . THAT Johnny Cascales will soon lead his own orchestra . . . THAT several 'joints' around town will soon be closed, because of law violations . . . THAT the 'Hangover' is one cozy spot that makes you feel so at home . . . THAT Joe Mann is at Mike Lyman's . . . THAT Don Otis is the best announcer over a cafe 'mike' . . . THAT Jimmy Base and Bobby Brown lend much to the success of the Club Esquire . . . THAT the Grand View Gardens serve very good Chinese dishes . . . THAT Tip's serve the best steak in town . . . THAT he better finish this column and do a little 'nite-owling' himself . . . Adios . . . Adios . . .

Did you know that Erik Rhodes won the coveted Phi Beta Kappa key at the University of Oklahoma and also a dramatic scholarship that led him to a successful stage career and finally to an RKO-Radio contract?

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Hollywood

« San Francisco News »

KFRC's Happy Go Luck troupe will entertain at the Canadian Pacific Exposition, in Vancouver, B.C., late in August. The programs may be broadcast over combined Columbia and Canadian Radio commission networks according to Ellis Levy, manager of the Thomas Lee Artists Bureau.

◆

Lois Austin, pretty young actress, who is earning a high place in the affections of her listeners for her interpretations of Shakespearean Heroines in "Tales From Shakespeare", was born in St. Paul, Minnesota, and was reared in such widely divided sections of the country as Denver,

LOIS AUSTIN

Pasadena and San Francisco. Lois studied with Gilmore Brown, noted Pasadena director, whose acting school has turned out so many famous stars of stage and radio.

◆

Ray Clifford, who starred in "No More Ladies", and was a great sensation in "The High Hatters" which played here recently, is now playing featured roles in plays produced over NBC in San Francisco. Radio has claimed many prominent stage people in the past few years, but no greater actors have joined the radio ranks than this brilliant young man. He is one of the most natural actors, it has been my experience to see perform and should be a great asset to the NBC staff of artists.

◆

Ward Byron has recently been added to the staff of the NBC Producers. Ward will be well remembered for his Production of the Coo Coo Hour for Raymond Knight in New York.

The manager of Anson Weeks now playing at the St. Francis, informs me he does not care for publicity and so I am forced to give him publicity, but by any stretch of the imagination it cannot be termed good publicity. Remembering when his manager begged for any write-up he could get is quite a contrast to the two gentlemen who now snub those who formerly they were pleased to see. Which reminds me, some of our readers should know a few of the high class "stooges" around a few of the stations, that is, if they enjoy seeing and meeting first class "heels" airing their importance, actually only hurting the prestige of an A-1 station. After seeing them and also being herded around, especially at auditions, I am sure they would tune in on the station every chance they get. If these gentlemen, and also the station executives could only realize it, these people they herd around, as it were, are also the listening audience. Bad publicity travels as well as good publicity, so here is to more courtesy in and around the studios.

Arnold Maguire, who appears on the air as Adhesive Pontoon, the Black Face character Brother Mac Wire of Hodge Podge Lodge of which he is also co-author, occasional announcer of special programs over KFRC, is also production manager. Arnold started his career on the air back in the "chrystal age of 1920" when we fought with ear phones to get squeaks and squawks from the ether waves. He has been on vaudeville tours, a magician, was quite successful in pictures, and that is just a few of the achievements of this successful production manager. Arnold says the only heroic thing he ever did in his life was when he cut a wavering soprano off the air. He is 34 years old, married, and has a daughter, Sue, who is the pride of his life.

Arnold Maguire

◆

Pat O'Shea, who recently joined the staff of NBC here, after many appearances in the Southland, has touched the hearts of many of his listeners in Ireland. Recently singing on an international week-end broadcast he received numerous letters from the old country commenting on his

PAT O'SHEA

beautiful tenor voice, also asking for signed photographs. Pat got his big break at the Paramount Theater in Los Angeles, after which appearance he was signed on the Shell Show, where he first came under the eye and listening ear of the NBC scouts. He is doing a grand job and is mounting the ladder of success rapidly, according to his manager, Leo Olete.

◆

Barbara J. Allen's husband, Vernon Patterson, has just published another book entitled, "All Gents Wear Yellow Breeches", which title won second place in titles of the year.

◆

Russ Hughes arrived by plane from Chicago and it was rumored a new sponser was the reason for the trip. In Omaha, Nebraska recent dust storms held Russ up for eight hours, causing him to miss two broadcasts on his regular program from Chicago.

(Continued on page 34)

REX LEWIS

995 PINE STREET,

San Francisco, California

SAN FRANCISCO REPRESENTATIVE

of the

Hollywood LOW-DOWN

Rambling Reporter

Paul Kelly, Fox player who has one of the leads in "Lord's Referee", exercising his two polo ponies, "Compo" and "Bad Girl", at the Black-Foxe practice field . . . **George Murphy** and friend wife, Juliette Johnston, in deep thought in Al Levy's cocktail bar, wondering, no doubt, what he will name his new dance which he is using in "After the Dance" . . . **Onslow Stevens** with **Lillian Bond** also at Levy's . . . **Tullio Carminati** back at the Beverly-Wilshire after a week's rest at Santa Barbara . . . **Raquel Torres** and **Stephen Ames** celebrated their first wedding anniversary at Palm Springs over Easter week. After that they went to Aqua Caliente . . . **Douglas Montgomery** back on the boulevard after a three-week vacation on the desert . . . **Ken Maynard** spending a lot of time with his new horse, a full-blooded Palimino, named Tarzan, Jr. . . . **Lee Tracy** has his television outfit on his yacht all set and is entertaining friends occasionally thereon . . . **Binnie Barnes,** who plays Lillian Russel in "Diamond Jim Brady" for Universal, having a hamburger (and with onions, too!) at the stand at Vine and Sunset . . . **S. R. Martin,** local tax counselor, in a deep discussion with a well-known at the Brown Derby . . . **Mr. and Mrs. Ralph Rainger** at the same spot . . . **Gertrude Astor,** star of silent days, in her new home in the Hollywood hills . . . May 9th the **Actors Little Theater** offered "Land Beyond" to a good crowd that approved of the offering roundly. Bryan Waller produced . . . Churchmen and newspapermen mingled at the preview of **"Are You Satisfied"** the other night. It's a newspaper yarn with William Farnum portraying William Randolph Hearst . . . **Wheeler and Woolsey** laughing merrily at the "Troc' . . . **Charles Boyer** buying nic-nacs in boulevard stores preparing for his trip to France late this month . . . The **Roger Imhofs'** entertained a lively crowd last week in their Beverly Hills home . . . Every place I go I run into dime, quarter and five dollar chain letters . . . **Catherine Hunter,** of the Chaplin Studio, reports good returns from them . . . Incidentally, "Product Number Five" is having its San Pedro shots made . . . And a large crowd of visitors is always on hand . . . Seen at the MGM commissary: **Jean Harlow** in a new linen suit . . . **Franchot Tone** and **Robert Montgomery** lunching with **Joan Crawford** in her portable dressing room . . . **May Robson** reading some letters as she eats. She's all bearded up for her new part in "Masquerade" . . . **Eleanor Powell,** world's greatest woman dancer, exercises on the beach every sunny day . . . **Nelson Eddy** arrived in town May Day . . . **Lewis Stone** is off on another yachting trip . . . All notables who have been running down to Caliente lately drop in for a visit at the San Diego Fair . . . A lot of the boulevard shieks are having their eyes fitted so they will not miss anything at the Fair's nudist exhibit . . . **Ted Healy's** pet lion has twins . . . **Jack Barnes,** new columnist for the Copley papers and former radio editor of the San Diego Union, is taking up all of Jean Parker's spare time . . . **Maureen O'Sullivan's** smile is now permanent. She has signed a long contract . . . **Madge Evans** has all her packing done. She's off to Europe . . . **Clark Gable** trying to order in Chinese from a bus boy at the 'Troc' . . . Clark learned some Chinese phrases during "China Seas" . . . At the Clover Club: **June Knight, Mr. and Mrs. Edgar Selwyn, Mr. and Mrs. Pandro Berman, Eddie Sutherland, Renee Torres, Mr. and Mrs. Zeppo Marx, Mr. and Mrs. Buster Collier** and **Kendall Glaenzer** . . . At the Beverly Brown Derby: **Prince and Princess Sigvard Vernadotte,** the **Otto Krugers, Gus Edwards,** the **Charlie Farrells,** the **John Mack Browns, Willis Goldebeck** and **Gwili Andre** . . . The **James Gleasons** spent the last week-end at Palm Springs. **Shirley Temple** was there, too . . . Levy's is the place to see the screen favorites lately. At one lunch last week I spotted **Hugh Ernest, Charlie Chase, Ginger Rogers, Lew Ayres** (her hubby), **James Cagney, Wallace Beery** (just after he bought a hat for Shirley), **Ricardo Cortez, Richard Tucker, Francis Lederer** (alone), **Mary Anita Loos, Edward Arnold, Thelma Todd, Hugh Herbert, Lyle Talbot** and the **Regis Toomeys** . . . **Loretta Young** is going to sit for an oil painting of herself . . . **Molly Lamont,** English actress, has a leather make-up kit which bears the autograph of every player with whom she has worked . . . **Willy Pogany,** noted artist, had an interesting exhibit of his work last week at 1748 N. Sycamore street . . . **Jerry Mandy,** who has a good character-comedy part in "The Unknown Woman", a Columbia picture, entertaining some old-timers at Musso-Franks . . . **Evelyn Venable** and **Hal Mohr** making quite a hit with the Meglin kiddies at KMTR . . . **Sue Smith,** the 16 year old pretty in St. Louis, planning to splend the summer vacations with her 'dad' in Hollywood . . . **Ann Sheridan** and **Erman Pessis** giving their own version of the "Rhumba" at a popular late-spot . . . **Ralph Sarlo,** the authority on Italian dishes, catering to **Louis Alberni** and other film notables at his "Casalinga" cafe . . . **James Timony,** the master showman, returning from a hurried trip to Broadway . . . and we ramble on, only to see **Grace Ford,** the MGM flicker actress, riding a McEldowney florist truck—of all things.

Did you know that John Tribby, who recorded RKO-Radio's "Break of Hearts" which stars Hepburn, also recorded the RKO-Radio Pictures trade mark which spells out in Morse Code the words, "A Radio Picture"?

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Youth In Hollywood

CONSIDERABLE activity among the young players, screen, radio and stage, has been shown during the past fortnight. And from all signs, there will be no immediate let-up for this branch of the entertainment world locally for some time.

◆

I have never seen so many talented children as there are right here in Hollywood. Shirley Temple we salute you—you have opened the way for the youth by showing producers and directors what a child can accomplish in pictures.

◆

Buster Phelps just finished an important part in MGM's "Anna Karenina". During the shooting, Miss Garbo was asked to kiss Buster. Fearing the lad might be bashful, the great star first asked his permission. Buster, naturally, readily agreed and the osculatory embrace was completed—satisfactorily for all concerned 'tis said.

◆

The Meglin Kiddies Follies, the Tenth Annual musical revue by this popular school, was held May 4 at the Philharmonic Auditorium a good crowd turned out and roundly applauded the work of the juveniles. Outstanding in the revue were Jimmy Faye, from "Million Dollar Baby"; Bonnie Lynn, the Hal Roach rhythm starlet; Mary Ruth Boone as "Miss Pretzel"; Ernest Neilsen and Richard Strowig, as the "Two Bows"; Anna Harriet Levitt, songs; Peggy Yeager as a member of the Adagio Four, which also included Howard Grant, Bud Ramsey and Jed McKee; "The Dionne Quintuplets" portrayed by Joan Grey, Helen Frisk, Marjorie Sleeper, Loraine LaGue and Gay Cowan; Shirley Van, as "The Toytown Top" and Billy Lee from "Wagon Wheels".

Unbounded credit should be given to Harry E. Leppert, who directed the musical numbers. Leppert's knowledge of handling children in difficult musical numbers is seemingly without a peer in this section of the country.

◆

After attending childrens operettas, visiting the various dancing and drama schools and listening to radio programs dedicated to childrens hour, I have come to the conclusions that the reason a Hollywood star objects to a youth taking a part in a production is that the juvenile might steal the picture.

George Breakston's dog is in "jail"! It happened recently when "Bessie" was caught stealing milk. For days the neighborhood had been annoyed by upset milk bottles, but no one could guess the culprit. Moreover, whenever there were bottles of cream as well as milk, it was the cream that disappeared! George himself reported the filching to the watchmen, and soon—to his bitter suprise—was presented with a "pink ticket" for his own pooch. The officer promised not to make an arrest if George would keep the offender "jailed". So—"Bessie" now goes out for daily walks on a leash; while her two playmates, "Queenie" and "Boy" frolic in freedom!

Little Gloria Brown, now under contract to Paramount, is in great demand these days by the major studios. She was loaned recently to Universal for a small part. Her acting before the camera was so natural that more lines were written and a song added. Gloria is four and can sing and dance like a real trouper. She is a pupil of the Bud Murray school.

◆

Billy Mahan has been on the air waves since he was two years old. He is now four.

BILLY MAHAN

He is blonde and shows considerable dramatic ability. Billy hails from Tacoma, Washington.

The latest picture starring children soon to be release is "Ginger" for Fox Studio, featuring Jane Withers and Jackie Searle. Johnny Pirrone has a nice part. His splendid work is being highly acclaimed. "Ginger", in my estimation is going to be one of the best pictures featuring juvenile performers.

◆

In the field of boy actors I nominate Eddie Buzard as one of Hollywood's most promising. He has done bit parts in the past year. He is versatile and can do most any type. Frank Borzage said recently, "When I want a real boy actor give me Eddie Buzard. His latest work may be seen in "Bride of Frankenstein", and David Copperfield.

◆

Sherry Ardell is doing some very nice work over KFI lately. If a motion picture director wants a pretty-red-headed type I suggest Sherry, as she has plenty of personality and is a very good little actress.

◆

If you care to listen to perfect harmony and beautiful music, tune in KMTR on Saturdays and feast your ears to the "Two Bows", Richard Strowig and Ernest Neilson. These two boys aged 14, have certainly mastered the art of violin harmony. They have done outstanding work on the stage and radio as well as in pictures. They make their own arrangements and their ability surpasses musicians three times their age.

◆

Little Cora Sue Collins completed a nice role in "Ann Karenina for MGM. This gifted little actress is one of the most natural children in pictures. While we are on the subject of natural acting children, I had the pleasure of seeing one of my favorites, Dorothy Gray in her latest release, "Princess O'Hara." Her beautiful blonde tresses were dyed to a dark hue and was most becoming.

◆

Virginia Weidler has just completed a personal appearance tour with the picture "Laddie." I enjoyed Virginia's acting but it seems that she has a little difficulty in her diction. Her words have the sound of a foreign accent. I would suggest that Paramount coach her on the correct pronunciation of English, as she is too good a performer to be hindered.

(Continued on page 31)

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London News

(Continued from page 26)

United Artists are not buying.

The report that United Artists of Hollywood were considering buying cinemas controlled here by Walter Bentley, is not true, according to Bentley. Some years ago there were American firms dickering for a string of houses in the British Isles, but the Depression dampened whatever enthusiasm there was at the time.

◆

June Clyde.

June Clyde, who recently completed her first British picture, "Dance Band", with Buddy Rogers, is an amazing little person. She is bubbling over with happiness and is in love with "the grandest husband in the world."

To look at her now you would never imagine for a moment that she had ever had a care in the world. Yet her life was almost a tragedy at one time. June was a wonderful child-singer; just when she should have stopped singing, for a time, when she was twelve, more and more was demanded of her. Her teacher died, and, without his discipline, little June gave in to the demands of the public. Then one day the inevitable happened and her voice gave out during a performance.

Dark days followed. Then she went into pictures. Not sensationally, but just pictures, She applied for a job in "Whoopee" and was turned down rather brusquely by the director, Thornton Freeland. Anxious to make amends, the director later telephoned her . . . made a "date" for supper, and a further "date" for life. Yes, they're a great pair, Freeland and June, and if "T.", as he is called, decides to go back soon to Hollywood, June will turn down all the film offers that have been coming her way since she came over here.

That's luvv, boys and girls!

Star's Pets

Florence Barton, former professional and one-time fashion critic, now a breeder of famous Chihuahuas, reports that the stars are coming to understand that for intelligence in canines, the little Chihuahua is one of the brightest of the dog family.

Miss Barton refers to the Chihuahua as "the little dog with super intelligence" and claims that of all the domesticated animals this breed is one of the easiest trained for both professional and private amusement.

Chihuahuas come small enough to be put into a large coffee cup, are easy to raise and are surprisingly long livers.

Miss Barton is also noted for her ability to raise and train canaries, doves and other birds suitable for home or studio. At the present time she has one canary that whistles Al Smith's famous song, "The Sidewalks of New York".

◈ RECOGNIZED JUVENILE TALENT ◈

Youth in Hollywood

(Continued from page 30)

For a youngster only eight years of age, Benny Bartlett amazes me with his original musical compositions. His latest song entitled "Only Seven", will certainly be a sensation.

◆

One of the players in KMTR's serial, "Wanted a Romance" is 12-year-old Theda Roberts. Miss Roberts portrays Maizie. She has appeared in such films as "Gay Bride", "Our Daily Bread" and Jane Eyre". "Wanted a Romance" is heard every Saturday evening at 8 p.m.

◆

Shirley McCully appeared in "Della's Dilemma" at the Movie Club late in April. The production was presented by Edna May Cooper and the Hollywood Players.

◆

There was a Fred Astaire dancing contest held a few days ago at the RKO studios. Many local youngsters competed and many promising embryonic Terpsichoreans were noticed. Let's hope a number of them will be signed for work in the near future.

◆

Another play worthy of mention is "Peter Piper" which was presented a few days ago by the Katherine Hamill College youngsters. The members of the cast included Phyllis Grace Yuse of the Hal Roach Studio recently seen in "The Good Fairy," who portrayed "Nana," the good dog-nurse; Joy Mac as "Wendy," Ola Ketchel, Karlyn Keith, Lovejean Weber, Gloria Curtis and Paul Hilton, all little screen players, and Ann Nelson who recently won a Metro-Goldwyn-Mayer contest.

Other players were Dean Steele, Kathleen Wallace, Donnue Saltmarsh, Richard Brock, Antoinette May, Diane Marshall and Margie Steele.

Nellie V. Nichols just finished a nice role in "The Unknown Woman" for Columbia. Between her work in pictures and voice studio, she is kept quite busy. In the near future a recital will be presented by one of her outstanding pupils, Alan Gordon.

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Training Animal Stars

FOUR hundred animals . . . four hundred names to remember. Sounds rather a tall order, doesn't it? And believe me it certainly is a job to keep track of all the beasties. A job, too, that must be done, for the studios have a trick of ringing up and booking an animal by name, rather than by description.

There's Siki the nigger monkey, who is a great favorite, and Peter the baboon, and Daisy the camel . . . **the** camel, perhaps I should say.

Yes, Daisy is the famous camel that talked back to Jack Hulbert in **The Camels are Coming.** Within a week of the general release of the film I received nearly 200 letters asking how I made Daisy "speak back" to Mr. Hulbert.

Actually I didn't do anything about it. All the credit for that goes to Mr. Hulbert. He wanted to get on Daisy's back and she just turned round and told him what she thought about it!

Mr. Hulbert then replied . . . and so, out of the merest accident, was born one of the funniest scenes ever concocted in British films.

We have a number of camels "in stock." Last summer these were taken down to North Devon to Saunton Sand for **McGlusky the Sea Rover,** with Jack Doyle. I am afraid we rather injured their dignity at Saunton. The boys of the unit had a very difficult time hauling their gear up the steep slopes of the enormous sand dunes, and so we harnessed the camels to the trucks and made them do the hauling. They protested at first, but soon recovered and proved very useful.

At the store we have all kinds of animals, ready for any emergency. Those we cannot keep in stock—well, I usually know where to look for them. In the ordinary way, however, there are baby lions, baby bears, monkeys, baboons, dogs and cats of every description, Shetland ponies, lizards, tortoises, guinea-pigs, and goldfish and other animals that belong, more or less, to the domestic category.

When you see animals on the screen, the thought may cross your mind that they have been treated with cruelty to make them "act." Let me assure you that cruelty is never entertained for one moment. During my whole experience with "film" animals this has never happened. We treat our animals like children; and we all know that if we spank a child it invariably sulks and we can do nothing with it. This is exactly what happens with animals.

Kindness—and trying to see life from the animal's point of view, rather than making the animal look at the world through your eyes—that is the way.

You may be surprised to learn that the popularity of four-footed actors does not finish in the studio. Many of our animals even have their "fan" mail, and we get hundreds of requests for photographs.

Our animals are trained to eat together, so that they become friendly; this makes things much easier for studio work when they are required to work together. But if animals are required to consume unusual things for film work, it is a little difficult afterwards to re-accustom them to a normal diet.

Peter, the baboon, for instance, was needed in **Brewster's Millions** to eat Jack Buchanan's last £5 note. Since then he has become rather expensive to feed, as he expects at least one crisp £5 note every day for desert!

In **Street Song,** which was made recently at Twickenham, almost the entire "stock" was taken to the studio. The story centers around a pet store, and we had to put in a good deal of "training" beforehand so that the animals would know their cues and react in the right way. There were two baby lion cubs, some mountain ponies (hardly bigger than dogs), monkeys and marmosets, guinea-pigs and ferrets, parrots and dogs and cats of all varieties.

John Garrick became very friendly with the lion cubs, which are only like big kittens, and every bit as friendly. But when I called the roll on the animals' return home, I found two white mice were missing. I'm afraid these two must have found a cosy corner in Johnny Singer's pocket and refused to leave him, for they were very much attached to him in the studio and he spent a lot of spare time teaching them tricks.

Most of the animals appearing in the Jubilee film, as well as in **Drake,** with Matheson Lang, come from our stores; they include mules, horses, mastiffs, pigeons, peacocks, an Irish wolfhound and some greyhounds. The mules and horses are specially trained for studio work; we teach them, when quite young, to get used to the glare of the lights so that they do not take fright and stampede. We also accustom them to the sound of gunfire and explosions, and to understand the meaning of certain studio terms, such as "quiet" and "standby for a take!"

Did you know that in the Salmon district in Sweden, where Greta Garbo's ancestors have been traced back for six generations, the photographs and pictures of her known forbears have been placed in a museum at Trabas Hembygdsgille?

Beauty and the Fish

Gertrude Niessen, Columbia Broadcasting System songbird, doesn't need to be reminded that this is "National Fisherman's Week" She spends all her spare time drifting around Peconic Bay in her motor boat reeling off hot numbers to lure the finny denizens of the deep. A little over two years ago she was unknown outside of her immediate neighbors and friends in Brooklyn. A year later she was an outstanding radio favorite, the most roundly applauded of Manhattan Night Club Entertainers, hailed as "the exotic personality of song". Her distinctive interpretations of "torch" songs immediately have won her a large enthusiastic following over the Columbia chain. Fishing is her favorite hobby and she gets a great kick out of collecting miniature elephants for luck. She has two Boston bull puppies called, "Sookie" and "Pie-Face", an Angora cat named, "Smokie". She is single and says she can't describe her ideal man because she is too busy to think of romance. And one of the few young ladies in radio who lightly considers her fame.

Mae West's Private Life

THE psychology of the daily press has always been slanted toward its circulation department. The American press knows only too well how its readers eat up hooey, particularly if that hooey is seasoned with the personal habits, likes and dislikes of motion picturedom.

When a former Los Angeles girl accidentally ran across a marriage license presumably made out to Mae West she, apparently imbued with the Los Angeles idea of "news", immediately caused the document to become front page gossip for most of the country's papers.

Suppose Mae West was married? Suppose she wanted (and still wants) to keep her private life a secret? Why should the American press continue to lower itself to repeatedly insist upon feeding its moronic readers with such personal data cannot be considered anything but a vulgar intrusion into her private life?

The American press will turn over its front pages to surmises of scandalous tidbits about the members of the movie colony but will hide the details of a scientific discovery in a small paragraph near its classified columns. How can Americans expect to raise the level of mass intelligence when the newspapers, supposedly our guides and teachers, persist in groveling in the mire of scandal and personalities?

For our part, we don't care about Miss West's personal life, and we hope we express the sentiment of most of our readers. Miss West gives us good entertainment. That's what we are interested in, not whether she is a bachelor girl, a spinster or a divorcee.

Chiselers

CHISELING reached a dizzy high point when Los Angelians — particularly Hollywoodians—received copies of the now famous dime letters originated in Denver. That the chain had its good points has been conceded by persons in all walks of life, including post master General Farley but chiselers were not satisfied to play the game on the up-and-up.

Personally we know of a number of persons who took the telephone book and copied four names at random, always placing their own name either at the top or close to it. In time, individuals who would have entered the game to their own and others profit, became disgusted and threw the bundle of chain letters that came to them into the most convenient waste basket.

According to 'Daily Variety', a noted local columnist constructed a chain letter, using names of persons connected with publicity departments at the studios with whom he was doing business.

To this man, the figurative crown for chiselers!

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Sex and Sexuality

WHENEVER anything goes wrong in the Film World there is a hurried search round for a goat—someone to take the blame. There is always a goat to be found, and it is nearly always some poor creature who can't stick up for himself.

Something is wrong in the Film World this minute—seriously wrong—the Film World has duly found the goat, and it's Sex.

Poor old Sex! Ages old—almost as old as the world—and no one to take up the cudgels on her behalf . . . .

I WILL! I hereby declare myself the champion of this most sorely maligned of God's creatures. Sex has been responsible for quite enough (including Mr. . . . of Wardour Street, and especially Mr. . . . of Hollywood) without our imputing to her all sorts of crimes that have patently been committed by another.

I demand the defendant's acquittal on this capital charge of having wilfully and maliciously brought the Art of Cinema to the gutter—or as near to it as be-damned-to-you. The blame lies with Sexuality.

Hair-splitting? Not I! There's a world of difference between these step-sisters.

Sexuality is the younger, the illegitimate one. She is by Experiment of Leisure—an unholy union; Experiment should only be mated to Endeavor. She is an unsavoury wench at best. We may pity her, but we should be well advised to give her a wide berth.

Sex is one of the rightful rulers of the Earth. Her place is on the mountain-tops, in the valleys, on the ocean, in the desert, the restaurant, the temple, the crowded town, the schools, factories, mansions, slums, parks, theatres—everywhere, in short, where human communication exists, including the screen.

Psychologists tell us that less than a tenth of the effect—or significance—of sex is physical. Sex works through sense as well as senses, sensibility as well as sensuality—creating, harmonizing, perfecting. She is as open as the daylight, as free as the air.

Sexuality, on the other hand, works in the dark. Her place is among the brushes at the end of the playground, on the lavatory walls, in the brothel, the lock hospital, the asylum. The poor thing was mentally deranged at birth, and has gone from bad to worse; she is blind; she is diseased; and this pitiful creature is the one that the Princes of Filmland have chosen to understudy her great sister, Sex. No wonder they have lost money on her at the box-office!

In the early days of films—the days of the Western and the custard-pie—Sex played a major part in establishing them as a world-force as well as one of the greatest sources of amusement the world had ever known.

How often nowadays do we see Sex on the screen? In the Zane Grey Western, "Wagon Wheels," recently, Gail Patrick exerted all her charm in an endeavor to make Randolph Scott, with whom she had quarrelled, stay and talk with her. (Personally, I'd have stayed.)

That was Sex. But it may be greeted with ribald mirth by our sophisticated hoodlums. Sex is a back-number with them; they must have Sexuality; and they pick the programmes to suit themselves, and vast numbers of decent folk sit at home and listen to the wireless.

The heroine, nowadays, must be experienced; that is an almost indispensable condition. In other words, she must have "gone off the rails with the wrong guy" before meeting the hero—or even, in a fit of pique, **after** meeting him.

And, because she is the heroine and the film is hers, she gets away with it; sexual irregularity touches her with a moth-wing and leaves no mark; whereat the millions of people who know that Life isn't like that say "Bah!" in no uncertain tones, and stay away.

Then the producers get together and say "Damn this woman Sex! She's let us down! We gave her a great chance, and she's muffed it! We'll foster a world-wide crusade against her, and our last audience will realize she's gone, and come trooping back into our empty theatres."

And they proceed to pelt all the mud they can at poor Sex . . . and leave her flaunting, ignorant, bawdy stepsister in the studios and cinemas to bring films into further disrepute.

This is no matter of morals, though it has been widely misrepresented as such. The distortions of sex-life and love that we get on the screen probably do very little moral harm . . . **but they keep the family away.**

We are not in this film business for our health, but to make money. Then, in the name of common-sense and commerce, let us pension-off this masquerading hussy who has done so much damage, and restore Sex, who earned the millions of dollars—now recklessly squandered—to her rightful place.

Her middle name is Dividends.

Judy Randall

Radio Recording Artist

FEATURED WITH

HENRY BUSSE

at the Cocoanut Grove

San Francisco News

(Continued from page 28)

Violet Webb now appearing on KYA's Barker Frivolities, produced by Cecil B. Barker, has proven to be one of the outstanding entertainers in the San Francisco area according to the fan mail she received. She will be remembered for her appearances with Jack Benny and Olsen and Johnson.

◆

Buddy Brooks now appearing over station KYA, received more than 500 letters from feminine admirers as the result of one broadcast.

◆

A fifteen minute pick-up was made by KFRC from the San Francisco's Builders Exposition, May 4-12, at the San Francisco Exposition Auditorium. Early Towner and his Blue Monday Jamboree Ensemble headed the list of entertainers who took part in the exposition show.

◆

Tom Breneman, master of ceremonies, of the Feminine Fancies Program, took qualifying honors in the opening play of the San Francisco Gold Tournament being held at Ingleside Golf Course. Claude Sweeten, George Whitney, Harrison Carlisle were also in the competition.

◆

Gertrude Lyne, who was recently married to Tom Quirk, also of NBC, has decided that matrimonial ties are not what they should be, and so has chosen single bliss. Gertrude "failed to show in a race to the studio for an important program, arriving a few days late. She is now teamed with Otto Clare, clever showman, and let's hope her luck changes for the better in her new environment.

Warren Stokes, Western Editor of Box Office is now returning salutes and polishing up his Southern accent . . . Yowsah, Warren is now a Kentucky Colonel . . . Hi, Colonel!

Did you know that Bob Woolsey figures he uses 554 cigars during the making of a picture? Woolsey's cigars are an inseparable part of his costume and he uses the stogie to "sell" a great deal of comedy.

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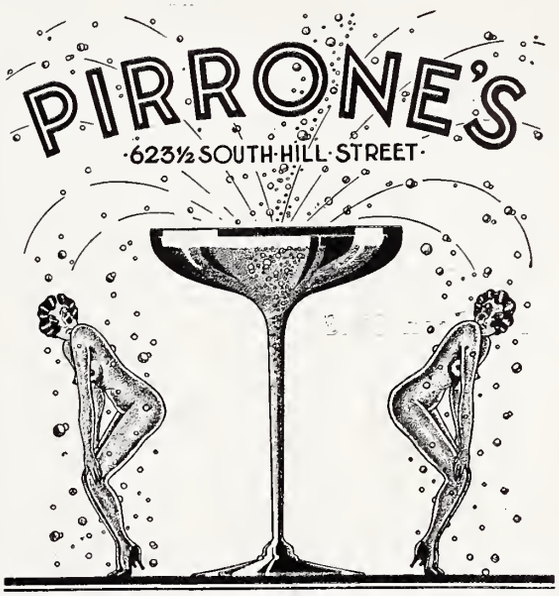

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August, 1935

20c

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RUBY KEELER

IN THIS ISSUE

LIFE OF CHARACTERS OF MASCOT'S "HARMONY LANE"

PLAYGROUNDS OF HOLLYWOOD
By Robert Wagster

NOT IN THE SCRIPT
By Edwin Martin

MORGAN WALLACE—TYPED
By Sadie Shapiro

HOLLYWOOD AT THE FAIR
By Fanny Dyke

WHO'S WHO IN "COMMON FLESH"

OTTO KRUGER—ARTIST

HAP-HAZARD MR. CAVANAGH

HOLLYWOOD SUCCESS STORY
By Mary Watson

MOLLY O'DAY—IN HER HONEYMOON COTTAGE

FLAUNTING FEMININE FLESH
By William Random Furst

THE MAGAZINE FOR SCREEN · STAGE · RADIO

WATCH FOR SPECIAL INDEPENDENT'S ISSUE OUT SEPTEMBER 1st

OLympia 1946

"COMMON FLESH"

HOLLYTOWN THEATRE (CLUB)

1743 North New Hampshire --- Hollywood, California

Vol. IV

The LOW-DOWN HOLLYWOOD

No. 5

The Only Hollywood Trade and Fan Magazine
featuring News — Gossip of Screen — Stage — Radio

From Our Readers

HARSH CRITICISM—Your Mr. William R. Furst is a literary pervert who should be banished from Hollywood. Scores of other actors and actresses drink and carouse—I've seen some of them at it myself—yet he singles out John Barrymore, truly a great artist, and writes a nasty little story about him—**Mrs. Genevieve K. Whitt**, Hollywood.

EQUALLY STRONG PRAISE—If more stories like your Barrymore biography were written, the League for Decency could fold right up, for the pitiless light of publicity can do more toward a general cleanup in Hollywood than anything else —**Ardith Craig**, Chicago.

