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ARNOLD KORFF
THE INSIDE DOPE

JUDITH VOSSELLI is back in Hollywood after cruising around Central America and the Eastern waters, and has just finished at the Fox Studios in "She Wanted a Millionaire." Miss Vosselli is looking better than ever and feeling excellent once more.

WITH THE PRODUCERS looking around for young blood in the directorial field, we would suggest that they cast their eagle eye upon Clarence Hennecke, who has proven himself an author of two-reel comedies, as well as a director of these fun films and like many feature directors of today, who migrated from the comedy field, we feel that Mr. Hennecke will be the next in line.

RIN-TIN-TIN, having finished his latest serial, "The Lightning Warrior," for Mascot Productions, is appearing every Wednesday night over KFI at 9 o'clock in what is called "Rin-Tin-Tin Thrillers." Lee Duncan, owner of the famous canine star, is being flooded with offers from RKO and other vaudeville circuits. Some of them would even take Kinty across the pond.

CHARLES McMURPHY did two excellent bits in "X Marks the Spot" and "A Woman Commands," and is now set for plenty of activity in the very near future.

JACK PIERCE is creating a remarkable make-up for Boris Karloff, who will, in the very near future, appear as the star in "The Wolf Man." From what we learn, it is to be another character even greater than "Frankenstein."

NORMAN DAWN, after an extensive trip through Australia and England, where he produced and directed features, is back in Hollywood, expecting to make an affiliation with one of the major studios.

HANK MANN is working at the M-G-M Studios in "Are You Listening," which is being directed by Harry Beaumont.

JILL DENVITT, brunette screen actress, who takes the part of Daisy, the little "street walker" in Warner Brothers' "Union Depot," entertained a group of friends at that picture's premiere, Wednesday, January 28th. Later the party went to the Brown Derby, where H. Louis Oberendorff, publicity man, was host to the party.

NOW THAT the picture's in the bag the truth can be known. P. A. Charles, carried in publicity and on production schedules as director of "Single-Handed Sanders," Monogram Western, is none other than Charles A. Post, former leading man and erstwhile studio executive who resigned a good job as production manager for Trem Carr Pictures, Ltd., to take an assignment as director on a Trem Carr-Monogram Western. The distinguished star of "Wild Oranges" and other outstanding successes of the silent era, has had a yen to direct ever since his elevation from acting ranks to the position of production manager, and his assignment to the Western was the result. Tom Tyler was his star, with Margaret Morris, 1924 Wampas baby, making her talkie debut as leading lady.

ABOUT ASSISTANTS—Al Alborn was the assistant to Alfred E. Green, director of "Union Depot." It certainly was some job, if you ask us, to line up the types and actors that were needed for that stupendous production. Chuck Hanson has been on the First National-Warner lot for seven years, and is among the most liked assistant to the directors out that way, and has handled some very big pictures. His latest was with Roy Del Ruth.

HERBERT SMOLEN, formerly with Universal's publicity department, and more recently assistant editor of The Memphis, a weekly newspaper in Memphis, Tennessee, is now associated with H. Louis Oberendorff's National publicity office. Smolen's career in publicity and journalism has carried him all over this country and into eight foreign countries. Three years ago he owned the largest tabloid newspaper in the South, in Memphis, and after selling it went to New York, where he became connected with the Eastern offices of First National Pictures, in the publicity department.

ADDITION of "The County Fair" (title tentative), an original by Robert Barley to the Monogram schedule was announced today by Trem Carr. I. E. Chadwick will produce, with Howard Bretherton slated as director. Casting will start immediately upon the completion of "Police Court." Chadwick melodrama for Monogram, now in production.

LIONEL BELMORE has been added to the cast of "Police Court," I. E. Chadwick production for Monogram release. Henry B. Walthall, Leon Janney, Aileen Pringle, King Baggott and Al St. John are featured. Belmore will play the role of a motion picture producer.

NOEL MADISON, creator of polished, sophisticated roles on the stage, has at last escaped his gangster past. He will play an important role, that of Willie, in "Love on a Budget," which Ray Enright is directing at Warner Bros., with Loretta Young and Winnie Lightner playing the feminine leads.

Season's Greetings—

Andy Clyde

MACK SENNETT
Comedies
Theatre Tax May Ruin Industry C. C. Pettijohn

"Mata Hari" Opens At Grauman's Chinese Thursday

Great Fight Is Being Waged In Washington To Stop Proposed Tax Plans

The proposed restoration of the wartime admission taxes on motion picture theatres will add another crushing burden to the back of the American tax-payer who already is staggering under the load of taxation, paying out an average one day's earnings out of every six to meet his taxes.

This was the statement made by C. C. Pettijohn, representing the motion picture industry, in presenting the industry's protest against the proposed amusement tax to the House Ways and Means Committee.

Pettijohn told the committee that the motion picture theatre owners cannot afford the tax; that it must be paid by the pennies and nickels out of the purses of the millions, men, women and children who attend the movies every week, the very people who have been hardest hit by the depression and unemployment. If the theatre owners are forced to pay this tax from thousands of them, he said, would force to close their doors. He revealed that economic conditions are so unusual that nearly 5000 movie theatres will close in the last two years, and more would be driven out of business by an amusement tax even with the public forgoing the hill.

"Every darkened motion picture theatre is a victory for the forces of discord and disorder in the United States. Every time a theatre is forced to close, a place of decent entertainment is closed. Thousands of workers and farmers; second, because it treats the necessities of the poor as if they were the luxuries of the rich, discriminating against families of limited income; and third, because of the terrific burden it would impose on the theatre owner. Further, it would make the government, the third of the revenue from the tax to collect it, and the exhibitor as much to handle it.

Recalling the fact that motion picture entertainment was classed as a vital necessity to public morale during the World War, and treated as an essential occupation, Pettijohn declared that the proposed tax makes "no distinction whatever between essential entertainment and luxury entertainment." He added, "It hampers a child's 20 cent motion picture entertainment with a $20 ringside seat to a prizefight, or a $200 opera box."

Others appeared before the committee to protest the proposed tax. Among them were Ed Kirwindahl, of Columbus, Miss., chairman of the board of the Tri-State Motion Picture Theatre Owners' Association, which includes Mississippi, Tennessee and Arkansas; M. A. Lightman, of Memphis, Tenn., of the Motion Picture Theatre Owners of Americas; Abram F. Meyers of Washington, D.C., of the Allied States Association of Motion Picture Exhibitors; Representative Emanuel Celler, of New York; Representative Hubert H. Peavy, of Wisconsin; Leonard B. Schloss, of Washington, D.C., member of the National Association of Amusement Parks; J. H. Farrell, Auburn, New York, of the National Association of Professional Baseball Leagues; T. S. Humphrey, Cleveland, Ohio, Euclid Beach Park; Henry Moskowitz, New York City, representing the League of New York Theatres.
SOLID IVORY

No matter where you are sitting in this good old game of life, just put it in your little note book that you are apt to fall off your supposedly high pedestal, and find that the very thing that is joined to your shoulders that you might call your head and extremities, is just another cut of ivory; if you feel that you are too good or high to be reached in this business.

The higher they are the harder they fall. Just look at the movie map, changing its spots for a lot of people, and if it continues some of the so-called big shots will have to hire guides to show them over what was formerly their own territory, over which they ruled with an iron and unwise hand.

These are the matters with which I am confronted, as it is used, and the truer the pages of any publication are used to tell the truth about a lot of these so-called self opiniated good-for-nothings that are fleeing this industry, and in so doing they are making stockbrokers out of their own earned money and not giving them a gambler’s chance to make an honest dollar.

Hollywood Filmmograph proposes to print the news, and to stop being a propaganda machine, for what we have here is a suppressed the truth for a long time, and it is about time that some folks were told the truth about themselves and their business methods, and let the world in on what they feel is their little secret.

UNION DEPT

There is nothing new about this picture, otherwise than the whole locale is laid about the Union Dept—in fact, some of the plot smacks of the good old serial days, when Warner Brothers with their Sunset Boulevard would have a lot to keep one step ahead of the sheriff, and Alfred E. Green was an assistant on the Selig lot.

Douglas Fairbanks, Jr., walks through his part; Joan Blondell is not allowed to do anything; Guy Kibbee was allowed to overact; Dickie Moore was cute and won applause; Alan Hale took us back twenty years in his acting; George Rosener tried hard with nothing to do. The rest of the cast and atmosphere were Ruth Hall, Mac McGee, Paul Cavanagh, William Bond, Frank McHugh, Junior Coghlan, Dorothy Christy, Andrienne Duru, and last but not far the least, David Landau and Earl Fox did a couple of flatfeet. Wadeau was exceptionally good—Fox stagey. The proliferation of the hand, headed by Jess Stafford, was just as bad, and a good time was had by all who stood outside and watched the big shots enter the Warner’s Hollywood Theatre for the second world’s premier. The first was Jackson's.

GRAND HOTEL

The Belasco Theatre once more is the first in the field to put on a metropolis hit. The Vicki Bamboo play is thrilling, and at the same time keeps you wondering how the scenes are changed so swiftly and still retaining the continuity of the play. It is an all-star production. Ian Keith, Dorothy Tree, Christian Rub, Arnold Korff, Frank Reicher, Olga Baclanova all command attention. The rest of the cast is good and the plays are past and present at this wonderful stage play. You will find Marcelle Corday, Leslie Thomas, Harry Burkhart, William Jefferson, John Mykky, Phillip Morris, Costina Mauh, Bert Sprotte, Herta Lind, Catherine Courtney, Frank Fearing, Harr Eisbergholz, Dayton Linson, Jerry Bos, Maria Tesina, Kay Fish, Thersa Barbara, Ralph Aliv, Aisabell Stevens, Merza Marston Donna Earl, Adolph Fehlauer, Ruth Keller, Robert Devier, Max Lura, Billie Liese, Charles Arno, James Adamson, Juan Villalana, Gill Greenstreet, Fred Evans, Eugene Burr, Tom Turner, Larry Macree, Jack Thomas, Dick Seymour, Hurny Swartz, Michael Borden, Renae North, Lucille Golhens, Evelyn Grove, Harry Bower, Grace Suton, Greg Finley, Peggy Rowell, Jack Arthur, Kenneth Bower, Harry Pickett, Dwight Andrews and others.

AN ORGANIZATION has been formed which will be known as “The Independent Motion Picture Producers Association,” consisting of all leading independent motion picture producers. The following officers were elected: M. H. Hoffman, President; M. H. Hoffman, Vice-President; Al Mannum, Vice-President; Nat Levine, Secretary; Larry Darmour, Treasurer. The following Board of Directors was elected: Phil Goldstein, Ralph Lige, Larry Darmour, Morris R. Schlunk, M. H. Hoffman, Nat Levine, E. C. Burr, Al Mannum, Burton King. The object and purpose of this organization is for mutual advancement, benefit and protection. The independent producers have felt for a long time the need of an organization to represent the interests of motion picture producers. The new organization will function in the same manner as the national film alliances. The object of the association for the present will be at the offices of Sam Wolf, 108 Quay Building, C. C. Burr was appointed Chairman of Public Relations.

DAD SAYS...

Tom Mix's second picture for Universal is “Where the West Begins” with William Seiter directing. The picture will have a second picture at Tect Art. Chic Sale finishes at Radio-Path, leaves for personal appearance tour, returns to “Merry Men.”... Tom Brown not in cast of “Love on a Budget” and his brother’s father is a European clown, no woman’s she a good actress... Blanche Hudson in cast of “Venetian Serenade”... William Seiter directs, Radio-Path... Bill Cody leaving for a personal appearance tour, Texas and Southwestern... Ben Turpin, guest star in “The Wasp Woman” at RKO Theatre... and Betty Compson on Lew’s State stage in “Star Night” at Coconut Grove... A Lady With a Past... Robert Taylor and Diane Raye in cast of “Night Club” Universal... George Bickle in cast of “Dancers in the Dark” Paramount... Frankie Darrow has a featured spot in “Scotch Yell,” Calgary, Norman Foster and Bertha Mann in cast of “The Cohen and Kelly’s in Hollywood” John Francis Dillon directs, Lucille Breese will have Laureline Olivar as her leading man in “Westward Passage.” Robert Milton directs, Radio-Path. This will be a picture for MGM... “Stowaway” an original story is being written by Norman Springer for Universal. A story written that Dolores Del Rio will star in talkie version of “Conga” for Paramount... “Polly of the Circus” previewed, fine directing and good acting.

Thelma Todd added to cast of “He Met a French Girl,” Paramount... MGM trying to borrow Philip Holmes for “The Wet Parade.” Slim Summerville stars in “The Man from the State” at MGM. Howard Bretherton to direct “The County Fair,” I. E. Chadwick production for Monogram... Ray Taylor will direct “The Great Air Mail Robbery,” Henry Macrae story, Universal... Victor Schertzinger to direct “Candlelight,” MGM... “In Walked Charley” new title for “Palmy Days” Charley Chase comedy. Roach picture rights to “The Trial of Vivienne Wake” bought by Fox. Willard Mack is writing an original for them for a change of background... Anna May Wong in vaudville, going over the top... Robert McWade in cast of “Grand Hotel” Alice Day plans opposite Jack Hoxie in “Gold” Henry Goldstone production, Otto Brower directs... Anita Page in cast of “Are You Listening”... Ken Nevin stays in the picture for Universal is “The Information Kid”... Mickey McGuire in cast of “Riff Raff” George Seitz directs, Ralph like produc

Ciff Edwards returning to vaudville for time being... Mary Pickford next picture is titled “The Happy Ending” starts in spring... Jackie Cooper opens in vodvally January 30th... Jacqueline Logan arrives in New York from Europe

IN HOLLYWOOD NOW

By Bud MURRAY

Another Henry Duffy premiere—IN HOLLYWOOD—and how he can get these stars to play first class stuff for ten dollars a week, for $1.50 top—remarkable... To wit always an SRO opening in the audience, with all the stage and screen stars attending, strutting down the aisle with the audience, to witness his pater and mather in “The Fall Guy,” Russ Gleeson and Marjorie Main, and this has been going on for some time—The blonde rite back of Russ—Jim—Lucille Gleeson, the stars of this play—have friends here in HOLLYWOOD—They proved that Russ Gleeson really gave a lump in her throat after many curtain calls, and that avalanche of flowers from real honest-to-goodness friends—We notice a lot of friends of Russ and Lucille Reading—Carlson in a box—Larry Ceballos, dance director—Charlie Miller, head of the A. E. Mossa, on the MGM lot—Conway Tarral and Adele Rowland—Edmund Breese—Harry Joe Brown and Lew Cody—Hal Roach—George Raft—Jimmy Clayburn—Assistance on this film from Milton Golden taking on some weight— Adrienne Dore (our ex-pupil).... Tom Mix, in a white outfit, looks in the blink of an eye—A man of about the same age, who recently purchased the Western Costume Company— Matt Allen, general and manager for Henry Duffy—Bernie Wein- borg, without a Tuxedo—Bennard, head booker for the RKO—Dick Arlen—“Uke” Ice Edwards— and Pearl Eaton, former RKO dance director, who was tripping a year ago from a gunning school IN HOLLYWOOD—We also noticed Norman Taurog, age kid director, and not bad with the adults, all looking out for hefty heit in their supposed sick man—Bill Beaunides... and another ace among the children.

We met “Smiling” Joe Mann, the Maître de Whosis at the Blossom Club—Walt Holt—es from St. Ploises, and the “scribe” had Joe pegged for a constant picker of winners, so we strung along with him, and to our chagrin, out of five bets, Joe picked ONE...He ought to team up with Jim Corbett, or stick to “Maitreting”—and so we hear from a long-time friend, and without a chance for age or dancing, Jack Kelly, the originator of “The Dope” character, many years ago, and who is working over at Universal, in “Ambition,” directed by Russell Murr—Dick Baines then we hear from Lester Dorr, who is rehearsing for a new act with Effie Lawrence—a call from Harry Cox, who contemplates a new act with “gals”... Then to the Brown Derby for a “snack”... Bump into Nick Junies (we hope that’s spelled right), head man at this eating establishment—and Herb Somborn is there to greet you—We saw a lock of the same faces, Charlie Judels— Bert Hanlon—Tommy Dugan—Walter Catlett—Wilson Mizer—Sid Mitchell—George Clayton—in the Mattern—Leo Carrillo—IN HOLLYWOOD NOW.
LEON WAYCOFF

In our holiday issue we announced that Universal had changed Leon Waycoff’s screen name to L. and Adams after he had finished his part as leading man opposite Sidney Fox in “Murders in the Rue Morgue” and placed him under contract. All this was facts up to the time that we went to press, later we learned that Universal and the actor did not come to terms, and Leon Waycoff will not change his name, and is very much in demand as a free lance artist, with Victor Nordlinger acting as his representative.

Leon Waycoff first came to our attention when he appeared in one of the leading legitimate plays, his work was of such an outstanding nature that we felt that it was just a matter of time before the producers would invite him to make Hollywood his permanent address, and the talcides his chosen profession. Right now he is fine for some very good leading parts and you will hear a whole lot from this gentleman.

HELL-O

Dick (Dye) Curtis and Tom London have opened a message service office in Room 218, Taft Building, for all persons engaged in motion pictures or in the theatre, including musicians. With the exception of artists and casting agents.

It is worth while for those working in pictures, (Every department) to get in touch with them their phone number is HT 5188.

ABOUT THIS WEEK'S COVER

If you saw, Will Rogers as “Ambassador Bill,” a Fox Production you will recognize Arnold Koffr, in his regals as he appears on our Front Cover this week.

Even more important, this is the fact that the noted character actor is now playing one of the principal roles in the “Grand Hotel” which is making a tremendous hit at the Belasco Theatre, in Los Angeles.

The versatility of Arnold Koffr, on the stage and screen assures any producer a finished and sterling performance, in what ever part he is assigned. This is the day and age for more stage actors and we submit the name of Arnold Koffr as one of the leaders.

LUCKY TREM

Some people have all the luck! Trem Carr’s East Texas oil well, the Carr No. 1, came in Tuesday with a flow of 53,000 barrels per day, the largest in the field.

REGINALD BARLOW

Working in “The Grand Hotel” and “The Wet Parade” at the same time at the MGM Studios. Reginald Barlow will be remembered for his work in the “Judge” in “Are These Our Children” is in line for some very fine parts in film circles.

HORTON J. SMIRDY FARGE

Light, frivolous, farral “Unexpectted Husband”-afforded Edward Everett Horton fans an evening of much laughter at the Hollywood Playhouse.

Horton as Perry Morrison gives his usual fine performance as the well meaning but drunken bachelor, who finds himself hopelessly compromised in the same hotel with charming Shirley Grey, (HIs new leading lady).

Florence Roberts and Ralph Remly who take care of the unconscious couple play a swell pair of drunkards. Gavin Gordon, Phil Tead, Matt McHugh, are again allied with the Horton show in very good parts. Bobby Vernon, as the bellhop made quite a hit in his characterization of the part.

Once more Danny Hall’s settings more than commanded his end of interest.

VIENNA SPECIALIST HERE

Among the recent arrivals in the Hollywood scientific and educational circles is B. Lewis specialist in the correction of speech defects. Miss Lewis brings from Vienna, where she was for years on the staff of the famous Hajek clinic, an improved method of correcting speech defects.

Six years ago Miss Lewis left Vienna and went to Chicago where she built a splendid practice in the correction of speech defects. She also lectured to post graduates in the Illinois University for two years. Miss Lewis has opened her new studio in Hollywood where she plans to carry on her work.

LIFE

“Life” was the subject of the Lesson-Sermon on Sunday in all branches of The Mother Church, The First Church of Christ, Scientist, in Boston, Mass. The Golden Text was from John’s first spis., “This is the record, that God hath given to the world, this life is in his Son.”

Bible verses in the Lesson-Sermon referred to the centurion’s servant who “was sick, and ready to die,” and continued: “Then Jesus entered with them. And when he was not far from the house, the centurion sent friends to him, saying unto him, Lord, truly thou hast power, for I am not worthy that thou shouldest enter under my roof; wherefore neither thought I myself worthy to come unto thee: but say in a word, and

MAKING OF A MOVIE

By HARRY BURNS

Leon Waycoff

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CRASSEY TREM

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SPEEDWAY

MANY THRILLS EXPECTED AT LEGION ASCOT SPEEDWAY TOMORROW IN 100-LAP MAIN EVENT

It rather looks as though Ernie Tripplett is out to pile up a lead for this year’s championship which will be hard to overcome—and barring accidents, he is almost a cinch. That is rather an unusual thing to say this early in the game, but it is the case with some of the boys get faster power plants in their monts, Ernie Tripplett is not only the 1931 champion, but also the 1932 king of the speedway.

Just remember that when the awards are given out next New Year’s race.

Tomorrow, it is expected that Ernie will be back on the track with Bill White’s fast Miller Special, re-conditioned and faster than ever. "Howdy!” Wilcox will be back at the wheel of the Gilmore Lion, which he so courageously drove over the fence to keep from streaming into Ernie and Charles Gilston, who were lying unconscious on the track.

Ready to prove his metal, Chet Gardner, who played in some hard luck last week when he had a blow-out on the back straight away, will be there with his new Miller motor—that is, he hopes it will be ready in time for the race—and the cars that have been tied up in pictures will all be on hand. In other words, we expect a real turn-out for this race, and competition promises to be keen. See you at the races.

CULVER CITY

Wednesday night at the Culver City Boxing Arena Promoter Cy Saenz promises the Bay District boxing fans one of his best programs of the season into Los Angeles for the main event and four rounders.

Saenz ran his big arena all of the 1931 season on Monday nights and now that he has gained a Wednesday night permit by the State Athletic Commission it is a forgone conclusion that the attendance will be still better than his successful last year.

THE WEEK'S BEST SELLERS

By G. B. Stade

A HISTORY OF THE MOVIES—By Benjamin B. Hampton.

The first complete survey of the most romantic development in American business. Here is the whole story of the movies through the three and a half decades of its existence. But the best part is that it was written by one who was not only a pioneer in the game, but who knows the business from one end to the other, and who knew everyone worldwide in pictures. A book to read and own.

THE RAPE OF TEMPERANCE—By Senator James A. Reed.

It is entirely possible that this book will rouse the country to a mighty protest against spurious wines. It is certainly possible in the light of what is here revealed, that we no longer have any capacity for indignation. For over and above your feelings for or against prohibition, one question must inevitably arise upon finishing this book—Has the complete corruption of the temper of the nation upon itself of such shameful things as Senator Reed discloses.

MR. DARBY—By Martin Armstrong.

An exciting and curiously valuable story of a man who inherits an unexpected fortune and then does not know what to do with all of the money.

Gosh, how we wish that he had his chances.

THE MURDER OF CHRISTINE WILMERDING—By W. B. M. Ferguson.

If you like a real mystery and thriller, read this. It will puzzle you clear to the last page.

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Individual Conditioning ONLY

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Reggie Streeter doesn’t know which is the most fantastic finding footloose in “Cobblestones” or dancing at a swanky wedding reception at the Ambassador, where he was the only child who entertained the throng.
“PASSIONATE PLUMBER”

M-G-M has a good company in this one, starring Buster Keaton. Director Edward Sedgwick dug up all the old hokum and gags that he or any one else ever thought of and worked 'em into a laughfest. Buster is funny in spots. Jimmy Durante tells too much and should be toned down before he bores people. Polly Moran has a bit any one could have done equally as well. Gilbert Roland gave a surprisingly good performance, with Mona Mae catching the eye of everyone more so than Keaton and Durante. M-G-M or some other company should sign Miss Mari. Others who helped hold together the story of “Her Captive” are Pat Novak, who was supposed to be taken from, but which the producers failed to recognize. Ralph Spence furnished the dialogue, which was the funniest thing about the picture.

“STEADY COMPANY”

Universal has discovered a new feature director in Edward Luddy, and two budding stars in June Clyde and Norman Foster, but they did one more and most important thing when they placed Henry Armetta in the leading character role in the story, and if you ask us, he almost ran away with the whole show. J. Farrell MacDonald did a bit well. The Big U liked the story by the director so much that Carl Laemmle, Jr., told him and Earl Snell to go ahead and make a picture out of it, and to say that they did would be putting it mildly, when you figure cost and time it was made in. ZeSu Pitts, as always, came through with many laughs; Wallace Morgan, Maurice Black and others helped materially. Charles Stumar's photography speeded up the action and helped tell the story. Technical work of Motion Co. on the fight sequences over the top, and they were quite different than the usual run.

“The Man Who Played God”

George Arliss is all washed up as far as pictures are concerned. He is being paid a much smaller percentage of what he deserves. Considering all the things of what the locale is, and when it comes to allowing Mr. Arliss to make love to some little girl—why, it is asking too much, even for audiences who have sort of run out on him. Better things from the Warner Brothers.

Mr. Arliss is no longer an attraction in the talkies. The public is not ready for the heavy religious subjects, and the brians of the Warner’s who are selecting the screen adaptations are certainly not thinking things over. It is a bit too much, for instance, to waste the cost of such a production, and the poor direction by John Adolfi couldn’t raise a dull, uninteresting picture from the mediocre class. Other than Mr. Arliss the picture was none too good, and one hopes that the next the film company sent us will show why they claim that they are in the talkie business, and worthy of a mature actress. Clever little Lois Mann played the Fairy Godmother and was indeed charming in her lovely costume. Betty Nansen as Cinderella, Kitty Tania, and Maxine French as Cindarella Brown were charming and clever in their respective roles. The specialties were of an unusual high order and very entertaining. Beautiful Rose Marie Costello danced very cleverly in the Fairy Revue. Little Madeline Harris who played the Fairy Godmother was one of the cleverest children on the stage today. Ethel Graham who played Maid Marion, treated the audience to a pleasant surprise when she gave a demonstration of the Vernon Castle Waltz in pantomime. The Vernon Castle Waltz, by the way, was taught to her by her best old friend, Mr. Castle himself.

The music for this lovely play was by Hazel M. Lindorf and the lyric by Willma Groves Francis.

Madeline Cortelli, with the expressive dark eyes and graceful little carriage, was esped in the street scene for “After Tomorrow” last week. See-sul Arland Johnson, Douglas Haig and Jay Berger were there too, enjoying the clever tricks of the ring-tailed monkey “George.”

“REVIEW”

NATALIE THE NEOPOLITAN

The premiere, at the Majestic Theatre recently, of the beautiful phantom, “Natalie the Neopolitan,” presented by the Hollywood Studio of Stage Craft, under the direction of Elyce Schuyler Garrett, proved to be an evening of entertainment well worth seeing. There were two surprising things about this lovely costume play; one, that it was a Fairyland play so beautifully and realistically played that it took one back to happy childhood days and the other, discovery of rare and unusual child talent that was useable in the talkies.

Dede Francis who played the title role was charming and did a very clever bit of acting; Catherine Jane Kennedy as Prince Le Normand showed remarkable talent for a child; Rus-sel Kelley as Prince Jacques, Kent Bessire as Malactes, The Banished Gypsies, Helene Dillon as Maman, Melvene Patch as Davy, Martha Wilcox as Kinda, Jack Phelps as the Fairy Queen did exceptionally clever work.

Rosalind Russell as the Witch of Endor did a charming performance so worthy of a mature actress. Clever little Lois Mann played the Fairy Godmother and was indeed charming in her lovely costume. Betty Nansen as Cinderella, Kitty Tania, and Maxine French as Cindarella Brown were charming and clever in their respective roles. The specialties were of an unusual high order and very entertaining. Beautiful Rose Marie Costello danced very cleverly in the Fairy Revue. Little Madeline Harris who played the Fairy Godmother was one of the cleverest children on the stage today. Ethel Graham who played Maid Marion, treated the audience to a pleasant surprise when she gave a demonstration of the Vernon Castle Waltz in pantomime. The Vernon Castle Waltz, by the way, was taught to her by her best old friend, Mr. Castle himself.

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Delaney & Kohlstaat, Inc.
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Frank Bing developmental artist
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THE ULTIMATE

GENERAL SOUND CORPORATION, LTD.
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**NIGHT HAWK**

Jack Dunn takes to railroading. Here’s the latest in ballroom rackets: This time the racket is a full sized railroad train roaring on its way to the song writers paradise, Alabama, and the trip is made nightly at the Rainbow Gardens Ballroom without any inconvenience to the dancers.

**JACK DUNN and HIS ORCHESTRA**

**NOW PLAYING AT THE**

**RAINBOW GARDENS**

**THIRD and VERMONT**

**LOS ANGELES**

The train is an actual sound recording of a high speed express, and is so synchronized over the public address system that the realism is perfect. The effect is used by Jack Dunn as the climax to a popular dance tune. The number is introduced with the station calls of the train announcer, clang of bells and engine whistles, then on the second encore of the dance the train is heard in the distance gradually swelling in volume till its roar fills the ballroom as it rushes past on its destination. As the dance ends the sound trails off in the distance.

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That the number is a sensation goes without saying, and the look of mystification on the dancers’ faces, as they wonder where the train really comes from and where it goes, is an education in expression.

The Jane Jones Xlith Club is fast comprising the attention of the night clubbers. Jackie Taylor and a show that is full of pep and animation are putting quite a dent in the other bright spots in Hollywood and Los Angeles. The railroading train of the Rainbow Gardens is the latest device of the Coconut Grove’s biggest Tuesday night crowds have fallen off. Jimmy Grier and his boys are working hard to save the day. The Blossom Room at the Roosevelt is struggling hard with Hal Grayson to build up their attendance. When Harry Harris and Loyce Whitman go East so Harry can work over the NBC you can look for plenty of the regulars to drop off at the Grove.

**GRAUMAN’S CHINESE**

**ALL THE STARS ARE WAITING FOR**

**THURSDAY EVENING—JANUARY 26**

**GRAND PREMIERE OF**

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M-G-M’s Sensational Picture

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**PASSES—BUT NOT IN VAIN**

J. Grubb Alexander made a name for himself in filmland as an author and screenwriter, and then was called into the Great Beyond. His work on this good old world was not in vain, for he left a name and reputation with those who worked side by side with him, and who enjoyed his work as it appeared upon the screen, so that his passing should only be accepted by those who are near and dear to him as being called back to his own, from whence he came originally.

**WE HAVE JUST SOLD**

Three Stories for Immediate Production

“TRAIL’S END,” by Wm. Calt McDonald (published) for TIM McCOY-COLUMBIA STUDIO

“DEVIL’S DAUGHTER” by H. H. Van Loan (original story) to RALPH LIKS PRODUCTIONS-ACTION PICTURES

“The Mark of the Spur,” by S. G. Hust (original story) for BOB CUSTER-BURTON KING PRODUCTION—BIG 4 RELEASE

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**AS SEEN AND HEARD BY ARTHUR FORDE**

**Preview**

**“MURDER AT DAWN”**

A Big Four Picture

We had the privilege of seeing one of the liveliest and most entertaining of the mystery, murder stories recently, in which we noticed that it was supervised by Burton King. This one was a combination of thrills, laughter and dramatic situations which held one from start to finish. The story concerned the murder of a banker who was about to finance an inventor and of course he had a lovely daughter, or there would be no love lost.

The son of the housekeeper was anxious to get the secret of the invention but why go on, as this one had so many gags and complications, coupled with genuine laughs, that it must be seen to be appreciated.

The cast was of the first order. In fact some of our former popular stars were included. Jack Mulhall as the “Young Aspirant” to the hand of the daughter of the inventor, was his dashing self and carried off the role to perfection. Josephine Dunn as “The Daughter” was lovely, appealing and clever while Marjorie Beebee supplied much humor as her friend and a young wife, with a bilious husband. Eddie Boland as “Her Husband” provided many hearty laughs during the unravelling of the complicated plot and to relieve the heavy situations.

Mischel Auer, one of our best in anything which pertains to the mysterious, gave the necessary thrills and chills and was finally discovered to be the murdered. Martha Mattox fitted exactly into the “Mysterious Housekeeper” and lent an air of eerie mystery at all times. Phillips Smalley, Crawford Kent, Alfred Cross and Frank Ball were others who helped greatly and fitted perfectly into the unravelling of the complicated plot.

The story, by the way, was by Barry Barringer who has quite a reputation and showed his mastery of the subject as well as providing natural dialogue. Richard Thorpe is rapidly forging to the front as one of the best of the mystery directors and Eddie Kull provided just the right sort of photography for his creepy subject.

The average audience should “eat this one up” and Big Four, should cash in merrily at the box office.

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**THE DEVIL PLAYS**

George Bachelor presents another Chesterfield Independent picture which is quite interesting and he has a screen credit that this one is made at the Universal Studios. Undoubtedly this is the reason for the fine settings which are a great help in production values.

The story is another murder mystery in which everyone is suspected but an amateur Sherlock Holmes finally solves the crime. Richard Thorpe showed fine discrimination in the direction and had as good a cast as has been shown recently.

Jameson Thomas gives a good account of himself as the amateur detective and Florence Britton is unusually fine opposite him. Thomas Jackson, Robert Ellis, Lillian Rich, Edward Burns, Dorothy Christie, LeW Kelly and Carmelita Geraghty are others who greatly help to put this one over.

M. A. Anderson showed us some fine photography and the production on the whole was of the highest order.

Should have so difficulty in putting this one over in the best theatres as the direction, cast and production is of the best.

**THE DECEIVER**

We haven’t heard much about Lewis King as a director but his latest should put him in the front rank for intelligent work. It’s true here is another of the mystery stories in which a murder is committed and everyone is suspected, which of course at the finish, the culprit is found out to be the father of a young girl who was deceived.

The story by Bella Muni and Abram Finkel is cleverly devised and the adaptation by Charles Logue and the dialogue by Jo Swerling is unusually good.

As for the cast Ian Keith does a fine piece of work as an egotistical actor who runs amuck with women with the result that he is murdered. Murray Kinnell is excellent as the Press Agent of the star. Not only in his dramatic moments but furnishes only comedy relief in the sordid mystery. Greta Gransted is lovely and appealing as the wronged girl and Sidney Bracey is quite interesting as her father, who committed the murder.

Natalie Moorhead and Richard Tucker play a rich husband and his wife who are blackmailed by the actor. De Witt Jennings gives us another of his Police Inspector characterizations which he does so well.

In other words here is a picture which will interest all kinds of patrons of the theatre but it is the work of Lewis King as well as the story that makes this one a gem of a picture.
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**CASTING**

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**REMARKS**

Shooting—Preparing.
Mona Maris
The Western Costume Corp. has taken over the property holdings of the United Studios Corp., located at 5335 Melrose Avenue, where they will move and house their belongings, moving into their new home gradually, and hoping to have everything moved over by March 1 for a grand opening. In the meantime, the Greenburg Brothers, who own the Western, are moving the various departments over to their new location without disrupting their business affairs, thereby avoiding a shut-down and loss of a single day's operation of their tremendous plant, which will now be better fitted to serve the industry.

Miss Jill Dennett, a comparative newcomer to the screen, filed application and examination papers with Lloyds of London for a one hundred thousand dollar insurance policy on her eyes. Miss Dennett's eyes are described by directors as "being the most perfect in Hollywood" and they say she knows how to use them. Al Green, director of Warner Brothers' "Union Depot," saw them and cast her immediately as Daisy the little girl of the streets.

Although she has only been in pictures five months in which time she has played the feminine lead opposite "Slim" Summerville as well as working at Universal, Columbia, Tiffany and Warner's lot, she is being mentioned as an early candidate for this year's Wampas. Miss Dennett is the daughter of Dave Kramer, famous blackface comedian of the vaudeville team Kramer and Boyle, and she is nineteen years old.

Nita Martan and Murray Smith are in New York, where they are to play some vaudeville engagements with a newly written act. Producers here will one of these days be sending for these artists and paying them fancy prices for their services.

Tom Gubbins furnished over 200 Chinese actors and actresses for the Oriental set on the First National lot used by Paramount for "The Miracle Man," directed by Norman McLeod. They were used as background atmosphere for a most beautiful celebration parade in Chinatown, in which Sylvia Sidney, Chester Morris, John Wray, Ned Sparks, and many others appeared to good advantage.

Richard Talmadge is to start working again right after the first of February with George Crone directing him in "Mansions of Fear." The company is preparing and casing at Universal City.

Irving Briskin, President of the Tim McCoy unit at Columbia, has just purchased another very fine story by the well known writer of western fiction, William Colt MacDonald. The story, titled "Gun Justice," was bought through the Wertheim & Norton agency, who handle a large quantity of published material direct from New York.

Mr. Briskin plans a most ambitious program for the coming year, and is very enthusiastic over the success of the past. Judging by the size of Col. Tim McCoy's "Tan" mail, he has every right to be pleased.

"The Temporary Butler" becomes "The Boudoir Butler," according to an announcement made today by H. Lee Hugunin, assistant general manager of the Mack Sennett Studios. This short stars Andy Clyde and is under the direction of Leslie A. Pearce.

Realistic action is meat to a director, and Del Lord, directing the new Mack Sennett short, "Hubby's Last Chance," featuring George Byron and Dorothy Grainger, was anything but disappointed with his cafe brawl scene. When "cut" was called, Del discovered two bleeding noses, a gashed forehead, and five rapidly swelling eyes!

Esther Howard, noted comedienne of stage and screen, was signed today for the role of Mrs. Kelly in "The Cohens and Kellys in Hollywood," which will be filmed for Universal. This is the same role played by Kate Price in many other "Cohens and Kellys" features. Miss Howard has just completed the role of featured comedienne in Frank Fay's independently produced comedy, "A Fool's Advice," filmed at Columbia Studios.

The executive staff of the Paramount Hollywood studios staged a surprise luncheon for H. P. Schulberg, managing director of production, on his fortieth birthday on Wednesday.

Each day adds new and important names of the world of stage and screen to the imposing list of personalities who will be seen at the Seventh Annual Gambol of the Catholic Motion Picture Guild, which will be held Monday evening, February 6, at the El Capitan Theatre. Jeanette MacDonald, Jimmy "Shnozle" Durante, Clark Gable and Jackie Cooper are among the latest stellar names to swell the list, which already includes many famous names.

Claudia Dell

Upon finishing in "Ambition," which is being directed by Russell Mack at Universal City, Claudia Dell did not leave the lot, but will remain to play Tom Mix's leading lady in "Destry Rides Again," directed by Ben Stoloff. Miss Dell's work in "Left Over Ladies," a Tiffany production, stamped her as one of the best bets among the younger leading ladies now in the limelight.

Edgar Allan Woolf

While working on "Turn to the Right," a crook story, which M-G-M are preparing to produce, Edgar Allan Woolf found himself stuck for a certain situation, and for the first time in his long career as an author, words and details failed him, and while pondering over how to overcome his difficulty, he was drawn into the pathway of some racketeers, who had singed him out. They threatened to place him on the spot unless he turned over $1,000 cash to them, and, like magic, Edgar Allan Woolf saw the value of the very situation, and has written into the scenario every detail of the threat, which has ended his worries in that direction, but Edgar Allan Woolf now travels with a bodyguard at his side daily to see that the so-called culprits don't make good their threats to get him, since he has refused to come across with the money demanded.
Allied Productions with M. H. Hoffman at the head and the Junior Hoffman in the Supervisory chair are demonstrating their genius and daring in producing another classic to the screen.

William Makepeace Thackeray wrote an immortal story in "Vanity Fair" which showed Mayfair and Politics in the Victorian era but M. H. Hoffman is bringing the story up to date.

This is another daring thing to do, but M. H. H. has done this very thing before in "File 1137" with great success.

Chester M. Franklin having made such a master work with the former book "Dull" produced "Vanity Fair" pictures that decided no one fitted better to this one, so he has been engaged and is now at work at Universal City, where the classic is being produced.

Harry Newman has charge of the battery of cameras and Jean Hornbostel will attend to the technical details.

Sid Alger, attends to the stage management and Wilbur McCaugh assists Director Franklin.

And now for the most important item—viz: Just read the names of these stars carefully and see if the public will not be given their money's worth in fine players alone.

Starting with Myrna Loy as "Becky Sharp," Barbara Kent as the faithful "Amelia," then Conway Tearle, Herbert Bunston, Anthony Bushell, Walter Byron, Billy Bevan, Mary Forbes, Lionel Atwill, Beulah Bondi, and the latest arrival from the Eastern stage, Lilian Ireen.

This looks like "Who's Who" in pictures, and M. H. Hoffman has gone deeply into research to make this one adhere strictly to the original story, even though bringing it up to date.

There are twenty-nine sets, and to interest the feminine mind, Myrna Loy will have twenty-six changes of costume.

We almost forgot probably the most important member of the production, the writer. This is none other than F. Hugh Herbert, who should not be confused with the comedian of the same name. Both are good, but all joking aside, Allied Pictures have taken in their hands a serious undertaking, but as we watched the Hoffman's at work at the Universal Studios a few days ago, we had no fear of the final results, and especially at the box office, where the famous names in the cast should attract us.

Mary-Jo Ellis was kept busy during the holidays, dancing, reading and acting as mistress of ceremonies on various programmes.

---

**SHIFT OF TYPE OF STORIES AND CHEAPENING OF PRODUCT STARTS THEM ON TOBOGGAN**

The big three of the Warner Brothers Studios answer to the cogmones of J. L. Warner, Darryl Francis Zanuck and William Koenig. Mister Warner is a big playboy, who likes his Palm Springs and what have you. Mr. Zanuck hasn't gotten out of the Prince of Wales class of falling off horses while playing polo. The Honorable Mr. Koenig is the best bookmaker that Warner's have, and is the best double that Simon Legree ever crossed into pictures, and when it comes to cutting production costs and rushing the pictures through so that the public won't even recognize what some of these are all about, they are about the best in the business.

The stars that Warner Brothers have on their roster right now are about the poorest lot of any of the major studios. Those who have been holding up their end of the program are fast losing their grip through bad stories and lack of time to do justice to anything that is given to them to do, and the stars that Warner's coaxed away from Paramount, Ruth Chatterton and William Powell, never set the world affairs over there, and won't lift the Warner's out of the rut that they are fast going through the change of the type of stories acceptable to the public.

Unless the Warner's change their tactics in the press and get down to making good pictures, they will become the pinwheel that helps drag the industry back to the nickelodeon days once more, instead of having some use for the beautiful theatres that they are building for no good reason at all, since there are too many theatres; and too few good pictures to play in them.

The Warner Studios used to be the house of new stars. Today they are the house of fading stars, and no one can say that they have any one else to blame than this trio, who have become Napoleonic in their dealings with everyone, from the press to the veteran star who has helped them to the hardworking stars who yesterday, and who have taken the rap from them rather than the praises due them, for no executive can sit and be good time Charley, or a big shot sportsman, or a big shot director, anti-union agitator, and get to first base, unless they have men and women who are loyal to them and who in turn obtain loyalty from their employers.

---

**Frank Strayer Directs "Behind Stone Walls" with An All-Star Cast**

"Behind Stone Walls" is the title of another funny feature that Ralph M. Lee is producing for Action Pictures release at the International Studios on Sunset Boulevard with Frank Strayer directing an all-star cast made up of: Robert Elliott, Priscilla Dean, Eddie Nugent, Ann Christy, Robert Ellis and many others.

Producer Like has an even more star attractions to make this on years product, which means plenty of work for the three fine actors and actresses and a fine brand of pictures for the independent exhibitors throughout the civilization.

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**MRS. CHARLES GILLETTE**

**FRENCH CONVERSATION**

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**HOTEL CONTINENTAL**

Tiffany Productions are stealing some of the "Grand Hotel" thunder with this one, which, to our way of thinking, tops "X Marks the Spot," which was their best effort up to date. Sam Bischoff made two mistakes, and other producers can well benefit by his errors. First, he was overly anxious to show off the big and beautiful hotel lobby set, and allowed too much footage to be shot of it. Second, the picture ever progresses very far when you have romance dialogue by the fair sex admitting their indiscretions. The ladies hate to have their own sisters know their errors in love if they are not told and if they are, you will see one of the best pictures made by any studio.

F. Hugh Herbert and Paul Perez wrote the story and dialogue. It is timely, away from the beaten path, and all this talk about stealing the "Grand Hotel" idea is a lot of hooey.

Warren B. Douglas wrote the continuity in a very capable manner. Here is a case of writers writing up to such heights as to make a hard-to-get plot interesting, and Zaneag officials overcame this by signing Peggie Shannon and Theodore Von Elitz for the leading roles, two artists that the major studios wouldn't have had nerve enough to entrust with such a picture, and they came through splendid. Three old timers, J. Farrell MacDonald, Rockcliffe Fellow and William Scott, came through with flying colors. Alan Mowbray unfortunately had a small but very equal part as the drunken husband of Ethel Clayton. Miss Clayton and Henry B. Walthall added a bit of interest to the picture, although there wasn't much for them to do. Bert Roach was entrusted with the comedy relief, and he more than held up his end of the show.

Christy Cabanne, an old favorite among directors, made a complete comeback in this one, and should be assigned to the best that producers have to offer as far as talkies are concerned, for he knows his story, comedy and drama equally well. The photography work of Ira Morgan, editing by Rose Lowinger, supervising by Mat Cohn, helped put the picture over the top.

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**DEFECTIVE SPEECH CORRECTED**

Stuttering, stammering, lip-slip and the like incomprehensible speech due to operations of the cleft palate, short palate, abnormal positions of the tongue, deafness or any other defect can be overcome by students who desire to be perfect speakers. For information call or write free lecture every Tuesday evening at 8:00 P.M. by B. Lewis.

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Ralph M. Like Starts Another Feature At International
HOLLYWOOD, California, January 30, 1932

Vol. 12

HELP — POLICE — MURDER

As long as Hollywood has been the hub of the motion picture industry, certain clubs have gained control of the business and they have bled it almost to death. Then someone comes in and shows 'em up and they crawl into their holes and hide out until the wind blows over, when they come up for air, and if their co-workers have saved their places for them, they continue on. But if they have lost track of their connections, they are forced to add, and go anywhere to carry on their racket. Help! Help! Police! Murder! They are killing the goose that laid the golden egg, and something should be done to do away with these so-called big shots who are bleeding the stockholders to death, and wasting fortunes on nightmares, and who, above everything else, are getting a weekly stipend that makes President Hoover's salary look like a piker's dream of earning an honest living.

AN OPEN LETTER TO AL ROCKETT AND THE FOX FILMS OFFICIALS

President Edward B. Tinker, Richard Rowland and Al Rockett: Gentlemen are now preparing for a new start in the life of Fox Films. Mr. Winfield Sheehan was the first to turn a deaf ear to the press, and your present position of your organization can be charged in a great measure to the lack of co-operation between Mr. Sheehan and Al Rockett. According to press reports, Al Rockett has been placed in charge of affairs on the West Coast by you, Mr. Edward H. Tinker, president of Fox Films, and Richard Rowland, and we want to know right now where Mr. Rockett stands towards the press at this time. When he operated First National Studios the press was most welcome, and they worked with Mr. Rockett one hundred per cent, and will continue to do so, if he is given the right of way to give the press a fair deal. Let us hear from you, Mr. Rockett.

"YOU ARE ALL WRONG, MR. JAMES WHALE— AND HERE IS THE REASON WHY?"

When James Whale directed "Waterloo Bridge" to Yee Editor, in reviewing the Universal picture, stated that Director James Whale was responsible for Mae Clarke's rising to such great heights in the picture, and now one nice and balmy day Mr. Whale came to us and told us we were wrong in our opinions, so we waited and watched Miss Clarke in "Frankenstein," and felt satisfied that the young actress was unsuited to the type of parts that he James Whale was playing the act of in, and the other evening, when we viewed "Impatient Maiden," another James Whale epic, we were willing to admit that Mr. James Whale was all wrong, that something will have to be done to awaken new life and interest in her or she will never reach stardom, and a few more such pictures and James Whale's reputation, that he made through his directorial work on "Journey's End," "Waterloo Bridge" and "Frankenstein," won't carry him very far with producers and theatregoers. "Impatient Maiden" may get by in the stickies, but not in the key cities, and is the worst picture Lew Ayers ever did on the big U. O.

GENE MORGAN RETURNS TO HOLLYWOOD AND PICTURES AT THE BIG U

After forty-three weeks in a Fanchon-Marco unit idea which was his own show, Gene Morgan has returned from the tour with plenty of glory added to his reputation, and he no more than returned to Hollywood than Universal signed him for one of the best fun-making roles that he has had in pictures, when he was signed for "Night Club," which Hobart Henley is directing, with Lew Ayres, Mac Clarke, Boris Karloff and others in the leading roles. Gene and Florence Lake have a comedy sequence in this picture which is said to be a "wow," and if producers will only give him the double-O we feel that he will be set for pictures for some time to come, instead of returning to the stage.

CHRIS PIN CLICKS AGAIN

When Chris Pin Martin worked with Warner Baxter in "The Cisco Kid" he clicked so well that when Mr. Baxter was signed for "The Squaw Man," he was signed for a role in that. The other day he was signed for "Pete" in "Gone With the Wind," in which he worked with Stanley Fields. He scores again so heavily that when they wanted someone to work with Fields as his buddy in Tom Mix's feature, Chris Pin was hunted up and given the part, and you can rest assured that he will continue to make a place for himself, for he is sincere and works hard to make good in anything that he is signed to do in pictures.

DAD SAYS...

"Chic" Sale stops personal tour, returning, loaned to M-G-M for "Limpy"

Dorothy Christy in color double feature of "Cobens and Kelly's in Hollywood,"

Louella Parson, columnist, an interview with "Madel, Inc." new title is "East Side, West Side," and release arrives next month to start on new picture.

Richard Condon has a new headline in "The Tinsel Girl,"

"Back Street," John Stahl directs.

Hardie Albright replaces Donald Cook in "So Big,"

Adrien More takes Ann Dvorak in "The Rich Are Always With Us,"

Dvorak has feminine lead in "The Tinsel Girl,"

Lew Milan takes Richard Arlen in his next picture.

Buddy Rogers is in "The Tinsel Girl," and Larry Schwaab form an independent picture company.

Rosco Atte returns February 1, in cast of "Hold Em Jail!"

Leo White is in "New York! New York! You Listening!"

Frank Emmett and Henry Roguemoire, have spots in "Mother's Big Dime Novel Comedy!"

"The Jockey Kid" new title for "The Information Kid!" Kurt Neumans directs, Tom Brown has juvenile lead. Can't... will be the Hunter gun used at the Wampum Wharf on Wednesday the 23.

All Santell will direct Janet Gaynor in "Rebecca of Sunnybrook Farm"

Lew Fields in "Red Light"

Lafayette Lombard in "The Manhattan Escapade!"

"Frankenstein" now in its fifth week at Orpheum Theater...

Ruby Lafayette 80-year-old actress has a hit in "Grand Hotel!"

Radio-Path shows Lonesome Brown's song to "Riley's song to star in..."

"You are my dearest..."

John Birdscreen replaces Regis Toomey in "Sky Brides!"

"Clark Gable will star in "The Red Son of Carlisle..."

Frank Borzage with David Howard will direct "Young America!"

Kate Campbell added to cast of "The Ghost City!"

Stanley Fields has a spot in Tom Mix's picture "Dude's Rides Again!"

Polly Moran in vaudeville act at Lome's State... J. Walter Rubin directs, "The Great Game."

Charles Bickford has a featured role in "Thunder Below!"

Tom Ricketts in cast of "Symphony of Six Million!"

O'Brine transferred from Paramount to WFN... Sylvia Sidney, slated for "That Royal Girl!" talk version... William W. Schorr directs talk version of "Davy Crockett's Adventures..."

"Personality" Paramount... Frances Dee cast for a role in "Clara Deane!"

Kay Francis' second picture for W-F-N is "A. J.

Preston Foster featured in "Two Seconds!"

Edward Robinson's picture... Greta Garbo added to cast of "The Dance..."

"Frederick Kerr in cast of "The Truth Game!"
HOBART HENLEY
Plenty of excitement on one of the sound stages at the Universal Studios when Hobart Henley got under way with his “Night Club.”
Hundreds of extras on the first day and an all star cast in which they have Lew Ayres, Boris Karloff, Mae Clarke, Dorothy Revier, Russell Hopton, Bert Roach, Alice Lake, Gene Morgan, J. Farrell McDonald and a couple of others.

ARNOLD KORFF
If you haven’t seen the “Grand Hotel” at the Belasco Theatre go and see it by all means, you will love Olga Baclanova as Grusinskaya the dancer, Arnold Korff as Preysing, Christian Rub as Kringlein, Ian Keith as Bar on Von Gaigern, Dorothy Tree as Fa llen cher, Frank Reicher as Dr. Otternschlag, Marcella Corday as Suzanne, Philip Morris as Chauffer, and so many others that it would take a page to write about them. The ones that you never see and who are deserving of a world of credit are such men as William Keighley, who staged the production for Messrs. Corran and Belasco, and his stage manager, John Cameron, who, with the later’s aides, Leslie Thomas, Tom Turner and Jack Thomas, are the unseen artists whose work is one of real ability and merit, and their the ones that made it possible for the producers here to make “Grand Hotel” one of the outstanding shows of many years.

MERVYN LE ROY
With the underworld pictures in the discard we wonder just what Mervyn Le Roy will do for sure-fire stories to direct that are director proof, for if “High Pressure” with William Powell and “Tonight or Never” with Gloria Swanson, are to be taken as criterions of his ability to direct, we would say that he is slipping the way of all such megaphone wielders. What do you think of “M. t. & I.,” which he is directing at present doesn’t click, why, we will have to start speaking about the youngest of directors as the fellow who directed “Little Caesar” and what have you other to talk about.

“High Pressure” and “Tonight or Never?” both shown in Hollywood recently and the Warner and Pathé theatres didn’t lose any sleep over counting up the night’s receipts, and you haven’t read any dispatches in the daily newspapers about Mervyn Le Roy signing any life time contracts with any of the major studios.

Adeline Craig, Nancy Crowley and Jerry Tucker are busy at Paramount playing little country youngsters in an enjoyable sequence for Mr. McLeod.

Hobart Henley
Arnold Korff

ERNE TRIPLETT AND SIDNEY FOX
With the races being held at the new Oakland mile dirt track tomorrow, we of Los Angeles and Hollywood and their subsidiaries, will have to wait till the seventh of February for our customary thrills at Ascot—and there is no track in these, the United States, that offers a fractions of the thrills to be had on that five-eighths of a mile track.

Look at the last two days of racing—last Sunday and the Sunday before. Records broken, cars smashed, nerves shattered, beautiful girls presenting trophies to the winners—speaking of beautiful girls, Sunday before last we were fortunate enough to have Miss Dorothy Tree, who plays the part of “Flammchen” in “Grand Hotel,” now showing at the Belasco Theatre, on hand, and she presented the Helmet to the winner of the Italian Helmet Dash—and last Sunday Miss Roberts Gale, whose most recent picture was “Are These Our Children?”, was on hand to do the honors—then next Sunday we expect to be fortunate enough to have another member of the “Grand Hotel” cast present to officiate. None other than Olga Baclanova, whom you all know from her artistic work in the cinema.

And what races they will be—of course, the two-lap Helmet dash for the three fastest qualifying cars will be the first race of the day, followed by a ten-lap position race, and then the main event of 100 laps, with such drivers as “Shorty” Cantlon, Ernie Triplett, “Howdy” Wilcox, Willard Shaw, Bob Carey, Chet Gardner and a host of others competing. Will we see you there?

EDDIE DEMEREE.

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GRET A GABO—"MATA HARI" SID GRAUMAN

Here is a trio to draw from: Greta Garbo, "Mata Hari" and Sid Grauman. All will do things for filmdom, and this industry at this time owes them a debt of gratitude. For Garbo, it is never before than had such an opening, as a star, a picture, or a greater showman.

What this trio meant to M-G-M’s epic even outshone the bright lights, the splendor of beautiful sets which would pay the cost of building one of the biggest navies in the world. What has all this to do with the picture? Why, everything! It shows plainly that the public want and will attend real shows in the screen.

"Mata Hari" was Greta Garbo and Greta Garbo was "Mata Hari." She stands at the top of her class once more and defies competition. She is the last word in dramatic beauty, and we are indebted to the American producers, for Greta Garbo was brought here an unknown when the late Maurice Stiller insisted that she was one of Europe’s greatest actresses and women. This is the transition to our screen.

No one means much too little about the victory from Greta Garbo. The others just stand around and move at the command and direction of the director, George Fitzmaurice. Everyone’s eyes are centered and directed on the Garbo, and when she isn’t in their view, she has ‘em thinking about her, so what are these stalling actors as Raimo Novarro, Lionel Barrymore, Lewis Stone, Karen Moreland and others going to do? They’re going to bow to the Queen of the Cinema, Greta Garbo!

George Fitzmaurice made us acknowledge that he knows his talks as a director. For the masses with a large heart, this film, and now Miss Marion has surely assumed the mantle of popular appeal in her writings and the very story of a faithful domestic servant so rarely seen these days, but the manner in which Miss Marion "gets the meat" out of everything, and the artistry of Marie Dressed, carries you along to "tearooms."

In the early pictures, not only the scenes were the employees, and even some of them looked a little moist at times.

No beautiful ingenue to attract, just an old woman who understands the theater, perhaps better than any other player. And did Clarence Brown put all his knowledge back of this holocaust story? He did, and achieved results. First a tear, and when you were tired of that, please, that” what he had to say. And that was what.

Oliver Marsh also contributed regally with his photography, and the adaptions of the story by Leonard Passkins and additional dialogue by Zela Sears helped to make this one a "sure winner."

To help Marie Dressler along were Richard Cromwell, Jean Hersholt, Myrna Loy, John Miljan, Parnell Pratt, Leila Bennett, Barbara Kent, Kathryn Crawford, George Mcker, Dale Fuller, Wilfred Noy and Arche Christon.

Would like to write an individual boost of each member of the cast, but lack of space forbids. However, M-G-M are to be congratulated upon putting a good show on the Theatre for being the lucky one to corral this "surefire" audience picture.

FIREMAN SAVE MY CHILD

At a preview of this latest Joe E. Brown First National-Warner Bros. comb to the Forum Theatre, we get the times that were witnessing a drama rather than a comedy. It was the best impression of "Elmer the Great" without actually saying it, that we have seen Brown in, and they even hinted that his name was "Elmer Magno," "The Spirit of Notre Dame" football sequence, using Guy Kibbee for Rocke, and if you ask us, the lines that he spoke smacked somewhat of the ones the late hero of the gridiron made famous.

The last reel of the picture, where Joe F. Brown attempts to put out the fire, saves "Fireman Save My Child" from being a dud, and Joe E. Brown’s reputation to make ‘em laugh, and even the photographer. Sol Polito, shot Joe at such angles that his mugging reminded us of a baboon trying to make funny faces.

Lloyd Bacon is responsible for the direction. The people seemed at times to be floundering around for something definite to do. This goes for the star and such players as Evelyn Knapp, Guy Kibbee, George Ernest, George McFarlane, George Meeker, Richard Carl, Virginia Dale, Curtis Bolton, Ben Hendricks, Jr. and others, Ray Enright, Arthur Caesar and Robert Lord are credited with story and adaptation. This, of course, can’t be held against them. Some one must have seen Joe E. Brown at the El Capitain and pepped up Universal’s football epic, and sold Warner Bros. another box office smash!

THEY ARE STILL PLAYING

Something ought to be done about this. GEORGE ARLISS is still playing "Disraeli." WALTER HUSTON is still playing "Abraham Lincoln." RICHARD DIX will never lose his "Cimarron" character. Producers should retire actors and actresses after they make an outstanding picture, and let some other people have the accompaniment to stand for them, instead of ruining a lot of good pictures. If it is next impossible to top these pictures, and the money spent trying to make them in the unbelievable box office. The producers George Billings in "Abraham Lincoln," played by Al and Ray Rockett as a silent production. Producers allowed Mr. Billings, who was a great actor, to pass out of the picture with that production, feeling that he would play every character and part like he did the "Immortal Eman-" and right they were, and the present day producers should govern themselves accordingly.

CHORUS TO STAGE CHARITY

Turning their talents from the production of life films about and music to the field of popular entertain- ment, the choir of the Church of the Blessed Sacrament in Hollywood, will present a benefit concert on Saturday night, January 5, and music at the Sunset Blvd, hall the night of Wednesday, February 3. The show would be first-rate and of a high order, and from my viewpoint, not one of the choirs can boast of having so many members who are vaudeville, musical-comedy names, screen person- nities, radio luminaries. Susie’s Band on down to a majestically tragic pay- let called, The Proposal Under Diffi-

The latest find from a foreign country started to work at Universal City, Thursday, under the direction of Cy- ril Gardner. Taka Berrell is her name and as we watched her at work we realize that she was an artist from whom we shall hear a great deal in the near future.

Another surprise in the same company is Louis Trenker, who plays the leading male role. Mr. Trenker is a station agent, where he be- came famous as a mountain guide.

Charles Stumar is in charge of the battery of cameras so we may be sure that the photography will be well taken care of.

MONA MARIS SURPRISES WITH NEW TYPE M-G-M PARCE COMEDY

Mona Maris, who adsorns our cover this week, surprised theatre- goers, and especially studioites, by her truly clever characterization in the latest Buster Keaton comedy, "The Passionate Plumber," which was taken from the stage play, "The Carrion Catcher," by Jose Nala- ques Deval, in which Miss Maris matches her wits and ability with such sterring artists as Buster Kea- ton, Jimmy Durante, Gilbert Ra- land, Carol Dempster, Maude Armetta and many others. to say that she came through with flying colors would be putting it very mildly. In fact, we expect one of the major studios to sign her up to a long term contract ere long, all on account of her de- veloping such a keen sense of comic- edy and dramatic values in her work.

Having placed herself under the management of Orsatti and Ben- the well known agents and re- presentatives, Miss Maris has been quietly studying pictures and all of them that have been working out such problems as her accent, which has more or less kept her doing big things in American pictures laid in the home country. In "The Passionate Plumber" she had quite a bit of difficulty retaining her ac- cent, which M-G-M producers and Director Sedgwick desired. How- ever, she fought for herself, and from now on you can expect to see a whole lot of Mona Maris in both American and European productions.
We have long made the prophecy that Jack Dunn would soon be the leading dance and amusement orchestra in the city, and we are glad to see that "Once again Richfield wins!"—or, in other words, our prophecy is gradually working out the way we said it would. Picture work has started to pile up on Jack Dunn in such large lots that he is having the busiest time of his life taking care of all the work.

A couple of weeks ago Jack did something we have never heard of another orchestra doing before, and seriously doubt whether it will ever be done again. You have all heard of the expression of "doubling in brass?". Well, that is what he did. Mack Sennett called the Rainbow Gardens and told Jack that he wanted a nine-piece combination of nothing but brass for about a week's work in a picture, so Jack went out and signed the necessary articles. This was no sooner done than one of the independent studios called him for a string combination for a "South Seas drama," and he also signed the contract for that job.

Jack Dunn and His Orchestra
Now Playing at the Rainbow Gardens
Los Angeles

The two units were working in fine order and everything was going along just dandy when Jack was called on the phone and asked if he would rush right down to KTM and put on a half-hour program of classical piano music—it seems that something happened to the pianist who was supposed to play that particular program, and the studio, knowing that Jack Dunn was capable of doing such a program, called him. He made arrangements with one musician in each of the two units to see to it that everything went along smoothly, and they put on a program which should have done justice to any of the well known pianists—can you tie that one?

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"Chic's Cellar" opens—Chic Herd, formerly of the Embassy, Montmartre and other places popular with movie folks, has opened the cafe formerly occupied by "The Village," at Hollywood and Hudson.

Chic will serve lunch, dinner and late supper with no definite closing hour. One of the novelties of entertainment is dancing and singing waitresses, and no cover charge. The cafe opened Monday evening, and has been doing a splendid "after-theatre" business.

Gun Justice"—Columbia.
"Devil's Daughter"—Ralph Like Productions.
"Trail's End"—Columbia.
"The Mark of the Spur"—Big 4.

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Things are changing at the Blossom Room, where Hal Grayson is the main attraction. The other day Lillian Miles, who has been holding down the center of attention as a blue singer, finished her engagement, much to the surprise of every one, for she seemed like a solid fixture at the Roosevelt Hotel. Bert Tilton, a youth who is working his way through Southern California as a law student, who came here from Columbia College, and who sings occasionally on KMTR, replaced Miss Miles. There are two champion water drinkers in Hollywood, Hal Grayson and Curley Robinson. They never come up to a talk in the dining room and talk to some one that they don't reach down and help themselves to a glass of water—it doesn't matter whose it is.

There's so much about the Coconut Grove at the Ambassador Hotel, unless you just happen to drop in on a certain night that there is an opening or a preview. The old Tuesday evenings which were so popular, and which usually brought out the whole show, because Paramount downtown theater in a revue, no longer are the main attraction, and some of the features offered recently haven't clicked with the night club visitors, so the Grove will have to dig up new life and interesting acts. Jimmy Grier and his entertainers are improving with age. Remember, they are one of the neatest of orchestras around these parts, and must be given credit for what they have done to hold up their end.

Arthur Forde

As Seen and Heard by Arthur Forde

Preview
"The Shanghai Express"
At Uptown Theatre

At last, the much heralded Josef von Sternberg's latest, and it's well worth waiting for—

Here is a picture in which the credit must be given to the cameraman and the director.

Nolin to the story—All about a beautiful woman who was loved by an Army Officer—she drifts away from him and becomes one of the men in China—They meet on the Shanghai Express between Peiping and Shanghai—4 days—and during stirring events they discover that they still love each other.

Marlene Dietrich as "The Lady of Lin Tinn" was lovely but we cannot rave over her acting as we did in her former pictures. Some of her close-ups were almost still pictures and starnes monotonic at times.

Of course there are a number of other characters and all well played by Clive Brook as the "English Officer"—Anna May Wong as a "Chinese Girl"—was delightful. Always reserved in her acting, she exactly fitted into the role of the Oriental companion which guarded her lady. Warner Oland as the "Leader of the Chinese Revolutionists," just as clever as ever—Edward Paley as "An American Gambler" who gives the only laughs in the picture. Lawrence Grant, Gustav von Seyffritz, Emilie Chautard and the delightful Louise Closer Halle.

As for the production—it is magnificent. All the action taking place on the train.

The atmosphere is kept up so vividly that one almost thinks one is the party.

As for the photography, it is gorg - onous. The color on the faces should be well on his way to receive the Academy Award for the new year.

A great Box Office picture—the "Shanghai Express" and Paramount Pictures are to be congratulated as well as Joseph von Sternberg, Lee Garmes and everyone in the production department.

Manuel Ayula and Billy Mehlan enjoyed playing ball and skating on the Santell set recently, when they played a tenement boy in a sequence for Marion Davies' "Polly of the Circus."

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Here is the first "Talking Picture" to come out of Russia and they have one clever idea for English speaking countries, in which they have super imposed titles on the front of each sequence so that the story is cleverly told to those not speaking Russian.

This picture is chock full of dramatic situations and told with a fervor such as only Continental actors can portray.

Nicolai Ekk is a director with a grasp of his story which tells of the lost children of Russia of which much was written at one time and of course of the regeneration of them by the Soviets.

Nicolai Ratliff is the "Big Brother" of the children and the memory of his work should be a fine example to others seeking realism.

The stars portray a magnificent performance in the character of the "Leader of the Waifs" and the blending of the Orient in his face adds greatly and carries sincerity to the role from his introduction to his final fade out at his death scene.

Marla Gonta and Mikhail Diagofaroff are two others who stand out vividly in clever characterizations.

The photography is distinctly beautiful and the musical score by Jacob Stolar is in keeping with the tempo of the story.

Here is something that it will pay anyone to see as it is interesting from the start and the subject should be an attraction.

This first talkie from Russia spells "Entertainment" in its novelties and also in the fact that news from Russia is awaited breathlessly by many people these days.

Christian Science Lecture Radiocast

Local radio listeners will be interested in the announcement of the radiocasting of a Christian Science lecture over KNX (1050kc-284m), Friday, February 5, from 12:30 to 12:50 p.m., by Robert Stanley Ross, C.S. B., New York City, member of the Board of Lecturers of The Mother Church, The First Church of Christ, Scientist, in Boston, Mass. The lecture will be given in the edifice of Third Church of Christ, Scientist, Los Angeles.

Announced
Marcel Lemaire has been appointed Assistant Director in the Foreign Department at M-G-M Studios.

So far he has worked in the foreign version of "Sidewalks of New York" and at present is with "Hill Divers."
**BULLETIN BOARD**

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THE INSIDE DOPE

Bobby Vernon worked on the stage with Edward Everett Horton in "Unexpected Husband," at Hollywood Playhouse, and acted in a Al Christie comedy at the same time at the Metropolitan Studios with Harry Barris, in "Wedding Night," which goes to prove that it never rains but it pours in this business.

Leon Waycoff is sharing starring honors with Fay Wray in "The Stowaway," directed by Phil M. Whitman at Universal. Samuel Freedman is in charge of the production as associate producer. Leon Waycoff just finished his greatest part in "Murders in the Rue Morgue," directed by Robert Florey on the same lot.

AN ASSISTANT DIRECTOR on the set the other day asked DID ANY ONE SEE THE BIBLE? One of the men spoke up and said, WHAT DOES IT LOOK LIKE? And the assistant said a book some people use to pray with.

GENE MORGAN read a scenario that Ralph M. Like was to make a picture out of for Action Pictures release and he said that he could write a better one overnight. The next morning he came in with "Riff Raff," which was produced and will soon reach the screen with Dorothy Revier, Forrest Stanley, Harry Semels and others in the cast.

Maureen O'Sullivan was signed by M-G-M through Jack Sherrill for a long term contract. The young actress just finished in "Tarzan of the Apes" on that lot and is working in "The Information Kid" with Tom Brown at Universal before starting on her new contract.

MONTY BANKS, after many years, is back in Hollywood, and if you please, a full-fledged feature director. He is now working on the First National-Warner Bros. lot. Mrs. Bank, a stunning stage and screen actress, accompanied her husband here from England where he has been directing and starring in features with great success, and where Mrs. Banks too, has made quite a name for herself.

SAMUEL ZIERLER, Producer of the James Cruze Productions, is leaving this week for New York to arrange the premiere of the latest Cruze Production, "The Monster," previously called "Race Track," and also to close several important plays and books for their next year's State Right program. Mr. Zierler, while in New York, will make his headquarters at 570 Seventh Avenue.

LOOK OUT! Lock your doors and windows and hide! "The Monster" is coming! Creeping, grotesque, uncanny, "The Monster" is due to break with terrific force into the Capitan Theatre on Tuesday night, February 5, and start terrifying audiences with its weird, sinister presence.

Jack Chefe no more than finished in "Night Club" at the big U than he was signed for "Cohens and Kelly's," also on the same lot.

A CARLOAD OF BEAUTIES arrived in Hollywood recently (16 of them). They are the winners in a contest in which over 5,000 beautiful girls participated to find sixteen girls with stage possibilities to form a review which will tour the country extending an invitation to theatre audiences to attend the Chicago World's Fair. They will tour under the direction of Fanchon and Marco. Many of the girls have taken screen tests recently and are expected to return later for work in pictures. The entire group are staying at the El Cortez Hotel. All expenses of the trip and cost of production is financed by Balaban & Katz theatre owners of Chicago.

JOHNNY WEISMULLER, while having dinner with a friend and former trainer at the Hollywood Athletic Club the other evening, suggested they go to see "Matl Hari" at the Chinese Theatre. The trainer said: "Count me out. I saw one of those Chinese plays in Havana. I can't understand a word they say."

After an absence of more than a year, Nacio Herb Brown has returned to Hollywood to resume his career as an ace composer for the talkies. Ever since he wrote the sensational hit numbers from "The Broadway Melody," first of the screen musical successes, Brown has ranked as a specialist in creating and interpolating original screen music. His "Pagan Love Song" stands as the best seller of all theme songs.

Bill Boyd and RKO have mutually agreed on a parting of the ways with the completion of "Carnival Boat," and the blonde, broad-shouldered star will take a well-earned vacation before returning to studio work. The contract which Boyd has just terminated ranks as one of the lengthiest ones in film history. It was first drawn up in 1924 when Cecil B. DeMille signed him for "The Road to Yesterday," the first picture made by DeMille with his own company, and was renewed annually by C. B. and the various executives in charge during the several administrations at the Pathe Studio.

GARDNER JAMES entertained a group of friends at Sid and Bills Cafe the other evening with stories of his experiences while flying over the Fraser Mountain district, assisting in the search for the Century Pacific plane lost last week. James first took up flying while working with Richard Barthelmess in "Hell's Angels."

Josie Sedgwick is going to make a comeback on the screen. She used to be one of our queens of the serial world.

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PRESS TAKES SIDES WITH WORKERS AND POUND LIFE OUT OF PICTURES THAT ARE POORER THAN EVER

In the Annual Number of Filmograph we referred to "The New Hollywood. There is a new Hollywood—Motion Picture Hollywood—a fact as yet undiscovered by a great many movie picture executives and others who will continue to follow old ways an manners.

Today absolutism is an anachronism. Absolute monarchs have been swept from the world's stage—and they should be swept from all the stages and offices of Motion Picture Hollywood. Running true to form, Hollywood's Absolute Monarchs tenaciously cling to what they have come to regard as their Divine Rights.

The Truth and the Whole Truth

All that is changed. Actually, all of Hollywood's Monarchs are ex-Monarchs—but they don't know it. They have not received the bad news, and they give every indication of clinging to a line of conduct as extinct as the well known dodo.

This change, usually for the better. The advent of the great American bankers into the motion picture field ushers in a new era; an era bringing to Hollywood and motion pictures a full sense of the relationships necessarily existing between the business man, the worker, the Press and the public, and an understanding of mutual responsibilities.

This little matter—little in Hollywood—changes the entire Hollywood complex. It brings home to the makers of motion pictures the realization at last that it is not only to the workers, Press and public, an accounting of their stewardship. It brings to them the realization that there must be an equitable distribution of the profits, a closer and completely humane consideration of the social welfare of the workers, and a clear and honest contact with the public through the medium of the Press.

In the matter of the workers—chiefly the actors. Mechanical trades are fully protected by the unions—rank injustice haunts every studio in Hollywood. Absolutism raises its ugly, menacing head, and the snarling voice of the overpaid, petty tyrant is heard upon every hand. The throat of starvation is an open gash to the workers, to the Press and the public, an accounting of their stewardship. It brings to them the realization that there must be an equitable distribution of the profits, a closer and completely humane consideration of the social welfare of the workers, and a clear and honest contact with the public through the medium of the Press.

When the big bankers take the East balance one group against the other, the useless overhead will be scrapped and the actors will be paid what is coming to them. Blood is redder than water—but only the box office unerringly indicates true values.

All of the friction and loss of time and money in every studio in Hollywood is traceable to the incompetency of the "useless overhead" in executive departments.

The workers and actors sullenly resent the interference of ignorant, high-salaried ineptos; and their work is in direct ratio with the degree of their resentment. Virtually every slow-up of a production is the result of the pestiferous activities of half-baked executives who are highly intelligent in the matter of drawing salaries—and dead from the neck up otherwise. Unimpeded by these pests, directors, actors, authors and technicians can make pictures; bothered by them, they finally adopt a don't-give-a-darn attitude—and the studio overhead leaps for the sky.

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In conjunction With James Gleason Play
Marquis and Marquise Henri de la Falaise, the latter better known as Constance Bennett, yesterday were added to the list of box holders for the Seventh Annual Gambol of the Catholic Motion Picture Guild, to be held Monday evening, February 8th, at the Capitol Theatre, Sire Fredric and Lady Thorne-Rider purchased the first box.

John P. Medbury, well known newspaper and radio humorist, has been added to the long list of celebrities who will appear on the Gambol bill in conjunction with James Gleason's play, "The Fall Guy." Among those who will be seen on the stage are Jeanette MacDonald, Jackie Cooper, from Dunne, Clark Gable, Jimmy Durante, Bert Wheeler and Robert Woolsey, Neil Hamilton, Pat O'Brien, Johnny Hines, and many others. Larry Caballo is in charge of the program.

Tickets for the Gambol are on sale at the offices of the Guild, in the Tafi Building.

Plenty of Useless Overhead

If the big business men now owning the motion picture industry clear it of nepotism, 'useless overhead' will automatically disappear. The money saved should go to the actors and all others doing the actual work.

In the matter of relations with the Press, Hollywood conditions are chaotic. Whoever started the policy of excluding from studios representatives of the Press had something to hide; something they did not want the public to know and understand.

In same business circles this is considered the quintessence of pure avarice.

The most childish of man affairs knows he cannot progress without the sympathetic assistance of the Press. And the most childish of man affairs knows that, by IGNORING him and his doings, the Press condemns him to extinction.

A whole series of so-called "Newspaper Stories" recently picturized by Hollywood has attempted to curse the Press to the nethermost limbo of public contempt. The story inspiring this insipid gesture are more to be pitied than scorned. Their ignorance of public phylology is but another proof to all the world that many of Hollywood's "great" are woefully low subnormals, lacking in all sense of logic; mentally far below what they should be.

Defective Speech Corrected

FRE LECTURE

By B. Lewis, from the

VIENNA UNIVERSITY CLINIC

Next Tuesday Evening 8 P. M. at Her Studio

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DAD SAYS...

Walter Wanger now has the president of Columbia Pictures, Frank Stanton, to manage age to direct "Cavalcade" for Fox.

Natalie Kingston replaces Dorothy Gish in "The Merry Widow" at Radio-

Boy's Last Chance" Del Lord directs, Sennett... Harold Lloyd stars in "Ed-

Die Quillan in a series of comedies... Henry B. Walthall in "Carnival..."

chuk production... Howard Hawks slated to direct "Tuna" for W-F-N... Universal boys "Young Olympics Goes West" Will Sidney Olcott direct "Lena Rivers" for Tiffany?... M-G-M buys screen rights to "The Harbor Master... Johnny Darrow now free-lancing in L-A... Charles B. Smith directs, Louis King directs, Monogram... Mitchell Lewis in cast of "The Red Harvest," Francis McDonald also... "Clark Gable slated for M-G-M... Walter Percival added to cast of Helen Twelvetrees' picture... Roscoe Karns in cast of "The Stow-

away" Universal... Ingels in cast... Ned Sparks in "Hold 'Em Jail" Radio... Ralph Sobol, comedy hoofer in cast of "The Wet Parade" M-G-M... Bert McEwen, with Bob Steele in "The Man From New Mex-

ico... M-G-M buys "Promiscuous" for Joan Crawford... Hal Roach's studio in vaudeville, secondarily, "Irene" in "China West"... Goodwin in cast of "Sky Brides" Para-

mount... "The Fifth Commandment" new title for "The Man I Killed"... Marilyn Miller at Palace Theatre, New York on February 13... "The Saddle Buster" Tom Keene's picture previewed... will... Edmund Lowe to do a musical... Jack J. Ogilvie, who directed "This
to Harry Langdon to make two-reels at Royal Studios in New Jersey... Pola Negri opens personal appearance tour in Chicago... Bob Hope is going over big in personal act in New York... "Lost Idols" new title for "The Race Track" James Cagney picture... Russell Mack, director, and Morris Schank left for New York... Joseph Schildkraut will be seen at the Belasco Theater this season... M-G-M will feature Jean Harlow and Walter Huston in "The Beast of the City"... Louis King and Howard Bretherton will direct "The County Fair," Monogram... Aline Judge in cast of "Free Lady" Radio.

George E. Stone added to cast of "The Red Harvest"... Gertrude Mes-

cenger, in cast of "Rif "Vivian's of the West" at Monogram... "The Happy Woes" Past" previewed, E. H. Griffith directed, clicks... "Shop Angel" also previewed, very successful, in Helen Twelvetrees' picture... Radio... "Speaking of Limpy" new title for "Limp..." Christian Rhue has a good spot in "The Tribute ofto... Twelvetrees" Fox... Reginald Barlow, popular actor added to cast of "The Wet Parade"... Fern Emmett in two com-

deties, "Educators" and "Mother's Holiday"... Billie Dove returns next month... Leo White, comic in cast of "The Wet Parade"

In Hollywood Now

BY BUD MURRAY

Another Sid Grauman premiere in HOLLYWOOD NOW, with Greta Garbo in "Mati Hari," and a "Graumanesque" prologue.

This makes any picture appear new. and Grauman makes any prologue seem like the next world. The elite flock to a Grauman prologue or opening, no matter where it is. Here's what you have—Mary Pickford and Doug-

las Fairbanks with radio spotter off the usual—Jackie Cooper seems the favorite any place—George Stone wearing the "spec"—Joe (Diamond) McCluskey can be de-

pended upon to show up—Assemblyman Milton Golden with a striking beauty, hey—Milton is doing D. K.—Tom M.—though he had never been sick a day—Our (ex-pupil) Sharon Lynn—Mar-

lene Dietrich and Josef Von Stern-

berg—Tallulah Bankhead—The program of the screen—Arthur Brus-

horne well-known columnist of the Hearst syndicate, on his annual visit to "San

NY (unusual) Clelia"—M-G-M in Florida, too—we almost forgot—Sid Grauman in person to greet you in HOLLYWOOD NOW.

A letter from Leon Summer in New York, says the big town has the cor-

ner on California sunshine.

A trip to a neighborhood playhouse to watch our proteges, The Campbell Kids and Phillips Site, and premiere "Mexico," an open in a new act by Harry Sauber for Al Herman, with our dances—Watch for the act in the near future—Sid Grauman will surprise you—A letter from Leon Janney, who opened this week in (our new act) San Francisco Oakland to follow—So we drop into the studio, where the business has pepped up owing to the highest standard of hoot-

streets.

"Hee To the Plane, and Get the Chips All WHERE THEY MAY"

William Randolph Hearst in an article published by the Los Angeles Examiner on April 24, 1931, said in part: "Wage Cuts by Stock-Inflated Corporations only aggravate depression." Mr. Hearst could easily have written his message direct for the ears and consumption of the motion picture industry, for they have cut and sliced the wage earners' earnings to the point that they have killed every chance that their corporations might ever have gaining the confidence and loyalty of not only the workers but the public at large, and in the end, they have driven the industry—some broke, and the rest be-

hanged, and they will stay on the job and run their institutions as long as the monies roll in to them. When they have to cut their wages they will yell murder and justice, and the directors go on in their old ways, even better off if a lot of them did quit and let real business men take the reins.

Look at the motion picture stocks today and look at them a year ago and if you can't see the handwriting on the wall for this great industry, unless something drastic is done more than just cutting the poor wage earners' salaries and throwing their families in dire need and starvation in many cases, you will soon talk about the motion picture industry like we talked of the old vaudeville.

SAMUEL GOLDWYN HAS CAUSED NO END OF GRIEF TO PRESS AND DIRECTORS ALIKE

When Samuel Goldwyn held the reins of the United Studios he was a hard hombre with the press boys and girls. He issued an iron-clad rule that the writers could not be allowed on the lot and that they must transact all their business in the publicity offices. At that time he made two of the worst pictures and injured the rating of two stars and directors more than they will be able to overcome in some time. We are referring to "The Unholy Gardens" with Ronald Colman as star and George Fitzmaurice director. "To-

night or Never" with Gloria Swanson and Mervyn Le Roy as director, another flop. Mr. Goldwyn can well leave the studio alone and mind his own business which in the past has been producing pictures.

THOSE HEARTLESS AND WORTHLESS SUPERVISORS AND ASSOCIATE PRODUCERS

Our attention has been called to the ruthless and heartless attitude of the Great Rock of Supervisors and Associate Producers—men whom the directors who are today in the limelight. There is little or no cooperation, and in many instances interference by these men, who are pulling down more money for doing less than the director, who at least tries to earn his salary.

The other day we learned of a supervisor handling a $600,000 production, who had so forgotten that he and the director were working on the picture together that he failed to even comment on the daily rushes, and had so far lost track of his duty to the company that employs him that he hasn't even told the director how pleased or displeased who with the progress that had been made on the picture. A slap on the director's back might have given him new life and ambition and helped Mr. Goldwyn can well leave the studio alone and mind his own business which in the past has been producing pictures.

JUANITA HANSON IS HERE

How many people remember Juanita Hanson during the silent picture days? We had a splendid article running about her in the morning papers to go back into pictures. She has an appealing voice that the "mike" looks upon kindly, she looks like a million, and dresses on a par with the best of them.

ABOUT THE MAN ON THE COVER

Reginald Barlow came here from New York unheralded. He felt that there was a place for him here in films, and he started out by taking whatever the producers felt he should take. The outcome of all this is that today he stands in a position to do bigger things than all and some, he really knows his stage and screen, and that he never plays two parts alike. Take a look at our front page picture of him. He can play many parts. His work in "Are These Our Children," in which he played the Judge, will be topped by his work in "Grand Hotel" and "The Wet Parade," both M-G-M feature productions. Keep your eyes open and watch this Easterner go ahead, because he has the goods.

February 6, 1932

Hollywood, California, February 3, 1932 No. 3

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INC.

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HARRY BEENS, President and Editor

Office Phone, Hillside 1146

1
TOM MIX

The first day that Tom Mix commenced working on his picture, "Destry Rides Again," which is his first of a series of six that he has agreed to make for Universal, he was surrounded by every kid in that neighborhood that could get to the location, and Tom was given a great ovation. The famous outdoor star is feeling better than ever, and finds working before the cameras far more enjoyable than he ever thought he would. Ben Stoloff is seen directing Mr. Mix, who is seated on Tony, the most beloved horse in pictures.

MARLENE DIETRICH

The talk of the town is the fact that Marlene Dietrich seems to be slipping fast as far as public popularity is concerned and that they point their fingers at the bad stories and direction of Josef Von Sternberg as the reason for the fading out of the topmost spot by the famous European actress.

The cause for all this talk no doubt came when "Shanghai Express" reached the screen, too many close-ups of Miss Dietrich and too little action. She works like she is posing for still pictures instead of actually working before the movie cameras.

Director Josef Von Sternberg discovered Miss Dietrich and directed her in a very capable manner in a number of pictures. But, he seems to have lost his grip on himself ever since he made "The American Tragedy" and should take a rest and allow Miss Dietrich to work with one else.

To our way of thinking she has more box office appeal than Greta Garbo if she is properly directed and kept out of public limelight as to her being seen in night clubs and openings. On the screen she is gorgeous but on the street, the public sort of expected to see an angelic sort of a creature, and here she stands just a nice, ordinary sweet thing like they see in their own homes and department stores.

SPECIALIST WILL LECTURE HERE

B. Lewis, Director of the Vienna School for the correction of defective speech will lecture on the subject at her studios in Hollywood next Tuesday evening at eight o'clock.

B. Lewis built the foundation of her life's work in the practice of correcting speech defects at the renowned University Clinic of Vienna under the skillful specialists, Professors M. Hajek and H. Stern. She visited Rome, Paris, London and many other cities so as to become acquainted with the knowledge of various methods.

The lecture at her studios, 2048 California Avenue next Tuesday evening will be absolutely free. And it is expected that there will be a large gathering present to hear B. Lewis discuss this fascinating subject from the scientific angle. During the evening, those present will be invited to ask questions on any subject not absolutely clear to them.

NOTE — Hollywood Filmograph's new address: Thompson Building, 1606 Cahuenga Ave., corner Selma.

ERNIE TRIPPLET AND DOROTHY TREE

We'll bet that Ernie and Miss Tree will both treasure this "cut." It was taken just a few moments before Ernie figured in one of the most spectacular three car smash-ups ever seen at the local, or any other, speedway. Charlie Gelton, the most badly hurt of the three, is still in the hospital, but is coming along nicely. Both Ernie Tripplett and 'Howdy' Wilcox, the other two drivers, may be seen at the wheels of their respective mounts pushing the accelerator down to the floor boards. Miss Tree? She may be seen any evening at the Belasco Theatre, where she is playing the important role of Leammchon in "Grand Hotel."

With the postponement of the 100-mile race at the new Oakland Speedway in Oakland, California race fans are eagerly awaiting the "gun" that will unleash some of the fastest race drivers in the United States at the Legion Ascot Speedway tomorrow at 2:30. Chet Gardner, with the new motor which he put in his car two weeks ago fully tuned and "raring" to go, will be one of the strongest threats for the main event, though local daily papers give the edge to "Shorty" Cantlon and his new "Gilmore Lion," which bears the number 18. With the addition of Cantlon's new car to the "Gilmore racing stable" the standby of the Richfield Oil Co. may be changed from "And again Richfield wins" to "Catch that Lion." It may be said that "Shorty" will be remembered for the fact that he holds the speed record for super-charged four cylinder cars which he made in the car now piloted by Chet Gardner; and 'Howdy' Wilcox, driver of the other "Gilmore Lion," number 19, will be remembered for his spectacular voluntary crash through the fence to keep from running over the unconscious form of Ernie Tripplett who, just a moment before, had crashed into the fence to be hit by Chas. Gelton. Two nxy drivers who will go far to promote the publicity of both racing and Gilmore gasoline.

With these drivers, lined up at the starting line will be such well known figures in the racing world as Bob Carey, in Lou Myer's Miller straight eight special, Kelly Petillo, Wilbur Shaw, whose sensational driving two weeks ago set the fans in a frenzy, "Wild Bill" Cummings, that Hoosier boy who really knows how to handle that Sparks special, Arrol Brunner, whom it is rumored will be at the wheel of a new mount, and Babe Stapp, with the late Francis Quinn's speedy little Miller. How does that sound for a line-up? Okey, we'll see you at the races.—EDDIE DEREME.

Edward and Victor Halperin are to produce a "Zombie" feature with a West Indies background. They are to make this picture at the Universal studios where they are maintaining offices and hope to start shooting within a week.

Hal Grayson appears as the guest orchestra conductor in "Night Club," produced by Universal and directed by Hobart Henley. Lew Ayres and Mae Clarke share honors with Boris Karloff.

Richard Thorpe has just finished "Escapade" for George Bachelir-Chesterfield Productions at the big U. Melville "Buddy" Shyer has again assisted Director Thorpe.

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Arthur Forde

Dick Grace's followers who read his story of "The Lost Squadron" are in for a treat when they see Radio's latest epic, which David O. Selznick offers as his first effort as a producer. After much switching and juggling of story, Mr. Selznick finally O.K'd what we saw at the Alexander Theatre, Glendale, and we must say that it is so far different that the Moskowitz offered in the way of air pictures, and if they will just trim down the opening sequences, cut out the first sequence with Eric Von Stroheim starting to work, his company show off, and kill the anti-climax at the cemetery, they will be able to call it a "wow". It all seems to make the generals en masse shoot and show "Red" pay the penalty for the crime of killing the man who killed his pal, instead of Captain Gibson, who takes the dead man up and kills himself, taking the evidence with him.

It is a typical "Three Musketeers" story, with Richard Dix, Robert Armstrong and Joel McCrea playing buddies, Hugh Herbert stealing the show in the grand manner. William Collier jr., the brilliant actor for a Golden, for his direction is the best he has done in years. He actually made a human being out of Ronald Colman instead of a strutting actor who moves just enough to let the cameraman get the angles. He shoots the curves and lines, less than 90 degrees, and to hear his drawing English chippings.

Helen Hayes is blessed with more beauty than personality, and fits the story fairly well. Richard Barthelmess is wonderful, Irish, however, he repaid us for all that when he died in the picture so nobly. A. E. Egan, as the big shot physician, and Russell Hopton, as his aide, were really splendid, as were Alex and James Maitland. They keep up the interest. Sidney Howard wrote the screen play from Sinclair Lewis' book, A Masquers comedy, "Wide Open Spaces," topped the show off. Douglas Fairbanks and Paul Pickford made speeches and signed autograph books till they had to yell for help. Sid Grauman signed his, too, and jokingly remarked to the small girl who was obtaining it, "Don't write Pass Two in front of my name and go to the Chinese Theatre and present it."

"LADY WITH A PAST"

Edward H. Griffith has another "Holiday" for production and direction in value in Constance Bennett's "Lady with a Past," which was the last picture that Charles R. Rogers produced at the RKO-Pathe Studios, and if you ask any one who is repaying one too, "Pretty Tennessee." It is the best Bennett picture turned on that lot and fits her perfectly.

Ben Lyon surprised filmland with his flair of comedy. He held up his end and acted it up first class. The crowds and Nora Lane, Edward Crandall, Ralph Morgan and Charles Williams were others who made this one attractive.

Sidney Lanfield directed skillfully and the photography was also one of the high spots of the picture.

MUSICAL MEASES

At a musical at the home of Vera Gordon, Sunday afternoon, Sol Babbitz made his introductory bow as a concert violinist. Here is a young artist of exceptional promise, whose career should be well worth watching. He played several Bach works and the first movement of the Brahms Concerto, in a highly creditable manner. He has a full, round tone, supported by an admirable technique, and gave his rendition in a serious, and highly artistic manner. He is to appear in recital at the Council House, next month.

NOTE—Hollywood Filmo-

THE "Berry Wives OF VIENNA"

of All Berliner and the New Hungarian Rhapsody Orchestra, under the baton of Leo Blefka. The program of the night was as follows: "Barber Pole" by W. S. Gilbert, "Der Hasenfuss" by Liszt, "Matser" by Borodin, "Six Songs" by Hindemith, and "The Merry Widow" by Rubinstein. The audience was enthusiastic and the program was a great success.

pictures---reviewed and previewed

February 6, 1932

SID and BILL

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Buffet Lunch—Sandwiches—Beer
SUGGESTION PAGE

Attention Producers, Directors, and Casting Directors

WE SUGGEST that the studios drop the contract star system and engage their stars for every picture that fits their narratives rather than force them down the throats of the public in an unsuited story, using the stage star system in plays.

WE SUGGEST changing and exchanging stars by the studios, so as to co-operate with the studios that have bought stories but, who can't find actors to cast in the picture. This will go a long ways towards bringing new life into the different companies output.

WE SUGGEST giving the stars just a portion of what they draw in the theatres and not swell their heads by $30,000 per week, forcing the producers practically to send in gold engraved cards to be given an audience with the so-called stars of today.

WE SUGGEST demoting a lot of these big-heads who call themselves stars, and who look upon everybody as beneath them, instead of trying to co-operate with their co-workers like their co-workers are striving to co-operate with them, so that they might become more popular.

WE SUGGEST that the Association of Motion Picture Producers worry about how to force the stars into line with the producers, rather than worry about what the newspaper men and women are doing in the studios to earn an honest living from the papers they represent.

WE SUGGEST that 1932 may bring better and clearer understanding to the brainless stars who fail to appreciate that the power of the press is greater and more powerful than all the work they can do on the screen and that they respect the press.
CLAUDIA DELL
THE INSIDE DOPE

The Studio Theatre has dropped its admission price to 15c. Boulevarders wonder how they can do it on their seating capacity, attendance and overhead.

Phil Goldstone discussed his future plans the other day, and among some of the things he said was that every member of the Independent Motion Picture Producers Association would make an outstanding picture once a year. In other words, a sort of a special, aside from their regular program of productions, and that he himself intended to produce some $100,000 productions on his own.

Iron Eyed Cody seems to favor Westerns. He just finished in "Rainbow Trail" and "Gay Bandit" with George O'Brien at Fox Studios, "Oklahoma" and "Texas Pioneer" for Trem Carr, with Bill Cody and Andy Shuford, and Harry Fraser directing.

Hank Mann, famous comedian of the screen, and a darn good one, too, is going in for imitations, as he used to in vaudeville, these days. He is playing the "sound man" in "Are You Listening?" and imitating dogs and other noise makers for the microphone in the broadcasting sequences of the new M-G-M picture. He is unique among players in that he is equally well known as a scenarist, and before coming to the screen was a vaudeville headline. Work or no work, Hank eats three times a day, as he is part owner of "Bolts' and Hank's Cafe, located at 1911 Sunset Boulevard, where, as I've said before, they make a specialty of serving meals without fights.

Natalie Kingston returns to the Sennett lot after five years absence. She secured most of her picture training under the famous comedy maker in the silent days. Del Lord will direct "Hulby's Last Chance," the current Sennett comedy, which will feature, besides Natalie Kingston, George Byron, Wade Boteler, Harry Myers, and Monsel Lindley.

Last Sunday, Universal used the Hotel Ambassador's Coconut Grove as a set, employing more than two hundred extras, all of whom earned double checks. About a fifth of the extras were friends and relations of people connected with the studio. These people displaced an equal number of men and women who don't know where their next meal is coming from.

Is this a movie producers conception of how to relieve the Hollywood unemployment situation among extras?

The editorial room atmosphere of "Ambition," Russell Mack's just completed Universal production, should be accurate. Assistant Billy Reeler employed nothing but practicing newspapermen. Included were Billy Leyser, formerly of the Cleveland News; William Gibbs, Los Angeles Examiner; Leo C. Boyd, formerly with the Examiner; Sammy Fuller, N. Y. Graphic; Wallace X. Rawles, International News Service; John Hall, local correspondent for Central American newspapers and contributor to Filmograph.

Jimmy (Schmooze) Grante is back at M-G-M from his latest fishing trip, only to learn his lady love has come back in two weeks. "Looks like a Jar plot to discredit the Chinks," opines Jimmy.

Louis B. Mayer are told from inside circles, is still not through with the idea of becoming the Ambassador to Turkey. The fact that President Hoover has sort of kept silent on the matter up to date, does not mean that L B M is not interested we are told—it is just one of those quiet, but certain steps that always take place when he wants to do or become interested in it. We will see what will they see ere very long anent this situation.

Ronald Colman's next picture will be a screen play by Sidney Howard, based on Fedor Dostoeyevsky's novel, "The Brothers Karamazov," according to a notification received at the United Artists studio from Samuel Goldwyn, who is in New York. "Cynara," a novel by J. B. Priestley, adapted by Goldwyn as Ronald Colman's next picture, will follow later in the season.

The title of Fanchon Royer's latest production, which features Edwin Booth and Duncan Renoald, has been changed from "Brass Buttons" to "Her Lover's Brothers." The picture, based on a border story by Rex Lease, was directed by Wallace W. Fox, and will be released through George W. Weeks.

Eddie Cantor, fresh from a series of record-breaking personal appearances with Georgie Jessel in the East, will arrive in Hollywood Friday, according to word received at the United Artists studio. Cantor is returning to the coast to cooperate in the preparation of his next screen story, tentatively titled, "The Kid from Spain" which is to be produced by Samuel Goldwyn.

NEXT RACES HERE SUNDAY THE 28th AT LEGION ASCOT SPEEDWAY—100 LAP MAIN EVENT

For the second time since the beginning of the night races last year and the first time in the new season of racing at the Legion Ascot Speedway race fans who are in the habit of getting their thrills at the five-eighths of mile "Castorlroyale" were disappointed by some of Southern California's usual "unusual" weather. Now they have to wait by their fires and content themselves with waiting for the twenty-eighth day of this month (D.A.P.)—unless they would like to unlumber their gasoline chariots and weld their respective ways to El Centro today and tomorrow. Mr. Regelin, whose cheery voice you all know, returns for you hear you are at the local power-plant—confined in us that both El Centro and Oakland will see some of the fastest racing in history.

"Although I like Triplet's driving," "Reggie" remarked in an offhand sort of way, nonchalantly lighting a Lucky, "I am of the opinion you had better put your money on the two car Gilmore Lion team—"Howdy" Wilcox and "Shorty" Cantlon—line those two boys up against anyone and, given an even chance, they will come out on top. We can think of a better combination, Reggie, but only by adding another driver to the team. Who do we mean? Brian Saulpaugh, the boy who flirted with his maker at the last session at the New Oakland mile track. Boy, there is a driver. Unheralded and practically unknown on the Pacific Coast, Brian came out here and made five records in succession in Danny De Pallo's number 19—then it was number 22. What driving! Well, as far as we are concerned, we can wait for the 28th—we're going to El Centro. Will we see you there—oh well, we'll see you at Ascot anyway so, cheerio.

EDDIE DEMREEE

Human interest stuff: Edmund Goulding, wrapped in Garbo's cloak, walking through her scene during a "Grand Hotel" rehearsal. Garbo, on the sidelines, panicked by the impersonation.

Polly Walters is working in the Helen Twelvetrees' picture, "Veneer," at the Radio studio, where she is now under contract. Radio recently purchased the four remaining years of Miss Walter's five year agreement from the Warner-First National people.

REGINALD BARLOW no more than finished at M-G-M in Grand Hotel and "The Wind." Although he is under Paramount for "The Red Heat" directed by John Cromwell. Mr. Barlow who carries the title of Colonel in private life or should we when he is serving Uncle Sam, made a big hit as the Judge in "Are these our Children?"

RICHARD FRYER, that capable photographer, is what your right hand is to you to Charles Stumar the ace Universal cinematographer who is handling the photography on "Mountains in France" directed by Cyril Gardner. The pair are the Damon and Pythias of cinematographers.

TOMASINA MIX had lunch with her Dad, Tom Mix, his director Ben Stoloff and the Asher Boys, who are Sons of Eph Asher, at Universal City in the Indian Room. It was indeed a sight for sore eyes, the love that Tom has for his young daughter is far greater than any love he could have for anything else in life.

HARRY HOLMAN seems to be going on a merry go around, for he worked in "The Wet Parade" and next came "The Church Mouse" followed by the Country Doctor in "So Big" now he wonders what he will work in next, who knows? He certainly knows his characters and is making quite a hit here.

One of the world's leading literary figures passed away early this morning with the untimely and sudden death of Edgar Wallace. The English author of approximately 200 books, twenty plays and a thousand short stories died at his Beverly Hills home at 4:45 a.m. (Wednesday), two days after he had contracted double pneumonia. Wallace, who was under contract to the RKO-Radio Pictures studios, for whom he wrote three original screen stories soon to be produced, was engaged on a fourth when he developed a sudden headache and fever.

GEORGE B. SEITZ will direct "Passport to Paradise" for Ralph M. Like at the International studios, which is to have one of the best casts rounded to gether for such a production, which will start most any day.

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THIRD and VERMONT
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February 13, 1932
FOX FILMS HAVE BANKERS' HOLDING BAG

Warner Bros. Stage Floppiest of Flop Premiere's Prologues Are More Popular Than Ever

Stars and Public Pass Up George Arliss Opening at Western Theatre

Edward R. Tinker is Here to Talk Turkey to Those Holding Contracts That Fox Films Would Like to Settle

Never in the history of the Fox Films did William Fox ever find his organization in the terrible financial position that Winfield Sheehan faces today, and if you do not remember what we said about Fox Films when Mr. Sheehan stepped in and forced Mr. Fox out of the management of the company's affairs, we repeat it here.

It is true. Mr. Sheehan never made the success of Fox Films that the famous producer has done in the past, because he can't run Hollywood and New York, for in the past William Fox permitted Mr. Sheehan to be the last word in Hollywood, while he looked after the New York end of the business, and all went well, until Mr. Sheehan became too ambitious and insisted upon taking control of the whole organization.

The Lowdown About Fox Films

Well, folks, here is the Fox Films lowdown as we see it. Harley Clarke and the General Theatre Equipment, Y's, said, owes the Chase Bank of New York City some One Hundred and Twenty Million Dollars, Clarke and his crew have failed to pay interest on their loan so the bankers have taken temporary control.

Edward R. Tinker, President of Fox Films, is the Chase bank representative, who was called to clinch the matter. Clarke's attorneys have attempted to resolve the Clarke interests and others, that he is the best corporation smash in this country, that he is cool, cold-blooded and his main interest in Fox seems to cut down the overhead, so that the Chase bank crowd won't have to throw any more money into it.

Another Payment Due in May

The bankers will not legally own and control Fox Films until May when the next payment is due on their loans to Clarke and his Corporation. It is rumored that the bankers are scheming to do an R-K-O to the Fox Stockholders by segregating the assets into new holding company, leaving behind Winfield Sheehan and Sol Wurtzel with the deal, then the stockholders will be allowed to subscribe for the new stock, the controlling interest of which will be kept by the Chase Bank crowd.

The West Coast Theatres are considered an asset even though they are losing plenty of money each week and have since September, it is reported, and the purpose of putting Skouras Brothers in to operate is to whip the heads of the producers whose pictures have not made money for the theatre. Skouras Brothers will be allowed to dictate the price they will pay to producers for their products other than Fox and M-G-M, so it looks like rough sledding for Paramount and other producing companies not in the charmed circle.

President Tinker tries to settle

It has come to our attention that President Tinker's trip to the West Coast was for the express purpose of straightening out certain contracts which were recently declared void by the bankers and they expect to settle at 20 cents on the dollar and if this is not accepted by those holding contracts, the bankers figure that this is the amount it would cost them to fight the contracts as far as attorney's fees are concerned, so they would rather settle on that basis. The Chase crowd feel that they will be upheld in the Supreme Court when the Walter Wagner contract case comes up.

And so, they feel the present contracts would be voided; however, California laws make voiding the contracts impossible, so it is a case of settle amicably, or fight the case through the courts, and if they lose, they would rather settle than fight it out in court, so this is where the Fox Films stand today.

Fox Films President is Feted by Academy

Edward R. Tinker, recently elected President of the Fox Film Corporation, was informally welcomed on his first visit to Hollywood by a luncheon in his honor given by members of the Board of Directors and leaders of the various branches of the Academy of Motion Picture Arts and Sciences, Wednesday noon, at the Hollywood Roosevelt Hotel. Leading producers, actors, directors, writers, and technicians of the Hollywood production studios were present.

Mr. C. Levey, Cecil B. de Mille, and Louis B. Mayer spoke briefly in welcoming Mr. Tinker.

Mr. Tinker, who is President of the Interstate Equities Corporation, former President of the Chase Securities Corporation, and a director in a large number of enterprises, arrived last week on his first visit to inspect the Fox properties here.

Officivs of the Fox company, who attended the luncheon as Academy guests were Richard Rowland, D. E. McIntire, Al Rockett, and Glenn Griswold.

Little Dickie Moore Getting Ready for His First Starring Production

Standing today as the most beloved infant on the screen, appearing little Dickie Moore, 5-year-old hero of "The Star Witness" and "Old Man Minnick," soon will appear as a full-sized screen star. He is being prepared for the stellar spot in "RKO Riches," which will go into production soon after he completes his work with Barbara Stanwyck in "So Big."
LASTING HAPPINESS

Happiness—that’s a word to conjure with. How are we going to acquire it, in this motion picture business where those who have it to pass out, are hoarding it selfishly for themselves, feeling that they have the only right to it themselves. LASTING HAPPINESS is worth its weight in gold, and we all have it within ourselves even if some of the folks feel it belongs to them.

It is the spirit that is within us that will dole us out our share of happiness, if our thoughts are GOOD, our efforts true to the very last letter expected of MAN, for it is the very spirit that is ours from GOD, through our rightful heritage, that sets us free from worry and care and gives us LASTING HAPPINESS.

MOTION PICTURE RELIEF WORK

When you give up one-half of one percent of your earnings you folks in studio-land, little do you realize how much good you are doing to help the needy and unfortunate who call themselves your fellow workers, and they have every right to do so. However, the Motion Picture Relief Fund have a demand upon them by far greater than their income. If you happen to have some clothes that the industry need, cheap rentals of rooms with or without board, volunteer transportation to take the sick to the hospitals and back home, or to deliver food to the needy—you can take a hand in helping those within our own rank and file of the motion picture industry.

All the volunteer work is being looked after by Katherine D. Poole who is the Secretary of the Executive Committee, while Mrs. Annamah Lehr is in charge of the workers. No one has any idea how far reaching this worthy organization’s work really is. HOW BAD OFF are some of the needy folks? The other day we ran across an actor who was once almost a star and who loaned enough money to actors and directors to support the fund for a year, stone broke, sick and on his back and badly in need of help himself.

HONORABLE SERVICE

The producers can well stick to the old-timers who have built up this great industry the past 20 years, and not throw the old shoe away until they are at least sure the new one won’t pinch and hurt them, as it has so far, and is liable to put them on their backs most any day unless they take the new shoes off and bring back some of the old shoes. We can lay our hands on thousands of worthy actors who rank from stars to day players who come in under this category of artists and who are even deprived of extra work. It is not a matter of price, for many of them are hungry and some of them would again give their all for a mere pittance like in the days when they were building up the industry for those who today appreciate it least.

These actors and actresses who render a better deal than this from these producers who want the wide, wide world to know that they are the most charitable men alive today, and that the actors are the best treated of workers in the industry. Come to us and see if you can find a better bargain.

THE MIRACLE MAN

Frank Darien called to our attention that Sunday matinee at the Moroccan Theatre, March 20, 1932, Los Angeles, “The Miracle Man” was staged by Bert Wesner, with the following cast:

16 Years Ago
Grace Travers
Edward Ludwig
James Corrigan
(Father of Lloyd)

Frank Darien
A. Bert Wesner
James Gleason

12 Years Ago
Betty Compson
Thomas Meighan
Lou Cheany

Frank Lee
Joseph Dowling
Hobart Bosworth

3 Years Ago
Sylvia Sidney
Chester Morris
John Wray

Robert Coogan

Neil Sparks

“Good-bye, Sam, Until We Meet Again”

Sam Holland has gone away for a place which is unknown to any of us, and we are not going to shed a tear over the fate that has overtaken him. Sam said “Good-bye” to this world the other day. He left behind him a name and institution, Sam Holland’s Corner, which will remain in the memories of those who had the pleasure of meeting him and whom he served to the point of highest appreciation. Good-bye, Sam, until we meet again. It was a pleasure to know you.

THE MONSTER

El Capitan Theatre is going the way of the talkies, that is they have gone in for the horror-thrillers and are offering “The Monster” which makes “em yen and scream from their first to their last trip. Same said “Good-bye” to this world the other day. He left behind him a name and institution, Sam Holland’s Corner, which will remain in the memories of those who had the pleasure of meeting him and whom he served to the point of highest appreciation. Good-bye, Sam, until we meet again. It was a pleasure to know you.

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Let's See—Who's Who
By HARRY BURNS

E. H. GRIFFITH
"Free Lady," a sensational new novel by Cecil Strange, has been purchased for Constance Bennett's next RKO - Pathe picture.

The author is new to literature, but "Free Lady" is expected to make him an overnight sensation.

David O. Selznick, executive vice-president in charge of production of RKO - Radio and Pathe pictures, approved the novel in manuscript form and is enthusiastic over it.

E. H. Griffith, who had "Lady With a Past," Miss Bennett's most successful picture to date, has been named to direct.

James K. McGuinness, associate producer of Mr. Selznick's staff, will supervise. Mr. Selznick said he expected to get the picture into production by March 1.

CHARLES (CHUCK) REISNER
M-G-M's said is to finish shoot of "The March of Time" that Charles (Chuck), Reisner directed with the famous old timers 3 stage and screen of yesterday. Word has been passed out that new scenario writers have struck upon an idea of injecting certain players and motives which will make the picture worth while enough to release.

Director Reisner finished the picture so long ago that if they don't get down to brass tacks and show it in the theatres soon, it will become ancient history, and will go down as one of the mistakes of the M-G-M studios that they never recovered from, however we will see what the new brains injected into the picture will do for it.

NOTE—Hollywood Filmograph's new address: Thomson Building, 1606 Cahuenga Ave., corner Selma.

Ralph Ince
Here is an actor of real ability who has not received a good break at the hands of the producers, for instance, they hire him and pay him a nice salary to play all sorts of characters, and then they seem to forget to give him screen credit for his work.