WE COULDN'T SAY—Clarissa ....., of Minster, Iowa, must have been a total washout to have escaped any advances from predatory Hollywood males. I've had to drive off the men with every cunning device known to womankind, including good old brass knuckles, but I don't consider such attentions complimentary, as scatter-brained Clarissa apparently does. Such visiting hussies give Hollywood a bad name. Please don't use my name. You see I still work here—**Edwina** .....,

ANTI-GARBO—One of the penalties (?) of earning a tremendous salary on the screen is being in the spotlight perpetually. If Garbo hates publicity so much, why doesn't she go back to Sweden and stay there? She's one of the silly people who believe everything their publicity men say about them—**Henry Doughton**, Cleveland.

WE'LL ASK HIM—In the story entitled "Gilda Gray Returns," which appeared in the July 15 issue of The Hollywood LOW-DOWN, Sammy Fuller refers to Miss Gray as the "beautiful, blonde Polish star who rocked two universes." You'll pardon me, I hope, if I ask: "This universe and what other one?" Just a technical point, of course—**Nathan K. Forbes**, Miami, Florida.

THANK YOU—Since you have begun publishing The LOW-DOWN monthly instead of every fortnight, it has shown a great improvement. Give us more stuff by George Starr Lusher and that swell reporter, Ben Mendoza.—**Crass Doolittle**, Detroit, Michigan.

CONTENTS

Cover Design—By Joe Barr

The Real Low-Down 4

We're Telling You 5

Life of Characters of Mascot's "Harmony Lane" 6, 7, 8, 9

Hollywood Playgrounds 10
By Robert Wagster

Not In The Script 11
By Edwin Martin

Hollywood-Merry-Go-Round 12
By Joe Collins

Morgan Wallace—Typed 14
By Sadie Shapiro

Screen Shorts 16
By Grayce Burfoot

Hollywood At The Fair 17, 24
By Fanny Dyke

Who's Who In The Cast of "Common Flesh" 20

Otto Kruger—Artist 22
By B. Beth Schiff

Hap-hazard Mr. Cavanagh 23
By Winnie Jones

Youth In Hollywood 25
By Jean O'Connor

Radio News Flashes 27, 28
By Kay Campbell

Feminine Flashes 27, 29
By Madge Kelly

Molly O'Day—In Her Honeymoon Cottage 28, 30
By Adell Pruett

Rambling Reporter 29
By Hal Fisher

Reviews and Previews 30
By L. Wolfe Gilbert, Jr.

Flaunting Feminine Flesh at the Fair 32
By William Random Furst

The Night-Owl 33
By Open Braddagher

Tijuana News Notes 34
By James Filgallen

DO YOU KNOW?

THAT screen rights to the novel "Dodsworth," for which astute Samuel Goldwyn recently paid $160,000, could find no takers in Movieland two years ago when they bore a $10,000 price tag?

THAT Jean Radcliffe is not the only correspondent Myrna Kennedy could name in her suit for divorce from Busby Berkeley, Warner Bros. director, if Myrna really chose to get nasty; that her forbearance is sparing some prominent screen ladies unwelcome notoriety?

THAT there is another man in the Ann Harding-Harry Bannister mess?

THAT the reported "nervous breakdown" was not the real reason for the retirement of a well known actress?

THAT if clever work by the skipper had not effected the rescue of the guest who "fell" off an actor's yacht during a party a score of miles off Santa Catalina island recently, the owner of the pleasure craft would have been guilty of murder?

THAT coy Katharine Hepburn who, until a couple of months ago, shied at the sight of a news cameraman in a misguided effort to steal some of Garbo's "aura of mystery," now does everything but turn handsprings to get the photographers to snap her at cafes, the airport and such places?

THAT a prominent producer who fatuously believes his elderly wife is taken in by his frequent "business trips east," is due for a most unpleasant surprise within two months, when the wife's attorneys will have papers to take to court?

THAT a multi-millionaire sportsman is soon to marry a famous actress who has concealed her real romance so cleverly that the columnists still report her engaged to other men and have never mentioned the name of her real fiance?

THAT a famous star and his almost equally well known wife, on the verge of divorce, may reach an agreement to live under the same roof, ostensibly still happily married, because a separation would undoubtedly alienate most of their many fans?

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OFFICES IN PRINCIPAL CITIES

The REAL LOW-DOWN

THE prize for the most inane dialogue of the year goes to the literary craftsmen who fabricated the script of an independent picture which recently had its first-run showing in a new boulevard theater. In one scene the society-girl heroine, Evalyn Knapp, says to her father, a gruff old multi-millionaire who simply adores her, "I'm so tired of it all—the cocktail drinking, the endless round of parties. I want to do something worthwhile." Later in the film when she is held up at pistols' points by a mob of escaping convicts who have just kidnaped the warden and shot it out with the police, she remarks firmly, "You can't do this."

◆

A recent fan magazine picture, ostensibly taken informally in Joan Bennett's home, shows the lovely actress with a book in her lap—but without her spectacles. As a matter of actual fact, Miss Bennett makes no secret of the fact that she is so near-sighted she does scarcely anything but appear before the cameras without thick-lensed, heavy-rimmed glasses. And the magazine which carried the picture ran a story to that effect not long ago.

◆

Hollywood is due for another of those expose novels. The author this time is a brilliant eastern newspaperman who feels he was shabbily treated at one of the major studios and by many of the actors and actresses with whom he came in contact. Possibly they were not familiar with his talent for bitter satire. At any rate, he spent several months gathering material, cataloguing the foibles and vices and troubles of Screenland's famous. In the manuscript, now in the hands of his agent, the characters are so thinly disguised they might have been called by their right names. It is said a well known producer offered $50,000 for the privilege of suppressing it, and was refused.

◆

Unless vacsillating executives at Paramount and RKO make up their minds definitely about Alice Dawn, lovely Broadway blues singer, Miss Dawn will soon be enroute for New York city to rehearse for a musical show opening in the fall. Paramount is considering the beautiful brunette musical comedy star for a role opposite Bing Crosby in "Anything Goes," while RKO executives have had her in mind for some time as Hugh Herbert's leading lady in the forthcoming musical, "To Beat the Band."

◆

Jerry Rogers, 20-year-old stage player and radio singer, was overjoyed when she was cast for a small role in "Way Down East," starring Janet Gaynor. Although the part was comparatively unimportant, she felt it might lead to something infinitely better. It did. During the filming of a sequence of "Way Down East" a girl with a singing voice was needed. Jerry got a tryout and—the bigger part. Now she has quite a footage in the picture.

◆

A publicity release from one of the studios states that Anita Louise, when battling insomnia, plays solitaire until she wins. Often the story naively relates, this continues for days before she closes her eyes.

Hollywood Variety recently ran a story claiming that Hollywood and studio publicity men are burned up at the Los Angeles Times because they must ask for passes to enter the editorial rooms in the new Times building. Variety also states that studio press agents are going to boycott the Times on studio photos because of the burn-up. The facts of the situation are that the Times has a very lovely old lady on the door who has never and never will refuse admission to any legitimate press agent. She has, however, refused to let some of Variety Managing Editor Art Unger's stooges enter the editorial rooms because they tried to pull their customary tactics on her; and what's more, they never will get in as long as they are associated with Variety. The story was obviously just another of Unger's playful attempts at blackmail. Just a sweet character, but you have to have a weird brain to appreciate his humor.

Sally Rand professes to be a shy, modest young girl when she is not, in the interests of her ART, cavorting on a stage clad only in the filmiest of bubbles or the scantiest of fans. This, however, is not the story of a Denver beauty shop proprietor. When Sally stopped in for a marcel during a recent tour, she relates, she was compelled to request her to leave because her language shocked not only the operators, but other patrons as well.

◆

Unkind things are said about most women who reach prominence on the stage or screen. Then when something nice about them appears in print the doubters remark: "Oh, her publicity man made that up." Well, here is a story of Peggy Fears that did not come from an exploitation man's desk. For years, even in lean times, Peggy has supported an invalid sister in luxury and has financed several expensive operations for her. Peggy never speaks of this private charity of hers, and until now it was known by none but her most intimate friends.

Newspaper reporters who covered a small apartment house fire one recent Hollywood night missed one of the juiciest scandal items of the month. An unseen observer saw a well known screen juvenile and three lovely extra girls, all scantily clad, slip out a lower floor window, enter a parked sedan and drive away. The observer checked up after the fire was under control and learned that the occupant of the apartment was one Jasper K. Smith, which is not, of course, the name the juvenile uses on the screen.

◆

Emerson Fisher-Smith ran into an unprecedented bit of good luck several days ago. The English actor had played an important role in a British film before coming to Hollywood some months ago. The film had been produced on a shoe string and the actor left the studio with nothing in his pockets and promises to pay, ringing in his ears. Imagine his surprise last week when he received a draft for five hundred pounds from England. The picture had made money and the producer was faithfully fulfilling his obligations.

◆

In a two-dollar-a-night tourist cabin is the last place you'd expect to find the handsome leading man who would be welcome in dozens of palatial hillside homes. Yet to escape detection by friends who haunt the more expensive hotels and night clubs, the actor is taking his current girl friend, a senior at an exclusive girls' school, to roadside rooming houses.

◆

Because his business manager has put him on a meager allowance, depositing the remainder of his salary of a thousand a week or so in an iron-clad trust fund, one of Hollywood's juveniles frequently finds himself lacking ready cash to finance some of his escapades. For a while he 'borrowed' from acquaintances. When that source ran dry, he began cashing rubber checks, and now has several thousand dollars worth of bum paper outstanding, with a half dozen victims clamoring for their money. He isn't worried, however, for the agent will have to come through. Otherwise, embarrassing publicity may ruin his career.

◆

Feminine Hollywood never seems able to make up its mind—at least not definitely. Take the case of Eleanor Hunt, screen player. Eleanor divorced Dr. Frank Nolan, well known Hollywood figure some months ago. Almost before the ink was dry on her decree, she married another man after a whirlwind elopement to Mexico. Soon after, Eleanor switched her affections back to Dr. Nolan, sought an annulment from her new matrimonial partner, and it will soon be Dr. and Mrs. Nolan again.

We're Telling You

No Knockers

THE customary Hollywood anvil chorus was pleasantly absent when Harry Brand, an associate of Joseph M. Schenck for the last twelve years and publicity director of United Artists since 1933, recently became director of publicity of the new Twentieth Century-Fox Film combine. The general tenor of the comment as Harry assumed his new duties was: "Glad to see it."

The reason for this is that Harry Brand, during his years in the picture industry, has identified himself by his kindliness and his general consideration for all his associates. That he is a capable fellow who knows his job goes without saying. It will be a genuine pleasure, the next time this department encounters him to wring his hand and say: "Glad to see it, Harry."

◆

Miscast

BECAUSE she just isn't the type, this department is very unhappy over the choice of Norma Shearer, who is getting along in years now, you know, to play Juliet in Metro-Goldwyn-Mayer's lavish production of "Romeo and Juliet."

The reason for Miss Shearer's selection for the part is obvious. She is the wife of Irving G. Thalberg, MGM executive. Consequently, Miss Shearer wins choice roles over younger and often more competent players on the Metro lot. Irving likes to keep things in the family, and a wag remarked last week: "It is a wonder he hasn't installed one of the youngsters in the accounting department."

There are a half dozen young women in Hollywood who could handle Juliet more ably than Miss Shearer. Among them is Evelyn Venable—lovely, scarcely twenty-one and a trouper with Walter Hampden—who practically grew up a Shakespearean heroine.

However, Thalberg has engaged a couple of college professors, authorities on Shakespeare and the Elizabethan theater, to prepare the production. With their aid and all the gaudy trappings unlimited money can supply, Miss Shearer will again blind the critics, and this department has little doubt she will score another triumph in "Romeo and Juliet."

The Gilbert Hotel in Hollywood is attracting many out-of-state visitors. Recent guests were J. E. Birch and family, Phoenix; Frances Whitnall, Milwaukee; Mrs. J. E. Osborne, Palo Alto; Mrs. Clark & Daughter, Seattle; Mrs. N. C. Prew, Wayne, Pa.; Mrs. L. F. Follett and family, Ottawa, Illinois; Mrs. H. E. Cook and family, Beaver, Pa.; and Mrs. W. S. Enoch and daughter, New York City.

HOW JIM CAGNEY ACQUIRED A LOVE OF THE CLASSICS

Knocking around New York as a youngster on the West Side, where most of the Irish lived, I used to stand outside Cavanaugh's cafe in Twenty-third street or Mulligan's up in Forty-third listening to their professors play the piano. Paderewski, Chaminade and Rachmaninof were the real heroes in my eyes.—James Cagney, Screen player.

I attribute my success to the fact that in my entire career I have never sung anything but happy and optimistic songs.—**Ted Lewis,** saxophonist and singer.

As a screen bad man I have got to be taking lessons in machine gun shooting, gambling triks, jujitsu and underworld slang most of the time.—**Edward G. Robinson,** actor.

Strange that Edna Ferber, of all people, should be nervous over her interview with me.—**Louella O. Parsons,** movie writer.

Instead of staying on a diet for six months as prescribed by her physician, Greta Garbo strung it out to a year so now she has such a TEENIE stomach she can't stand the regular sized meal like YOU, YOU—or even ME. Too sad!—**Lloyd Pantages,** in the Examiner.

Live like a movie star! And why not? The Stars' summer homes have more clever than costly touches—Headline in Movie Classic.

As a husband, I wouldn't trade him (Bing Crosby) for Mr. Mellon, even if Mr. Mellon were one of the Mdivani princes. —**Dixie Lee Crosby.**

People of the theater are helpless about publicity. They are always in the limelight. They are never permitted a moment's privacy.—**Carole Lombard,** screen player.

CANINE ETIQUETTE AT JOANS

If Joan (Crawford) were entertaining the crowned heads of Europe, there is one nightly ritual she would never overlook. A paper is spread on the floor next to her chair. Two bones for the dogs—Pupchen and Baby—are brought in and they are allowed to dine along with the guests. So well-trained are they, they never once carry the bones off the paper. And Joan has taught them to gnaw so quietly, you'd suspect them of having rubber teeth.—Jerry Asher, in Screen Book.

Coming Along

THE independent studios are rapidly coming into their own. As the products of some of the major studios drop farther down the box office scale, the indies are stepping in to good advantage with improved pictures to smash the vicious monopoly which has throttled their efforts for years.

And the day of the independent quickie is swiftly drawing to a close. The latest pictures from these studios which are NOT hampered by grasping Hays' organization evidence not only an expenditure of time and money but—which is more important —of brains.

◆

Hollywood Lament

ON the eve of her departure on an extended European vacation, Maureen O'Sullivan, screen player, voiced this lament to an interviewer: "It isn't much fun, this picture business. One works so hard one doesn't have time to enjoy things as other people do." This department brushes away a furtive tear.

Just what constitutes a day's work for Miss O'Sullivan and various other querulous picture stars is a mystery to this department. People ordinarily expect to work six or eight hours a day and are grateful for a two-week vacation once a year. Few actors and actresses spend more than eight hours on a set, and during this time stand-ins relieve them of much tiresome work.

Then, too, Hollywood finds plenty of time to display itself at Palm Springs, the Grove and various other amusing places, for there are, as a rule, weeks between assignments. Yet few picture stars can help saying with a sigh now and then: "It is so exacting, so nerve-wracking, this tedious strain of acting."

The principal offenders are the feminine screen players. Most of the males feel they are fortunate indeed to have broken into the industry. They take what they can get and say little.

This department suggests that any actress who sincerely believes her lot is a tough one spend a week as a clerk in a five and ten or a department store. But of course none will; and next week, or the week after, some cinema player departing for a long vacation in the mountains, the east or where not, will rise to sigh, with a little gesture of fatigue: "It's not much fun, this picture business."

Nat Levine, President of Mascot will have another box office hit in "Streamline Express." The film features Evelyn Venable, Victor Jory, Esther Ralston, Ralph Forbes, Erin O'Brien Moore, Sidney Blackmer, Vince Barnett, and Syd Saylor.

LIFE OF THE CHARACTERS OF

Douglass Montgomery

In the role of

"STEPHEN FOSTER"

in MASCOT'S

"Harmony Lane"

Douglass Montgomery

SCION of a socially prominent Los Angeles family, Douglass Montgomery (born October 29, 1909 and christened Robert Douglass Montgomery) yielded to the blandishments of Eastern producers while still in his 'teens, abandoned his hope of attending college and began a successful career on the legitimate stage in New York.

That he chose his course wisely is indicated by the fact that he appeared to such advantage in a dozen plays on Broadway and scored such a distinct success with the famous theatrical pair, Alfred Lunt and Lynne Fontanne in London that Metro-Goldwyn-Mayer scouts induced him to return to Hollywood to appear in "Paid."

This picture marked the beginning of a lucrative cinema reign for Douglass, whose last eight or ten pictures have found him cast opposite some of the biggest feminine stars in Movieland. He has succeeded, and handsomely, through sheer histrionic merit.

In "Harmony Lane" Montgomery feels he has reached the pinnacle of his career, since the role of Stephen Foster offers his talents a wide scope and the picture will be a more classic nature than any of his previous screen vehicles.

MASCOT'S "HARMONY LANE"

Evelyn Venable

At an age when most little girls are devouring the Elsie Dinsmore books, Evelyn Venable had acquired a consuming passion for the plays of William Shakespeare and she much preferred conning the lines of her favorite Shakespearean heroines to joining her Cincinnati schoolmates in their childish pastimes.

Her love of study and literature was a happy heritage from her grandfather, William Henry Venable, author of more than thirty books on literature, drama and kindred subjects, and from her father, Professor Emerson Venable, who is recognized internationally as a student and authority of Shakespeare.

When she was eight years old, her father introduced her to his friend, the illustrious Walter Hampden, and it was about this time that her ambitions to seek a career behind the footlights crystallized. In the ensuing years she did not neglect her general education—she won a four-year scholarship at Vassar and there distinguished herself in both her studies and athletics.

At eighteen she had acquired the poise and polish which prompted Hampden to cast her as Ophelia in his touring "Hamlet" company. Then Fate stepped in. The company visited Los Angeles and a motion picture producer induced her to sign a contract. She returned to Hollywood at the close of the tour and has remained here ever since, appearing successfully in half a dozen pictures during the last two years.

Scarcely 21, Evelyn Venable has distinguished herself as an actress, and Producer Nat Levine believes she is destined for greater successes in his new picture, "Harmony Lane," based on the life of the immortal Stephen Collins Foster.

Evelyn Venable

In the role of

"SUSAN PENTLAND"

in MASCOT'S

"Harmony Lane"

LIFE OF THE CHARACTERS OF

Adrienne Ames

In the role of

"JANE McDOWELL"

in MASCOT'S

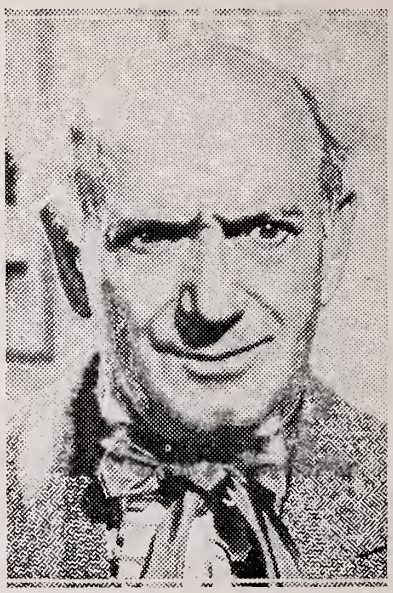
"Harmony Lane"

ADRIENNE Ames, beautiful Fort Worth, Texas, girl, visited Hollywood many times with her family and entertained no thought of a motion picture career until her sister, Jane, offered the suggestion on a lazy afternoon as the two girls were leafing through a movie fan magazine.

So lovely Adrienne decided to give the cinema a try and for a year and a half played small parts for many of the studios; but she was not content with this and decided that Jane might have been wrong after all. Making this decision, she went to New York to study fashion designing, and there met Stephen Ames, handsome, wealthy and socially prominent broker.

Having completely divorced herself from pictures she forgot about them, and Hollywood forgot about Adrienne until a studio official encountered her on a ship returning from Honolulu and induced her to stop at his studio before leaving for New York. The rest is contemporary cinema history. Adrienne began getting featured roles in pictures and more pictures. She's now definitely established in Hollywood's upper bracket.

Outside the studio she is just plain Adrienne Ames and she says she's fond of Strauss and Bing Crosby, Tschaikowsky and hill-billies. Her taste for pets is equally catholic. She likes Great Danes.



Joseph Cawthorn
in the role of
"KLEBER"

JOSEPH Cawthorn made his first professional stage appearance at the age of three, and he's been acting ever since—more than sixty years.

Born in New York City in 1870, Cawthorn appeared in a minstrel show in 1873. Since then he's been in musical comedy and other types of legitimate presentations. He had his firse movie role in 1926.

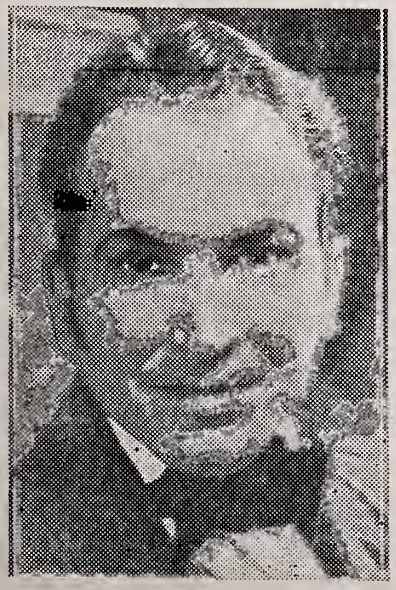
Lloyd Hughes
in the role of
"ANDREW ROBINSON"

LLOYD HUGHES is familiar to every motion picture fan. He was one of the younger screen and stage favorites for many years and he now is embracing more mature roles with the same deft artistry which marked his earlier career.

MASCOT'S "HARMONY LANE"

William Frawley
in the role of
"CHRISTY"

WILLIAM Frawley is the sad-faced gent whose lullaby provided one of the high spots in Lee Tracy's "Lemon Drop Kid," Before he came to Holywood, Frawley, who was born in Burlington, Iowa, just before the turn of the century, brightened a vaudeville act and many a Broadway show.



James Bush
in the role of
"MORRISON FOSTER"

Clarence Muse
in the role of
"OLD BLACK JOE"

A MAN of facile talents, Clarence Muse, negro actor, is, unhappily, more frequently remembered for his funny portrayals of illiterate colored handymen on the screen than for his symphonies, one or two of which have been presented by his friend Paul Whiteman. As a matter of actual fact, Muse is a graduate of Dickerson University and he is a gifted musician, as well as a capable actor. His part in "Harmony Lane" will give him an opportunity to record his truly splendid voice for movie audiences and will be one of the many things to make Nat Levine's picturization of the life of Stephen Foster, one of the year's outstanding pictures.

Joseph Santley
DIRECTOR

FEW motion picture directors have a wider background of experience than Joseph Santley, who directed "Harmony Lane." At the age of five, Santley appeared with a repertory company. Before he reached eighteen he had been in dozens of the melodramas popular in that day. Then he entered musical comedy, writing, playing a variety of roles and finally appearing as the star of "When Dreams Come True."

In the last dozen years, Santley has directed, written and produced comedies and feature length films, and has found himself associated with some of the biggest box office names in Hollywood.

It was for these reasons that Nat Levine, president of Mascot Pictures, chose Santley for the directorial assignment on "Harmony Lane," which will come to the screen as a faithful biography in celluloid of America's beloved composer, Stephen Collins Foster.

Colbert Clark
SUPERVISOR

THE Harvard accent for "Harmony Lane" is supplied by Colbert Clark, supervisor of the picture, who graduated from the eastern institution in 1920. He plunged into the motion picture business three years later as an assistant director. Until 1931, when he became associated with the Mascot organization, Clark served in a variety of capacities at various studios —writer, production manager, assistant director.

His rise at Mascot has been rapid. He joined the company's staff as a writer, directed several films and then became a supervisor. He was assistant to Nat Levine, head of the studio, when "Young and Beautiful," screen hit featuring a season's Wampas stars was filmed. "Harmony Lane" is his most pretentious film to date.

Ken Goldsmith was set to supervise the film—but last minute changes found the assignment set for Clark.

Hollywood Playgrounds

By ROBERT WAGSTER

WHILE Mr. and Mrs. John Q. Public are conning over the budget to corral a few extra vacation nickels, debating whether or not their meager savings of fifty-two weeks are adequate to finance a longed-for week at sea or a fortnight in the mountains, Hollywood's pampered stars, who have seen it all, are weighing the advantages and disadvantages of Hawaii, the Continental play spots or leisurely trips around the world.

For when it is vacation time in Hollywood all of the Globe is Cinemaland's playground—and don't spare the expense.

So, if you can afford it, you may bump into your favorite star on the beach at Waikiki, shopping on Bond street, strolling down the Rue de la Paix, lolling at a Mexican beach, striding down Broadway, or piloting a private yacht in remote salt waters. Here are the vacation plans of a score or more of Hollywood's famous personalities:

Great Garbo, of course, thought she would go home, and it was no strain on the MGM star's finances to arrange forthwith for the trip. Last year she spent an inexpensive—and when I say inexpensive I mean inexpensive—vacation at her Southern California beach home in the customary Garbo seclusion. But this year Stockholm called and right now her brother, a street car motorman there, probably has donned chauffeur's livery to drive his famous sister for the duration of her vacation. Keep the money in the family, believes the frugal Swede.

Adrienne Ames is planning a visit to tropic Honolulu as soon as she completes the necessary California formalities since discarding her latest husband, Bruce Cabot, and arranging for the $5,000 a year alimony she will collect. Nancy Carroll, who also has tired of her current mate, Writer Bolton Mallory, has sagely decided to enact her courtroom divorce drama in Reno, combining business with pleasure by spending the time required for legal residence at Lake Tahoe.

Nancy is obtaining a Reno divorce also because she has already chosen Mallory's successor, William Van Renselaer Smith, noted barrister.

Buck Jones takes vacations that would almost fit the purse, and certainly would match the inclinations of most fellows who like the out of doors. When the virile Buck gets ready to leave, he sails away on his modest, but comfortable and seaworthy sail yacht. He sails wherever his fancy wills, and usually has a great time, returning to Hollywood fit for a new series of gruelling oat operas.

Speaking of Hollywood vacations, apparently they aren't really vacations unless they are of several months duration. A press agent writes that Evelyn Venable and Hal Mohr have long since given up the idea of having a honeymoon. Since Hal pilots his own plane, however, they won't be entirely cheated out of a trip. But they'll have only a beggarly month in the East.

Joan Crawford, too, will have a miserable time of it this summer. She originally planned a long European tour. Press of studio duties, however, will permit her but a few short weeks in New York. Since Franchot Tone has chosen the same destination her trip, I hope, will not be entirely barren.

Robert Montgomery is in Paris, having arrived there via his farm in up-state New York. Bob's farm is his pride and joy, and he refused to sail for the Continent until every picket in the whitewashed fence was just so.

Kay Johnson and John Cromwell are planning to spend a month on their ranch in Hidden Valley without once coming to Hollywood. At this idyllic spot which seems hundreds of miles from civilization, the

KAY JOHNSON

Cromwells have their own horses, tennis court, swimming pool, and barbecue pit, so they will reverse the usual order, and play hosts to other film stars who will come there for their holiday.

Those inseparables, Wallace Beery and Jackie Cooper, who were re-united recently in "O'Shaughnessy's Boy," plan to continue the union on an extended European tour, just as soon as the final scene of their new picture is shot.

With the final take of "Mutiny on the Bounty," Clark Gable will be off to Europe and Charles Laughton leaves for London.

Madge Evans and Jean Parker are combining business with pleasure in London, where they are making pictures for British Gaumont.

May Robson comes home from New York, via the Panama Canal, while Louise Fazenda is enjoying a tramp steamer jaunt into British Columbia waters. She is in Victoria at present.

A desert devotee, Ronald Colman will spend a few weeks at Palm Springs between pictures. "A Tale of Two Cities" is keeping him busy, but he still manages to sneak away to the desert on week-ends. He occupies a house over-looking the popular resort, and likes it equally well, summer and winter.

It will be Honolulu bound for Virginia Bruce and her mother within a few weeks.

Edna May Oliver plans also to spend a month, or two, on the island paradise.

Jack Benny is finding relaxation at Arrowhead Springs between pictures. He has just completed "Broadway Melody of 1936." "In the Bag" will be his new picture.

Ranch life is agreeing with Jean Harlow, who is enjoying the quiet and invigorating atmosphere of the wide open spaces on her own range.

It will be Honolulu and his new home overlooking Waikiki Beach for Sam Wood when he finishes directing the Marx Brothers in "A Night at the Opera."

After finishing "Mutiny on the Bounty," Director Frank Lloyd, of all things, is going fishing. It's his favorite sport, and the only method he has ever discovered that enables him to put Hollywood out of his mind completely.

For those who prefer to remain closer to home, the beach appears to hold the foremost attraction with the mountains a close second. Norma Shearer is one who will spend much of the summer at the beach.

Raquel Torres and Stephen Ames are leaving for Europe early enough to tour through Germany before Raquel starts work on "The Volga Boatman," in England, if Raquel can be enticed away from the smart New York shops.

And that's where the stars are going this summer. What are your plans?

Two of the most indefatiguable fellows at the San Diego exposition are Freddy Fox, who handles the exploitation for the Nudist Colony, the Midget Farm, Miss America and several other attractions, and Nate T. Eagle, managing director of these fair features. To these two men, and Thomas D. Hart, in charge of the spectacular Miss America concession, is due the success of these attractions at the Exposition.

Not in the Script

By EDWIN MARTIN

THE sun was shining and the emerald hills of Hollywood lay soft and sweet under the high mists . . . the wild mustard splashed the fields with gold . . . poppies were aflame on the upland slopes . . . the birds were singing . . . the world was young again.

Edwin Martin

"Nothing could happen to a man on a day like this!" mused Gerald Weir.

In such an age this might sound like a cocksure philosophy.

But Gerald Weir was like that. He was accustomed to having things as he wanted them. It had been that way for years—even in uncertain, topsy-turvy Hollywood.

Gerald was one of the few old-time film favorites who had lasted despite the advent of sound.

He had also retained that youthful spark that so often forsakes men who are much more careful of their health than Gerald.

The world admired Gerald Weir—even worshipped him.

From shop-girl to debutante, his name was a household by-word . . . it took three secretaries a day to handle his fan mail.

The studios held him more or less in awe—at least they made him believe they did—he was supposed to be one of the few men in Hollywood who did not have to say "yes" to either producer or director.

He was still supposed to have a say about his stories, his director, and his leading lady—even, if it did mean a battle.

In fact Gerald had his way about most everything—except where one little Banshee-eyed bit player was concerned.

That little girl was Mary Noble.

Many women had paid tribute to Gerald's so-called charms. Some were regretting it. Because, although the world admired Gerald, he was not the soul of honor that his pictures made the girls back in Oshkosh believe.

Gerald had gained most everything in life that he wanted, except this one, lovely, fresh creature.

His failure in this amorous adventure irked him and hurt his pride—but, today, he had an idea.

It came to him on this sunshiny California morning, while he was looking for some old love letters that he thought he had better destroy.

The shiny pearl-handled pistol, given him by some blonde star, whose name he had even forgotten, gave him an inspiration.

Funny, but she had given it to him so he could protect himself from her husband, who at the time was threatening to break his classic nose.

He picked it up . . . looked at it . . . and whirled the loaded chambers around with a loud click . . . the noise intensified the idea that he had in his warped mind.

Gerald still loved to dramatize events. He had been doing it since a high school play had brought him to the attention of the alert producers in the long ago.

The years of appealing to women through the medium of the screen hadn't been spent for nothing. He still knew that sometimes, the way to get to a woman's heart was by letting your weakness win her sympathy.

Gerald smiled, the slightly-rooked smile that the Excelsior Studios paid him $3500 for, each week.

He reached for the telephone and dialed Mary Noble's number.

As he waited for an answer, he looked out the window, over his expansive gardens, lit by the morning sunlight,

"Nothing could happen to a chap on a day like this!" he mused, confidently.

When the soft voice at the other end of the line answerd, Gerald started once more a love plea that would have been worth thousands of dollars to the producers of his pictures.

However, it had never worked in the case of Mary Noble, who loved Gerald Weir—but knew actors.

"Yes, I care for you, Gerald," came the musical voice . . . I love you, even, but I owe something to John—he loves me more than you do.

"He has worked and planned for years to make me his wife," she continued. "He would try to make me happy, while you would only make me miserable."

"All right, Mary, if that's the way you feel about it," Gerald said, with a melodramatic touch to his musical voice.

"But, listen, closely, while I tell you something.

"I have found I cannot live without you . . . if you do not come to me this morning . . . and talk with me . . . I will take my life!

"No, I am not joking . . . hear that sound? . . . that's the click of a revolver.

"If you turn down this last plea, I'm going to take my life!" Gerald concluded dramatically, in the tone that had made ten million sales-girls and not a few deminodes sigh when he played a love scene.

A horrified gasp came from the other end of the phone, a short silence, and then, a voice with anguish in it.

But to Mary, it was something more than play-acting.

She pleaded that she loved Gerald . . . that she would give John up . . . give up convention, family, everything—and come to him—if only he wouldn't do that!

Gerald gravely promised that he wouldn't take his life . . . he would even throw the revolver out of the window, now . . .

Smiling, inwardly to himself, and wondering at the same time what dressing gown he would wear when Mary came, Gerald kept up the pose—it had worked successfully many times.

But, Mary insisted . . . she wanted to hear him throw the gun away . . . and then, she would come to him.