This is not fair to him nor the public, for "A laborer is worthy of his hire" and Ralph Ince labors hard to give producers what they want and when you see him in "Lost Squadron" you will see one of the best portrayals of a detective you have seen in many a day, and Radio Pictures seemed to forget to place his name on the credit sheet, hence his name does not appear on the screen.

LEON WAYCOFF
Universal was the first studio to give Leon Waycoff a real chance to make a name for himself as a screen actor, when they signed him for the juvenile lead in "Murders in the Rue Morgue" directed by Robert Florey playing opposite Sidney Fox, and with this picture ready for release, the Big U chief, Carl Laemmle Jr., decided to recall Mr. Waycoff for another lead this time in "The Stowaway" directed by Phil Whitman with Fay Wray playing opposite him. Mr. Waycoff originally came here in "Tomorrow and Tomorrow" the stage play, which caused such a furor in the theatrical circles, and producers started angling with him for some of their talkies that they planned to make. Victor Nordlinger became Mr. Waycoff's personal manager and is fast bringing him to the front as a screen satellite.

"KILLING TO LIVE" at the Filmarte Theatre
Once more the Russians have contributed something worth while to the screen and just now when we all have such a struggle to live it is certainly timely.

This educational subject was produced in the U.S.S.R. by Soyuzkino and is released by Amkino and vividly portrays the struggle between Nature and every living thing.

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The picture vividly portrays the struggle for survival and existence and has many rare glimpses of birds, and animals both strange and familiar.

This one was directed by Vladimir Korolevitch and was two years in the making. The Expedition penetrating to remote places where man was unknown to the animal world.

There is a synchronized explanatory lecture in English by Myron Ackland of the American Museum of Natural History.

This picture should be interesting to students from all the schools and college as well, as the general public.

It is a welcome change in theatre entertainment from the usual run of subjects and should become quite popular.

In addition to this feature picture there is a Russian Short Subject "Dorozh," which means "Uzbek Circus."

Here is the first Russian Story with sound effects and in addition there will be a Russian News Relief which shows us what progress the Russian have made in Cinema Art.

A Fool There Was—
Why in the name of common sense do you go through a life of misery, getting old before your time, because of HERMOPHROIDS, PROSTATE, or other ORIFICAL disorders?

Your future welfare and happiness demands that you investigate latest scientific device for self treatment at your home.

"SEVEN DAY FREE TRIAL"
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HARRY CAREY BUSY
Supreme Pictures have another Harry Carey Picture under way at the Teco-Art Studios.

The success of Harry Carey as Star and William Nigh as Director, promoted Alfred Mannion to team these two again. The name of the picture under way is "Border Devils" and is a stirring tale of the West in which all the characters are true to life and depict one of the most colorful stories of this period.

The Cast has been carefully chosen and have among them such famous players as Kathleen Collins, Al Smith, Charles Brindley, Niles Welsh and Olive Fuller Golden who dare the terrors of the African jungles and accompany her husband in the making of Trader Horn.

The battery of cameras are under the supervision of William Dietz and Holbrook Todd will once more be Film Editor.

The Harry Carey Films have become very popular and Supreme Pictures are to be congratulated upon placing this well known star under contract.

Filmarte Theatre
1228 Vine Street
Hollywood
Now Playing
For One Week Only
Starting Friday, February 12th
"KILLING TO LIVE"
Russia's First Animal Picture
Nature's Endless Drama of the Survival of the Fittest.

Nights, 7 and 9. Sunday, 3 to 11
ALIAS THE DOCTOR

The money that J. L. Warner and Darryl Francis Zanuck are paid by the First National Pictures out of those pictures produced at the Burbank studios, seems to be mis-spent for one looking at this picture which was previewed at the Forum Theatre, Friday night, shows lack of understanding of some simple rules. They say that the story is in the most disgusting way and they struggle along trying to establish that Norman Foster is a no good student in Munich, while his foster brother, Richard Barthelmes, is a very industrious, industrious, industrious. Finally, when we reach the first thing we know, Norman confesses that he operated on his sweetheart while in a drunken stupor illegally, and it is here that the true story really begins for Richard Barthelmes, the son of Norman Foster, who have to live in disgrace, and in so doing gets himself in prison and when released, his foster brother has died. He takes his place using the name of his dead brother and becomes a famous physician. It is when he tries to marry his foster sister (Marian Marsh), that their foster mother (Lucille La Verne), in a fit of anger reveals to the hospital board that Richard Barthelmes is an impostor and just before he is to operate on his foster mother the board tries to stop him and just right there were lifted into the most thrilling scenes pictured in a day. Reginald Rand, Oscar Apfel, George Roemer, Adriano Doré, John St. Polis, Walts Clark, Claire Dodd, Arnold Lucy, Harold Waldridge, Robert Farfan and others please.

Barthelmes can thank his lucky stars for the fine screen play by Houston S. Newey, and dialogue written by Charles Kenyon, it suited his personality perfectly and it is still. He knew the by-play in the beginning and get down to business, it will click any place.

“MOTIVES”

Alan Mowbray has a very unique short reeler in “Motives” which he just produced, starred in, and is the author of, via the Tiffany Producing Corporation.

We feel that a foreword explaining the idea he used to place theatregoers in a receptive mood, as the story now unravels it gets away to a bad start, but, once on its way, it clicks. The idea is simple enough, Four soldiers tell their reasons and motives for getting into the army; the climax comes when one is killed off just as happiness almost seems to be his lot. Alan Mowbray, Bremwell Fletcher, Charles McNaughton and E. E. Cleve are the players. All score heavily. Theatregoers would enjoy a series with this quartet, and when one knows what it cost and the time it took ‘em to make it, they why, it is a steal a sure-fire money maker.

“CROSS-EXAMINATION”

Here is a story that smacks very much as a lift from “On Trial,” the famous play. However, Arthur Hoerl who wrote the story, dialogue and continuity, does a good job of it, so much so that the Director Richard Thorpe came out of the Fairfax Theatre where it was previewed actually crying, Sarah Padden’s dying contract being, his Iowa had been the court code caused the megaphone whisper to come out with a full-faced storm pair of optics. So all of Richard Thorpe’s direction was flawless and he deserves a lot of credit and is forgiven as to where the author’s parts were. Co-starring with him is his idol—his stagey; Edmund Breese, the overacting; Don Dillaway, a natural; Natalie Moorhead, not much to do; Niles Welsh, excellent; William V. Mong, O. K.; Sally Blane, acceptable; with few paper work in good bits who helped round out the cast.

Exhibitors can play this one without worrying about breaking any box office records or ruining any one’s morals. The Weiss Bros. are to release this which was produced by Supreme Pictures Ltd. and Alfred Mann with George Merrick, Superintend.

Extra fine photography by Andy Anderson helped save the picture from being an ordinary program picture. Holbrook Todd was responsible for the cutting of the picture and made a good job of it.

FERIKA BOROS worked with George Bancroft in “Ladies Love Brutes” and is once more working with him in “The Red Harvest” both of these pictures were produced by Paramount. Miss Borus is in line for some great Mother parts in some very fine productions.

JUDGE GATES dissolved the injunction that was filed to try and stop Mickey McGuire from using his name which he had legal written to stay in Larry Darmour comedies under that title, this happened February 9 in the Superior Court.

THE GIRL ON THE COVER

Claudia Dell came here from Broadway from the Zeigfeld Follies and other Broadway shows of note. Her first work as a Warner Bros. satellite caught the eye of producers, since then she has been going to the front by leaps and bounds. Her last two pictures at Universal studios, “Ambush,” one of the pictures produced at the Burbank studios, are other gained the lead with Tom Mix in “Destry Rides Again” and now she is in line for one of the biggest comedies of the year at one of the major studios, and you can rest assured that they set out to try and make Norman Foster stand out signing a long term contract with that organization after the picture is finished.

IAN KEITH’S HAMLET

By Anne Barron

Even the elements harmonized with the tone of tragedy presented at the Playhouse on Sunday afternoon. Hamlet was furnished with a miserable delay, Excellent cast and full house! The motive which prompted Mr. Keith and his associates to present this benefit for the Motion Picture Relief Fund performance was most worthy. It was a noble gesture of the artists who are actively engaged in modern drama to volunteer their services.

The single set, good lighting effects and most attractive costumes pleased the audience. Histronic competence of this most attractive cast was unhampered by elaborate scenic display. The popular Montagu Love did portray a wicked king—unfortunately, it was not Shakespeare’s King Claudius. It was delightful to see a good looking Queen Gertrude who in spite of overacting, did produce a Beaumarchais shriek. Donella Donaldson, the lovely blonde Ophelia, gave the audience a moment of pleasure when she around Hamlet’s drum. His suffering and occasional happiness in the Mad Scene. But the clear charming voice of Irving Pichel and evidence of his experience in Shakespearean acting, did not rescue him from his too heavy portrayal of Laertes. John Craig the refreshing treat of a great producer. The singing bearing, had an interesting, rather than a hollow sepulchral voice.

Mr. Keith was like Barrymore in carrying his own coat, and if he.Be Barrymore impressions it was because both are guilty of the same sin—individualistic attempt to present a modern Hamlet, forgetting the grandeur and definiteness of Shakespeare and the successful impersonation of this Hamlet by Booth and Irving. Keith made a striking appearance and with less of the colloquial adaptation, he might get farther into an accurate interpretation of the role.

Mr. Keith will continue his generous to Mr. Keith, let them give Shakespeare a break and try Twelfth Night or Othello—or something less familiar and traditional than the World’s Greatest Tragedy.”

M. H. Hoffman, Jr., Starts Sixth Hoot

Gibson

Allied Pictures Corporation start shooting “The Spirit of the West,” starring Hoot Gibson, on January 30th. Otto Brower directed from a screen play by Jack Natterson. Doris Hill will be oppose the cow boy comedian, with a supporting cast including Hoot, Doris Hill, Lila Lee, Kenneth Lamont, Bert Klenck, Jack Byron, Donald Keith, Tiny Sanford, George Mendoza, Walter Perry and Chris Pin Martin. Harris Niska was in charge of the sets. Tom Callahan are photographing, Wilbur McLaughlin, assistant director, Sidney Aliger is production manager.

SID and BILL

6676 Hollywood Blvd.
Buffet Lunch — Sandwiches — Beer
Our candidates for the two most popular bands in California—Anson Weeks in San Francisco and Jack Dunn’s at the Rainbow Gardens in Los Angeles. If a change is anticipated at either of the two places, we would like to see Anson Weeks go into the Grove and Jack Dunn’s to the Roxy Room. With the following these two boys carry they would be able to put these two nights spots back on the map—providing they were left alone and the management of the two clubs will not interfere with their dispositions. We have had a nice aggregation of musicians, seems to lack that something that “pulls em’ in” and Jimmy Grier finds himself in much the same predicament. Both likeable characters with plenty of material to work on. Whether the free night’s attendance dwindling to a mere nothingness. We can remember when George Olsen was at the Blossom Room and Gus Arnheim was at the Grove—then you know you were your reservations well in advance or else you were left standing at the license leaving you backed up with a good orchestra can’t help but draw the crowd—depression or no depression—providing they are left alone. Why, when Arnheim was at the Grove about the only radio program one would think of getting after 10 o’clock was his. Remember the line-up he had? The Rhythm Boys—Bing Crosby, Al Rinker and Harry Barris—Loyce Whitman, Donald Novis, and others who were real “dyed-in-the-wool” entertainers.

The gala opening of Eugene Stewart’s new Bohemian Café next Monday, Evening February 15th, promises to be an event of unusual brilliance according to advance information. That with Fats Waller, Phil Baker and Ted Tealy, stars of “Crazy Quilt,” slated to appear as honor guests and with Maurice Arbuckle scheduled for master of ceremonies, Stewart’s first-nighters appear to be in for a night of riotous fun.

Stewart, who is well known in local cafe circles, is intent upon making this notable occasion one of the gayest ever staged in the west. Reservations for the opening are said to be pouring in and now his chief worry is how to take care of enough tickets. The entertainments of the evening—looms as one of the biggest ever seen in a cafe. Jackie Taylor and His Clown Band will purvey the dance rhythms and an elaborate all-star floor revue will be presented in addition to the impromptu program which will be offered by the honored guests. Stewart’s Bohemian Café was formerly known as the Pomp Fallop and since been entirely redecorated and renovated. Good food will be featured.

**Paul’s Words to the Corinthians**

“We have received, not the spirit of the world, but the spirit which is of God; that we might know the things that are freely given to us of God,” constituted the Golden Text in the Lesson—Sermon on “Spirit,” on Sunday in all Christian Science churches, branches of The Mother Church, The First Church of Christ, Scientist, in Boston, Mass.

The Service, which consisted of citations from the Bible and correlative passages from the Christian Science textbook, “Science and Health with Key-words,” was opened with the reading of the Mud Lark” — Mary Jane Irving—remember her—has ingenue lead in “Mother’s Holiday,” Educational.

Arlene Judge, in cast of “Free Lady” — Buntz Brothers. Artists will release Emil Jensen’s production “Thirty Days” now titled “The Silver Lining.”

Mudge Evans has leading feminine spot in “Puddles” — M.G.M. on June May Wong in cast of “Present Arms,” Radio — “Beachcombers” now. “Sinners in the Sun.” Paramount

James Gordon has six with male roles — Leon Wayoff playing lead male role in “The Stowaways,” Universal — Mickey McGuire has a featured spot in “The Jockey Klub,” Pat O’Brien has spot in “Carrie Lutcher,” Paramount changes

He met a French girl to “This Is the Night,” — “Carnival Boat” present good story, good comedy, — Ed Robinson to star in “Tina.” — James Gordon in cast of “The Stowaway.”

Cross Examination” previewed, extra good. Richard Thorpe directed, Bud Syder assisting for Bud Deenett has ingenue leads in two pictures “The Tinsel Girl” and “Two Seconds.”

**Oberdorff Defies Depression**

There is one man in Hollywood who is not on speaking terms with “Old Man Depression” and that is H. Louis Oberdorff, who handles Publicity. Just six weeks ago he moved into offices on Hollywood Boulevard and in that short time he has discovered that his quarters are far too small. Therefore he has engaged a suite at the 20th Century-Fox Building, the new business center of Hollywood.

Mr. Oberdorff has made another good move, in that he has engaged Miss Virginia Wood, former Society Editor of the Times, as an Associate. Miss Wood is well liked as well as widely known in film circles and the combination of Mr. Oberdorff and Miss Wood should be very valuable.

Louis Oberdorff is making a specialty of handling writers and has made a great success of those in the short time he has been given.

**Editing and correcting stories and manuscripts is also one of the highlights of Oberdorff’s business and from the present output in this line we feel sure that “Old Man Depression” will have no place with this combination of Oberdorff and Woods.**
CHRISTY CABANNE
**THE INSIDE DOPE**

HERBERT REID on the Boulevard looking well and healthy after five weeks battle with "Old Man Pneumonia." Herb has lost a few pounds but looks better and wears clothes better than ever. Can that boy worked in "Sky Devils" with Spencer Tracey under the direction of Eddie Sutherland.

While many hotels are complaining about conditions, the El Cortez located on Santa Monica Blvd, more than a mile from the heart of Hollywood, and catering almost exclusively to the profession, is hanging out the S. R. O. sign quite frequently. The reason for this is easily explained—E. J. Clark is the manager. Many of the guests would live at "E. J.’s" hotel even if it were located on the prairie.

DREW PERCY had a small part in "Grand Hotel" but became ill before the picture was completed. Drew left the Cedars of Lebanon Hospital recently and is looking fine. If this boy is given a chance he should go far in pictures. Why not? Remember his sister Eileen Percy?

SID DOHERTY of Sid and Bills Cafe, expects to leave soon for the "Big Horn Basin" country in Wyoming. Sid recently acquired a vast tract of ranching land in that section where the hunting and fishing is said to be very fine. His partner Bill Catt will continue serving sandwiches and beans to the gang from First National and other studios who make Sid and Bills their headquarters at lunch time.

RICHARD PURCELL is playing a part in "Tinsel Girl" at the First National-Warner studios, directed by Michael Curtiz.

EXTRAS called on Ye Editor and registered a kick against Radio Picture selecting Taxi Dancers from the same street that can be heard depriving them of a living. Here is a case of Taxi Dancers earning $10 a day for four days in "Vener" directed by William A. Seiter, rather than paying their own mazuma to dance their heads off at some of the dance halls in L. A.

ART WINKLER'S father passed away the other day. He was well known and liked by all who met him in film circles and his passing is indeed a shock to his friends who figured him in the very best of health.

WESLEY RUGGLES is in the Cedars of Lebanon Hospital where he is proving that Tom Mix's fight to lick old man appendicitis was an inspiration to him to do the same, and he is coming along fine and dandy.

DIANA BRENTE a newcomer to film circles here, came into our midst through the stage, and according to one of the well known producers is a good prospect to keep our eagle eye on.

BRUCE MITCHELL is playing a part and directing the air sequences for the "Air Mail Mystery" which Ray Taylor is directing from a story by Henry McGee and Al Wilson in the famous air pilot and stunt flyer is one of the leading players in the story.

With sales quotas for the present year exceeded by more than $750,000, franchise holders, exchangemakers and producers of Monogram Pictures Corporation will hold their second annual convention at Hotel Jung, New Orleans, for three days, Oct. 13-15. Bankers, brokers, financiers, for an increased schedule for the coming year will be made under the leadership of President W. Ray Johnston. Vice-president Tren Carr, Monogram production head, will lead the delegation from the coast. More than 75 exchangemakers, salesmen and producers are expected to attend. Leo Selichnayder of New Orleans is in charge of advance arrangements.

"THE MAN WITH A MILLION STEPS." Rushy Berkeley, dance director, today was signed by RKO-Radio Pictures to put a specially selected chorus through its paces for "The Bird of Paradise." He will begin assembling and training the dancers, thirty-six in all, before the principal players of the picture return to Hollywood from their location site at Hilo, in the Hawaiian Islands, close to the volcano Kilauea. Dolores Del Rio is started under the direction of King Vidor.

The old time stories are coming into their own and such names as Bertha M. Clay of a generation ago are being revived. Tiffany Studios have one in production at present which looks like a winner from the pen of Mary J. Holmes. "Lena Rivers," now in production at the Tiffany studios, that old and well known story of the blue grass region of Kentucky with its blue grass and beautiful women and race horses, has been given into the skillful hands of Warren Duff and Stuart Anthony and they have written a story and continuity as only these boys can do it. As for the cast, it is "topnotch" as the English say and includes that wonderful character actress, Beryl Mercer, also James Kirkwood and Charlotte Henry who made such a decided hit in "Huckleberry Finn." Morgan Gaffney of the New York stage, John St. Pollo, Joyce Clopper, Clarence Muse, John Larkin and Betty Blythe who has been missing from the screen for some time, but has been a great favorite of the New York stage, Phil Rosen is directing and as he has made a great success of other Tiffany pictures, we feel sure that he is repeating in this one. The battery of camera are under the supervision of Ira Morgan whose work is so well known in other feature pictures. We watched the company at work a few days ago on location and where they were photographing one of the real Colonial mansions of which Southern California is famous and from what we "saw and heard" this one presages to be one of the best Tiffany pictures of the year. This company will have the first independent pictures showing at the Paramount Theatre this week as well as following at the United Artists Theatre in San Francisco shortly.

"Gypsy Jim," with Leo Carrillo playing his favorite comedy role, is the next attraction for El Capitan Theatre, according to Henry Duffy who today placed the contract in rehearsal preparatory to the opening Sunday afternoon, February 26th, following the engagement of "The Monster." Written especially for Leo Carrillo by Oscar Hammerstein and Milton Herbert Gropper. "Gypsy Jim" is now in rehearsal with Edwin Curtis directing and the large supporting cast will be announced in a few days.

John Boles, who assumed the male lead in John M. Stahl's memorable Universal production of "Seeds" has been selected by Cecil B. DeMille, Jr. to play the male lead in "Back Street" adapted by Gladys Lehman from Fannie Hurst's frank best selling novel.

"Le Theatre Francais de Los Angeles" is the latest of the Little Theatre enterprises in the local field of cultural development, and judging from the splendid rostrum of players and its distinguished list of patrons, headed by Mr. Henri Dohin, French Council, it will prove a welcome addition to the community.

The first performances will take place next Saturday and Sunday evening at the Dominius Club, 1248 North Crescent Heights Boulevard, presenting two so-called "pre-technique" plays of this nature, "The Feu du Volon" by New Magazine, and "Feu la Mare de Madame," by Georges Feydeau. Emile Chautard is the production manager. He will be assisted by Miss. Adrienne d'Ambricourt. The complete cast follows: Adrienne d'Ambricourt, Antoinette Vallen, Emile Chautard, Jacques Jou-Jerville, Jacques Vanaire, Dennis Beaufond, Maurice, Antonio Melillo, and Maurice Goulet, stage manager.

Theodore Von Eltz, noted for many dramatic screen roles, was yesterday added to the cast of "The Wet Parade" to play the Baron in the New York night club sequences of the filming of the Upon Sinclair novel. Von Eltz has recently scored in "The Cat Conicts", "Kismet" and other hits. Victor Fleming is directing the new Metro-Goldwyn-Mayer drama, based on the novel of the prohibition question.

Happy Crandall is sick at the Soldiers' Home in Saxeville, where he is one of the most popular studio police officers. They love him down at the S-G-M and rightly so, for he is the best pal anyone ever had and this is no fooling either. Get well quick, Happy, we need you on the job.

Mary, Jayne and Suzanne Ransom didn't mind at all wearing such funny old clothes in "After Tomorrow" two days last week, for this week they are wearing the very latest and smartest in spring apparel. Modeling for the Buyer's Convention and Style Show.

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THEATRE ADMINISTRATION WAR DUE

Grand Hotel Awakens New Theatre Interest

Christy Cabanne Directs "The Midnight Patrol"

Legitimate and Screen Production Causes Speculation in Amusement Circles

Vicki Baum, who wrote Grand Hotel, should be sent a vote of thanks by both the theatrical and cinema producers, for we will see stories for years to come laid in hotels, plots and counterplots, and when it comes to the good old game of who will benefit most out of it, we are prone to say that the theatre, because the plot as it was revealed in the Belasco theatre production of Grand Hotel which was staged by William Kellogg for Mears, Belasco and Curran, made its stage changes in six to forty-one seconds. John Cameron who is the stage manager of the company was nicknamed "Buttons and Spotlights" Cameron because of the fact that he walked with a number of press buttons in one hand and a spotlight in another so as to give the proper signals to all hands to make these quick changes, which thrilled theatregoers in even greater measure than did the New York production.

"Grand Hotel" as it will be done by M-O-M will be the biggest thing ever attempted in pictures. To commence with let us take a glance at the cast in the stage show. Olga Baclanova, Jan Keith, Arnold Kerr, Christian Rub, Dorothy Tree, and many others of equal note, compared with Greta Garbo, Joan Crawford, John and Lionel Barrymore, Wallace Beery, and even dozen of others who figure way up in cinema circles. It is costing the studios a little over $50,000 per day, $1.85 per minute every minute that they work on the picture, which was directed by Edmund Goulding. It is the biggest thing ever attempted by any motion picture company and we wonder where they ever hope to regain their cost price let alone making a profit.

This play has created new interest in both the legitimate and cinema theatres and will make the authoress Vicki Baum and the adapter from the German, William A. Drake, stand out in the minds of all producers as the saviors of both theaters, when they were about ready for the togobag.

Chris Martin worked in "Broken Wing" at the Paramount studios under the direction of Lloyd Corrigan. Leo Carrillo and Lupe Velez are the stars.

NEW CIRCUIT BEING FORMED IN NEW YORK TO SLASH PRICES TO WORKING CLASSES MEANS TO PAY FOR SHOWS

It is only a matter of time that the motion picture exhibitors of the world will realize that the public will no longer pay fancy prices for their screen entertainments and that 25c per seat will be the top price in the majority of theaters, and with this in mind, we are told from good authority, that there is now being formed in New York City an organization that will buy and build their own theaters in every key city in the United States and cut theatre admission prices down to a quarter, and will even offer double features for that price, as an incentive to theatregoers. It is not who is in the lineup, we fail to find the name of Harold R. Franklin among the sponsors, although Mr. Franklin with Howard Hughes organized that sort of a show out west and started to control and operate such a circuit in the western states.

Howard Hughes has been in New York City for some time and might have created this thought and idea in the minds of the bankers and showmen who are his best friends, and it wouldn’t surprise us to find the greatest kind of opposition come to light from all quarters connected with the major studios, for, Loew’s and Fox interests will be the hardest hit by this new circuit, and they will have to do something towards meeting the latest of opposition for Messrs. Mayer, Thalberg and Rapf at M-G-M are spending such enormous amounts of money to make their present day pictures, which makes it doubly hard for them to sell the pictures that will show $20,000 profit, which every time they do to the family bank rolls of the Loew-Fox corporations, if the price of admissions were dropped down to 25c top and theaters showing double bills, and that the one inch spot black and white films they have now to show. M-G-M is spending more money on their pictures than any other company in the field today. It is true in many instances they have outdrawn any other company by far with their products, but, how long this will continue in the companies keep spending such tremendous amounts on their pictures, with the field narrowed down to such small proportions as to long runs and top prices in the key cities, for outside of that, the small hamlets can not help to pay the price that they used to and the intakes keeps getting smaller and smaller, and as soon as these cheaper admission theaters open up, they will have to fall in line or fall by the wayside, which would cause them to close their largest theaters in the places which was formerly their best income.

The talk of the industry is the fact that M-G-M have placed their biggest and greatest stars in "Grand Hotel." It is the talk of the industry wiseacres who say that they are making an entire move, because it cheapens their stars to be pooled together and breaks the illusion of their fans who have so hard place them on a pedestal far above all other stars and to see the two or half dozen in one picture is like telling a child that there is no Santa Claus. There is nothing left and it will be impossible for M-G-M to follow this picture and they are doing more to hurt the industry than to help it, for if itsbezpieczeństw and stars look like an imitation of the real article and theatregoers may go away disappointed in their favorites work, like they did in other similar pictures that M-G-M have made in the past.

BRUNO STUDIO REOPENS

J. Anthony Bruno reopens his photo studio at 6411 Hollywood Boulevard this week, and will resume his business of photographing the stars. The studio has been redecorated and Bruno is being congratulated by his many friends on the artistic and unique scheme of interior decorating.

The entire suite is done in Nile blue, silver and black. Draperies and rugs to harmonize the scheme, which includes futuristic furniture and indirect lighting effects.

In order to re-establish contact with his many customers of the past, Bruno is offering a special arrangement this week for casting pictures. The studio will continue to specialize in the high grade work symbolized by the Bruno imprint.

KLATZKIN A BUSY MAN

David Klatzkin, whose Universal Studio Orchestra draws large Saturday evening crowds to the Beverly Hills Hotel, is music contractor at "U," where he is kept busy hiring musicians and conducting collaborative on the musical scores of Uncle Carl’s big features. He assisted on "The Cohens and Kellys in Hollywood," "Night Club," and others.

BUSY

Beautiful Little Jean Brelson has been signed by Fox to play the important role of "Nancy Smith," sister of Marian Nixon in "Scotch Valley," starring Warner Baxter. Little Jean was working all last week.

Edwina Booth and Regis Toomey Play Leads With Fine Supporting Cast

Christy Cabanne is busily engaged directing "The Midnight Patrol" which is to be one of the series that C. C. Burr is producing for Monogram Pictures, and in which we will find Edwina Booth and Regis Toomey as the stars, with the following players in support. Betty Bronson, Mary Nolan, Edmund Breese, Michal Auer, Earl Fox, Franklin Pangborn, William Norton Bailey, Eddie Kane, Mack Swain, Jim Jeffries, Tod Sloan, Snub Pollard, Jack Mower and others.

George Jessle wrote the story, dialogue was purchased by the author, Chuck Roberts, Barry Barringer, and C. B. Carrington. The company is working at the Metropolitan studios. Director is the new man for the direction of "Hotel Continental" which is making such a hit at the Paramount Theatre this week.

"SOUL"

"Soul" was the subject of the Christian Science Lesson-Sermon on Sunday in all branches of The Mother Church, The First Church of Christ, Scientist, in Boston, Mass.

One of the Scriptural selections in the Lesson-Sermon included the following verses from the Gospel of Matthew: "And Jesus departed hence, and came nigh unto the sea of Galilee; and went up into a mountain, and sat down there. And great multitudes came unto him, having with them those that were lame, blind, dumb, maimed, and many others, and cast them down at Jesus’ feet; and he healed them; insomuch that the multitude wondered, when they saw the dumb to speak, the maimed to be whole, the lame to walk, and the blind to see; and they glorified the God of Israel." A correlative passage from the Christian Science textbook, "Science and Health with the Key to the Scriptures,” by Mary Baker Eddy, stated: "There is more Science in the perpetual exercise of Mind-faculties than in their loss. Lost they cannot be, while Mind remains. The apprehension of this gave sight to the blind and hearing to the deaf centuries ago, and it will repeat the wonder."
**MAN'S BIGGEST ASSET**

Does man make the environment? Or does the environment make man?

All wild creatures improve their environment. Man contaminates.

Of all the burdens carried by Mother Earth, mankind is the most destructive; the most unclean of all the beasts.

One day, we are told, is the only animal with a highly developed, reasoning brain.

Behold the slums in all the great cities of man. As the wild things, physically and by coloration, add to the misery and aqw of the slums, so man adds himself to the slums. The slouching bum matches his background. The wild thing adds beauty. Man becomes ugly, like his surroundings, adding to the misery and aqw of the slums.

No habitat of the wilds has the wretchedness of the slums of great cities of mankind. No wild things live in filth, as many men live in filth. The race of man and the race of beast are different and they are not the same.

Is man's misery the result of weariness of the flesh? Is the spirit but the main spring of youth—and the deadweight of old age?

Material poverty cannot destroy human kind of all ages. We know the spirit is supreme.

A very old man begging with his hat in his hand. What have we here? Here is a fellow of charity—his spirit is alive. It makes him hope and try and go on. Out of the passing crowd a fellow spirit comes to him, helps him—and he knows his faith is good.

Spirit is supreme. That is why man is not destroyed and is kept alive through the ages.

**HOLLYWOOD ROUTINE**

A writer (A) is engaged by a producer for $1,000.00 to write a adaptation and a continuity. There is a down payment of $250.00, and the writer starts work.

The adaptation is finished in two weeks and submitted to a supervisor (B). Three weeks later the supervisor calls in the director (C), who reads the script and approves the work.

Four weeks later and the writer has received $250.00.

The adaptation now goes to the producer (D), who confers with B and C. If the conference is held, the writer gets paid; if not, he has not been paid.

So far the deal has consumed about seven weeks. The conference uses a week, after which the writer is handed a second check for $250.00 and taken to start the next project.

Working day and night, the writer finishes a good continuity in four weeks, and the work goes to B, who takes it to D, who calls in C. Necessary changes are ordered and the second writer (E) starts to rewrite. Two weeks later the writer turns in a finished script and story is accepted, and he is paid in full.

To close a transaction involving $1,000.00, four (or more) salaried executives and the writer (A) have an entire week of time at their disposal—and a first-class Hollywood screen writer has averaged less than $30.00 a week.

**"THE ROAD BACK" TO TROUBLE**

Newspapers announce that Universal will produce "The Road Back," a sequel to the remake of "All Quiet on the Western Front." We are told (by the press) James Whale, an English director who made "Journey's End" and "Waverley Bridge," will direct. The last two are English stories and in making them Whale was on familiar ground. But what about "All Quiet?"

The job facing Universal is to successfully duplicate Milestone's great success—and if they don't do that, they are sunk, with no trace left.

"The Road Back" is a German story and will require a German cast—and they are giving it to an Englishman.

This picture has Teutons speaking with an English accent, the smart boys at "The Mayfair Theatre" playing "Fahrenheit 451" (no pun). Colin Clive, the Arthur Dehwitz, is charmedly Piccadilly.

**FOX STUDIOS FESTICUFFS SATURDAY NIGHT**

A boxing card in unique setting is marked up for next Saturday night when twelve well-known Southern California fighters will meet in gloved argument at Stage One, at the Los Angeles Coliseum. The Van Nuys and Studebaker Corporations on West Pico Street. The bouts—and the studio—will be open to the public.

The line-up of boxers is headed by Midget Wolgast, Ace Hudkins, Fidel La Barba and Billy Arizmendi, with the pairings announced as: Hudkins vs Frank Rowsey, Wolgast vs Tuffy Pierpont, La Barba vs Mickey Merlin, Arizmendi vs Santiago Luzon, Eddie Murdoch vs Ralph Chong and Baby Salva vs Johnny "Bebe" Johnson.

The bouts will be refereed by Victor McGlennon and Frank Roldan. Dan Tobey will announce and Billy Coe will time the boys.

In addition to the featured card, a 10-minute program in charge of the show, announces a number of acts of vaudeville featuring prominent film players. The show is being given as a benefit toward the Five Friends Plan, to which all receipts will be turned. The affair is open to the public and will get under way at 8 o'clock Saturday night.

**"POLICE COURT"**

Monogram Pictures need make no apologies for "Police Court" as it is as fine a picture as any of the companies are turning out with all-star casts. The story, dialogue and continuity was written by Stuart Arthurs and directed, and Archie Stout photographed the picture, which I. E. Chadwick produced, and Trem Carr supervised.

The great news for this week is that Henry B. Wallball, Leon Janney and King Blake, as the trio actually carry the burden of this fine story and they are ably assisted by Aileen Pringle, Lionel Belmore, Edmund Breese and Al St. John.

It is a story of an old soak (Henry B. Wallball) who just can't keep of the gas. He is a regular old roustabout and a man of the world, where the father passes his best days and when the end nears he can't stay sober; his youthful son (Leon Janney) takes his place as the bread winner of the family and he is a son-in-law to the daughter of the party doting son. In the second act the father becoming a reality. It is a well worthwhile idea worked out for entertainment purposes, well directed, and with just enough comedy to break up the seriousness of the heavy dramatic moments.

**"SHINING BLACKNESS"**

Lucille La Verne is back in our midst with another play at the Mason Opera House. This time she plays a "nigger mummy" who tries to sacrifice her own son (Frederick Howard) so that the son of her benefactors might be spared from paying the penalty for killing a man who was running for Governor of the State and who seemed to have certain evidence that would upset the happiness of the girl (Helene Millard) who he loved and who was about to marry his brother (Arthur Lawler). Prior to this we learned that there was an illegal marriage, a death and settlement of some property that caused this complication to arise, the finish finds the true murderer (Dwight Frye) owning up to the crime and leaving the stage.

Virginia Howell plays a very fine character—here is an actress that should be watched for further reference on stage and screen. John Prince gave an excellent performance and carried the highlights of the show. Helene Sullivan was sweet and pleasing as ever, Willbur Highby and W. E. Woods helped to round out the cast. The work of Lucille La Verne, was very well done. The show is grandly produced and directed by Mr. Collins who are full of life and charm. This "Shining Blackness" which was written by Lulu Vollmer. The work of Mr. Collins was very satisfactory outside of tying the drama together more closely and not allow the audience in on the secret as to the guilty person until the confession at the end. Frederick Howard shared honors with Miss La Verne in the last act.

**"IN THE RED"**

A three act farce comedy was offered at the Spotlight Theatre, 1011 Cole Ave, during the past week by members of the Hollywood Little Theatre Club. The comedy drama was written by Mary H. Planner and Helen Biddle and directed by Don Brodie.

It is a story of a typical American family who find themselves "In the Red," with conditions getting worse daily. Ordinarily a situation of this sort "is nothing to laugh at," but the cast under the direction of Don Brodie handle this pathetic situation in a manner that keeps the audience in a constant uproar from start to finish. There are some very good lines and a plot that holds the interest of the audience from the beginning to the final curtain.

The story is well balanced and is written with no particular character in the lead. However, Ruth Pierce and William Braden who carry the comedy situation with sand in their pockets. One of the best scenes in the evening is the finished manner in which they handle their parts are Lydia Knott, Celeste Grun, Violet Azzelle, Jose Rubioi, Adele St. Maur, Harry Keenan, David L. Logsdon, who have another "Tufty" and a "Mammy" in the cast. We sort of liked her work, but as a "Mammy," her lingo was the most perfect of any of the players—the rest better study Southern accent in between shows.

Arthur Cornell, who played Collins, is a most genial fellow and "Shining Blackness" which was written by Lulu Vollmer. The work of Mr. Collins was very satisfactory outside of tying the drama together more closely and not allow the audience in on the secret as to the guilty person until the confession at the end. Frederick Howard shared honors with Miss La Verne in the last act.

**"DO UNTO OTHERS AS YOU WISH THEM TO DO UNTO YOU" LAUGHINGLY CHIRPED JOE BLAIR TO YE EDITOR AS HE HANDED US A COPY OF "THE EXHIBITOR" PHILADELPHIA, FEBRUARY 1, 1932 ISSUE**

So, we reprint what Joe Blair had to say in "The Exhibitor" and we wonder what the exhibitors all over the world must think of Hollywood and the way that the producers are treating the press after they read the following—which is nothing to laugh at. But the material is very timely. The finished moment in which they handle their parts are Lydia Knott, Celeste Grun, Violet Azzelle, Jose Rubioi, Adele St. Maur, Harry Keenan, David L. Logsdon, who have another "Tufty" and a "Mammy" in the cast. We sort of liked her work, but as a "Mammy," her lingo was the most perfect of any of the players—the rest better study Southern accent in between shows.

The only material that is included in this issue is a copy of "The Exhibitor," which has been restyled for the present occasion.

**SOME OF THESE Hollywood executives have a lot of nerve squawking when their contracts are suddenly abrogated.**

Yet many of the claims of the producers have been disproved by the investigations disclosed many individuals of the film industry have given party after party at their homes; purchased life memberships in golf clubs, fed and housed their polo and riding ponies; entertained, with their wives and women and sung and charged the entire bill to the studio as needed.

This is unreasonable and unjust to the studios and it is high time that something is being done to stop this wasteful extravagance.

I don't believe any story in any contract would uphold a signed contract when confronted by these facts.
Tiffany Leads Independent Feature Field

Hotel Continental Clinks at Paramount—Lena Rivers Is Finished

Ever since Burt Kelly came to the West Coast and took the reins of the Tiffany studios, coupled with Sam Bischoff's handling the production, it seems that the product has been improving in a great measure with each picture. Hotel Continental is clicking in great shape at the Paramount Theatre this week while at the studios in the west, "Lena Rivers," a sequel to the famous novel by Mary J. Holmes will write its own this week, with "Strangers of the Evening," an original by Barry Barrows ready to go in to production sometime next week.

Better stories, casts and productions than the run of independent producing companies have been coming into their products make Tiffany the outstanding producers of those now numbered among the major studios in filmmad.

RUTH MAGDEN

Considered one of the greatest whirlers of the present day artists, Miss Ruth Magden is in our midst and is appearing in various engagements throughout the Southland.

Monday evening we found Miss Magden entertaining the Brotherhood of the Temple of Israel in Hollywood, where she was received with a full house. It is such unusual to see a pretty girl whistle, especially one of the most classical numbers, with such ease and grace, that her audience was spellbound.

Here is a young lady who should be quite a hit on the radio and can fill the bill perfectly in any vaudeville theatre where they want an act. And when it comes to entertaining a party, why she would just make 'em all up and take notice.

Class entertainment, as well as mass entertainment will feature the production program of the motion picture industry in 1925, according to Will H. Hays, who arrived here yesterday to attend the annual meeting of the Producers' Association.

"Instead of leveling entertainment to a fixed common denominator, the industry is stepping up its entertainment standards to meet the needs of every element of the potential motion picture audience. Such pictures are turning millions of casual moviegoers and non-attenders into regular patrons.

New York—Charles Rosenberg, general sales manager of RKO-Radio Pictures, today announced his resignation effective immediately.

He said he would occupy a similar executive post with Columbia.

Rosenzweig's resignation was accepted by Ned E. Dipinet, vice-president in charge of distribution.

JAMES GLEASON

Casting James Gleason to play the outstanding role of "Cue Ball" Kelly, Carl Laemmle, Jr., production chief at Universal, yesterday announced that "Information Kid" was now before the cameras.

Gleason rounds out a group of players which, by coincidence, is entirely of Irish descent. Tom Brown and Mary Devine will have the romantic leads and Mickey McGuire and Tony Devine will have other prominent roles.

"Information Kid" is an original story by Earle Snell with dialogue provided by Clarence Marks. Kurt Neumann, recently promoted to feature played after making a series of Shadow Detective shorts and a series of Sunnyside comedies, in Spanish, is directing this new moving comedy-drama.

The production is in the seventh feature to go into work at Universal City during February, bringing the Laemmle studios to the peak of their current film-making season.

ANNA MAY WONG

Anna May Wong, gifted Chinese actress, today was cast for an important role in RKO Radio Pictures' forthcoming production, "The Roar of the Dragon." The assignment was made by David O. Selznick, executive vice-president in charge of all RKO productions.

In this drama of war-torn China, which will star Richard Dix with Jean Dujur carrying the feminine lead, Miss Wong is to portray a mysterious and alluring daughter of the Orient who puts loyalty above love. Occupying a niche peculiarly her own as a portrayer of Oriental roles, Miss Wong has been a leading figure in motion pictures for several years, having won success in both silent and talking films. Recently, she returned to the screen after a triumphant stage engagement in London.

"The Roar of the Dragon," which brings her to RKO-Radio Pictures, is based upon an original story by Merian C. Cooper, producer of mystery and adventure films. Howard Estabrook is doing the screen play and Wesley Ruggles will direct.

AL ROGELL

"Death Valley" is the tentative title given the original script which will serve as Tom Mix's second Universal story. Jack Cunningham and M. Stanley Bergerman, the latter, producer of the Mix series of features, are co-authors of the new Mix western drama slated to enter production before the end of February.

Mix just completed his first Universal talking picture, "Destry Rides Again" with Sylvia Della, Earle Foxe and Stanley Fields prominent in his support, which Ben Stoloff directed.

Al Rogell returns to the Universal lot, after an absence of three years, to direct Mix in "Death Valley."

TALA BIRELL

Distinctively beautiful former Viennese stage star recently brought to Hollywood by Universal, is finding plenty of opportunity to display the talent that won her a long distance contract.

Miss Birell's American screen debut will be made opposite Luis Trenker in "Mountains in Flame" which Cyril Gardner is directing. Her first day on the set demanded Miss Birell cry for most of five hours.

The second day made it necessary that she say her prayers through most of the filming. Another day was devoted to tensely dramatic action, terror scenes in which the Viennese artist appeared with both Trenker and Victor Varconi and another was given over to scenes in which Miss Birell, as the wife of a soldier, awaits word as to the safety of loved ones trying to break through the lines of an enemy outpost on the summit of the Alps.

PEGGY SHANNON

Theatre-goers this week at the Paramount Theatre are having a fine opportunity to judge Peggy Shannon in "Hotel Continental," a Tiffany feature, who for some time was a Paramount player who was being groomed for real stardom and who bought her release from that organization, so that she might play the kind of parts that best suited her talents.

Miss Shannon shares leading honors with Theodore Von Eltz and the picture was very capably directed by Christy Cabanne.

WAMPAS TO HONOR CARL LAEMMLE, FILM PIONEER, ON 26TH JUBILEE

Carl Laemmle, Universal Pictures president and film pioneer, celebrating his 26th anniversary as a motion picture executive, will be honored at the Western Association of Motion Picture Advertisers, The Wampus, at a dinner at The Writers Club, Wednesday evening, February 23rd.

The final event of the current Wampus year, members of the Board of Directors will join with President John LeRoy Johnston in the development of a program of entertainment which will include singing, dancing, and one or two appropriate sketches featuring famous film folk and bring together a group of outstanding newspaper, magazine and motion picture leaders.

The annual Wampus election will occur on March 8 with Frank Whitbeck and Paul Snell as candidates for the presidency.

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RUSSELL GRILL

BREAKFAST LUNCH FIVE COURSE DINNER
1759 No. Cahuenga HO 6769

MISS CASSELLS

Awards for Distinguished Service in the Field of Speech Correction

MISS casellas received the highest award for distinguished service in the field of speech correction from the American Association of Speech Correctionists in 1945. This award was presented to her for her outstanding work in the field of speech correction. She has been a leader in the field for many years and is considered one of the most influential figures in the industry. Miss Cassells has been active in many professional organizations and has written numerous articles on speech correction. She is a well-known figure in the field and has made significant contributions to the advancement of speech correction. She is currently the director of the Speech Correction Institute and is widely regarded as one of the most respected figures in the field of speech correction. She has received numerous awards and recognitions for her work and is widely respected for her dedication and commitment to the field of speech correction.
"AFTER TOMORROW"

Charles Farrell has another leading lady in his latest picture "AFTER TOMORROW," shown at Uptown, from the Fox studios, although Frank Borzage is still directing him. Marion Nixon is the new lead and now that great couple may troope. How the preview audience listened breathlessly to all her troubles and hoped eventually that she would "get her man."

The story is of temerity, smacks somewhat of "Bad Girl" and Frank Borzage is making a great piece of work in directing and the photography of James Wong Howe was above reproach.

That old timer, Willie Collier, played the father of Marion as only he can do and Marion Nixon, as a regal lady and a great mother. Roseline Howard was the "mother complex." You have seen many of this type. Minna Gimmel was the other mother. One of those "always sick sort" but bright enough to cope with the favorer.

Sonja Levene wrote the adaptation and dialogue and made a good job of both. Plenty of laughs, some sobs and fine cast, direction and photography made this one of the best from the Fox studios this season. You'll like Charles Farrell and Marion Nixon as a team. We hope to see some others as good as this one.

"BEAUTY AND THE BOSS"

Warner Bros. previewed "Beauty and the Boss" from the stage play "Poor Little Church Mouse" by Paul Frank and Ladasa Fodor. They were so pleased with the preceding injection from that "little production genius" Daryl Zanick, Joseph Jackson, adaptor and dialogue writer makes Cinderella turn over in her grave again with a mean of "Oh—Oh, why did I ever become a plot for "Beauty and the Boss.?"

"Beauty and the Boss" submerges a poor treatment of that aged theme with unbelievable characterization and situations, in mechanically smooth direction, but I will let Charlie do it!" and Charlie does—take him out of the picture and the bankers would give three jerks at their grey hair and give themselves up.

On second thought, depicting the poor little church mouse by decky her pretty figure in a clownish outfit that only a movie character would wear, crashes the portals of an international banker's office and "high-pressure" Warren Williams, the Boss, out of a secretary job. Her performance registers enthusiasm and sincerity. Her audience appeal is effective. Intelligent selection of material for this girl's ability will net Warner Bros. rich rewards.

Dorothy Baur, Mannor, Frederick Kerr was excellent; Mary Doran, another girl of great possibility, was allowed to over-emphasize; others of note in this well chosen cast are: Lola D'Avril, Barbara Leonard, Lillian Bond, Robert Craig, and Polly Walters.

The photography, by Barney McGill, is beautiful and the camera work is interesting. (L. H.)

"THE SHOP ANGEL"

"The Shop Angel" was at the Paramount Theatre. At least Morris Schank has given the ladies a great fashion show, and how they will love it."

Outside of this Tower Productions have a picture which will "go over" in any theatre and speaks "production" at all times.

The story is of a working girl in a big city employer tries to take advantage of her.

Not a new theme but well written although the dialogue is a little weak in spots.

Marion Shilling is rapidly forging to the front and with a little more experience and her distinctive beauty she will become a winner.

Anthony Bushell, the young man who was at the finish, is splendid and convincing in the role.

Holmes Herbert as the designing employer, carries off the part satisfactorily, fine direction and good acting and should be a good money maker for Morris Schank and Tower Productions.

In summing up, this production for a Tiffany release shows careful treatment, fine direction and good acting and should be a good money maker for Morris Schank and Tower Productions.

"SALLY OF THE SUBWAY"

Jack Mulhall seems to be making a determined comeback, his work in this one lists among the topliners of leading men. He is ably aided by Blanche Mahaffy, who is improving with each picture as far as voice and emoting in the talkies.

Another old favorite who is fast looming back in the limelight is Dorothy Revier, who used to be in so many of the Columbia winners and suddenly she dropped out of sight. She and Cuneo look well together in this one.

The plot reveals some very interesting character players who answer to the cognoms of Huntley Gordon, Harry Semels, William Burt and other equally well known. Ralph M. Lile produced this one and he made a fine selection when he had George B. Seitz direct, for the latter knows his drama and kept the actors moving at a very fine tempo throughout. Jules Crenjagger photographed the picture. International sound recorded it—both did a fine job.

"A FOOL'S ADVICE"

Filmland are all interested in Frank Fay's first attempt as a Producer—Author and star right so, because he was a Warner Bros. star and was allowed to go the way of all others, who they felt were not up to their standard of money-makers.

With proper vehicles they are liable to find that once more they were wrong in their decision.

"A Fool's Advice" is a fair example of what Frank Fay has to offer theatregoers as far as the screen is concerned. He is the modern Charles Ray back to the very last letter, and the kind of a character that will grow on one the closer you become acquainted with him.

Preview audience put their heads off at his antics—he suffered to our way of thinking by giving Esther Howard so much to do. She plays a character that will detract from the funniest comic on the screen. However, she was more entertaining to the story and Frank Fay could have shown with flying colors.

Others who gave a creditable account of themselves were Berton Churchill, Hale Hamilton, George Meeker, Eddie Nugent, Frankha Fangborn, Eddie Borlen, Nick Celopland, and J. Hill West.

Frank Fay wrote the original story of "A Fool's Advice." Walter Leon adapted and Charles S. Bolden did the continuity and dialogue. William Rees photographed and last, but by far not the least, Ralph Ceder did a fine job of directing. This is his first feature and we say you can bet that he is in line to step right up like Norman Taurog who migrated like he did from the two reelers to features.

Review

"HOTEL CONTINENTAL"

And Stage Show at the Paramount Theatre

We reviewed this picture in one of our former issues but we must make a few remarks anent the audience reaction.

The preview was a great success and the huge audience gave it a "good hand" as its conclusion.

This story revolving around one of New York's large hotels which was recently razed, is superior and has some clever twists given it by the writers Paul Perez and F. Hugh Herbert which is highly interesting.

Christy Cabanne's fine direction also is a great help in delineating the fine points of the story as well as the splendid photography of Ira Morgan. Of the cast Theodore von Eltz and Peggy Shannon are thoroughly competent in the leading roles and Bert Roach has been called upon to furnish some laughs, as he does in the drama.

Others in the cast worthy of mention are Alan Mowbray, Henry B. Walthal, J. Farrell McDonald, Rockcliffe Fellows and William Scott.

The production was a credit to all concerned and especially to Sam Bischoff, who supervised.

ON THE STAGE—The Duncan Sisters, Toppy and Eva, gave an hour's fine entertainment of which they did all their old stuff as well as some new gags. George Stoll and his band played some tuneful and peppy music.

Splendid entertainment at the Paramount Theatre this week from the feature picture "Hotel Continental" to the stage show.

"INFERIORITY COMPLEX"

Only hot contacts produce results. Cold contacts are cold, meaningless, useless to both sides.

In our everyday activities, success depends upon fruitful leffort. Playing with cold contacts produces no fruit.

The motion picture industry has more than its share of cold, useless contacts. They usually are studio executives who turn a negative into a brutally unnecessary installment.

This is an outward expression of ignorance. Treat with silent contempt all such and place them where they belong—among the useless contacts. Open recrimination means that you have an inferiority complex. Let the inquiring studio contact man, or woman, have that, for of such their attitude is born.
DAD SAYS...

Dickie Moore added to cast of "The Main Event"... Frances Dee has the leading feminine lead... Henry Armetta and Martha Sleeper cast as last... "Huddles"... Almaeda Fowler added to cast of new drama "Back to the Funny... "Clare Deane"... Lynne Gibson and Pat O'Brien listed in the leads... Norman Foster replaces Hardie Albright in "Square..."... James Finleyson in cast of "Thunder Below"... Universal will star Tala Birell in "Nana"... Jackie Monahan in "Lucky..."... Tracy in cast of "Love Is a Racket"... Mae Clark has the lead, Andy Devine and Russell Hopton are featured... "Radio Director"... Ward Calhoun directs... Ralph Ince has a spot in "The State Attorney"... Hubert Voight now p.a. at Columbia studios...

George Archinauld slated to direct "Passage to Shanghai"... "The Monster Walks" previewed cliches, Frank Strayer directed, Action Pictures...

"Madison Square Garden"'s producer George Arliss in "A Successful Comedy"... Anna May Wong has a featured role in Richard Dix's pictures... "Radio Director"... Willard Hargreaves and Allyn Lee are in "The Truth About Hollywood"... Jim Gleason, signed by Charles R. Rogers for "Madison Square Garden"... Will Hay Garnett directs... Universal to film an original titled "City Hall"... David Mannes has male lead in "The Fall Man"... Thornton Freeland directs... John Boles has the male lead in "Back Street"... John Stahl directs for Universal...

Hank Mann has a spot in "The Tinsel Girl"... Leslie Fenton added to cast of "The Big Screen"... Gregory Peck's film "A Cautionary"... Gregory Peck's film "A Cautionary"... Gregory Peck signs new term contract with Radio... Buck Jones appearing in vaudeville in the East... Boris Karloff and Colin Clive featured in "The Old Dark House"... "Strange Woman in Love"... "Leo Carrillo in "Gypsy Jim"... at El Capitan soon... Charlie Murray and George Sidney in "So We're Friends" booked for El Capitan Theatre... Sarah Padden has a featured role in "Young America"... James Kirkwood in cast of "Lena Rivers"... Frances Dee plays opposite James Cagney in "133 at..."... "The Murder Express" to be made by Craze Productions... Lily Damita has feminine lead in "Ballyhoo"... Eddie Cantor's picture... "Radio Director" to star Marion Hargreaves in "The Song of Songs"... Luise Cogourse... a real old timer... plays... "grandy-daddy" in "Sinners in the Sun"... Constance Cummings has feminine lead in Harold Lloyd's next picture... "Hand"... "White Heat"... "Dad"... by you 100 per cent happiness... May Robson plays the mother role in "Strange Interlude"... and Dorothy Peterson plays Jackie Cooper's screen mother in "Limpy"...
**NIGHT HAWK**

Hollywood supported the opening of Eugene Stark's Bohemian Cafe, at 8533 Santa Monica Boulevard, with a galaxy of names from stage and screen. An inaugural squash dinner was served by shiny-haired waiters in Russian blouses, while Jackie Taylor wielded bow and baton for dancing feet between courses.

The guests of honor were Fannie Brice, Phil Baker, and Ted Healy. All members of "Crazy Quilt." Roscoe E. Arbuckle acted as Master of Ceremonies. His "Pratt Fall" is still good for a hearty guffaw, and I see no reason why he is not doing the same for the comedy producers.

William (Bill) O'Donnell produced a fine stage show and special mention was earned by Winifred McGowan, Scottish dancer; Mel Kalish, that rotund tenor; and five beauties in a flurry of pink to make up an array of rhythmic motion.

Arbuckle took advantage of some of the excellent talent available, and they all answered with the exception of Fannie Brice, who despite the persistent and enthusiastic applause, refused. Miss Brice was tired, I guess.

Rosco Ates strolled himself into a violin solo encore, while his charming daughter, Dorothy Ates, answered with a song and dance number as an exhibition of her talent. The girl is headed for high places, and her personality held this audience at strict attention. Some compliment, what?

Polly Moran turned out to be the life of the party, and when asked to sing "My Man" she complained that she didn't have a man to sing about.

Roscoe Arbuckle quotes Bob Woolsey as stating that RKO changed his leading woman from Helen Twelvetrees to Pauline Bush. Well, go on, laugh.

Adile Murian, Earl Burtnett's new "Blues" singer gracefully contributed a song. She should be a feature worthwhile at the Biltmore.

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**JESS WILLARD'S MARKET**

Quality Food At Lowest Prices

Vine St. at Afton Pl. Hollywood

A few of the celebrities were: Mr. George Cukor, Mr. and Mrs. Jimmie Starr, Mr. and Mrs. Harry Lewis, Bess Meredith, Michael Cortez, Lonella Parsons, Dr. Harry Martin, Mrs. Roscoe Ates, Harry Crocker, Mr. and Mrs. Gouverneur Morris, Bill Haines, Mr. and Mrs. Hal Grayson, Eileen Percy, Roger Davis, Miss Alberta Moses, and Mr. and Mrs. Ham Beal.

Ralf Arnold succeeded in making everybody feel at home.

Isn't it funny that Hollywood and Los Angeles, supposedly the amusement center of these United States, has difficulty in finding GOOD entertainers. Something must be wrong. Just as an example, one of the larger and better known of the dine and dance spots in Los Angeles has a male vocal trio whose repertoire seems to be limited to one or two popular tunes and a novelty song or two—at LEAST once a night. Since this particular trio has been working at this spot, they have sung "The Soldier On The Shelf." AND, since the honorable "Bing" Crosby left our midst a certain night club has tried at least three voices, trying to get a good imitation of "Bing's" style—in fact, we were present when one of the "Bing prospects" was being given an audition for a large coffee program which originated at that time, in this same night club,—then there is that so-called entertainer who drives one to distraction with his so-called imitations of Harry Barris at the same place. What price originality?

Donald Novis is the one bright spot in the otherwise dull program—BUT an audience tires of anything if it gets too much of it—regardless of how good it is.

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**BUTLER HEALTH CLUB**

(Individual Conditioners of Men)
12th Floor and Roof Equitable Building, Hollywood Blvd. and Vine Street
Phone Hillside 2136
NOT a Gymnasium Individual Conditioning ONLY
"Make Health Your hobby"

An after thought—we wonder where they get that "All Star Orchestra" stuff.

Then in this atmosphere of dull programs and poor material, we are glad to say that there is an occasional bright spot. For instance take Jack Dunn's orchestra at Rainbow Gardens. Jack has one of the best dance orchestras in Southern California, both in the point of popularity and musical knowledge. AND he is original, always seeking something new with which to entertain his public.

---

**WANTED**

A ghost writer. Man or woman. One of proved ability only—whose works have been published or produced. Give full particulars in your first letter and submit at least two plays, books or stories. References necessary—and exchanged. Address "X" c/o Filmograph.

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**BLANCHE MAHAFFY**

Ralph M. Like is not allowing any grass to grow under his feet these days, nor more than he completes producing one feature than he starts another. His latest is "The Passport to Paradise" starring Blanche Mahaffy and Jack Mulhall, with George E. Seitz directing. This another of the Action Pictures series which he is making at the International Studios, over which he presides as the chief executive, and where he has surrounded himself with a most capable staff of co-workers.

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**TOM MIX MARRIES MABEL WARD**

Tom Mix, filmdom's foremost Western star is back at Universal Studios today with his bride, the former Mabel Hubbel Ward, former circus aerialist, to whom he was married at Mexicali, Mexico, Monday noon, February 15th.

Mix left Hollywood Sunday with Miss Ward, his nine year old daughter Tomasa; his secretary Dale Tierney and Mr. and Mrs. Monte Blue for Palm Springs, Calif., after which the party proceeded to Yuma, Arizona. Finding the Yuma marriage license bureau closed because of a holiday—Admission Day, the Mix party motored to Mexicali, Mexico, where Judge General Juan Buzquez performed the wedding ceremony.

Following their marriage Mr. and Mrs. Mix returned to Hollywood with their party by way of Calexico and San Diego. Mix is slated to begin his second Universal talking picture, tentatively titled "Death Valley," on March 22nd.
Edward R. Tinker Creates New Loyalty

Press and Studio Workers Are Given Confidence And Hope In Fox Films Outlook

STATEMENT OF MR. E. R. TINKER, PRESIDENT OF FOX FILM CORP., TO THE PRESS, TUESDAY, FEB. 16TH, 1932

The public relations of this corporation aroused my interest immediately upon my coming to the company. I have given considerable attention to the matter both here and in New York. As a result I have written a letter, of which you may have a copy, to the vice-president in charge of public relations. I believe the letter fairly well indicates my conclusions in these matters.

Ours is to be an open door policy in our relations with the press. We conceive those relations to be reciprocal.

We realize that our business is almost unique in the extent to which public interest adheres to it. We feel that we have an obligation beyond our own desire to provide the press promptly and impartially, with such information as business wisdom permits us to release. So far as we are concerned the obligation of the press ends when reasonable effort has been made to see that the news printed about this corporation is accurate. Whether or not such news as we hope will be published, is published, is entirely a matter for editorial judgment. We do think, however, that the public and the corporation and particularly the newspapers themselves, are entitled to accurate reporting.

The only changes that have been made in the policy and procedure of the advertising and publicity department are such as are intended to give effect to this open door policy and to facilitate the work of the representatives of the press in securing accurate information. We recognize that our system heretofore may have been such as to lend itself to inaccurate reporting. We trust that the new policy and procedure will work to your advantage as well as to ours.

From questions that have been asked of me in the last day or two, I assume there has been some public discussion of a new system of management at the studio. Nothing whatever that is new has been created in our management structure, except that owing to the absence of Winfield Sheehan, a Management Board has been created. This board will consist of the General Manager, Winfield Sheehan; the Business Manager, D. E. McIntyre; the General Superintendent, Sol M. Wurtzel; the Comptroller, George Bagnall; the Senior Associate Producer, A. Rockett; the Associate Producer, Robert North, and Vice-President Richard A. Rowland of the New York office. Mr. Sheehan will be chairman of the Management Board. In his absence the President of the corporation will designate an acting chairman. For the present W. C. Michel, executive vice-president, is so designated.

The Production Committee, consisting of the Senior Associate Producer, the Associate Producer, supervisors and others, is constituted and will function as heretofore. Through the operation of the Board and the Committee, the personnel of all departments at the studio will be given opportunity and will be encouraged to make recommendations and suggestions and to contribute whatever they may to the excellence of our product.

The studio organization has been asked to cooperate with the advertising and publicity department, to facilitate the open door policy I have outlined. All news having to do with production should be available promptly at the studio. Because the corporate policy of the company is determined in New York, and business having to do with finance, corporate management and departmental organization, is transacted there, it has been decided that announcements having to do with these aspects of our business, shall be prepared and released in New York. Whenever possible, arrangements will be made for simultaneous release on the West Coast.

His ability to give a real performance as an excitable Italian has won Henry Armetta the role of Ramon Novarro's father in "Huddle" that goes into production at the Metro-Goldwyn-Mayer studios within the next few days.

F. HUGH HERBERT & PAUL PEREZ

"...Hotel Continental' without doubt one of the best...well-constructed story...romance of more sophisticated type in...becomes a game of guessing what will happen until the climax."

—HOLLYWOOD HERALD.

"...an outstanding offering...right up to the minute in story trend...our rating of this one in entertainment value would be 'very good'...clever treatment of story makes the picture."

—HOLLYWOOD REPORTER.

"...story and dialogue timely, away from the beaten path, and written in capable manner...here is a case of authors writing up to such heights as to make it hard to cast a picture."

—HOLLYWOOD FILMOGRAPH.

"...F. Hugh Herbert and Paul Perez, jointly responsible for story and dialogue, know their business thoroughly."

—THE CAST.

STORY & DIALOG

Now at Universal

Bert Roach

Comedy Relief — HOTEL CONTINENTAL

This Week at Paramount Theatre, Los Angeles

HOTEL CONTINENTAL—Continuity and Added Dialogue

WARREN B. DUFF

Tiffany Studios
OLGA BACLANOVA
GRUSINSKIA IN “GRAND HOTEL”
“Freaks” at Criterion Theatre

ARNOLD KORFF
Playing
“PREYSING”

COSTEA MOOTH
Meierheim

MARION SHELDON
Mrs. Fortner - Mitsi

FRANK FANNING
Grestenkorn

PHILIP MORRIS
Chauffeur

ROBERT DEVIERA
Hans

MAX LUCKE
Head Waiter
Preview

**MURDER ON THE 2ND FLOOR**

"Murder on the 2nd Floor" comes as a breath of fresh air for the theatregoer. It also comes from Warner Bros.-First National. Directed in England, it is a brain-teasing, suspense-filled mystery, with the cast of characters all being suspects.

Frank Vosper has written a mystery yarn that is interesting, and Rowland Perlwee has adapted this story with the technique of both stage and screen. These gentlemen have succeeded in writing a script which will appeal to the British audience, and the result is a film which is sure to catch the public's fancy.

The film takes place in a small town in England, and the search for the murderer is directed by a Scotland Yard inspector. The suspects are all members of the town, and the plot is full of twists and turns. The acting is excellent, and the direction is tight, making it an enjoyable film for all ages.

**BILLY'S CLICKING**

Little Billy Barty is becoming the champion performer among the children. In the past few weeks, he has been traveling around faster than a clown in a three-ring circus. One night he was entertaining at an Orpheum Theatre, and the next night Marvin Davies had him at one of his parties. The following night he was out at the Shrine Auditorium as one of the special attractions for the juvenile artists.

The young man has been doing everything from leading a juvenile orchestra to ice skating stunts at the rink. One of the finest presents that he received during the holidays was a drum and set of sticks, from the famous Ludwig Drum Manufactures of Southern California.

When you see "Cannonball Express" you'll be interested in observing the young man who so cleverly portrays Leon Waycott at two youthful stages, being Gene O'Brien, and Byron Wells, Billy Sor-

**THE MAN ON THE COVER**

**CHRISTY CABANNE**

Back in the good old days when D. W. Griffith was the ace producer-director in filmland, he considered Christy Cabanne who adorns our cover this week, one of his best character and character comedians. "Christy" was the most dependable and as a commercial investment he made more money for the Griffith organization than any of 'em, and today when the talkies have come into our midst and been proclaimed the king of the amusement world, we find Christy Cabanne among the lucky few who, as far as directing pictures is concerned, and this week we find Hotel Continental his latest effort, showing at the Paramount Theatre.

At the present time Director Cabanne is working at the Metropolitan studios, where he is directing "The Midnight Patrol," with C. B. C. Burr as the producer. Edwin Booth and Regis Toomey are the stars, and is in line for better and greater opportunities in the present day pictures than he had with the old master D. W. Griffith.

**WORKING**

Richard Thorpe is directing an all star cast for Invention Pictures which George Boucher and Maury Cohen are heads of. Their first picture of a series of six, carries the title of "De- Salle," starring Noni Blackman, Walter Long, Camellia Gerchey, Jameson Thomas, Thomas Jefferson, Thomas Jackson and many others are featured in this picture which is the assistant, while M. A. Anderson is photographing the picture.

**SCORING**

Old time friends of Edward Allen Bibly, Casting Director and Production Executive of the pioneer days, are rejoicing over Mr. Bibly's recent successes in the acting field. His work in feature parts of the William J. Burns detective series, is continuously winning marked attention.

For four years Bibly was Casting Director and Director of Publicity for Charlie Chaplin, and a few years later was Studio Manager for Jackie Coogan. In Chaplin's great picture "The Kid" Bibly played a part that won advice from the eminent one to carry on with the grease-paint.

**"THE HURRY CALL"**

Chic Sale is a "Wow" in this two reel short which Mark Sandrich directed for Louis Brock. It moves so fast that you have to watch yourself unless you will miss some of the fun-making. Chic is growing on his public with rapid strides, and if they keep giving as good stories in the features as they seem to give him in his shorts, why he will make a great place for himself in filmdom.

**NOW SHOWING**

**IRA MORGAN**

A. S. C. Photographed—HOTEL CONTINENTAL

Now showing at the Paramount Theatre

Marguerite and Marlyn Brower are the four-year-old twins who went to the toy department with their mother in "Eight to Five" for Warners-First National last week. This is the dark-eyed little girls' first picture.

Everybody saw "Frankenstein" had words of praise for the clever bit little Marilyn Harris did with the monster, of whom she was not the least bit afraid. Marilyn's progress in swimming has earned her much praise during her picture career, and combined with her acting ability and her clear expressive voice, gave her an outstanding spot in the Universal feature.

Rabbi Isaacson Offers Brotherhood of Temple of Israel Fine Treat

Last Monday evening the Brotherhood of Temple Israel were given quite a treat in their headquarters in Hollywood, with Ben Hershfield presiding as chairman, plans were outlined for the Temple Israel midnight benefit show which is to be staged at the Pantages theatre March 12. After all the business was transacted, the evening's entertainment was turned over to Harry Burns, who presented four acts. Harry Hanna sang his way into the hearts of the great audience present. Betty Jane Fetter proved one of the most capable child accordionsists, dancers and singers. Ruth Magidoff scored a tremendous hit by whistling two numbers. Bevo Holman sang and played the accordion in such a manner that won him many new friends and followers, who will watch for his next appearance on the screen, which we learned may be in "Young America," a Fox Films production. Rabbi Isaacson was given quite an ovation when he appeared and made a very fine speech.

**SUDES**

Alice Thomas is seeing Glenn Ellis for wages as secretary, while the latter was preparing we are told to produce a feature with Noah Beery and Rudolph Hatton, which has failed to materialize as yet. The Labor Bureau heard the case the other day.
**BULLETIN BOARD**

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VOL. 12, NO. 6
HOLLYWOOD, CALIFORNIA, SATURDAY, FEBRUARY 27, 1932
PUBLISHED WEEKLY

BLANCHE MAHAFFFEY
THE INSIDE DOPE

Ruth Magden, who has gained the title of "Queen of Whistlers" through her work on the radio, gave another fine demonstration of her remarkable ability Friday evening over KMET, when she entertained from 9:15 p.m. to 9:30 p.m. We feel certain that her talents will be very much in demand, ever since they enjoyed her program so much the other evening.

Andy Clyde's next starring picture for Mack Sennett is now in production under the direction of Leslie A. Pearce. The title of this laugh maker is "April Fool," and the cast also includes Dorothy Granger, Richard Cramer, Kautie Erickson, Pete Morrison, Joseph Girard and Lon Poff.

Esther Howard, who made such a distinguished hit in the latest "Cohen's and Kelly's in Hollywood," and in Frank Fay's picture, has been secured by the Warner Brothers for another of her remarkable characterizations. She is to play in "The Main Event," which is starring James Cagney. This time she will essay a Park Avenue dame, who in common vernacular is "cockeyed of the time." This clever actress recently arrived from New York, but from the demands for her services, we feel sure that it will be a long time before "the power" will allow her to leave Hollywood, except on a visit to the metropolis.

Pierre De Ramey dropped into the office a few days ago and informed us that he is playing an entirely different characterization from what we have usually seen him. When the casting for "Beach Combers" was in progress, William DeMille could see no one else for the part of "A French Modiste" but Pierre De Ramey. He has proved a hit in the part, and it is a great success. Mr. De Ramey recently played some remarkable characterizations in both of Joan Bennett's successes at the Fox Studios.

Arthur David Hilton, "U," film editor, has been assigned the important job of editing the Tom Mix series of feature Westerns. The first, directed by Ben Stoltzfus, is ready for preview. Hilton has been with Universal for several years. He edited the "Slim" Summerville comedies and all others made by "U" during the last six months.

Chris Pin Martin finished at Radio Pictures, where he played some very fine hands part. He was signed by First National-Warner's for the part of a Mexican fight manager, which is his third straight part since working in "Bustin' Wing" at Paramount.

Harry Lamont, who plays a French spy and steals the secret papers during a heavy rain storm, scene from George Garbo's latest picture, "Mata Hari," which is now showing at Grauman's Chinese, tells this story about Mr. George Fitzmaurice, who directed the picture for M-G-M. Mr. Lamont worked alone in a deluge of water from 5 to 9 p.m. and was soaked to the skin; Mr. Fitzmaurice ordered his assistant, Mr. Tate, to give his dry raincoat and his rubbers to Mr. Lamont, ordered a special hot dinner and sent him home four hours before the rest of the company was dismissed. On top of this, Mr. Lamont was surprised to find a double check in his pay envelope.

Eunice Martin, secretary to David O. Selznick, executive vice-president in charge of RKO-Radio Pictures production, today learned that her one-act play, "God Bless the Queen," has been selected for presentation at the Writers' Club play bills on February 26th and 27th. Cast for this playlet, based on the theme of morgautian marriages, are David Leo Titotson, Elaine Von, Lottie Williams and Virginia Kani. Claude King is currently directing rehearsals at the club house on Sunset Boulevard.

Billy Beran, one of the original Mack Sennett star comedians, returned to the home lot to be starred with Marcy Babe Kane in the new Sennett short, "The Spot on the Rug," under the direction of Del Lord. Others in the cast are Edgar Kennedy, Bud Jamison, Marvin Loback, Bobby Dunn and Monsie Lindley.

The other day a certain insurance salesman, who is the worst kind of a chiseler and butter-in around this time, ordered a poor man away from a well-known club of which he is a member, when the man tried to earn ten cents photographing members who might happen his way and would care to help the poor devil get a break. We call this downright rotten.

Word came to us the other day that a certain independent producer permitted about $1,000 to be paid in extras for his new picture. Said extras worked for nothing for whoever arranged the opportunity to work in a movie for them, but the producer more than likely paid from $3 to $5 per head for the extras. If this is true, what suckers these producers are.

DAD SAYS...

Rosco Ates, added to cast of "The Roadhouse Murder" former title "The Lame Dog Inn," co-features a fine John Payne and George Macready with Chester Morris, Richard Arlen—perhaps Anna May Wong — will be back in cast in "Come On Marines" by Paramount... Now it's "The Gentleman Caller" for title role of "The Red Headed Woman," M-G-M... Eric Von Stroheim slated for one of the leads in Greta Garbo's next picture,... "Are You Listening?"... directed—different... Helen Parrish will "vamp" Jackie Cooper in "Limpy"... Ralph Graves plays Jackie's father... Paramount will star Stuart Erwin in "Merton of the Talkies"... Betty Bronson has the feminine lead in "The Midnight Patrol," Christy Cabanne directs... Universal buy screen rights for "Glamour" and "S. S. San Pedro"... Leslie Pearce directs Andy Clyde in "April Fool" for Sennett... George W. C. Gaskill produce "Scoop," a newspaper story for Sona Art-World Wide Pictures... Fern Emmett, Tut Mace, Lynont Brent, Jack Shaw and Virginia Hamilton in cast of "Three Star's Final," Hollywood Girl Comedy at Educational... George Marshall will direct the next Pitts-Todd comedy titled "Hot Harlem,"... Jean Hersholt in cast of "Night Court" M-G-M... Esther Howard added to cast of "Winners Take All," James Cagney's picture... Karen Morley "hurts ankle," Anita Page takes her role in "Night Court,... Ralph Block out,... Myrna Loy as associate producer at Columbia... Peggy Shannon signs term contract with Fox Films has feminine lead in "Society Girl,"... James Dunn plays opposite her, Sidney Lanfield directs... "The Careless Lady" new title for "The Widow's Might" Fox... Richard Bennett's first talkie for Paramount is "The Countess of Aurburn" Alison Skipworth has a spot... Gwili Andre has an important role in "The Roar of the Dragon" at radio mansion... Tay Garnett slated to direct "Sweet Sixteen Atlantic for W-F-N... Jacques de Bujac, stage actor, has a featured spot in "The Lame Dog Inn," J. Walter Ruben directed... for title role of "the" joins Ziegfield's "Hot Chat" show... Felix Young now an associate producer at Universal... Luis Alberni, Italian born actor, will play the" director in "The Cohens and Kelly's in Hollywood," Max Davidson is a hootlegger in "The Wet Parade... Harry Edwards, executive for Harry Pare's production in comedy for Christie Brothers, Educational release... Universal will make picture version of Jack Preston's best seller "The Man in the Moon"... The Cobbs, the Australian-Ethiopian Chorus, noted colored singers signed by Halperin Brothers for "Zombie" independent production. Universal... Myrna Loy, "The Man from Upper Deck" will be directed by Monta Bell... Arletta Duncan, Southern actress and radio artiste in cast of "The Big Parade Club" Universal... Hal Roach's "Truth Game" re-titled "Mister and Mistresse"... Charles Richards, former casting director at the RKO-Pathé Studios, has gone into the airline business, and is making his headquarters at the United Airport. This means transportation and flight schooling, we are told. Outside of Fred Datig, we doubt if any casting director ever held down his job as much as Mister Richards... Harry Kerr, who recently became an agent and was associated with the Kerr-Hoffman and Quigley Agency, has been studying law the past four years. He has also worked with well known with him in the Southern California law schools the whole length of the time... Leon Waycoff has been cast for a featured role in "State's Attorney," the John Barrymore starring picture now in production at the RKO-Radio Studios under Irving Pichel's direction. Waycoff joins Helen Twelvetrees, Harry Bannister, Jill Esmond and Mary Duncan in the cast supporting Barrymore... Clark Gable must be a real judge of good food. During the past week the managers of several exclusive cafes have whispered: "Here is a bit of news—Clark Gable eats here." We did, however, see Clark eating in the Russian Grill the other evening...

Fred A. Conture and Alice Boudin entertained Miss Elyrose Dollar at the Cocoanut Grove the other evening. Mr. Conture is a well known theatre owner in New Hampshire, and is visiting the Southland for a brief time.

Ann Howard (Countess Von Lenchtenfels) was the cute child artist in "The Hatchet Man" with Edward G. Robinson, whom we are told made a whole lot over the lovely film star as the title character. She will also be remembered for her work in "Heartbreak" and "Wicked."... Actors Equity Association, in New York city, granted William Morris Agency, Inc., a permit to represent its members in the legitimate theatre fields. Lester Hammel, representing the Morris offices, is in Hollywood looking over the local field for talent according to the agreement with Equity... P-T. A. are to hold a monster benefit show at the Mack Sennett Studios March 4. The Mickey McGuire gang are to be the stars. Hollywood School of Dance will put on some numbers. In fact, there are to be nine big vaudeville acts... Col. Reginald Barlow is working in "Sinners in the Sun" at the Paramount Studios... He is without a doubt the busiest character in actors Hollywood right now, and why not? Isn't he making each part top the last one that he played...
WHO IS WHO AND WHAT THE BANKERS PROPOSE TO DO IS NOW CINEMA HISTORY

Hollywood skies are growing brighter. The unemployment situation among Hollywood actors, extras, and mechanics has been unusually bad. Gloom has been an outstanding feature of the every-day life of picture workers.

A glance over the field brings reason to believe that from the beginning of the next month, the spirit of gloom will be very much on the run.

The Fox situation is rapidly clearing and annual 1932-1933 production promises soon to be in full swing. The Fox Hills studio, the new location where all Fox productions will take place in the future, is going to be one of the best spots in Hollywood.

In the new Motion Pictures Studio, we find David Selznick, the new boss, rapidly aligning his forces, arranging the programs for individual stars, and assigning directors to their respective forthcoming productions. The reorganization of this great studio seems completed and the beginning of intensive work on the new program will be in full swing very shortly.

Universal has been busy for the past six weeks, and will continue busy for several more weeks.

The M-G-M program needs no repairing of fences. There is a normal outflow from that source with a continuation of steady work for a large force of directors, extras, and technical workers.

The same may be said of the Warners-First National organization.

United Artists go into production during the month of March. Joseph M. Schenck, chief of United Artists, has announced an extensive program, including a feature starring Norma Talmadge.

Columbia pictures are planning plenty of activity and in the independent field we find plenty of action in the near future. A fact that every energetic individual, Phil Goldstone, very much on the job, especially at Tiffany's. The independent field looks very promising.

The attack made from the east to the producers and unions and producers have reached an amicable understanding, and that in that quarter peace is an assured thing. Having been assured of that, this union labor is satisfied, the big pictures have reached an understanding that they are willing to furnish all capital necessary for full production by all major studios.

All in all, the Hollywood picture situation looks very bright for the immediate future and promises to continue that way until all programs for the ensuing 1932-1933 production schedules are fully completed.

WAMPAS ENTERTAIN AT THE WRITERS' CLUB

A wide variety of features marked the final Wampas meeting of the fiscal year in Los Angeles last week. The meeting was originally designed as a testimonial to Carl Laemmle, president of Universal Pictures, who is celebrating his 25th anniversary as a motion picture executive, and although Laemmle was unable to be here because of urgent railway business, his friends gathered at The Wampas festive board and paid him homage in many tributes.

J. W. Lippert, last year's fixture, president, president, and introduced among the many guests Mayor John C. Porter, Nina Wilcox Putnam, Louella O. Parsons, Frank Lloyd, Jean Hersholt, John Egan, Constance Cummings, Anita Page, Maude Eburne, Gabo, Pepe Laffan, Francis X. Bushman, Marion Davies, Bessie Love, Claudette Colbert, William Farnum, Stanley Winston, Tera Leoni, Maxcther, Fanchon and Marco Bela, Bela Lugosi, Marion White, editor of "Editor and Publisher." Joe Brown, Charles Emerson Cook, E. G. Milne and others notable in the field of writing and theatricals.

Entertainment was provided by William Anderson, concert baritone, accompanied by his teacher, William Markoff, Vera Yan, radio blues singer, and Nat Mace, danseuse, were accompanied by David Klatzkin. The 233 Club presented a brilliant skit with Russell Simpson, Joseph W. Girard, Wilfred North, Charles Crockett, Victor Lambert, Lou Poff, Jay Hunt in the cast, and through the courtesy of Fanchon and Marco Pat West, Les, Porter and Dotty, Monte and Carmen and Senor Pablo. Toshio Satow, Japanese consul in Los Angeles, presented the Japan Studio of the Oriental Film and Stage Co. who arrived from the Orient yesterday and gave a graphic display of political and military pictures in Manchuria and Shanghai, and also of talk film production in Japan. Messages of congratulations for Mr. Laemmle were received from Will H. Hays, E. R. Tinker, B. P. Schulberg, Spyros Skouras, Governor James Ralph Jr., and Prof. Albert Einstein.

The annual Wampas election will occur on Tuesday evening, March 8, with Paul Snell and Frank Whitbeck candidates for the presidency.
DOUBLING IN BRASS

Many of Hollywood's best assistant directors are "doubling in brass." Not needed as assistants, they are entering the acting end of the business, competing with extras. The assistants are not to be blamed for this situation. They are overworked and underpaid and cannot hold down both jobs. The money is better in acting, and they can get. However, they are not entirely free from the responsibility.

To keep intact their supply of trained assistant directors, the big producers, instead of employing the idle assistants in some other technical department, where they could be trained, have them employed on their own expense as extras. This has forced them into direct competition with an already greatly overcrowded field of professional extras, all of whom need all the work they can secure. The producer is casting his idle assistants at the expense of the hungry extras.

Every trained assistant director forced into extra work by the producers replaces a needy professional extra, formally registered at the official Central Casting Corporation. The major studios are instructing their casting directors to put all their idle assistant directors on a preferred list.

The situation is causing widespread dissatisfaction in the ranks of the officially registered professionals. According to the American Federation of Labor to send an organizer to Hollywood to organize a union among the extras. If this plan is carried out, organized labor will add to its ranks some 20,000 extras. Their loyalty to the union is such that they maintain a list of 17,500 eligibles without any guarantee of work. Producers and their financial backers should think of these things before it is too late.

WHAT FORMER AGENT WHO IS NOW CASTING DIRECTOR OF A STUDIO HAS USED HARD BOILED TACTICS ON AGENTS AND ACTORS?

Funny, isn't it, how a little power and the shoe is on the other foot; people change over night. Recently a certain agent was given a casting director's job. He had been trying to sign a number of the up-and-coming possible box-office winners. He was managing this by letting the public know that he was casting for a picture which would never be distributed through his regular connections but would have its own distribution. He had finally been able to sign an actor to the film which would be under his own control.

When he was an agent hustling to make a living, if he was treating the way he is treating other agents, why he would cry at the top of his voice that he was being given the "tasteful" part of the deal handed to him. "This is something so much for the picture, more than it was worth.

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"SEE MY SECRETARY"

It is noted that some of Hollywood's ultra have the "See My Secretary phobia and in the past they have been known to be afraid of the skies. They have been known to admit that they have seen a ghost in their office. We wonder what these persons would think if the press—fair play—turned around and played the same game when free publicity is the stake.

WHAT THE LEADING AGENTS AND REPRESENTATIVES ARE DOING

DEMMY LAMSON and AL PELTON are the heads of the LAMSON-PETLON, INC., and are comfortably located at Yucca and Vine, where they are handling artists, directors and writers. Both are well known in film circles and well liked.

BEN HERSHFIELD is the first of the standard agents to step out of the industry and give it up as a bad job. The studios have made it next to impossible for a real agent to make a living, and Ben figures why worry—life is too short.

FREDIE FRALICK is in single harness again, having severed his affilia-
tion with Grant Drive, although both will continue to use the same quarters that they are occupying by the present arrangement. We wonder if it is best to do a solo job of it, rather than try and conform to each other's systems.

PAT CASEY and J. J. MURDOCK, former heads of the vaudeville world, will be charged with bringing about any changes in the present agency business methods with the studios, regardless of what is done. We saw Louis B. Mayer talk to Mr. Murdock for fully an hour at the evening of "Arrowsmith" at the United Theatre recently. We wonder what their talk was all about?

LEO MORRISON has two top line winners in Chic Sale and Leo Carillo. Put these artists on stage or screen, and you are assured of a fine audience. Leo knows his stars as well as our best astronomers, which is no pun either.

DEFECTIVE SPEECH CORRECTED

By B. LEWIS, from the VIENNA UNIVERSITY CLINIC

February 27, 1932

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February 27, 1932
Jackie Taylor Clicks at Bohemian Club

EUGENE STARK AND ENTERTAINERS PROVING DRAWING MAGNET TO FAMOUS NITE CLUB

The one bright spot just outside of Hollywood is Eugene Stark's Bohemian Club, located at 8533 Santa Monica Boulevard, where satellites from stage and screen rub shoulders with some of our best known business folks in the Southland, and while they are breaking bread, they are treated to one of the best shows of its kind in the Southland.

Heading the attractions is Jackie Taylor and his Orchestra. This famous leader's name has meant much to night clubs in the past, and his return to Hollywood is on a par with the welcome that awaited Eugene Stark's taking over the Bohemian Club, and if you ask us, there isn't another band around California night spots that has won greater favor in as short a time as has Jackie Taylor and his boys.

Six beautiful and peppy girls nightly surround Mel Calish and George Lloyd, who have such a variety of fun-making acts that they are a show in themselves, and their merry-making with the girls aids those present to forget their cares of everyday life. Then there are those capable entertainers, Donna Grayson, assisted by Jack Wallace and Don Mills, offering sensational ballroom dances. With Charlie Thorpe at the piano doing his darndest to keep everybody happy the whole night long, and what's more, he is doing it.

“Where Happiness Reigns Supreme”

EUGENE STARK’S

BOHEMIAN CAFE

8533 Santa Monica Blvd.

STARK’S

Delicious Dinner De Luxe, $1.50
Saturday, $2.00

JACKIE TAYLOR
And His Bohemian Band

BRILLIANT
All-Star
Floor Revue

No Cover Charge At Any Time!
Open Every Evening at 6 P. M.
Including Sundays

Phone CRestview 9414 for Reservations

SELLS
Maurice Gebber, formerly owner of the Ambassador Fur Shoppe, is selling furs at wholesale price these days in his new location, Suite 702, of the Harrison Frank Building, located at 635 So. Hill Street.

O. K. AGAIN
Max Alexander is out of the hospital and feeling fine and dandy once more. He and his brother are running the Trem Carr Studios at Beechwood and Sunset, which is becoming one of the busiest spots among the independents.

PASSES AWAY
George MacFarlane, in the height of his career, was snatched from our very midst by what was a most unfortunate accident in Hollywood. His passing shocked filmland, and his memory will remain with those who knew him best as an artist and fine gentleman in or outside of the studios.

GREAT SHOW
Harry Leonhardt and Bert Thomas staged a monster boxing show last Saturday evening at the Fox Westwood Studios for the benefit of the Five Friends Club unemployment fund, and the show that they put over netted quite a sum for their worthy cause. There were boxing bouts galore, which Abe Roth and Frankie Dolan refereed. Charlie Murray told some stories, Dan Tobey was official announcer. Myrtle Fry, a ten-year-old girl bag puncher, entertained. Dan Borzage played the accordion excellently, and taking it all in all, it was a wow of a show.
Pictures—Reviewed and Previewed

The Troopers—This organization is rapidly getting out of the "cocoon". Arthur Forde

The monthly dinner was a revelation, both in attendance as well as the distinguished people present.

First and foremost, the dinner was the excellent, and the ladies who so willingly donate their services, in preparing and serving the excellent repast, should be given a vote of thanks many times.

Then they had that magnetic personality, Lillian Burkhardt Goldsmith, who gave a short talk, which was interesting to all present, as she told of the famous people of the stage and some of their successes.

This was both humorous and educational, and she was followed by Margaret Mel, the woman who has this year given more for the women of the screen than anyone else. The hit of the evening was the clever entertainment produced by Carter de Havre which was headed by a clever band of musicians directed by Ruth Barron.

Joseph Dr Grasse and his cohorts are heading the right way with their present program and the very fact that one of the most famous Women's Clubs in the whole world gave them their theatre to play in, is a step in the right direction.

A representative from this club was present at the dinner and voiced the opinions of the fellow club members in eulogizing the President and members of the Troopers, who bid fair to become the most famous organization of people "really belonging to the theatre."

GRAUMAN'S CHINESE

Three unusual ballyhoos created by Sid Grauman are attracting throngs of patrons to his presentation of Greta Garbo in "Mata Hari" at the Chinese Theatre in Hollywood.

A large reproduction of a spectacular scene in the picture where Garbo dances before a mammoth Hindu god, with elaborately costumed life-size wax figures of the principals, attracts crowds of sightseers, all of whom can see the tableau as a forecourt display at the theatre.

At the principal intersections of traffic arteries all over the city, he has located golden repoted Garbo figures which are hilarious in their attempts to attract the attention of pedestrians, motor car, bus and street car traffic.

And in a uniquely embellished traveling box office, with radio and loud speaker equipment and a pretty girl presiding at the window, has been put in operation the "speeches of Garbo" to the residents of Los Angeles and soon will be sent on a tour of Southern California cities.

SID and BILL
6667 ½ Hollywood Blvd.
Buffet Lunch Sandwiches — Beer

"PLAY GIRL"

"Play Girl" a Warner-First National, has a distinct mass appeal and will make money in any house by reason of Loretta Young's splendid performance. Although Winnie Lightner holds first place in the billing, Miss Young captures the laurels with a part that is a tour de force. Her sincerity and hard work registered every moment and she can thank Ray Enright, her director, for sympathetic guidance.

Winnie Lightner got all the breaks in the sparkling, wise-cracking dialogue written by Maude Fulton and Brownie Holmes. If there is one player in the Warner Bros.' stock company that deserves story material plus sympathetic handling it is Miss Lightner. I have yet to feel the feeling that "again they have missed on Lightner." However, she always gives a swell performance, but they haven't touched this player's real ability.

When Foster's work improves with every picture, while Dorothy Burgess succeeds with a difficult characterization, Guy Kibbee, Noel Madison, and John Ellison give excellent support.

A fine script, developed out of Frank Hazlett Brennan's fairly good story; excellent interpretation by Ray Enright; fine photography by George Toland, and a good job of cutting by Owen Marks; all means profitable entertainment and the exhibitor can believe the salesman when he says it's good. (L.H.)

"IT'S A WISE CHILD"

The Hollywood Music Box has had a variety of shows from time to time, but the William A. Wellman Minstrel is a popular package with a change of bill weekly.

A "Wise Child," by Larry E. Johnson, was their initial effort. It was done in a typical stock company way; the cast was of sufficient strength and reputation to hold interest. David Belasco staged the popular comedy years ago and made quite a bit with it, hence it was played by Barbara Brown and Robert St. Clair, as the youthful romancers. Forrest Taylor doubled in brass, playing the Peabody boys, and Jack Reno, helped materially; Toye Lindaan gained some laughs; Robert Linden, William Heater, Edna Ellesmere and Howard Watson rounded out the well balanced cast. It is a question if Hollywood can come across and patronize such a popular priced show. It is worthy of consideration and their sincerity is commendable.

IN HOLLYWOOD NOW

By BUD MURRAY

The Mid-Winter INFLUX in HOLLYWOOD NOW—Noticed W. C. Fields back in town. Our boy friend Johnny Harris, Pittsburgh Theatre operator, back from the Orient ending his honeymoon trip—Recently married Lucille Williams—and so back to the Silver Screen. Bumped into one of that "Old Gang"—Garry Owen, a singing-acting damsel who is in HOLLYWOOD, NOW, trying to crash our entertainment. Bud Murray

Foley another of the old timers, but still looking very juvenile, whom we trooped with back in 1912—in Gordon & North's "World of Pleasure", (just a Burlesque show)—and the big surprise was bumping into Mrs. Dick Wallach of Noo Yaw—Who came out here two years ago for the "Good Ol' California sunshine," and thinks it a "fake"—However, we took Mrs. "Dick" up to Noah Beery's Paradise Trout Farm, and after a day of fishing—fifty four—feet of real white snow—but she said that in Noo Yaw—Sunshine is what they want—Well, don't believe all this is for nothing. Passed Raymond Hatton on the muddly roads to Beery's—also Doc Schiller—then back to HOLLYWOOD.

To the Olymmpic's, the Steve Hams clipped Harris Emery, in the second round—At the ringside Mr. & Mrs. Joe E. Brown—Mr. & Mrs. Maurice Black—Mr. & Mrs. Al Christie—and a regiment of the Marx clan—Arthur Lyons, Noo Yaw booking agent staying here longer than expected—Bern Weinberg threatens to appear at the Fites in a Tux, even if Milton doesn't wear one—John P. Medbury columnist de luxe, scenarist, and Radio M. C.—Do remember his "Mutter & Mumble."

To the Brown Derby for lunch, where the sightseers and autograph hounds get their thrills—and why not—when we notice Wally and Noah Beery in a booth—Douglas Fairbanks all ago over his proposed trip to Tahiti—George O'Brien in a leather Jerkin—Lloyd Sherman, with the greatest fashion idea—yes, Ivan Lebedeff wears one too—Jimmy "Schnozzolla" Durante always the life of the party—Didja notice the newly-stripped down boys are wearing—cute—Jack Oakie has one—and here are some more—George Ralston—George Rosener—Walter Catlett—Ray Haller—The new sweaters look just as well on the Bald-headed boys, that is if they keep their hats on—Phil Baker drops in with his playmate Ted Healy, both played in "Crazy Quilt" for two weeks only—Carl Laemmle, Jr. in a booth—Sam Jaffe, Paramount executive, close by.

At the Friday Fites at the Hollywood Legion—B. B. B, seeing one of the Fites fitting without shoes—Iron men wearing Iron Hats at ring-side—caused much laughter—His Executive, Eddie Cline—Reginald Denny and Alan Hale—Bert Wheeler andobby Woolsey are tired out making rewrites for "F rugby "—Melvyn Douglas and Edward G. Robinson back at the Fites, and so to bed—See you around places IN HOLLYWOOD, NOW.

"WITHOUT HONOR"

A Supreme Picture

We predicted that Harry Carey would be in the picture, should the producers give him the right sort of material and this company has achieved just that. The story written by Lee Sholom and directed with the character with a bad reputation but really a good man under the surface. In other words one of those Robin Hood characters who累计 the expense of the rich, and in this instance a swindled widow gets her ranch back as well as her child who has been kidnapped. Of course this results in a love affair with the widow as the prize and "Robin Hood" as the reward.

Mary Jane Irving has certainly given up rapidly and as "The Lost Daughter" she is so natural that should any of the other producers see her they will "Snap her up." Mae Busch shows that she can play other than hard boiled characters and as "The Widow" while a characterization is sympathetically done. Gibson Burrell is a scoundrel of the first order and a host of others enter into the spirit of the story, including Ed Brady and Jack Richardson.

Bill Nigh's direction is all that the story calls for and he has the story well in hand at all times. The photography of Edward Linden is the best seen in some time and we can hear letters being written at the progress of this excellent production with good entertainment values.

"THE IMPATIENT MAIDEN"

At the Fairfax Theatre

One of the latest from Universal City is a story about two working girls and one of the problems of which life in a big city is depicted in all its reality. This one was intended to be a starring vehicle for Lew Ayres but he failed to do so to the extent that he is easily overshadowed by the other players in the cast.

In fact Una Merkel with that drawing accent which is so funny and attractive, who made such a hit in a recent football picture, are the hits.

Mae Clarke has the leading part, that of one of the working girls, but she does not inject much life into the part and it is "wissy washy" at its best.

Berton Churchill gives a realistic performance as a worker in the hospital and John Halliday, Ethel Grifffes, Helen Jerome Eddy, Monte Montana, Lorin Baker, Cecil Cunningham, Arthur Hoyt and Blanche Flower are others who contribute to the production.

The story was written from a novel by Donald Henderson Clarke and was staged with an insight into the lives of every corner of a large city hospital, his operating room being a masterpiece.
COLLEEN MOORE
One of the season’s most important theatrical negotiations was closed last week when Henry Duffy signed Colleen Moore, for an extended run in “A Church Mouse,” the William A. Brady hit which opened early in October at the Playhouse in New York City. Miss Moore, whose marriage to Al Scott, broker, came to an end, is returning to her Hollywood friends last week, a now in New York for the express purpose of seeing performances of “A Church Mouse” and returning to the stage. She will start rehearsals in Oakland, where Duffy expects her to open early in March. Then she goes to San Francisco and later comes to Hollywood, where she has been booked as an early spring attraction at El Capitan Theatre.

EDDIE WALLER
James Gleason’s double is in Hollywood. That is Eddie Waller, the man who played his part in “Shannon’s of Broadway,” at the El Capitan theatre with such remarkable success, that it would be hard to pick who is who between ‘em, were they to appear the same night in the same play.

Eddie Waller after he left here directed the Henley Winters stage plays in Portland, and has returned to the Southland to take a flyer in pictures. When this was last here, he worked in a number of features and gave a very fine account of himself.

By the way, here’s something that might interest the casual reader—attention, Mr. Ripley—Jack Dunn played with one of the first orchestras to broadcast its music over the ether via the radio, which, of course, was in its infancy at the time. The name of that orchestra—you might have guessed it by this time, that is, if you are up on your radio-ology—was “The Night Hawks,” under the direction of Coon Saunders, and the program originated in the Musicbelle Hotel in that thriving mid-Western hamlet made so popular by “Kitty.”—K. C. Mo.

The Coon Saunders combine, thus said, is broadcasting nightly from New York, while Jack Dunn, with an orchestra of his own—equally as popular as Coon Saunders—premieres and nightly over the KTM station, KTM, and if one would like to see and hear him in person, you may do so by taking a little jaunt to the beautiful Rainbow Gardens on Vermont.

In making the rounds of the night clubs this week we learned that the Roosevelt Hotel will not be sold until the middle of April; that Joseph Schecken, “ts is said, may buy it. There was some fluttering hearts over that way, for if the place went under the hammer, those in charge and the entertainers would be forced to some other positions. There was a bit of hush quiet on the Roosevelt Hotel roster, and while there, we learned that Hal Grayson gets about five hundred letters weekly from radio fans who laud him and his band, which is broadcasting nightly from the hotel stage.

Over at the Ambassador, we saw the Franks’ making the rounds, while a lot of young folks from various fraternities were milling in and out. There were as many of the big shots of cinemaland making merry as we have seen in the past. Carlos Molina and his boy sort of please those who like their music soft and sweet amid the waving coconut tree. Jimmie Grier and his busboy band almost raised the roof, and when those blues singers started yelling to their heart’s content, why, it was too bad.

We then dropped out to the Bohemian Club and there we found plenty of life and fun. We ran across Misses Judy, Misses Judy—Fred Widdow, who for years had had the Winters’ Cafe at Western and Santa Monica. Mary Kelly was very much in evidence, as was Ham Beall and the Missus, Cyril Gardner, Garrett Fort, Louis Gamsley, John Brownell, Horace Jackson, Mr. and Mrs. Harry Lewin, charming and captivating Albertina Mosley, Myrons Hampton, Mr. and Mrs. Ginsberg, Freeman Lang and Missus, William Conselman and wife, T. Freeland and June Freeland, Fred Kowalsky, Buddy Post, and hundreds of others. It was a night of nights for the old Night Hawk, who met the milkman heading for home as we closed the door behind us at our own domicile.

Jack Trammel, from Australia and New Zealand, where he played Solomon Levi in "Able’s Irish Rose" for two years, Jack is dusting off the vaudeville act which gained him the Orpheum Circuit several years ago. He opens at the Hippodrome next week.

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CLICKS
Belle Donovan played the Nurse Nun in Mats Hari with Greta Garbo, and the Housemaid in "The Wet Parade," both for M-G-M.

100-LAP MAIN EVENT AT THE LEGION ASCOT SPEEDWAY TOMORROW
With the winning streak of Bob Carey in fine working order, it is expected that Ernie Tripplett will have to do some fancy and assorted driving at the Sunday meet at Ascot if he wants to retain his lead in the race for the Pacific Coast driving championship. Not only winning all but one of the races in which he started during the past three weeks, Bob has been breaking records right and left—with such disregard for the other drivers that it is downright disconcerting to say the least.

Carey is rather a newcomer to Pacific Coast race fans, having come out here from the East about two months ago. At first he had a hard time finding a home in which to combine a career of racing with that of a movie star. Miller Special which Bob has been driving in his recent victories, "took a chance" and gave the Eastern boy a break. That was the smartest move ever made.

There are some of the wise railed who are of the opinion that a straight eight is too large a car for the five-eights track—they are of the opinion that Ernie Tripplett and the Gilmore team will show Bob plenty of dust—and then there is another threat to Bob’s winning streak in the person of diminutive Wilbur Shaw, who comes to have a new car on the track Sunday. Incidentally, Wilbur is the lad whom the AAA gave the title of the "best dirt track driver in America" too—he didn’t even drink that drinking beer in Mexico.

As far as we are concerned of the race, all we can know is that Jill Bennett, popular stage and screen star, will be on hand to present the winner of the Helmet Dash with the trophy—and the winner will deserve it.

WARNER BROTHERS SOLVE EXTRA QUESTION?
Ramage Takes the Wildcat at Olympic Tuesday Night
There has been a lot of publicity to the effect that Ace Huddlins could “take” any of the leading heavyweight fighters if given the opportunity—without a break. They had this now—or if they didn’t, Ramage could take Dempsey by virtue of his win over the Wildcat last Tuesday. From where we sat round went to the youngster—Ace’s mailing tactics seemed to have little effect on the lad from the East. Ramage took the first three rounds, but Dempsey was the better fighter throughout.

There is something to ponder over—Warner Brothers saved plenty of the coin of the realm last Tuesday night by staging a “faked” fight, using fight fans for their backs. They paid their fans, all the way from up the Pacific, to the wildcat main event. Whitehead entered the ring with plaster over both eyes, nice targets for the husky Filipino to punch at a lightning-fast left, which led to his being finished. Dempsey had the wildcat main event stopped after nine rounds. A tossed towel ended matters when Whitehead’s eyes were almost closed.

Some criticized Jeffries for not stopping the bout sooner; but he seemed to want the fans to have every bit of the action—to see every thing. Why criticize him for that? It was up to Whitehead’s seconds to do just what they did—to toss the towel.

Louie was made, as was done at the Legion Stadium, to the surprise of all who expected quality to suffer, produced the opposite result. The popular price shows are better than many previously given. Doyle is matching the best talent to be found.

This week Fidel La Barba and Varia Milling to a fine preliminary card.

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ARE YOU LISTENING
“Are You Listening” screams of bad script, unimportant story and spotty direction; dragging in the trick department to remove monotonous fade-outs by the over-done sliding screen effect, which serves to emphasize an episodic construction of a story idea set against the interest and new background of a broadcasting station. Produced by M-G-M, it looks like small time product. Confusion of ideas, flat screenplay, flat acting, flat photography, flat direction, flat story. It is a direct-to-the-camera effort, and starts out with a scene as a camera with its blindfold removed, while it is still rolling. From the idea of it there is no escape from the dullness of smooth story unfoldment.

Hearstdom has a talent for understanding in individual scenes, but lack of story building, in some instances, relieved much of the intended suspense. "Haines' fan mail will increase as a result of "Are You Listening" remains to be seen.

Madge Evans, Karen Morley and Anita Page were well chosen aside from their usual top billing. Contrast, and comparison was all over the place back doing the genteel heavy, is convincing. Jean Hersholt gives a characteristic performance. John Millan is outstanding as the double crossing editor, and Wallace Ford succeeded with little to do, right, but they paid their money to see. Why criticize him for that? It was up to Whitehead’s seconds to do just what they did—toss the towel.

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Leon Waycoff completed his role of city prosecutor in "States Attorney" just in time to go to Warner Bros.-First National for the part of Barney Day, a financier, in George Arliss' starring vehicle, "A Successful Calamity."

Fanchon Royer has signed Spencer Gordon Bennett to direct her next picture, a newspaper story, which goes into production Tuesday at the Holly-

wood Studios. The cast is now being selected for the film, which will be the fourth Miss Royer has made for George W. Weeks.

Ken Maynard, whose series of action pictures this season has been among the most successful on the market, has been re-signed by Tiffany Productions, Inc., on a long term contract. The new group of pictures which is being planned for the popular hero of outdoor stunts will be a complete innovation, details of which are to be announced shortly. During the current season Maynard made eight Westerns on the regular line-up, followed by "The Texas Gun Fighter," and "Whistlin' Dan," which are being released as specials.

Producers should co-operate with one another as to loaning stars whenever it is possible for them to do so, in order that they might help keep the life of this industry in motion rather than board their stars and let the other pro-

ducers starve for want of proper talent to put into their pictures.

Geneva Mitchell was a busy little lady on the Universal lot the other day, working with two companies. Having finished in "Night Club" she signed for a Richard Talmadge picture, and while working in this she was called back for added scenes for the other picture, so what could the poor little girl do but work in both on the same day.

In reviewing the French plays staged at the Domino's Club last week we left the name of Jacques Jou-Jerive of our review. He is not only one of the players, but is one of the prime movers in the company to help make a success of it all days. Sorry, kind sir, said the little boy.

Ted St. Loo finished at the Bohemian Cafe, and was working in the Richard Talmadge picture at Universal when last heard from. He said some-

thing about Gene Morgan going to work at the Pyramid Cafe, where he is to sing and dance for the Hollywood natives.

Rudy Vallee and the Missus attended the El Capitan Theatre Sunday even-

ing, giving Leo Carrillo, who plays "Gypsy Jim," the once over. This might sound funny—few people knew him, while in New York he would almost stop traffic. Such is fame.

Louise B. Mayer, chief production head of the Metro-Goldwyn-Mayer Stud-

dios, was elected president of the Producers' Association at the annual meeting. Jack L. Warner, in charge of production at the studios of Warner Bros.-First National, was re-elected first vice-presdent; Ben Schulberg, in charge of production at Paramount, was elected second vice-president in place of Joseph I. Schenitzer, former president of RKO. Fred W. Beetsen, the executive vice-

president of the Association, was re-elected to his post as secretary-treasurer.

Gilda Gray is working once more after a brief illness. Miss Gray is breaking box office records with her act, "Gene Native," written by Jack Henley. Last week she panicked them at Providence, Rhode Island. She and her troupe are under the personal management of Harold Berg, Tishman & O'Neal, 150 Broadway, New York.

Many complaints are being registered by the agents who find it difficult to get starting dates for their players, although they have been assigned to the picture and some have actually started working long before their agents can obtain a signed contract for their clients. Bad business, this little game of stall-

ing, that is being played from the front office to the casting director's very door.

Rex Bailey is a member of the Lyons and Lyons Agency, after serving Radio Pictures for years as their casting director, which goes to prove that not even casting directors can figure how they are sitting in the studios, although Rex resigned after they promoted him to a higher position and turned his office over to Lynn Shores.

Kate Campbell had a very narrow escape in an auto accident the other day. Walter Percival, who is Kate's hubby, reports that the missus is doing fine, and that it will not interfere in any way with her stage and screen career.

Selznick and Joyce have called the cameramen into their fold, and are now representing them along with all other branches. If this firm will take the technical directors and publicity agents, they will then be ready to start a three-ring circus show and make the motion picture industry jump every time that they snap the whip, with the producers the actors, and Selznick and Joyce the ringmasters. The stockholders will continue to pay their admission into the biggest joke show of the year.

Roscoe Karns, veteran portrait of newsmen, was cast today as a driving city editor in RKO-Radio Pictures' "The Roadhouse Murder," now in production. The director has played newspaper types for the past fifteen years. One of the best of these roles was his "Hildy Johnson" in the Los Angeles presentation of "Front Page." Another was as the columnist in the Ben Markson-Alcoff play, "It May Be a Fat One." This play was recently purchased by RKO-Radio Pictures for early production. "The Road-

house Murder" features Eric Linden and Dorothy Jordan, with Roscoe Ates, Phyllis Clare, Purnell Pratt and Jacques de Bajaus.

Judith VosseUz writes us from Reno that little did she think when she played the other woman in the pictureization of Reno that she would some day

be there obtaining a divorce. She promises to be back soon and again take her proper place in pictures. And if you ask us, it is some worthy place in cinema circles.

A. Allen Boone has been elected to the editorship of Game and Gossip, and by the way the new offices of the publication are located at 676 South Lafayette Park Place. Mr. Boone succeeds Eugene Swarzwald who is retiring as President of Western Sports Publishing Co.

As a reminder of the past and for a last glimpse to motion picture fans throughout the world, Ralph Bailey, director of Screen Snapshots for Columbia release, has compiled shots that he made in past years: of Rudolph Valentino, Barbara La Marr, Milton Sills, Mabel Normand, Louis Wolheim, Lon Chaney, Lyn De Puttu, Theodore Roberts, Wallace Reid, Alma Rubens, Robert Ames, Larry Senon, Dustin Farum, George Beban, William Russell, Tom Santachi, Rudolph Schildkraut, and others whose memory will live forever in the minds of picture fans. It is Stahl's idea to have this released not only for Memorial Day, May 30th, but for months afterwards, so fans might have that second look at their favorites of the past.

On This Week's Cover

Suzanne Wood

While visiting the Tiffany Studio recently to watch Christy Cabanne direct-

ing "Hotel Continental," we met Suzanne Wood, who played the part of a society matron in the production. Meeting Miss Wood reminded us of a beautiful party we attended in Chicago several years ago. The hostess was Mrs. Jno. J. Dean, who was quite prominent in Chicago society. Among the guests were people of social promi-

nence from all parts of the world. There was an English nobleman, an Indian Prince wearing a red fez and a scarlet sash across his shirt front indicating membership in some foreign order. The hostess wore several medals or decora-

tions received at court functions abroad. We learned that the hostess had been present at the Court of Saint James to King Edward VII, according to a framed document in the library—in fact, it was a very swanky affair. And there were a lot of REAL PEOPLE there.

And what has all this to do with meeting Suzanne Wood at the Tiffany Studios? Just this—Suzanne Wood, who played a society matron in "Hotel Continental," was Mrs. Jno. J. Dean, our hostess at that swanky affair in Chicago several years ago. That, of course, was before some of us had heard of the financial crash in Wall Street in 1929, the recent depression, defunct building and loans, etc. However, Miss Wood smilingly admits that it might have been worse—they didn't get it all.