Gerald looked at the gun. It was a pretty thing. He knew that the fall would break the expensive Mother of Pearl handle, but maybe it was worth it.

"All right, Mary," he said, 'listen, and you can hear it fall on the walk below."

He almost chuckled as he said it.

The gun clattered against the window sill.

It did not go out the window as he had directed it—Gerald Weir had never been able to do anything straight—he could not even throw straight.

The gun with the Mother of Pearl handle fell to the floor—and exploded!

Gerald was startled . . . he suddenly grasped the pit of his stomach with one hand . . . and paled . . . the telephone crashed to the floor.

Gerald Weir, who had everything in life to live for, suddenly felt sick . . . and unsteady on his feet.

For one brief moment his eyes surveyed the beauty of his costly, expansive garden.

"It just couldn't be . . . ."

The sun was shining and the emerald hills of Hollywood lay soft and sweet under the high mists . . . the wild mustard splashed the fields with gold . . . poppies were aflame on the upland slopes . . . birds were singing . . . the world was young again . . . .

"Nothing could happen to a man on a day like this?" he asked himself, frantically . . . and fell to the floor . . . dead!

Ghost towns of the mother lode country are booming again today with a lustry vigor that rivals their heyday; for the wilderness country of Northern California has been invaded by the more than three hundred members of the company working on "Robin Hood of El Dorado," which stars Warner Baxter. The story concerns the life of California's romantic bandit, Joaquin Murietta.

Hollywood Merry-Go-Round

By JOE COLLINS

IN the silent days of motion pictures, John Roche was a glamorous figure. Perhaps you remember him in "Patricia Lombard" with Norma Shearer, in "Flowing Gold" with Anna Q. Nilsson, in "K the Unknown" with Percy Marmont? Or later in "A Lost Lady," "Monte Carlo," other films.

John was always one of the industry's best-groomed citizens. Dressed by the finest London tailors, he epitomized elegance in manly appearance. When pictures held him here, and he needed clothes, Frank J. Pollock, the miracle worker of the Otto Schmidt forces, made him clothes.

We ran into John Roche on the street yesterday and he tells us that, opposite the Trocadero, this same Frank Pollock and himself are opening a tailoring establishment of their own. They will use only imported English woolens, adhering to the motto "Tailors To Gentlemen." We wish John luck . . . he's a good actor and should be good at this other, too!

◆

The movies have a way of typing an actor that sometimes can sound his death knell amongst the popular mimes. Certain actors never get to play anything but a flatfoot, a prizefighter, gangster or the thing they have been typed. This almost happened to Dorothy Wilson.

She played a neurotic, sex-obsessed young sinner in "Eight Girls In A Boat" and then was cast in several such parts, the last one being "The White Parade." Dorothy then determined to break away and took a Western romantic lead. She was so lovely, fragile and appealing in this part that producers have given her others of similiar type since.

Dorothy played the romantic lead with Will Rogers in "In Old Kentucky", then followed this by replacing Helen Mack in the feminine role of "Last Days of Pompeii" at RKO. Now she is opposite James Dunn in the lead of "Bad Boy" at Fox studios and going strong. A grand little girl who will go far!

◆

Speaking of "Last Days of Pompeii" there's a cute little actress playing Calpurnia in the film—Betty Alden. We last saw Betty in "The Nut Farm" with Wally Ford and found her to be a competent, gifted player with that odd twist—a fine sense of humor that registers on the screen. She has something of Zasu Pitt's gift of getting off cracks with a straight face, as tho she didn't know they were happening. Swell and most hilariously amusing.

◆

Over on the MGM lot doing a necessary errand, I learned that Clarence Muse's latest song, "I Heard A Blind Man, Singing In the Street" has been bought, to be used in their newest film "O'Shaughnessy's Boy" which co-stars Wallace Beery and Jackie Cooper and in which Muse himself plays a featured role.

CLARENCE MUSE

Muse, you know, composed "When It's Sleepy Time Down South," which has enjoyed international popularity this past year. He has also created "I Go Congo," "Behind the Cabin Door," "Liberty Road," "I'm Spiritual" and many more. Last year, his symphony "Harlem Heab'n, created with David Broekman, was played at the Hollywood Bowl.

◆

At Universal, saw Muriel Evans radiant in a cowboy outfit which she informed me proudly, she is wearing in "The Throwback" which stars Buck Jones and in which she plays the feminine lead. This is her second picture with the Western star, she having been his leading lady in a serial, entitled "The Roaring West."

Muriel confirmed the rumor that she had been offered a term contract at Universal but said that, although they had been marvelous to her at this studio, still she was so glad to be working regularly and so afraid of long periods of idleness under contract, as was the case when she was at MGM, that she has not definitely said "Yes."

◆

One of the interesting corespondences of Hollywood is that maintained between Percy Marmont in England and Flo Browne, the actor's agent in Hollywood. Flo, who remembers Percy's wonderful work in "If Winter Comes" and "The Light That Failed—incidentally, they're making this Kipling opus over in sound—wants him to return to America for picture work.

Marmont is at present busy in the studios of Great Britain. However in the event that a sufficiently tempting offer is made, no doubt he will be brought over and the brilliant carreer which he carried forward on these shores for so long a time, will be resumed.

◆

A colorful and interesting personality of Hollywood is Salvatore Santaella, better known as "Sally" to the many celebrities of the film colony. This fine musician, who is musical director of Radio Station KMTR in Hollywood, was at one time the highest paid conductor in the New York theatre.

At KMTR, Santaella has gathered about him a crack organization of instrumental and vocal artists, among them Ruth Roland, the former screen star, Tamara Shavrova, operatic soprano, Larry Burke, Irish tenor, Michael Shanley, singer de luxe and many more. His programs are scintillating and bright, a direct reflection of the personality of the man behind them.

◆

Hollywood these days is a lovely place to live in—lush, green with foliage and bright with flowers, drenched in sunlight —a grand place! The other evening we sat in our car at the beach and watched the moonlight play on the shimmering waters and caress each wave with tiny fairy fingers. It was thrilling!

◆

Many new pictures are being made in Hollywood, many old successes are being refilmed. The studios are busy, new faces appear constantly on the boulevard, the film colony is a hive of activity. It is right that it should be thus—the gods love a busy center and so perhaps will smile brightly on this city of golden dreams.

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Morgan Wallace - Typed

By SADIE SHAPIRO

THERE'S an old expression going around Hollywood that 'no one can be sent to prison in a picture unless Morgan Wallace plays the role of the district attorney."

It probably began that time when in a double bill program, Wallace played the district attorney in both pictures. The only difference was that one of them was baldheaded and the other wasn't.

First he was seen in "Smart Money," with Edward G. Robinson. When he next came on as a district attorney in "The Maltese Falcon," with Ricardo Cortez, the audience howled.

Morgan, distinguished stage actor before he went in pictures, doesn't mind playing district attorneys—but those roles have played some funny tricks on him.

For example there was the funny instance that happened to him while on a recent fishing trip in Idaho, along the Snake River.

"No one recognized me at all at St. Anthony, on the Snake River, but in Boise, Idaho, a man followed me for blocks, finally greeting me with 'Hello, haven't I met you somewhere?'

"We finally got together and tried to figure out where we had met before—finally it developed that the gentleman had not met me in court as he had believed—but had seen me play a lawyer's role in pictures so much that he thought he knew me," Morgan said.

"At another town he was greeted by a gentleman who wanted to bet him 100 to 1 that he had seen him in pictures. Morgan wouldn't take the bet.

He didn't see anyone else who knew him until he hit Crescent City—and there he met Fred Datig's secretary, "a long way from Hollywood," enjoying an auto vacation.

After spending fifteen days and travelling more than 3500 miles over good roads, and not catching a single fish, the professional player of district attorney roles, returned to Hollywood to find that the ghosts of his film roles still followed him.

The peace and quiet of his Valley ranch was disturbed one afternoon by the arrival of a dusty roadster. Out of it stepped a lad who greeted Wallace as an old friend.

He told the actor that he had called on him to ask his advice about taking a bar examination. He explained that he had graduated from the same correspondent school that Wallace, according to the instructors, had attended.

Then he decided for once and for all to tell the world that he not only had never attended the school, but that he had never been a lawyer and had never even been in a courtroom.

However, this was not in accordance with the wishes of his parents. His father, who started the first bank in Lompoc, California, where he was born, wanted him to study to be a lawyer

To please them he even attended the University of California and studied law—but every time he saw a law book he shied away from it—even to this day.

Wallace was first selected to play lawyer roles in "The Acquittal' for Sam Harris. He played many of them in England and in New York, when he was a distinguished stage actor. And they had him in mind to play the original lawyer in "Trial of Mary Dugan," but when time came to accept, other stage duties conflicted and he never played the part.

He left Lompoc, which is down in Santa Barbara County, near Santa Maria, and didn't return to California for 30 years, when he came here heading a stage play. All through these years Lawyer's and district attorney's role have haunted him.

Just for a change or a relaxation he would like to quit playing them and do some comedy—but he realizes that the casting experts have more or less typed him—and wouldn't give him this opportunity.

So—what will he do—well, he'll just KEEP on playing them, he admits good naturedly.

"It has finally reached such a point that I expected my faithful old sheep dog, "Bingo", given me by Harry Stubbs, wouldn't recognize me, upon by return from the fishing trip—and would possibly think I was a visiting attorney or a hard-boiled district attorney.

"But, thank goodness, that didn't happen. The old fellow hadn't eaten since I left—but immediately picked up his appetite after I returned—and wouldn't stay more than ten feet away from me for days.

Wallace learned one poignant thing when he went on that fishing trip—that thirty years can make a remarkable change in the old fishing hole.

When he finally found time for a vacation a few weeks ago, he realized a life's ambition by visiting a little spot on Snake River where he used to fish as a boy, and where for over thirty years, he had planned to some day return.

Imagine his bitter disappointment on finding instead of a rustic, peaceful spot miles from the hustle and bustle of civilization, a thriving town located on the very river banks from which, as a lad, he used to cast his fishing line. Wallace was obliged to seek a new fishing hole, which wasn't like he had planned for so many, many years.

Wallace will next be seen in a featured role in "Headline Woman"—yes, he plays another suave district attorney in it.

Versatile Coach At Rainbow Studios

A versatile fellow indeed is R. Van Nibroc, dramatic coach at the Rainbow studios. As a stage director, Van Nibroc combines a sense of tempo and stage balance so near perfection that he was chosen to assist Boris Petroff at the Hollytown theater. Van Nibroc also is an artist of note whose color sketches of stage settings have evoked universal praise for their evident beauty and effectiveness of coloring and lighting. He is working now on illustrations for a dramatization of Dickens' "Christmas Carols" which Oliver Hinsdell, MGM dramatic coach, is publishing.

Max Factor Signs Hair-Dress Genius

MAX Factor proved himself one of the smartest men in the motion picture industry when he unexpectedly made the announcement that he had signed the best wig designer and hair dress creator in all England to a contract and was adding him to the Factor staff. Factor took no chances on any kind of a slip, for he made his announcement one day, and the next saw the hair expert arrive in Hollywood.

James Barker is the new Factor man, and he leaves behind him in England a brilliant record of achievement.

Among the pictures for London Films which Barker was the guiding hair and make-up genius were "Henry the Eighth", "Catherine the Great" and "Scarlet Pimpernel". He created wigs and hair styles for such stars as Charles Laughton, Merle Oberon, Binnie Barnes, Leslie Howard, Douglas Fairbanks, Senior and Junior, and all the other stars who have been under the Korda banner. Barker is a noted authority on period hairdresses, and comes to the Factor organization at a time when costume pictures requiring the most accurate knowledge are in full sway, and the Factor pictures in which the wigs have been furnished by Factor in the present cycle are "Last Days of Pompeii," "Mutiny On The Bounty," "Rose of France," "The Three Musketeers," etc., etc.

Never has the technical staff been so complete and so competent to meet the demands of the film companies and give service as today. Every department, he says, is now 100 per cent, and the Factor plant is a veritable bee-hive of activity.

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Screen Shorts

By
GRAYCE BURFOOT

Ann Loring recently had enough good luck to last her a lifetime crammed into a few short months. First she won a New York talent contest, nosing out 24,999 other contestants; during the trip to Hollywood which was the prize, she was given the leading role in a new picture; then she married Louis Schor, young Los Angeles attorney, and just a few days ago she was signed to a long term contract at MGM.

◆

Six thousand extras and a principal cast of one hundred and twelve, headed by a dozen big picture names are working on "A Tale of Two Cities," which really justifies the much-abused description 'colossal.'

◆

Harold Austin, producer of short subjects, films his principal actors doing exceedingly dangerous and thrilling stunts and he doesn't pay them at all. The reason is that Austin, noted deep sea fishing authority, uses fish and fishermen for the leading characters in his marine films. The fishermen love to have their exploits filmed; the fish have nothing to say about it.

◆

Expert athlete, Ronald Colman was Hollywood's pioneer in the playing of tennis under floodlight. He now prefers the night game.

◆

Director Frank Lloyd hired the natives of 40 Tahitian villages to become actors in South Sea scenes of "Mutiny on the Bounty."

◆

There's a treat in store for Raul Roulien when he arrives in Rio de Janiero this month. He will hear for the first time in public a number of the Argentine musical compositions he composed for South American music lovers while not engaged in picture work at the Fox Studios.

◆

Wallace Beery has given away more than 50 pounds of peanuts the past two weeks, feeding the animals in "O'Shaughnessy's Boy."

◆

The beautiful Virginia Bruce is said to be one of the few actresses who can be photographed better without make-up.

◆

To gain stage experience, Rosalind Russell traveled with a tent show for nine months—then came stock, Broadway, and films.

◆

For her good luck charm in Hollywood, Frances Langford wears a miniature microphone, exquisitely made and always in evidence.

◆

Richard Henry Dana's famous "Two Years Before the Mast" may soon be translated to the celluloid. Lon Chaney, Jr., vacationing at Dana point, intimately associated with the Dana classic of the seas, is working on a screen treatment for it. Young Chaney is enthusiastic about the story and believes he will find a ready market for it in Hollywood.

◆

Opera-goers who admired Lily Pons, lovely Metropolitan star in New York, will gasp when she executes a hot jazz rhythm dance in her initial picture, "Love Song," now before the cameras at RKO.

◆

Although Louis Roth, famous animal trainer, and Director Richard Boleslawski advised against it, Wallace Beery insisted on doing scenes with a six-hundred-pound tiger himself during the filming of "O'Shaughnessy's Boy." While executives stood by with bated breath as one of their most valuable stars faced death or serious injury, Beery, who afterward confessed he once earned five dollars a day with a small circus sticking his head in a lion's mouth, went through the scene and suffered no more than a bruised rib.

Georgie Breakstone has stuff it takes to get ahead in the world. When his parents suggested that he vacation on his days away from the "The Dark Angel" set at United Artists, Georgie vetoed the plan. If he goes to summer school, says Georgie, the extra work will enable him to skip a whole year of classroom work.

◆

As a gesture to his Irish heritage, Spencer Tracy has installed a "wishing well" in the patio of his Southern California ranch.

◆

Bobby Breen, juvenile singing discovery at RKO-Pathe, electrified associates at the Culver City lot a few days ago by pronouncing 'pneumonoultramicroscopicsilicovolcanokoniosis' correctly. Pressed, he said he had gotten the word, the longest in the English language, from George O'Brien, who in turn picked it up from the camp doctor while filming scenes for "Hard Rock Harrigan" in the East Coachella tunnel near Indio recently.

◆

"In The Bag" is the title of the latest picture featuring Jack Benny, the radio comedian, and in it he is supported by such capable comedians as Nat Pendleton, as a G-man, and Ted Healy, with Una Merkel and Mary Carlisle in important spots.

◆

Just a few short months ago Onslow Stevens was leading man in a series of chapter thrillers at Universal. Now he's playing one of the "Three Musketeers" and has several other equally satisfactory parts in the immediate offing.

◆

The father and grandfather of Nelson Eddy were bass drummers. The granddad for 50 years played the big drum in a famous band.

◆

Paul Malvern, Republic producer, is in the market for an old-fashioned wooden boat. He had a rubber one, but he doesn't have it now. It blew up and dumped Malvern and Robert Emmett, scenarist at the studio, in the middle of Saddlerock lake in the High Sierras, three hundred yards from shore.

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Hollywood at the Fair

By FANNY DYKE

ELSEWHERE in the pages of this issue of The Hollywood LOW-DOWN will be found an inclusive (and exclusive) story concerning the sensational features of America's Exposition at San Diego—the Nudist colony, the Gold Gulch flesh shows and others. It was written by Mr. William Random Furst, amateur student of biology and enthusiastic reporter, who has catalogued the skin dispiays from A to Zoro.

This article is designed to direct the attention of our readers to the Exposition's educational features and, more particularly, to the part Hollywood and the entire screen colony has played to make the Fair the success it is.

A glimpse of the crowds daily attending the exhibit.

The Fair-goer who wishes to make a really comprehensive survey of the grounds and exhibits should plan on four days in San Diego, although a cursory, albeit thoroughly enjoyable visit can be completed in two days and will include stops at the Ford building, the Palace of Electricity, the Federal and State buildings and the various others equally worthwhile and educational.

The visitor who commences his tour at the Ford building, the Exposition's Northern outpost, will soon gravitate to one of the most popular concessions in the entire layout, one which is playing to packed houses day after day, an exhibit from which Sunday and holiday visitors frequently are turned away. I am referring to the Motion Picture Hall of Fame.

For this the Screen Actors Guild, the Dominos Club and Fanchon and Marco, the sponsors of the exhibit, should be happy. Or, perhaps we should say proud, for the answer seems to be that these three organizations are actually giving the people something for their money. There is less ballyhoo at the entrance of the film building than at any other spot in the grounds, and there is more entertainment inside than can be found anywhere else at the fair for the money. This writer took the trouble to listen to the remarks of the customers as they left the building. Those remarks were satisfied ones; the kind that send other people to the box office.

Efficient Ben Black, of Fanchon and Marco; Kenneth Thomson, of the Screen Actors Guild; and Lucile Webster Gleason, of the Dominos, are the ones who should rise up and take a lot of bows, for it is due to their plans, plus the management of Black, that has been responsible for the success of the Hollywood building and has made it not only a paying venture, but one of the real drawing cards of the Exposition.

For months before the opening of the fair this trio worked night and day, at times bucking terrific studio opposition, to line up an exhibit that would be interesting, educational and worthwhile to the motion picture public. A few of the "smart, sophisticated and pseudo-highbrow" writers have written at times a bit disparagingly anent Mary Pickford's curls and Charlie Chaplin's shoes. After standing for a half hour in front of the case containing these much discussed objects it seemed to this writer that these little items hold more interest for the visitors than do the stars in the flesh. We will omit the name of the star, so as to hurt no feelings, but we heard a woman say, "Oh, shucks, you can see a star any day, I want to see Mary's curls," when her spouse was trying to drag her to another section of the building to gaze at a famous player who was visiting the building that day.

Picture players at work on the set of the exhibit.

It is not often that the people handling the publicity for any project receive praise. If they do a poor job they get a lot of blame, but when the work is excellent nothing is ever said. For that reason we

(Continued on page 24)

A View of the buildings occupied by the Motion Picture Hall of Fame.

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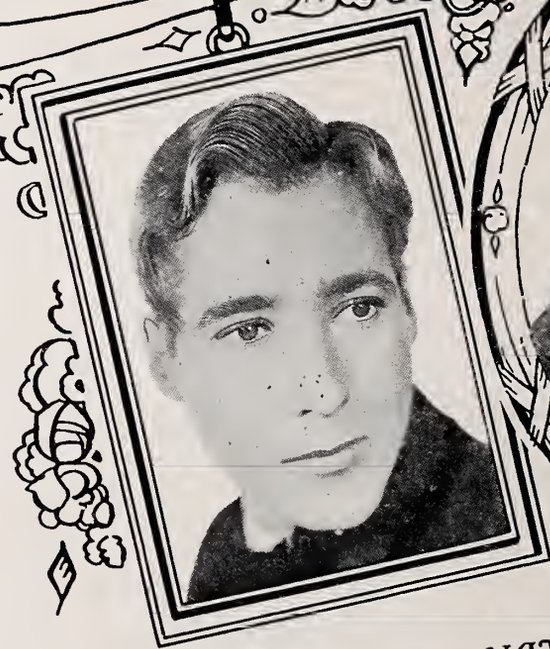

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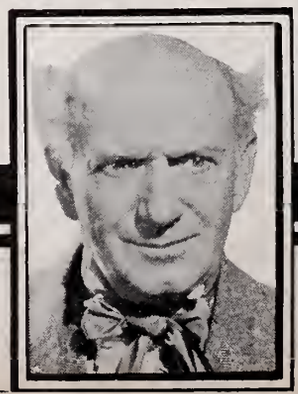

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Who's Who in the Cast of "Common Flesh"

(Now showing at the Hollytown Theatre)

James A. Timony,
Managing Director . . . .
is and has been attorney for producers, players and theatrical organizations in New York. Although he has made Hollywood his home, he still maintains his New York offices. His clients include most of the major stage producers of the eastern metropolis. He is attorney for the Screen Club, New York, the White Rats, an organization of 11,000 vaudeville players.

Boris Petroff,
Stage Director . . . .
has been in the theater business all of his life coming from a theatrical family. Many of the "greats" of the stage and screen were directed by Petroff during his long engagement over a number of years at the Paramount, New York. Directed notable stage productions in London and New York, and discovered scores of present day stars.

Maidel Turner . . .
has a long list of roles to her credit on the stage in New York and in motion pictures. Earliest stage role was in "The Egotist," at the Maxine Elliott theater in New York. Was most recently seen in "The Gay Deception" and "Diamond Jim Brady."

Gloria Gordon . . .
is prominently associated with notable stage productions in London, Los Angeles and on the coast. Will be recalled by many play-goers for performances in "Mother's Millions" with May Robson, "Alias the Deacon" with Burton Churchill, "Girl Trouble' 'with Eugene O'Brien and in "Love Chiselers" at the Belasco. On radio, she played Marie de Medici in "Richelieu" and "Ann of Cleves" in "Henry VIII."

Michael Whalen . . .
started out for a career in music and was enticed to the stage in straight dramatic work by the Eva Le Gallienne Civic Repertory where he played a season. Has since played leads in stock companies throughout the United States and Canada and played numerous radio dramas. Recently seen locally in "Kitty Dooley of Times Square" at the Hollywood Playhouse.

Zena Bear . . .
is a grand lady of the stage whose career reads like a history of the stage in America. Three hundred and fifty roles to her credit and as ingenue, leading lady, star, character. Former associates on the stage have reached the pinnacles . . . among them Ronald Colman, Franchot Tone, Ralph Bellamy and Russell Hardie. Greatest moment of her life was when a young aspiring actress she was granted an interview with Minnie Maddern Fiske.

Paul Hammond . . .
began acting in the famous American Academy of Dramatic Arts, New York. Numerous engagements in New York were followed by stock company leads in many cities of the country. Has recently played in several productions at the Pasadena Community Playhouse.

Mary Arden . . .
has won signal success as a leading lady in Broadway shows. She has played in a score or more notable stage plays presented by leading producers. Local audiences will remember her in the production of "Small Miracle" in Hollywood, a Duffy production. Only here for a short while, the actress has played in several pictures and is considered one of the most promising importations from the New York stage to Hollywood.

Photo by Shupack
MARY ARDEN

Gertrude Walker . . .
was born in Cadiz—Ohio, not Spain . . . and is just twenty-two. But at the age of thirteen she was playing Shakespearian parts and writing plays and stories. Has played leads in stock companies in the Middle West and in New York shows. Is both writer and actor and is currently writing stories and what's more to the point . . . has just sold two of them.

Nancy Deshon . . .
hails from a theatrical family and got her early stage training in her parents companies, playing one night stands in the old South. Was selected "Miss Aviation" by the Chicago Tribune for the national air races and won a trip to Hollywood.

Jack Gardner . . .
got an early start in the theater making his debut at the grand old age of ten, as a musician in a boy's band! He was a musician for some time, touring U. S. and Canada, but the footlights of New York claimed him when he got a nice role in the Sir Martin Harvey company. Since coming to the west coast, he has played in numerous pictures.

John Fox Stone . . .
is the guy that started out his career in real life as a Boston cop . . . and low and behold after all these years . . . he's cast in the role of what? a Boston cop in "Common Flesh." Stone has a long series of roles to his credit in stock and in New York productions.

Harry Harvey . . .
hailed originally from Oklahoma and got his first taste of acting in "Gus Hill's Minstrels" as a trombone player at the age of 17. Harvey graduated into blackface and landed on Broadway when he played with Al G. Fields. Harvey has played on the real show boats on the Mississippi and in stock companies throughout the southwest. Played vaudeville and had a long engagement in both "Good News" and "Hit the Deck" on the road.

Norman Rhodes . . .
is a young actor who has shown a lot of promise in stock company and little theatre productions in California and the East.

Fred Sumner . . .
is a veteran player of the stage and screen and has enacted roles from London to Hollywood, via New York, the road and the provinces. Many local playgoers will recall his performances in recent stage productions on the coast.

Guy Wilkerson . . .
started out in tent shows in Texas, and graduated into burlesque, musical comedy and then was for two and a half years with Lucille La Verne in "Sun Up." Has numerous roles to his credit.

New Film Lab for the Indie Producers

Offering a new opportunity for independent film producers, Monarch Productions opens its doors this month with a new routine for film labs, according to Capt. Ralph G. Fears, President.

The laboratory, which is located at 7626 Santa Monica Blvd. is equipped to finance independents, furnish them with story material, talent and distribution releases, as well as develop their master negatives and positives.

If so desired, the entire personnel of the lab will be turned over to the producer to work under his staff; or recording apparatus and cameras may be rented for the taking of the picture and the laboratory will be put at their disposal.

The pictures will be released through the American Flm Distributing Company, of which Ray Weisfeldt formerly connected with Fox and RKO is vice president and general manager. Monarch Film Productions expect to produce six films of their own in the immediate future.

Captain Fears is the inventor of the Fearless Camera and of the developing machines used at Paramount and MGM film laboratories. The Monarch laboratory will contain the same equipment as these and will be completely air conditioned so that best results may be obtained.

Bill Faris, formerly connected with Tom White Productions will be connected with the lab; and Floyd Campbell, ex-Erpi technical inspector will be in charge of the sound department.

BERNADINE HAYES

Bernadine Hayes, who is seen in the role of Phoebe Morris in the Granville Ryan stage production of "A Wilder Beauty," now at the Vine St. Theater, made her first stage appearance with Ginger Rogers in St. Louis.

"A Wilder Beauty" features the return to the stage of Helene Costello and Kenneth Harlan.

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Otto Kruger » Artist

By B. BETH SCHIFF

WHILE technical authorities debate the question of who actually made the first successful attempt to produce a piece of talking film, Otto Kruger claims the distinction of staging the first talking picture ever offered to the American public. It was a success, too.

This is how it was done. Kruger, then an aspiring young resident of Toledo, Ohio, decided one day that if picture audiences could hear the players speak, films would be more interesting. So he went to the owner of a Toledo picture theatre and made a suggestion which was accepted. Kruger recruited a group of some twenty-

OTTO KRUGER

odd friends and for a week, each night after the theatre closed, they rehearsed on the theatre stage.

Came the big opening night of the talking film. The house was packed with the curious. When the main title had been thrown on the screen and the action started the audience was dumbfounded to hear the characters speaking their lines. Now and then they heard a player speak long after his mouth was closed—even, in one instance, after the player had left the scene —but the audience loved it. Back of the screen Kruger and his company were speaking the lines as nearly in "synk" with the lips of the players as possible. The novelty kept Kruger and his friends busy for several months. Then the craze died out and young Kruger started looking for a job.

The war broke out just then and his employment problem was solved, for he joined the navy. The fact he had a German name and could speak German did not help him a bit at first; but it finally caused him to be transferred to the intelligence service where he was very valuable.

The war over, Kruger decided on the stage as a career, so joined a Repertory company, but in a few months was on Broadway and was a brilliant success. He had not been in New York long when he conceived an idea that was destined to change the entire technique of acting. Up to that time actors always exaggerated in speaking their lines. They "elocuted" rather than spoke their lines; had done it from the start of the theatre. Kruger had an idea that it might be quite pleasing for the players to be perfectly natural in their speech on the stage.

He talked the idea over with George M. Cohan, who agreed with him, although with a worried look on his face. So it was decided to try out the new style of speaking in "Young America". The night that play opened New York for the first time listened to an actor talking in a perfectly natural and normal tone of voice—just as he would in his own home. The idea was a sensational success, and since then the old bombastic method of declaiming lines has passed on. Now if an actor drops into the old style he is accused of smelling of "ham", or over-acting.

Kruger all his life has been noted for being different. While Broadway players were flocking to Hollywood to get into films at the time silent pictures were replaced by talkies, Kruger went placidly on his way, turning down offer after offer from the movies. He was quite satisfied with the stage and his remuneration. Finally, he accepted a contract from Metro-Goldwyn-Mayer. Just to show how different he is from most players, he did not fly to Hollywood, or come dashing in amid a wave of publicity blurbs as a new movie find. No, he came with one of the greatest stage hits that has ever visited the film city. He came as the star in the stage play, "Counsellor At Law", one of his greatest personal triumphs. Hollywood didn't have to wonder what he could do. Hollywood saw.

His first film was "Turn Back the Clock". Next was "Beauty For Sale". This was followed by "The Prizefighter and the Lady", "The Women In His Life", "Springtime for Henry", "Ever In My Heart", "Men In White", "Treasure Island", "Chained" and "Vanessa, Her Love Story". He then returned to the stage to do "Accent On Youth". Now he has come back to pictures and is playing the starring role in the Warwick Deeping story, "Two Black Sheep", for Republic.

Kruger is a fascinating person. He is five feet, nine and one-half inches tall and weighs but 130 pounds. He has reddish brown hair and piercing gray eyes. He is an accomplished musician and a trained athlete, being an expert fencer and a much more than average golfer. He is happily married and has one daughter.

Hap-hazard Mr. Cavanagh

By WINNIE JONES

ONE might safely say that life for Paul Cavanagh has been nothing but a series of accidents. From the day he walked out of Cambridge University, England, with both his Bachelor of Arts and Master of Arts degrees under his arm nothing in his life has been according to any formula or pre-conceived plan.

"I guess I'll go right on in that hap-hazard way until I die,' 'says Cavanagh," and if the remainder of life brings as much pleasure as the past I shall be perfectly satisfied."

Cavanagh and a college friend planned to go to India, but the cost was too much, so they changed their minds on the spur of the moment, shipped out of London steerage for Canada. They planned to be back in England a few months later where he planned to go into a law office, but when it came time to go home Cavanagh was broke, so he stayed in Canada.

Instead of going into a law office Cavanagh carried bricks for a time, mixed cement for a contractor, and eventually wound up washing dishes in a restaurant. Naturally, he hadn't planned any of these activities; neither has he planned anything else that has taken place in his interesting career.

It was purely because life was too drab and lacking in excitement that he one day applied for a place in the Canadian Royal Northwest Mounted Police. He passed his examination, was accepted—then sat back for nine months and waited for the excitement of hunting bad men, treking through the icy wilderness after murderers, and shooting it out with criminals at bay. But nothing like that happened, so Cavanagh, with no definite plan in mind, bought himself out of the police and accidentally landed a job as a surveyor.

That world accident, the Great War, came along, and Cavanagh went to France. Some previous military training, which he never took seriously, landed him as a Captain as soon as he entered the service. while others died all around him, Cavanagh went through four years of it with what he describes as 'chipped up a bit". Nothing ever hit him hard enough to get him in a base hospital. So, he was fit as a fiddle when it was over and he was returned to Canada.

He secured a job in the office of the Attorney General of Alberta and started studying law. He passed his examinations in a year, and found himself assistant to the Attorney General, and revising the statutes for the Province of Alberta.

"Who would have dreamed I would be doing such a thing when I set forth for Canada on that lark when just out of college?" asks Cavanagh.

He quit his job when the statutes were revised and started his own law practice. He figured one night that there were a lot of boys and girls in the great farming district who might like to improve their education, so he worked out a correspondence course to fit them for high school and college. Over night it became an amazing success, and he had hundreds of pupils on his books. Then he sold the business and went to Monte Carlo with $20,000. He had figured a way to break the bank, but at the end of his first evening the only bank that was broken was his own. His system, he swears, was good but it didn't work that

PAUL CAVANAGH

night, so he was stony broke the next morning. It was just an accident, he declares.

Wondering what to do the next day, he met a man who said he knew all the prominent stage folk in London. He suggested Cavanagh go to see them. Cavanagh cashed in his return ticket to Canada and went to London where, to his utter amazement, he was given a job at $45 a week in "It Pays To Advertise". Another accident, he says, but it started him on the road to stage and screen fame, to say nothing of financial fortune.

From then on it was clear sailing for this very likable Englishman. He became a sensation on the London stage. He was brought to America for the New York stage, and eventually landed in Hollywood where he has become one of the most sought and busiest leading men in films.

"And nothing ever turned out as it was planned," he says.

He's just that hap-hazard Mr. Cavanagh.

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Hollywood at the Fair

(Continued from page 17)

add here our opinion that the Nancy Smith publicity office should take a bow also for the success of the Hall of Fame. This writer checked with the gate men and the girls at the information booths just inside the gates and found that more than 75 per cent of the people who head for information as they come in the gates asked first: "Where is the Motion Picture Hall of Fame?" This indicates that they surely have been told throughout the land that there is such a place. As the exhibit does no paid advertising the credit must go to Nancy Smith.

Getting back to the things the public sees in the film building, the museum section is packed with items that one would never see, even if he were privileged to go through all the studios. The development of the mechanical side of the business is graphically shown by the exhibit of cameras, projection machines and sound recording apparatus from the earliest days up to the highly efficient equipment of the present. One has almost a feeling of awe as he stands and looks at the camera used by Cecile B. deMille on his first film. You realize what has been done in the way of story writing for films when you look at Florence Lawrence's early script, written in pencil on just one page of paper, and then gaze at a modern script lying beside it.

There is always a crowd gathered around the demonstration of how films are cut and matched with the sound track. Probably not even a small fraction of one per cent of the visitors to the building have ever seen a piece of sound track, showing what the voice looks like when it is recorded on film. Here they see it. Here they gasp and exclaim and go away talking about it. It is something they want to see, have long wanted to see.

While there is no artist on hand actually drawing, there is a very fine exhibit by Walt Disney which shows the various steps in the making of the popular Mickey Mouse Cartoons. How Mickey is brought to life on the screen is one of the wonders to the millions of Mickey fans. At the Hall of Fame they can see how it is done.

Naturally, the biggest drawing card of the entire building is the sound stage on which a company of players give an average of fourteen demonstrations daily of just how motion pictures are filmed. Here one actually forgets he is at the Exposition, for the set and the equipment is so authentic that one imagines he is actually in a studio. You could see nothing more if you were in a studio, for here is a set that was moved in toto from Columbia studios into the film building. Here are grips and cameramen and sound men and juicers, cameras, "mike" booms, mixers, Mole-Richardson studio lights—all in operation while the players, who are Hollywood actors and actresses, not a bunch of men and women picked up from anywhere, are doing the same things they would be doing if they were in any Hollywood studio.

You see the serious work, the blunders, the mistakes and the funny things that happen on any set. There are a hundred laughs, and it is worth the price of admission just to see Walter McGrail do his comedy stuff on that sound stage. Smart brains are behind the staging of this demonstration, for it could very easily be so serious that it would be a flop. Just the right touch has been added.

When you think you have seen everything you still have one of the outstanding delights of the exhibit ahead of you. It is the really marvelous puppet show in which the puppets are replicas of famous people of the screen. Will Rogers as master of ceremonies never was funnier. The spectators burst into applause at the fan dance of Sally Rand. Zasu Pitts on a trapeze is a riot. Eddie Cantor is real entertainment. Gordon Graves and Joseph Finley, the men who built the puppets and operate them, should be proud of their handiwork. This show stamps them as masters of puppetry.

This description is very sketchy, and barely covers a few of the high spots of the exhibit. But when you compare even this little bit with some of the other shows at the fair that charge the same admission price you realize why the Hall of Fame is a success. The public gets more than its money's worth.

And then—do not forget the Hollywood stars who go down to the building from time to time. Mae West, Binnie Barnes, Edward Arnold, Gloria Swanson, Herbert Marshall, Buck Jones, Evelyn Venable, Chester Morris, Ralph Bellamy, Johnny Mack Brown, Isabel Jewell, Pert Kelton, Lee Tracy, Frank Morgan, James Cagney, Anita Louise, Estelle Taylor, Raquel Torres, Adrienne Ames,—these are just a few of the folk who have appeared, met the people and have been real folks themselves.

When Man Mountain Dean reported to Trem Carr recently to begin work on "Cappy Ricks Returns," the studio had difficulty in costuming him. The prodigious wrestler wears a size 60 jersey. No local stores stock the size, so a mill was commissioned to make one especially for him.

Edna May Oliver has a piano which has accompanied her in all her travels. Its only rival in her musical affections is a radio.

So expert a carpenter is the Shakespearean actor, Fritz Leiber, that his home carries the sign, "The House that Fritz Built."

Max Factor at work making-up the puppets that resemble your favorite motion picture players. The puppets play an important part in the Hall of Fame building at the Fair.

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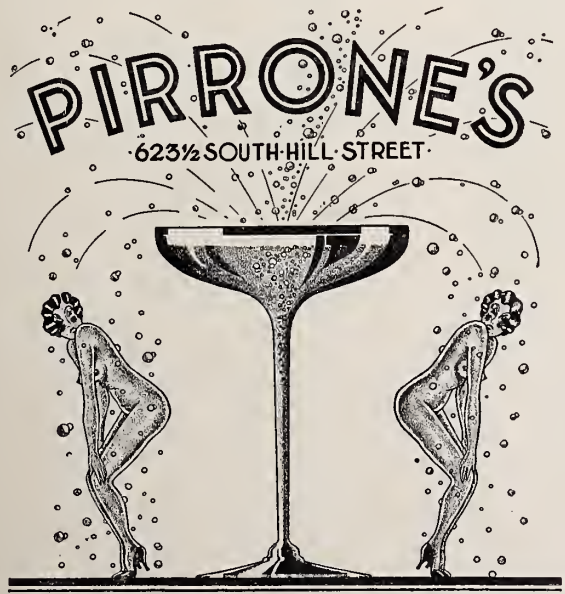

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Youth In Hollywood

By JEAN O'CONNOR

ONE of the brightest juvenile presentations in Hollywood this season was the recent play offered at the Broadway-Hollywood several days ago by pupils of Helen Marr Bartlett. There were twenty children in the cast, which included Barbara Jane Eiler, Mary Lou Lahline, Betty Jane Boatman, Jackie Holloday, Jackie Clark, Joan Reber, Hope Marrow, Mary and Jimmy Walsh, Virginia Eiler, Dorothy Lee Cameron and Foster Grundy. Mrs. Bartlett and her assistant, Constance Edney, were the authors of the play, which they directed and supervised.

◆

Busy motion picture children are Patricia Hayes and Ronald Hughson, who are to be seen in several current films. Five years old, they present novelty dance routines with grace and technique which

Patricia Hayes and Ronald Hughson

is well nigh adult in its polish. According to letters which Ronald will display on request, Al Jolson is more than a little interested in his presentation of Jolson's own famous songs.

◆

Little Terry Dean, two-and-a-half year old prodigy who won a silver cup in the recent Ocean Park floral pageant, scored again recently in a department store presentation with a varied program of dances. Terry is being coached to direct a popular baby orchestra in Hollywood and is being groomed at one of the professional-training studios for picture work.

Attention! Mothers

Four Arrested Pending Inquiry in Film Charges

SAN FRANCISCO—Four men, who Police Inspector Iredale said represented themselves as seeking child talent for Hollywood pictures, were booked here on charges of vagrancy.

Inspector Iredale said the men, Paul B. Mahoney, 59 years of age, claiming to be an official of a Hollywood casting directory; Jack Rochelle, 31; Lerly Arends, 29, and Theodore O'Day, 20, will be held pending investigation of complaints they collected money from parents by representing themselves as able to place children in the films—L. A. Times.

When Educational Pictures was seeking a child to fill the vacancy left when Shirley Temple went to the Fox lot and stardom, the studio made countless tests of children, seeking a successor. Finally Alice Grace, 4-year-old screen player, was chosen for

the coveted spot. A versatile little girl, Alice has appeared before the radio microphones as well as on the stage and screen. Educational Pictures term her a 'find.'

◆

A tonsilectomy apiece for each of the three adorable Leiberson triplets, Faith, Frances and Fern, has interrupted the trio's summer stage training. They are, however, recovering splendidly and expect to resume their studies as soon as the physician will permit. They are five years old.

◆

Of interest to all aspiring stage mothers is the news of the new balanced training plan now offered at the Rainbow studios. For one tuition fee, the studio offers a foundational course in all branches of professional training.

"While a majority of the youngsters at the studio are pointing toward professional careers," say Marvel Scheroder and Ethel Gray, its directors, "there are a great many parents who realize that this training endows their sons and daughters with the poise and training so valuable in their daily contacts with the world, regardless of whether it is the stage or not. The new foundational plan puts the training within the reach of everyone."

◆

Jane Withers seems to be going places. The little girl who was scheduled to act as Shirley Temple's stooge in a recent film and then stole the picture, is getting some heavy exploitation from the publicity department at Fox Film, where executives are congratulating themselves on having found another juvenile 'natural.'

◆

Marilyn Hope, whose lithe body and exquisite form lends itself to graceful movement, is receiving special daily coaching from Lester Shafer, well-known dance expert and choreographer, formerly of the

MARILYN HOPE

Denishawn dancers. Mr. Shafer predicts that Marilyn can and will become one of the greatest ballerinas, and her work and progress is being closely observed by producers and managers.

◆

Ronald Hughson, the Santa Monica lad mentioned in an earlier paragraph of this column, was master of ceremonies at the Pioneer Days Fiesta in the ocean-side community's city hall recently and did so well that he won enthusiastic praise. So did the Rainbow Dude Cowboys, a talented group of youngsters who have had a number of successful recent theater appearances.

Radio News Flashes

By KAY CAMPBELL

INTERVIEWING Anne Jamison, surprisingly enough was great fun. The star of Hollywood Hotel is such a serious person at her work that I had thought she might be anything but the gay, mirth-provoking charmer that she proved to be at home. From Belfast to Hollywood, by way of Calcutta, Toronto and New York is some jump. But the Irish gal made it and landed here on one of the ace network programs. Confessed that her ideal man was a "sort of cross between Ed Perkins, (take a bow, Mr. Perkins), Dick Powell (and you, Mr. Powell) and Michael Bartlett. Our private wonder is . . . were the first two merely red herrings? We mentioned the current rumor that Mike was interested in a certain movie lady. And her indignation was genuine as she denied it, "Because a man sings with a woman doesn't mean he's in love with her!"

Lily Pons, who is out here to make a pic. is reputedly hard to make up for screen photography because of a bad complexion.

We hear recurrent rumors that Gogo DeLys and Harry Foster, the ex- are about to kiss and make-up. Happy endings!

Pauline Guthrie, heard on the Buddy Gately program, just returned from a tour of the Orient as prima donna with the Pantages troupe; was a member of "Floradora Sextette" in Sid Grauman's famous prologues; has worked for three years as a singer in motion pictures; and is a choir director at a local church!

You missed something if you didn't hear Andre Kostelanetz playing his own composition "Lake Louise" on the Musical Mirrors program. You not only saw the clear blue-green of the lake, but you waited for the next wave to ripple up on the shore and die at your feet.

And a welcome, to Ruth Etting, who announced this Spring that she would soon retire from radio, but, who apparently has reconsidered and has signed a fat contract which brings her to the Pacific Coast.

And speaking of contracts, it is rumored that a very fine one awaits Yvonne Doray, winner of the recent Eddie Duchin "Fire-chief" "open." She is the daughter of the widely known concert singer, Constance Balfour and has studied music since she was 15. Kenny Baker, a native of the little foothill town of Monrovia was the winner of the men's division in the contest.

And, again, it's nice that Tommy Lee, beloved sponsor of many radio stars has seen fit to tie up with one radio broadcast . . . Thomas Lee Presents . . . which is worthy of his efforts.

Filling Don Bestor's shoes (who broke all records at the Palomar) is no cinch, but Griff Williams seems to be running him a close race.

(Continued on page 28)

ENGLISH ACTOR HERE TO STAY

FASCINATING as a tale from the Arabian Nights is the story of John Mackay Williamson, charming English actor, social figure and world traveler who essayed the important role of the Archbishop of Canterbury in "Henry V" at the Pasadena Community Playhouse and is simultaneously embarking upon a screen career.

Here on one of his numerous flying trips about America after a quick ocean voyage from his ancestral home in Scotland, Williamson who is, among other things, an authority on English interiors, an artist, fine golfer and all-around sportsman, joined his friend Gyles Isham and others of the English contingent here in California to appear in the play.

"I have made a trip to America for the social season in your great Eastern metropolis annually during these past five years," Williamson confides pleasantly. These were seasonal jaunts strictly, but everyone on the Pacific Coast is so wonderful to me, I think I shall stay here for some time.

JOHN MACKAY WILLIAMSON

"Of course, I shall loathe missing the Cowes regatta in England this year. My sister who lives near the Isle of Wight has implored me to return for this season's activities. But then I've done that every year and there are at present, motion picture tests, interviews with studio executives and other business much too important to be neglected."

Although a member of one of Scotland's oldest and most revered families, the theatrical urge has been in John Mackay Williamson's life from very birth. From the age of five, he was taking singing and dancing instruction and appearing in numerous children's plays. He has many pleasant memories of quaint roles enacted in juvenile dramas.

Feminine Flashes

IT's great to be able to make the rounds again after having been partially disabled for almost two months, or practically that length of time; anyhow, I was on my way to see Fred Fox at the Pacific International Exposition headquarters, and had just stepped into the roadway when a Mack truck gave me a sky ride, but unlike the thriller now operating on the midway, there was no parachute to see me safely down.

Madge Kelly

PASRO . . . the name had me stumped for a long time. I made inquiry and learned that it is the new method of bathing one's way to health. As a matter of fact, that is PASRO'S slogan; "Bathe your way to health." It is a concentrate from the Sulphur Springs at Paso Robles, California.

Mrs. Buster Keaton whose Beauty Salon in the Hotel Knickerbocker caters to the ultra-smart, has a most charming manner. And as expected you receive the most cordial reception and prompt service.

For a chat with Bryan Waller and Rita Carewe after their splendid work in "He Believed in Marriage," a very good play by Claire Parish and whipped into a great evening's entertainment by Mr. Waller.

I never seem to have as much time as I should like to have when I run into old friends . . . this time it is Mary Alden, and the place is Sardi's, and everyone is there, and about all the conversation I am able to get in with Miss Alden, is hello and goodbye.

Took some visitors to The Hollywood Dog Training Academy and Carl Spitz showed us a great time. Fritz Bache was just returning "Flush" to the Academy and excitement reigned all over the place. The next to receive us was "Buck", and is he a great fellow.

Back to town and down to 542 South Broadway where thousands of Los Angeles women have come to know Wielputz's Exclusive Cutlery Shop, carrying the largest selection of knives, scissors and cutlery in Los Angeles. This shop also maintains a repair and sharpening service on all types of cutlery. You can make some awfully nice purchases here.

Grayce Dee with ETHICAL HEALTH STUDIO at 1727 Ivar Avenue, just opposite the Knickerbocker Hotel is rapidly becoming our best known Masseuse. "Your

(Continued on page 29)

Molly O'Day - In Her Honeymoon Cottage

By ADELL PRUETT

ONE of the best pieces of news to come out of the film colony in many months is the pleasing announcement that Molly O'Day is to resume her picture career which was temporarily halted at its peak a year ago when the actress

MOLLY O'DAY and Husband, JACK DURANT

became the bride of Jack Durant and settled down to rear a family. This news is the culmination of efforts on the part of producers and directors to have Miss O'Day regain her rightful niche in the Hollywood scheme.

The announcement has a more impressive significance with me than with most people who know her insofar as I happened to be with her the day she made up her mind to retire from the screen and devote the rest of her time to married life and raising a family. She had only been marrined, about four months then, to Jack Durant, who is the other half of the comic team of Mitchell and Durant, and was just settling down in their new home, pictured herewith, and though she was engrossed in a new found happiness that comes once in every girl's life, I asked her where and when they would spend their honeymoon and the answer surprisingly was, "We will spend it right here. This will be our honeymoon cottage until such time as Jack can get a vacation from Fox Studios."

"Well, we're still looking forward to a honeymoon," said the actress, "Because, when Jack did get a few weeks off, he and his partner, Frank Mitchell, were commissioned to make a personal appearance tour in the Eastern cities." Molly explained that she could not accompany them because of more important obligations of preparing to welcome a new member of the family which arrived twelve weeks ago at the Cedars of Lebanon Hospital. The arrival's name is Suzanne Durant and from every indication, though she had to remain in an incubator for several weeks before joining her parents, she reflects the alertness, beauty and charm that in years to come may perpetuate her famous mother's histrionic talents.

Molly, herself, started her picture career at the age of thirteen by becoming a stock player for Hal Roach. Three years later with a background of experience gained by serving an apprenticeship in comedies Miss O'Day was selected by Alfred Santell and signed by First National for the lead opposite Richard Barthelmess in "The Patent Leather Kid." Several top line feature players were tested for the part, but Molly won over this rigid competition and not only shared equal success with Barthelmess in her portrayal of her first lead in feature length pictures, but was known at that time to be the youngest screen actress to command leading roles.

From thereon she skyrocketed to international fame through a succession of important features produced under the First National banner. Miss O'Day was later loaned out to other major studios among which was MGM and Warners. It was at Warners that she played her first talking role in "The Show of Shows." It was in the sister act sketch, where well known screen sisters participated, that Molly shared honors with Sally O'Neil, her older sister, who had been in pictures much longer and was a star in her own right.

The talkies, as film history will tell you, revolutionized the technique of motion picture making and the producers were clamoring for experienced stage actors. They imported them here from New York, Chicago, the Middle West and European coun-

(Continued on page 30)

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Swedish Actor Here For Future Film Roles

"EXCEPT for meager attempts in England the European motion picture industry has no concentrated locality for their productions," says Hans Ekman, Continental actor and successful author though but 19 years old.

HANS EKMAN

Young Ekman, while considering offers from Hollywood producters for appearances in American pictures, has traveled extensively in Europe and has appeared on stages in Holland, Berlin and many cities in the Scandinavian countries. He has also appeared in two major talking pictures in Stockholm.

RADIO NEWS FLASHES

(Continued from page 27)

And we credit Romo Vincent with having "that certain something," that draws in the crowds to the Biltmore Bowl.

We hear that KFWB has no records to broadcast other than have been tied up with Warner Bros.' pictures. It's too bad.

We have it on good authority that Richfield feels there is no substitute for radio advertising. That it surpasses all other mediums. They're telling us.

Judy Starr is so scared of the Big City that she lives next door to KHJ in order that she won't have far to go home at night, after the broadcast.

We understand that Sam Hayes, our "Richfield Reporter" is signed up for some nice motion picture contracts.

A royal welcome was waiting for Jose Rodriguez on his return to the station (KFI) from the long convalescence in the hospital.

And Guy Lombardo admits that his chief fear is that he'll be rated as the "top" and other fellows will be waiting to knock him off the pedestal!

Rambling Reporter

By HAL FISHER

HELLO HOLLYWOOD!

THIS is my first "broadcast" on the Pacific Coast and I beg proper recognition of the column writing category. This column will be directed by ye scribe's ordinary "Horse Sense" views and

HAL FISHER

previews of Hollywood's glamorous movie colony.

Scandalous stories and rumors bearing detracting hints will be barred in conformity with my policy of featuring ONLY interesting news and personalities for the "Higher minded" readers of whom I hope to convert into ardent followers of my future writings.

Comments, curses, cackles, compliments, canaries, caskets, candid cannonading, copy, carbuncles and charming chats with chic colleens will be gladly accepted by this column conductor.

I hope you can take it!

S' DAMN SHAME!

Check this one among the famous film folks now forgotten.

Recently D. W. Griffith, world famed director and oft times called the "Father of the movie industry" walked the gang plank on a passenger ship which sailed away to London. He was leaving Hollywood to direct, in the English version, his unequalled classic of "Broken Blossoms." Griffith accepted this directorship gladly as "jobs" in Hollywood are scarce.

Here is the cause for my bewilderment. To my knowledge, "D. W." has been associated in the movie biz for 3 decades. He was "tops" for years and was considered one of the "master-minds" of motion pictures. This famous genius created unforgettable pictures such as the "Birth of a Nation" and the incomparable "Broken Blossoms" which was heralded the world over as **the** picture of the century.

"D. W." discovered and trained marvelous and talented stars. Among them were Carol Dempster, Dick Barthelmess (don't miss him in his latest—"4 Hours to Kill"—it's an unusual story), Blanche Sweet, Dorothy and Lillian Gish, the Talmadge sisters and a slew of other "named" stars.

Talents for "picking" capable actors and actresses are never dimmed. Why let London or any other foreign country "take away" from us a personage of such extraordinary distinct talents? We could make room for one who has done so much for America; why not, you movie execs, place Mr. Griffith on a pension he rightly deserves? Surely, one of our major studio official can place him as an active agent of their Advisory Board!

TRAILING TID-BITS

Lunching with **B.B.B.** at the **Pig'n Whistle** and then to the **New Yorker** to watch him perform his usual Riotous M.C.-ing to a pleased crowd . . . To the **Village Barn** (formerly La Cucaracha) to sip a few "Colonel Morgans"—a concoction which the Connoiseurs claim IS different . . . a visit to the **3 Little Pigs** on La Brea we find Slim Martin holding down the bandstand with his masterful batoning . . . We hesitate and cuff a few notes . . . The nautical **Lee Tracy** planning another ocean jaunt in his schooner . . . **Muriel Evans,** talented **Universal** star, opposite **Buck Jones** in a new feature . . . That gal is headin' for REAL stardom . . . **Jack** "Twinkle-Toes" **Donohue,** dance director over at **Fox's** Beverly studio, recently took up the polo habit and playing members report that Jack has the makings of a swell poloist . . . **Richfield Company** now index home addresses of your favorite Hollywood stars (free map and free adv.) . . . **Preston Foster,** clever **R.K.O.** star, will emote opposite **Barbara Stanwyck** in their next film "shooting star" . . . **Nancy Smith** "planting" stories about the popular Hollywood exhibit at the San Diego Exposition . . . **Moroni Olsen,** one of the "Three Musketeers," resents any abbreviation of his first name . . . Handsome **Max Hoffman** (Helen Kane's recent ex) trying to "crack" the movie game on his second attempt . . . **Al Shaw** and **Sammy Lee,** the musical comedy stars dashing to the studio for a Shell Chateau broadcast . . . Columnist **Eddie Martin** strolling the Boulevard with a nonchalant air . . . **Will Rogers** riding one of those mad motor bikes at the **Gilmore** track —only 'tisn't the same merry madcap we know . . . Republic is humming with activity with two new John Wayne westerns set for immediate production. **Carl Pierson** will direct "The New Frontier" and **R. N. Bradbury** will direct "The Lonely Trail" . . . **Binnie Barnes** resting well after an appendix operation will be back in the cast of "The Black Chamber" in a few days . . . **"Our Gang"** will have an official song to introduce when "Spanky" and his pals play benefit shows and make personal appearances. The song will probably be introduced for the first time in "Our Gang Follies of 1935" which goes into production early in September . . . **Joe Lewis** back in the lime-light again with his orchestra playing at a downtown club . . . After stealing all honors of "Every Night At Eight" **Patsy Kelly** is spending a few days in New York before starting her role in "Thanks A Million" . . . Beautiful **Lona Andre** attracting many a site-seer when she strolls the boulevard . . . **Hal Mohr** who is doing the camera work on "Captain Blood" at Warners, prophesies that the picture will be on a production par with "Midsummer Night's Dream," on which he was head cinematographer . . . and so we ramble on . . .

FEMININE FLASHES

(Continued from page 27)

Health is Your Success" Miss Dee says, "and the way to preserve your health or to regain it is by means of a good relaxing massage." And here is something nice to know, you may have the treatments in your home or at the studio. The genial office manager, Dr. Frank Schaffel will tell you all about their service and accommodations.

CASA LA GOLONDRINA gay with dark eyed Senoritas. Alvera Street, reminiscent of the life of early California.

No one quite so solicitous as La Belle—the manufacturer of those slacks you've admired on Jean Harlow. La Belle's business has grown to such an extent that he has taken another place just across the street from his establishment on Western between 5th and 6th. Here you may have your slacks made to order, suits, coats, and smart dresses.

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« Reviews and Previews »

By L. WOLFE GILBERT, Jr.

Harmony Lane

(A Mascot Picture)

NAT Levine presents a milestone in the progress of the independents. It is a revelation as to the improvement in this calibre of feature.

The picture is starring Douglas Montgomery, with Evelyn Venable as the feminine lead. Montgomery, as Stephen Foster, also falls in love with Adrienne Ames. Joseph Cawthorne as the German musician, William Frawley as the minstrel and Clarence Muse as Ol' Black Joe complete the cast.

Joe Santley and Elizabeth Meehan have done a commendable job on the biography of Stephen Foster by Milton Krims.

Though he wasn't given the credit, Ken Goldsmith handed his successor Colbert Clark, the credited supervisor, a COMPLETE shooting script. for which he deserves recognition. Clark's handling of the execution is also commendable.

The story is the life of Stephen Foster, author of Old Black Joe, My Old Kentucky Home, Oh, Susanna, Swanee River, Old Folks at Home, and innumerable others incorporated into the picture itself. It depicts his privation, and sacrifice to bring to the world the songs that will never die.

Ernie Miller and Jack Marta, A.S.C., have framed the picture in a delightful setting. Arthur Kay of the Los Angeles Philharmonic directed the beautiful renditions of Foster's immortal songs.

Keystone Hotel

(A Vitaphone Short)

PERHAPS the modern generation will not be reminded of anything by this short, but neverthless young and old should enjoy Keystone Hotel.

There is no doubt that the old slapstick is still good and the custard pie is still supreme as a rib tickler.

Ralph Staub, the director has maintained the old Keystone style throughout, to the delight of all. William Rees has also photographed the picture in an admirable manner.

The story follows the old-time formula. Ben Turpin is the judge of a local beauty contest. Entered are Vivien Oakland, wife of Chester Conklin, and Marie Prevost, wife of Ford Sterling. Hank Mann and Bert Roach complete the cast of old favorites. Cross-eyed Ben awards the prize to the wrong one, and the fun is on.

Just as you experience perhaps, a delightful reminiscence by seeing these famous names in print, so will this comedy bring back still fonder memories.

Redheads on Parade

(A Fox Production)

JESSE Lasky seems to have tried to top his previous efforts for Fox with too much determination, and the over-effort spelled the disaster of his aims.

John Boles at last has been able to answer the desires of his fans, and play another singing role. Jack Haley plays convincingly a high pressure press agent. The LOW-DOWN predicted Dixie Lee's success, as the rhythm queen of the screen, and she assures her throne in "Redheads."

Norman McLeod has completed a splendid directorial assignment, and the defects in this production are not to his blame.

Jay Gorney and Don Hartman have written excellent numbers which are well sung by Boles and Miss Lee.

Larry Ceballos seems to have executed old ideas in his dance numbers, but still the numbers are effective.

The story is of a studios' attempt to tie some bee-autiful red-heads into a publicity stunt.

Picture, which is undoubtedly genuine entertainment, will be greatly improved by at least ten minutes running time.

The Old Homestead

(A Liberty Picture)

THIS independent production is one which will stand up against the major product even in the class houses.

M. H. Hoffman tops all his previous efforts with this one. Mary Carlisle works much better for Bill Nigh than she has for previous directors. Larry Gray proves his candidacy for a major contract as the singing male lead.

The twelve song writers, regardless of the absurdity of their numbers, have turned out a few potential hits.

The direction by Bill Nigh is of a big-time calibre.

Interesting to note is the fact that W. Scott Darling shows that one writer rather than the customary quartet of scribes can turn in a splendid shooting script. This is a profitable lesson for the major studios.

Story is of rural singers who go to the city to warble with Mary Carlisle as Mascot. Of course it becomes another case of hill-billy gone high-hat.

Those who have become bored with musical extravaganzas will go for this modest, but entertaining feature.

Ken Maynard, who is starring in a series of westerns for Columbia release, once played a guitar on the old Cotton Blossom Show Boat, which Edna Ferber immortalized in her novel.

Brief Reviews of Current Films

HERE COMES THE BAND—If you can stand Ted Lewis you may like this Lucien Hubbard production. The presence of lovely Virginia Bruce, Ted Healy and Nat Pendleton make this an entertaining film despite Ted Lewis.

EVERY NIGHT AT EIGHT—George Raft is prominent in this flicker, but it's good entertainment anyhow. And it adds laurels to those already accruing to Walter Wanger. Besides Raft, Alice Faye, Francis Langford, the radio beauty, and comical Patsy Kelly who steals picture honors, are in the cast of this tale of the broadcasting studios.

PURSUIT—Chester Morris and Sally Eilers couldn't save this little number from MGM's film factory. It's a vacuous tale about a kidnapping which runs on and on. A great deal of talent, including that of Director Edwin Marin, was wasted on this one.

LITTLE BIG SHOT—Sybil Jason, new Warner Bros. prodigy, works with Glenda Farrell, Bob Armstrong, Jack LaRue and Edgar Kennedy in a tale of crooks who go straight for the sake of a cute little gal. It's fine film fare with scarcely a dull moment.

MOLLY O'DAY STORY

(Continued from page 28)

tries in such droves that the silent screen player regardless of their present popularity was forced to take subordinating roles or seek the alternative of starting all over again by building up a stage reputation. Many did, the latter and Miss O'Day was one. Her Irish temperament instilled within her the determination to obtain that stage recognition and she lost no time in securing an engagement at the Pasadena Community Playhouse. From there she joined a stock company in Minneapolis and subsequently was engaged for a play on Broadway, which was later roadshowed.

The experience which Miss O'Day gained on the stage made it possible for her to appear in top spots in such films as "Sob Sister" and "Sisters." A featured role in "The Life of Vergie Winters" for RKO marked her temporary withdrawal from the screen.

Still a young actress and having devoted most of her earlier career to ingenues, Miss O'Day is still the personification of the typical American girl, but she wants to play more sophisticated roles and the reception she is getting from film producers, presages a new and more brilliant career.

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Flaunting Feminine Flesh at the Fair

By WILLIAM RANDOM FURST

THEY are offering a symphony in nudism on a G string at the California Pacific exposition. The San Diego police being a bit on the narrow-minded side and implacable in their demands, the nymps who people the various hotcha skin displays there were compelled, with sweet sighs of resignation, to cloak their nakedness in which I should judge (with the naked eye) to be about two square inches of apparel.

Or perhaps it wasn't the police. A copper, very likely, has as avid an eye for a fair feminine figure's points—undraped—as the next gent. At any rate, when the exposition first opened, the ladies in the Zoro gardens, the Miss America exhibit and the Gold Gulch nude novelty shows frolicked with unclad abandon. If one chose to wear a hair ribbon it was of her own volition.

Goggle-eyed visitors from the Hinterlands gasped and came back for more. There was no word from the police except the cheery greeting of the officer on the beat, who dropped in, now and then, to pass the time of day and rest a pair of orbs fatigued from gazing too long at severely clad visiting school teachers. Everything appeared to be under control.

Then somebody with a dash of the old reform spirit decided it was too much fun for all concerned, and when the squawking cries of the pious critics became so loud they drowned out the pleased chuckles of the satisfied customers whose nickels, dimes and quarters had made such a merry tinkle at the box office the constabulary swooped down.

"Brassieres and panties," ordered the gendarmes, "or close up."

Now anyone knows that a nudist is not a nudist in a brassiere and panties. As a matter of fact even these scanty garments are, to an honest-to-goodness nudist, as uncomfortably, suffocatingly confining as a straight jacket would be to the average individual. But it was not these considerations which prompted the lifting of the ban. The customers dropped off. They had traveled far and wide to view the fabled wonders of the exposition. Ladies not in the complete altogether were no novelty at all.

So the nudists became quite nude again, except for the two square inches of gauze prescribed by the authorities. Now a microscopic G-string is standard equipment on all the Exposition's beauties—with a single exception.

Let's assume we've seen all the educational and instructive exhibits in the various buildings on the groups. We've gasped at the scientific wizardry in the House of Magic. We've had a free ride with Henry Ford over the Roads of the Pacific. In the federal building we've seen what makes G-men go. We're looking for something snappy and we don't mean the entrants in the Turtle Derby.

The Avenida de Palicious is Balboa Park's Main Stem. On the right as we stroll down the Avenida toward the Midway are the Gardens of Zoro. Twenty-five cents entitles us to enter a lovely sylvan dell by way of a long rustic stone balcony which skirts the edge of the ravine in which the scene is laid. Below us are a dozen young women and three or four men, the males wearing abbreviated strong-man panties of leopard skin—which may make them G-

men, too—; the women with G-strings which appear to be tinier than Floyd Gibbon's patch. A scant fifteen feet separates us from the nudists.

We remain for the tableau in which Zoreen, a lovely young disciple of nudism, is sacrificed to the sun god, Zoroaster. Zoreen has no unsightly draperies or anything else to detract from her beauty. 'Mother nekkid,' as the commentator describes her over a public address system, Zoreen goes to her doom several times daily.

Avoiding the blandishments of Gold Gulch, that twenty-one acres of pioneer America in the raw which we will visit later in the evening, we proceed to Miss America's boudoir. Miss America, in all her loveliness, is a disciple of nudism, too, we gather, when, after greetings from several Hollywood beauties in various stages of dishabille, we are finally ushered practically into her bedroom.

Here an announcer points out Miss America's lineal identicalness to Venus, or somebody. As the commentator calls attention to each dimension of the beautiful girl, she lowers the diaphonous veil she is wearing to illustrate his point. As he closes his exposition of her charms, we are accorded an awed view of them in their entirety as Miss America arms out spread displays her perfect form against the background of a black drape. Don't miss it, folks.

As the afternoon wears on, we work the midway, where sen(x)sations give us generous glimpses of feminine epidermis and the Streets of Paris offers more and more of the same. As a sort of a change from all this optic exposure, with its wearying eyes accustomed to little more nakedness than one finds at a well-regulated public bathing beach, we take a look at Public Enemy Dillinger's car—really one of the most interesting exhibits at the exposition—visit the Midget City, watch the Log Rollers, stop for a glass of lager at Eckert's Bavaria and amuse ourselves pretty innocuously until dinner time.

Fortifying ourselves with a hearty meal, we tighten our belts, count our small change, check our inhibitions and set off for Gold Gulch.