With this splendid background and a natural talent, Miss Wood should go far in pictures. In the short time that she has been in Hollywood she has appeared in such productions as "Tailor Made Man," "Daybreak," "Laughing Sinners," "Gallagher," "Polly in Person," and "Hotel Continental."
Looking for his capacity as Cyrano de Bergerac, actor Reilly is slated to arrive in Hollywood, where he will play in "The March of the March Hares," a new musical comedy that will open at the Belasco Theatre. The production is being directed by Richard Dix, and will be presented by the Warner Bros. studio.

The show is a sequel to the popular "The March of the Pigs," which was produced last season by Warner Bros. and was a great success. The new production will feature a number of new and well-known actors, including Reilly, who is making his debut in the role of the eponymous character, a dashing and dapper fellow who is popular among the ladies of society.

Reilly, who is known for his charm and good looks, has been a favorite of audiences for many years. He has appeared in a number of successful films, including "The Adventures of Don Juan," "The Man from Atlantis," and "The Adventures of Sherlock Holmes." His portrayal of the title character in "The March of the March Hares" is sure to be a hit with fans of his previous work.

The show will be presented in the studio's new downtown Hollywood Theatre, which has been renovated and is now one of the most elegant and stylish in the city. The theatre has a capacity of 1,500 and is equipped with the latest in lighting and sound technology.

Reilly is looking forward to his role in "The March of the March Hares," and is already practicing his lines and memorizing his songs. He is confident that the show will be a big hit with audiences and is eager to get started on what promises to be a successful production.
CIVILIAN ATMOSPHERE

Welfare societies, periodicals, special articles, statements by producers, advice of city officials and police department have warned people against coming to Hollywood unless those visitors had enough money to be independent. Our overcrowded list of aspirants to movie and social fame has caused failure to provide for our legitimately established brothers.

Just when we think we have the situation under some sort of control a bomb of publicity is exploded by Read Admiral Upham, who informed the house naval affairs committee that the Navy Department favored a partial transfer of the Naval Academy post graduate school to the University of California at Berkeley.

When asked why he did not favor the establishment of the post graduate school at the University of California at Los Angeles, he said he believed that the "civilian atmosphere" of Berkeley was better for young officers. He also answered Chairman Vinton's question by implying that Hollywood was his particular reason for not going to Southern California.

So Hollywood must prepare for a rush to our fair city by those young officers. Although Hollywood knows its geography and a few fan magazines. Fast coastal air transportation and sunny spring week ends will no doubt entertain curious young officers from Berkeley. Just because the doctor says Berkeley climate atmosphere is better.

Tell a young man that he mustn't court a certain young lady, and of course—he won't.

And, if Lillian Bond's published statement that "the navy needn't be afraid to have its men come near Hollywood. There are so many good looking men in films that the girls wouldn't even look at the navy men." holds any weight influence our feminine population will be duty bound to uphold the tenets of my first paragraph.

And in answer to Miss Lillian, the courageous young sailor says: "Oh! I am THAT SO!"

BODIL ROSING

You will have to hand the palm to Bodil Rosing for seeing the value of working in stage parts between her work on the screen, for it is improving her delivery of speeches, and giving her what we would call a better stage appearance than ever, not, that there was anything wrong with Miss Rosing when she played "Surefoot" or any of the silent or talking pictures, but it is a wise actress who knows what the producers want and then tries to give 'em just that, and since they favor stage actors and actresses, why she is proving to them without a single doubt that they can call upon her to play and act any part that she looks.

Bodil Rosing was in the role of "Cagnety," which she author had made a place for himself both here and abroad. Miss Rosing's work will be of special interest to producers, directors and casting directors, for she will prove her versatility and worth by the varied and interesting roles of "Cagnety"—which shows two ambulances racing to the hospital after the finish of the race, leaving you with a smile.

EDDIE DEMEREE

Leo Carrillo came back to the El Capitan Theatre and made 'em howl loud and long throughout every stage of the day that he was on his last play. There is a great moral at this time, when all is so upset in every walk of life. Henry Duffy has given Mr. Carrillo a fine supporting cast in such stars as Gordon, Arai Haswell, Mitchell Harris, Helen Klee, James Eagles, Richard Carlyle, Marion White, Gordon, Lois Manners and Donald Campbell. Edwin H. Curtis directed the play in a typical carrillo manner. He seems to understand the personality and characterizations such as a Carrillo character. He never goes outside of character. Frank McGah, as Cagnety's teammate, and Guy Kibbee as the father, though their parts were small, came near to stealing the picture. The one relieving scene that saves the day is the faithful--"a bag and a half"--some amusing situation of Cagnety's—which shows two ambulances racing to the hospital after the finish of the race, leaving you with a smile.

"GYP SY JIM"

Warner Bros. have a picture that amaks of "Mother Croy," which they made with Dorothy Peterson some time ago. They have used the same tricks and treatment for this one that they did then, which sort of makes us believe that Mr. Zanuck and Warner, who are handling the West Coast studios, are getting brain weary and are falling back on the old reliable for "So Big" rather than work out a new angle on the story. The first part of this one is a weak sister. It founders all over the place, but when Barbara Stanwyck arrives to take her place as good teacher she sort of finds herself, even if Alan Hale does talk in a language that might be Jewish, Swedish or what have you in trying to characterize his part.

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Warner Bros. have a picture that amaks of "Mother Croy," which they made with Dorothy Peterson some time ago. They have used the same tricks and treatment for this one that they did then, which sort of makes us believe that Mr. Zanuck and Warner, who are handling the West Coast studios, are getting brain weary and are falling back on the old reliable for "So Big" rather than work out a new angle on the story. The first part of this one is a weak sister. It founders all over the place, but when Barbara Stanwyck arrives to take her place as good teacher she sort of finds herself, even if Alan Hale does talk in a language that might be Jewish, Swedish or what have you in trying to characterize his part.

"SEVENTH HEAVEN"

The second play presented by the Wilbur Players Stock Company at the Hollywood Music Box was generously received by an appreciative audience. Barbara Brown, as Diane, and Robert St. Clair, as Checo, have the leading roles. Their work in the first act was especially commendable. Wm. Heater, as Boul, and Robert Manners, as Engineers, gave good service. Miss Brown has the credit for giving a well balanced performance. Hollywood now has a stock company, at prices within the reach of all, and who deserve the support of the theatre-going public.
DAD SAYS...

Lois Wilson has feminine lead in Tom Mix next picture, "Death Valley Tom." Al Rogers stars in... Eddie Quillan has great part in "It's Got To Be Good." Jimmy Durante also in "Two Gentlemen." Columbia buys screen rights to "Brief Moment" for Barbara Stanwyck... Ricardo Cortez, not Robert Armstrong will star in "The Roadhouse Murder." Clarence Muse plays Curlew in "Lena Rivers."

Roscoe Arbuckle has a good spot in "The Roadhouse Murder." ...Zaza Pitts added to cast of "Westward Passage." Ann Harding's picture, Radio Pictures' "Break the Bride." new title for "Venera" Helen Twelvetrees is the little miss in "Thunder Below." Ralph Forbes has a featured role in "Thunder Below."... Sally Eilers and Jimmy Dunn have the leads in "The First Year," Fox... Noah Beery, Jr., 18, signs term contract with Universal... Colleen Moore arrives in town... Kenneth MacKenna directs Warner Baxter in "Man About Town" starts Monday... Roscoe Karns added to cast of "The Roadhouse Murder"... Noah Beery Sr. to direct another picture in Mexico City... Bryan Foy first feature is "And God Smiled" Lew Seiler directs, Fox studio... Charlie Chaplin wins in cast of "The Woman in Room 13" Fox... David Torrence in cast of "The Successful Calamity."

Ambition" to go back to its original title "Hot News" so it is said... Gloria Stuart not Marian Marsh has second lead in "Street of Women"... Dorothy Mackaill off on a personal appearance tour... C. Henry Gordon in cast of "The Roar of the Dragon."... Ray Cooke and 'Snub' Pollard added to cast of "The Midnight Patrol." Christy Cabanne directs for C. C. Value at Monogram... Ronald Colman slated to star in "The Brothers Karazov"... Allan Dwan to direct "The Banker" studio picture for Columbia... Hugh MacLaren off to England... Soon for England, may do a picture while there... Russell Gleason in cast of "Clara Deane" Paramount... The Three Musketeers together in a talk... George O'Brien to star in "The Killer" Fox... Rex Ingram to direct Fox, returns soon from London... Leo McCarthy will direct his own story "If I Was President" starring Will Rogers, Fox.

Mr. Harry Burns, Editor

Hollywood Filmography, Inc.

City.

Dear Mr. Burns:

I doubt if anyone is in Hollywood who would deny that the Motion Picture Relief Fund is a very worthy organization and one which is performing a creditable work and benefit to the down and out actor and extra.

Mum is the word when it comes to the intention of this letter. I am not going to throw any brickbats at the aforementioned organization, but I will get to the point: I have heard rumors, well-founded, I believe, that true and tried extras—which have not sought the financial assistance of the Fund are being upstaged in studio calls by the request of the Fund that names handed in by the said Fund be given the work instead.

Mr. Burns, this thing, if true, is carrying a good thing too far. It means that some (the less fortunate) are given both food and work, while those who have not asked for help have food and work for which they have not asked. Does it seem fair that the feeding hand should provide not only food, but work also, to the detriment of those who only ask the chance to get work? This alone points out the flaw in the system. The people known to me have supplemented the "ones who sit at home," have been given work in studios and have never before even been on a studio lot.

This means that many of these rich girls are being bitten by chisellers and (2) that the more worthy extras are being imposed upon by the request calls of the Fund.

...I heard this as a rumor. You may discount it if you wish, but my object in writing to you is to ask your investigation of the matter (phone casting offices) and if the rumor is true give the responsible parties a scouring editorial and help the ones who ask only the opportunity to work, not financial and edible charity.

Very truly yours,

P.S. Immediate action if you will!

MORRIS GOODMAN, associated with Universal Pictures Corporation for several years, recently resigned to become associated with Mascot Pictures Corporation to handle distribution. Mascot will again produce four twelve-episode serials this winter. In addition to the first three now under way in Hollywood under the personal supervision of Nat Levine, president of the company, "The Shadow of the Eagle," Mascot's fourth and last of the current serials, is completed. The production of the first three are now under way in Hollywood under the personal supervision of Nat Levine, president of the company. "The Shadow of the Eagle," Mascot's fourth and last of the current serials, is completed. The production of the first three are now under way in Hollywood under the personal supervision of Nat Levine, president of the company. "The Shadow of the Eagle," Mascot's fourth and last of the current serials, is completed.

There are about three times as many restaurants in Hollywood as there are of any other line of business. This may account to some extent for the many failures among restaurants recently. However, serving food to the public—is a business—not as many evidently consider it to be. A. J. Chirwa, proprietor of the Russian Grill at 1739 N. Cahuenga, has evidently solved the problem of building a successful restaurant business. His problem is to find seating room for his guests during the dinner hour. Miss Mary, so well known in pictures make the Russian Grill the place where they "take her to a restaurant at least once a week."

LOMA WORTH, musician, actress and artist has just received an aviation pilots license. Miss Worth is at the El Corte Hotel while rehearsing with a Fanchon & Marco review. She is the daughter of the late Jake L. Hamon of Oklahoma City.

Dear Mr. Burns,

Mr. Harry Burns, Editor

Hollywood Filmography, Inc.

City.

Dear Mr. Burns:

Mr. Harry Burns, Editor

Hollywood Filmography, Inc.

City.

Dear Mr. Burns:

I am writing to you with reference to the recent remark of yours about the Motion Picture Relief Fund. I understand that you have been a staunch supporter of this organization for many years and that you believe it is doing valuable work.

I do not wish to challenge your views on this matter, but I feel that there may be some misunderstanding in your statement. According to my understanding, the Motion Picture Relief Fund is a voluntary organization that was established to provide relief to actors and extras who are in financial difficulties due to the nature of their work. It is not a charitable organization that provides financial assistance to anyone in need.

I believe that it is important to distinguish between the roles of the Motion Picture Relief Fund and other charitable organizations. The Motion Picture Relief Fund is a specialized organization that focuses on the specific needs of actors and extras in the film industry, while other charitable organizations provide assistance to a wider range of people.

I understand that you may have concerns about the operations of the Motion Picture Relief Fund, and I respect your right to express those concerns. However, I urge you to consider the broader context in which the Motion Picture Relief Fund operates. It is an organization that is dedicated to helping those who are affected by the unique demands of the film industry, and I believe that it is fulfilling a valuable role.

I hope that this letter provides a clearer understanding of the purpose and mission of the Motion Picture Relief Fund. I would be happy to discuss this matter further with you if you have any additional questions or concerns.

Sincerely yours,

[Your Name]
TORMENTO
At the Parisian Theatre
It may surprise many people to know that the Italians are making pictures for Italian consumption right here in Hollywood. We previewed the first "Triumphant Picture" as they are to be named a few days ago and were greatly surprised at the results achieved. The story is of a student of music who is torn between her great love of her art and her love for a music teacher, who is responsible for her success. The production is lavish in every sense and some of the scenes in and around the theatre, where she makes her great success, are splendidly done. Livia Maracci is the Italian star featured and she possesses both talent and great beauty. A rare combination.

Several songs written especially for this production by Aldo Franchetti are sung by Miss Maracci, during the unreeling of the picture, and she shows a voice of fine range and very pleasing.

Rino Naldi as "The Boy" is a new find but from the work shown in this production, you may feel sure that he will be heard from a long time hence. Cesare Vannoni, Paul Cremonesi and Louis Colombo are other members of the cast who add greatly to the success of the film.

The direction of Bruno Veletty is splendid, while the photography of Ernest Miller, the only American used in the picture, is superb.

The recording of James Stuney of International Sound Recording as well as the work of Max de Vegas, Film Editor is of the first order.

The story of Alexander Giardelli is quite out of the ordinary and too much credit cannot be given to Arthur Bar-

beri-Rubin for the excellent production.

There is no doubt that splendid productions of this character will be an incentive for other countries to make their pictures in Hollywood.

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PREVIEW
"CAROUSEL BOAT"
At the Stadium Theatre
When they have two comics such as Harry Sweet and Edgar Kennedy in any picture you may be sure that
the remainder of the cast will suffer in consequence and in the latest RKO-
Pathe offering these boys "do dominate."

Marion Jackson and Don Ryan gave us an interesting story of the timber country and its rivalry, with its Show
Boat diversions, and James Seymour provided a good screen play.

Albert Hallig directed and made a good job of it, while Ted McCor
provided some excellent photography.

As for Bill (Moving picture) Boyd in the leading role— if he wishes to
carry along juvenile roles he should get some good hair dye for that 
"old grey hair." In fact two flappers next to me said that "They
would never fall for that old guy," and it was certainly apropos.

Ginger Rogers, as the head of the Show Boat Company was good to 
look upon and did the little assigned to her well.

Fred Kohler, Hobart Bosworth, Märic
Prevost, and "how that little gal is growing," Charles Sellar, Walter Pet-
ten, Jack Oakie, Joe Marston, Eddie Chandler, and Bob Perry were others who assisted.

But why do they have their "he man of the great out-doors" so beautifully
tailed up and did the little assigned to her well.

The Edward Johnson Academy of Stage and Screen Arts is presenting its twelfth program of four one-act plays
at the Academy Little Theatre. The programs will continue nightly until and including Sunday, March 13.
The bill consists of the following plays: "Parallel," by Janet Elsie Clark 
"God Bless the Queen," by Unice Martin;
"Suppressed Desire," by George Drum Cook and Susan Gaspell; and
"A Better Mouse Trap," by Marion Hol-
brook. With the exception of Williams H. Strauss, Janet Elsie Clark and Ed-
ward Clark, from the professional stage and screen, the casts are made up from the students of the Academy.

Although some of the students have
had as little as six weeks' training, there is no semblance of the amateur
about their work. One would think the players were seasoned professionals.

Too much credit cannot be given Mr.
Edward Clark, and his method of inst:

SCARFACE
Howard Hughes has a ten-strike in "Scarface." It is the greatest recom-
menation that the present generation can offer as a cure for gang life and war-
core in a civilized universe, and if the government of the United States is a good
idea their heads should be examined for a sign of insanity, let them try and stop "Scarface" from being shown in any
part of the world. It was one of the best told stories perfectly directed by
Howard Hawks.

Paul Muni is the living and breathing idol of gangland and as we have been
ducated to accept through the tabloid publicity, he is even more wicked and thrillingly daring to be. In a way
in which he portrayed the uptime gangster and his fade out in the end was never
surpassed in the history of underworld pictures. Adapted from the book by
Arnold Toynbee. Screen story by Howard Hawks, Continuity and dialogue, Seton
Miller, John Lee Mahin and W. R. Burnett.

Next in line comes George Raft, a newcomer to the screen, who as the
right hand pal of Scarface loses his life, not, in standing by and protecting his
boss, but from his very gun, when he is found with the kid sister of the gang
leader. His misunderstanding of their relations brings about his untimely death and
finally ends the most sensational career of the most noted underworld char-
gacter in gangland history. The death scene as enacted by George Raft was
on a par with the highest spots in the picture which was Ann Dvorak (Scar-
face's Sister) turning on Scarface after he has swooned and a
scene when he realizes that the end is near. Settings by Harry Oliver and
Editing and Eddie Curtiss helped materially.

Ann Dvorak dons her Lonely Korey a thousand ways, although the latter has
been hardened bitches in motion pictures. Howard Hawks is by far better in this
Harle than he was in this one, although he hasn't an equal as a rat detective who
snicks in and out of tight spots to get his man. A unique film as well as a
the picture, and John Lee Mahin actually made you believe that he was the chief of Detectives.
Inez Fuldage as Scarface's Mother was fine. Tally Marshall helped round the cast out.
Henry Armetta caught out on the job. Eddy Dillon, Rita LeRoy, Gino
Corrado, Jack Sullivan, Warner Richmond, Bert Starkey, Hank Mann, and
many others. Howard Hawks directed superbly with Dick Rosson co-director.
Photography by Lee Garmes and L. W. O’Connell.

DESTROY RIDES AGAIN
Tom Mix makes a sensational return to the screen in this one. He is even
better in the talkies than he was in the silent days. He has a twang to his voice
that appeals, and when he sits astride Tony, his favorite mount, and starts
out, his looks to sit this thing out, the world that Dool, who was known as
how to act, ZaSu Pitts for a laugh of two, with Andy Devine to help, and Chris
Pin Martin as the braggadoc bad man who meets his WaterloO, and you have plenty of
of Tom Mix to do, and he is doing it—and the pictures.

Iserando Bernstein, who understands the Tom Mix angle best, wrote the
screen play. Stanley Bergerman supervised it. Arthur Hilton cut the picture,
which was photographed by Mix's ace cinematographer of old, Dan Clark;
while Ben Stoloff made an excellent job of the direction.

CYRANO DE BERGERAC
Richard Bennett in a curtain speech told Belasco Theatre audiences that he
was not trying to compete with any one in appearing in Cyrano de Bergerac
but was trying to keep alive the romance in the theatre, and that the public
owed Misses Curran and Belasco, himself and his entire company a debt of
thanks for undertaking such a work of art and fine piece of entertainment.
Which about tells the story of the romantic comedy by Edmond Rostand star-
ing Mr. Bennett, who has been his star actor for years, Alber Crane
Crawford Kent, and almost one hundred others. It is the most beautiful and
artistically staged show that William Keighley has handled at the Belasco
Theatre. The costumes, as furnished by the United Costumers, Inc., were gorgeous,
and added much to the show. The list of the players follows:

William P. Farrell, John Alexander, Cyril Delevante, Kernan Cripps, David
Young, Marjorie Lane, Philip Kaye, Eunice Powell, Richard Calvin,
John Graham, William Grey, Zolfa Conlin, James Harper, J. P. Scott,
Raymond Erlenborn, Richard Earle, Robert Lake, Walter Gannes, Ingeborg
Sano, Richard Van Dyke, Emil Courvoisier, Robert Fairfax, John
Campman, Harry Willard, Jean Grant, Antoinne Breisse, Fred-
rick J. Pynn, Frederick Blanchard, Louden Adams, Norval Mitchell, Hilda
Graves, George Bly, Laun, Harriette, Stage Driver, Betty Cox, Mary Evans, Land, Fred Blanchard, Robert Grant.
Edward Marsh, James Arthur, Robert Grey, Glen Boles, Raymond Erlenborn, Frances Fischer,
Cyril Delevante, Eunice Powell, Richard Earle, Arthur Finlay, Bob
Rogers, Jack O'Hara, Richard Johnson, James O'Hara, Richard Carpenter, Carl Franklin, Howard Clabedecott, Garland
Weaver, Phyllis Coghill, Margaretan Frey, Young Clark, Louise Segal,
Virginia Howard, Zolfa Conlin, Phoebe Campbell.
FAMOUS RACE DRIVER PROMISES TO REVOLUTIONIZE RACING

Wilbur Shaw, one of the most spectacular and, at the same time, one of the safest driving stars, who were called the father of safety, has now decided to bring more new ideas to the racing fraternity in the past—that is fact. Now for theory. In the past—and at the present time—horsepower and motor speed has been the least trouble to a driver. He has always had plenty of "nap" in his power plant, but was unable to use it. Why? Traction. When the accelerator was pushed down to the floor boards there was a tendency to spin the wheels, going into a skid or a complete spin, resulting in a loss of forward motion and, of course, cutting down the average.

Here is the way Wilbur Shaw hopes to beat the game. Dual rear wheels. For quite some time Wilbur, with the assistance of Ben Miller, his chief engineer, has been working on the idea and now they are ready to put it to trial. If it is a success, instead of having more horsepower than he can use, Wilbur will have to figure his powerful motor with 160 H.P. Miller. Funny, isn't it, that Leon Duray, Ralph De Palma, Sig Haughdahl and the rest of the "old timers" never thought of this? Shaw says that he expects to turn the Legion Ascot track in less than 26 seconds—that is moving when you consider it wasn't long ago that the idea thought was the fastest time possible on that particular track. Well, we're behind you Wilbur—so is the rest of the field.

ENTER MISTER DEMPSEY

The Hollywood Pantages boasts of a veritable four-ring circus of attractions for the week beginning Thursday. The world premieres of "Dempsey's Returns," a three-reel historical arrangement of the great battles in which Jack Dempsey fought, with vocal description by Curtis Benton, is one of the four; Marie Dressler in "Emma" is in a class by itself; Fanchon and Marco's "Gobs of Joy in Bermuda." Idea, and Roscoe Arbuckle in person, round out the quartet of attractions.

"Dempsey's Returns," or "Can Jack Come Back," with Curtis Benton's rapid machine-gun like description of each of the world championship events is said to be something unusual in sound pictures.

THE FOLLOWING REGULATIONS SHALL APPLY TO THE EMPLOYMENT OF ALL EXTRA TALENT FOR UNIVERSAL PRODUCTIONS

1. EXTRA TALENT EMPLOYED BY CENTRAL CASTING: Unless otherwise provided for in these regulations, all extra people must be employed by and through the Central Casting Corporation.

2. SPECIAL REQUESTS: Company requests for extra people must be limited to 25% of the total number on call and must be restricted to non-relatives and to those players who have been registered at the Central Casting Bureau for at least three months. NOTE: A relative shall be defined as father, mother, brother, sister, child or wife, wholly dependent for support upon any Universal employee and to whom such assistance is an essential.

3. ALL REGISTERED PLAYERS ELIGIBLE TO WORK: No player, duly registered and DIRECTLY employed by Central Casting, will be barred from any Universal call.

4. CLASSIFICATION OF PLAYERS: Each requested player will be rated and used on the basis of their classification as given by the Central Casting Bureau.

5. DISTRIBUTION OF WORK: Any individual player is not to be used on more than one set in each picture nor on two calls in one day, unless an absolute requirement by production demands.

6. SOLICITATION OF EXTRA WORK: All employees are urged to discourage solicitation of extra work on the Universal lot and not make promises. Refer those seeking or expecting calls to the Central Casting Bureau, 5904 Hollywood Blvd., H.O. 3711, from whom the individual will receive any call that may be forthcoming.

7. REGISTRATIONS: Employees are also urged to discourage those seeking letters requesting registration with the Central Casting Bureau, as all such registrations can only result in further aggravating an already overcrowded condition without at the same time affording the applicant any opportunities.

HENRY HENIGOSON

EDITOR'S NOTE: Hollywood Filmograph feels that Universal is more than doing their bit to help regulate the extra situation, which is in a deplorable state, owing to the industry being overrun with would-be extras who get in through hook or crook and crowd legitimate day workers out of the business. The above order proves our claims.

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D. M. STAHL

With "Strictly Dishonorable" adding new laurels to his directorial brow, John M. Stahl is ready to get under way with his next venture, a father of the industry being "Buck Street" the fan

LAWRENCE HILLARY

This month's column is devoted to the field of电影摄影.

HOLLYWOOD FILMGRAPH

Let's See...Who's Who

By HARRY BURNS

John M. Stahl

Two strategic assignments in connection with the filming of RKO-Radio Pictures' "Is My Face Red!" a three-act play by Ben Markson and Allen Rivkin, were announced today by David O. Selznick, executive vice-president in charge of production.

Ricardo Cortez will play the leading role—that of a wise-cracking Broadway columnist. Lowell Sherman will direct. Selznick announced also that production will start about the middle of March.

The play was purchased last Thursday, at which time no names were in mind. "Is My Face Red?" was presented at the Writers Club in Hollywood last October, when it proved one of the most sensational one-act plays in the club's history.

Since then Markson and Rivkin elaborated it to full stage length. Negotiations were on for its production on Broadway when the studio bought it.

LOWELL SHERMAN

John M. Stahl

In a unique position in the motion picture field, he left Metro in 1926 to become a producer and joined hands with the Tiffany Studios forming the Tiffany-Stahl organization, that showed other producers how to make good pictures at a price acceptable to all.

LOWELL SHERMAN

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In a unique position in the field, he left Metro in 1926 to become a producer and joined hands with the Tiffany Studios forming the Tiffany-Stahl organization, that showed other producers how to make good pictures at a price acceptable to all.
GEORGE RAFT
THE INSIDE DOPE

GEORGE BYRON and not Murray Kinnell played that very funny and clever character part in "The Deceiver," that we referred to in our review in January 23 issue through an error, and we want to take this means of giving credit where credit is due. Lou King directed the Columbia picture, George Byron is under the management of J. G. Mayer agency. Mr. Kinney played the cop and played it well.

SPENCER CHARTIERS will be unable to play in Harold Lloyd's present picture owing to the fact that the famous funmaker delayed his starting date, instead we will find Mr. Charters in the best part of his screen career in the "Jewel Robbery," a Warner Bros.-First National production. This engagement was arranged by Mentor Corporation. BERTON CHURCHILL was also production.

B B opens March 31 at Pantages Theatre in "Girl Crazy," playing the part that he played in the original stage production here at the Biltmore Theatre.

AL ROSEN is slated to reopen the B B Bellar within two weeks, he will put on a fine show and many new features will be offered. The B B is slated to return there within a short time, or in other words as soon as he finishes his show engagement on the road.

SLICKEM, the colored lad who shines shoes at M-G-M studios, put the lid on a fire Tuesday at noon that started in an ash can standing outside the cutting room, and possibly saved the studio from having quite a blaze and the loss.

Plans for the formation of a cooperative motion picture producing and distribution organization, announced by Roy J. Pomeroy, is under way in New York, according to word received. Sidney R. Kent, former Paramount executive, is interested in the proposition which is expected to include several other former studio officials. Pomeroy left Hollywood three weeks ago for Florida to confer with Kent. The two men are now in New York on further conferences. Those in close touch with Pomeroy have known for sometime that his trip East was for the purpose of grouping together several prominent film personalities in a new project. Although Kent's future plans are not at present known, it is thought that Pomeroy will figure prominently in his activities.

LONDON—Herbert Wilcox, director of productions to British and Dominions Film Corp., Ltd., announced completion arrangements to bring Victor McLaglen from Hollywood to London for a role in a tale titled "The Broad Highways" at a salary of $5,000 per week. McLaglen has an eight weeks leave of absence from Fox Studios and returns to America when "The Broad Highways" is finished.

Occupying a press table on the "State's Attorney," set at the KRO-Radio studios today, were seven new additions to the cast of the Saturday afternoon starrer pictures. They are: Edna Duke, Frannie Fields, Collins Stark, Eddie Tarpey, Gladie James, Eddie Hearne, Ann Shaffer and Marshall Ruth. All portray newspaper reporters covering the murder trial in which Barrymore prosecutes Mary Duncan.

"The Pearl Diver," a tale of the South seas, among the best sellers, is a forthcoming Universal feature, prepared for the screen by Ray Doyle. Universal once made a South Sea picture called "Shipwrecked Among Cannibals," directed by Edward Laemmle, who spent several months cruising among the islands, later being decorated by the Chinese Government. This Laemmle opus was a fine effort which included the story of Edward the logical man for "Uncle Carl" to select to make "The Pearl Diver."

WILLIAM HOLDEN, ANDREW WALDRON, AND Louis BARTELS, all have gone on to the GREAT BEYOND, all left behind them a service mark on time that will long be remembered in theatrical and film circles.

CHRIS PIN MARTIN is again on the Radio lot. He was signed to play in Tom Kenne's feature directed by Fred Allen. Chris is fast making a place for himself among the character actors, especially where they want the Latin type.

STRIKE THREE is the story that FRANK GAY is offering studios at this time, which would be a steal for any that can get the Cubs and Giants during their practice baseball season at Catalina.

WILLIAM SEITER was the possessor of a coveted assignment today. He will direct RKO-Radio Pictures' glamorous tale of picture making, "The Truth About Hollywood." The announcement was made today by David O. Selznick, executive vice-president in charge of all RKO production, Adela Rogers St. Johns Hyland is completing the story which will picture life and people in true perspective. Seiter is one of the screen's busiest directors, having completed six features within the past year. His latest is the new Helen Twelvetrees feature, "Young Bride."

ROSIE ARBUCKLE left Thursday for Seattle where he is to play a week's engagement in one of the leading stock theatres in "BABY MINE," this coming on top of his success at the Pantages Theatre here, speaks well for what the future holds in store for him.

LUIGI LISERANI is in charge of the Fox Studios commissary, like he was at The Munchers Club at the Old Fox lot. Here is one of the most polite and capable managers of such a place, outside of Hollywood.

MR. AND MRS. TOM MIX AND TOMISINA

The happiness that came to Tom Mix when he married Mabel Ward in Mexico, Mexico, doubled when his young daughter Tomisina, whom he loves greater than anything else in life, actually fell in love with Mrs. Mix, and here we have a picture taken of the trio snuggled together like three turtle doves. When the Mix company goes to Yuma, Arizona, for exterior scenes in "Destry of Death Valley," within the next week, the newlyweds will be remarried in the United States and will enjoy their second honeymoon. Lois Wilson plays opposite Tom Mix. Fred Kohler is the heavy, Edythe Fellows, Filmograph's cup-of-sugar gal is the cute child artiste. Mac Busch, Jack Raymond, Frank Hagnert, George J. Arthur, Harlan, Stanley Forrest, Francis Ford, Richard Cramer, Pete Morrison, Lloyd Whitlock, Jess Devork, Buster Phelps, Chas. Lempoyne, with Albert Rogell directing. Stanley Bergman, supervising. Dan Clark, photographer. Al Senator in charge of makeup. The first scenes taken on the Western street at Universal City brought out hundreds of extras, with Tom Mix riding Tony, the king of horses, in the typical Mix style and fashion which has made him famous all over the world. Jack Cunningham and Al Martin are responsible for the story and screen play.

CHESTER M. FRANKLIN STAYS WITH HOFFMAN

Director Chester M. Franklin, who made "File 113" and the ultra-modern version of Trackery's famous story under the title of "Vanity Fair of Today," both pictures being a part of the Allied Classics program, has been retained on a long-term contract by M. H. Hoffman, president of Allied. Franklin, however, will be temporarily shifted from the Classics to the Monte Blue unit, which is just getting under way at the Allied Studios in Hollywood.

Mrs. Will Hays, Mrs. Milton L. Davidson, Mrs. Charles A. Beard, Miss Maryne Oher Peck and Miss Martha Walley, guests of the Studio Club Committee of Management at luncheon on Tuesday, March 8, Blanca de Castejon and Virginia Ruiz have left for Mexico City where they have parts in a play.

To fill a long felt want, Bud Murray, principal of the Bud Murray School for Stage and Screen, on 3838 Beverly Boulevard, has just signed Miss Madge Cleveland to head the Dramatic Department for Children, and also direct the Junior Theatre, now added to the Bud Murray School. Miss Cleveland was educated in the University of California, and has had actual stage experience, and the children under her jurisdiction will be taught Dramatics in a professional manner, under the personal supervision of Bud Murray who is now arranging to give monthly recitals, in the plays rehearsed by the enrolled children. Pupils are accepted at any age, and there is a special primary division for children under eight years of age, where plays and monologues are given. Enrollments are now going on for the classes which meet daily at 4 p.m.

Fay Wray is back, after a long absence from the screen, playing the lead in "Nikliz," the New York stage play written by her husband, John Monk Saunders. This young lady, 'earned one of the ten real beauties in Hollywood, recently finished "Stowaway" for Universal, in which she has the featured feminine lead.

Reported to be rapidly recovering from his recent operation for appendicitis, Peter B. Morance, motion picture make-up expert, today was removed from the Hollywood Hospital to his Laurel Avenue home.

Western features will remain a part of the RKO-Radio Pictures program with Tom Keene starring in a new series of six outdoor films. This important announcement was made today by David O. Selznick, executive vice-president in charge of all RKO production. Opening the forthcoming series will be "The Law Rides," a story by Bennett Cohen.
Tom Tyler Is To Star In “Vanishing Men”

Governor James Rolph Jr. Pays Tribute to Carl Laemmle

Harry Fraser Directs Western Favorite For Monogram Pictures

Raymond Keane, former featured player for Universal, terminates an absence from pictures of nearly two years, with his addition to the cast of Monogram’s “Vanishing Men,” a Tom Tyler Western. Others in the cast are Yakima Canutt, W. L. Thorpe, Charles King, James Marcus, John Elliott, Dick Dickinson, Lew Short and Adele Lacy. Harry Fraser is directing under the supervision of Trem Carr.

REDDING

State wide reductions of the stage craft, which includes musicians, will be made on a graduated scale. There will be a reduction of five per cent up to a $7,000 salary, stage hands, musicians, and all allied crafts.

DOING FINE

Bobby Mayo is working at the Radio Studios in the casting offices as right hand man to Lynn Shores, casting director, and is doing fine and dandy.

CARL LAEMMLE, SR.

Every star, director, scenarist and supervisor that draws a Universal check was on hand to pay homage to his boss. Tom Mix trotted out Tony, the world’s most famous horse, and put on a half hour show with his trained horses and cowboys, proving himself one of the most capable Western stars. The show that Tom Mix put on was preceded by such sterling entertainers as Arthur Kay and his orchestra of sixty musicians, who gave their services for the occasion. Pietro Gentile sang to great applause, as did Albertina Pickens and Gordon Berger. Edwin Lester acted as master of ceremonies. Freeman Lang’s loud speakers were on hand.

Louis B. Mayer made a stinging speech in honor of Carl Laemmle and introduced the Governor and Irving G. Thalberg. Harry Rapf took a bow. Leo Carrillo topped ’em all with the shortest and most beautiful tribute to Uncle Carl. All in all, it was a great event, one that did Carl Laemmle, the Breakfast Club and the motion picture industry a world of good.

PRODUCTION STARTS ON “PHANTOM EXPRESS”

Determined that Emory Johnson is to have the very best of everything for his first production, Franklin and Stoner, producers, today O.K.’d the following players: J. Farrell McDonald, Buster Collier, Jr., Hobart Bosworth, Sally Blane, Huntley Gordon, Robert Ellis, Tom O’Brien, David Rollins, Alan Forrest, Eddie Phillips, Jack Mower and Jack Berrick. Lisa Basquiat plays the lead. “The Phantom Express” is an original story—a railroad mystery melodrama written by Emory Johnson and Laird Doyle.

RITA KISSIN is in New York where she has been writing on one of the dailies under the name of MARGERITA NISSIK. Her column covers the theatres and players. We are arranging with the popular writer to cover the Broadway shows for this publication.

ANNOUNCEMENT

MAX MUNN AUTREY

Announces Opening of New Studio Located at Sunset and La Brea Ave. The Unusual in Camera Studies Awaits Your Inspection: Gramercy 1910. Formerly with FOX
THE ACCOUNTANT
What was it that once said NATURE IS THE STRICTEST AC-
COUNTANT, AND WHEN SHE SENDS IN A BILL WE MUST PAY. Well,
fellows, we paid the freight for the year of 1931 and we made many mistakes, it
was what some people would call a bad year, and now that the studios are set-
tting down to a picture making basis, let us be better able to pay THE AC-
COUNTANT’S BILL when 1933 rolls around.

When we find ourselves with our backs against the wall, that is the time
we fight the hardiest to win our battle with whatever problem we figure faces
us, we just figure we have such-and-such a problem—let us accept it as a matter
of form and duty and go about doing it happily and with understanding and
see how easily it fades from sight and disappears with the world—why
declare a war of your own, on yourself and deal yourself a lot of trouble? Ac-
cept only that which you feel is best for you, throw the rest to the winds.

“IS MY FACE RED”

RKO Radio has ambitious plans for the Broadway columnist play, “Is My Face Red?” authored by Ben Markson and Allen Rivkin. Casey Robinson, writer-director, has been borrowed from Paramount to collaborate with Markson in rushing the screen version for production early in April. Robinson is the author of “The Last Parade,” and wrote the screen play for “The Squealer.”

David O. Selznick, executive vice-president in charge of production, has
assigned Harry Joe Brown, associate producer, to supervise, and Lowell Sherman to
direct. The cast thus far includes Ricardo Cortez, Robert Armstrong, Jill
Esmond, Phyllis Clare and Arlene McPherson, and will be bolstered by a half dozen
other important names for pivot roles.

“Is My Face Red?” was a sensation in one-act form at both the Writers
Club and Masques, where it first attracted the attention of producers. Later
it was developed into three acts.

Gene Fowler, ace newspaperman and author of best sellers, is sitting in with
Robinson and Markson to polish off the dialogue. No other play in
recent months has excited as much comment due to its colorful characters
and staccato tempo.

LECTURES INTEREST SCREEN FOLKS
With the advent of talking pictures many well-known actors and actresses
disappeared from the screen because their voices could not keep pace with
the type of character they were best qualified for or because their sounds being
in perfect, indistinct or even almost incomprehensible.

Some of these artists have been abroad to visit the famous Vienna Univer-
sity Clinic for the correction of defective speech. But the expenses of such
trips attached to the necessity of remaining in Europe for a great length of
time prevented many an artist from taking advantage of this world known
training.

B. Lewis, from the Vienna University Clinic, and more recently from
Chicago, where an enormous practice kept her busy for six years, is now in
Hollywood, where she is lecturing at her studio, 2048 Cahuenga Boulevard
every Tuesday evening at eight o’clock. B. Lewis is already training quite a
number of pupils, who are fast improving their speech, having suffered from
stammering, stuttering, lisping and other defects in speech. Among the inter-
esting cases is that of a six-year-old child who a short time ago was unable to
say a word, a so-called “mute-mute” child. B. Lewis hopes to be instrumental in
bringing back to the screen many of those artists who believed their career
to have been shattered with the inception of talking pictures.

TO TALK MATTERS OVER
A meeting of the Technicians’ Branch of the Academy of Motion Picture
Arts and Sciences will be held on Thursday evening, March 17. The subject
of “Film Editing” will be discussed, and papers will be presented dealing with
the mechanical aspects of the subject as well as with the artistic and dramatic
aspects.

This is the first of four technical meetings planned for the coming year by
the Papers and Programs Committee of the Technicians’ Branch, of which Carl
Dreher is chairman. In line with Academy policy, each of these meetings will
deal with some practical phase of motion picture production.

THE FINAL CURTAIN FOR JAMES NEILL
March 15, 1932
“A combination and a form indeed, Where every God did seem to set his seal,
To give the world assurance of a Man.”

In loving memory of a devoted Husband and Brother.
EDTHE CHAPMAN NEILL
EDWIN H. NEILL.
FOX LOT BECOMES BUSY SPOT
Trem Carr Has Four More Features To Make
Ralph Murphy-Zion Myers To Direct Edna May Oliver

HAVE FIFTEEN MORE FEATURES TO COMPLETE ON THIS SEASON'S PROGRAM OF FORTY-EIGHT PICTURES

With four productions now before the cameras, and with eleven pictures ready to go into production, Fox Film Studio announces that the completion of these fifteen will wind up the current season's production schedule of forty-eight pictures by the middle of August, when the new production season begins.

Pictures ready to go into production are:
- "Week Ends Only," with Joan Bennett, John Francis Dillon, director. Screen play by William Conselman.
- "Pretty," which Alfred Werker will direct. Adaptation by Barry Conners and Philip Klein.
- "The Killer," featuring George O'Brien, with David Howard directing, and Al Cohn writing the screen play.
- "After the Rain," with Peggy Shannon, John Blystone directing, and Guy Bolton preparing the screen play.
- "Under Cover," to be directed by Henry King. Byron Morgan adapting it for the screen.
- "My Dear," with Janet Gaynor and Charles Farrell, will be directed by Frank Borzage. Behrman and Sonya Levien are writing the screen play.
- "Burnt Offering," with Elissa Landi, to be directed by Frank Lloyd. Bradley King preparing Harry Harvey's story for the screen.
- "The Trial of Vivienne Ware," a radio melodrama, with Joan Bennett, Donald Cook, Richard "Skeets" Gallagher, ZaSu Pitts, Lillian Bond, Allan Dinehart and Herbert Mundin, to be directed by William K. Howard. Screen play by Philip Klein.

To Finish Present Season
Of Monogram Features
And Westerns

In an effort to clean up the slate for the 1932-33 program of forty pictures, Trem Carr, Monogram production head, has okayed the scripts for three new melodramas and will personally supervise the production of a Cuddy-Shuford Western, with all four productions scheduled to get under way within the next fifteen days.


In addition to the Monogram pictures, Carr will also start the second of the Bob Steele Westerns for Sono Art-World Wile release from an original screen play by Wellyn Totman.

"Young America" features Spencer Tracy, Doris Kenyon, Tommy Conlon, Ralph Bellamy and Beryl Mercer. It is directed by Frank Borzage from William Conselman's screen play.

"Next: Reon 11," Elissa Landi's second 1932 production, has in featured roles Ralph Bellamy, Neil Hamilton, Myrna Loy and Gilbert Roland. Henry King is directing. Samuel Shipman and Max Marcin wrote the stage play. Guy Bolton wrote the screen play.

They're Unanimous!
"LADY WITH A PAST"

In NEW YORK

"Much the week's best film-fun is offered in Edward H. Griffith's well directed, thoroughly amusing picture... Director Griffith has distin-
guished his picture with a dozen distinctive touches that enhance its
entertainment value and guide the action skillfully and smoothly through
spots that might have proved clumsy in less distinguished hands..."—
N. Y. AMERICAN.

"Edward H. Griffith directed 'Lady With A Past,' and made a splendid
job of it."—GRAPHIC.

"Excellent entertainment. It will delight the customers. It is capti-
vating."—THE MIRROR.

"Bennett is ever so much more enjoyable in 'Lady With A Past' than
she has been in her recent films."—SUN.

"Lady With A Past" is bright entertaining. Handsomely staged, with
many amusing incidents and particularly clever dialogue."—HALL IN THE TIMES.

"The plot keeps you interest-bound... E. H. Griffith directed intelli-
gently."—DAILY NEWS.

"Lady With A Past" is excellent entertainment."—FELSWICK IN THE JOURNAL.

"The skill of Edward Griffith's direction and spiritliness of the
dialogue, combined with Miss Bennett's wholly captivating performance,
makes 'Lady With A Past' a consistently refreshing picture."—DELEHANTY IN THE EVENING POST.

In NATIONAL SYNDICATES

"Darn entertaining. Edward H. Griffith, the man who directed Ann
Harding in 'Paris Bound' and 'Holiday' and Ina Claire in 'Rebound,' did
the megalomping on this one—and a darn good job he did, too. There
isn't a slow place in it."—DAN THOMAS, NEA.

"Now Constance Bennett fans have something to cheer about. 'Lady
With A Past' is undoubtedly Miss Bennett's best cinematic contribution to
date. E. H. Griffith's direction is brilliant."—JIMMY STARR in the BLOCK NEWSPAPERS.

In TRADE PAPERS

"Cleverly worked out with the aid of a well-balanced cast. One of
the cleanest bills of screen fare presented under the Constance Bennett
banner... Equal credit should go to Edward H. Griffith for his excellent
direction, and to Horace Jackson for the screen play..."—THE MEBEHAN IN HOLLYWOOD HERALD.

"'Lady With A Past' is by far the happiest vehicle in which Miss
Bennett has found herself for many a moon. Edward Griffith's direction
is his best since the memorable 'Holiday'..."—HOLLYWOOD REPORTER.

"It is the best Bennett picture turned out on the lot and fits her
perfectly... Edward H. Griffith knows his comedy equally as well as
drama."—FILMOGRAPH.

"This is Miss Bennett's best picture. It is real entertainment. Direc-
tor Griffith has handled it with gripping speed and masterful appreciation
of every situation."—HOLLYWOOD SCREEN WORLD.

"This will be regarded by many as one of Constance Bennett's most
enjoyable pictures... Much of the success of the picture is due to capable
handling of the script, for which Director Edward H. Griffith and scenarist
Horace Jackson are entitled to a few bows. Recommended to exhibitors
as a strong booking."—TAMAR LANE'S OPINION.

"LADY WITH A PAST"

Was Directed By
EDWARD H. GRIFFITH

Next: Constance Bennett in "Free Lady," also for RKO.
WARNER’S DOWNTOWN

Without an outstanding picture to draw them in and judging from the holdouts noticed during the week ending March 9, indications are that the ten-act Bert Levy booked shows are having the desired effect. This bill, holding nine acts plus Jack Russell men, ran the preceding show a close second for quality. Whether this pace of good ten-act bills can be maintained seems to be the problem. It is surprising that ten acts can be recruited right here two weeks in a row and deliver real entertainment with hardly any confliction. A distinct advantage in the ten-act bills is the speed necessary in the running time, this bill allowing only eighty minutes for the vaude section.

Billy Carmen got the show away to a fast start with his xylophone, and the McKee Family of Tumblers closed the long bill. The latter, who feature little Bobby in a three high somersault from a basket pitch, made a spectacular closing number. Their pyramid building and fast tumbling made the six men and two fem members one of the highlights of the show. They were an applause hit as well as a big flash. A dog act that is a credit to that style of entertainment was presented by George Cortello. A good feature act for any house. Besides the fine manner in which he puts his canines through their stunts, Cortello displays a brand of acrobatics that could put him over minus dogs.

Novak and Fay, a couple of boys with comedy acrobats, were next to last, and held the pot to big returns. That speaks pretty well for them. Three Girls in Blue presented a pleasing harmony routine. Nothing to get excited over, but filled in nicely. Treen and Barnett, a tall girl and a somewhat shorter one, scored a fine comedy success, as they figured to do. Bob Brandies in blackface has some talk that gets laughs and a pleasing voice. His bit with the dress stood out in the comedy section. Eddie Vine and Joe Morrison, billed from "Nine o’Clock Revue," managed to pass on the strength of Morrison’s voice. Vine’s contribution consisted of a Chinese number that did not help any.

PARAMOUNT

Georgie Stoll, holding down the dual role of musical director and producer at the Paramount, offered fifty-five minutes on the stage this week. Stoll was fortunate, or rather used fine judgment, in securing Fuzzy Knight for the show. Fuzzy may not sound so forte in the billing, but what an artist on the stage. If there were more Fuzzy’s the answer to stage problems would be solved. Fuzzy is primarily a nut comic who works at the piano, but unlike other comics of this order, there is something about Fuzzy that is distinctly different. There is class and dignity, elements usually lacking in nut offerings. His material is clean and new in these parts. In fact, as Fuzzy himself says: “He would sing ‘Muddy Waters,’ but he don’t want to use dirt in his act.”

Fuzzy Knight was one of the biggest hits at the Paramount in a long time and that includes the name acts drawing up to $8,500 that appeared here recently. —J. J.

Character Actor Writes Songs In Spare Time

STEPHEN E. SOLDI

For many years in pictures, Stephen E. Soldi has dedicated his latest song hit to Hollywood.

In Hollywood Now
Novelty Fox-Trot

There’s a town called Hollywood, and it’s known the whole world o’er.

It’s the place where many come, The melting pot of the world.

Actors, Writers, Soldiers, They all come here by the score.

From all walks of Life they come, For fame and fortune galore.

Chorus:
I packed my grip, took a little trip—Out where the stars all shine.

Now I’m rubbin’ shoulders with the rest of the world, Out in Hollywood now.

I walk along, Down the Boulevard, Faces from films I see, Passing old and young, You bet and beauties galore here in Hollywood now.

Why there are Dukes and Counts, and aces of the air, in-queens, and athletes, I see them everywhere, Her’s where I’ve come, and I’m here to stay.

Under these western skies, For I’m rubbin’ shoulders with the rest of the world. Out in Hollywood now.

Other songs published to his credit are—"Just to be Thinking of You," "You Gave Me the Gate," etc.

STEPHEN E. SOLDI
1415 Le Moyne St.
DUnkirk 2592
ENTERTAINED ROOSEVELT HOTEL VISITORS
EIGHT MONTHS WITH SPLENDID MUSIC AND ENTERTAINMENT

Hal Grayson and his Native Sons orchestra have been holding down the top spot in the Blossom Room for eight months to splendid success. And while they have been doing this, radio land has been finding their popular musical organization just as delightful entertainment on the air as it is of the hotel and Los Angeles community. They have found them at this famous hotel and have given their answer in that medium.

With Dave Boyle as the new manager of the Roosevelt Hotel, we are going to find Hal Grayson and his orchestra traveling to entertain his friends, as there will be new features added that will make this orchestra and his Native Sons orchestra the most of all the Southland.

Hal Grayson is a native son and has surrounded himself with California boys, who work diligently and earnestly to give their leader every support and aid that they can, and we feel certain that the Blossom Room will be more popular than ever with the new plans afoot as to the future entertainment program and policy now being formulated.

NIGHT HAWK
STARK'S BOHEMIAN CAFE

Yea's ago Jack Taylor was the king pin of orchestras in the Southland. Paul Whiteman and the rest of these kings of jazz were among the unheard of stars. Jack Taylor is now and won new laurels and friends, and his band for the first time is being heard in Los Angeles, their enemy of West Hollywood and his band of friends finally won out, and right now he is back and is nightly clicking in greater measure than ever before at Stark's Bohemian Cafe, where he is playing for the elite of the Southland who dance till the wee hours in the morning in what is the prettiest of night life spots, and with Eugene Stark as their host, they are assured of the night of nights. Any time they drop out to this amusement place they will find an excellent show on tap. This week, aside from Jack Taylor and his orchestra, there is the well known team of Murdoch and Goodrich, crafty athletic funmakers; Nimo Sisters, who dance on their toes equally as easy as the best steppers in the business do; Ruth Layne sings her way into the hearts of her hearers; Erna Purvis puts on a nice specialty; while the old favorites, George Lofy, Mel Calish, Don Mills, Dona Grayson and Jack Wallace come through with flying colors. This show is staged three times nightly, at 8:30 P. M., 11:30 P. M., and 2:00 A. M.

Among those present we found a new Hollywood face, Nada Borka, who reminds us of Evelyn Brent and Kay Francis rolled into one. She just came on from New York City. Then there was Al Kaufman, Mr. and Mrs. John M. Stahl, Frank Lloyd, Mr. and Mrs. Monte Blue, Tom, Wilbur and Morton May, heads of the May Store in Los Angeles, Roscoe Arbuckle and Addie McFad, the sweeter than ever beauty, Albert Mosley, who tells me she is getting a break at Warner Bros. studios. She's a darling. BBD doing a single act, his dog Snodzeel deciding to stay outside of the car. He was finally allowed to run the spot for the actors, and when asked if he had a union card he showed us he belonged to the United. Clarence Morehouse danced to his heart's content with Miss Borka. Tubby Garon was as usual plugging his boss's songs. Charlie Thorpe tickled the ivories—and how. What a night, mates, yes, what a night.

BLOSSOM ROOM

Happiness reigns supreme at the Blossom Room, located in the Roosevelt Hotel in Hollywood, where Hal Grayson is the star attraction with his orchestra. Dave Boyle has cast his lot to the hostelry over the top, and we today as far as cafes are concerned, the Blossom Room will click once more.

Joe Mann is the official greeter that meets you at the entrance to the Blossom Room, and he knows how to be polite and to take care of the guests' wants, and now that the management of the hotel is settle, and Mr. Boyce, who is well known and respected by the entire organization, is the job, on the every one is putting his shoulder to the wheel. We learned that the Roof Garden will soon be thrown open atop the Roosevelt, where afternoon teas and dinner dances will hold sway. Popular price meals with no cover charge will predominate there until the regular summer season nightly dances and diners are served. Right now, 'tis said the carpenters and painters are rearranging and improving the roof for an early opening, which will soon be announced.

In the meantime, new entertainment and plenty of added features will be offered by Hal Grayson and his Native Sons Orchestra, with solo numbers and features added with each new show. Night Hawk promises to drop in more often at the Blossom Room than in the past, for there seems to be more life and interest there than ever before found in that locality.

“Where Happiness Reigns Supreme”

EUGENE STARK'S
BOHEMIAN
CAFE

8533 Santa Monica Blvd.

STARK’S
Delicious Dinner De Luxe, $1.50
Saturday, $2.00

JACKIE TAYLOR
And His Bohemian Band

BRILLIANT
All-Star
Floor Revue

No Cover Charge At Any Time!
Open Every Evening at 6 P. M.
Including Sundays
Phone CRestview 9414 for Reservations

"IN THE SPIRIT"

Alan Mowbray, has given us another treat in his latest stage effort, only this time it is in the form of a three act play, "In the Spirit," at the Beverly Hills Community Players Theatre. It is exactly like it sounds, it deals with ghosts, liquor and romance, 'tis trite of teasers, all go to help make good entertainment and we must say, that the work of Branwell Fletcher and Judith Wood, as the young romancers smacked of the real article, even under such trying circumstances, of working in a community theatre where your audience can actually hear their actors breathe, and pick up every line of makeup on their faces.

Booth Rosing, Russell Simpson, Henry Mowbray, Raymond Lawrence, Ethel Griffis, Richmond Lewis and John Page, all give excellent characterizations, especially Miss Rosing, Mesrs. Simpson, Mowbray and Lawrence. Claude King directed the play in an understanding manner, it must be said right here and now that Alan Mowbray has something on the ball that producers should cultivate both as an actor, author, and director, and we advise producers to place his name in their little note book for future reference.

Mrs. Lew Lipton is credited with the title of production manager, her work was a credit to the fine organization and her co-workers, the settings and the manner in which the show was presented, should win the club many new friends.

THE FAMOUS McKEONE FAMILY OF TUMBLERS
Featuring
BOBBY McKEONE
In a Somersault Three High from a Basket Pitch
Ending March 9, Warner's Downtown
Now State Theatre, Long Beach

A. F. FRANKENSTEIN
Formerly Musical Director Orpheum Theatre, Los Angeles and Music Contractor for M-G-M Studios for Two Years
NOW PLAYING SPECIAL ENGAGEMENT—MILLION DOLLAR THEATRE, LOS ANGELES

Permanent Address
242 NO. WESTERN AVENUE

Phones: Res. HEmpted 5939
Office Hollywood 9689
CHICAGO JUDGE DISCUSSES CRIME AND ITS PREVENTION

The above announcement would pack almost any auditorium at this time. He became the Brotherhood of the Temple of Israel was well attended Monday evening, when Judge Joseph E. David, of the Superior Court of Cook County, Ill., discussed this subject. Among other things the judge declared that he believed that poverty was responsible for a large percentage of crime. The leisure and social came in for its share of consideration. And in less than forty minutes Judge Davis passed on to his audience the result of forty years of observation and study on crime prevention.