'Anything Goes in the Gulch' might be the slogan for this department of the California Pacific International Exposition. There are girls galore—Madamoiselle Mustache, Gold Gulch Gertie, Silver Slipper Sue—and if you think they display any diffidence at stripping off the vestments with a sangfroid that would appal a veteran burlesque chorine, you are more than a little in error.

We visit every one of the girl shows and see something new in each of them in a hotcha, hey nonny nonny hoochi coochi atmosphere. They say that Gold Gulch is identical to an old-time boom mining community. What a great time our pioneer progenitors had. They didn't need radio or the movies.

As we stroll along this merry thoroughfare, dropping in at the western dance hall from time to time for a glass of beer or a cactus cocktail, we are observing the liveliest portion of Balboa park. Occasionally we stop at one of the concessions for a turn at the wheel or what not.

It is long past midnight and Gold Gulch appears to be getting wider awake as the hour creeps toward dawn. Though we've seen it all, we'd like to stay for more. Alas, we're out of condition. The spirit is willing, but each pair of tired feet is sending out an urgent S. O. S. Others may read the official guide books, but we've been on the exclusive inside backstage personally conducted Hollywood LOW-DOWN tour of the exposition nudities, and the areas of bare girlish epidermis exposed during the trip, if laid end to end, could be measured only by the square mile.

The Nite-Owl

By OPEN BRADDAGHER

THE Los Angeles visitor, of which their are many at this time of the year, is never in a quandary for diversion. He has a score or more of night clubs to visit and may, if he wishes to go eight or ten miles to sea to visit a marine night club with the privilege of doing a little gaming if he chooses.

The Ambassador, of course, tops the list of places to see, especially since Eddy Duchin has installed his orchestra there. The Beverly-Wilshire hotel, where Orville Knapp still holds forth, also is a magnet for those seeking nocturnal diversion.

The Clover club draws many a screen star, as does the King's club, which features Joey Lee's music. The Tic Toc girls, one of those comely song groups, makes the Century club worth a visit. And don't forget the Trocadero if you wish to see your film favorites relaxing.

George Hendrick's orchestra is one of the features of George Distel's 41 club, which offers a floor show listing Spec O'-Donnell, Dorothy Gilbert and Jerry Rogers. And of course motion picture stars on Sunday night.

Pete Dokas has Bill Fleck's popular radio orchestra at his new Club de Paree and Cafe de Paree, two separate establishments under one roof. Earl Bell is master of ceremonies. There's a beautiful line, too.

Dolly Hobson and Buddy Ray remain at the Cliff Dwellers, while Dolores Leon and fine Italian food lure the throngs to the Casalinga. Try it yourself sometime.

If you are strictly interested in food, Ray's delicatessen will be a bright spot for you. Or try Eddie Le Baron's Palmeras.

An exhilarating dash to sea takes you to the ships Tango or Monte Carlo, where there is fine food, entertainment and games of chance. A water taxi covers the distance in short order. Reams of copy could be expended to paint the delights of Sherry's, the Schooner club, Burp Hollow, the Korner Kafe, the Cafe Shapiro's, the Club New Yorker, the Brass Rail, the Miramar, the Omar Dome, the Star Dust Inn, Jack's studio Tavern, Grand View Gardens, Charlie Davidson's College Inn, or the coffee shop at the Gilbert hotel, that famous Hollywood rendezvous, but the best advice to Hollywood, permanent or transient, is "see for yourself."

Bill Heflin is master of ceremonies at the Club Alabam, where he introduces a floor show featuring Dickie Walker, Louise Franklin, Betty Treadville, the Three Harlem Steppers, Lillian Randolph, Lazy Bones, Joe Green and the dancing Creole beauties. Ben and Pete Rizzotto, those genial hosts, are proprietors of the Club Alabam.

At Joe Pirrone's cafe are Helen Robey and Raymond Hulett, the Rhythm Rogues, who are in the eighth week of an extended engagement there. Also featured in the show is Dorothy Roberts.

Long a sucker for the Helen Kane-Betty Boop style of booping, the editor of this page has recently succumbed to the vocalizing of the lady who sings "My Kid Is A Crooner" with the Mayfair orchestra on a disc played frequently by Mr. Mel LeMon, the inveterate night owl who operates at station KFAC during the wee sma' hours.

Speaking of LeMon, he is one of the highest salaried radio announcers in Los Angeles, which he rates because of his unenviable hours and because of the brittle quips he addresses to the microphone. A radio pioneer, LeMon is not only an announcer, but is a capable engineer. As a matter of fact, his only fault is his inability to discover "Learn to Croon" in his file of records.

◆

Another swell program—I may modestly assert—is the broadcast of exclusive film news offered three times each week, at 3 p.m. by this magazine. If you want the real low-down on your favorite screen stars, tune station KMTR at that hour on Monday, Wednesday and Friday.

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Tijuana News Notes

By JAMES FILGALLEN

THE recent edict of President Cardenas of Mexico sounded the death knell of that pleasant Mexican Paradise, Agua Caliente, but Tijuana, which proffered a variety of amusements—many of them questionable—to American tourists years before the Caliente hotel reared its magnificent architectural head over the barren desert landscape, is still doing business and at the same old stand.

In the days of American prohibition, Tijuana was the mecca of those thirsty tourists who couldn't locate a bootlegger. Recently, it's been the playground of San Diego because of the gambling and because it's cheap. You can drink in old "Mehico" without paying seventeen different taxes.

When the gambling was stopped, many of the Mexican resorts gave up. But Tijuana still is **wide open**, and so is the Molino Rojo, or Moulin Rouge, or the Red Mill, if you insist on the pure Gaelic.

"When gambling was barred in Mexico, it affected us not one whit," says So Yasuhara, the pleasant Japanese gentleman who operates the Molino Rojo. "We're a half-hour's drive from San Diego. We've a swell floor show, if I may lapse into the American idiom, and, since we have no prohibitive taxes to pay, it's all comparatively inexpensive. We don't as a matter of fact, need gambling to write off our losses. We have no losses."

So Yasuhara speaks for a number of Tijuana cafe owners. They haven't lived off the gambling concessions, and they don't expect to. It's a pleasant jaunt to these foreign spots, and San Diego as well as visitors, know it.

Let's look into a few of Tijuana's hottest spots. Starting with Senior Yasuhara's Red Mill (if you still insist on the pure Gaelic) we hear Enrique Galaz's orchestra, and his Mexican Serenaders. Don't think that their own national music completes their repertoire. They can whip that Melican jazz like nobody's business. And the floor show—it has a zip you won't find at your regular Hollywood cafe, I'll wager.

Another spot you'll find to your liking, I have no doubt, is an establishment known as Hotel Caesar's Place. This "place" is operated by those genial hosts, Senor Monaco and Senor Joe Ferraris and they boast, "food with such a good flavor—liquors and wines aged and superior—famous for old time hospitality." And that "famous for old time hospitality" is no idle boast.

You'll be well taken care of at Caesar's. Go for a look at the floor show, try the food and **drink** (Don Noakes dispenses the grog at the liquor store. It's a fine place to spend the night if you get a bit "tiddledy."

Who's in the floor show, you ask? Don "E" and his Caballeros provide the music for a presentation which offers Leo and Stella, and many other favorite club entertainers.

Down at Shore Acres, which is some twenty minutes drive from Tijuana, you'll find an informal beach atmosphere, coupled with metropolitan accommodations. There are an eight piece orchestra at Shore Acres and an excellent floor show.

Joe's Lido cafe also is worth a visit. The food is genuinely Mexican. So is the atmosphere.

The famous Foreign club is another of the Mexican resorts which did NOT close when permission to operate gambling games was withdrawn. The proprietors of this establishment felt that the opportunity to play games of chance was not the only magnet which drew the tremendous crowds. An inexpensive playspot, the Foreign club is a definite lure to Americans, gaming or not.

The first throught of every woman who crosses the border is perfume, since Parisian scents are obtainable at almost a score of places at ridiculously low prices. Josephine sells it at Caesar's gift shoppe. The men are interested in buying whiskey, and the Donlevy people, who offer a six-year-old brand at less than a dollar a pint, satisfy the demand.

There are many other inducements to visit this old world playground. You've heard it was closing? Don't you believe it. Tijuana is still doing business at the same old stand.

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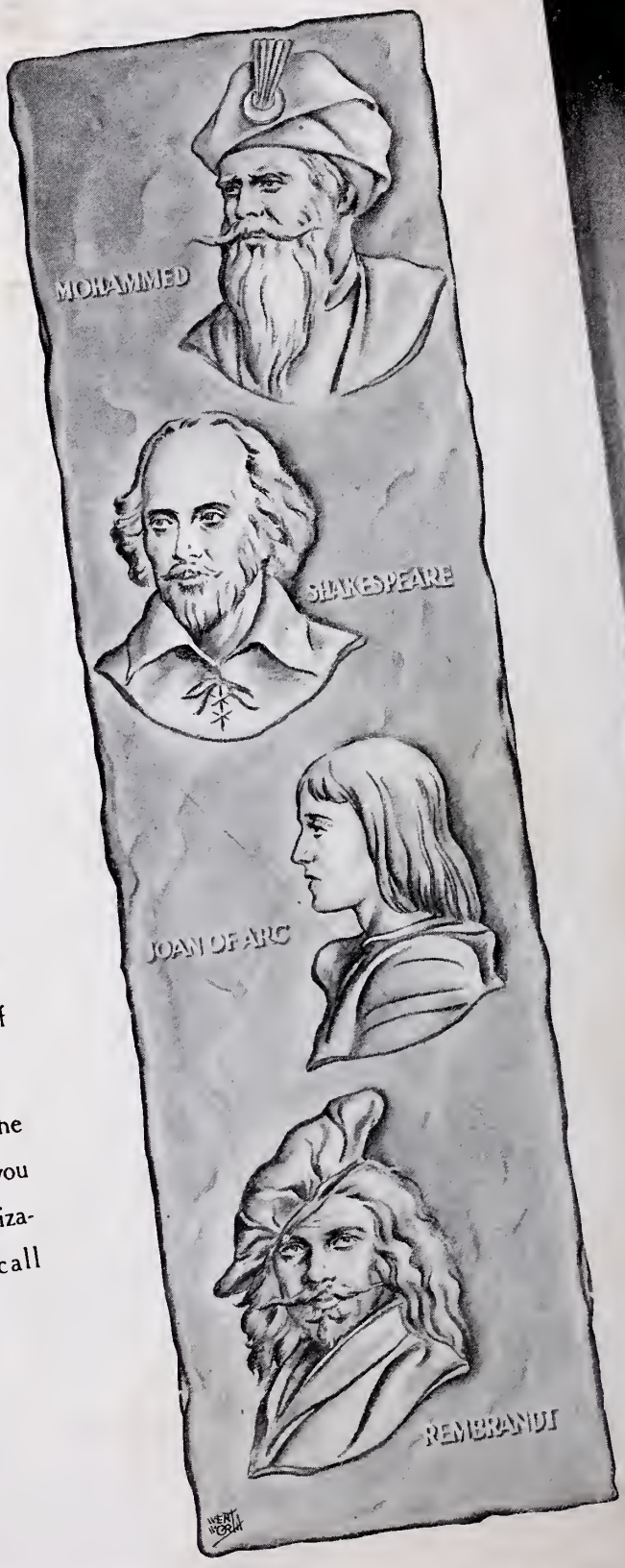

THE HOLLYWOOD LOW-DOWN

June, 1936

20c

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In This Issue

If Ripley Went Hollywood
By J. Eugene Chrisman

Fresh Faces
By Lawrence O'Leary

Why Juliet Wears A Wig
By Molly Linden

Hollywood Intrigues Della Lind
By Don Martin

From Me To You
By Warren Stokes

Hollywood Fashion Parade
By Don Richards

ALSO

The Real Low-Down
Reviews and Previews
Rambling Reporter
London Low-Down
Film Trade Notes
Screen Shorts

And Other Features

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Vol. V

The LOW-DOWN HOLLYWOOD

No. 3

The Only Hollywood Trade and Fan Magazine
featuring News — Gossip of Screen — Stage — Radio

From Our Readers

ENJOYS HOOEY—Your 'Hollywood Hooey' is thrilling, because to this hardened fan of 20 years standing, some of the statements attributed to players in the interviews are really silly and inane, and any fan of intelligence should know that most of the tripe and trash is untrue. Your gentle digs give me a kick.—**Lorraine Mason,** Vineland, N. J.

WE AGREE—I'm glad you're giving Raquel Torres a good build-up. I've seen her, in person, and she is one of the most beautiful persons I've ever seen.—**Margaret A. Connell,** Des Moines, Iowa.

MORE FROM AL—What directory did you use when digging up the name of Carmencita Roglaski, Des Moines, Iowa? During the time I spent there I almost became a shovel-thumb—so-called because of uncorking a bottle of near beer, pouring off a little of the brew, then adding a little alky, after which the thumb is placed over the end of the bottle during the mixing of the beverage, which with continual practice has a tendency to broaden one's thumb—and I don't recall the name listed in the "Who's Who" of Des Moines. Carmencita couldn't be a Long Beach Roglaski, could she?—**Al Smith,** Hollywood.

UNFAIR REVIEW—About "Calling all Cars" . . . the review was not exactly fair (in my prejudiced opinion). In the first place, the musical score was copied note for note from Stark's . . . the stories, so far, have all been aired on the rival station and were selected from those considered by fans as the most outstanding. Admittedly, the first broadcast was not up to those that followed. The cast was a bit nervous with all the onlookers. So now, be a good sport and review another program of "Calling all Cars" and if two words of praise can be said of it, a word might be slipped in somewhere. —**Connie Vance,** Publicity Director KNX.

CONTENTS

Cover Design ..... **Joe Barr**

Frontispiece ..... **Jessie Matthews**

Editorial 4

The Real Low-Down 5
By The Editor

Fresh Faces 6, 7
By Lawrence O'Leary

From Me To You 8
By Warren Stokes

Anne Shirley Grows Up 9

If Ripley Went Hollywood 10, 11
By J. Eugene Chrisman

Why Juliet Wears A Wig 12
By Molly Linden

Hollywood Intrigues Della Lind 13
By Don Martin

Reviews and Previews 14, 15

Film Trade Notes 16

Rambling Reporter 18

Hollywood Merry-Go-Round 19
By Joe Collins

Movies In The Making 21

The London Low-Down 22
By Jean Straker

San Francisco Low-Down 23
By Rex Lewis

Screen Shorts 24
By Grayce Burfoot

Theatre Notes 25
By Louise Copeland

Hollywood Fashion Parade 26
By Don Richards

Local Girl Makes Good (?) 27

Youth In Hollywood 28
By Ona McCleary

Radio News Flashes 30-33
By James Burton

Do You Know?

THAT one of the better class assistant directors made a recent location trip to the desert with his own wife? On previous occasions an extra girl friend of his was usually on call for location trips with him, but somehow his own wife received the recent location call.

THAT a producer missed a very close call when he entered a Wilshire boulevard late spot with his girl friend? His wife had just left the establishment with her daughter.

THAT one of the Hollywood chiseling agencies lost a nice contract because he held out on his acts? The entertainers were usually paid from $10.00 to $25.00 less than they were actually hired for.

THAT several film big shots will be forced to pick up some gambling checks given at a resort? Checks given for gambling are collectable in that state and the operators intend to sue for collection.

THAT a well known writer servicing several newspapers with Hollywood news under different pen names, has the laugh on a studio publicity head? When cut off the studio list, the writer made INSIDE contacts for news.

THAT a downtown department store will lose thousands of dollars worth of business from a front rank picture star? The usual 10% discount was refused because the player is now free-lancing. Incidentally many of the star's movie friends are also on the free-lance list and they will boycott that department store.

THAT all Hollywood would be amazed to learn the identity of the actress who burns a candle in front of a certain deceased male star's picture?

THAT a group of music composers usually arrive at one of the major studios at 10:15 A.M., retire at a secret hide-out, and by 11 A.M. several of this same group are pretty well plastered? The head of the department happens to be a swell guy and allows them to get away with it.

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Here's the lowdown

HOT
FROM
HOLLYWOOD

▼

Intimate details of the stars, directors, producers and extras . . . .

▼

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if you read

The Hollywood LOW-DOWN

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"The Green Pastures" - A Hit

HOLLYWOOD'S critical army is taking bows for labeling "The Green Pastures," Warner Brothers' latest screen offering, a smash hit. So seldom are the critics right from a box-office viewpoint that they never fail to dig up all the adjectives at their command when a positive natural hits the screen. The average movie fan from 15 to 50 however does a much better job and is capable of picking more box office winners.

RESULTANT business on pictures that the high brow critics have condemned, substantiates the fact that the average movie fan is a better box-office barometer than the critic. The answer is simple. The fan is schooled in audience psychology. He knows that entertainment value, as it applies to the mass, determines the success or failure of a motion picture while the cinema critic, steeped in his own importance believes the producer should strive to please him and ignore the paying customers. The critic fails to realize that while the motion picture is classified as an art, it is largely a commercial art, aimed at a market consisting of the largest number of buyers interested in entertainment rather than technical ramifications and an over estimated opinion of dramatic quality.

IT requires no super intelligence to recognize the box-office value of "The Green Pastures." Unanimous praise of the Hollywood critics does not make box-office successes any more than their adverse criticism can make box-office failures. Perhaps the critics are becoming educated to these facts and changing their tactics, realizing that they can become more important and of more value to themselves and their chosen profession by discarding personal ego and studying public reaction. Because it is good entertainment "The Green Pastures" will speak for itself and the box-office will answer with big returns.

Jimmy Valentine

The Real Low-Down

By The Editor

When Mr. & Mrs. Douglas Fairbanks, Sr. (the former Lady Ashley who was formerly a London show-girl) recently returned to Hollywood, news photographers weren't bothered a bit, because the jumping Doug and 'frau' consented to pose for pictures. And why not? Times aren't what they used to be, and even if Doug isn't planning to film "Marco Polo", he should keep in good graces of the press—for the wife's sake.

Speaking about the wife, Louella Parsons must have been palmed plenty when she knocked out that slushy bon bon article on the beauty of Lady Ashley. We don't disparage natural beauty or natural homeliness, but Lady Ashley is far from being what Parsons in her press panic describes as "gorgeous".

A certain good looking doll is wandering about Hollywood looking for a former producer (dead abut three years). She is still unaware of the death of her former lover, and nobody seems to want to tell her.

Perc Westmore tells the one about the guy who came to see him about a toupee, for he wasn't satisfied with the one he was wearing. Perc noticed salt on the man's shoulders. "What's the idea—why the salt?" To which the man replied. "I want to give people the impression I have real hair, and the salt's there for DANDRUFF".

To prevent exposure of an illicit love affair, a noted stage beauty was given $45,000 in promissory notes. After the death of the man in the case, the wife asked for cancellation of the notes given the stage beauty, charging that the notes were given as "hush money".

Charles G. Rosher, motion picture cameraman, was held in contempt of court for failure to make child support payments since October, 1933. His former wife claims that he was $4,650 in arrears. The child is Joan Marsh, known in private life as Dorothy Lacey Rosher, and reputed to be earning as much as $10,000 annually.

DO YOU KNOW . . .

THAT a well known character actor reserved a table for seventeen at one of the late spots, but occupied the table all alone? After considerable lushing, the actor proceeded to another rendezvous, where he was evicted after a few minutes of fun making.

Hollywood Hooey

TWO MORE!

1929—Flash! Garbo will retire after two more pictures.
1931—Flash! Garbo will retire after two more pictures.
1933—Flash! Garbo will retire after two more pictures.
1935—Flash! Garbo will retire after two more pictures.
1936—Flash! Garbo will retire after two more pictures.

—Newspaper Headlines

Adolph Menjou is another suave screen lover . . . Mr. Menjou is still trying to learn what love is all about **—Norvell,** True Confessions.

If most Aquarians (persons born in February) are like myself . . . they would rather have love happiness than a brilliant career.—**Florence Rice,** in an interview.

I can run two streets over to Ruth Chatterton's very correct English house and borrow a cup of sugar, or I can pop in on Richard Barthelmess and beg for a bit of lunch—**Louella Parsons,** Cosmopolitan magazine story.

No trips to Honolulu, or even a flyer to New York for Lucille Ball. Because the studio is anxious to build Lucille into a fashion plate, she will spend the next two weeks in a hospital to gain 20 pounds. In order to be completely alone, Lucille has chosen a "hideout" . . . even the studio will not know her whereabouts.—**Jimmy Starr,** Herald-Express columnist.

DO YOU KNOW . . .

THAT Arthur Lange actually walked off the set of "Great Guns" and returned to his home studio. When Arthur supervised the music for "The Great Ziegfeld" he was allowed to pick his own assistants, but when assigned to "Great Guns," the studio expected him to use some incompetent people —so, sooner than stand a chance of marring his screen offerings, Arthur made a quick exit from the production.

DO YOU KNOW . . .

THAT you are compelled to drink gin, mixed with water and lemons when invited to a director's home? Gin is the only drink offered, and gin you will drink unless you care to bring your own liquor.

Margaret Lindsey has apparently gone temperamental! Several weeks ago, one of the Warner studio transportation cars picked her up for location scenes. Because the driver was five minutes late, she threatened to have him fired and she raised quite a hullabaloo about it. Luckily for the driver, Pat O'Brien was in the same car, and Pat who is the same sweet guy, fronted for the driver, and explained to Jack Warner, just how the delay occurred, and saved the man his job. Margaret forgets the old days when she was PEGGY KEYES.

About once a week during the six months of married life, the husband would fly into a rage, pack his belongings and go home to his mother. So, the wife of a film executive alleges in a suit for divorce. The husband however, declares that his wife refused to prepare lunch for him unless he scrubbed the floors for her.

This is what Nelson Eddy and his press agent would have you believe.

QUOTE: Nelson Eddy arrived back from his concert tour with harrowing tales of his experiences with fans. In some hotels they would park for the day with their lunches, waiting for his door to open. One woman stole the chambermaid's pass-key and got into his room at 5:30 A.M. He lost an average of two dozen hankerchiefs a day from his breast pocket. They stripped his coat of buttons, lifted his sheet music regularly and even got away with the throat lozenges he carries for his voice. At Denver, when he broke away from the crowd at the end of the concert and hid in a canvas dressing room backstage, the walls were slit open by pocket-knives, exposing him to the onslaught of the excited fans.

Nevertheless, he takes another jaunt next year.

—Harrison Carroll.

As a matter of actual fact, Nelson Eddy was a grave disappointment to Denver patrons. A letter from that city reveals that very few people attended his concerts, certainly only a handful came to see him backstage.

DO YOU KNOW . . .

THAT an executive's face was really red when a young screen player that he accosted had actually refused work in one of his films? It seems that the girl was required to spend too much time with him after studio hours.

Martha O'Driscoll

MARTHA O'DRISCOLL, the beautiful blonde (left) tops the list in pictures appeared in this year . . . four of them. Her home is Phoenix Arizona, where Daddy is a banker.

LEONA VALDE, another vivacious blonde (right) has appeared in many Columbia pictures and is at present under contract there. Her most recent vehicle is "San Francisco Nights" just finished.

Leona Valde

Fresh Faces

By Lawrence O'Leary

THERE is, it appears, a particularly pendulum-like swing of Destiny that is bringing fresh faces to Hollywood's firmament of stars.

A sort of cornucopia dribbling its fruits in fortunate, if sometimes surprising, places; and, paradoxical as it might seem, on persons not particularly interested in the prizes which this modern wheel-of-fortune extends to them.

Take Jeanne Penn for instance. Internationally famous as "the most photographed girl in the world" and as the "Lucky Strike Girl," she came to Hollywood to evade the demands of Eastern artists; famous artists such as McClellen Barclay and Alfred Cheney Johnstone. Her arrival, however, was the signal for an invasion of talent scouts. No less than five, all from major studios, have sought her for tests. And while not particularly interested in a motion picture career, Jeanne Penn will perhaps be "Fresh Face No. 1" in Hollywood's "1937 Firmament of Stars."

Out in Pasadena Leona Valde is known as one of the city's most beautiful girls. Blonde, vivacious and talented, she was a mainstay of little theater playlets until a theatrical producer mentioned her to the casting directors of Columbia studios. She was cast in "Mad Money," then in rapid order, in "The King Steps Out," "Queer Money" and then was sent over to Universal for "Showboat" and "Unconscious." And she didn't want to go into pictures at the beginning. Now she is headed for stardom, say studio executives and can be called "Fresh Face No. 2."

Ann Tobin who won a 7 year pact with Warner Bros. when an executive saw this picture in The Hollywood Low-Down.

Hermes Pan, the RKO dance director, went to the Arizona desert for a vacation last year and dropped into a night club. What he saw on the stage made him forget the Hollywood beauties and urge Martha O'Driscoll to come to Hollywood. She did. First was "Here Comes the Band," then "Peter Ibettsen," "Collegiate," "13 Hours by Air" and then to Universal for "Showboat." She has now bought herself a home in Laurel Canyon and is preparing for a career where beauty and talent means gold. She's Fresh Face No. 3 to the theater going public.

Face No. 4? It's Donna Dix, and she lives up to her name. "Snatched" from Pasadena society circles, the winsome madonna type brunette was an instant success in "Queer Money" and then swung immediately into "San Francisco Nights," both at Columbia. Director Ross Lederman picks her as one of the most promising of the young starlets.

And from the stage of New England and Broadway comes Fresh Face No. 5, Kathryn Towne. She was met at the

Grand Central Airport by two talent scouts from the largest studios in Hollywood and before luncheon had made arrangements for tests. Talent galore, beauty and a pleasing New England voice are the attributes of Miss Towne's flashing opportunities in Hollywood.

Blanca Vischer wasn't particularly interested in motion pictures, either. She visited the 20th Century-Fox studios with a friend and before she left she was contracted for a Spanish version picture "El Mojica" and then was put in "A Message to Garcia".

Now she has been signed as leading lady for "Song of the Andes," the Hirliman all-color extravaganza which is expected to be one of the so-called 'big' pictures of the year.

Miss Vischer has one distinction which no other star in Hollywood can boast of; she is a Guatemalean. Educated in Germany, France and England, the peppery little brunette is predicted as a coming star of the higher brackets. She is Fresh Face No. 6.

Martha Raye, another new face who has been assigned to a long term ticket at Paramount.

Carol Crawford comes to Hollywood with credentials to prove that a lot of judges think she is the last word in feminine beauty. She was "Miss Cincinnatti" last year and has retained all of the charm and the poise that won her that title. With a wealth of dramatic training back of her, this Ohio girl is now undergoing tests at major studios with a long term contract in mind. Directors believe that she has that undefinable something which, in celluloid, spells 'Find.'—And there's Fresh Face No. 7.

ALL FRESH FACES IN HOLLYWOOD.

One of the most interesting personal possessions of Queen Elizabeth is the "Memento Mori," a small metal replica of a human skull with a timepiece encased. The "skull clock" was accurately reproduced for the film "Mary of Scotland" and was used as an evil omen. It symbolizes the tragic fate toward which Mary is inevitably headed.

Donna Dix

KATHRYN TOWNE, the winsome brunette at left, comes direct from the New England stage and radio. She has been tested by one of the major studios and a long term contract is now pending.

DONNA DIX, vivacious brunette at the right blossoms out in larger parts in Universal's "My Man Godfrey" and many bigger things are expected of this young Pasadena socialite. She's French, English and Irish.

Kathryn Towne

Charles Tannen is the son of the humorist-writer-actor Julius Tannen. Charles has also done considerable writing and is the author of numerous short stories, including the much-commented on "The Friday Morning After," which appeared in Esquire.

▼ ▼

Barbara Stanwyck who is now starring in "Marry the Girl" received her first job at the age of thirteen. It was in a telephone office, but she soon lost her position when she was caught "talking back" to a subscriber.

Frances Langford started her singing career for a cigar manufacturer when she appeared on a Tampa radio broadcast and her pay was $5.00. Her salary was later raised to $8.00. When Rudy Vallee visited Tampa the singing star appeared on Vallee's program. Her film career started only a year ago when Frances was heard singing at a party in honor of Cole Porter at the Waldorf Astoria hotel.

Her latest picture is "Palm Springs" for Walter Wanger.

Helen Taylor creates styles from a hospital bed! Miss Taylor was injured in a traffic accident during the filming of a Walter Wanger picture. Despite her injuries, Miss Taylor supervised the designing of several creations worn by Pat Paterson and Mary Brian.

▼ ▼

Robert Kent used to be an amateur boxer. He fought all of his bouts in various New York athletic clubs, and never won a fight. In spite of the many beatings he suffered, Kent says the experience was worth the anguish.

From Me To You

By Warren Stokes

Enter The Writer!

● As predicted on our radio broadcast the battle of the Screen Writers' Guild for a closed shop is a closed affair. That is as it should be. The producers, opposed to the closed shop idea for writers, moved to protect their own interest, that of the writers themselves and the motion picture industry as a whole. While the closed shop would have provided a haven for stagnant writers fearing competition from new forces, seasoned writers who really have something to give have awakened to the real purpose of their craft and a new writers' group emerges out of the old, pledged to seek harmonious relations within the craft and with studio employers.

In the cause of progress the field of creative writing must be continually encouraged and developed. It must always remain wide open so as to encourage and produce new creative brains, new ideas and new creative talent, the life's blood of the motion picture industry without which it could never hope to survive. Admittedly the play is still the thing. The producers realize this. The step they have made is a progressive one.

The battle cry of the motion picture industry will always be new blood! new ideas! new talent!—must be encouraged. Nothing can be gained with the industry closing its doors to its own vital needs. The writing of screenplays placed in the hands of a privileged few would result in cut and dried formulas, eventually turning the studios into a dumping ground for moss covered manuscripts, retarding the progress of the industry and that of the writers themselves. Open competition in the field of creative writing means a continued supply of fresh ideas, building a new army of writers to replace the old. It is well to remember the old adage "writers are born" but it is also well to remember that writers die—literally and otherwise.

Hail The Director!

● Film salesmen returning from their respective territories tell us that exhibitors are all asking the same question: "Who directed the picture?" More and more exhibitors are tabulating the names of directors connected with outstanding product. They have long since realized that star names and big stories mean little at the box-office unless they are well directed and properly presented.

Exhibitors are right in seeking the name of the director associated with the product they contemplate buying for their theatres. Stars come and go, their successful years are short so far as the box-office is concerned; directors improve through the years and they become of greater value to the industry as they continue. Capable directors are the industry's greatest asset and the movement on the part of the exhibitors to justify their worth is a movement for the general welfare of screen entertainment. Before the glorification of today's screen stars came into being the director ruled the roost, he was held responsible for the success or faliure of the film—he still is, but he has lost his credit line in the advertising copy to the acting personalities. It looks like a new era for the director. Producers will do well to heed the exhibitors and commercialize upon the value of their directors as well as that of their screen personalities.

New Premium Gag

● Hobnobbing with politicians we hear that a new idea is under way for gathering in a little coin from exhibitors who give away chinaware, radiobars and the like. According to the politician, plans are being formed to issue a "merchandising license," the idea being founded upon the belief that while the dispensation of groceries, glassware and whatnots as premiums escapes the lottery clause, it comes under the heading of merchandising, the same as any general store and is subject to a monthly license fee. While some of the merchandise is secured in exchange for various kinds of advertising, much of it is purchased outright at wholesale to be passed out to the public at a profit, the politician points out, classing the whole procedure as a trading enterprise.

KEN MAYNARD'S DIAMOND K RANCH WILD WEST CIRCUS and INDIAN CONGRESS

June 5-6-7

San Diego, Calif.

That Actors' Home

● There is much talk about building an actors' home in Hollywood. Let us hope that the talk is about ended and that it will be backed up with real action. Mae West, Joan Crawford, Director John Cromwell, Robert Taylor, Cary Grant, Fred MacMurray, Lionel Barrymore, Jean Hersholt, Sir Guy Standing, Barbara Stanwyck, Bob Burns, Purnell Pratt, John Beal, Anne Shirley, Gene Raymond, Samuel S. Hinds, Moroni Olsen and scores of other screen celebrities are heartily in favor of the project and they can be depended upon for their loyal support. Now, if the producers will fall in line to lend their support to those who have contributed largely to their success the project should become a reality. Stars come and go. They give the best part of their life to the industry they represent. When their day is done they are lucky if they can get a five dollar extra check. The high salaried star of today is a possible candidate for the actors' home tomorrow. All should contribute to the welfare of those who have given their all. The producers should be first to come through with a sizeable donation. Personalities of the screen draw large salary checks for a given period but they make it possible for the producers to sign their names to certified checks indefinitely.

"Taxis" And Taxes

● The yellow makeup of screen celebrities on their way to the various studios now blends with a new fleet of bright yellow "taxis," invading the celluloid village. The new cabs boast of added comforts but they do not comfort the screen celebrities troubled with the old taxes, the kind that Uncle Sam is interested in. Uncle Sam is seeking income tax liens from screen players totaling $17,464.

The list is headed by Lupe Velez and her husband, Johnny Weissmuller. According to Uncle Samuel, Lupe is named in a 1933 lien for $5,576, and Johnny is being dunned for $314. Anna May Wong owes $491 on her 1932 account, Helen Twelvetrees and Frank B. Woody owe $102 each for 1933, Nils Asther owes a 1933 balance of $249, Charles C. Irwin will have to dig up $8,285, while Seymore Felix, dance director, will have to waltz to Washington to the tune of $1,515.

More film names are constantly added to the imposing list on file at the Federal offices in Washington.

ANNE SHIRLEY beautiful RKO star grows up!

Photos reveal Anne at different stages of her life. The youngest being 6 months old—Center insert shows Anne as she is today, at the age of 18.

If Ripley Went Hollywood

By J. Eugene Chrisman

BOB Ripley may be the heavyweight champion strange fact finder of the world but he has been overlooking a big bet. He takes tours around the world, digging into ancient tombs, climbing mountains, fording rivers and penetrating jungles, to find strange facts, when there is a veritable gold mine of them, almost in his own back yard. Ripley should turn his talents toward Hollywood and he would find there, more strange facts to the square mile, than in any other spot on earth. But since Bob seems to neglect the cinema capitol, I shall try to double in brass for him and relate a few strange and unusual facts about Hollywood and its movie stars.

Let's start on Hollywood, itself. The first studio in Hollywood was at the corner of Gower and Sunset Boulevard and its stages were the floors of an old inn. Lon Chaney would walk nine miles to work there and park Creighton, his infant son, in one of the mangers in the old stable behind the inn and between scenes, give him his bottle. The cradle was an old gunny sack, swung like a hammock. When a bedroom scene was to be made, the entire crew, director, actors and cameraman, would run up to the old Mountain View Hotel, (still standing) and take the producer's bedroom furniture over to the set, being careful to get it back in time for him to go to bed.

Pictures were shot "off the cuff," that is, without any story and the entire crew would pile into a spring wagon, take the camera along and shoot anything which looked like a laugh. Once they saw a baby, lying in its buggy, in front of a grocery store. The mother was inside, buying the family groceries. The crew took the baby, used it in a scene and put it back, without the mother ever knowing that her baby had been in a picture. All screen tests were taken then while the star's angel face was framed in the blossoms of an old rose bush, in Lankershim.

Today, Hollywood still has a drinking fountain for horses, in front of the public library on Hollywood boulevard. A family lives in a log cabin, within two blocks of the aristocratic Roosevelt Hotel. Earl Reed, the traffic cop who ruled the intersection of Vine and Hollywood with an iron hand in a velvet glove, once gave his own wife a ticket for making a wrong left hand turn.

When Mae West came to Hollywood, her first car was a second-hand "heap" which cost her only $350. She recently purchased a 175 carat star sapphire ring. Who said depression? In the film, "The Voice of Bugle Ann," the star is a hound dog. But when you hear the voice of "Bugle Ann" in the film, it will not be her voice you hear. It will be the voices of six other dogs, blended harmoniously on a film sound track to give "Bugle Ann" a voice that would make Grace Moore turn green with envy.

You cannot find a man, woman or child on the MGM lot who ever actually heard Garbo speak her famous line, "Ay tank ay go home now." Gene Fowler, Hollywood's most famous "ribber" once took an English correspondent to lunch. In his next article for an English fan magazine, the correspondent wrote that a woman deserted her baby within three blocks of the heart of Hollywood, it was found next morning, half eaten by mountain bears. And the English still believe it. Hugh Herbert had the bottom of his new swimming pool paved with mirrors so that he could see himself, even when he is swimming which is the height of something or other.

While they were filming the Foreign Legion sequences for a picture, in the sand dunes west of Yuma, Arizona, a Hollywood bred camel became stuck in the sand and had to be pulled out with a tractor, believe it or not. Once when Garbo, then a great star and earning many thousands a week, was walking in Santa Monica canyon, a rich woman who lived along her morning route, noticed how shabby the poor girl looked. She went out and offered her a last year's coat and Garbo was plenty embarrassed.

Herbert Mundin, the English comedian, wore a lifebelt, even in his sleep, for four years as a mine-sweeping sailor in the North Sea. When the Armistice was signed, he gave a whoop of joy and threw it overboard. It sank like a rock. There is a dog cemetery in San Fernando Valley where movie stars pay as much as $600 for the burial of a pet dog. "Kabar" the Doberman Pincher who died of a broken heart, when his master, Valentino passed on, lies buried there. Binnie Barnes, the English actress, was a total flop on the British stage until she adopted an American accent and started playing cow-girl roles and spinning a rope, a la Will Rogers. She was once a milkmaid at a goat farm.

When George E. Stone, the Jewish character actor, had to read some of his lines in Yiddish, during the film, "The Frisco Kid," it was Jimmy Cagney, an Irish lad, who taught him how to say them. Fred Kohler, the screen heavy has died 286 times before the camera. Bob Blair, the "Honeymoon Pilot" who flies most of the eloping stars to Yuma, Hollywood's Gretna Green, was once a pilot for Pancho Villa. Kay Francis has traveled more than 3,000,000 miles during her lifetime and Paul Lukas, the Hungarian actor, was born on a train. There is a woman who works as an extra in every picture Universal studio makes. She once saved some valuable film in a studio fire and that was Uncle Carl Laemmle's manner of rewarding her.

Shirley Temple gets $3000 a week salary but is kept down to an allowance of $3.50 a week. She was getting only $2.50 until she struck for higher pay. She still thinks her body-guard is only a chauffeur and wonders why they have him, when her daddy is a better driver. Her sore throat, during the filming of a picture, held up production and cost the studio many thousands of dollars. Wallace Beery always wears a heavy sweater and leather packet, when he goes swimming in his Beverly Hills pool. Mala, the Eskimo is half Jewish and half Eskimo. His real name is Ray Wise.

C. B. De Mille has a note book, he kept during the first filming of "The Squaw Man." In it is this notation. "Cannot use Hal Roach cowboy, wants $5.00 a day. Too much." Hal Roach is now a millionaire producer of comedies. Harvey Parry, ace of all Hollywood "stunt" men, did dangerous feats to put thrills in pictures for fifteen years, without receiving serious injury. During the filming of "Call of the Wild," he fell two feet into a "prop" snow drift and hit a two by four, breaking his back and spending two months in the hospital.

Wallace Beery once held up the entire production of "Old Ironsides," on location at sea, off Catalina Island for two hours while he pulled a seal he had trained, out of the way of an explosion which was to blow up a ship. Commander Frank Wead, who writes most of the aviation stories you see on the screen, once held the navy altitude record as a pilot. Walking in his sleep, he fell down a flight of three steps and broke his neck and will never fly again. Jean Hersholt who played the doctor in "Country Doctor" with the Dionne quintuplets, had appeared in more than 500 pictures. When Gary Cooper made his first picture, "The Winning of Barbara Worth," he rode

an outlaw horse without a protest but ran away when the script called for him to kiss the leading lady. He's still THAT bashful.

Louis B. Mayer, executive head of MGM studios was once a deep sea diver. When Eric von Stroheim was on location with "Greed," in Death Valley. he drove his company until they hated him. He had to hold a gun on his barber, while being shaved. The London fog you see on the screen, is made by spraying Nujol, a mineral oil laxative. out of a compressed-air tank. The heirs of Thomas W. Dickson, author of "The Klansman," the book from which "The Birth of a Nation" was made, received to date $10,000,000 in royalties and the film is still running in some parts of the world. Warner Oland, the Charley Chan of the screen, is a Swede.

The two men who loved Garbo greatly, died tragic deaths. They were Maurice Stiller, her first director and Elinor Hanson, a Swedish actor. Joan Crawford's real name is Billy Cassin. She took the name of Lucille La Seur for stage purposes and the name Joan Crawford was selected as the winning name submitted in a nation-wide magazine contest, after she came to Hollywood and went into pictures. When W. S. Van Dyke took his location company into the arctic to film "Eskimo," twenty large bags of studio "prop" snowflakes, made of bleached corn flakes were taken along. Most directors regard Garbo with awe but when Van Dyke was asked to retake some scene in one of her pictures and she walked on the set for the first time, he said,

"Hello baby. Bring your roller skates with you?"

And Garbo smiled.

Joe E. Brown is as serious and as "sour puss" off the screen, as he is funny on it while William Powell is every inch the clown off-screen, though suave and sophisticated in grease-paint. When Ed Wynn made a picture in Hollywood, he was unable to be funny until they let him return to his hotel and get his "gag" books in which he has more than a million "gags" clipped and filed. When Ia Temple appeared with Zasu Pitts, in a Universal comedy, Zasu begged Carl Laemmle Junior to put her under contract but he refused to give her even the fifty bucks a week, her agent then demanded. Now he still kicks himself in the back of his lap when he hears her name spoken.

In the report of a screen test which Fred Astaire once took at Paramount, is this notation, "Too thin and homely for the screen and a poor actor. Can dance a little." Lon Chaney's son was made tempting offers, when he began his screen career, to take the name of Lon Chaney Junior but refused. After six years of failure to get anywhere, he did take it and is now using the make-up tricks his father taught him, to do the same type of roles that made Lon famous.

A fan mag once reported that Jim Timony, Mae West's manager, had a cork leg and Jim spent the next six months showing his bare leg to Hollywood, to prove that such was not the case.

Hollywood is known as the movie capital of the world but only three major studios are situated in its coporate limits, Paramount, RKO and United Artists. It has no railway station and Peter the Hermit is its most popular private citizen. Few of the movie stars live there for they have all moved to Beverly Hills, Bel-Air, Brentwood or to ranches in the San Fernando Valley.

And now you see why Ripley should have come to Hollywood, instead of wandering around in the Gobi desert or the Amazonian jungle, in search of strange believe it or nots.

Maidel Turner

JUST COMPLETED:—

"AND SUDDEN DEATH"

A Paramount Production

-:- -:- -:-

Fred Sumner

RELEASES:—

"FRANK MERRIWELL SERIES"

Why Juliet Wears A Wig

By Molly Linden

WHY does Norma Shearer wear bobbed hair as Juliet—when most people think of Shakespearean heroines as long-haired beauties?

Why does Paul Muni wear a pigtail in "The Good Earth"?

Why does Steffi Duna appear with a high comb and mantilla in "Dancing Pirate"?

These are a few of the difficult questions the stars and others ask daily of Max Factor, Hollywood's leading beauty expert and hair stylist. From women and beauty specialists all over the world, as well as in Hollywood, questions pour in regarding the origin of the various hair styles he creates for foreign and historical pictures.

Factor knows the answers, too—for in the historical research that was necessary before creating wigs and hairdresses for such pictures as "Good Earth," "Romeo and Juliet," and "Dancing Pirate," the expert Hollywood make-up artist discovered amazing traditions behind every trend in hair styles.

Juliet, for instance, wears a bob because of the desire of women of the period to appear slim, lithe, and boyish, like the page boys of the time. An Italian influence predominated in fashion, and surely these ladies were the first in the world to "go boyish!"

Mr. Factor investigated the Chinese pigtails, as a matter of personal interest, while creating wigs for "The Good Earth." Incidentally, over seven hundred queues were made for actors in this picture, each one of genuine Chinese hair especially imported from China at a cost of over $10,000.

He discovered that the long pleated queues were a badge of servitude forced upon the Chinese by their Manchurian conquerors about the year 1400. Later the Chinese voluntarily continued to wear pigtails because of a superstition that a man whose queue had been cut off could never enter Heaven.

The worst punishment inflicted in early American days upon Chinese settlers was cutting off their pigtails.

Incidentally, one of Factor's most interesting problems was providing bald heads for the many extras who worked in "Good Earth." As Chinese peasants, they must be bald—except for the pigtail.

The problem was solved with tight fitting caps of rubber, with the long pleated queues attached. The rubber caps filmed like real bald heads, and saved hundreds of extras from having to shave their heads for the picture.

Max Factor

The Spanish mantilla and high comb, worn by Steffi Duna for the color picture, "Dancing Pirate," reached its home in Spain by a devious route.

According to Mr. Factor's research, the fashion was brought to Egypt by Chinese silk merchants. The Moors—who came from Egypt originally—carried the style with them to Spain.

Beautifully embroidered in brilliant colors, the mantilla was worn by Spanish girls in imitation of popular, dark-eyed Moorish beauties. It concealed the lower half of the face but coquettishly revealed the eyes.

For this picture, Mr. Factor invented a brand new shade of hair which photographs pure white, the first time this has been successfully accomplished for the color camera. Formerly wigs that were supposed to look white photographed a dull, dirty gray in color—and Mr. Factor experimented with over 300 shades before perfecting the new chalk-white wig.

American pioneer women, whose hair styles Mr. Factor investigated while doing hair work for "Sutter's Gold," wore their hair simply because of the demands of their daily life. Brushes for the hair were rare luxuries. Rising at five in the morning, with the chance of Indians or outlaws lurking near their lonely cabins, girls combed their hair straight off their foreheads—twisted it into a tight bun—and were ready for an 18 hour day of hard work!

The importance of minute correctness in historical pictures explains the intensive research before a single wig is created. When Katharine Hepburn asked Mr. Factor for a certain type of hairdress for "Mary of Scotland," she had been told that such a hairdress was never worn by the ill-fated Queen. None of the history books showed Mary wearing her hair in such a fashion, but Miss Hepburn was sure she had once seen a painting of the Queen with her hair done in the style she wished to imitate.

With his huge and expensive research library, Mr. Factor was able to prove Miss Hepburn correct, and in "Mary of Scotland" the interesting hairdress will be revived, after being lost to the world of fashion for almost four hundred years.

It is a snug-fitting cap made of braids of hair, and Katharine Hepburn's own hair is worn in softly curled bangs over the forehead and sides of her face.

Thousands of wigs are held in readiness in stock at the Factor Studios, but many of those demanded by the studios today must be individually created. Just recently two thousand special wigs were demanded for various pictures—to be delivered to several different studios—all on the same morning!

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Hollywood Intrigues Della Lind

By Don Martin

THERE is something unbelievably charming, graceful, and beautiful about a Viennese waltz. And there is something just as charming, just as graceful, and just as beautiful about the Viennese actress who sings her native waltz. A continental star of the stage and screen, Della Lind is tall and slender, her eager brown eyes being a contrast to her gorgeous golden hair.

What the producers wanted most of all was an Elizabeth Bergner, a Marlene Dietrich, and a Jeanette MacDonald rolled into one. After appearing in dramatic roles and operettas, Miss Lind proved to be the answer to the prayer—like Bergner, she is a splendid dramatic actress; like Dietrich, she is ethereally fascinating; and like Jeanette MacDonald, she has a very lovely singing voice.

When only fifteen years old, Della Lind, who was born and raised in Vienna, was starred in Ascher's operetta, "Her Highness Dances The Waltz," in the Austrian capital. An immediate sensation, she followed her successful operatic career in numerous other operettas, among them "Countess Maritza," "The Last Waltz," "Waltz Dream," "Count of Luxemburg," and "Merry Widow."

Then turning to drama, the Viennese songbird made such a hit in Luigi Pirandello's "Tonight We Improvise" that she was given the lead in two Berlin pictures, a musical, "The Right To Happiness," and a comedy, "The Grass Widower." Charell, the noted British producer, immediately brought Miss Lind to London when she was co-starred for a nine-months' run at the Coliseum in "Casanova."

It seemed that the London stage was going to be the jinx in Della Lind's career. Rehearsing too many hours a day for "Casanova," the star tore the ligaments in both ankles, breaking a vein. With bandages as her only relief, Miss Lind danced through the dress rehearsal; but a sudden fall left a severe gash on her chin. Painfully injured and with clips on her chin and bandages on her ankles, Della Lind appeared in the lead on the opening night. The strain was too great, and during the show she collapsed. By a strange coincidence, Miss Lind's fainting appeared to be part of the show, and when the curtain finally was lowered on the act, the audience was unaware of the backstage tragedy. Revived, she finished the show; but feeling too miserable afterwards, she decided to give up her career. However, her performance was so commendable that the critics, learning of her unfortunate suffering, lauded her so much that she just had to carry on—and she did, through four hundred and fifty consecutive performances!

Not only a first-rate actress, Della Lind is an accomplished writer. Besides being the authoress of many short stories and articles for magazines, Miss Lind wrote, supervised, and enacted the lead in a musical picture, "Going Gay," for British & Dominion. While still in London, she took the lead in "Scotland Yard Mystery" and was starred in a BIP musical, "A Student's Romance." Recently she has finished a play that will be produced in this country.

Della Lind

With her piquant Austrian accent, the lovely star tells of her dreams of the future. "I want to have children—lots of them." And she has good reason to want a family: to carry on her famous theatrical name through the ages. Her mother was an outstanding singer, and her father was a well-known comedian and producer. Her two younger sisters have already established reputations on the Continent—one as a comedienne, the other as a dramatic actress.

In her comfortable apartment in Hollywood, Miss Lind is surrounded by her favorites—a Persian cat, two love birds, and a stuffed monkey. The latter, her mascot, sits majestically atop her piano. Given to her when she was a little girl, it has been her steady companion, traveling half-way around the world in order to be with her in her dressing-room. The love birds, gifts from her good friend Carl Brisson, are let out of their cage to fly around the apartment, and Miss Lind laughs up and down the scale as her feathered pets—one a powder-blue and the other a soft golden color—light on her shoulder. Then "Schnootzly," her bullet-grey kitten, purrs its jealousy and frightens the birds back into the cage, and there is peace in the Lind household as she snuggles beside her beautiful mistress.

An accomplished athlete, Della Lind has been signally honored many times for her prowess. She won an automobile race in which the fastest men and women drivers of Europe competed, and she is one of the foremost fencers of her country. She also spends many hours swimming and riding.

At night she drives to the top of the neighboring mountains and is thrilled by the lights in the city. Then she hurries to a Drive-In Restaurant, the idea appealing to her so much that she thinks it is the neatest innovation in America. When she made her personal appearance tour through England with Douglas Fairbanks, Jr., she said she learned lots about the United States; but Doug never told her about Drive-In Cinemas and Restaurants!

Although she has given many radio concerts (one so beautiful will be a sensation in television!) Miss Lind desires to devote her time between the stage and screen, returning occasionally to New York to appear in operettas. If she had her choice, she would prefer Victor Schertzinger or Ernst Lubitsch for a director.

Raised on Johann Strauss, Schubert, and Wagner, Della Lind has no distaste for jazz. "If jazz is played by a good band, then it is good music; and I like good music." Sensible reasoning by a talented girl who has patience with everything except the "funny papers!"

Does she like America? Well, she is so intrigued with it that she is willing to sacrifice her afternoon rides in a horse-drawn two-wheeled carriage along the Austrian cafes for a fast trip in her roadster to a Drive-In Restaurant.

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Reviews and Previews

By The Staff

BULLETS OR BALLOTS

RATING:—Good Gangster Offering.

CAST & CREDITS:—Warner Bros. release. Directed by William Keighley. Cast: Edward G. Robinson, Joan Blondell, Barton MacLane, Humphrey Bogart, Frank McHugh, Joseph King, Richard Purcell, George E. Stone, Henry O'Neill, Henry Kolker.

THIS is thoroughly entertaining from fade in to fade out with Edward G. Robinson topping all his previous gangster film portrayals. He really gives an excellent performance. As a plain clothes man he becomes a source of worry to racketeers and he really goes to work on them after they kill off a crusading publisher. Supposedly kicked off the force he becomes a member of the gang and manages to get the inside on everything. He is continually under suspicion and various tricks are resorted to in order to frame him. He manages to keep one jump ahead of the gang however and finally succeeds in bringing them all to justice and ridding the country of the wholesale racketeering business. There is some very fine photography by Hal Mohr and the direction is top notch. The offering is loaded with suspense and action and it should more than satisfy any audience in any man's theatre.

THE ROAD TO GLORY

RATING:—Good Entertainment.

CAST & CREDITS:—A 20th Century-Fox production. Directed by Howard Hawks. Screen play by Joel Sayre and William Faulkner. Photographed by Gregg Toland. Cast: Fredric March, Warner Baxter, Lionel Barrymore, June Lang, Gregory Ratoff, Victor Kilian, Paul Stanton, John Qualen, Julius Tannen.

A COMPELLING war film that while providing excellent entertainment drives forcibly home the futility of warfare without being a preachment. The story deals with a French regiment assigned to an important sector of the front only to be wiped out time and time again with each detachment of replacements. Before going into action the captain gives them a speech requesting that each man uphold the valor of the regiment. New captains, new men, fill their fallen comrades' places but the same inspiring speech is made as the men go forward to their doom. June Lang appears as a new personality with great acting ability. Fredric March and Warner Baxter are excellent in the roles of regimental commanders and Lionel Barrymore gives a superb characterization of an old french veteran while Gregory Ratoff is splendid in the role of a humorously hard-boiled sergeant. Photography is exceptional and the direction of Howard Hawks is highly commendable.

THE GREEN PASTURES

RATING:—Par Excellence.

CAST & CREDITS:—Warner release of Marc Connolly production, supervised by Henry Blanke. Directed by Marc Connolly and William Keighley. Photographed by Hal Mohr. Cast: Rex Ingram, Oscar Polk, Eddie Anderson, Frank Wilson, George Reed, Abraham Gleaves, Myrtle Anderson, Al Stokes, Edna M. Harris, James Fuller and others including the Hall Johnson Choir conducted by Hall Johnson.

THIS celluloid version of the stage success is one of the finest films to come out of Hollywood in many a day. "De Lawd and his Chillun" will thrill

Hal Mohr

and entertain from start to finish in a piece of screen fare that has seldom been duplicated for artistic effect, grand photography, and superb direction. A cast of colored performers all unknown names to the average screen fan gives top notch performances and many of them will be remembered long after the final fade out. Emotional appeal, dramatic beauty, magnificent music and artistic technical contributions, make this one of the screen's greatest offerings. Rex Ingram, in three characters, De Lawd, Adam and Hezdrel, is excellent and Oscar Polk, his right hand man in the role of Gabriel also registers with a sterling performance. The magnitude of this offering beggars description. It is top notch in every department. Don't miss it when it comes to your favorite theatre.

BUNKER BEAN

RATING:—Good Entertainment.

CAST & CREDITS:—RKO Radio production. Directed by William Hamilton and Edward Killey. Cast: Owen Davis Jr., Louise Latimer, Robert McWade, Jessie Ralph, Lucille Ball, Berton Churchill, Edward Nugent, Hedda Hopper, Ferdinand Gottschalk, Leonard Carey, Russell Hicks.

MAKING its third appearance on the screen this is a somewhat outworn idea but nevertheless offer a fair amount of entertainment. The familiar story is that of an office weakling who snaps out of his every day routine acquiring new strength through his belief that he is the reincarnation of Napoleon and of an Egyptian king. Fired with new courage and ambition he sets his cap for the daughter of the boss and sticks to his guns aimed at a fair price for his airplane patent. Owen Davis, Jr., does well in the title role. The object of his affections is a newcomer in the person of Louise Latimer. She does nice work and holds forth much promise. Robert McWade is very good in a grouch role, Berton Churchill and Sibyl Harris garner plenty of laughs as fake mediums and Edward Nugent is outstanding as an office clerk. Photography is aces, direction is fair, and as a whole the picture is very entertaining.

LOVE BEGINS AT 20

RATING:—Excellent Comedy.

CAST & CREDITS:—Warner Bros. release. Directed by Frank McDonald. Cast: Warren Hull, Patricia Ellis, Hugh Herbert, Hobart Cavanaugh, Dorothy Vaughan, Clarence Wilson, Robert Gleckler, Mary Treen, Anne Nagel, Arthur Aylesworth.

FAST moving snappy comedy embracing the trials and tribulations of a small town family, a haggling wife,

a henpecked husband, and a daughter wishing to get married against the wishes of her mother. Hugh Herbert is the husband who gets tangled up with a bond robbery losing his job and coming home just in time to lose his daughter to Warren Hull. Herbert mixes things up and continually makes matters worse until he finally lands in jail. The bonds are finally recovered, Herbert is proven innocent, his boss offers him his old job and the new son-in-law, Warren Hull, makes everything right by insisting that Herbert bring charges against his boss for false arrest with the result that Herbert and the son-in-law become partners in the firm with everybody happy. It is good rollicking fun with entire cast contributing excellent performances. If you can't get a laugh out of this one you had better see a doctor.

THE CASE OF THE VELVET CLAWS

RATING:—Mild Entertainment.

CAST & CREDITS:—Warner Bros. release. Directed by William Clemens. Cast: Warren William, Claire Dodd, Winifred Shaw, Gordon Elliott, Joseph King, Addison Richards, Eddie Acuff, Olin Howland, Kenneth Harlan, Dick Purcell, Clara Blandick, Ruth Robinson, Paula Stone, Robert Middlemas, Stuart Holmes, Carol Hughes, Carlyle Moore Jr., Alma Lloyd, Arthur Atwood.

THIS is the mildest of the Perry Mason detective series to date. It is top heavy on characterization and the

Winifred Shaw

characters appear to be over-burdened with the task of making the plot understandable. It rambles and struggles through the footage principally concerned with Warren William continually postponing his honeymoon to attend to his sleuthing business. Claire Dodd, the girl in the case, wins the sympathy of the audience because of her husband's continual absence. She is so alluring and charming that no doubt many of the patrons, especially the male patrons, will wonder why Warren neglects her to ramble through such excess footage. On a dual bill it will serve as a filler but it drops far below the standard of the Perry Mason series.

PALM SPRINGS

RATING:—Fair Entertainment.

CAST & CREDITS:—Paramount release of Walter Wanger production. Directed by Aubrey Scotto. Cast: Frances Langford, Sir Guy Standing, Ernest Cossart, David Niven, Smith Ballew, Spring Byington, E. E. Clive, Maidel Turner, Grady Sutton, Ann Doran, and others.

A fair picture set in the locale of Palm Springs the playground of cinematic celebrities tending to show that millionaires rub elbows with screen celebs. Romantic interest is carried by Miss Langford, daughter of a titled gambler and Smith Ballew a wrangler. David Niven, with more culture than ambition, tries to win the girl but when her father tells her she is throwing herself away for money despite the fact that she is doing it to help him, she comes to her senses and says "I will" to the cowboy. This picture serves to introduce Smith Ballew, drafted from the radio field, but he shows very little promise. Some excellent music throughout the piece adds to the value of the production. Photography is very good, the direction is commendable and outstanding performances can be credited to Frances Langford, Sir Guy Standing, Spring Byington, and Ernest Cossart. Maidel Turner and Ann Doran and others are seen in brief scenes.

HEARTS IN BONDAGE

RATING:—Good Family Fare.

CAST & CREDITS:—Republic production, supervised by Colbert Clark. Directed by Lew Ayres. Cast: James Dunn, Mae Clark, David Manners, Charlotte Henry, H. B. Walthall, Fritz Lieber, George Irving, Irving Pichel, Frank McGlynn, Sr.

THIS is the first directorial assignment for Lew Ayres and he can be credited with a fine job. The story, historical in nature, deals with friction between the North and South, the sinking of the Merrimac by a lieutenant drummed out of the Navy for his actions only to return to the colors in a blaze of glory when he was most needed. James Dunn in the role of the Lieutenant does some nice work. The object of his affections is Mae Clark who also registers a good performance. Frank McGlynn, Sr., as Lincoln, is most convincing and delivers his usual top notch characterization of the beloved president. David Manners, Charlotte Henry, H. B. Walthall, George Irving, Oscar Apfel and Fritz Leiber are all good in their respective roles. Musical background executed by Abe Meyer and Hugo Riesenfeld is in excellent taste. It is good family fare and a picture that Republic can point to with considerable pride.

POOR LITTLE RICH GIRL

RATING:—Good Entertainment.

CAST & CREDITS:—A 20th Century-Fox picture. Directed by Irving Cummings. Screen play by Gladys Lehman and Harry Tugend. Photographed by John Seitz. Cast: Shirley Temple, Alice Faye, Gloria Stuart, Jack Haley, Michael Whalen, Sara Haden, Jane Darwell, Claude Gillingwater, Paul Stanton, Henry Armetta.

SHIRLEY Temple as the spoiled youngster of a soap manufacturer who is never allowed to play with other children, breaks away from conventions, runs loose on the city streets and

Shirley Temple

the fun begins. Her acquaintances range from an organ grinder and his monkey to a couple of down and out vaudeville performers and eventually to a partnership with the Dolans where she appears on a soap company broadcast sponsored by her father's rival. Michael Whalen as the father displays great acting talent. Shirley dances and wisecracks her way through the footage displaying her vocal and tap dancing ability for full values. Claude Gillingwater as the rival soap manufacturer who finally gives in to Shirley's charms gives a splendid performance.

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Film Trade Notes

GUY GUNDERSON, as usual, in charge of arrangements, announces that the next Los Angeles filmrowites party will be held June 30 at the Valley Park Country Club in San Fernando Valley. Featured events will include a golf tournament under the direction of Elmer Benjamin and Bud Lollier; a soft-ball game between the Film Row Stars and the Fox West Coast Champs; tennis, swimming, dancing and a barbecue. Fox West Coast offices and all film exchanges on the local Film Row will close at noon so that the lads and lassies can attend the afternoon activities.

◆

LOU and BERT METZGER will open the Egyptian Theatre, Pasadena, California, formerly operated by GEORGE HANES and RAY MILLER. The house will be redecorated and renovated It will open under the new name of the Uptown. Changes in Fox West Coast theatres managerial spots puts GEORGE W. BARGER into the Carlton, Los Angeles, replacing HARRY GARSON resigned. C. P. SCATES moves into the American in Butte, Mont., replacing CLARENCE GOLDER, resigned. Another change in Montana puts John Trewhela in the managerial chair at the Fox, Billings, filling the post formerly held by C. P. SCATES, and JACK EDWARDS replaces TREWHELA at the Judith in Lewistown.

◆

STUBBINS & OLMSTEAD, Inc., recently organized independent exchange, moves into one half of the building formerly occupied by RKO with the other half occupied by Republic Pictures. HOWARD STUBBINS was formerly exchange manager at the old Republic quarters in Los Angeles. RKO moves into the former Paramount exchange building with All Star checking in at the former Republic building. These moves change the map of the Los Angeles Film Row considerably.

◆

PHIL FREASE, veteran booker and theatre operator has answered the final curtain call at the age of 48. For many years he was vaudeville booker for Bert Levy at San Francisco, later moving to Fanchon and Marco in a similar capacity. Prior to his passing he operated theatres at Vacaville, Albany and Redwood City, all in California. Years ago he booked this writer many times over his vaudeville circuit, it is with deepest respect and reverence that these lines are written. He was a friend of the trouper, a great lover of the theatrical profession and highly respected by everyone with whom he came in contact. A real showman has passed on, may he rest in peace.

◆

IRVING C. ACKERMAN and LAWRENCE BORG, well known showmen of San Francisco, have taken a long lease on the President Theatre, one time ace legitimate house of the bay city. Ackerman was formerly a member of the firm of Ackerman and Harris and for the past several years has successfully operated the Casino as a popular priced picture house. Borg recently purchased an interest in the Harvey Amusement Enterprises with houses in a number of the smaller cities. The President is within a block of HERMAN COHEN'S Embassy and AARON GOLDBERG'S Regal. Both these houses are in for a little competition from the new President which will be all dolled up for the occasion.

◆

W. F. SHIPLEY chalks up twenty years of continuous operation under the same management for the Gem Theatre, Salt Lake, Utah. Twentieth anniversary was celebrated with showing of Harold Lloyd in "The Milky Way" to excellent business. The Gem renovated and redecorated for the convenience and comfort of its patrons. starts its twenty-first year.

◆

WILLIE CHIN and ROY WENNBERG, operators of the Sun Theatre, Denver, are charged with running lottery games. According to police reports, the theatre men were selling theatre tickets at 25 cents each, the tickets entitling holders to a chance on a $500 prize. Eight other men beside the theatre managers were taken into custody. The theatre men were released on bond of $500 each.

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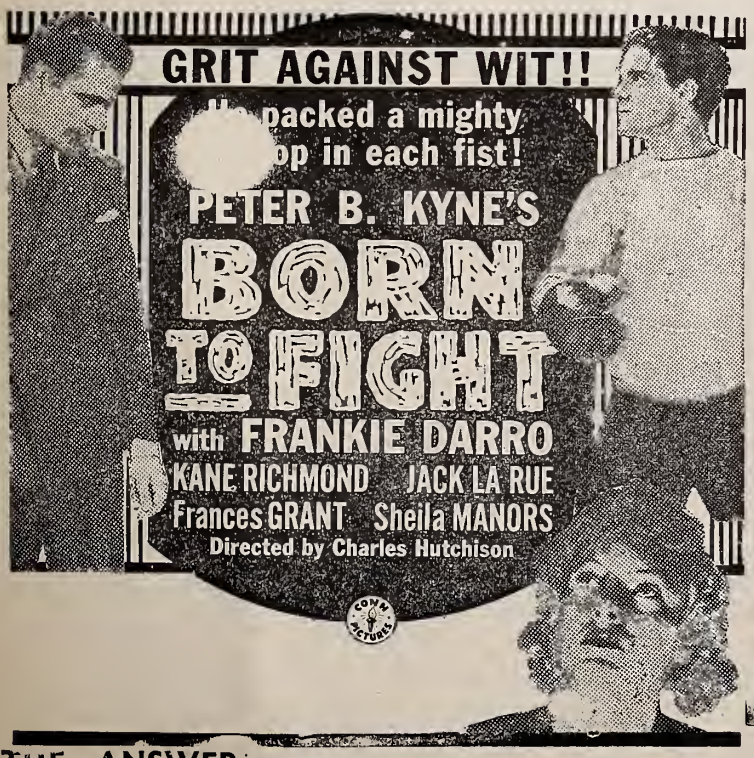

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Rambling Reporter

ROMANCES . . .