After the intermission several entertaining acts were arranged for the Brotherhood by Leon Lance. Jimmie Tolson, well known for his work in pictures, sang several popular selections. Jimmie has a splendid voice, but his method of "putting a song over" is not quite as effective as Gustave Pasian, formerly tenor with the Vienna Opera Company, rendered two delightful selections. An Hawaiian string band completed the evening's entertainment.

"DANCERS IN THE DARK"—At the Paramount Theatre

Hank Williams and Miss Helen M. Hopkins featured, but she does not show up so well as the "taxi dancer" who sacrificing everything for the saxophone player in the dance hall, as she did in her former successes.

William Collier, Jr., does the best work of his career playing opposite Miss Hopkins, and they have at last given Jack Oakie something entirely suited to his abilities.

George Raft is another member of the excellent cast who shines as the master of the latest in a series of the habitudes of the dance hall with his lavish use of cash. Here is a player who scores in most everything given him and in this one his performance is vivid.

Eugene Pallette gets a lot of laughs out of a naval petty officer patron of the taxi dancers.

Lyle Roberti is quite attractive as a tough taxi dancer and goes over big with her accent.

Maurice Black, DeWitt Jennings, Pauline Lord, Michael Markel and Frances Crolli are others who fit nicely into the story.

David Burton directed cleverly and showed a knowledge of his subject, while the photography of Carl Struss was without a flaw.

The screen play by Herman Mancini with the play, "Jazz King," by Gene Creeley was another of those stories of the taxi dancer.

On the stage—a great aggregation of well known acts, including Fuzzy Ferris, The Range, Warner and Co, Sally Sweet, Jazzbo, William De Cecil and the Paramount Ensemble of snappy dancers.

Enjoyable and attractive shows which are getting more popular each week at the Paramount Theatre.
“THE SPOTLIGHT”

Here’s a real name for Hollywood’s Little Theatre Club, as the spotlight is on the players who are participating in the performance.

By ARTHUR FORDE

This is all cleared up by a secret service agent who is on the boat disguised, and all ends well; with the girl and the young sailor leaving the boat to get married.

Phil Whitman made a good job in the directing and a good command of his subject, both in the dance hall sequences and the scenes aboard ship. Leo Sharmoy showed us some lovely photography; especially his fog scenes were gems of beauty.

Fay Wray was lovely as the bewildered girl who is thrown into an atmosphere totally unsuited to her.

Leon Waycott is very natural as the young sailor who befriends the girl and eventually loves her. This young player is splendidly forgoing to the front with his splendid work.

Roscoe Karns, Leo Moran, Betty Franzou, Scotty Rice, Knute Erickson and Paul Porcasi were others who added realism to the story. The supervision of the picture was in the capable hands of Samuel Freedman, who made a splendid job of it.

“For Them” At United Artists Theatre

Do you want a lot of laughs? Some splendid gags and gorgeous production and for the ladies some gowns by Chanel which will make them rave.

Then see the latest from the hands of Samuel Goldwyn. Zoe Akins’ play, “The Greek Had a Word for Them,” this picture was perfectly directed by Lowell Sherman, who also plays one of the leading roles.

It’s all about the species known as “Gold Diggers,” but the superlative sort who really make a business of it and get away with murder. Ina Claire, Joan Blondell and Midge Evans are a trio of gals in a novel and amusing assembly in a motion picture before.

Miss Claire shows her best performance, as this sort of a thing seems to fit her like a glove, and then it seems unnecessary to speak of Joan Blondell in any other terms than perfect. This girl has such a grand sense of humor that to see her is good for a laugh.

Midge Evans plays the sweet one, and she has such gorgeous beauty that she carries the role perfectly.

As for the male actors, David Manners is just real enough to stand out with his splendid personality.

Phillips Smalley is not seen often enough on the screen, and he adds dignity and realism to the dignified father of the young man caught in the web of the under-dogs, and Sidney Bracey gets a lot of humor out of a small but necessary part.

We could go along and tell you more about this barrel of fun, but see it and be convinced.

Several shorts help the programme along, but “The Greeks Had a Word for Them” gives you plenty for your money.


“Vanishing Week” not vaudeville suffering. These “secret” newcomers are Charles Ray, Maurice Daniels, Joan Smith, Charles Atkin- son, Frank Konvi, and the most wonderful child player, Ruth Naomi Stevens, were others who contributed to the most enjoyable evenings we have spent in some time.

** Review “THE STOWAWAY” A Universal Picture

Anything savoring of the sea is usually interesting, and the latest from Universal has kept the audience spellbound.

While the story is a little draggy, at the start it “gets moving” as it proceeds.

The story is of a young girl who is thrown into a dance hall atmosphere and is eventually rescued from her predicament. Leon Finzer, played by the cops, she finds her way to a boat and becomes a stow- away.

She is befriended by a young sailor, but another one who had a fight with her in the dance hall is stabbled by a member of a band of smugglers and the young sailor is suspected.

CHRISTIAN SCIENCE

“Man greatly beloved, fear not: peace be unto thee, be strong, yea, be strong.” These words from The Book of Daniel constituted the Golden Text on Sunday in the Lesson-Sermon on “Mau” in all Christian Science churches, branches of The Mother Church, The First Church of Christ, Scientist, in Boston, Mass.

One of the Scriptural selections in the Lesson-Sermon cited Paul’s words to the Colossians: “If ye be then risen with Christ, seek those things which are above, where Christ sitteth on the right hand of God. Set your affection on things above, not on things on the earth.”

In the next Christian Science passage to be read, the words: “and health with Key to the Scriptures,” by Mary Baker Eddy, stated, “Mortals must gratulate Godward, their affections and aims grow spiritual—they must near the broader interpretations of being, and gain some proper sense of the infinite—in order that sin and mortality may be put off.”
DIANE BRENT

The stage has sent us another player from the legitimate to the screen in Diane Brent. She has worked in stock companies in the East and Mid-West with the Wilkes Players, the Hiltch Gardens Summer Stock and right here in Los Angeles at the Belmont Theatre with Ruth Helen Davis.

Since coming to Hollywood she has appeared in a number of features. Her latest work was in "Fifty Million Frenchmen," "Leno Rivers" and other pictures with the major companies, and some independent studios.

Miss Brent is blessed with plenty of personality and a pleasing voice, and seems just as suited for the screen as she was for the stage according to those who know her work best.

PICKING UP

State Long Beach Theatres have been playing four and five acts now increased to six and seven acts. They had their pick of RKO acts, but with this new policy they will secure their acts from other circuits as well.

RUMORED

Ben Black is reported to have succeeded to the berth vacated by Frank Newman recently in his Warner Bros. theatre connection here.

DUE BACK

Eddie Peabody, who is now at St. Louis, at the Fox Theatre, will be back on his ranch at Riverside the latter part of this month.

Jean Armand, his representative, is setting things right for him.

BUSY TIMES

Three is considerable activity around the Meiklejohn offices these days. In addition to their full week at the Million Dollar Theatre, this office is also booking a week in Arizona and a couple of one and two-day stands. They are also doing some spot booking in the Paramount and Hollywood Pantages, and break a jump east in Salt Lake City.

HELP OUT

Collections were taken up for Josie Page, one of the chorines in the "Rhythm Idea," who was taken ill while appearing at Love's State Theatre when it played the Los Angeles theatre here two weeks ago. Several of the artists on the bill contributed. Miss Page returned to her home in Chicago.

LET'S SEE--WHO'S WHO

By HARRY BURNS

Gerald Pierce

With producers making pictures that appeal to Young America, Gerald Pierce just about commands the best of attention, for he is every inch a typical youth that represents the living image and likeness of our land. His work on stage and screen further recommends him for this kind of work.

CHRISTY CABANNE

The silent screen directors are today proving the most successful of talkie megaphone wielders. Christy Cabanne belongs to the category and has proven his ability through his recent direction of a feature for Universal, dealing with the Fourth Estate; next in line came an independent for Alfred Mannon, following this with "Hotel Continental" for Tiffany, and just finished "The Midnight Patrol" for Monogram. You can look for Christy Cabanne to hold up the high standard attained by best known directors of the silent days, who are like himself, clicking with the present day productions that they are making.

Commercially Christy Cabanne is one of the best investments as a director, because he knows every angle of his work, and never loses an opportunity to place every dollar in the picture and on the screen, that it is humanly possible to squeeze out of the appropriation allotted his pictures.

Jimmy Sharp

The running, supercharged motors barred and a place was made for the manufacturers. This immediately revived the public interest and we now see the grandstands filled to the overflowing at every race track in the country. We will tell you more about this revived interest next week—explain it more in detail—just remember that you have a date to keep at the Legion Ascot Speedway Sunday afternoon at 2:30. We'll be seeing you.

AT THE HOLLYWOOD LEGION STADIUM

Last week's Stadium show presented a night of surprises. An idol in the person of Ralph Chong, Chinese waiter from New Orleans, was hurled from his pedestal by the Mexican southpaw, Johnny Romero. A lot of the fans did agree with Referee Abe Roth, but the Chinese boy missed enough punches to lose again in the self-respecting pug. Surprise No. 2 came when the much-touted Stanley Poreda won the main event against Saibo. Finkler's surprise was that Finkler could stay two rounds. At that, Poreda failed to impress—maybe he is good. The fans who saw him beat Finkler don't know. Charley Randolph handled the main event. Other results: Del Wolf, a rugged heavyweight, lost the nod to Max Mazick. It might have been a draw. Wolf is tough and can hit. If he stops trying to box and sallies in, he will go somewhere. Del Price, heavyweight, defeated Santo of the Spanish. Lujan, 122, beat Gene Espinosa. In the curtain raiser, Jimmy Galindo, 126, won the nod over Solly Smith. The house, while not packed, was good. This week Fidel La Barba meets Verais Milling.

IRISHERS TO BATTLE AT CULVER CITY ARENA MONDAY


HOLLYWOOD BOXER GETS LICENSE

George Goodman, winner of the International Bantamweight Championship, held in Chicago, May 26, 1931; also winner of the Olympic Championship held at the Auditorium last September, has received his license to box in California and will appear at the Hollywood Stadium, March 18th against Pete Bastall. Goodman's manager is Bill Cott of "Sid and Bills" cafe.

Filmore Theatre
1228 Vine Street
Hollywood
Now Playing
The Gay Delightful German Musical Film "THE PRIVATE SECRETARY" with
RENATE MUELLER
Nightly, 7 and 9. Sunday, 3 to 11

SUNDAY, MARCH 13
THE COHENS AND KELLYS IN HOLLYWOOD

Aside from used jokes and out-of-date gags the "Cohens and Kellys in Hollywood," Universal will keep George Sidney and Charlie Murray's popularity at a high level. Those two likable comedians will survive in spite of the universal situations, stale dialogue, and direction that is retrospective of the old silent days.

Don't be afraid the audience will not enjoy what is offered—they will, but it could have been much better considering the production talent that is available in Hollywood.

Howard J. Green, author, allows both Cohen and Kelly to ride upon the laurels of their children's short-winded success in the movies, and takes time to satisfy the industry of the treatment and the fact that there was too much story and not enough gags and funny situations, puts this picture into the program class.

Norman Foster, producer, is very little to do, and is to be congratulated. In June Clyde, who becomes a silent movie queen and goes Hollywood for no screened reason, deserved better material than this picture offers. This team is growing in audience affection and should have more material like "Cohens and Kellys.

The whole cast was intelligently selected and must how to Louis Althénne's performance as the goofy director.

Again we see Robert Craze dead pan butcher.

Esther Howard and Emma Dunn give characteristic performances that gain hearty laughs. Direction is by John Francis Dillon. Photography is by Jerry Ash.

WET PARADE

We think that a motion picture is purely a medium of entertainment, not propaganda. "Wet Parade," produced by M-G-M, is propaganda, and how.

The drys get a chance to cheer and applaud and so do the wet. You can take your choice. Still, it's a good picture, with some grand emoting by a cast of superb players, Walter Huston, Dorothy Jordan, Lewis Stone, Robert Young, Clive Brook, Neill Hamilton, John Alair, and Clare恩ce Muse. You couldn't pick anyone for special mention, as they were all perfect.

The picture is quite brutal and morbid in spots. A suicide in a pigpen. A man killing his wife with a club. A boy going blind and Jimmy (Schnozzle) Durante doing a death scene for good measure. "Sleep well, little kiddies of movie land." After that, do a bit of bowling.

After sitting through twelve reels of this at the preview (it will be cut some, we hope), we didn't know whether to go home and drink what we had left in our cellar or take a hammer and break what was left. That is the way the picture leaves you, either disturbed or thirsty. The real moral that "Wet Parade" teaches is—"No matter how pretty the bottle or how fancy the wrapping, don't be fooled. Have it analyzed. Which really is good advice after all. Direction of Victor Fleming scored heavily—H.C.

THE CARELESS LADY

This week gives us "The Careless Lady," from Fox with Joan Bennett and John Boles. Its sparkling and witty dialogue takes honors over the smooth and uneventful plot. Miss Bennett has an opportunity to display gorgeous gowns, and her charm enhances her characterization of her newly acquired woman of the world ambitions. John Boles is very little to do, and is a delight in the person of the old servant, but he is more than likely to appeal to those who remember him as Prince Charming, "Brookfield's". His picture promises a lot, and the "Brookfield" fans will be delighted to see the rescue of Joan from the clutches of a snivey Parish soul stealer. Oh, yes, there is a very clever "buff" gag that supplies motives to further the love interest. George T. Lambert and Guy Bolton are responsible for the line script, while John Seitz gets in a few beautiful photographic shots.

THE RECKONING

Then came "The Reckoning" from Olympic, an independent producing company rooted in the heart of the movie town. This film, directed by Sidney Franklin, who has been selected with both story and adaptation, has given us a regeneration yarn with a few twists (and dialogue that goes from bad to worse) that could have been entertaining, but for the "super-small" paced direction by Halby Fraser. The scene tempo is so slow, and the expert cutter would be futile. Every member of the cast have done better work, and it is apparent that they could not get their "teeth" into their respective parts long enough to accomplish anything out, outside of being the star performer, prove one of the best hosts we have come across among the stage or screen stars.

The show will be reviewed more fully in our next issue, but we must say that "Bunny" Weldon, who staged the floor show, knows his public, and gave them a taste of some very clever New York styles of putting over numbers, and running this sort of a show. The Gene Morgan band will become one of the most popular bands as soon as they and the public become better acquainted. It was quite an opening affair for the Pyramid and Gene Morgan, and we hope to become a steady patron of Messrs. De Marco, who are back of the cafe and its present change in policy and show.

PYRAMID CAFE—GNE MORGAN AFFAIR

Making a desperate comeback in Hollywood is the Pyramid Cafe, which is being produced under the favor by George T. Lambert and players and tainers, who were very much on deck Thursday night, when satellites from stage and screen made their way to the Hollywood Boulevard rendezvous for an evening of fun and good time. The show is a good one and very well attended, who were very much on deck Thursday night, when satellites from stage and screen made their way to the Hollywood Boulevard rendezvous for an evening of fun and good time. The show is a good one and very well attended, who were very much on deck Thursday night, when satellites from stage and screen made their way to the Hollywood Boulevard rendezvous for an evening of fun and good time. The show is a good one and very well attended, who were very much on deck Thursday night, when satellites from stage and screen made their way to the Hollywood Boulevard rendezvous for an evening of fun and good time.

The opening night of "The Frolics" at Culver City starting March 17 with a floor show that will top any now being offered amusement lovers in the Southland. Fuzzy Knight, beloved entertainer, will be master of ceremonies, and he will be given every opportunity to make this night club one of the high spots of fun and amusement one meets up with these gloomy days.

Mr. Lewis has a great following of friends in the Southland who highly recommend him and his work in the past, and say that he is the logical man to put "The Frolics" over the top.

OLESN'S CAFE OPENS SOON

Jack Lewis is sponsoring what was formerly Olesn's Cafe as "The Frolics" at Glendale, with a floor show that will top any now being offered amusement lovers in the Southland. Fuzzy Knight, beloved entertainer, will be master of ceremonies, and he will be given every opportunity to make this night club one of the high spots of fun and amusement one meets up with these gloomy days.

GLENDALE POST 127 of the American Legion Fife and Drum Band, were very much in evidence Friday evening at the opening of "Sons O' Guns" at the Glendale Cafe. "Sons O' Guns" was greeted with a great representative crowd, like a film premiere event of the past, searchlights reaching the skies, and the street was lined with the usual run of onlookers in front of the entrance to the theater. Wedgewood Nowell told the history of the show and association staging it. There was no star introductions over the air, which was unusual for such an opening. Joe Donahue, brother of the late Jack Donahue, who wrote and played the leading role of "Sons O' Guns" couldn't bear to see another man in his brother's part, so left the theatre in tears during intermission.

VICTOR AND EDWARD HALPERIN are producing a story written by Garnett Weston which was announced as "Zombie." It deals with natives of the West Indies, as its leading players Bala Luzgon, Madge Bellamy, Robert Fraser, Johnny Harron, George Burr MacAnan, formerly known as George Berliner, Joseph Cawthorn, Frederick Peters, and many others. Jack Pierce created and directed the show, making use of the scenic effects used by the principals, while Carl Axlze, Dick Johnson and Bill Eley are looking after the makeup on the sets. Cinematographer Marini is looking after the photography. The company is working at Universal City, Victor Halperin is directing. Garnett Weston is also playing a very important part in the picture.
Andy Clyde
LINA BASQUETTE

The return to Paramount of C. B. DeMille happened just about the time one of his favorite stars of yesterday, Lina Basquette, of his Pathe days, returned to Hollywood and pictures from a triumphant success with Al Jolson in "Wonder Bar" musical comedy, and personal appearances in the Paramount-Publix theatres, and what is more, under the management of none less a personage than Teddy Hayes, and since returning to the Southland Miss Basquette has worked in two features for the independents. She no more than finished in "The Phantom Express" with Emory Johnson directing than she was signed for the lead opposite Rex Bell in "The Arm of the Law," a Monogram mystery melodrama. Others in the cast are Dorothy Revier, Dorothy Christy, Robert Fraser, Robert Emmett O'Connor, Bryant Washburn, Wallace McDonald, William V. Mong, Donald Keith, Larry Batkin and Gilbert Clatyon. Louis King directs.

FREDERICK PETERS, 12 years ago was made up for the giant in the Edgar stories starring the late Lucille Ricksen, by Dick Johnson who was working for the Samuel Goldwyn Co., and the other day he again made "Fred" up for a similar part for "Zombie" at Universal City where Halperin Bros are producing the picture with an all-star cast. E. Mason Hopper directed the "Edgar" stories, while Victor Halperin is handling the megaphone on the present feature.

RANDOLPH SCOTT is working at the First National-Warner studios with George Arliss in "The Successful Calamity" directed by John G. Adolfi, his first part away from the Paramount lot where he is under contract. Mr. Scott's stage work in "Broken Wing" at the El Capitan Theatre recently, proved him a perfect leading man type for stage and screen.

Don L. Brodie, director of several of the Hollywood Little Theatre productions at the Spotlight Theatre on Cole Avenue, learned recently that "The Devil's Sidewhow" was declared to be the best Little Theatre production for last year. Mr. Brodie directed it.

Three pictures may be made in her native England by Dorothy Mackaill before she returns to Hollywood. She has received an attractive offer to appear before the camera and microphone in Great Britain as soon as she finishes the vaudeville tour she is making with her recently acquired husband, Neil Miller, of musical fame. Miss Mackaill opened her stage engagement in Denver, played Chicago and is now in Detroit. She will conclude her tour in New York, whence she may take the boat overseas. Miss Mackaill was born in Hull, in the north of England, and came to America to become a Ziegfeld Folies girl.

Stardom is just around the corner for a petite society girl who, two months ago, had not seen the inside of a sound stage! At least this is the prophecy of no less an authority than Mack Sennett, comedy impresario and star-maker, who discovered and developed Monael Lindsey, erstwhile New York debutante, until today she is playing featured feminine roles in his productions. Until the first of this year Miss Lindsey's knowledge of motion pictures was limited to that of an ardent fan. Last week she concluded work in her third leading role for Sennett. Her productions are "Listening In," "Calling All Cars" and "The Spott on the Rugge." According to Sennett, Miss Lindsey will unquestionably achieve stardom within a year and with an unfalling record of like proportions for others who have worked under his banner. The comedy king's prediction in this case is interesting, to say the least.

Eddie Cantor and Sid Grauman Saturday night had Hal Grayson try out Lucian Lucca at the Roosevelt Hotel, in the dining room, so they could get a line on his singing in about twelve different languages. Also they had him sing his double voice tones. Lucian pleased Eddie and Sid, and may get a good job out of it. Hal Grayson wanted Eddie Cantor to do a number on the air at the Blossom Room, which he declined, owing to it being on the Columbia network instead of NBC, to whom Cantor is under contract.

THE INSIDE Dope

"They Never Come Back" is the title of the independent Alfred T. Mann production to be produced at the Arc Tec Studio. Fred Newey, who made "Quarterback" and "Wake Up, U.P.," starring Richard Dix, and "True You, Toos," starring Reginald Denny; "Fast and Loose," with Miriam Hopkins; "Grand Parade," with Helen Twelvetrees; and who has directed some of Harold Lloyd, Douglas MacLean and Ben Lyon pictures, is to direct "They Never Come Back." A real prize fight atmosphere is promised. So far the list of players includes Regis Toomey, Dorothy Sebastian, Greta Granstedt, Gertrude Astor, George Byron, Earl Fox, Jim Jeffries, Eddie Woods and Little Billie. This picture is in production at the Arc Tec Studios.

Laurel Nemeth, petite prima donna, was heard vacationing in Europe, will resume his directorial duties at the RKO Radio Pictures Studio in Hollywood on March 26th, according to an announcement today by David O. Selznick, executive vice president in charge of production.

The opening of Hollywood Bowl's eleventh annual season of "symphonies under the stars" was set for July 5. The concerts will run continuously for eight weeks and will close on August 26, it was announced by Glenn M. Tindall, manager of the Bowl.

Roy G. Miller, well known theatrical and publicity man, has associated himself with C. Gaxiola Andrade, eminent Mexican attorney, practicing Mexican law in Culiacan; and the formation of a Mexican company to produce films in Mexico. The plan includes the production of educational films for Mexican schools, the production of a series of feature pictures, the organization and investigation of cases coming to Mr. Gaxiola Andrade under the numerous new laws in Mexico, which are of interest to Americans. Mr. Andrade serves for ten years as judge of the supreme court sitting at Culiacan, Mexico.

All night illumination of major boulevards leading to Hollywood Bowl and a comprehensive special trolley and bus service, beginning at 3:30 a.m., together with ample parking provisions, will reduce the exertion of a pilgrimage to the world's most celebrated arena and the negative spiritual, "O Lit Lamb" through a group of German songs in lieder style, to three Tagore settings, climaxing in the vividly dramatic "Love My Heart Longs." Miss Nemeth's sympathetic tones and clear enunciation was well suited to the difficult interpretations.

Paul L. Stein, now vacationing in Europe, will resume his directoral duties at the RKO Radio Pictures Studio in Hollywood on March 26th, according to an announcement today by David O. Selznick, executive vice president in charge of production.

Franz Lyons has been assigned the special cutting of a new trick "phantom shot in "Heaven's, My Husband," Mack Sennett comedy now in the studio cutting room. The shot is from Dorothy Grainger, photographed as mirrors reflected her image against glass, which gives a transparent, dream-like effect and which places the phantom figure on the chandelier.

Sall Edwards, returning from a trip upstate, announces the closing of a deal to buy "The Skidoo," a new stunt of New York for Tiffany's entire Quality Group. Features already made in this group, or in production, include: Murder At Midnight, Women Go On Forever, Morals For Women, Leftover Ladies 204 X X X, The Spot, Angels, The Illustrious Corpse, a Tiffany Thayer best seller, has been purchased by Tiffany Productions and is in line for production.

A certain cameraman who was the cause of a director walking out because the heads of a studio wouldn't allow him to have that particular cinematographer on his picture, walked out and signed with another major studio. The cameraman, six days after he was released, was offered a job by the same studio with another director. NOW WE ASK YOU--WHAT DO YOU GET OUT OF THIS--SO WHAT?

Movie school extras are getting the jobs that should go to legitimate extras. We put a stop to this racket years ago, but they are back again fleecing the poor suckers by charging them as high as $250 for a tuition which gets them into the movies, and this is the way they are doing it. If the suckers only knew, they are just as much out of the movies, even if they work for nothing, as they were when they started, for no legitimate studio will use movie school pupils.

Dame Rumor has linked Dave Thompson with the casting office job at the Fox Studios. There are many who would like to see Dave back working with the old line First Nationalers, Richard Rowland, Al Rockett, Robert North and the others. But Mitt Thompson says that it is only a rumor, that he holds his former colleagues in the finest of respect, and that they know best what they want to do, and that this is the first time among them about his clients which he represents as a business manager and agent.

It was learned yesterday that Mr. and Mrs. David O. Selznick expect an addition to the family early in August. Mr. Selznick is executive vice-president in charge of production of the RKO studios, producing Radio and Pathé pictures as well. Selznick is the son of Mr. and Mrs. Louis B. Mayer of Santa Monica. Mr. Selznick is the son of Mr. and Mrs. Louis J. Selznick. The couple was married April 29, 1930.

Mabel Demming, that cute little girl who sells cigars and cigarettes at the Blossom Room in the Roosevelt Hotel, was responsible for this one. "Who was the most popular girl last year?" "Miss Depression!" Not bad, hey?
PRODUCERS AND CAMERAMEN AGREE TO LEAD WAY TO GREATER PEACE WITHIN INDUSTRY

GIVE AND TAKE

The two-year arrangement recently completed between the cameramen and producers seems to satisfy all concerned. Happily the spirit of give and take exists on both sides, and the agreement proclaims a new era in the squabbles of picture row. Hollywood Filmograph takes this opportunity to congratulate the representatives of both the producers and the cameramen for their very evident desire to bring about complete peace in the industry.

Hollywood has been treated to a new kind of spectacle: the spectacle of organized labor and the producers of Hollywood making peace. It is evident that the cameramen and producers have been able to arrive at an understanding that will be beneficial to both parties. The cameramen have evidently realized their unquestionably strong position in the triumvirate composed of labor, producers and capital. As an important unit of organized labor, the cameramen are able to bring pressure to bear on the producers and capital, thus ensuring peace for all concerned.

The new agreement is of great importance to the Hollywood producers and cameramen, as they will be able to work together more effectively. The cameramen have a new sense of power and the producers a new awareness of responsibility. It is a triumph for the workers and a victory for the industry as a whole.

CAPITAL FEARS LABOR

This new situation in Hollywood is one of the most significant developments in the history of the film industry. The cameramen have demonstrated that they are capable of standing up for their own rights and interests. This is a clear indication that the workers are becoming more organized and more aware of their power.

Our industry’s men behind the guns come forward with a desire to help ease the sense of depression by a volunteer cut of 10 per cent in their salaries, within the limitations of the standard scale, in order to promote a more equitable distribution of the industry’s income.

Various members questioned are unanimous in their assurance that this move was more beneficial to the cameramen than to the producers with whom they have been arbitrating for the past ninety days.

The producers tried to effect a complete abolition of the “classification” clause, and asked for a 60 per cent cut in salaries. The cameramen did not think that these demands were entirely fair so they gathered together such information from their ranks as Robert E. Miller, Charles Rosher, Hal Mohr, Archie Stout and elected to pay a visit to the presence of Nicholas Schenk and the executive secretary of the producers’ association, Mr. Jack Gain, with their humble desire to ‘let’s talk it over.” After ninety days, during which there was an inactivity of trick and general comfort within the industry, a mutual agreement decided that from March 14, and for the period of one year, and without disturbing the present contract, that the cameramen would rebate to the producers the sum of 10 per cent of the scale salaries. This agreement, it was said, did not affect cameramen holding individual contracts with the studios.

Word was received from Joe Green, little Mitzi’s father, that the adorable little mimic opened in Cincinnati, the first step on her personal appearance tour, Saturday, March 12, and that the first two days’ business showed $1,500 over Morton Downey’s run at the same theatre. Some people believe that Mitzi is through!

M-G-M Produce Most Daring Picture Since Advent of Talkies

With the country in general for and against prohibition and how, M-G-M, in producing “The Wet Parade” made what we call the most daring picture since talking pictures found their voice on the screen, and the country in general have tried to figure out what is best for the majority as to the Volstead act, which ceased and has ever since ruled the good old United States.

M-G-M have always been what we would call real pioneers; they have tread where others feared even to think of venturing, and have always come through with a winner, and their latest offering should find a ready audience, no matter what side you happen to be in favor of, and you might just as well look forward to another influx of this type of picture from the other major studios now that M-G-M has shown them the way to do it.

Last week we carried a review on this picture, crediting Walter Huston, Dorothy Jordan, Lewis Stone, Robert Young, Neil Hamilton, Jimmy Durante, Myrna Loy, John Miljan, Joan Marsh and Clarence Muse, with giving fine performances, and at the time place on the head of Victor Fleming the director equal credit, well, we say, that the casting of this picture was so perfect, that no matter what side the thinking players it would have become an ordinary picture.

Sid Grauman’s review again commanded equal attention with the picture and we will review it next week in detail, and give credit to the great artists imported for this stage show. It was a great opening and a great night for all concerned.

HARRY BURNS

What a good political organizer; a trained vote-getter, can do among those 17,000 unorganized extras would be no joy-ride for Hollywood picture producers. The Creator knows these people need help of this kind. What one district politician, properly connected, could do in Hollywood should be to all concerned a source of far from pleasant dreams.

First Time Company Has Signed for Series of Feature Pictures

Negotiations have been completed between Emanuel Cohen and B. P. Schulberg of the Paramount-Publix Corporation and Charles R. Rogers, leading independent producer, whereby Rogers will produce eight feature productions for release on the Paramount 1922-33 program. Each will be designed as an exploitation special and will be filmed with an all-star cast on a plane as extensive as required by its material.

Nothing will be spared to make these productions outstanding box-office attractions as Rogers intends to inject into them the showmanship elements which characterized such of his former productions as “McFadden’s Flats,” “Classified,” “Milkie,” “The Common Law,” “Suicide Fleet” and “Lady With a Past.”

Production already has started on “Madison Square Garden” itself; the group has just returned from New York where he filmed scenes of this famous palace of sport as well as the outdoors sports events recently held there, under the exclusive deal which he negotiated with William F. Cagney, president, Filmmakers. Rogers, who has also been engaged in Madison Square Garden, will be re-united in Hollywood and it is planned to have this production ready for release at a time when the American public is athletically minded for the Olympic Games.

Rogers now is completing his organization and will make his producing headquarters either at Universal or the Pathé Studios.

SUZANNE WOOD GIVES BRIDGE PARTY

Suzanne Wood entertained at the Garden Court ballroom with a bridge and tea party Tuesday afternoon. This is the first of a series of parties to be given by Suzanne. The next will be at the home of Mrs. Willis Howard Mead, 350 No. June Street, on April 19, 1932. Many notables are expected to be present. The affair is being conducted as a benefit for unemployed musicians.

Suzanne Wood has appeared in a number of motion pictures, chiefly in dancing roles. She is interested in music, and the unemployed musician is of great concern to her at present.

PRODUCER AND CAMERAMEN SHARE HANDS

NO SORRY — NO GLAD

The trouble with this picture business today is that those most vitally interested in it seems to have grown into the "No-Sorry—No Glad" class. They care less what happens to the companies that they are working for, or the pictures that they make, than anything else in their whole lives, and in some cases we can't blame them. In others we feel they are the biggest bozos of all, for they are just killing the goose that lays the golden egg for them, and one of these days they will find themselves out on their good old what-do-you-call-it, and then they will sit up and take notice, but the parade will have passed them, and they will be left on the lot flatter than any circus elephant on their trunks, laughable.

No matter if you are the smallest paid extra or the highest paid executive, you had better start figuring what your position means to the very job that you hold, and if you are thinking up some new scheme to cheat your firm or the studio that employs you, better think again, for old man trouble has caught up with you, and the handwriting is on the wall, and anything that you do to hurt your employees will come back to you, for you are just pushing the wind, which is just around the corner, unless the companies obtain dollar for dollar worth of help for what they pay into the motion picture industry's coffer to make the world's motion picture entertainment.

DRIVE OUT GYP ARTISTS FROM WHAT WAS FORMERLY POVERTY ROW FOR ONCE AND ALL TIMES

When the Columbia Pictures proved that good pictures could come from what was formerly known as poverty row, and many other independent producers came to the front with popular picture stories that carried box office appeal, we sort of felt that the day of the gyp artist in that particular line had heard the death knell sounded and that the so-called suckers would have to find another racket to invest their savings in, but, it seems that every now and then in the neighborhood of Gover and Sanset, there arises a get-rich-quick Wallingford outfit who entice the innocent to investing their monies, and all they give 'em is a good sound trimming and a headache. It is about that time that this sort of stuff be given the gate, in fact, we would like to see Milton Golden, our Arizona, a Sanset Mogul and make anyone who tries to produce pictures on an indiscernible scale be boned, just like Equity forces the stage producers to arrange their credits, thereby protecting the actors against loss of their wages. So let us give these gyp artists the air for ONCE AND ALL TIMES.

"HEART THROB STORY—IT HAS APPEAL AND INTEREST," SAYS NEW YORK REVIEWERS OF "THE EXPERT," STARRING CHIC SALE AND DICKIE MOORE

Edna Ferber's screen version of "Old Man Mimick," entitled "The Expert," drew down the warm praise of the New York reviewers because of its powerful heart appeal when it opened at the New York Strand recently. Herewith are some excerpts from what they said.

"Chic Sale is a marvelous character role, Heart-throb story. You'll find The Expert a well-done and entirely enjoyable motion picture, Mr. Sale is excellent.

"Dickie Moore gives a source of wonderment, particularly in his AH FREDERICK'S, THE EXPERT. Fine trouper plays the character parts."—N. Y. American.

"The combination of Miss Ferber's human interest story, Mr. Chic Sale's quavering old man, Master Dickie Moore's child-Marvels and Archie Mayo's direction is too much for all but the most-hardened picture-goer to follow without a lump rising in his throat."—Herald-Tribune.

"Charming, pleasant entertainment. Chic Sale's exquisite skill is devoted to a touching little tale of an old man and his grandson. The sentiment paths of the picture are relieved by keen and lively comedy. Sale never has done finer work. Lovable and pesky, his is the perfect picture. LITTLE DICKIE MOORE, ADORABLE FIVE-YEAR-OLD, IS OUTSTANDING IN HIS PREVIOUS WORK, THE OLD MAN'S PAL AND PROTEGE. Lois Wilson is splendid."—Daily Mirror.

"Warm qualities and a decided appeal. We've got to hand the picture to Master Moore. Whenever this adorable little boy appears on the scene you'll hear the ah's, ohs and giggles. It certainly wins your sympathy."—Daily News.

"I am a Fugitive from a Georgia Chain Gang," by Robt. E. Burns is as stirring a tale as its title suggests and offers a walking role for somebody like George Bancroft. (Majestic Press, New York.)

"The Sheriff Killer" by Dane Coolidge was tailored to order for Tom Mix as Billy Madden who runs down a bad hombre known as "The Lizzard," and wins the girl, gal. (National, New York.)

"Stuffed Clothes" by Clare Boothe Brokaw offers whiz-bang society play possibilities for Miriam Hopkins et al. Most entertaining novel we've read in a long time. (Majestic Press, New York.)

"Only Human," by the Graham's is NOT another story about Whitey. It concerns Johnny Miller, a champion pug, and might fit Richard Dix like a boxing glove. (Vanguard, New York.)

"Piano" by Madeleine Richeart is one of the fetching mystery yarns of the moment and will fetch many shekels for the Brothers Warner who are making it. (Farrar & Rinehart, New York.)

"The Silver Eagle" by W. R. Burnett, in case anyone wants to produce a gangster gangster yarn, offers Dick Barthelmess an 18-karat golden opportunity. (Dial Press, New York.)

"Beneath the Rio Grande," by William MacLeod Raine, who knows how to write Westers, is raw meat for Ken Maynard. (Houghton, Mifflin, Boston.)

"What Price Virtue," by Marguerite Brener offers a good box office title and nice bonus, part for Ann Harding, as a rich widow. (Doubleday-Doran, New York.)

"Christopher Comes Across," by Hawthorne Hurst is a funny slant on Mr. Columbus. A Will Rogers and a slapping producer might make a million dollar box office bonanza out of this. (A. H. King, New York.)

"Shangri-La on the Missouri" by Abe Schnitzler, and Faith Baldwin, is the fascinating story of Julius Beck, millionaire impresario. He has the earmarks of a best seller. Good role for Lewis Stone. (Long & Smith, New York.)

According to a bookie three love stories and at least one excellent role for, say, Warner Baxter. (Stokes, New York.)

"Made for Love," by James Noble Gifted, has all the fingerprints of box office and sex allure with a possibility for Loretta Young. (William Godwin, New York.)

The Charles Travers Theatrical productions are playing San Joaquin Valley towns. The troupe traveling in their own trucks are presenting "Cold Moonlight," and reports are that the out- fit is doing quite well. They appear in theatres, auditoriums or what have you, under local auspices where it can be arranged.

With the RKO Hillstreet reducing prices to 20, 30 and 40 cents, there's just ten cents, under Warner's Downtown price plan, the next move would indicate that 10-20-30 vaude will soon be us.

The MeKlejohn Agency contracts for some houses are subject to the approval of the managers. Last week brought about one change in the Million Dollar bill following the opening show.

Bill Borrago, who was on the Warner Downtown bill last week, has a patent on his accordion with attachments for various sound effects.

Raymond Teal, who has been absent for over 14 years, during which time he was in Texas, is back on the coast. Teal, who was one of coast's leading leaded musical comedy producers in the old days, announces he is looking around for a spot with a view of getting back in the harness again. He left for northern points on his work next week.

Maurice Raymond (The Great Raymond), has opened a general booking office on Brannan Street, and the magician's offices adjoin that of the California Artists Protective Association but is no way connected with the organization. Raymond, however, will use the clubrooms stage for try-outs and otherwise work in close harmony with the members. Raymond's booking office will in no way interfere with his show, which he intends to open here in about a month. According to his present schedule he will tour the coast with an eastern route to follow. A feature of Raymond's booking office will be to supply talent in foreign countries where he formed many contacts and is well known through his numerous world tours.

Waldemar Guterson goes into the RKO Hillstreet as orchestra leader this week, succeeding Al Erickson. Guterson brings in his own musicians.

Duke Ellington and his orchestra on the stage of Constance Bennett in "Lady With a Past," drew around $10,000 to the Orpheum on the first week.

Myles Murphy is organizing a company to star R. D. McLane in scenes from the foundation of "Shakespeare." The company will play coast dates and will play the endorsement of the U. C. L. A.

Max Burbach and Cha. Varian have joined for a double. The break-in at Glendale. They call the act "The Voli."

Bobby Buck, general agent Indianapolis Life Insurance Company has written $200,000 on the life of a prominent theatrical family during the last thirty days. Buck requested that we withhold name and address. Most of the business was annuity.

NOTE — Hollywood Filmograph's new address: Thomson Building, 1606 Cahuenga Ave.,
"The Frolics" Open Amid A Blaze of Glory

233 Club Start New Membership Drive

THE MOVING MOVIE THRONG
By John Hall

Fuzzy Knight and Bobbe Arnst Make Bow As Night Club Stars At Culver City

With every Sunday evening theatrical night as one of the big nights at the Roxie (named recently Olivia Cox in Culver City), the latest of cafes to open in the Southland held an auspicious opening St. Patrick's night amid plenty of color and excitement. With such famous stars as Fuzzy Knight and Bobbe Arnst sharing honors with Ted Flo-Rito and his orchestra, and topped with the dash of flappers that we have set optics on hereabouts. The bevy of girls are too gorgeous for words, the show looks like a million dollars with the improved background that the new management has caused to be painted and renovated at a tremendous cost. There are many innovations offered at "The Frolics" for instance, there is no cover charge the entire evening for dinner guests, providing they are seated before 9 P.M. Also tabletails will take guests to the cafe free, the management allows as high as four in a party. $2 dinners are the special offering, and getting back to the show and the orchestra we will borrow an old timey perfect slogan: "In all the world there is no place like 'The Frolics'" with its new embellishments.

THE MAN ON THE COVER
ANDY CLYDE

Standing in the most unique position of any funnymaker now in the public limeelight, Andy Clyde has proven that if you have the personality and ability to entertain on stage or screen, the public will accept you on your face value.

While we are speaking about faces, here is a funster who dared to break tradition is an unreal circles among comedians, when he grew a character beard that has become as well known as some of the most famous trade-marks of the film firms making pictures.

The Andy Clyde Comedies have proven clean and entertaining. One of these days some wisecracker of a producer will see the value of placing Andy Clyde in a feature picture, and then they will find another box-office attraction that migrated from the short subject field.

THE highways and byways of this fair land are cluttered with the wrecks of humans cheated that all of a sudden by the bad judgment of some movie mogul who thinks he is thinking. The official responsible for maintaining the supply of extra should be compelled by law to SUPPLY FOOD AND SHELTER FOR EVERY OFFICIALLY REGISTRED EXTR. This official registration is an ODDITY that has been continually neglected. The next 233 Club assembly will occur April 6 with weekly meetings to follow.
Warner's Downtown

There is plenty of talent available in these parts is evidenced by the class of acts that the Bert Levy office is digging up weekly for the ten-act show at this house. The third week of this policy showed no let-down in the quality of the offering. The current bill was varied with the comedy and dancing standing out. Barton and Young provided one of the best comedy numbers. Their brand of comedy coupled with fine singing voices had the house yelling and applauding throughout.

They made an ideal next-to-closing offering. Bill Borzage also stood out in the comedy line and did it with an advantage. The main reason was that his patented instrument which brings forth humorous noises in the various impressions offered.

In addition to his musical ability, Borzage can fill a comedy gap on any bill. Bob and Bula Burroff gave the bill a touch of class with excellent dancing. Their individual efforts were interrupted by applause and they got away with it with no trouble. An act after next dance offering of a different type was presented by the Parker Sisters earlier on the bill. The girls are good to look at and have a varied routine which includes toe, acrobatics and bits of adagio. Brady, Biddle and Murray, with an unbilled girl, go in for comedy but their forte is in the singing in which they surpass. The girl voices sufficiently with a wiggle dance in the finale to be equally billed.

Barnes at the piano and Green singing were in the second hole. It was evident that they slapped their routine together in a hurry and got over as well as can be expected with "Satinel Bank" and other boloney. Jack Schaller and company (4 men), working from a teeter board made a good flash opera with their athletic business.

The three high stunts brought applause. Jack, Mack and Al, a nifty male dancing trio, closed effectively. Jack Russell in his third and final week as m.c. preceded the boys with a comedy song and a clever dance. Russell is a fine appearing chap and his work in every department is of the highest order. He could have remained indefinitely.

Pascal, Perry & Co., with a shooting act was spotted fifth. Too late for this type offering and showed up proceedings temporarily. Cliff Webster and his orchestra though cut down to seven men seemed to get as much volume from them. The best knowledge for his overture weekly would justify the house in billing eleven acts. "Play Girl" (Warner Bros.) on the screen.

Loew's State

(Week March 16)

"Sons O' Guns" (Weekend) from the Cartathy Circle replaced the regular F. & M. unit here this week. The show brought the musicians with them thereby forcing a week's vacation on the regular house orchestra and Sam Jack Kaufman. The latter will probably relish the week's rest as the popular leader and m.c. has been putting in some hard licks the past few months at this house. "Sons O' Guns," with fifty-six in the chorus and a bunch of prin gay scouts, by C. C. Maire, Fred Powell, Frederick Sanyte and Wyndham Standing undoubtedly makes a big flash and looks pretentious in the proceedings which are of hardly anything in the offering arousing anything like enthusiasm at any stage. The chorus numbers staged by folk in skin were pleasing except the dance and comic efforts fell on deaf ears. A girl on her teen near the final won most of the applause and a male team of doffers also clicked. Otherwise "Sons O' Guns" as a picture house attraction from an entertaining standpoint was not a wise selection.

"She Wanted An Millionaire," with Jack Hewitt and the chorus, had the screen feature, compensated for the dull in the stage entertainment. An organizer with songs proved another good screen feature and Heard Metro-tone showing interesting shots from the China front and Navy shots provided good screen fare.

Loew's State

For class in staging, originality, novelty, scenically and around entertainment, this Leonidoff production, "Impressions," a Fanchon and Marco idea, leaves little to be desired. In addition to all this Natcha Nattova, who has a presentation all by herself. Miss Nattova has a distinct novelty and a worthy feature offering for any stage. In her present routine Miss Nattova executes her effective and artistic dance movements on a huge vased filled with rose buds, the petals and stems serving to support her in difficult dance postures.

The ensemble numbers started with the girls in a toe routine with Corinne in front and faked out in a pretty picture of cups and saucers. A military stage number with Joe Rose leading in some Russian stepping and for the finale, a beautiful rainbow effect. In the entertainment section Paul Sydell and his dog Spotty somersaulting to difficult stands won good appreciation. The Four Flushers were a positive hit.

They look neat in gog outfits with a brand of comedy that is different and entertaining. The announcement from the box office was good. The notices accorded Sam Jack Kaufman on his entrance this popular m.c. and band leader is becoming a bigger favorite each week. This week Kaufman led his aggregation with a medley of "home" songs that had the house applauding enthusiastically until the curtain. Was rated on the stage and Kaufman's recitative gawking went over for big laughs. That Kaufman is an ideal leader and m.c. is evident by his long engagement here. In addition to being a fine musician, Kaufman has personality, good looks and puts over talk effectively.

- J. J.

Miss Margaret Lawrence closed an extended engagement with Jimmy Grier at the Comocoan Grove, Ambassador Hotel, Monday night. During her long run at the Grove, Miss Lawrence sang on the Loew's stage for several occasions. Miss Lawrence was also on MJB program.

Inside Facts

Morita and Lohia, dancer and musician, respectively featured members of the Spanish Revue which headlined at the Million Dollar last week and this week topping the bill at the Alhambra. Garfield theatre are the daughters of Mr. and Mrs. Gittleson, patrons of the Gittleson Brothers, ticket brokers.

The C. A. P. A. composed of vaude and entertainers now have a membership of 860. This includes 137 members in the San Francisco division. According to Frank Freeman, president of the branch, the box office during the last 50 cents per month are promptly met by more than sixty per cent of the members. A big benefit show is being arranged for San Francisco, to be held March 29, Kolb and Dill, Frank Shaw and Will King will head the talent. The minimum wage scale set by the association some time ago at $7.50 has been suspended for the time being. It being up to the discretion of the artists to get what they can. The San Francisco office is in charge of Wayne Bee-man (Beeman & Grace).

Frank Gari and his Ambassadors of Music now in his second year at Leighton's State Cafeteria is supplying some good music at this place. Gari's program includes anything from Madam Butterfly to "Good Night, Sweetheart," Gari makes his six-piece band sound like a dozen men.

Leo Carrillo will have a Little Theatre in the Mexican quarter according to gossip this week.

Paramount

The current stage entertainment consumed 45 minutes and had Donald Novis doubling from the Ambassador hotel featured. Another name of local box-office value was Gene Morgan. Sally Sweet, held over for a third week, seems to have established herself as a favorite here. This week she was accorded a fine reception when she appeared.

An announcement that followed warranted the speech that she was forced to make. In it she pointed to Morgan and said, "He deserves some applause, too." Miss Sweet is working all looks and is a dynamic s t y 1 of putting over her type of numbers with a change of routine weekly. The excellent quality of Donald Novis' tenor scored a hit. He registered with his first selection, "Chcri, I Love You," with solid applause forthcoming for each succeeding number, four in all. Gene Morgan contrived the laughs, his gagging with other members on the show made him a welcome added attraction. Daum and Scott exhibited a routine of hand to hand stuff that found big favor. It's about these boys as they make no pretentious efforts in dressing or salesmanship. Dean and Parvis, a young mixed couple filled a spot with a song and some dancing. The girl member later appears alone for a dance to good returns. The line of 16 girls was presented for two narrators. The last number to Irish tunes. The routines offered lately by the girls hardly warrant their retention, the evident stage routines are dull and have been used to better advantage for talent.

Georgie Stoll and his orchestra offered two selections in addition to providing beautiful rendering of the show. "The Wiser Sex" (Paramount), featured on the screen, held Claudette Colbert, Mel-vyn Douglas, Lillian Tashman, William Boyd in the leading role. The Paramount News, A Talktentions 'Crazy Town' and a pictorial short subject rounded out the screen fare. Business is at low ebb here.

- Mat.

While all the "live wire" agents were asleep at the switch, Roger Marchetti, a prominent attorney w.k. in the theatrical field, accomplished the three outstanding booking achievements of the season when he placed Bing Crosby, June Knight and June Purell over nation wide radio chains. Marchetti, who has favored the show business for a long time, is going to devote considerable time to the handling of talent.
HOLLYWOOD FILMOGRAPH

PICTURES---REVIEWED AND PREVIEWED

"THE THREE MUSKETEERS"

This old story is being revived of "One for all and all for one" at the Bryan Foy studios in Culver City.

An innovation has been started where a picture has three directors, all working in perfect harmony in the same production.

Lou Selzer, Ben Stoloff and Lew Breslan are "The Three Musketeers" of pictures as they are all contributing their talent to "And God Smiled," a story which has taken Isadora Bernstein to write.

Bernstein told us that it is the greatest love story ever told and is devoid of sex in every detail.

Bryan Foy is also adding his valuable experience and advice as associate producer. Al Lloyd aids him, while Sam Katzman is the very capable assistant director on the job.

These three are contributing their talents without compensation as they see such enormous success ahead for this production that they feel sure the financial returns will easily compensate them for their efforts.

Bill Thompson and R. B. Ray are the experts at the camera department and they are just as enthusiastic as the directors.

And now for the cast which has been carefully selected for the various roles. Just "take a peek" at a few of these names—Lila Lee, Mischa Auer, Tom McGuire, Monte Carter, Hobart Bosworth, Richard Bennett, Beryl Mercer, Martha Mattox and Alexander Carr.

And two of the most brilliant children of the stage or screen ever seen, Betty Jane Graham is really wonderful in her work and she is one of the wonders. The other you all know well—Dickie Moore.

This small boy has brought more joy into the homes of theatre patrons than most of the grown up stars with his marvelous personality and natural acting.

What with the great story as written by Isadore Bernstein. The directing of the three experts of comedy, drama and action and the expert supervision of Bryan Foy we should all look forward to the unreeling of "And God Smiled."

ARTHUR FORDE.

CLOSEUPS

WITH HENRY MATSON

The Isles of March finds Five Vaude, two presentation houses and two legit theatres in full blast in the downtown area.—Donald Novis doubling between the theatre and the hotel this week gave his first farewell appearance at the Paramount Theatre before leaving for the east to fill his new radio contract.—Harry Baris, late of the Ambassador Hotel, worried over his contract to go east.—Winold Felix, popular auto dealer and polo player, one of the most improved players of the season.—Abie Frank looking for another terrier to take the place of Donald Novis.—All dance bands copying Jack Benny's style since his big hit over the "Lucky" broadcast.—The clean-cut work of Jimmie Grier's brass section but do people like a lot of brass over the air.—Who is jealous of a crooner now?—"Bing" and "Russ" are having their troubles.—All that goes up must come down and our happiness sometimes depends on how fast we return to normal.—This is the time for all good orchestra leaders to look for a cool spot for the summer.—Sam Jack Kaufman, popular m.c. at Loew's State, is a great bet for radio; did you ever see him take off on "Bing."—All locale orchestra leaders and musicians dropping in to see "Duke" Ellington do his stuff.—Bert Levey and his row of "yes" men on tryout night at Warner Bros.

Marlene Dietrich and her small daughter entering Loew's State Wednesday evening with Josef von Sternberg buying the tickets.—In the Majestic building Bobby Gross and Fred Dempsey busy with Chauncey Haines w.k. organist at the United Artists talking over new melodies.—Bob Buck, popular theatrical insurance agent, dining in the Brown Derby with the president of the Indianapolis Life Insurance Company, who is here with his son-in-law, Jack Gould and family.

GENE MORGAN

at the
Paramount Theatre
Los Angeles This Week
Dir. Bill Maklowjohn

BILL BORZAGE

ORIGINAL NOVELTY ACCORDIONIST
Warner's Downtown Theatre
Week Ending March 16

FRANK GARI

And His
"AMBASSADORS OF MUSIC"

18th month Leighton's Loew's State Cafeteria
Largest in the West

"YOUNG BRIDE"

The public are not ready for puppy love stories, so the Radio Pictures have wasted Helen Twelvetrees, Eric Linden, Arline Judge on what seems to be a story without any real box office value other than that Miss Twelvetrees gave us something fine in "Her Man" while Arline Judge and Eric Linden were immune to anything other than the impression of their faces. Rosko Ates stutters for a few scenes and Polly Walters adds a few friends to her admirers by her performance; Cliff Edwards, minus his uke, makes 'em roar at some smart cracks; Blancie Frederici does another straight-laced matron; versatile Walter Perlcy never misses fire in anything he does; Allen Fox, a newcomer, plays a part that will catch your eye, for he has an air of sternness about his work and he's not bad to look at either; we expect big things from him. So, now, that we have gone into this matter of "YOUNG BRIDE," let us see who was responsible for the picture.

Mother's who love to idolize their boys and girls and who view "YOUNG BRIDE" will wonder what moral the producers were trying to get over. The youth proves a braggart good for nothing good time Charlie boy; sets out to get all he can out of life, four flushing his way through. He gains everything, even marrying the girl, and then tries to throw her down for a dance hall girl. He trips on his joy-making escapade and starts back to try and live down his mistake and comes in just in time to stop his wife from taking poison, and all ends well. Much ado about nothing; common place story; lifeless, and uninteresting.

William Selzer directed, what he had to work with, as well as could be expected. Garrett Fort adapted and wrote the screen play from the stage play by Hugh Stannius Strange. Mr. Fort gave 'em some very good lines, in fact, they were better than the situations. Arthur Miller photographed the picture well, while Harry Joe Brown, No. 1 is the one to say that this production was complete in every detail. "YOUNG BRIDE" is a program picture, like the kind turned out by the smaller companies.

"THE FAMOUS FERGUSON CASE"

Unity of effect is rigidly adhered to in this story of the newspaper and its dispicable method of news gathering. There is a subordinated contrast, of course, showing the upright methods of the functioning of a news reporter, but the adverse effect dominates and is carried away from the theatre by the patron, in the style of the allhie speech delivered by one of the characters near the close of the Warner Brothers' picture.

The box office is liable to carve a brown on the countenances of the stockholders when reports star rolling into the bookkeepers, because the few dramatic and entertaining moments are overwhelmed by the expository scenes anned effect. Better see this one first, Mr. Exhib.

The direction by Lloyd Bacon is first-rate. The writers did a good job, and technically the picture shows attention to detail. The photography by Dev Jennings is good, and the cast is splendid.

Excellent performances were delivered by Joan Blondell, Vivienne Osborne, Leon Waycoff, a new leading man that shows up very well; Adrienne Dore, Lorraine Miller, Cyril Newberry, Alice Robertson, Russel Simpso, Grant Mitchell, Miriam Seegar and Gwen Lee.—(L.H.)

"THE TRUTH GAME"

An unimportant, but very amusing story, by Ivor Novello; an English background, good direction, excellent cast, and a fair job of dialogue writing makes "The Truth Game" adequate program fare for M-G-M.