Nat Pendleton and attractive Marjorie (last name not known) seem to be that way about one another. I wonder if Nat remembers the time he entered a popular Hollywood apartment attired only in pyjamas and robe? At that he knocked on the wrong door . . . Billy Seymour and Mary Kirk Brown (a former sweetheart of Max Baer) holding hands at the Famous Door. It is rumored too that they are wed . . . Lina Basquette and the handsome Lyle Talbot still cooing . . . Onslow Stevens and his bride, the former Anne Buchanan, back from delayed honeymoon. Onslow appearing at the Pasadena Community Playhouse . . . Lela Rogers (mother of Ginger Rogers) with Earl Eby and their's must be a romance. We recall a letter written to Earl October 19, 1934 from the Waldorf-Astoria, New York. Lela writes, "But your picture is up here and I look at it and miss you"—signed Love, Lela . . . Mitchell Gertz (the ten percenter) and....., just remembered that I promised not to tell. Anyhow, Mitch is a grand guy . . .

BACK IN HOLLYWOOD . . .

Loretta King, brunette and quite pretty, who is attending the Academy of Dramatic Arts in New York, here for a visit. Vacation halted when given a test for a screen role . . . Davis Factor of the famed factor clan returned after spending eight months in London supervising the new Max Factor studios there . . . Evelyn Knapp and her husband back from Kansas City. Evelyn was guest of honor at the 'Spring Festival' held at Excelsior Springs, May 30 . . . Ann Rutherford, star of "Beneath the Sea" back from a personal appearance at San Francisco . . . Linda Marwood, who scored in "The Romantic Young Lady" at San Diego spent a couple of days with her mother here. Returned to the Fair City for "Secret Service" . . . Tallulah Bankhead, a star for many years on Broadway and London, will appear on the local boards in a brand new comedy written for her by George Kelly. The piece is titled "Reflected Glory" in which Miss Bankhead will portray the role of a famous stage star in search of romance . . . Anna Sten and her husband Dr. Eugene Frenke also back in the film capitol . . .

CLUBS & THINGS . . .

The grand re-opening of the Ship Cafe on June 11th will be attended by the well known in movieland. With a new cocktail lounge and a grand show headed by Peggy Paige, The Three Public Enemies and a galaxy of other feature acts will headline the affair, with Bill Jacobs, acting as manager . . . Joe Pirrone is still featuring his special spaghetti feeds on Tuesdays. Recent visitors were Iris Adrian, Naomi Winters, Jack La Rue, Victor McLaglen and others. In case you've forgotten, Joe is the genial baseball magnet . . . At the Club La Salle, with Geo. Distel as popular manager, crowds upon crowds are visiting the downtown rendezvous to get a glimpse of the new importation from Chicago, Mona Leslie. Now here's real beauty and a body by Fisher, if you get what we mean. Frank Gallagher officiates as emcee while Geo. Hendricks and his boys furnish the music. Others in the show are

Mona Leslie

Dorothy Roberts, the Ramsdell Dancers, Dorothy Clair, Dora Dean, Leta Marty, Denis McCurtin, Vivian Barry and Ruth Hazen. Every Sunday is Star Night and we mean 'Star Night' . . . At the Club Alabam, a certain well known director took a look at one of the male dancers and immediately saw a study of Cesar Romero in black. Ben and Pete Rizzotto run the central ave. spot, where they feature real southern fried chicken and a grand floor show . . .

RAMBLERS . . .

Marguerite Adams passes by long enough to tell us that Tony Bruno, the famous Hollywood photographer, is doing well for himself on the great white way. Tony has been in New York for some time showing the Broadway boys the art of photography . . . Harry B. Chipman, genial aid to Ken Maynard, made a trip to the altar with Miss Ethelbert Kinnera of Seattle, Washington. The wedding took place the 26th of last month, and the pair are constantly holding hands . . . The mail man drops in and in unloading the regular morning mail we receive a note from Dave Hacker and his charming wife and dancing partner, June Sidell. We learn that the pair are making quite a hit in Chicago, appearing with Paul Draper and others at the Chez Paree . . . Before leaving for the annual convention, Nat Levine, President of Republic Pictures, takes time off to sign Olsen and Johnson to a five year pact . . .

SYMPHONY OF LIFE . . .

A treatise in book form on sex. Authored by Dr. Forrest E. Dowey, a prominent Los Angeles Surgeon, the book is catching on with the film people. The author has dared to tell the truth and presents facts of vital interest to all. In it he explains the functioning of the anatomy regarding marital relations. On sale at all popular book stands . . . M. H. Hoffman, Jr., formerly associated with his father in the production of Liberty Pictures, is well under way at Miami, Florida in organizing the new Pan American Studios at the Florida site, Jr. expects to produce thirty full length films . . . Evelyn Venable is back in the limelight again after retiring from the screen to give birth to an heir. Evelyn is playing a leading part in "The Holy Lie" for 20th Century-Fox . . . The actors Annual Fund Benefit, to be held at the Pan American Auditorium. July 1, is headed by Mary Pickford. Described as a "Cavalcade of the Show World," the development of the theatre, screen and outdoor attractions during the last fifty years, will be embodied at this gala affair. Prominent members of the film capitol are taking active part in the presentation . . .

ODDS AND ENDS . . .

Ted Dawson is still featured at the Cafe de Paree with his own orchestra. The floor show includes Catherine Miller, Naomi Warner and Jacques Rey . . . The Century and Casanova are still tops for nite-lifers and they present the greatest array of talent ever to be seen locally . . . Ben Bernie and all the lads are still at the Cocoanut Grove despite the arrival of Walter Winchell . . . From Chicago comes word that Billy Snyder, current attraction at the Hi-Hat Club, is romancing with a Chicago beauty . . . Albert Bresnik, Hollywood photographer, has moved to new quarters on Highland Avenue. New equipment and everything to show milady at her best . . . And so we ramble on . . .

Hollywood Merry-Go-Round

By Joe Collins

HOLLYWOOD celebrities dote on fads. One time it's the ice skating rinks, another time the racetrack, a third the fights. Lately film colony satellites have been digging into Chinatown, unearthing these quaint little restaurants where they get the real, honest-to-goodness Mandarin dishes.

Such an odd place, where many of the stars go, is King Joy Low, on North Alameda, run by Leland and William Lee. Here come the stars for Bo Lo Pai Gwat, pineapple with spareribs, Cho Goo Jan Gai, steamed chicken and grass mushrooms, Ma Tai Yuk, water chestnut and meat, Fan Kai Ngow Yuk, tomato cooked with beef, and Hung Yun Gai Ding, which is almonds, chicken, mushrooms, bamboo shoots, celery and onions cooked together. Dishes fit for the gods!

One of the great triumphs of the month, is the peerless singing of George Houston, dashing, swashbuckling, romantic artist in Sigmund Romberg's "The Desert Song" at the Philharmonic Auditorium this past week. Houston, who was a star on the New York operetta and musical comedy stage, brought a typical, Great White Way quality performance to this old role. He is the quintessence of sheer glamour in the role of the Red Shadow, that almost mythical, charming figure and his magnificent baritone makes the walls of the Philharmonic ring. Here is an artist who is almost surely destined for a remarkably successful career in the flickering films.

Hollywood abounds in colorful, glamorous personalities. We had the great pleasure this week to meet Franz Steininger, the nephew of Lehar, composer of "The Merry Widow." Steininger, who was the conductor of the Stadt Theatre in Vienna and who has scored a number of pictures for British International Pictures in London, is here for motion picture work in Hollywood. He is the composer of such popular songs as "Marching Along Together," "I Raised My Hat, You Raised Your Eyes," and many other hit numbers.

One of Hollywood's most glamorous figures is Harry Green, the comedian, whose colorful career began in a little storefront theatre on the East Side of New York has led him over the civilized world, won and lost him a million dollars on three different occasions, made him one of the highest-salaried character actors in the world today and given him an amused outlook on life that is indeed contagious. Now Harry Green has become a managerial agent, teaming with veteran Ivan Kahn to represent film personalities in the studios. He should be a good one—he knows everybody. Not many people, however, know Harry Green for what he really is—book lover, collector of rare and first editions, amazing cards manipulator, music lover and cultured gentleman beneath the cross Hollywood exterior. A character out of a storybook—that best describes him.

Here's an interesting little human interest story. Young fellow named Don Martin was employed by the government on a routine job at Washington. Hungered to write. Decided the boredom of his job wasn't worth the security it provided so he pulled up stakes and came to Hollywood. Nearly went hungry here after his money ran out but plugged along assiduously. Sold a short last month to MGM for a tidy sum. This week was signed through his agent Stanley Bergerman to a Republic Pictures contract.

Speaking of interesting newcomers, do you remember that girl we spoke of several months ago, Clarice Roma? She was the youngster who did such a brilliant acting job at the Ben Bard Playhouse in "The Virgin Queen's Daughter". Well the studios have become interested in her and we understand she's been tested at several of them. This is a lovely young woman—dark hair and eyes, a lovely skin, nice figure, with a resonant and charming voice—the kind you remember. It's nice to see an unknown young girl like this blossom into a great star. Makes you feel as though you had something to do with bringing her out. Anyway, don't say we didn't see her first.

Vernon Wood, that popular business manager of so many of our best-known stars has broken down, after all these years of playing "The Lone Wolf" and taken himself an associate in the person of Tim Henning, well-liked broker and investment specialist. "Woody", as this capable fellow is known to his intimates, has an imposing list of clients and while we're not supposed to disclose it, we can say brazenly that we know Bette Davis, Ross Alexander, Gregory Ratoff, Reginald Denny, Astrid Allwyn, Fifi D'Orsay, Paul Gerard Smith, Edward Chodorov, Lyle Talbot and many more are on the list. They couldn't have a better man—although young in years, Vernon D. Wood is the second oldest business manager in Hollywood in point of service—and one swell fellow!

Merry-go-round, merry-go-round . . it whizzes around Hollywood . . . seeing highlights and shadows, hearing sobs and laughter, finding joy and beauty and sordidness all together in the magic cinema city. There is beauty such as one would not dare dream of here and tragedy also walks a grim pathway down the tree-lined streets of cinematown. Yet that is life—cruel and tender, solicitous and harsh, unfeeling and loving, all mixed up into that gigantic ball of mad emotions called living. And nowhere else in the world is the living madder or more interesting than here . . . Adios.

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Movies in the Making

20th CENTURY-FOX slates "See America First" third of the Jones Family pictures, to go before the cameras June 22. The story will involve certain problems arising when Headman Jones seeks to combine a business trip with his family's vacation. James Tinling will direct. Cameras are turning on "Thank You Jeeves" with Arthur Treacher in the title role. Stepin Fetchit has been given a featured place in the cast. Another one before the cameras here is "Charlie Chan At The Race Track" a new Warner Oland starring production, "Ramona" all color production is well under way and it shows promise of being the biggest production from this studio in years.

RKO-RADIO is lensing a new Wheeler and Woolsey opus entitled "Mummy's Boys" under direction of Fred Guiol. Barbara Pepper, recently signed to a term contract at this studio has been assigned the feminine lead. "Grand Jury," dramatic story of a civic clean-up launched by an average American citizen in protest against

Ginger Rogers

gangster tactics in local government is scheduled to go before the cameras early this month with Al Rogel assigned to the directorial post. The Ginger Rogers-Fred Astaire picture, "Never Gonna Dance," is well under way here. Latest addition to the cast is Georges Metaxa, favorite of the London and New York musical stage and a noted radio singer. He will sing a featured number with Miss Rogers.

COLUMBIA heralds the day of the writer-producer with the election of four prominent scenarists to the producer ranks at the Gower street studios. The four new Columbia producer-writers are Howard J. Green, Edward Chodorov, Jack Kirkland and Sidney Buchman. Thomas Mitchell, New York stage star and author has been elevated to the position of writer-actor-director. Edward Chodorov, author of "Wonder Boy" and "Kind Lady," two Broadway plays, is producing "Golden Honeymoon" and "City For Conquest." Jack Kirkland, author of "Tobacco Road," is writing a tentatively titled script, "Purple and Fine Linen" in which Jean Arthur will be starred, and is preparing to assume his new producer's duties. Sidney Buchman, screen play author of the new Grace Moore musical, "The King Steps Out" will begin his work as a producer shortly. Meanwhile he is writing the tentatively titled script, "Theodora Goes Wild," to star Irene Dunne.

METRO-GOLDWYN-MAYER gets cameras going on "Women Are Trouble" real-life newspaper story of activities behind the headlines, there are no scoops, no alcoholic reporters. Stuart Erwin, Paul Kelly, and Florence Rice play metropolitan newspaper figures pitted against liquor racketeers, and the two men are pitted against one another in the romance of the story. Margaret Irving is Kelly's alimony-seeking ex-wife, while Raymond Hatton is the furtive gang leader. Errol Taggert is directing. This company's screen version of Robert Louis Stevenson's famous "Suicide Club" was released under the title of "Trouble for Two." This is Robert Montgomery's latest starring vehicle.

WARNER BROTHERS will produce "Submarine 262," a thrilling story of America's underseas naval service, as a big special, with Pat O'Brien and George Brent, forming a new he-man team, as the masculine leads. This is an original screen play by Commander Frank Wead, the author of "Ceiling Zero" and numerous other hit films. Before making "Submarine 262" O'Brien will do "The Making of O'-Malley" with Sybil Jason, while Brent will appear with Bette Davis in "God's Country and the Woman." Cameras are turning on "Cain and Mabel," co-starring Marion Davies and Clark Gable, with Lloyd Bacon directing.

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EVENING CLASSES

REPUBLIC has completed "Ticket To Paradise" featuring Wendy Barrie and Roger Pryor, under direction of Aubrey Scotto. Nat Levine, Republic production chief, is very much enthused over this offering and heralds it as one of the company's best pictures. In line with his policy of strengthening productions through expert casting he has assigned Harold Dodds to the post of casting director. Dodds is a veteran casting director and his recent post in that capacity before joining Republic was with Columbia during two years of that company's greatest success, in which his efficient casting played an important part.

PRINCIPAL Productions, Inc. will produce a minimum of 14 features in 1936-37, according to Sol Lesser, president and production head. Although financed and produced independently,

Bobby Breen

all will be distributed through major companies, as Lesser enjoys the distinction of being the only independent producer in Hollywood who releases his product through more than one major channel. 6 Harold Bell Wright and Zane Grey features are scheduled for release by 20th Century-Fox. Richard Arlen will star in three of this group, with a new outdoor star developed for the remaining three. Bobby Breen who clicked in "Let's Sing Again" will be starred in three features for release by RKO. The first will be "Everybody's Boy" which goes into production July 1.

The London Low-Down

This section is edited at our London offices in the Heart of British Filmland, at 153 Wardour Street, London, W. I., England. Telephone Gerrard 7323. London Editor: Jean Straker.

Imagine the movie newsreel companies banned from filming the greatest sport event of the year, and figure out just what they'd do to get their pictures.

The English cup final climaxes the football season. It means all and everything to British sportsmen. Hundreds of thousands troop to the stadium to yell at every kick and goal. For the rest the movie newsreels hope to screen the match.

But the English Football Association says NO. It's a question of cash. The Authorities want $35,000.00 for the rights. The movie folk offer a maximum of $25,000.00. There's no deal.

The Newsreel say: "We'll get our film!"

Say the Authorities: "Do that, and we'll prosecute!"

ON HIGH . . .

So the newsreels hire all the autogyros in the country and a fleet of airplanes. With this squad under the command of T. Campbell Black they plan to film the event from the skies.

The Hollywood Low-Down was present at this battle royal for movie rights. The crowds seemed delighted with the whole affair. The planes swooped down, the autogyros went round and round, and the spectators did not know if they were present at a football match or an ..air display.

At Heston airport where the movie men made their headquarters, the camera operators told hair-raising stories. One related how the door of his autogyro flew open, leaving 600 feet of nothing between him and the ground.

Defying Newton's laws of gravity, he drew himself back into the machine, continued filming the play and lived to tell the story—which is as good as any angler's tale we've heard.

Thus the sports event of the season became the most spectacular newsreel story in history.

GARBO, STEP DOWN . . .

The second war of the month was between Samuel Goldwyn of Hollywood. and Chas. B. Cochran of London. The stake was Elizabeth Bergner of the British movies.

The newspapers hummed with the news that Goldwyn had signed La Bergner up for Hollywood. Cochran said: "She's under cortract to me!"

Imagine how Leo Lion would roar if the Warners said: "Garbo is our star." That's something like the present situation over Bergner.

But we want the truth. No good going to Bergner. She is more unapproachable than the Garbo.

To Dr. Paul Czinner, then. He, her husband, directs all her films, and is the only person who really knows every Bergner move.

All her films, he says, will be made in England.

Her next picture is likely to be George Bernard Shaw's "Saint Joan." Her last, Shakespeare's "As You Like It", is now being edited.

AND COLOUR . . .

With the premiere last week of "The Trail of the Lonesome Pine" at the Carlton, and the proposed starting of a colour film at the Denham studios starring Annabella of the French screen, it is impossible to keep away from the subject.

"Lonesome Pine" has met with a mixed reception. Some folk say no sky ever looked so blue as the film shows; others retort: "Well, you ain't seen the High Sierras."

We have seen "The Lonesome Pine." However inferior that colour may be to perfection, it is definitely the best we have seen to date, and sufficiently good to be unobtrusive when not wanted, and yet very beautiful when the setting demands it.

We like colour because it is progress towards perfect cinema. We have absolutely no doubt that its universal use is soon to come, and that science will make it perfect.

We are amazed that anybody should say that colour is not desireable and will not make for better cinema.

HE SAYS SO . . .

Bruce Woolfe is head of the Gaumont British educational film department. He says that colour films are slow and expensive to make, and that they would not be of much use educationally.

Bruce Woolfe is not alone in his attitude. There are many people who have openly shown their enmity toward colour. Educationally we consider that colour is of the utmost value. Colour is the cloak and glory of Nature, every natural thing reveals and expresses itself in colour,

We know Bruce Woolfe is right about the expense. That excuse was the same before sound was introduced. Yet every cinema managed to find the thousands of dollars necesary for apparatus, and every studio fell in line. The colour expense is not nearly so great.

The cinema must not be kept back because of conservatism or avariciousness.

FILMS IN TOWN . . .

The Chaplin film has moved to The Marble Arch Pavillion, giving way to the English "The Secret Agent" at the Tivoli. "Modern Times" continues to show attendances worthy of the star.

"Tales of Two Cities" finished a four weeks presentation at the Empire. Only five films have run that long. "Sylvia Scarlet" has played successfully into two weeks at the Regal.

"Desire," which has given way at the Carlton to "Trail of the Lonesome Pine" has had the best reception for a Dietrich picture for a long time. "Follow the Fleet" has done well at the Plaza.

"Wife versus Secretary" has not been greatly appreciated. "These Three" at the Leicester Square has had a mixed reception, while "Little Lord Fauntleroy" at the London Pavilion doing better than expected.

PEOPLE . . .

Chuck Reisner casts English statesmen for a film in the Sunday Referee. Bergner, Donat, and Leslie Howard head the list in Film Weekly's annual British best-player ballot —Herbert Wilcox will direct Jack Buchanan's next, "This'll Make You Whistle"—Laughton honoured at French Academy—Two television announcer-hostessess engaged—John Loder remains in England, in spite of Hollywood offers—Ernest Truex here for Cicely Courtneidge's next—Renee Houston mobbed by students—Richard Arlen used to help Glen MacWilliams when he (Richard) was a "neg. boy" in the studios years ago. Now Glen is photographing Richard's new film here—City Films with an issued capital of $2,000.00 finds itself responsible for films of an estimated value of over $100,00.00—Ronald Colman coming here for Doug Fairbanks, Jr.—Lord and Lady Hannon blessing the film world with their benevolence in exchange for a film for charity,—it's a good cause —William K. Howard directs "I Serve" for Erich Pommer—Irish Tourist Asociation look to film for holiday propaganda.

San Francisco Low-Down

By Rex Lewis

VIOLA La Monte and Geraldine Hartley, San Francisco entertainers, today were able to coherently recount their horrible experience in the recent Club Shamrock fire which cost the lives of four people and launched the Fire Commission to start a thorough investigation throughout San Francisco in search for filmsy night clubs and badly-built bars.

Betty Blossom, out on $250 bail, was original cause when her torch struck the drapes and fire broke out. Betty, well known torch dancer, listened to Viola and Geraldine as they explained that their eerie, cat-like shrieks caused the firemen to break down the dressing room door and rescue them.

Gary Douglass, the M.C. suffered from third degree burns. Josephine Dickerson, hat check girl, called the firehouse, and because she remained at her post, was fatally burned.

Del Roy and Julanne, just in from the east, will soon be set in a San Francisco night spot to give the Coast a chance to see their original concotions of tango, rhumba and waltz . . . Carl Ravazza is now Hotel St. Francis ork leader, replacing Tom Coakley, who turned his baton over to him to practice law. Coakley remains as the band's business manager. Ravazza, singer, has been with the band for five years . . .

N.B.C. ethered Henry King's opening of his ork at the Mark Hopkins, , , Bobby Meeker is going into his eighth week at the Palace Hotel. N.B.C. also ethers Bobby's ork nightly , , , The Kit Kat Club have signed Reese &Renard, dance duo, who recently completed a long term at Waldorf Astoria in N.Y., and before that were in various London nite spots . . . Tom Gerun, co-owner of Bal Tabarin, is also dabbling in music, leading the club's ork nightly. Peggy O'Neil, former dance director for the Warfield weekly revues, now at the Golden Gate, aids Tom with his Bal Tabarin footlight revues . . . Stuart Churchill. C.B.S. star, got a phone call informing him his mother was seriously hurt in a motor accident . . . and his mother was next to him all the time . . . some practical jokers should be fed with coffin varnish . . . Because Don Bestor, ork leader, out-talked a pro talker who peddled photos for dollars, and eventually coached the salesman how to "approach"—he was offered a photo of his kid on the house in exchange for his gratis sales-talks to the super-salesman.

It all happened in 22 years—she was a dancer, movie player, stage actress, radio tragedienne, and now she's heading for the Coast to fulfill her 20th Century-Fox contract as a movie player. She's Annadell Kiger, Ma Perkins' ingenue, formerly star over NBC-Red Network—and we'll probably see her on Zanuck's special celluloid from now on . . .

. . . Dr. Max Jordan, N.B.C.'s European representative, made an official statement to the press in regards to the network's future talent. Dr. Jordan stated that N.B.C. will barrage the country with plenty of new importations . . . Joe Louis and Max Schmeling will battle and Clem McCarthy, N.B.C. sports gabber and Edwin C. Hill will battle on the same night. The plugs will scrap with gloves and McCarthy and Hill will scrap with chatter as they've officially been selected to broadcast the tiff . . .

Reese and Renard

NBC's new program, The Dog House, with head bark as Cliff Engle, is something original and will top all others within a short space of time . . . Dog House comprises "mistake artists" on the NBC list . . . Tommy Harris and Cliff Nazarro are having their pet tune warbled over the NBC station by the William Sisters . . . title of ditty has been kept secretive . . . Vivian Dela Chiesa, NBC's new soprano, claims her grand-daddy was a symphony conductor in Italy and her mammy an accomplished pianist . . . which proves that we expect a lot from her now . . .

Charlie Marshall's Maverick, just returned from Eastern engagements are back with N.B.C. . . . Harrison Holloway, mgr. of KFRC wants a trip on the Big Sausage—the Zep Hindenburg —but he no can do because he can't draw the Swastika blindfolded . . . Hank Jackson, who wants an Annie Oakley on the Queen Mary, will visit the Aquarium instead . . . Claude Sweeten, musical director, who wants to play Lawson Little, just made his last payment on his sole set of golf clubs . . . .

Ken Stuart wants to broadcast the big battle in N. Y. but you'll probably find him at a local punch palace with other ring-worms . . . Arnold Maguire wants to launch a non-stop flight around the world, but will cough a plenty when he's on a merry-go-round . . . Jack Van Nostrand, production manager, wants to visit the Riviera, but will probably dunk lonesome doughnuts on Telegraph Hill . . . And Tom Breneman, wants a 16 cylinder car, but is worried about that last ducat in his commutation book. . . .

One for Bob Ripley—Edna Fischer has the tiniest hands in the radio racket.

Pet Milky Way pilot, Bennie Walker, talks food in swell style, and sounds convincing, also mannish . . . Bill Davidson, after recounting adventures in Nigeria and Madagascar, fainted from the heat after his "Your Fellow Man's Opinion" . . .

Van Fleming, NBC producer, in Hollywod now lamping the Coast's manner of swishing the stars in front of mikes and berating eastern talent until its "discovered" . . . Roy Shield, of San Francisco, en route to Hollywood to knock out the music for the next Laurel-Hardy attempt at the Culver City lot.

Every audition at NBC is watched by talent scouts from ether and celluloid factories. Some of the guys and dolls picked up from radio auditions are Gladys Swarthout, Marion Talley, Dorothy Page, Little Jackie Heller, Harry Stockwell, Donald Briggs, Henry Munter, Ann Preston and Martin Lamont.

Topnotcher was Frances Langford, picked up from NBC radio try-out.

William S. Rainey, head of NBC's dramatic production department, will cooperate with movie execs in search for new talent.

On the Manhattan-Merry-Go-Round program there's a Rachel Carley who tries to sing, but if there's no financial backing behind that hammy voice of his, I would suggest he be aired immediately. Any one of the Major's amatuers would make Carley feel like a smoked herring in a bad fish pile,

Screen Shorts

By Grayce Burfoot

Pat Paterson, the little Scottish-English actress who plays a featured role in "Spendthrift," was ballet mistress of musical comedy troupes at the age of fifteen. Miss Paterson is a descendant of Rob Roy, the Scottish hero, and her highland kinsmen are members of the Clan MacDonald.

▼ ▼

George Marshall, who directed "The Mercy Killer," has held every job from prop boy to producer and writer in his twenty-three years of a screen career. Before he entered the film business back in 1913 as a $3.00 a day extra, he was a photograph and jewelry salesman, a professional baseball player, an engineer and a reporter.

▼ ▼

To give authenticity to the "props" on the "Witch of Timbuktu," recently completed for MGM, $172,000 worth of genuine precious stones were used. A "no visitors" sign was in evidence on the stages and the studio hired detectives to guard the valuable gems. An armored car was used in transporting the jewels from Los Angeles.

▼ ▼

Following her graduation from the University of California, Gloria Stuart divided her time between theatre work and newspaper writing. Although the films have claimed her, she some day hopes to purchase a newspaper and continue her writing.

▼ ▼

An exact replica of a little schoolhouse built at Santa Cruz in 1870, was construncted for the school scenes in "M'liss," an RKO picture starring Anne Shirley. The old schoolhouse is still in use, and because it fits every detail of the one used in the film, George Nicholls, Jr., the director, induced the executives at the studio to copy it for the film.

▼ ▼

Al Green, who directed such pictures as "Disraeli," "Smart Money," "Here's to Romance" and "Dangerous," is knocking on wood. Green has the enviable record of never having lost a day's work in his twenty-one years of screen directing. His latest release is "We Found Love" with Joel McCrea and Joan Bennett in the leading roles.

▼ ▼

Louise Latimer owns a most unusual pet. It is a wild rabbit which was enticed from the hills surrounding Miss Latimer's home by the green delicacies of her garden. The rabbit immediately adopted the actress' home as its own, and now sleeps in her garage.

▼ ▼

Twenty-seven years is considered a lifetime in the movies! Henry B. Walthall, Lionel Barrymore, Mary Pickford, James Kirkwood, Alice Joyce, Mabel Normand, Owen Moore, Blanche Sweet and Arthur Johnson all made their film debuts in 1909. Though several of them later became glittering stars — only two of them are still prominent on the screen. They are Henry B. Walthall and Lionel Barrymore.

▼ ▼

Here's one boy that has never gone Hollywood! Michael Whalen started his screen career only eight months ago and in that short period of time he has been elevated to the rank of a star. In spite of his rapid climb he still is very punctual with appointments, still knows the people who knew him "when," lives in a modest home with his sister, and is still referred to as the same good guy he always was. And if you know your Hollywood, that's something.

▼ ▼

Adrian Rosely is known as the screen's man of all nations. In the "Garden of Allah" he plays an Arabian; in "Bought and Paid For" a Japanese; in "Buddies" a Jew; in "Greyhound" a Chinese; in "Victory" a Javanese; in "Of Thee I Sing" a Frenchman; in "Little Accident" an Italian; in "The Great Flirtation" an Hungarian; and in "Angel of Mercy" he portrays a Turkish role.

▼ ▼

Here's one for Ripley! On November 18, 1918, William Ryan wrote a letter to his brother Robert Ryan, advising him that he planned to go to Sydney, Australia after the world war and start in business. By some strange act of fate, the letter was not received until Robert Ryan started work in "Mary of Scotland" with Katharine Hepburn recently.

▼ ▼

During Alan Dinehart's career on the stage he established a remarkable record of playing in eighteen stage successes, six of which he directed and produced. Alan arrived in Hollywood five years ago and has appeared in sixty motion pictures.

▼ ▼

Edward Sheppard Price, inexperienced on both stage and screen, will soon make his screen debut for RKO. A protege of Mrs. Lela Rogers, the young actor was given a picture contract by Pandro Berman, when the producer chanced to see a little theatre play on the studio lot.

▼ ▼

Eugene Ford who recently directed Jane Withers was leading man for Mary Miles Minter in silent films. At that time he decided that he was such a bad actor that he accepted a $40 a month bank clerking job rather than continue on the screen. Apparently there are a lot of bad actors among our directors.

▼ ▼

Five years ago Robert McWade was selected for one of the leading roles in "Bunker Bean" for RKO. Plans for filming the picture were not culminated and he was released from the assignment. Recently the film was produced and when you see the picture you will notice Robert McWade in the same role he was selected for five years ago.

▼ ▼

Rosalind Russell is a triple typist! She is so intent on finishing her first screen play that she has a typewriter on the set when she is working, one in her dressing room at home, and another in her automobile, believe it or not.

▼ ▼

Though she is only seven years old, Shirley Temple has introduced more songs on the screen than any other actress in Hollywood. Her record, to date, is fifteen, which include such hits as "Animal Crackers in my Soup," "On the Good Ship Lollipop," "Love's Young Dream," "Baby Take a Bow" and many others.

▼ ▼

Charles R. Rogers is still buying evening clothes for Joel McCrea! Five years ago he was too poor to purchase "tails" for "The Common Law" so Charles Rogers came to his rescue and purchased the suit for McCrea. Recently Joel worked with Joan Bennett in "We Found Love," in which the actor appears in evening clothes in a number of rain scenes. Because of the rain sequences Rogers okayed the purchase of another suit of "tails" for the actor.

▼ ▼

Jed Prouty, who portrays the father of the Jones family in "Once Every Year," is a veteran of fifty years of theatrical experience. Prouty was once boy soprano soloist at the Boston Cathedral, and was featured in New York musical comedies for twenty years.

Theatre Notes

By Louise Copeland

EXECUTING somewhat of a complete about-face from the frivolous sex dramas which have distinguished this playhouse, the Hollytown Theatre under the talented guidance of James A. Timony, is presenting a tragic drama of retribution as its current show. The play is richly mounted, the sets strikingly effective and the acting of a high level of excellence. For those who must not have a long belly-laugh with every show they attend, this strong dramatic play is worthwhile.

Francis Sayles

The story of a state executioner who finally comes face to face with the most bitterly poignant and unhappy duty that could possibly befall any man, the electrocution of his own son, is told with pithy strokes and melodramatic mood. There is tension and high drama in every line, every action of the play, the actors take advantage of every opportunity to score.

Particularly outstanding are the work of several talented players—Whila Wilson, Francis Sayles, Hugh McArthur, Cornie T. Anderson, Harrison A. Harder, Edgar Sherrod and Roscoe Gerall. Other interesting performances are offered by Esther Buckley, Donald Sharpe, Gertrude Walker, Robert Rodgers, Don Orlando and others. The settings of Leslie Thomas are, as recorded, of high excellence. This play is worth an evening of your time.

◆

Three summer group courses are offered by Josephine Dillon (Gable), an adult professional group, a junior group and children's group. Courses start on June 15th. It is interesting to note that pupils of this able teacher have made signal progress both in pictures and on the stage.

◆

Following a six week's successful run, "The Virgin Queen's Daughter" by Will W. Whalen closed a most successful and triumphant run at the Ben Bard playhouse, off Wilshire Boulevard. As has already been announced, twelve plays will be presented by the Ben Bard Repertory Company during the ensuing year. Two new ones are now in rehearsal.

"Miss Captain Kidd" by Joseph Carole, a light, amusing comedy, is the second production of the season, to open June 16th. Carole, a gifted newspaperman, musician, playwright and humorist, has written several very interesting dramas. Another of his opuses, "Salutary Lodge" will open at the Bard Playhouse later in the season while some of his scenarios are at present under consideration at the studios.

◆

A sensational murder mystery, "Night Over Paris," by Warner Ban is being presented currently by the Garrick Repertory Players at the Spotlight Theatre, 1011 Cole Avenue. Directed by Richard Garrick, his play of Paris night life is said to be a chilling, harrowing affair, and eminently worth seeing.

◆

A recent surprise was experienced when Ye Ed walked in to a private classroom of the 20th Century Academy of Dramatic Arts. There Georges Renavant, director and general supervisor of this school, surrounded by a group of tiny tots, was instructing them. Animated, hands moving rapidly as he sketched in the various parts, he presented a colorful picture.

"Oh, there is so much talent in these children," he exclaimed,. "There are so many future Shirley Temples, Jane Withers and others to be discovered. I hope to find the next screen sensation and to teach her the rudiments of the drama.

◆

Neely Dickson's School of the Theatre has completed casting for the three act comedy "The New Poor" which is scheduled to open this month. A three-weeks run of another successful three act play, entitled "A Successful Calamity" was completed last week, after playing to fine houses.

◆

Unique indeed is the Screen Arts Casting Agency, which is divided into three distinct departments, all related but operating as seperate units and none of them in any connection with the others.

One department is for Radio recordings and film tests, in which the best material is made in recorded tests of voice and action under skilled directors. Another department is the Polishing Laboratory, the direct purpose of which is to take students who have acknowledged talent and perfect their gifts for stage, screen or radio.

This department is divided into dramatic training—diction, acting, pantomime. Second, dancing,—stage, tap, ballet, national. Third, music—voice culture, popular piano, classical piano. The third department is a reliable casting agency where artists are made available to the studios.

◆

"Follow The Parade," colorful musical extravaganza produced by the Federal Theatres with Eda Edson, Limberlegs Edwards, and others has proved a proverbial knockout at the Hollywood Playhouse during the past month. Everyone concerned deserves credit for this brilliantly-produced, directed and acted revue.

◆

Francis Josef Hickson, producing director of the Gateway Players Club deserves credit for "Some Day Soon," the domestic comedy by Katherine Kavanaugh which opened April 15th for a month's run at this excellent little theatre. Horace Murphy and Phyllis Mae Pinkney outdo themselves in fine comedy portrayals but it is to Hickson, as the guiding genius of this clever and amusing theatrical effort, that the principal credit must go.

◆

Grace Bowman announces Adele Mae Saul, 4 year old winner of a talent contest at MGM as one of her pupils. Martha Oatman has graduated ten pupils this past season who are now earning their living at their respective arts . . . Ralph Thomas' vocal pupils at the Thomas studios show by their progress, the interesting technique of their instructor . . . Marshall Stedman is preparing four one-act plays for production in the near future . . . the Hollywood Secretarial College, directed by D. L. Holman, after thirty years of business training, represents the last word in this type of scholastic achievement . . Agneta Slaney Modern Creative Dance Groups at the Wilshire Ebell Theatre, June 9th in concert . . . Clarence Muse starred for one night but successfully in "The Emperor Jones" last month . . . and "Who's Who" a comedy by Kasimir Korybut Kovahlsky opens June 5th at the Wilshire-Ebell. And so, until next month, we'll be show-going for your edification!

Hollywood Fashion Parade

(Copyright)

By Don Richards

(Hollywood Style Observer For Men)

ROAMING the boulevard, the motion picture sets, or dropping in at some of the famous star rendezvous, your Hollywood style observer for men discovers that the star fashion trend of the moment can be literally termed a "Black and White Parade."

At the beach clubs, on the polo fields and at practically every fashionable gathering place, white gabardines and other white fabrics, many of a porous weave, contrast with the colorful surroundings.

The black and white ensemble was particularly in evidence in all of the better night clubs, with the deluxe white tuxedo coat worn with the regulation tuxedo trousers creating an impressive picture of the latest thing in gentlemen's fashions. The opening engagement of Ben Bernie and his orchestra at the celebrated Cocoanut Grove proved a magnet for the satellites of cinemaland and the fashion parade was a thing of beauty to behold.

Here in a background of swaying green palms, the pastel shades worn by the fair ladies of the cinema blended into a colorful pattern as they glided over the floor to the lilting melodies of "the old maestro and all the lads." Even the old maestro himself looked like a perfect fashion plate in a midnight blue, double-breasted tuxedo, with the coat built along the same lounge style, sturdy broad shoulders and easy drape of the greatly favored white tuxedo.

A study of the "old maestro" swinging his baton over "all the lads" disclosed the freedom of movement and comfort this new lounge model affords. The broad shoulders have a much smarter appearance than the close fitting narrow shoulders of former design. The general makeup of the coat produces an Adonis effect. It is decidedly masculine, yet comfortable and compelling, it turned the tables in the history of fashion with the men taking the spotlight and winning approving smiles of their fair partners.

Gene Raymond looked especially stunning. In line with his colleagues he wore a maroon colored bow tie, a maroon hankerchief and a bouttoniere of the same shade, that set off his white tuxedo coat and regulation evening trousers to perfection. Of course, his dancing partner was the beautiful Jeanette MacDonald. There must be something to that romance after all; for, when they were not dancing they were holding hands continually—under the table.

Eric Rhodes

Al Jolson with his darling Ruby Keeler created quite a stir, he was a picture of sartorial splendor, his California tan blending perfectly with the black and white ensemble. It was a double occasion for the famous "mammy" singer. At the stroke of midnight his table was decorated with a huge birthday cake and he smothered Ruby with kisses after telling everybody present that they were still happily married after eight years—something to brag about in Hollywood. He looked extremely smart and he was extremely happy.

It was a Hollywood night and King Fashion reigned supreme. Edward Arnold, Stephen Ames, Raquel Torres, Henry Fonda, B. P. Schulberg, George Burns, Gracie Allen, Ben Lyon, Bebe Daniels, Isabel Jewell, Tommy Lee, Adolph Zukor, Erik Rhodes and hundreds of others famous in the land of celluloid all turned out in fashionable array to welcome the "old maestro and all the lads" to the famous Cocoanut Grove.

Accepted as the style center of the world, Hollywood sets the pace for what will undoubtedly be a white summer season. Single and double-breasted white suits, the coats being alternately pressed into daytime service with green and brown gabardine slacks, which are wide at the knee and narrow at the bottom. Lounge styles with masculine shoulders and suppressed waist lines are the leaders in the summer fashion parade.

The double-breasted white tuxedo coat worn with the regulation evening trousers is now the accepted style for evening wear and the Hollywood Fashion Parade marches on satisfied that it has given to discriminating dressers of the world a new note in sartorial perfection that will please the eye of the most discerning fashion connoisseur.

"BUICK'S THE BUY"

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Local Girl Makes Good "?"

IN a little Worcestershire town, noted the world over for its carpets, a little English lass is winning the plaudits of her townsfolk for she is now hailed as a local film star. Why she is being hailed as such is just another mystery of filmdom. The young lady in question is Miss Elizabeth Jenns and she hails from Kidderminster. Coming to Hollywood she was widely heralded by the publicity department of the David O. Selznick organization as another one of those rare finds. Her cultured background made excellent reading matter for the daily press. In due time she returned to her native land. We have heard of many Americans going to England so that they could be discovered by Hollywood but this is the first time that we have heard of a Britisher coming to Hollywood and, apparently, reversing the situation. Arriving in the homeland, Miss Jenns, was honored as one of the judges in a British film company beauty contest and she successfully created the impression of being a Hollywood film star from the stage of her home town theatre where she was referred to as "the local film star." Addressing the home folks Miss Jenns said: "I'm afraid I can't tell you much about Hollywood, but the stars there are charming, friendly and supremely beautiful. I adored Hollywood but I am extremely glad to be home."

No doubt she will stay at home as far as the American cinema is concerned. As a matter of record she has returned to Kidderminster without having appeared in even a brief part in American films. She was clever enough to sidetrack any reference to her screen work. Will she be clever enough to carry the whole thing through and win a place in British films as a result of her Hollywood publicity? We wonder.

"TEST TUBE BABY"

Is the title of Sam Fuller's next novel, published by William Goodwin Publishing House of New York. Story centers around crazed mother who raises her son as child prodigy and he becomes genius of the century. He also experiments with test tube babies, which are the rage this year in the East. The yarn is about professors, and one gag is about the professor who came to Hollywood and tried to get a job as linguist at one of the studios. "Yes, sir," he told Vince Barnett, the movie ribber and comic, "I speak six dead languages."

"That's wonderful," gagged Barnett, "you ought to make a very sociable corpse!"

In assembling material for his original "Don't Turn 'Em Loose," Ferdinand Reyher studied the careers of more than two score of America's most notorious and vicious criminals. He also studied parole records and methods from every section of the country. The story concerns abuses of the prison parole system.

At the age of seventeen, Spring Byington played the role of mother to Bruce McRae, age 34.

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Youth In Hollywood

By Ona McCleary

STAGE, radio and screen stars have listened and taken the advice of the Hollywood tea-cup reader and psychic who admits that commercially she's uninterested in the future, Francine Sandra, but for the first time a child player has been given a name suggestion by Madame Sandra—and has accepted it.

The six year old brown-eyed, brown-haired Evelyn Misrach, who sings, dances, acts, et al, changed her name to Jewell Mishell after Sandra pointed out that the name suited her temperament, personality and face, and recounted other incidents where names changed to fit the person, helped them to get ahead.

Jewell Mishell

Jewell (we'll call her now) comes from Houston, Texas where she's the title holder of more than a dozen baby contests, and has successfully been an entertainer over mid-west ether waves. She comes from a long-line of actors and actresses, away back more than ten decades ago, and shows definite signs of retaining the family strain in the art of drama.

Seventeen youngsters have been assigned the pleasant task of being assistant mischief-maker to Jane Withers in 20th Century-Fox' "Public Nuisance No. 1." The "gang," all of whom are veteran film performers, include Carmencita Johnson, Gloria Mitzi Carpenter, Joey Levine, Johnny Perrone, Tommy Bupp, Lois Verner, Norbert Kirshner, Dickie Jones, Peter Arnold, Mickey Marlin, George Billings, Mickey Renschler, Buster Slavin, Sammy McKim, Charles Unger and Leonard and Sidney Kilbrick.

Little Bradley Metcalfe, one of Hollywood's most promising boy actors, goes to school on Saturdays too—but he considers this play and not work. Bradley (whose current picture part is the title role in "Millionaire Kid") attends Junior High during the rest of the week and on Saturdays hies himself to Major Bailey's Military Academy at Van Nuys. There, he receives military training (he has won several honors on the rifle range), rides, swims, plays tennis—and "has a wonderful time"!

Betty Jean Hainey, one of Hollywood's leading freelance child players, traded her blonde tresses for topsy's kinky black wool and took a role in the Shirley Temple picture, "The Bowery Princess," now in production at 20th Century-Fox.

An important part of the story of "The Bowery Princess" concerns the first presentation of "Uncle Tom's Cabin" in New York before the Civil War. Betty Jean Hainey will be Topsy. Ten years old, and an actress since she was 3, Betty Jean last appeared in "Little Miss Nobody," another 20th Century-Fox picture.

YOUTHIES:—The "Two Bows," Don Edwards and Dick Strowig, who make such sweet tones with their violins, leave the latter part of June on an extended vaudeville tour. They will appear in the larger theatre houses in Chicago, Phila., and New York . . . Mary McCarty is rehearsing for a show which opens at the Wilshire-Ebell Theatre June 29 . . . I watched a youngster 'emote' for a few minutes on the Warner Bros. picture "Bullets or Ballots." This young gentleman's name is Master Jerry Madden. It is a wonder to me why a major studio doesn't sign this boy . . . Johnny Pirrone is doing a nice part in the Jane Withers picture "Public Nucience No. 1." Johnny is a real trouper and should go far . . . It is difficult for some of us to stand poverty, and more difficult to stand success. My nomination for the finest, grandest, mother of a star: Mrs. Ruth Withers, mother of our clever little Janie . . . Nancy Crawley has grown up to be one of our beautiful Colleen actresses. Her latest picture is with Eddie Robinson for First Nat'l.

Cora Sue Collins, the youngest radio emcee in the business, returned in this role again last Monday night when she was mistress of ceremonies on the Sigmund Romberg Studio Party from the NBC studios in Hollywood.

Although she's too young to enter the kindergarten classes, Rhoda Williams, four-year-old child prodigy, daughter of Mrs. E. P. Williams, has made Hollywood sit up and take notice.

Astounding radio production managers and entertainers, as well as many teachers, professors and psychologists with her uncanny memory, flawless wit and ability to read from any novel, play, poem or historical data with dramatic tendency and the unusual capability of conviction, Rhoda is winding up her fith month with KFAC.

"Rhoda will not start to kindergarten for at least another year," said Mrs. Williams.

Rhoda Williams

Which makes us all feel so diminutive in her presence, for when Rhoda starts to school, it's twenty to one she'll leap from one class to another without so much as stopping long enough to let the ink dry on her report cards.

Parables from the Bible are included in the regular reading fare of Rhoda, and she has surprised local ministers with her familiarity of the scripture's characters.

Here's a bet the motion picture execs will snap up as soon as they hear about her. This has been the trouble in the past with the local talent. They're around all right, but no one bothers to shout what they can do.

The Hollywood Low-Down has already many stars to their credit for "first discovery"—and we're putting little, talented, beautiful Rhoda Williams down on the list right now as Hollywood's new "surprise" child star.

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— RADIO NEWS FLASHES —

FILM EXECS INVADING RADIO

De Mille First Producer To Sign

Anthony Appoints Holloway

By James Burton

Now that the movie stars are well established as radio features, it looks like the executive branch of the Hollywood industry is coming in for a slice of mike glory—and money.

Basis of this prediction is Cecil B. DeMille who took over the Lux Radio Theatre for Columbia (and J. Walter Thompson) when it moved to Hollywood.

The same general set-up will be employed, but the showman will have full say-so and be licensed to try any innovations he chooses.

DeMille has a pioneer spirit. The first man to make a Hollywood "spectacle," he has always made hits and inspired his contemporaries. It's only reasonable to believe he'll continue to do so, and send other producers scrambling for pen and ink when agencies and sponsors come waving contracts.

Another producer is in the immediate offing to fill DeMille's vacancy the second week in June when the

Cecil De Mille

showman flies to Cleveland as delegate to the Republican National Convention. The substitute producer will be W. S. Van Dyke.

C. ELLSWORTH WYLIE OUT

Rumors that C. Ellsworth Wylie would affiliate himself with KFI-KECA were definitely ruled out last week when Earl C. Anthony announced the appointment of Harrison Holloway as new general manager.

The San Francisco radio pioneer, who has headed Don Lee's KFRC for the past ten years, steps into the Los Angeles job this month, and should do a lot toward snapping up the popularity of the dignified sister stations.

His acceptance of the KECA offer came as a surprise to Holloway's associates in San Francisco where he has become an institution. He originated the Blue Monday Jamboree, the Coast's first big successful variety show, many years ago, and his personality was felt in most of the KFRC programs.

Local radioites joined in extending a welcoming hand, in banquet and party form.

"SPECIAL FEATURES" RACE

The rivalry for leadership in the field of "special features" is causing no slight eyebrow-raising in local radio circles.

KMTR renewed special activities with recent "visits" to the Griffith Planetarium, the Central Casting Bureau and covering all Hollywood premieres. Then KFWB fell in with a revealing broadcast of police car activities and a daily spot with "the man in the street."

Now the Dalton station is planning even more special events with a nightly tour through the Sheriff's office and County Jail (week of June 1) and later a week's tour of San Quentin Prison.

KFAC comes in for a different type of special feature. The Auburn Cord station is running a six-week's popularity contest with six orchestras in a publicity gag to stir up listener interest and at the same time select a new staff string ensemble.

Other stations are signifying their willingness to try something unique. So it looks like local radio is at last becoming "headline" conscious.

NEWS BRIEFS

Augmenting its KHJ tie-up, the Los Angeles Times hooks up with KMPC for daily broadcasts by The Job Man. Beverly Hills transmitter will spot the service every morning at 6:45.

L. A. LOG

KMTR—Hollywood	570
KFSD—San Diego (N)	600
KFI—Los Angeles (N)	640
KPO—San Francisco (N)	640
KMPC—Beverly Hills	710
KGO—San Francisco (N)	780
KOA—Denver (N)	830
KIEV—Glendale	850
XEMO—Tijuana	865
KHJ—Los Angeles (C)	900
KFWB—Hollywood	950
KFVD—Culver City	1000
KNX—Hollywood	1050
KFSG-KRKD—Los Angeles	1120
KSL—Salt Lake	1130
KPPC—Pasadena	1210
KFXM—San Bernardino	1210
KFOX—Long Beach	1250
KFAC—Los Angeles	1300
KGB—San Diego (C)	1330
KGER—Long Beach	1360
KECA—Los Angeles (N)	1430
KDB—Santa Barbara (C)	1500
KGPL—Police	1712

KFI's "Hollywood Hostess" is the newest program to use film names for an air draw.

Changes in the KFAC personnel include Lew Stearns, announcer who takes over John Conte's shift; Berton Bennett returns to the staff to fill vacancy of Martin Provenson who left last week for Texas, Bennett was one-time AC program head. Stearns is UCLA grad.

A new amateur show hits the air June 8 when KFAC throws a nightly half-hour to the still-struggling beginners. Time is tentatively set at 6:45. The innovation cancels "Tom Brown," a kid series which didn't pan out so well.

When the Queen Mary docks in New York this month, CBS will have not only Ted Husing and Bob Trout, but also erstwhile KHJ production chief Bill Goodwin on hand to describe the epoch-making event.

New Program: "Black Flame of Amazon" starts June 1, KFAC. Nightly adventure serial for the 6:30 audience.

KMTR is giving a break to the man who has to sit at home and listen to the radio. He's the man who used to write "letters to the editor." On Tuesday nights at 9:30 he's invited to go to the KMTR studios and talk for two minutes when "The Listener Speaks."

The picture of the public enemy is being retinted in the Scales of Justice series, a new program for Columbia listeners, released by KHJ on Tuesdays at 4:15.

Lee Hoagland is back announcing for KMTR. Fred Graham leaves to do studio work at Paramount and free-lance transcriptions.

Always experimenting with something new, Colonel Stoopnagle and

Budd, the forgotten men of the political campaign are experimenting with a new time schedule on CBS. Having carefully studied Long Island train schedules, visited subway dispatchers' offices, clocked traffic at 42nd and Broadway, "shot the gun" with a sextant from atop a Department of Sanitation barge while passing through Hell Gate of the East River, the Col. and his First Mate decided that ebb and flood tide favored their taking the air each Thursday at 5:30.

PERSONALITIES

MICROPHONE MINIATURE: Victor Young is an amazing man . . . Little, broad, muscular, an infectious smile, positive personality, called in Hollywood "the little Napoleon of Music" and like Napoleon works at all hours, night and day . . . writing new songs, recording with Crosby and Jolson, scoring for Paramount, Shelling for Chateau . . . Before he was 5 he studied the violin in Chicago and when his Grandfather beckoned, went to Europe and was recognized as a prodigy by Yarsembsky, Isidor Lotto, Stanislav Barcevics . . . First p.a. with Warsaw Philharmonic . . . He was in Kiev when war broke out and the Reds locked him up but his violin playing won his freedom . . . Landed in New York in 1920, broke . . . but soon was recognized by Whiteman and his rise was rapid . . . Hollywood was his goal and he's happy that he's here, writing, recording, scoring, Shelling.

◆

She was a stellar name on Broadway not too many years ago.

She is now a prominent figure in Park Avenue and Beverly Hills society.

Lady Troubadour

But to the radio audience she is simply a singer of "memory songs" called "Lady Troubadour."

What's more, she refuses to divulge her real name, believing that her glamorous reputation would detract from the character she is creating in her daily KMTR songcasts.

"I want to be known by my new character only," she says. "If my name were revealed people might think my songs insincere. But I mean them, every one, and I sing them from the heart. I don't want to 'get by' on my name. I'll stand or fall according to the program."

They still come in!

The requests for a picture of "Hi-Octane."

So here he is—Mr. Sam Hayes. (NBC-KFI nightly at 10).

◆

21-year-old Clayton Post tried selling radio advertising but flopped. Tried radio acting. Is succeeding. For a year he never missed a broadcast in KMTR's "In the Crimelight," playing either the chief of detectives or the chief of crooks. Now is cast pretty regularly for KHJ's "Calling All Cars". And many of the voices heard in "It Happened Today." Short, stocky, plastered-down brown hair; good-natured, lazy, a versatile radio actor.

◆

For a different young personality on the air, catch Rhoda Williams who appears in "Uncle Bob's Fun Time" on KFAC at 1:30 p.m., every Saturday afternoon.

◆

Loyal Underwood, known as "Sheriff" to Southland radio listeners, just couldn't stay away from the mike any longer, so he's back at KNX with the Wranglers on Saturday at 7:15 a.m.

Sheriff's name has been identified with radio since its earliest days, and his fan mail, Connie Vance tells us, did not stop with his decision six months ago to give all his time to studio routine.

◆

And here's the newest of the radio stars.

Miss Marlene Dietrich became a truly ethereal leading lady when she appeared opposite Clark Gable in Cecil deMille's Radio Theatre production for Lux on KHJ and the Columbia web.

◆

KNX is pretty keen on its new tenor sensation, Jack Owens, who is being heard each morning at 11:30.

Of all young singers on radio, none has risen from obscurity to prominence more rapidly than Owens. Ranked as tenth in national popularity for male vocalists in a poll just completed by Radio Guide mag, Jack was preceded only by stars who, in comparison, may be termed radio veterans.

Discovered first by Hal Kemp and Ted Weems, the singer appeared on many network shows and in Chicago's College Inn. But he became best known during his year on NBC's "Breakfast Club," a feature of the midwest chain.

◆

Walter Ruick, new KHJ piano player, was for two years a music advisor at Paramount studios. He's heard on special Don Lee shows and has his own quarter hour each Saturday at 4:15.

◆

Isham Jones is scoring in his present series of broadcasts from the Palomar via KHJ. He's being heard twice nightly on the Don Lee net.

◆

Frank Luther, the All-American tenor, whose e.t.'s are heard from KNX thrice weekly, was born on a Kansas cattle ranch . . . singer and pianist since a 6-year-old . . . played football, boxed professionally, attended four colleges . . . wrote Barnacle Bill the Sailor . . . made more than 2000 phonograph platters . . . cowboy songs, spirituals, heart ballads, classics, blues, hobo and comedy character songs . . . has recorded with almost every famous band in the east and has appeared on more than 1800 sponsored network programs . . . looks destined to hang onto his All-American title.

◆

James Melton, they say, has one of his best breaks as master of ceremonies on the slightly-revamped Hollywood Hotel. Like Frank Luther, Melton has sung almost every type of American song and has appeared in concert in Aeolian Hall. He likes his new radio job . . . and who wouldn't?

◆

Wonder why Bob Benchley flopped . . . when he was tried on a CBS sponsored series two years ago . . . He sounded swell on a Lois Long hour last fall . . . and his comedy isn't too subtle to mike . . . He's being overlooked by an overlookable sponsor . . . for what a swell "How to Get Along in Hollywood" series he could do.

And then there's the virile-voiced Dale Armstrong who has to restrict his airings to news . . . He wrote a couple of powerful scripts . . . and should be doing more of them now.

Some huzzahs are in order for KFAC . . . and the other good station giving time to good music . . . The Auburn-Cord station's Opera Nights are intelligently planned and well narrated . . . and the fact they're recorded detracts little from their value . . . And KECA is no doubt responsible for the trend . . . For which more huzzahs to KECA.

One more huzzah to True Boardman, likeable KHJ scribe. His "Quality of Mercy" drama, lauded so loudly here not many issues back, was snatched up by CBS for transcontinental production May 17.

PICTURES YOU'RE SEEING....

A scene from "The Singing Cowboy" John Van Pelt and others from the Republic release.

A scene from Columbia's "Eight Bells," showing Dick Wessel, Ann Sothern and Ralph Bellamy.

A scene from "Let's Sing Again" with Bobby Breen, George Houston and Henry Armetta.

DR. ETHMOID EXPLAINS MORNING BRUNCH HOUR

The other day we asked Dr. Ethmoid, silent member of the KMTR production department, what he meant by his new continuity called "The Brunch hour." So he replied in writing:

"The Morning Brunch Hour?" they exclaimed in a voice which I am still trying to ignore.

"Uh huh," I mumbled back, biting my words crisply.

Although they did nothing more than put their thoughts into the form of a question, I could tell that they were wondering what the hell is Brunch.

"What the hell is Brunch?" they said, putting their thoughts into the form of a question.

Well, of course, there they had me, but I was not to be undone by a mere band of illiterati—so I behustled myself off to my library for a slug of research and anything else that blends with ginger ale.

However I had just barely scraped the surface of the historical origin, early development, and interesting side trips of the word "Brunch", when I slipped off on a tangent that brushed me lightly through English History from 1066 to the Decline of George Bernard Shaw. I shall now present a brief resume of that period.

(EDITOR'S NOTE: I thought this was to be a discourse on the derivation of the word "Brunch.")

Oh well, if you're going to be that way about it—here goes. The word "Brunch"—by the way, do you want this in strict orthoapical terms, or just in the language of the layman?

(EDITOR'S NOTE: Who the hell said we 'wanted' it?)

Okay then, the language of the layman. The word "Brunch" is—or that is, it has to do with—well I suggest that you just listen to our little homey program called the Morning Brunch Hour over KMTR any gay morning from ten o'clock on, and see if you can make anything out of it. To date I haven't been able to, and just for the present the exact derivation of the word itself seems to escape me. And has for the "Why" part of the title, I'd rather not go into that.

(EDITOR'S NOTE: What Dr. Ethmoid means is that "Brunch" is an English coinage derived from the combination of "breakfast" and "lunch" and has reference to a late morning repast served between the two or else it takes the place of them. Hence, The Morning Brunch Hour is served along about that time, but now that we've gotten this far, who cares.)

Program Reviews

CURTAIN CALLS
(KFWB-SCN—May 23)

If you think the amateur gag has been exhausted, you didn't hear the reviewed Southern California Network show when it had its Saturday premiere.

Owen Crump conceived the idea of renewing your acquaintance of amateur hour artists after their first flash. Winners of programs are brought back and give you an idea of what's happened to them since they decided to be professional amateurs. Most of them sounded professional for sure, and Crump did his usual pleasing work as m.c.

(J. B.)

AFTERNOON
(CBS-KHJ—May 14)

For the first time in radio, a group of blind actresses were heard in a network drama. They are the Lighthouse Players, Lillian Hillman, Ruth Askanis and Rose Licalsi, and their offering was a play by Phillip Johnson who drew forth good radiodrama qualities. The only member of the cast who could see, according to announcement, was Lyons Wickland, erstwhile leading man to Mae West, who is one of Columbia's better actors.

Deftly directed by Constance de Haven, "Afternoon" proved a pleasant morning half-hour, and it is hoped the players from Franklin D. Roosevelt's Lighthouse Institute will be given another transcontinental break.

(J. R.)

GATEWAY TO HOLLYWOOD
(KHJ—May 23)

With Paul Gerard Smith presiding as emcee, and participating in a blackout or two, the reviewed "Gateway to Hollywood" hour did, as promised, elicit cheers for being just about as authentic an old time vaudeville show as radio has yet produced.

Warren and Callahan, 'The Avocado Sisters', billed as the lousiest sister act in the world, were particularly in keeping, and the Five Flying Pflugers had all the effects a trapeze act would have. Never at any time during the show was there an effort to bring it out of its true vaudevillian character. It was never a "radio program." And for that reason, it was one of the best.

IT HAPPENED TODAY
(KMTR—May 21)

News in color—a three word description of KMTR's new nightly (7:30) dramatized news program which features Hal Styles, acclaimed "the world's fastest talker" who, according to the continuity, "gives the most news per minute."

Based on an original idea of newsman Eugene Inge. It Happened Today is a fast moving 15-minutes of the day's events and news about notables, musically scored by Salvatore Santaella, and dramatized by an able cast of writers and actors including Roswell Rogers, Ann Tobin, Hans Conreed and Clayton Post, and directed by James Burton.

It Happened Today resembles "March of Time," but is not patterned after it, and gives the southland a punchy presentation of the day's news of the world.

SINGAPORE INTRIGUE
(KMTR—MAY 6)

Eighth of John Marshall's "International Spy" plays had to do with phenagling of valuable documents from a Shanghai oil company of which Aubrey Lambert was president. Aubrey had a villianous brother and a beautiful daughter. The brother plagued most of the script and wound up killing Aubrey and torturing the daughter, Peggy. But all was righted by Jeff

John Marshall

Landon, ace investigator abroad for the United States Secret Service.

Marshall, who produces and directs the weekly show, is starred as Landon in each script. In the reviewed drama, Peggy was well played by Lotus Long of "Eskimo" and "Last of the Pagans" fame. Nice radio trouping was done by Dean Norton, Charles Getts, Dick Smart, Ward Lester and Hal Taylour.

CELEBRITY NIGHT
(NBC-KFI—May 16)

Last of Dr. West's Celebrity Nights before George Olsen and Ethel Shutta left the air for the summer, starred Joan Blondell and Bert Wheeler as guests. Miss Blondell was interviewed by George and Ethel while Wheeler popped questions at them.

JACK BENNY
(NBC-KFI—May 24)

In his farewell broadcast from New York, jester Jack Benny hit a new high and gave flashes of the former Benny brand of humor. Whether or not it is the general opinion, the reviewer feels that Jello Jack has been kicking around in the back wash during most of his current season, but that he is now giving indications of riding the comeback trail.

These indications include a smoother show, less industrious laughter by the cast and more by the audience, less noticeable effort on the part of Mr. Benny himself, and better material.

All of which points to a series of good broadcasts for the remainder of the season by the Benny company in the new Hollywood NBC studios, where the program will now emanate.

(R. R.)

JACK HYLTON'S REVUE
(NBC-KFI—May 24)

The established musical variety shows of the air are viewing with something akin to alarm the rapid rise in popularity of one of the newest musical varieties, the Sunday night Jack Hylton revue, "Youth Shall Have Music." (8 p.m.)

With genial Jack, the English maestro, emceeing his own program, the revue presents one of the best blends of current music-humor-variety offerings. The Hylton orchestra moves the program along smoothly, appropriately backgrounding the singing, humorous ballads and cockney monologues.

For a pleasant half hour of good modern music and un-raucous humor, the Hylton revue is recommended.

(J. R.)

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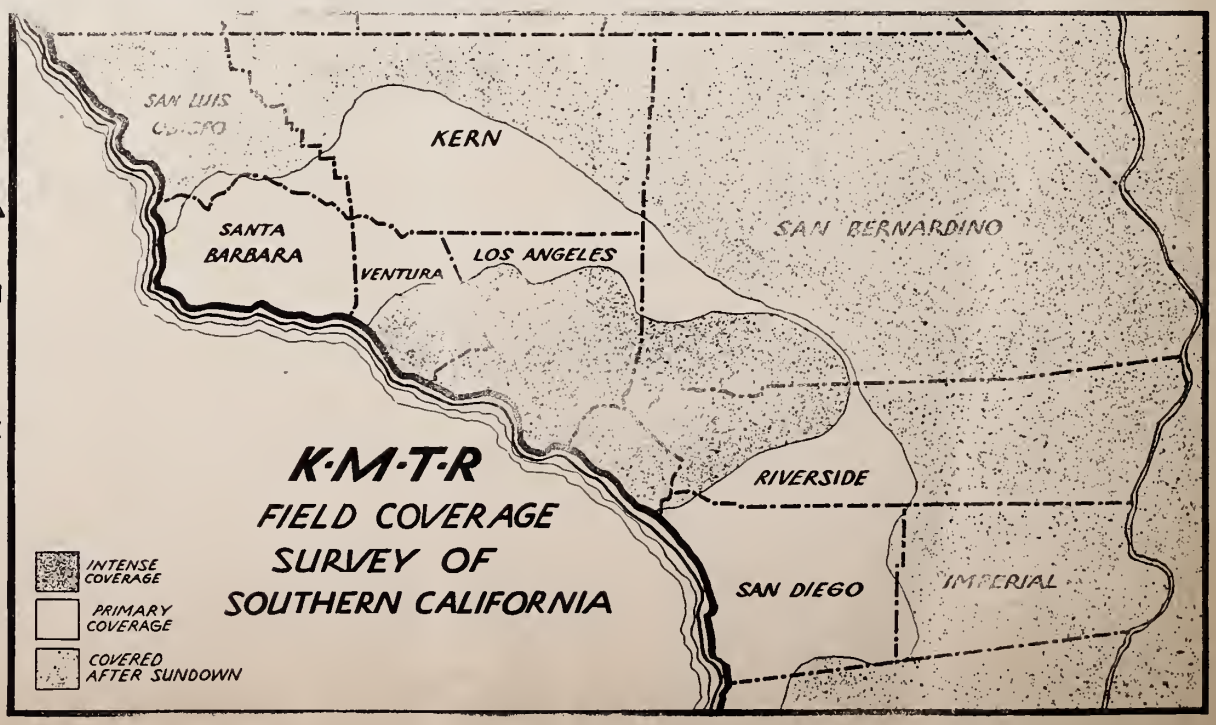

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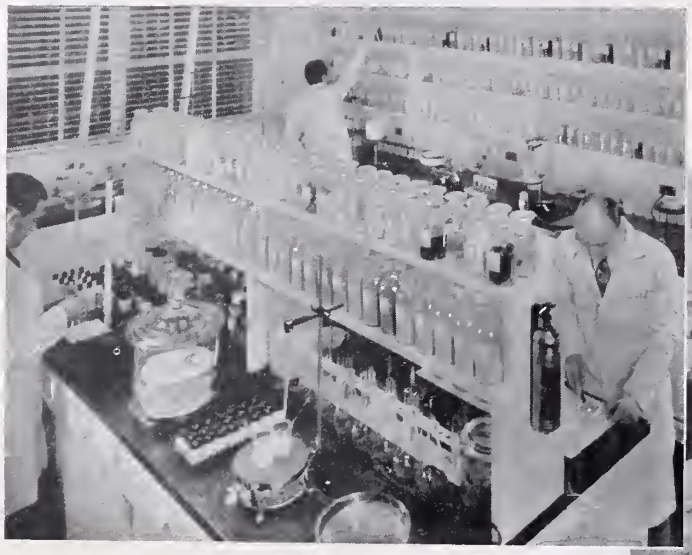

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