The story flits around the lives of a widower, C. Audrey Smith, and his brother, J. M. Montgomery, who, while they are associating with an English titled group are suffering with that modern disease called monetary embarrassment. These "boys" who remind you of the famous "hall-room" pair decided that love to be love must have a gold setting. Let your audience find the answer.

The cast headed by Robert Montgomery contains a comparatively newcomer to our screen—Miss Elinaire Gregor—who needs intelligent selection of photogenic color and lighting to bring out her natural beauty. She has individual charm and a distinctive personality.

Heather Thatcher's performance as Lady Joan Culver stood out like a camel in a crowd. The affections of the audience, C. Audrey Smith, as usual, gives a fine performance. Edward Everett Horton had neither situations nor dialog worthy of this splendid actor's talent.

Frederick Kerr does a very effective and amusing bit as Lady Culver's father. Oliver Marsh, photographer, had some excellent shots, but in some of the scenes his selective color (monotone) values decreased the stereo effect and gave the impression of badly lighted scenes.—(L.H.)

TYPEWRITERS.—ADDING MACHINES

HOLLYWOOD'S MODERN EQUIPPED SHOP

UPSTAIRS

HOLLYWOOD BEVERLY TYPEWRITER CO.

6411 Hollywood Blvd.
FREE PARKING near Warner Bros. Theatre
Gladstone 1590
EUGENE STARK'S BOHEMIAN CAFE CLICKS

NEW FLOOR SHOW REVEALS ANOTHER SINGING SENSATION THAT WILL TAKE COUNTRY BY STORM

Leave it to Eugene Stark to unearth new features in food and talent that will command public attention, and which will wear a new path to any place that he operates. For instance, here he is at what is known as Eugene Stark's Bohemian Cafe, with a no-cover charge amusement spot just outside of Hollywood, where you can balance and eat to your heart's content to the wee hours of the morning any time, and along with this, he has Jackie Taylor who has twelve of the most capable musicians to make up his Bohemian Orchestra. Radio listeners-in over KNX are nightly phoning in their congratulations on the splendid manner in which they are enjoying over this great radio tie-up, and to top it all off, Ralph Vincent who is to our way of thinking another Bing Crosby, Donald Novis and Harry Barris all rolled into one, is nightly crossing with his orchestra and a brilliant floor revue made up of the cutest and prettiest girls now appearing in a night club. Leading citizens of Hollywood and Los Angeles are making Eugene Stark's Bohemian Cafe a holder of dinners and after stage appearance is concerned. Celebrities from stage and screen idolize Eugene Stark as they themselves are idolized by their fans all over the world, and they come there and break bread with him as their host.

NIGHT HAWK

EUGENE STARK'S BOHEMIAN CAFE

Who goes to the cafes these evenings? we were asked as we started to motor to Eugene Stark's Bohemian Cafe, after telling our friend briefly MOST EVERYBODY now and then, we dropped and fired the same question at Eugene Stark that we just answered, and he called Ralph Arnold, his right hand man, for him to bring out a list of the reservations, and there we caught the names of Marjorie Peterson, Betty Compton, Morgan Galloway, Mr. and Mrs. Monte Blue, Lina Basquett, Teddy Hayes, Jiff Dennett, Evan Kahn, Arthur Stowe, Mr. and Mrs. William (Stage) Boyd, Emmett Flynn, the fascinating and lovable Alberta Mosley. We could go on and on and write names of those who make the Bohemian Cafe their dinner spot and stay until the wee hours of the morning. Enjoying a high class and tremendously successful Bohemian Orchestra in the Southland, Erna Purvance sings sweetly; Ralph Vincent will be the sensation of the day as soon as lovers of crooning songs get acquainted with him; George Lloyd's singing "China, China Town" and "Hanging on the Lamppost" are gems; likewise are the songs sung by Mel Calish. Here are a pair of clever workers that should fit in toadies of shorts at some time studio. Monday night there is to be a complete change of the entertainment and you can gamble it will come close to being the best in town.

BLOSSOM ROOM

Dave Boyce, who is the General Manager of the Roosevelt Hotel, has put new life and interest into every one connected with the hostelry and especially in the Blossom Room, where we find Hal Grayson and his Native Sons' Orchestra making them step the light and fantastic like they never did before in the self same cafe, where the audiences develop what we call a specialty trend that should make this orchestra one of the most attractive of the younger organizations now commanding attention. The other evening Lisa and Alverado, two of Wednesday's so that they can know one another better and try to help better dances. We gazed about the Blossom Room and there we saw ROBERT GALE looking cuter than she ever did on the screen, having the time of her young life. Here is an expression that will make a name for herself one of the days in film circles. Eddie Cantor dropped in with Sid Grauman, they looked around and borrowed Hal Grayson to try out a singer, Lucian Larco, who sings in about twelve different languages. Further along we noticed Mac Bausch and party, Dorothy Reid, Mrs. Weiner, Neda Barboka and party. The place was packed with satellites of stage and screen rubbing shoulders with men and women of every branch of civic and business life. It was a very fine and interesting evening made doubly so by Joe Mann who is in charge of the Blossom Room and saw to it that we were right at home and had some fine food.

Transformed into a replica of the famous Club Richman of Gotham, B. B. B.'s Hollywood Cellar at Cosmo and Hollywood Boulevard will reopen in a fortnight with a new and popular nite life that did before in the self same cafe, where the audiences develop what we call a specialty trend that should make this orchestra one of the most attractive of the younger organizations now commanding attention. The other evening Lisa and Alverado, two of Wednesday's so that they can know one another better and try to help better dances. We gazed about the Blossom Room and there we saw ROBERT GALE looking cuter than she ever did on the screen, having the time of her young life. Here is an expression that will make a name for herself one of the days in film circles. Eddie Cantor dropped in with Sid Grauman, they looked around and borrowed Hal Grayson to try out a singer, Lucian Larco, who sings in about twelve different languages. Further along we noticed Mac Bausch and party, Dorothy Reid, Mrs. Weiner, Neda Barboka and party. The place was packed with satellites of stage and screen rubbing shoulders with men and women of every branch of civic and business life. It was a very fine and interesting evening made doubly so by Joe Mann who is in charge of the Blossom Room and saw to it that we were right at home and had some fine food.

The late Mr. Jack Dunn and his orchestra on the Rainbow Gardens broke all records last Friday evening when hundreds were turned away. Broadcasting over KMTR Jack and his twelve boys have been going over like a house afire, and you would think that they were screen stars the way letters pile in from their fans all over the country. There isn't another orchestra in the Southland that has as many solo artists who can step right up and do a single or trio number with the success that can the DUNN BOYS, and Jack himself is no mean artist when it comes to it, for he not only leads the orchestra but is an accomplished musician himself. You will have to admit that Jack Dunn and his orchestra are the stellar attraction at the Rainbow Gardens which is growing into greater popularity than it has ever attained since its doors were thrown open to the public.

WHAT CASTING DIRECTOR COST HIS COMPANY

Will some one tell us who is the casting director that cost his company $9,000 through his bonehead actions and now doesn't speak to the agent that represented the actors in the deal who collected their salaries and never worked, owing to the fact that the casting director tried to pull one of his fast ones for which he is noted and this time he didn't get away with it, and had to nibble to the firm that he represents, that the agent put him in the spot, so that he could come out of the deal with clean hands, since the picture the actors were to work in was called off?
“HAIL COLUMBIA”

“Isn’t it grand” to be able to report progress in our business and from what we gather, Columbia has certainly laid out for themselves a pretentious program for the new season starting.

When you say 2500 technicians and laborers and several hundred extras, to make nothing of great numbers of regular players to be used, you bring joy to Hollywood.

Harry Cohn, who is at the helm, and Walter Wagner, the new vice-president, plan 26 features and 110 short subjects.

This company has no theatres on their hands to bother them and a large portion of stars; therefore they are unhampered in making pictures as they can engage stars to fit the stories, which, after all, is the only way.

Of course, Barbara Stanwyck, Jack Holt, Buck Jones, Ethel Mccoy, Constance Cummings and Richard Cromwell are to be fitted with suitable material, but as they are all favorites, they should be easy.

To give vent to some of their duchess “Washington Merry Go Round” plans they will send into early pro with a background of a lampoon of political personalities. This one has been in the “best seller” class on the book stalls for some time.


“Brief Moment” will star Barbara Stanwyck. This is a sophisticated comedy which has been playing on Broadway, New York, for some time.

A series of air pictures, based on the stories of Thomas Burris and “The Bitter Tea of General Yen,” from the popular novel of Grace Zaring Stone, which has the stirring adventures of an American girl, held captive by a Chinese General.

A series of mystery stories suggested by a former New York Police Commissioner will also be on the program. A varied program which should please all tastes but they have added some famous names to their writing staff, such as Myles Connolly, who will also supervise; Ray Schrock, Norma Shearer, author of “Louder, Please;” and Sammy Fuller, author of “Tooting,” expose of the columnist methods.

Eugene Thackeray, well known writer, and Harlan Thompson, playwright, are the heads of the producer who will write and direct.

No more weeping and gnashing of teeth at the corner of Gower and Sunset now that the Columbia Studios are hitting the stride, as there will be work for many for a long time.

ARTHUR FORDE.

IN HOLLYWOOD NOW

By Bud Murray

"Erin Go Bragh" — IN HOLLYWOOD — means more than just, St. Patrick’s Day to us —It’s our wedding anniversary and we still have the same Missus, IN HOLLYWOOD, NOW and still dandy about her — Glady’s — and as we scan the faces at the Hollywood Royal Fites — just look at this flock of famous stage and screen beauties that come out to parties with the map of Ireland on their "pans" — Naturally to head the list is America’s gift to the hotel world, Patrick Francis Shanley, who now runs an Oakland Hotel — Patrick J. Cooney, theatrical barrio — Pat and George O’Brien, "blockbusters" — Tom Kennedy, comic chef — "Sesame Fites" now doing first rate managing Fites, (if any) — Bester Keaton — Willie Collier, Sr. — Dear old Mike Donlin, former baseball star, now manager of Grand-Arden — James Dugan — Jim Tully — Frances X. Donigan — Jimmy Marriott and Tom Morgan — and that’s a load of Irish for you in HOLLYWOOD.

To the opening of the new Pyramid Club, with Gene Morgan and his show staged by Bunny Weldon, from Noy Yawk — an Irish stunt that Dorothy Krause, of the Missus, and charming Dorothy Ates — Fuzzy Knight the "hot chat" man — Lou Bolton from Chicago — B.B.B — making himself at home — Bill Cody — Bill Saunders — Gene Morgan keeps things humming with sprints — Ed Shaeffer, the insurance man, was there too — and a good time was had by all — Dropped into the Brown Derby while the picture takes to get you — the only man outside of Lee Shubert who we have seen wear the white edging on the vest — A few words with Milt Joe E. Brown, and his son Don — who was operated on for appendix 10 days previous — We caught Don putting away one of those lunches that made his Dud famous — No weakness about this boy — Babe Kane and her Ma — Babe is under long term contract with Mack Sennett — Bumped into Maxine Sullivan, daughter of my boss Henry Fydy — John and Eddie Quillin — Lee Kohlmar back from Noy Yawk — Thelma Todd having her picture taken with wrestling champ — These "Camera-Hounds," certainly catch the movie stars off guard; no telling where they will pop up next. For something, just a bit different, drop out to the Utopia Lifts Polo Fields, in Beverly Hills, some Sunday afternoon — where we witnessed as thrilling a game as was ever played — and designated mound Griffiths, who was so popular in the "silents," plays a very daring game — Wilson Mizner, writer and wis in with John Egan, formerly head of the Players Equity Association — and naturally Aneta Loos (Mrs. Emerson) was there, too — We bumped into Lionel Belmore and Bob Fraser.

DAD SAYS


STANLEY BERGMAN
Promoted from supervisor of two-reel comedies to associate producer of features is quite a leap in filmmom these days, and that is exactly what Stanley Bergman was tendered by Universal Pictures, and what more, he has been meeting with excellent success in his new post, right now he is handling the Tom Mix unit. The first picture, “Destry Rides Again,” was previewed and passed by critics and public as a typical Tom Mix box-office success. At present Tom Mix is in Arizona working on “Destry of Death Valley” and will return soon to the lot to finish the picture.

BERT ROACH
With his work in “Hotel Continental,” “The Impatient Maiden” and “Night World” already to his credit this year, Bert Roach is building a more concrete place for himself in filmmom than he has in the years that he has in pictures. Bert knows the value of comedy situations that call for his funny-making antics, his schooling in the two-reelers have aided him in a great measure and any time he is in a comedy relief situation, he knows the value of timing a scene so as not to lose a single laugh. Some wise producers ought to make a series of two-reelers with Bert Roach; he carries his audiences right along with him, the minute that he makes an appearance on the screen, and his voice is perfect for the microphones.

JAMES MARCUS
Here is a trooper who has given his life to the amusement world on stage and screen, and to our way of thinking, stands alone in his chosen calling. No matter what he plays, he does it well and aside from being a very versatile actor, he is a lovable character on and off of the screen or stage.

HARRY COHN
If all the present plans announced by Harry Cohn as to the future of Columbia Pictures, the company will be making bigger and better pictures. Let us hope so, for when Columbia features reached the screen, you sort of knew that they were made for way less than what the major studios were making them for, and if their pictures were just a bit above the ordinary, they were considered good, but, with the present lineup, Harry Cohn and Jack Cohn, their associate, Walter Wanger, will have to keep their standard right abreast of the other big companies, and we will see what we will see, when they turn out their first production under their new arrangement.

The wiseacres say that Harry Cohn is stepping over his head in water too deep, that he will find the public reaction to Columbia Pictures after all of the ballyhoo has been staged about bigger and better Columbia Pictures, a sort of boomerang, unless Messrs. Cohn and Wanger can prove themselves to be the miracle men of the industry. So far M.-G.-M. came closer to doing this sort of thing, and even they have flopped miserably with some of their big pictures.

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SPORTS
By EDDIE DEMERE

“WILD BILL” CUMMINGS, ERNIE TRIPLETT AND WILBUR SHAW LEADING DRIVERS ON COAST

The three leading drivers on the Pacific Coast, according to their standings in points and number of races won this season, are Ernie Triplett, Wilbur Shaw and Wild Bill Cummings, in the order named.

This championship, which is called “The Pacific Coast Championship,” has created quite an interest in racing circles as it not only is a title, it carries a large purse which goes to the three leading pilots. Of course it is early in the game to try to pick the winner—anything can happen. Some of the drivers are sure to go to Indianapolis for the 500-mile classic there and they will lose many points while on the trip. Races in the East do not count for this championship.

Here’s something of interest—we understand that Wilbur Shaw is soon to be presented with the approved crash helmet worn by Sir Malcolm Campbell for the past two years—the identical helmet he would wear if he broke his own speed record at Daytona this year. In England the only helmets that can be worn by race Peolots must be approved by the race boards and life as possible. Wild Bill will be the first driver to wear one of these on American speedways but it is expected that the English manufactured

AT THE HOLLYWOOD LEGION STADIUM
Last week’s Stadium show was another good turnout for the Legion boys. The answer was found in the card, plus the popular prices. Every bout was a good one, and the main event was in fact just that—a real main event, in which Fidel La Barba, under the careful eye of his old friend and manager, the ever-popular George Blake, performed like a champion. Against his rugged, tough opponent, Vargas Milling, a set-up for no man of his pursade, Fidel gave a superb exhibition of boxing. His work through the entire distance was clean, the kind of ring work the real fans expect from a real boxer. Why some of the galoots in the gallery persist in giving this gentleman kid the razzberry is beyond understanding. Our only answer is that he just won’t let them see him take it on the lug and dive for the long count. It’s going to take a real champion to do that to La Barba. He is going East to try for the title. All California fans should wish him well.

OLYMPIC FISTICUFFS
Dynamite Jackson has a million dollar body and a ten cent heart, or he would be another Tiger Flower. His set-up match with Dutch Elliott last Tuesday night turned out to be a fiasco, with Dynamite leaving all his firework outside of the ring and doing a sort of Steve Brodie, winning the fight on a fluke when Dutch got cut up before. Fidel Jackson at that particular time was not doing so well, if you ask us, he was looking for a soft spot. The rest of the card was just another evening spent in the Olympic for the purpose of seeing a boxing show at popular prices, the first that the Olympic staged in many a day. We would say that they better charge their regular prices and give the cash customers their tip-top fights as they do with real boxers, rather than putting on a cheaper show than go dark. STEVE HAMAS AND LEE RAMAGE should make up for all bad starts in the past for the Olympic and give the natives a real sweatfest. See if we are off or on the right track.

JACK JOHNSON BOXES AT CULVER CITY
Adding to a high class program of boxing bouts, Cy Saenz, promoter of the Culver City Arena, has signed Jack Johnson, former heavyweight champion of the world, to box a four-round bout with Chief White Horse. Johnson, at the peak of his career, was the cleverest boxer of all times. He is now around the fifty-year mark, but has retained some of the marvelous speed that he once possessed. This bout, Monday night, is going to be a real contest, as both men were signed just as a regular bout.

The rest of the bouts are: Bruce McDowell meets Ramon Navarro in six rounds at 124 pounds. The semi brings together Leo Rubidous vs. Tommy Irwin, four rounds at 155 pounds. Connie Haynes boxes Ernie Murchison in the special, four rounds at 155 pounds. And last is Johnny Godinez vs. Babe Colima, 124 pounds, four rounds. Young Tenario vs. Jimmy Rivers, 138 pounds, four rounds.


COL. REGNALD BARLOW plays an attorney in “NIGHT COURT” at M-G-M which means that theatregoers will again find a very capable actor in a part worthy of his talents.

HELEN PARRISH just finished the lead opposite Jackie Cooper in “Limpy” at M-G-M.
PAUL MUNI AND GEORGE RAFT

Maurice Chevalier in "One Hour With You" comes to the United Artists Theatre starting March 28, and will be followed by "Scarface," Howard Hughes' underworld epic, starring Paul Muni. We herewith reprint a scene from "Scarface" with Paul Muni and George Raft, the principal players. Filmland will acclaim Muni as the greatest of all underworld stars, and George Raft a close second to him. We learned just as we were going to press that Warner Bros. have signed Paul Muni for a picture, while George Raft gained a long-term contract with Paramount on account of his playing the heavy in "Dancers in the Dark," which caused little short of a furor in film circles when the picture showed recently at the Paramount Theatre.

Speaking of Birthdays.....

Here's the First Graduation Class at Our San Diego School (Kelsey-Jenney Commercial College) in 1887 .... 45 Years Ago.

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**RKO Radio Pictures**

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**METRO-GOLDWYN**

**PARAMOUNT**

**ROACH STUDIO**

**TIFFANY PRODUCTIONS**

**MACK Sennett Studios**

**TECART**

---

**Jack Dunn and His Orchestra**

Now Playing at the Rainbow Gardens

Third and Vermont

Los Angeles...
With the promotion of Lynn Shores to head the new talent department at the RKO-Radio Studios, Charles Richards was appointed the studio’s casting director. David O. Selznick, executive vice-president in charge of all production announced that the transfer was made at Shores’ request. Richards formerly was casting director at the RKO-Pathé Studio, where he was employed since 1924. At his request Shores will remain in the casting department until he becomes familiarized with department routine and studio players. Shores will then take up his new duties of discovering potential talent for RKO pictures. Bobby Mayo, who is Richards assistant, was formerly with RKO-Pathé nearly a year. Before that he was with Warner-First National casting office for eight and a half years. Both Richards and Mayo have made thousands of friends by their fair dealings and are well liked by everyone.

“Bring ‘Em Back Alive,” Frank Buc’s unique animal thriller, which The Van Beuren Corporation plans to roadshow at $2,000 top, is now in the cutting room. It is down to a mere 16,000 feet, which is not so bad when you consider that the expected length which bristled approximately 170,000 feet of thrills and excitement.

John Arnold, president of the American Society of Cinematographers, yesterday announced the appointment of a special organization committee to complete the organization of the $1,000 Amateur Movie Contest now being conducted by the Society’s magazine, The American Cinematographer. The committee consists of George Schneiderman, chairman; John Arnold, Dan B. Clark, Charles G. Clarke, Elmer G. Dyer, Frank B. Good, Arthur Miller, John F. Seitz and William Stull. The contest, conducted by professional cameramen for amateur movie fans, has aroused the interest of amateurs the world over, and is to be judged by a special board of judges composed of outstanding producers, directors, writers, actors and cameramen.

Frank Sheridan and Carl Gerard are the attorneys in the courtroom scenes of “The Roadhouse Murder,” now in the can at the RKO-Radio Studio. William Morris is the judge, Harry Northrup the court clerk, Eddie Sturgis the bailiff and Chas. W. Herzinger the foreman of the jury. In the cast supporting Errol Flynn and Dorothy Jordan, who are featured, are Mary Duncan, Roscoe Karns, Purnell Pratt, Phyllis Clare, Bruce Cabot, David Landau, Gustav von Seyffertitz and Roscoe Karns. Frank Sheridan’s address before the jury was proclaimed by all who listen in as a masterpiece. One forgot for the time being that it was a picture, so real and sincere was his deliverance. J. Walter Ruben directed this film story; Jimmy Anderson was his assistant. Roy Hunt was the cameraman—a good one, too. John Trilly sounds the picture.

Claudia Dell, one of the screen’s most beautiful and charming blondes, has been added to the cast of Christy Cabanne’s next production, “Shandy.” Miss Dell, who recently completed work in Tom M ox’s Universal picture, “Destry Rides Again,” was selected for the only feminine part in the film, and only after consideration was given to many others who wanted the part, but could not make the grade against the charming personality possessed by the ex-Follies miss. Others in the picture are J. Farrell MacDonald, Jackie Searle and Jean Hersholt. Production starts the coming week.

Richard J. Pear, well known young film executive for a number of years, has been connected in a number of important capacities for film companies, and who has just recently returned from Europe after an extensive tour of all European cities to tie up the independent market for sales and general release, has now accepted a position as vice-president and assistant to Alfred T. Mannau, president of Tec-Art Studios.

DORIS LLOYD

There are very few actresses as capable of delivering the goods in the talkies as Doris Lloyd. This charming actress of stage and screen develops each part that she play, no matter how large or small it may be, to the entire satisfaction of everyone, from the author to the very theatregoer who views the picture.

Norman Phillips, Jr., juvenile star of stage and screen, has returned to Hollywood with his mother, Mrs. Norman Phillips, and is again ready to take up his picture career, where he left off some months ago. The fifteen-year-old youngster may be remembered for the part of “Skipper” Kelly in M-G-M’s “Sidewalks of New York,” and more recently as the brother in Robert Montgomerie’s picture, “Lovers Courageous,” produced by the same studio.

Roy J. Pomeroy, motion picture director and sound expert, upon returning from New York yesterday, made an announcement of a newly formed film producing organization, tentatively known as a cooperative producers association. The plans call for twelve major features a year, together with a necessary quota of short featurettes on a total expenditure of between $2,000,000 and $3,000,000. The release of the entire output of the new organization has been satisfactorily arranged for and is to be announced shortly. Pomeroy’s first plans will be the purchase or lease of a suitable studio, the facilities of which will enable his organization to function on an expanding scale. Harold Schwartz, former Paramount, Radio and Pathe executive, will be associated with Pomeroy in the new deal.

Another “big name” went onto the executive roster of RKO-Radio Pictures today. Edward J. Montagne, young veteran of motion picture production, became an associate producer on the staff of David O. Selznick, executive vice-president in charge of all RKO production. He will be established in offices at the studio immediately. Mr. Selznick said his first assignment would be de- cided in a few days. Montagne has an enviable record of association with successful motion pictures. He supervised “Sarah and Son,” starring Ruth Chatterton. For the past three years, in addition to supervising productions, he has been scenario editor-in-chief of the Paramount Studios. Previously, for a long time, he was supervising editor and producer of pictures for Universal. He has had approximately one hundred original stories produced on the screen, and has adapted about an equal number of books and plays.

Universal Pictures declared an eight per cent dividend on its first preferred stock, due and payable as of April 1, 1932, to stockholders of record March 25, 1932.

J. Stuart Blackton is due to make a comeback in pictures, it is rumored. He is now preparing to produce. He has plenty of story material from the silent days which is adaptable for talkies.

Betty Jane Graham made Ye Editor cry bitter tears the other day when she appeared in a scene with Alexander Gray in “And God Smiles,” and a few minutes later Dickie Moore made us howl with glee when he spoke his lines like a trooper and got over a scene that will make theatregoers roar with laughter. Lew Siegel directed at the Foy Studios at Culver City.

EARL M. PINGREE is back home after undergoing an operation at the Soldiers’ Home, and is feeling excellent and ready to go back to work. Earl played some very fine character parts up to the time that he became ill and was rushed to the hospital.

AL ALBORN assisted Director William Dieterle at First National-Warner Bros. studios on “Man Wanted” (A Dangerous Brunette), starring Kay Francis. Al is one of the most liked of aides that a megaphone wielder would like to have helping him.

You name it and she will play it, said a well known stage producer to us the other day in talking about Betty Farrington, and we would say that such a statement is true in many ways, because this stage and screen actress knows her theatre and screen, and plays in comedies equally as well as in dramatic plays or productions.
WASTERS AND HOARDERS OF HOLLYWOOD

Willis Kent Starts On Last Of Program

Cabanne Directs “Shandy” With Jean Hersholt

Starts With Lane Chandler Western—Follows With Feature

The independents have been keeping the pot boiling these days, and one who has always come through with action and plenty of it, at a time when he was most needed, is none other than Willis Kent, who just started the fourth Lane Chandler Western feature at the Tec-Art with Armand Gribble, and with the following well-known cast:

Adele Lacey playing the lead opposite Lane Chandler, Harry Todd, Yakima Canutt, Al Bridges, Harry Senholt, Loe Bridges, Capt. Bob Roper, Hank Bell and many others. Buddy Shyer is assisting Director Schaefer, Billy Nobles again photographs the Western scenes, and the story that the “new to do” was taken from a published magazine story, “Shootin’ Square.”

The feature will follow immediately after the Western is completed will have this splendid cast: Jack Mulhall, Phyllis Barrington, Crawford Kent, Michue Auer, Louis Nattheaum, Lloyd Ingraham, Jimmy Burris, Fletcher Norton, Betty Greenhill, Lilian Rich, Suzanne Wood and others yet to be selected. No director has been signed as yet for the picture.

PARAMOUNT STUDIOS

 Writers seem to be the order of the day at so many studios these days, and Paramount is certainly getting in line with the present, a staff of forty.

Just to make sure that they are all ready, they have renewed the contract of S. K. Laurens, author of “Those We Love” and “The Lottery.” The new writers signed the past week are Nathan Asch, Joseph Moncure Marsh, William F. Ray, Raoul Whitfield, Anthony Coldeway and Harry Winstedt Gribble. All these writers are well known, as Whitfield is the author of nine novels and a number of short stories. Nathan Asch, four novels and a play, and March, the former managing editor of a smart magazine, as well as the author of “Wild Party” and “The Set Up.”

Cabanne, he knows the stage, having been a famous stage director and playwright.

With all these famous writers on their roster and eleven pictures to be made before the end of April, it looks as if Paramount Studios will be a hive of industry which will bring much joy to everyone.

UNFAIR COMPETITION TAKES PLACE AMONG GREATER EVILS IN INDUSTRY

Hollywood’s worst waster and greatest menace to the motion picture industry is the man whose mind lacks the power of quick decision.

Let us illustrate: There is the executive who takes the attitude of the dog in the manger. The dog, if you remember your Aesop, could not eat the hay; had no use for it, yet he kept the horse from eating it. So with the Hollywood executive. Rather than allow a rival to hold a high-salaried player he will put that player under contract without knowing what he is going to do with him. If this type of executive prevents others from having the player, he is happy, and totally disregards the loss of a sizable fortune in salary to the player while he is deciding what he will do with his “find.”

Of course this big financial loss is not the money of the executive.

STUDIO DUMBELLS AND OTHER THINGS

This type of executive is a waster of the dumbest kind. He is totally unfit for executive work. His lack of quick and accurate decision is destructive of all the work done by every capable man in his organization. He should be weeded out and removed with the smallest loss of time.

Every real technical man in every studio in Hollywood suffers because of the stupidity of this type of studio executive. The frantic efforts of his friendly superiors to write off his costly blunders by charging the lost money to different technical departments cripples the work of men and women whose work is the result of years of hard study; men and women who do the actual labor of preparing all the technical details of a production, whose output must be up to the exacting requirements of expensive stories and directors. Their artistic work, regardless of shortened estimates, shortened to pay for the mistakes of the executive dumbbell, is expected to meet all requirements.

THE WASTERS OF HOLLYWOOD

The thoughtless act of a dumbbell in authority, in a position to spend other people’s money, sends down through the biggest plant a spirit of resentment, in its own way, adding something to the loss. These unsatisficed technical workers are human.

This kind of thing is possible because practically all producing executives owe their jobs to friendship, relationship or politics. Mighty few are selected for their executive ability. If Hollywood exacted from its production executive the same ability to fill a job it exacts from its clerks—this picture game would be a really efficiently conducted industry. The technical workers—men and women who create what the fan sees on the screen—well, they just can’t make mistakes. One ten-dollar error means the old job.

In the matter of kinship, it is a trifling difficult to understand a recent case at Radio Pictures. Myron Selznick, of Myron Selznick-Frank Joyce, Ltd., agents, is a brother of David O. Selznick, big boss of Radio Pictures Studio, which produce “The Lost Squadron.” In this picture we find Mary Astor, Joel McCrea, George Archainbaud, Wallace Smith and Herman Mankiewicz, each one in his or her respective line, and all under the management of Myron Selznick-Frank Joyce, Inc. The happy cooperation of the brothers is widely advertised on a full page of a local daily film paper, though the name of the studio is not included. The title of the picture tells the story.

Make what we will of this; we present the fact and let you do your own thinking. The agents rejoicingly tell you all about it, so everything, seemingly, is on the up-and-up. Other agencies are the losers, and if the business is kept in the Selznick family—well, what about it?

Claudia Dell, Chas. Delaney Are the Young Romancers

Farrell McDonald Plays Fine Role

Christy Cabanne is once more following her great success, “Continental Hotel,” which is playing many of the finest theatres in the cities. This time she has under way a John Clein Production. The story is named “Shandy” and is a story with a great deal of heart interest and has in its cast many famous players.

This production will be produced at the Tec-Art Studios and great preparations are under way so that Mrs. Cabanne will make this one as great a production as his former success.

Jack Sullivan has been appointed production manager and has for his assistant Fred Tyler, who has been assistant on many successes. The cast has such carefully selected players as Jackie Searles, who made such a hit with Paramount Pictures. Also Jean Hersholt, whom you will remember recently in “Emma” for M-G-M Studios.

Claudia Dell is another well known actress who has been engaged for this production, and Dick Wallace, former Richard Johannes, a famous child player.

J. Farrell McDonald and Charlie Delaney are two others who are well known, as well as John Vosburgh and George Humbert.

As for the camera department, it will have for its head Charles Stumar, who has been borrowed for this picture from Universal, and will return to his contract studio at the conclusion of his work here. Also Vic Sherry, another well known camerographer, will assist Mr. Stumar.

To be sure that the advertising part of the sales department will be well taken care of, Mr. Clen has engaged Paul Grenneaux to take stands.

Jack Shultz, a famous art director, will be in command of all the settings. This is the first of the Talking Picture Epics under Sol Lesser and to show you what an elaborate production is intended, there will be 900 extras used during the making of the picture, and one of the first locations will be the famous New York street on the Harold Lloyd Studio at Westwood.

With all these preparations and a good story “to boot” this promises to be one of the most interesting productions of the season.
THE ANSWER
Ps. 68:11. The Lord gave the word: great was the company of those that published it.
Ps. 107:20. He sent his word, and healed them.
Isa. 55:11. So shall my word be that goeth forth out of my mouth: it shall not return unto me void, but it shall accomplish that which I please, and it shall prosper in the thing whereto I sent it.
Mark 14:49. But the scriptures must be fulfilled.
Luke 10:19. Behold, I give unto you power to tread on serpents and scorpions, and over all the power of the enemy: and nothing shall by any means hurt you.
Luke 4:14-15. And Jesus, having opened their understanding, that they might understand the scriptures.
John 5:39. Search the scriptures.
Ex. 23:25. . . . I will take sickness away from the midst of thee.
Lev. 26:13. . . . I have broken the bands of thy yoke, and made you go upright.
II Kings 20:5, 6. . . . I will heal thee. . . . and I will add unto thy days.

AL JOLSON OPENS AT BILMORRE SUNDAY
Al Jolson opens in "Wonder Bar" at the Biltmore Theatre Sunday, March 29. As usual, Jolson's presentation is just a bit better than anything he has done in the past. "Wonder Bar" has been playing to capacity houses in a triumphant tour across the continent. From curtian to curtian it is a blaze of glorious costumes and the latest rhythm in popular music. "AI" sings several new hits in Jolson fashion—need we say more?

THIS FROM BERT LEVY
2839½ Rodney Drive, Los Angeles, Calif.
March 14, 1932.

Dear Harry Burns:
Mr. Jason obtained so much publicity in the past regarding "Human-ettes" I think it is only fair that I acquaint you with the following para-
graph drawn by my attorney, Mr. Clore Warne, of Pacht, Pelton and Warne, which I respectfully ask you to print:
"The 'Humanettes' or the subject matter of a decree of the Superior Court of Los Angeles County, recently entered. The court hereby awarded title to the plaintiff, Bert Levy, as originator and cre-
ator of the above-named creation of 'Humanette.' The action was brought against Leigh Jason and certain other persons, who claimed an interest in the idea adverse to Levy's."

Signed,
CLORE WARNE.

BOOKS AND PLAYS SAFEST BETS FOR PICTURES, SAYS PRODUCTION CHIEF
"All things being equal, stories which, in book or play form, have had the approval of the public, are the likeliest bets for motion picture successes," says Sam Bischoff, in charge of production at the Tiffany Studios.

Motivated by this theory Tiffany has acquired the motion picture rights to Tiffany Thayer's best seller, "The Illustrious Corpse," which, under another title, as yet not selected, will shortly go into production at the Tiffany Studios. Similarly, "Lena Rivers," on which shooting has just been completed, is based on a famous novel, written by Mary J. Holmes, and read by millions.

"A ready-made audience is assured a picture based on a story which has already won favor with the public," asserts Mr. Bischoff. "Moreover, the ele-
ment of doubt concerning a story's inherent entertainment value is removed from a story which has already won favor with the public."

Elaborate plans are being formulated for the picture based on "The Illus-
trious Corpse," which, according to Mr. Bischoff, will be one of the most pre-
tentious productions emanating from the Tiffany Studios this season.

CHRISTIAN SCIENCE LECTURE RADIOCAST
Local radio listeners will be interested in the announcement of the radio-
casting of an authorized Christian Science lecture over KECA (1390 kHz),
Monday, March 28, from 12:10 to 12:50 noon, by Peter V. Ross, C.S.B., of San Francisco, member of the Board of Lectureship of The Mother Church, The First Church of Christ, Scientist, in Boston, Mass. Lecture to be delivered in
Philarmonie Auditorium, Los Angeles, under the auspices of Ninth Church of Christ, Scientist.

DANCING TEACHERS' BUSINESS ASSOCIATION BAN FREE DANCING LESSONS—FINE ERNEST BELCHER $200
Ernest Belcher, who has been giving free dancing lessons at the Barker Brothers' downtown store for some time, was fined $200 for breaking one of the basic principles of his business association, the Barker Brothers' Business Association of which he is one of the trustees, which prohibits any dancing teacher from giving free lessons.

This action was voted on Tuesday by the board of directors of the organization at its regular meeting. It also casts to the attention of the board that the May store, also located in Los Angeles, are advertising similar dancing lessons free. This sort of a thing should be barred; first, because it deprives over 100 legitimate dancing schools from earning an honest living, and secondly, it leads the public into greater rackets by those who will offer such lessons free as a bait to obtain these pupils for further lessons, telling them that they lack certain train-
ing which will fit them for a dancing career.

NATIONAL BOARD OF REVIEW APPROVES "SCARFACE"

Precising favorable action by eastern censor boards, the National Board of Review of Motion Pictures has approved "Scarface," Howard Hughes' widely-
disclosed production.

Besides passing favorably on the picture, the National Board of Review praised "Scarface" for its entertainment qualities, its disclosures of racketeering, and its constructive influence on public opinion. In its official report, the board stated:
"Scarface" is one of the most intensely interesting films that has been pro-
duced in a long while, and has the additional factor of a purposeful view-
ing something done about it. It certainly does not glorify crime. Extremely well
directed and acted.

"Scarface" promises to be the box-office sensation of the year. The picture will be released throughout the country in April, in its original version, and ad-
vance sales to exhibitors are already establishing new high records.

EDWIN T. GRANDY

"Honeymoon Wife," by Agnes Louise Provost. All about Mavis, married to one man, but forced to live with another. Promising part for Constance Ben-
ett. (Macrae-Smith, Philadelphia.)

"Mesquite Jenkins, Tumbleweed," by Clarence E. Mulford who wrote "Hop-
along Cassidy." Wow of a Western for Tom Tyler. (Doublede-Doran, New York.)

"Below Zero," by Harold Titus, is a gr-r-r-Yard of the north woods with a
nice job for Lew Cody. (Macrae Smith, Philadelphia.)

"Many Mansions," by Henry C. Rowland, is an interesting, fantastic tale that might appeal to Robert Montgomery. (Long & Smith, New York.)

"The Clairvoyant," by Erurt Lothar, is a novel of the solid sort with apt role for Roland Colman as the young lawyer who discovers he has powers of clair-
voyancy. (H.C. Kinsey, New York.)

"Thunder Below," by Thos. Routier, is a rip-sportin' American story which we literally raced. It is the eligible to see Paramount do it with
Tallulah Bankhead. (Farrar & Rinehart, New York.)

"Red Headed Woman," by Katherine Brush, is about a pipin' hot hoppin' of
a red-headed mama. M-G-M has it with no star selected. Clara Bow's dish. (Farrar & Rinehart, New York.)

"Two Black Sheep," by Harry Leon Wilson, turned out to be two illy-white
Sheep. A characteristic Wilson novel with rollin'k' role for Stuart Erwin. (Cos-
opolitan, New York.)

"Della-Wu," Chinese Courteezan and other tales by Frank Owen, are delight-
ful-storied gangster-flit with a wealth of topical Chinese story stuff. Anna May Wong, of course. (Lantern Press, New York.)

"Bandit Love," by Juanita Savage, is hot tamale stuff by the author of "Span-
ish Harem," etc. Delores del Rio role. (Dial, New York.)

"Shrine of Fair Women," by Ann Finchelot, is an excellent department store
picture with Lillian Tashman as our selection. (Long & Smith, New York.)

"City Girl," by John Kijana, is about a wild girl who led a reckless life from
start to finish. Exceptionally strong dramatic stuff. Dorothy Mackull type of
role. (MacBride, New York.)

JACK SULLIVAN MAKES COMPLETE COMEBACK AS ASSISTANT DIRECTOR
Back in the Universal days, when they were making "The Hunchback of Notre Dame" as a silent picture, there wasn't a more capable, well liked and re-
versed assistant director than Jack Sullivan. Suddenly something happened —politics or otherwise—and Sullivan dropped out from picture to picture, which he seemed to be ruling to point where no one paid much attention to him.

The moment picture business, like the public, soon lose interest in their
idos, the same carriers with its workers in the various branches of the in-
sustry, so Jack Sullivan soon dropped out of sight, went East and tried his luck, which didn't seem to lead him in the right direction, and when he returned he found new producers directing their own films, so he had to go out and
prove himself. He worked as second assistant, acted, did anything to make a
living.

Finally he landed with the independents at the Metropolitan Studios. He
served Emory Johnson in a very capable manner. Christie Cabanne will tell you there isn't a better assistant in the business, and the other day as we watched him herd the crowds we couldn't help but remark that Jack Sullivan was him-
self again, just like the good old "Hunchback of Notre Dame" days at big U.
From featured player to wandering pencil peddler is not such a long step in beautiful Hollywood, the Land of Dreams. don’t grasp, my dear feminine persons of happy Hollywood, cosily secure in your nice jobs and the favor of the public. Don’t quack, oh, sterling heroes; all is well—maybe.

However and just the same, former featured players, disabled in studio work, are selling pencils for a living. We are informed that they are “compensated” with less than $20.00 per week, which comes to an end. Their disability does NOT end—until THEY end.

Somebody has called this the “fourth largest industry.” Plainly, the largeness is NOT in its heart. We have been reliably informed that it has a large ego—and the largest ego, strange as it may be, seems to be closely related to the largest purse.

Now, humanly speaking, this is not so strange. Under normal conditions of life, the human ego is prone to swell with the pocketbook. But we are not living under normal conditions. It is rumored that we are in the very vortex of a national depression.

We say “it is rumored” because there is much evidence that our largest egos and our largest pocketbooks seem totally unaware of any economic depression. Very blithely they go about their merry ways, wholly innocent of the fact that former featured players are selling pencils to eat.

For all such, here is a Hollywood funny story: Recently, at a major studio, we watched one of these physically disabled pencil peddlers give what is essentially known as “the bum’s rush.” And let it be understood that the men who drove him off were doing their official duty. They had no choice in the matter.

We are discussing a condition, not men. Presumably, the men handling this studio knew nothing about the incident. He is famed for his kindness and charity. Had his attention been called to the unfortunate, he would have helped. We know that.

The case very plainly indicates a complete lack of official cooperation between the big studios and the good people now working so hard to relieve suffering among our down-and-out picture workers.

This incident points to a condition of what some perceptive observers say “America has reason to be ashamed.” The stage Actors Fund and the N.V.A. have no parallel organization in the picture industry. Why not? Where is the Frohman of Hollywood?

With its large colony of world-famous artists, Hollywood, by giving an after-performance benefit, could raise enough money to take care of ALL in actual need. Only a big producer or star can head such a movement; a man of Frohman caliber. We have several in Hollywood.

Among Hollywood picture workers there is no better civic leader than Cecil B. deMille. He knows both stage and screen, and he is one of the greatest living showmen, as well as a great director. Mr. deMille, we believe, has a better understanding of players than any other producer-director in this business. He has great ability.

The pencil-selling former featured player should not be selling pencils to light off starvation. This “fourth largest industry” is easily capable of caring for him in the hour of his need, and all others in the same fix. We have more than a few.

The pages of human history are filled with RESULTS of CAUSES born of this kind of situation. The RESULTS are inevitable—but the CAUSES are preventable. At least part of a smart business man’s education should be some knowledge of recorded CAUSES of great events in human history.

We have faith in the humanity of James Rolph, Governor of the State of California. We happen to know that his sympathies are ardently with the under dog. We know that union labor supports him in every election, and that he is a warm friend of union labor. We cannot bring ourselves to believe that he realizes the condition in the Hollywood extras. Jim Rolph is not the man to tolerate abuse of workers.

Donald Novis To Sing “One Hour With You” Which He Sang in Picture

Jimmie Grier and his all-star Coconut Grove Orchestra will be in the central attraction on the Lucky Strike-N. B. C. “One Hour With You” night broadcast on April 2, when they will play the numbers and Donald Novis will sing the song that he sang in the Maurice Chevalier picture for Paramount.

This is the biggest nation-wide tipup that Jimmie Grier and his entertainers have made so far. And if it will prove what we would say, the starting of a bigger and greater career, for the popular Coconut Grove impresario who writes his own compositions and leads his orchestra with a master hand nightly at the cafe.

Robert Standing Seivier, author, playwright, publisher and soldier of fortune, according to “Who’s Who In England,” is very well known in literary circles in his native land. Mr. Seivier was decorated by Queen Victoria during the Boer War for extraordinary valor under fire. He was at one time publisher of “The Winning Post,” English foremost horse publication, and has written several books and plays with the atmosphere of the “Grand National” and other racing events for background. Mr. Seivier arrived in Hollywood recently to visit his friend, Edgar Wallace, who died the day after he arrived.

Edulgie Andreas, founder of the Spotlight Theatre of Hollywood, was at one time nationally known as a composer. Some of her early works were included in the repertoire of David Bishomp and other prominent concert singers. She now devotes all of her time to the drama. Among her latest successes is “Stage Wives,” a one-act drama, and “In the Red,” done in collaboration with Mary Flannery. Both plays were produced at the Spotlight Theatre. The entire theatre will be “Mousy David” now in rehearsal.

RONALD MORRISON, that splendid English actor who arrived in Hollywood recently, received his early training in the H. Beechboltn Tree Dramatic School in London. Morrison was on the English stage for several years, but being a member of the National Labor Union, who aged a coffee plantation in Chili for several years, has traveled all over the world and comes to Hollywood well equipped to play leading parts in pictures.

Eugene Stark Revives Floradora Sextette Idea

John Hall

We have faith in the humanity of James Rolph, Governor of the State of California. We happen to know that his sympathies are ardently with the under dog. We know that union labor supports him in every election, and that he is a warm friend of union labor. We cannot bring ourselves to believe that he realizes the condition in the Hollywood extras. Jim Rolph is not the man to tolerate abuse of workers.
**INSIDE FACTS ABOUT STAGE AND SCREEN**

**Edited by JACK JOSEPHS**

**“Change Your Luck”**
**BUBBLES**
(March 19)

It looks like Harry Seber, who has been handing Main Street various styles of outdoor cards for the past twelve years, has struck a gold mine with his colored musical review which opened Saturday at the Burbank. This house, owned by Seber, has been showing pictures for the past year. Seber, who knows his Main street, got off to a big start as the house has been playing to packed houses at 10-20-30 cents since its opening Saturday. Sunday night an extra was necessary to take care of the crowds. The colored musical is presented four times daily with the first act at 12:30.

A feature picture changed twice weekly is also shown. The musical changes weekly. Harry and Nurl May are the feature comedians for the house's big hit called "Change Your Luck," which was the original title for the Pantages show "Lucky Day." There are 40 in the show which includes the usual chorus of 16. The latter while not the cream of Central avenue are satisfactory and can all shake a mean Rumba which is the outstanding stunt of the show. A colored band of ten work on the stage, which this week represents a cafe. Excepting the hit with the cigarette girl by the combo, which is credited to the "Man" later in the show and some strong wiggling, the show does not depend on smut. Unlike other Main street musical shows whose success seems mainly due to tease numbers, none are present here; at least in this week's offering. The show maintains a fast tempo throughout. Song and dance specialties follow in rapid order.

You did not expect a Rumba from Miss Romanye Jackson following her fine rendition of a song in a dignified manner, but that is what the "Man" does. Not only Rumba but two other dances as well. It was the highlight of the show.

**WARNER'S DOWNTOWN**
(March 17)

The 10-act vaude bills (nine this week), continue to hold up to good average entertainment. This week Warner puts on the only show in the downtown section that had a waiting line during the Friday and Saturday night performances. Although the little holds no big name, "Making a Man Who Played God," the increased attendance that this house has been enjoying the past few weeks must be credited to the numerous vaude turns. Willard Hall is announcing the acts this week and lends dignity to the m.c. role by the manner in which he introduces the various acts. Hall does not rely on the old style of "Talking to an audience to give them a big hand. He has a different style of playing for each act appropriate to the performers' talents. Hall represents his individual style of m.c.ing.

The act Hall appeared for a telephone bill next-to-closing, that was good for a bowl. Rube Demarest assisted by a girl is a top turn. On "Making a Man Who Played God," the act started with a big hit with his piano playing and comedy. Another legitimate hit was scored by the Angelus Kiddies. These kids are under the direction of Elmar, a fair acrobat. The girls, billed as "Anita" and "Bette" are the comedians. They go through a routine of dancing and acrobatics that compares favorably to seasoned performers. A little girl, Ida, a leg inspector, was a hit with her routine. The act ended with the "Angelus Kiddies" and its own "Vaudeville Show." The combo, which is presented by J. J., "Hula tied up the show. This kid act is presented by Flegal and Walters, who operate a dance school in Huntington Park. Their combo, Harold, the Eagle Feather, fourth, assisted by a young lady. The Indian's fast dancing got over strongly. Fargo and Richards, a mixed combo with comedy and saxes, do nicely. The girl goes in for nut stuff with good results. Westerlund and Nickerson have a pleasing hand to hand routine and finish to good hand with a toe to toe with Billy and Fred. The show was concluded by Jay Parker in a dance outfit which is credited to the "Men's V." Moralea Brothers doing a native combo of wops, pass with their musical efforts and get enough applause for their singing to warrant an encore. The Military Sextette, a man and five girls, had the opening spot and Bert Nelson with his lion, closed. Cliff Webster and his orchestra made the usual fine impression.

**TRAINING**

Masa Ueno, of the troupe of Uyeno's at the KKO Hillstreet this week, is doing chiropractor work on the side. It is not the usual sort of the boys and girls at the Other Hillstreet used to. Masa, who expects to graduate as a full fledged chiropractor in about three years, advised that he does not collect any fees.

**HERE**

Sam Freed, Western representative of the RKO music department, has been on the Coast for the past three weeks.

**WORKING**

A. F. Frankenstein was in the pit at Warner Brothers Downtown for a day this week when Cliff Webster was off duty, for Roy Johnson was leading the house, while Frankenstein assisted. Frankenstein is at the Garfield, Alhambra, this coming week.

**CLOSED**

United Artists Theatre closed Tuesday night following the run of "The Greet Had A Word For It" and will remain closed until the Fall. The Criterion, it is reported, will be closed permanently.

**CONDUCT**

Billy Cohan, who with Billy Schulhoff conduct the Elite Pharmacy in the RKO Hillstreet Theatre building, is the proud possessor of several medals won for his floor college activities. Among them is one for hand-to-hand balancing, and another for wrestling.

**Lose**

The Al Wager agency offered the Four American Indians $7.50 for a day in Spin Fernando, a twenty-five mile jump from Frankfort. The quartette said they played the date several times and the last stipled for that day booked through the Meiklejohn agency was $35 bucks.
Pics: Reviewed and Previewed

**MEN WANTED**

**A DANGEROUS BRUNETTE**

Kay Francis has a lively vehicle, "A Dangerous Brunette," as far as she is concerned, but as far as a picture in general, the public won't believe she would allow her husband (Kenneth Thompson), a man about town and playboy, to go scot free to marry someone else, after she has worked and slaved to keep him, and at the same time build up her career as an editor and publisher of a 400 magazine, and like all moving picture stories that come from the Warner Bros. studios lately, the most inconsistent story yet. The public won't believe David Manners, with his baby face and childlike manners, can mean anything to such a gorgeous and beautiful woman, as Miss Francis portrays on the screen. He is a man in love with this big star, and his treatment of the original story by Robert Lord. Young Manners worked hard, but the whole situation was against him. Una Merkel and Andy Devine steal the picture with the surprise, "the man who gave up," a laugh of a type even to a big star. Guy Kibbee plays a guy Kibbee very well. Elizabeth Patterson and Virginia Sale were among those present and helped. William Dieterle deserves a lot of credit for his even direction. Too bad the rest of the organization headed by Darryl Francis Zanuck can't spend more time actually trying to figure out a reason for the picture starts, rather than to try to remake it in the cutting room or on the sidewalk of the Forum Theatre after a preview. Gregg Toland's photography was very acceptable. Al Albor assisted Director Dieterle.

**THE MOUTH PIECE**

Warren Williams tried hard to play the attorney in "The Mouthpiece" a la Lionel Barrymore in "A Free Soul," and look John Barrymore would. At times we had to shake our heads to ascertain which character he really was. The story is another poor attempt at the part of the Warner Bros. big minds to do something that the public is familiar with, and which has been done well before, but they fail miserably. The adaptation is by Earl Baldwin, and was made almost too simple, "anybody's play" is a bit of a slender comedy relief. And speaking of appreciation, as the curtain rises on the first act on a set representing the interior of a farmer's home in the Swiss countryside, it is the first time we have seen the first few lines of the actors is usually drowned by the applause for the work of Martha Hafit, the art director responsible for the sets.

The play was written as a starring vehicle for the male lead, "Artien Tashkin," played by Ernest Erskine. However, Mildred Keats plays "Myra" with such conviction that Erskine's splendid work does not stand out till the last act where he raises to great heights. Mildred Keats is a very beautiful girl, almost too beautiful for the part she plays, that of the wife of a poor farmer in the lowlands of Russia. But her work is splendid, exact work, even to the stage of her being alone on the stage with only a speechless child to assist her, is the outstanding feature of the production.

There is a spot in the second act where the action appears to be dead. However, to one who has any conception of dramatic values it is quite apparent that this situation is purposely written to accentuate the more dramatic situations to come later in this act and throughout the third act. This study in highlights and shadows is one of the tricks of play writing sometimes not fully appreciated. "Window Panes" is well balanced and in our opinion would make a splendid half-length production.

Others in the cast deserving mention are Audrey Latham, Jackson Rylee, Jack Lesley, Lester New, Arthur Morris, Donald Dicta, Charles Curney. The character part of the wanderer and takes the laurels in the second act where he makes his only appearance. His work in this act usually accounts for several curtain calls. The play was well directed by Lumsden Hare.

The next play to be produced at the Spotlight will be "Mostly David," by Paul Girard Smith.

E. Andrew Barrymore.

**NINE O'CLOCK REVUE BOOKED INTO PARAMOUNT**

Musical tableaux are sure in to stay. Paramount has booked the "Nine O'Clock Revue" with the same cast that played the Music Box and the Majestic Theatre. Al Herman, Eddie Borden, Tut Maco, Ted and Sally, and all other features including the most beautiful chorus girls of the Los Angeles bow once more as an added attraction, following "Lystrias," "Girl Crazy," "Sons o' Guns," which have already played here to great success.

**BACHELOR AFFAIRS**

Fox offers entertaining story and fine performances by Warner Baxter and Marion Nixon in "Bachelor Affairs."

John Blystone interprets Mildred Cram's story of "Scotch Valley," as adapted to the screen by Doris Malloy and Frank Dolon, with sympathetic understanding; and tenaciously adheres to the story's main emotional effect—that of admiration for a man who unselfishly sacrifices his career to seek out and care for his dead pal's children.

The story unfolds smoothly with plenty of human interest, pathos, comedy, and a touch of melodrama that, if the preview audience is any criterion, will impel spontaneous applause.

The cast is excellent and contains such names as: Rita LaRoy, Lucille Powers, David Landau, Clarence Wilson, Frankie Darrow, Joan Breslaw, Gale Kornfeld, Joe Haeche, Harry Dunklin and William Pawley. The photography by James Howe, was good.

**SQUARE CROOKS**

Henry Duffy knows what it takes to put Joe E. Brown over as far as plays are concerned, his selection of "Square Crooks" is what we call perfect.

The rummiker the opening night had 'em laughing from his first appearance to his last. He is a great mimic, and he further knows how to juggle with his audience's strings.

He was very ably assisted by Isabelle Withers, a favorite here. Richard Cromwell, who does his best work, is surprisingly good. Jason and A. S. Byron shared honors, Mia Marvin came through fine with her role as the sweetheart of Jason Robard. Elmer Ballard worked too hard to get across that he was a big man, but good enough for a bit, as do James Sargent and Douglas Keaton.

Edwin H. Curtis staged the show in a very understanding manner. He too can understand the joke. Joe E. Brown is the only one who can work the audience so as to deliver the goods, which he did in a good sized package. Go and see Joe E. Brown at the El Capitan Theatre and laugh to your heart's content.

**DOROTHY GRAY**

Was lauded by the critics at the recent opening of "Kitty's Symphony of Six Million." In Frank Reicher's story of New York life, she has the role of "Little Jessica," the crippled child who grows up to be Irene Dunne, in the latter's screen hit.

**WORKING**


**JACKIE TAYLOR and his BOHEMIAN ORCHESTRA**

Now scoring heavily at EUGENE STARK'S BOHEMIAN CAFE.

**PROBATION**

At the Fairfax Theatre

Richard Thorpe is certainly a clever director and his latest for George Baxter is good for any audience.

The story by Edward T. Lowe started out to be one of those stories of juvenile crime, but it switched to an interesting love story in which a young society girl, whose uncle is a judge, is assigned a probationer of the court.

A young man who has fought another for insuring.

This, of course, develops into a love interest, and the story is quite interesting from there on.

A great cast was assembled to help Richard Thorpe put this one over to final success.

John Darrow is the young probationer, and why this splendid actor is not seen more often surprises us. His handling of the delicate situations involved was distinctively clever.

Sally Blake is another fine player who was under contract to a major studio some time ago, and why they didn't renew her contract is another mystery. However, to get back to our story, she was just swell, and handled a difficult part of the society girl admirably.

J. Farrell McDonald is another trouper who can always be depended upon, and as the judge was extremely dignified and yet put over some subtle comedy quite cleverly.

Others in the cast who helped greatly were Clara Kimball Young, Eddie Phillips, David Rollins, Maddy Kemp, David Durant and Betty Grable.

However, to sum the whole thing up in a nutshell, here is a good picture. Well written, directed and acted, which is good entertainment.
ROSCOE ARBUCKLE STARTS AT BOHEMIAN CAFE

GREAT CROWD TO TURN OUT TO GIVE HIM ROUSING WELCOME HOME

Returning from Seattle, where he has been starring on the stage in “Baby Mine” to great success, Roscoe Arbuckle has agreed to act as master of cere-
monies at Eugene Stark’s Cafe starting Monday night, and, according to all
plans, there will be one of the biggest turn-outs that the popular cafe has
had since it opened to greet the famous comedian-director as he makes his
bow at M.G.M. of the evening.

Roscoe Arbuckle has proven a great drawing magnet wherever he has
appeared and Eugene Stark, watching for added attractions for his amuse-
ment place, seized the value of persuading the actor to return to the Southland
for this special engagement before he goes East for a vaudeville tour in the
leading theatres.

EUGENE STARK’S BOHEMIAN CAFE

The late William Wriley in advertising Catalina Island made the follow-
ing statement, “IN ALL THE WORLD NO TRIP LIKE THIS!” In the case
of Eugene Stark’s Bohemian Cafe, we might borrow that statement, only
changing it to read “IN ALL THE WORLD NO SUCH VALUE FOR $1.50-
$2.00” as is. That is why this amusement spot is on our recommendation list, for one can
food and drink and be merry the whole evening at just that cost per person, $1.50
weeks nights and $2.00 Saturday and Sunday evenings. This includes a floor
show that runs two hours to an hour, the finest music by Jack Rankin and his Orchestra,
who will make you dance to your heart’s content, with its tantalizing,
syncopating tunes, and the way he plays for the various artists who perform
nightly. From this, and the fact that the theater is the size of the vaudeville
theater of the Montmartre Cafe in Hollywood.

The present show is the best ever, with the Floradora Sextette causing
gales of laughter. The Rhumba Dance thrills the boys, the military number
proving the girls’ versatility. The show is peppy, entertaining and amusing
throughout. Ena Purviance sings some more very catchy numbers, while
Dorothy Fair and Goodrich clown funny through an ice skating number. George
Lloyd clicks hands down with some songs. The Six Beauties, headed by Melba
Snowden, sure look fine. The other five girls are Winifred McGowan, Esther
Broderick, Helen Beall, Wanda St. Clair and Maren Herald. The dancing team
of De La Rosa and Randall made quite a hit, as did Bill Cady with a fine baritone
voice.

Here is some fine news: Roscoe Arbuckle in person as master of ceremonies
starts Monday evening with the new show at Eugene Stark’s Bohemian Cafe.
Just picture how there will be a track to see Roscoe right at home, putting
on some of his impromptu acts and calling upon his many star friends to help
put the show across, and to say that they will be there is doing it
mildly. Go and join the merry throng starting Monday night.

BLOSSOM ROOM

Henry Halstead comes in to the Blossom Room with his orchestra Wednes-
day. Hal Grayson and his boys retire Tuesday evening and Dave Boyce, man-
ageer of the Roosevelt Hotel, plans to start the new season off with a very fine
line of attractions and has Clarence Rand, noted for his singing the country
over, as the added attraction.

The leaving of Hal Grayson and his Native Sons Orchestra will be re-
greted by many, especially those who have, with Hal’s devotion, supported
the public’s kind of music and entertainment that they wanted. He has become as
much a figurehead in the cafe as any part that supports the main structure.
We hope to see these boys back in town long before.

It seems that many celebrities have been dropping into the Blossom Room, to
pay their respects to Hal Grayson since they heard he was leaving. For in-
stance, Russell Mack, Leo Morrison, Paul Kohner, Lupita Tovar, Harry Rapf,
Cyril Gardner, the beautiful Roberta Gale, Ham Beall, Sam W. Cohn, Anita
Loos, John Emerson, Nat Goldstone, Felix Young, Gay Fay, Dorothy Jordan,
W. S. Van Dyke, Ralph Murphy, Mervyn LeRoy, John Maid, Helen Tweed-
trees, Frank Woody, Owen Owsley, Freeman Lang, Ted Fio-Rito, Moe Moe-
ton, Fuzzy Knight, Tim McCoy, and many others. Go and see and hear Henry
Halstead and his orchestra Wednesday evening and enjoy the good fellowship
that greets you at the door of the Blossom Room in the person of Joe Mann,
and what a man he is when it comes to looking after your welfare.

THE FROLICS

Outside of having the most unique and inviting place of its kind on the
West Coast, “The Frolics” (formerly Oelen’s Cafe) serves some of the most
unique and finest dishes of food you ever tasted. Oelen’s Cafe serves this
food directly from Chinatown, and when one thinks how panicky some folks get over their
eats, you can figure that this place is a real find. For, as the folks say, they work
right off the girls who are training and handling them, for it shows plainly that he isn’t a slave driver
and that they are giving their “all” because they love it.

The Frolics, which is open from 11 until 3, start their opening night and
even with that handicap he bows his audiences over. He has ‘em roaring, and some of becomeshamed that they couldn’t restrain themselves. He is, to our way
of thinking, different from any comic on the West Coast and in a class all by
himself.

Bobby Arnst is the little fooler. When she first steps out on the floor

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she starts off sort of easy and makes em sit back and respect her as a nice,
甜, quiet unassuming sort of a crooner, but when she strikes the chords
and starts to whoop it up, why Bobby takes ‘em by storm. She makes you feel
like she was just fooling to get warmed up, and the further the show
progresses the better you like her, and at last you just can’t help yourself falling
in love with her for the songs, and especially the dances that she puts over—
alone and with the beauty chorus.

Ted Fio-Rito and his orchestra, which includes the singing trio of Leslie
Hove, John Huldet and Ted Turner, sing and play their way into the hearts
of the select audience that nightly visits the doings. Collins and Wanda
and Billy Tufts put over fine dances. Ted Fio-Rito has his boys so well trained
that if he was a block away and snapped his fingers at them they would auto-
matically know what he wanted them to do, and they would go right ahead
and do it. His music is not the kind that you could label as a lift from
any other orchestra, it is his own personality that seems to come out of every tune
that the orchestra plays, and what’s more they actually play so long that you
are ready to call a halt and sit down with your dancing partner, which
is unusual at some of the cafes where the leaders seem want to hurry
and get through with their numbers.

Among THOSE PRESENT THE OTHER EVENING WERE Constance
Bennett, Marquise De Falafai, Chester Morris, Estelle Taylor, Perc Westmore,
Dave Factor, Fanny Weldon, Hugh Trevor, Eddie Schaefler, Mr., and Mrs.
Robert Gail, Fidelia Barba, W. S. Van Dyke, Milton and Bernie Weinberg, Monta
Bell, Sam Marx, Harry Sweet and wife; Jack Mulhall, Alexander Carr, Mar-
torie Beethe, Bob Frankel, George Raft, Lina Basque, Harry Morton, Martin
Sanford, Jack Crawford, Roscoe Arbuckle, Addie McPhail, Sally Blaine
Peggy Morrow, a well known Pasadena society girl, Eddie Welch, Nancy
Cornelio, Bill Sannon, Bobby Mayo, and Fred Fox. In fact, there were hun-
threds of new faces whom we haven’t seen in cafes lately and who even the
popular Jack Lewis couldn’t recognize for us, and he is supposed to know
almost everybody around these parts.

“Bands may come and bands may go, but Jack Dunn goes on forever—or
so it seems, anyway. What a radio program that fellow Jack Dunn puts on.
The other night, tuning of the program we were listening to, we started twisting
the dial on our super heterodyne ($25) and stopped when we found what we
wanted—sweet music. At first we thought we had stumbled on a program
of Guy Lombardo’s Royal Canadians, but it wasn’t long before we heard the an-
nouncer say that it was a program from KTM, and that the music was sup-
plied by Jack Dunn and his Rainbow Gardens orchestra. Good work, Jack.
Keep it up.”
"FANNY HURST"
A great many years ago, we lived in New York City with several Jewish families, and at that time we realized the immense difference between the various members of the family.
Fanny Hurst has caught that spirit in her book, "Symphony of Six Million," and has sketched a word picture which is true in every respect.

This gifted writer works evidently, unfortunately, cannot be transferred to the screen, as in the mediocre screening of "Old Man Minnick," which was another beautifully written characterization.

"Symphony of Six Million" is a story of Jewish family life in New York, and is supposed to teach a lesson to budding medics who have the accumulation of MONEY as their aim in life.

The usual trouble with screen characterizations of the Jewish race is that theatricalism predominates and is usually a burlesque instead of a reality.

Then we have had so many operations performed on the screen of late that the average thespian should become thoroughly proficient in the use of the scalpel.

Another peculiar incident in this picture is that while the rest of the characters age perceptibly during their long lives in the progress of the story, Irene Dunne remains beautiful and youthful to the end. She must have evidently found the fabled fountain of youth.

There is one thing, however, which comes vividly to our mind, and that is that the Fannie Hurst novel is a swell ad for the acting abilities of Ricardo Cortez and as one woman remarked on looking at the statuesque figure of that actor in the lobby after the preview, "Ain't he a swell actor," to which her escort retorted "Oh yea, to which we presume he will never make a great hit with the male escorts.

The cast of the picture was Ricardo Cortez, Irene Dunne, Anna Q. Nilsson, Gregory Ratoff, Lita Chevret, Noel Madison, Helen Freeman and John St. John.

There were several children in the early sequences of the picture, particularly lovely little Dorothy Grey, who impersonated Irene Dunne in her youthful days, and Lester Lee, who depicted Cortez as a boy. They were particularly clever.

Gregory La Cava directed and Leo Tovar showed us some beautiful photography.

We predict that those who have read Fannie Hurst's beautiful story will be greatly disappointed at the screen version, and others will not find it good entertainment.

IN HOLLYWOOD NOW
By BUD MURRAY

"Agua Caliente Handicap"—BAJA CALIFORNIA—and that Australian hoss, Phar Lap, just made those wise- acres look sick—Here is a WON- derful HORSE.
Ideal weather and a very fine attendance—Including Eddie Cane, who went blew in for the big race—Bill Kyne and Baron Long, a pair of big-shot race horses—Our old friend John McEwan of New York, McGraw head of the w.k. Giants, Bobby Woolsey (told by us most embarrassing moments at the Caliente hotel—Mrs. Woolsey packed his dress clothes, and omitted the "patent leather oxen"—so Bob goes into the dining room with dress clothes and tan shoes, and is barred—Up to his room goes Bobby and dyes the yellow shoes—All the ink goes black—You should see those dyes yellow shoes (ouch)—Bert Wheeler thinks the whole thing is a fake—Al Green, the director, hidden below a pair of pink- ed glasses—Edgar Allen Woolf, America's best host," and Leo Morrison, the largest monkey in the world, entertaining—William K. Katt—Kitty (we mean Micky) Flynn looked "deed-ill"—Vivian Duncan gets younger looking every day—Frank McHugh looking over the next member of the family trying to find his young son in—Ben Black, new head of the Warners Hollywood Theatre, trying to figure them out—Hal Roach looked terribly embarrassed—Jack Coogan, pater, and his baby—Robert—Sam Jack Kaufman, maestro from Leoew's State, taking advantage of the swing band at his rendezvous—Ralph Farnum over in Tornado, another agent—and Lew Shreiber was there too (agent)—Dorothy Ates and her Ma (where was Roscoe)—Uncle Carl Laemmle, Sr., himself, hopping up and down about—Lew Brice in a huddle in the paddock—Eddie Kane on the rail—Joseph Schenck entertaining—Rube Wolf, music maestro deluxe in and out of the clubhouse—and so, after a most profitable day, thoroughly pleased with everything, we start back and drop into "George's" (Lobster and Steak) "jerkin' and bump into Johnny Hyams, pater of Leila—Alan Hale devouring one of those Texas steers" they serve here—Bill Beaudine, the director, looking over in Tornado, and James McGowan, former manager of Orpheum Theatre—Then for the cool nite air drive back to HOLLYWOOD.

During the week, the big business was the opening of the "New Frolics" (old Olsen's Club, in Culver City)—Jack Lewis, HEAD MAN, deserves a lot of credit to take-a-chance with an elabor- ate revue at this time—and Mann's Man- ton put a real show on—with Funny Knight making an ideal m.c. and our girl friend Bobby Arnst (Mrs Johnny Weissmuller) scoring heavily—and "Black Tuxedos" we missed, and so back to our "estate" thru that "un- usual fog" you cannot cut with a knife, and so, we'll see yuh arah yuh in HOLLYWOOD.

DAD SAYS...
Joel McCrea slated to direct "Freedom," a corning good chain gang story for RKO-Radio... Oscar, Paramount's "shoehine," in cast of "Attorney and Yankee" and Pat Hartigan, our old friend in "The Bird of Paradise," will both at the above studio... Sam Hardy added to cast of "The Doctors" at W-F N. Mir- iam Hopkins' first starring picture for Paramount to be directed by Ernst Lubitsch...Bela Lugosi in "Murdereed Alive" on stage of Carthay Circle April 2... Josephine Dunn has a featured spot in New York Theatre Guild...Harry Cohn, cameraman, signs with RKO-Radio... "But the Flesh is Weak" new title for "Truth Game," M-G-M... Frances Dee's "The Three Penny," "Merton of the Lines," Paramount... Nat Boteler in cast of "The Bird of Paradise."

Leo McCarey will direct Will Rogers in "If I Was President" for First National; wrote the story... Norman McLeod slated to direct "The Phantom President," Paramount... Jules Furman now on Columbia's writing staff... Lew Ayers will star in "Shanghai Int'l..." John Ford directs for Universal... Bertolt Viertel to direct "The Sultans," for Universal... Richard Bennett and Gene Ray- ney, Victor McLauglin and Charles Judels hooked twenty weeks in vaude- ville... Erle Kenton signs with Par-amount for two pictures... Jackie Cooper on a six weeks personal appearance tour... "Laughter in Hell," Jim Tully's story, bought by Universal... Deanna Durbin signed with Columbia... Lew and John will star in "Strange Int'l..." M-G-M... Univer- sal signs Virginia Pearson, Mahlon Hamilton and George Meeker for Jack Smart Company... Mickey Simpson bought by Peerless Pictures to star in "Child for Sale."

Chester Franklin will direct "Paris- ian Romance" for Allied Pictures... Chic Sale next short is "Whispering Bill," one of Ben Holmes' Famous Classics for RKO-Radio... Ben Tur- phin will appear in an act called "Julius Caesar" over RKO vaudeville circuit... William Wellman will direct Rich- ard Dix in a picture for RKO-Radio... Kathryn Crawford added to cast of "After the Klondike"... Horwitz and Sarah Mason join RKO- Radio writing staff... Erle Kenton will direct Chic Sale in "Competition," W-F N... Eric Von Stroheim in "Society Girl" at Fox... Richard Schayer, scenario editor at Universal, will remain another year... Thelma Todd has the femmies in "Sister God Smiled," Bryan Foy production... Babe Kane signs for six more comedies with Mack Sennett; Leslie Pearce will direct... "Night Court" previewed—it's a dinker... Edward Everett Horton has a featured role in "The Roar of the Dragon," RKO-Radio... Lilian Bond plays opposite Warner Baxter in "Man About Town,"
LOEW'S STATE (March 13)
The "Exotic" idea used at the Unie
The current stage attraction here aug-mented by Meiglin Kiddies for the first five days. With the opening days scheduled for Saturdays, the present stage show is in its fifth week, during which the kiddies following the Sunday performances, at which time other numbers will probably be added to fill the gap, as the present offering runs through Friday afternoon. My only my-estor of the kiddles, Foley and Letour, Ramoni and Virginia, and a mixed couple with songs, comprise the specialties in the "Happy Days," the finale designed by Rumba credited to Fanchon was the outstanding ensemble number. In the opening the girls present some pleasing in-dustries in dazzling costumes. Foley and Letour supply an abundance of comedy. Their rendition of "Every-thing's Going To Be All Right" starts them off to a fine laugh. The suc-ceeding comedy antics win a solid hit. Ramon and Virginia contribute excelle-dancing, their routine including semi acrobatics and a juggling act that brought good favor with the audience. The singing was capably put over and also added color to the ensemble num-bers. The kiddies consumed about 20 million tickets this week, with the usual lines, with several of the kids showing enough stuff to hold a spot by themselves. This house was holding 'em out at both entrances for the first show Wednesday long after the 35-cent deadline, the patrons sticking in line to pay 50 cents after one o'clock. "Hell Diver" was a serious box-office failure, however, evidently was the b.o. magnet. Sam Jack Kaufman provided one of the high spots of the program with his or-chestra and otherwise participated in specialties in his usual high class man-ner.

TITANY STUOIDS
The reign of the horror pictures have at last reached the undertakers, or as the up-to-date once name them selves, "Mortician." Lately Mr. Bumbe, the former as-sistant director, whom Sam Bischoff has engaged to direct this latest of wierd pictures, started Tuesday night on the first scene, which were taken on the exteriors of a famous under-taking parlor.

While this story starts at the mor-gue, its main plot is the unravelling of a murder mystery.

As it was told to us, Tiffany has certainly started something daring. The cast so far engaged are Theodore von Eltz, who played the lead in their former success, "Hotel Continental," Lucien Littlefield, Gene Paillette, Mir-iam Seagar, Warner Richmond, Harold Waldrige and Frances Sayer.

With such a wierd subject and un-usual story we shall expect at least something different.

WILL YOU BE THERE?
Hollywood B'Nai B'Rith Luncheon Club held its weekly meeting on Wed-nesday, March 23rd, at the Pig's White-je, 6714 Hollywood Blvd., with Leon Lewis, former secretary of the Anti-Defamation Committee of the Red-Gran, giving a most interesting and helpful talk on "The Anti-Defamation." The purpose of these meetings is to better acquaint all Hol-lywood and Los Angeles Business Men of this order, and next week we are promised another interesting lecture. Go and meet your friends, as we feel it will be more than your while.

We heard today that Roger Mar-ehati will put on an elaborate show at his beach home early in April.

This social event will be in honor of the Wampas, the famous aggregation of press agents for the studios.

Armand Schaefer, director of Lane Chandler Westerns for Willis Kent, has had the praises sung high on his work in the best newspapers and trade jour-nals of the country. Film Daily of January 10 particularly praised his handling of the star scene in "Cyclone Cuckoo" and join that publication in praising Director Schaefer, who is what we term the leading uniform megaphone wielders, who really knows his West and the stories written about them.

J. Farrell McDonald finished in "Shandy," directed by Christy Cabanne, and went immediately to First National-Warner Bros. studios for "Week-End Mar-rriage," and he follows this with a picture at the Radio Studios.

Mendes Bermelo, of Fernando Mendez Productions, will produce two fea-tures at the Tec-Art Studios very shortly. He recently produced a picture in Mexico with Dorothy Sebastian, Don Alvarado and Paul Ellis. Dick Pritchard is handling his publicity here.

Jerry Herdan is assisting Bobby Mayo at the Radio Studios in the casting offices. Jerry, if you please, held the same post with Bobby at the RKO-Pathé Studios for some time, and made many friends.

Harry Spangler has returned to the Edward Small agency, which was at one time like home sweet home to him.

CHRISTIAN SCIENCE
"Be still, and know that I am God: I will be exalted among the heathen, I will be exalted in the earth." This verse from the Psalms was the Golden Text in the Lesson-Sermon on "Matter," on Sunday in all Christian Science churches, branches of The Mother Church, The First Church of Christ, Scientist, in Bos-ton.

The Scriptural selections in the Lesson-Sermon included these verses from John's first epistle general: "Love not the world, neither the things that are in the world. If any man love the world, the love of the Father is not in him. For all that is in the world, the lust of the flesh, and the lust of the eyes, and the pride of life, is not of the Father, but is of the world. And the world passeth away, and the lust thereof; but he that doth the will of God abideth forever." A congratulatory message from "Science and Health with Key Philo-sophies," by Mary Baker Eddy, stated, "My discovery, that cing, mortal, mis-named mind produces all the organism and action of the mortal body, set my thoughts to work in new channels, and led up to my demonstration of the propo-sition that Mind is All and matter is naught as the leading factor in Mind-science.

RUBE DEMAREST & CO.
At Warner's Hollywood Theatre
April 3 and 4

"In Musical Moments"
Eugene Stark's Bohemian Cafe is offering the cleverest take-off on the old Florodora Sextette at their popular cafe with a very well known line-up of players. It is a howling success and must be seen to be appreciated by theatre-goers. Night club visitors are laughing their heads off and telling all their friends to go and see it.

PARAMOUNT
(March 23)

With practically the same principals, minus Eddie Lambert, and comedy bits and numbers from the former "Nine O'Clock Revue," the Paramount is offering better stage entertainment than the house has shown in a long time. Even the business Wednesday seemed better, the house filling up before the last show got going. Eddie Borden, Al Herman, Tutt Mace, are the featured members, and the other principals are Ernie Young, Charlotte Neste, Dot Brown, Ted and Sally, Helen Friend, Joe Morrison and Eddie Pine (according to program). The line girls showed to advantage in the more effective numbers retained from the show. Eddie Borden was, of course, prominent, with several good comedy contributions which seemed to click stronger than ever in this house.

Herman appeared first in white face and later under cork. Herman is naturally more at home in blackface, and with his talk confined within reason for this place, got plenty of big laughs. Tutt Mace was another individual hit and leads a hot wiggling number with all the girls shaking in extremely scanty attire that looked like a record for boldness at the Paramount. Ted and Sally contributed a pleasing dance number and Joe Morrison pleased in the singing section. Dot Brown played an acrobatic and Charlotte Neste also aided the singing department. Ernie Young appeared in a couple of comedy bits, and as heretofore, acquitted himself in his usual capable style. This review, with its present line-up, is satisfactory entertainment. "The Broken Wing" (Par) with Lupe Velez and Leo Carrillo, on the screen. —J.J.

GESEKING IN PIANO RECITAL
By Richard Drake Saunders

Walter Gieseking once again enthralled a large audience of music lovers who thronged the Philharmonic Auditorium Tuesday afternoon to hear this foremost master of the pianoforte. His marvelous delicacy of touch in the Bach and Scarlatti works, was just as crisp and firm in the scintillating passages of the Ravel "Jeux d'Eau". The Chopin "Berceuse" proved eminently suited to his style, and his Debussy interpretations, of which the "Suite Bergamasque" was programmed and several encore included, were perfect tapestry paintings of sound.

Here we are in the realm of State politics. The Hollywood extra situation inevitably leads us there. The political minded among the producers will understand this. And to those gentlemen might it not be an act of fair warning to state that the lowly extra, being a good American, may think thiswise?

RICHARD JOHANNES
Will hereafter be known as DICK WALLACE

Now appearing in SHANDY
Produced by John Klein
Directed by Christy Cabanne

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SALLY SWEET
Held Over Three Weeks
PARAMOUNT THEATRE

HAROLD GRAYSON

Wishes to thank everybody for their loyal support and kindnesses during the long engagement (which closes Tuesday Night, March 29) at the Blossom Room, Roosevelt Hotel.
## BULLETIN BOARD

**STUDIO**
- CARR STUDIOS: 6410 Sunset, H.O., 3010
- Chas. Post: Paul Malvern, Casting

**COLUMBIA**
- 3949 Sunset—H.O., 3191
- Dan Kelly—Casting: H.E. 1708

**DARMOUR**
- Westey Nortonn, Casting (Gl. 014)
- 5823 Santa Monica Blvd.

**FOX**
- Wm. Crawford, Casting
- Thomas Ford, Asst., CR. 6135
- Bob Farmer, Asst.
- Fox Hills Movieland, Gl. 1111

**FOY PRODUCTIONS**
- 6149 Venice Blvd., CR. 0191
- 7900 Santa Monica Blvd., Gl. 6237
- 5923 Warner, Fishing, Casting

**INTERNATIONAL STUDIOS**
- 6276 Sunset Drive, Gl. 2978

**METRO-GOLDYNN-MAYER**
- RE, 2011
- Benjamin, Thun, Casting
- Paul Wilkes, Gl. 1913
- 9:00-11:30 A.M. to 12

**PARAMOUNT, HO. 2411**
- 11 A.M. to 12 P.M., 12 P.M. to "Dad" Casting
- GL. 6211, Joe Elf, Asst.
- 11 A.M. to 1 P.M.

**HAL ROACH STUDIO**
- Culver City, Gl. 5111
- Jack Roach, Casting

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**R.K.O.-RADIO**
- 780 Geover
- Charles Richard HO 5912
- 11 P.M. to 12 P.M.
- Except Monday & Saturday
- Bobby Maze, Asst.
- 10 A.M. to 11 A.M.

**IMPEWAY PRODUCTIONS**
- 6142 Santa Monica BLVD., 2131
- Harold Dobbs, Casting

**MACK SENNIT STUDIOS**
- 6142 Arcado Ave, Gl. 6513
- Walter Elmer, Casting

**TECART, GR. 4141**
- 5460 Melrose

**TFFANY PRODUCTIONS**
- 6124 Santa Monica Blvd., 2131
- Harold Dobbs, Casting

**UNITED ARTISTS**
- Bobby Welsh, Casting
- Gl. 5111

**UNIVERSAL CITY, HE. 3131**
- 12 to 12. A.M.
- Paul Friedmann, Casting
- B. Brown, Asst., Ho. 3105

**WARNER BROS., NATL**
- 1511 N. Highland Ave., 0216
- 10:20 to 12:20 A.M.
- Shellen Le May, Casting
- Bill Maberry, Asst. Cast.
- Bill Forysth, Asst.

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- 10 A.M. to 11 A.M.
THE INSIDE DOPE

They found out what was aggravating Panzy, the pet turtle of the RKO Radio studio. The 300-pound chelonious gattatore, which "The Bird of Paradise" company brought back from Hawaii, hasn't been herself lately. Off her feed, she has been moping in her tank. It was Val Paul, studio manager, and head of the "left winger" in the Panzy controversy, who discovered the cause of the pet turtle's troubles. Mr. Paul said: "She's queer for salt," and forthwith chartered a glass-lined milk truck, which went down to the ocean and came back with 18,000 gallons of salt water for her exclusive use. Now you should see her in her tank of freshly-filled salt water, as happy and carefree and rollicking as in the days she lived in the boiling surf off Waikiki beach.

"And God Smiled" promises to go down in history as one of the finest efforts of independent producers. Bryan Foy and Abe Goldser have been keeping their eagle eyes on the progress of the "Three Musketeers," Lon Sellek, Ben Stoloff, and Lew Breslan, who are the directors of the story, which was written by Isador Bernstein. Here is an independent picture in which everyone is paid for their work on an equal basis with any other company, and which the major studios better start reaching out to buy, thereby saving themselves $200,000 by not making one of their proposed pictures.

Harry Gribbon is proving little short of a sensation on KHH every other Tuesday evening at 9:15 p.m. and 9:30 p.m. Sunday evenings. "He is singing a couple of songs, and those who didn't believe that he sang in the Mack Sennett comedy can certainly get an earful by listening in.

With the call of the sea roaring in his ears and two major studios bidding for his services, George Rosener, now under contract to Warner Brothers as actor, writer and director, is dicing with an internationally famous yachtman to skipper his entry in the coming Catalina Island boat race. Rosener, a former seaman before the mast and on the bridge, hopes to find time to participate in the event.

Jack E. Gardner, Frank W. Vincent and Martin Broones opened their offices this morning in the Equitable Building, in Hollywood, to conduct a general management and agency business representing a number of players, directors and writers. In addition, they will supply story material to the studios, and will produce plays and vaudeville acts for their clients. The individual members of the firm have long played important roles in the film and theatre world. Gardner was well established as an agent in Hollywood, when he closed his business to become casting director for the Fox Studios under a long-term contract which has just terminated. Vincent, a former vice-president of the Radio-Keith-Orpheum Western Corporation, served for twenty years as general booking manager for the Keith-Orpheum vaudeville circuits and more latterly was in charge of theatre operation on the West Coast for RKO. Broones has also had vaudeville booking experience, before he concentrated on the writing and composing of several Broadway successes; for the past three years, he has supervised all musical activity at Metro-Goldwyn-Mayer Studios, in addition to other duties on its production staff. Many of the present-day stars of the screen and stage were started on their careers by the individual members of this new firm.

Babe Stafford, Mack Sennett's twenty-two year old director, starts tomorrow directing "Hatta Mattie." The cast includes Harry Gribbon, Babe Kane, Dorothy Grunger, Marion Loback, and Sennett's trick horse, "Trixie."

Although he has launched one of the largest independent film producing companies announced in recent months, Roy Pomeroy, motion picture director and technical wizard, expects to devote considerable time to the Motion Picture Technical Institute, which he and associates established in Hollywood several months ago. The Institute houses one of the most complete technical machine shops, as well as having a film experimental laboratory, a camera lens department and a miniature set construction plant.

Sara Rand, formerly of the exclusive Colonial Art Group of Boston, and late lessee of the Elgin Theatre, has joined the Theatre Mart. This little theatre is to become the most cultural and artistic spot on the Pacific Coast. An immediate expenditure of fifty thousand dollars has been voted for expansion, publicity and equipment. The Board of Directors and sponsors is a page from the social register. All opportunity and encouragement shall be given artists, directors, authors, and also an assurance of a social and highly intelligent patronage.

Walter Futter, who produces the short "Curiousites," received a wire this morning from a man in New York: "WIRE AT ONCE IF YOU CAN USE WALTER WINCHELL FOR YOUR CURIOUSITIES." Futter wired back: "OKAY NEW YORK."

Elizabeth Wilson, western editor of "Silver Screen" magazine, who has but recently arrived from New York, enjoyed a good old-fashioned western hold-up the other day. She was being escorted to the location for "Riders of the Desert," when Cerr Carr is producing for Educational World-Wide, by Lon Young, when in the most desolate part of San Francisco Canyon, the pair were startled by the sudden appearance of a most villainous looking Mexican, and an equally disreputable appearing Indian, who ordered them to "stick 'em up." While in the process of being relieved of their valuables, another rider appeared who, with two quick shots, left the "hold-up men" stretched on the ground. It was Bob Steele, star of the picture, who said to the "dead men": "O.K., boys," and then proceeded to introduce Gregg Whitehead and Joe Dominique, to the startled scribbler. The company had been working on a nearby hilltop and, expecting the visitors, had prepared this unique welcome.

John Wray has been signed for a featured role in "Dr. X," Warner Bros.-First National production, it was announced today. Wray, who played "The Frog," the phony cripple, in "The Miracle Man," will wear a blonde wig in "Dr. X."
Erle C. Kenton Directs "Chic" Sale

Harry D'Arrast Prepares to Direct Al Jolson

At First National With Ann Dvorak and David Manners in Romantic Roles

Charles "Chic" Sale, star of "Old Man Mink," is again working at the Warner Bros. studio. This time he is starring in "Competition," a story from the pen of Carl Erickson, with the adaptation by Carl Erickson and Harvey Thew. Erle C. Kenton is directing.

We find Ann Dvorak and David Manners in the romantic roles of the narrative. Bill Cannon assists Kenton.

Erle C. Kenton needs no introduction to studioland, for he started his career through the greatest school that any director could ever pass through, via the Mack Sennett two reel days, for if you can direct comedies for the old master, you can make pictures for any producing company in the world. Director Kenton after years as a two reel director, migrated into the feature field and has made more good with the best of them.

FAIRFAX RETURNS

Robert Fairifax formerly with Gilbert Miller, English producers of "Sick a Bed," "Nothing But the Truth," and "Naughty Wife" has been playing the husband in "Tomorrow and Tomorrow" on the road. Fairifax possesses one of the finest speaking voices on the dramatic stage. He arrived in Hollywood recently and can be seen and heard in pictures soon.

MOVING

Adeline N. Albord is moving her author's agency from the Security Building into larger quarters in the Baine Studio Building at 6605 Hollywood Boulevard. In these times of depression, this speaks well of this agency, which is the eldest of its kind in the industry. Greater success, Miss Albord, to you in your new quarters.

FILM INDUSTRY IN CRITICAL STAGE; THE YEAR AHEAD WILL BRING CRISIS;

By HARRY BURNS

The movie business is in a bad spot. Exhibitors are screaming about poor films. Politicians are cooking up legislation to harass the industry. But, most important of all—THE PUBLIC IS STAYING AWAY FROM MOVIE THEATRES.

That's bad. Will Hays and the movie chiefs may talk glibly about the end of the depression and all that, but the balance of power remains with the public.

Not the public of the big cities, the theatregoers of the big palaces on the Main Stems, but the hundreds of thousands of movie fans "out in the sticks" who patronize those thousands of little movie grind-houses known as "inkpots." The public is getting fed up with this.

Except for a few notably successful films that cannot possibly support such a vast industry, the pictures made in Hollywood in recent months have been TRIPE.

Much of the blame rests with the self-satisfied, know-it-all movie executives who have closed the door to new talent because of personal prejudices, jealousy, fear and other petty reasons.

One should imagine that in a time such as this, when the film industry is with its back to the wall, fighting for its identity and existence, it would take advantage of the lessons of the past and reach anxiously for every person and every method that might bring it out of the morass.

But the reverse is true. More than ever before, the bars are on the movie door. A talented newcomer—indeed, a talented old-timer as well—finds that he is not wanted, unless he is sitting in with some political clique in power. Merit should be the gauge of the industry, but instead we find some pinhead who has a polo table, or who is a sycophant of the Big Boss, in the saddle. It is not a question of ability, the will to work, or, capacity. It is merely a social whirlpool and unless one gets in with that right crowd, there is no chance. Honest opinions are not wanted in Hollywood.

But the picture is not over. Hollywood has felt the pressure of Wall Street now, as so many of its trade journals have forewarned it, but the worst is yet to come, unless the movie heads make some drastic changes. Miscalculating a closed-door policy for a short season, Hollywood film studios have practically shut down all opportunities for getting new ideas, new talent, new brains into the business. Instead they squander stockholders' money sending out "scouts" throughout the country to unearth new talent, when there is more than plenty right in Hollywood.

There is lack of sincerity in the producers dealing with the exhibitors and the public. Merely saying that a picture is good—or making promises that it will be—is not the final obligation of the producer to his customers, the theatre owners and the people who pay admissions. The acid test of pictures is in the movies of the past year. If they fail to do better during the next twelve months, it is certain that the financial powers holding the sack for the industry will close the bag.

The producers' alibi was that the industry was going through a period of readjustment owing to the new talkie methods. But this gap is good no more. The industry has been burdened with huge added costs because of the talkies, and this tax has been passed on to the customers, too. But it hasn't brought an extra cent of profit and never will. Furthermore, the dear old public is getting fed up on the horrible movies being concocted. Photographed stage plays, British dialogue and "Broadway celebrities" who can't draw a thin dime in Oshkosh are today supposed to be the backbone of this vast industrial enterprise. What the exhibitor wants, and what the public wants, is GOOD PICTURES. They want ENTERTAINMENT. They want ACTION-ROMANCE—BEAUTY IN SETTINGS—and all those other qualities that made the old time films box office bonanzas. The surprising thing is that producers cannot—except in a few scattered instances—reconcile these demands with sound.

Good pictures were made in the dumb era; there is no reason why the mere addition of sound should destroy these components.

Let the movie chieftains take heed. Let them profit by the mistakes of the past. Establish merit and real talent as the basis of advancement and success in the industry. Give new ideas and new people an opportunity. If they do not successfully compete with those now in favor, at least the producers will have awakened the spirit of competition, so sadly lacking in Hollywood today.

PICK-UPS by "Barry"

Edwin Maxwell has turned the spotlight on himself again by his work in "Scarface" and "The Cohens and Kel-leys in Hollywood." He is now doing an important part in "Faith" with Walter Huston for Columbia directed by Allan Dwan. "We had to break all the breaks in pictures these days, that it is gratifying to see one with 25 years stage and screen making his own breaks."

SUZANNE WOOD BUSY

SUZANNE WOOD has been cast for a part in Christie Cabanne's latest production, "Shandy." Suzanne has created a dowager character which appears to be very much in demand. And because of the fact that she speaks French, Italian and German, she has been in demand for similar parts in "Lil Mitchell," the popular custodian of the main gate at Universal City, has departed for his home in Chicago and will be gone three weeks. Lee should meet many friends in Kansas City, St. Louis and other points south. He was formerly a state right salesman in the middle west, and has been associated with motion pictures for the past twenty-five years.

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HOLLYWOOD FILMOGRAPHY

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Vol. 12

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No. 11

THE DELIVERER

II Chron. 20:17. Ye shall not need to fight in this battle: set yourselves, stand ye still, and see the salvation of the Lord with you. O Judah and Jerusalem: fear not, nor be dismayed: tomorrow go out against them: for the Lord will be with you.

Ps. 18:17. He delivered me from my strong enemy.

Ps. 18:39. For thou hast girded me with strength unto the battle: thou hast subdued under me those that rose up against me.

Ps. 18:48. He delivereth me from mine enemies: yea, thou liftest me up above those that rise up against me; thou hast delivered me from all my fears.

Ps. 34:7. The angel of the Lord encampeth round about them that fear Him, and delivereth them.

Ps. 34:17. The righteous cry, and the Lord heareth, and delivereth them out of all their troubles.

Ps. 34:19. Many are the afflictions of the righteous: but the Lord delivereth him out of them all.

Ps. 43:1. O deliver me from the deceitful and unjust man.

Ps. 50:15. And call upon me in the day of trouble: I will deliver thee, and shalt glorify me.

OUR HATS ARE OFF TO M-G-M AND WALTER HUSTON FOR THE AIMEE SEMPLE McPHERSON DEBATE-TIE-UP

Some one whispered that the magic hand of Irving G. Thalberg was in back of the Aimee Semple McPherson and Walter Huston debate on the wet question, which was an out and out tie-up for "The Wet Parade," now showing at Grauman's Chinese Theatre in Hollywood. We suspect Sid Grauman was sitting close by when the idea came to life, for no matter who did it, M-G-M commanded greater attention and consideration on this picture than any they have ever made, and if you ask us, it is not on account of the picture itself, but the timely subject, which is closest to every American citizen, no matter for or against prohibition. The daring way that M-G-M produced the Upton Sinclair story, and then to have Walter Huston face one of the smartest of show women, and, too, put Walter Huston on her own stamping ground, the whole affair smacks of great showmanship. Our hats are off to M-G-M, Aimee Semple McPherson and Walter Huston.

BILLIE DOVE BACK—WILL START NEW PICTURE SOON

Billie Dove has returned to Hollywood following a four months' vacation in the East, which included visits to New York, Washington, D. C., and Palm Beach, Florida.

The Caddo star was entertained by President Hoover, in Washington, and by Mayor Jimmie Walker, in New York. At Palm Beach, where she spent several weeks, she was a guest of several social events.

Miss Dove is under contract to Howard Hughes, for whom she will make one or more pictures this coming year. Meanwhile, she may be loaned to other producers, who are angling for her services, for one or more productions.

CHRISTIAN SCIENCE

"Reality" was the subject of the Lesson-Sermon on Sunday in all Churches of Christ, Scientist, branches of The Mother Church, The First Church of Christ, Scientist, in the United States.

One of the Scriptural selections in the Lesson-Sermon included these verses concerning Christ Jesus, from the Gospel of Luke: "And it came to pass, when he was in a certain city, behold a man full of leprosy: who seeing Jesus fell on his face, and besought him, Lord, if thou wilt, thou canst make me clean. And he put forth his hand, and touched him, saying, I will: be thou made clean." And immediately the leprosy departed from him.

A correlative citation from the Christian Science textbook, "Science and Health with Key to the Scriptures," by Mary Baker Eddy, stated: "If sin, sickness, and death are as real as life, truth, and love, then they must all be from the same source: God must be their author. Now Jesus came to destroy sin, sickness, and death; yet the Scriptures aver, "I am not come to destroy, but to fulfill." Is it possible, then, to believe that the evils which Jesus lived to destroy are real or the offspring of the divine will?"

AL JOLSON TAKES HIS AUDIENCE ON A MERRY TOUR VIA "THE WONDER BAR" AT THE BILTMORE

Who cares who wrote the lyrics or the music for "The Wonder Bar" all we know is just what the words imply in German the show with Al Jolson in it is Wonderful, never in the history of show business here and the writer has 30 years in back of him watching 'em all, has seen an artist stand on the stage for three hours, as master of ceremonies, sing dance, exchange, smart cracks with his audience, and do everything from acting to supertanker for the greatest hand balancing act staged in many moons, all in a single night, and when it looks like an all-night show, tell the folks to light their cigars and cigarettes, and have a good time, and to top it all, sing his best and most telling songs of all time. Did he do it? Yes, he did. What pictures here yesterday is just as much for such an old dyed in the wool trooper and showman like your truly, and we must say that Al Jolson in "The Wonder Bar" takes his audience on a merry tour of shows andmuses of other American Comedians that would have done him proud were it not even Eddie Cantor who was a first nighter, and that is about passing what credit we believe is due Mr. Jolson for trying so hard to please theatrical seen who are his worst critics, since they are made up of the cream of the theatrical and cinema world.

Claire Windsor made many new friends, she is sweeter and more lovable than ever before. She is thinking of making a picture, the thought is not her. August Araimini shares honors with Frank Green and Michael Dallamottou, though the two gentlemen have added the real foreign flavor to the show and work well to add the intimacy of the review is topped by one of the best all-around bands under the direction of Martin Freed brought here for they know Al Jolson's every gesture and manner-like no one else have been able to do, the band is outstanding. This helps make the show what it is, for the spirit of Jolson is the life of every one's action, and if they work like he does, well, they just can't put on a bad show, go and see "The Wonder Bar," you will never see another show star. It's a world of its own and was some job. Moe Mozur and Morris Gest can run this show out here as long as they dare as far as Southland theatre goers are concerned.

"Hat Check Girl," by Rian James, is sure-fire material for the St. Vitus snapshots. Broadway, the underworld, Harlem and Park Avenue all have their footage in this story. Joan Blondell as the hat check gal. (A. H. King, New York.)

"Rare Earth," by Frank Owen (a gr-rand writer, by the way) is an excellent Chinese yarn with good roles for at least six Grade A players. (Lantern Press, New York.)

"Night at the Lost End," by Geo. Agnew Chamberlain, is colorful cinematic. A drunken party, a murder and other ingredients make it a suitable cinema dish. (Brewer, Putnam & Warren, New York.)

And lest we forget, read Tay Garnett's "Tail Tales" (from Hollywood), a hundred dollar's worth of laughs for only a dollar, from the enterprising press of Horace Liveright, of Great Gotham.

"The Hex Woman," by Raube Walters, is a weird tale of the Penny Dutch which might go well in these days of "Frankenstein." Good jobs for character actresses. (Macauley, New York.)

"Screen Star," by Jack Preston, for once gives Hollywood a good break. It's a whiz bang of a yarn, with plenty of screen possibilities and then some. Jack knows the real Hollywood and he manages to create an interesting novel without singing mud. (Doubleday-Doran, New York.)

"For Women Only," by J. J. Markey, a sophisticated yarn about an Ensign and his trail of loves, is already slated for production. It looks exceptionally promising for the frolicksome flickers. (Macaulay, New York.)

"Love Fetics," by Evans Wall, relates the story of a boy whose mixed racial strains struggle for mastery. Ramon Novarro like a glove. (Macauley, New York.)

"Whirlpool of Reno," by John Hamlin, has a nice part for Constance Bennett. Peach-o-Reno is the title, "The Peaches," for that. (Hart, New York.)

"Reckless," by May Edginton, tells about an attractive young lady desired by one man as a wife and another as a mistress. We'd put Miriam Hopkins in it as the wife, and she'd do it. (Macauley, New York.)

"Week End Wife," by Dolf Wyllards, is an English society story with a fifteen dollar box office title. (Macauley, New York.)

"Mirror Portrait of an American," by Dolf Wyllards, is a magnificent historical romance with a wonderful role for Douglas Fairbanks or his Bce. (Horace Liveright, New York.)

"The Half" by Terry Shannon, is a tale of the "sweet" variety which might go well as a novelty these days. Fay Wray role. (Clode, New York.)
Major Studios Are Financing Independents

Albert Rogell To Direct Eddie Cantor

The Moving Movie Throng

By JOHN HALL

Again and again and again a "career" wrecks a home.

This "career" thing is becoming our national jinx. If it continues to grow, no man may say his wife is his own.

Organized civilization—or is it civilized organization?—is not going under. Man's instinctive gregariousness will see to that.

Man's pride in his ability to maintain a home clashes with woman's sense of economic independence. The modern professional woman is here to stay, and it is a wise man who recognizes the fact. There is no reason why a man should lose his wife because she earns the higher salary.

Among American professional women we find the usual opposing groups; but there is much significance in the well-known fact that America's most brilliant professional women are contented wives and mothers, well satisfied to be part of the great American family and at the same time prove that they CAN have individual careers while they are enjoying all the normal joys and comforts of home and family.

Are motion picture stars exceptions? If so, why? This we know: Hollywood is lousy with smart-alecs and wise-crackers who take pleasure in tormenting unknown husbands of world-famous stars. We know it would be a real pleasure to eradicate these pests by putting them through a chamber like the one used in the army to destroy "cooties." But...

Compared with these Hollywood gospel mongers, the "cootie" is a perfect gentleman. The utter annihilation of the entire brood could not erase the heartbreak of one broken home. Against all such people decent men and women should hold an attitude of contempt and complete social ostracism. Search them out in the studios, the highways and byways and lash them with the scorn they so richly deserve. The fools think their despicable gossip is funny wisecracking.

They are a pack of morons of the lowest type, totally devoid of every vestige of common decency. They are unfit for the company of orderly men and women with a proper and fitting respect for ordinary human relationships. To them nothing is sacred—except their own embittered blabbering, supposedly amusing but, in reality, the outward expression of idioacy; an idioacy lack of real education makes their only means of articulation.

The spawn of this evil Hollywood brood has been murder, suicide and divorce. Isn't it time Decent Hollywood struck back at these "cooties"?

All respectable men and women meeting at the gatherings of movie folk should be on the lookout for the wisecracking gossip mongers, and when one of them is found—stamp him, or her, out. The gag has gone too far. Compel the alleged "funny men" to be impertinent—or destroy them.

There are too many stupid smart-alecs in this town, and they should be given the gate without ceremony. The most effective way to get rid of them is to flatten them when they start their cheap gossiping. Smart cracks sometimes open studio gates to these pancake heads—but they don't last. They are soon discovered by the real thinkers in the organization, and their pancake skulls are eliminated from the studio landscape. As real intelligent humans, they are minus, plus.

Rubbing the salt of ridicule into the wounded pride of the unknown husband of a famous Hollywood wife is a form of mental torture the normal human male cannot bear. The assassins of peace know this, and they take full advantage of the poor devil; doubly so when they are goaded on by those financially interested in the woman. Scream their denials if you will; the thing has been done.

Women of brains and ability have a right to a home, a husband and children, and there is no reason why this should not apply to movie stars just as it applies to our many brilliant professional women busily engaged in the field of industry and arts other than the making of motion pictures. Hollywood must know the day when a career for a wife is not incompatible with a happy home and children, no matter what the status of her husband. If we enforce the accepted rules of ordinary human conduct, our successful women and their husbands shall enjoy domestic stability in the manner of humankind elsewhere. If Hollywood is ready to admit this can't be—then let Hollywood take the consequences.

Trying To Produce Good Pictures Causes Unique Situation

Independent producers are not only finding it open season for the pictures that they are producing through the major studios being willing to buy them, but, 'tis said that such companies as Paramount and Radio Pictures will finance a producer to the extent of 50% of the cost of his production, which is a very unique angle when one considers the fact, that a year ago the big producers were turning up their noses when one of the independent producers offered to buy and as far as talking business to them, why it was just impossible.

The shoe is on the other foot today, independent producers have in the majority of cases shown them a product that made them shake their heads and ask, "How do they do it?" and with this faceting, they have used the old but true saying, "If you can't lick your enemy take him in with you," and that about tells the tale in full about the producing situation today in the Southland where everything is unusual.

In "The Kid From Spain" for Samuel Goldwyn at United Artists Studios

Albert Rogell will direct Eddie Cantor in "The Kid From Spain," according to an announcement made today by Samuel Goldwyn.

As one of the coveted assignments of the year, "The Kid from Spain" has been a much-sought after prize by Hollywood directors, with many names having been tentatively suggested by rumor.

"The Kid from Spain," now being written by Harry Ruby and Bert Kalmar, is expected to be Cantor's outstanding picture. Plans are definitely under way for the production to be started early in May.

PICK-UPS

By E. ANDREW BARRYMORE

LUMSDEN HARE

Needs no introduction to those who saw "Svengali," "Black Watch," "Maskerader," "Scotland Yard," "Tonight and Tomorrow," and any of the numerous productions in which he has appeared. His versatility as a character actor is wellknown to directors, producers and executives. For many years Mr. Hare was a stage director on both the English and American stage. In his direction of "Window Panes" he displayed a knowledge of dramatic values which received favorable comment from many well known critics.

This production is now entering its second week at the Spotlight Theatre and there is some talk of it entering one of the larger houses for an extended run. Mr. Hare has been offered good parts in pictures now being cast. Mildred Knautz and the child actress Naomi Stevens have some scenes in this play that indicate splendid direction.

Mr. Hare has departed for his cabin in the mountains where he will rest for a while before returning to play a part in a picture now in preparation.

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WARNER'S DOWNTOWN
 Acts that formerly came under the classification of openers or closers were in the majority on this ten-act bill which did not hold sufficient comedic value to be a big enough deal for the main feature. What comedy there was present came through the efforts of Willard Hall in his second week as m. c. at this house. Hall, known for his histrionic abilities, spent the week this which he labeled “Theatre Service,” and it was this piece of business that got the biggest laugh of the show. He otherwise gets snickers during the running of the bill from his wisecracks preceding each turn. Lee Mason assisted by Sunny at the piano still continues to keep a good portion of the house in doubt as to her sex until the finish when she pulls the con. Miss Mason was one of the outstanding acts and her double voice won good appreciation. The Rita Ruben Trio gave the show a touch of class with a good modern dance. An adagio by the mixed couple and the solo work of Miss Ruben going over to fine appreciation. Joe De Leir with an accordion and a girl singing were eighth on the bill. De Leir gets some laughs through peculiar sounds from his accordion but better results were obtained by this same business on an accordion by Bill Borzage who preceded De Leir here two weeks ago. Borzage excells in this department. Manual in a slack wire in the fourth spot was an aplausible hit for some really clever wire stunts. His souse bit going particularly strong. Manual can hold his own with the best of them. The California Sextette, all girls, with a neat dance routine were in the opening position. The toe stuff stood out. Pauline’s Tea Room did some fast stepping in the third spot to good returns. Karno and Montgomery, a couple of oversized midgets of good appearance in Coney Island’s line of comedy acrobatics scored soundly. This pair can travel in the best company. The Viera Four (three men one girl) closed with casting stuff which gave evidence that they were still in the breaking in stage. Cliff Webster and his orchestra got the usual attention in the pit with their selections. They give a big band in favor and with a reputation as one of the leading vaude outlhs in this part of the world. George Sidney is billed above the picture “The Heart of New York” with Joe Smith and Charles Dale.

PARAMOUNT
(March 30)
The stage fare currently at the paramount leaned towards a Parisienne atmosphere in keeping with the screen feature which held Maurice Chevalier and the “Gnome” in Columbia’s “Revolt in France.” B. O. value was again very much in evidence Wednesday night when all downstairs seats were filled and holdovers were crowded in out the sides between shows. David and Hilda Murray were the shining lights in the stage show which ran about 45 minutes. This distinguished dancing couple are making their first appearance here in seven years following a tour of Europe and leading American resorts which included a notable engagement in Havana. The Murray’s brought back something different in the ballroom line and their impressions of dancing couples as they ran over the various capitals of Europe, provided a distinct novelty. The Murray’s have plenty of class and are a couple of fiction plates.
The presentation starts with Mario and Marguerita in an apache, making their entrance from the pit with the apache costume coming in gradually in an apache routine. Wood and Tamblyn followed with a soosie dance that went for a hit. George Stoll and Amstredam offer “Too Many Tears” with Max Lerner taking care of the vocal section to a good end. Cathleen Bissette tapped danced into a deserved success. Morey Amstredam with a cello supplied the comedy, employing the instrument for gagging purposes but also giving evidence that he can play it. Amsterdam appeared with Stoll for a comedy bit which both participants. Miss Sweet came back after an absence of one week and the customers remembered her with a nice reception. She offered “Concentration On You” and “A Fellow Like Me,” both scoring effectively. This is Sally’s fourth week at this house and she should continue indefinitely.

VAUDEV DEBUT
Vlad Guther, who started as musical director at the RKO Hillstreet last Saturday, has caught the boys and girls. As a first week’s offering preceding the vaude was “Down South,” “I Got Rhythm” and “The Cuban Love Song.”

GIRLS WORKING
Ruth Varin and her girl orchestra booked out of the RKO club department has been augmented to fourteen members. The orchestra is strictly a novelty, a special attraction at the Coronado Hotel Saturday (April 2).

OUR MISS LIKE
An item in last week’s issue of Filmogram wherein it was stated that Warner’s Downtown only issued eight free passes out of a list of 800 names listed in the lobby for the ballyhoo was in error. The management advises that over 248 took advantage of the list and that more than 8,000 people visited the lobby to see the film. Considering the cost of about $80.00 for the ballyhoo, the management feels that the stunt was a huge success, and we agree with them.

SEBER’S “LUCK”
“Change Your Luck” goes into its third week Sunday at the Burbank Theatre. Harry Seber has made several changes in the cast and otherwise embellished the production. Business is holding up for the colored outfit at 10-20-30. Bunny Bunting is in charge of the local staff of four. Carey Chandler assists.

NEW RAG
Another musical comic magazine on the order of “Ballyhoo” and soon make its appearance on the stands if the plans of A. Ford are carried through. Ford recently arrived in Hollywood from New York and is completing arrangements for the new monthly. While it is not definitely decided what he will call the rag, the tentative title is “ERTZNEY.”

CLOSING
With H. Matisen
The first dash of the Olympic games is on with all the class spots, hotels, supper clubs, cafes and resorts up and down the coast in a mad dash for NAMING. NAMING at any price especially here in Southern California where we are to play host to the world this summer . . . at least we hope to . . . “With special permission of the copyright owners” . . . Among those names spoken so lighted until up to price is discussed is Guy Lombardo for the Biltmore providing he is able to do a picture while here . . . and Rudy Vallee, who is already signed for a picture during his engagement at the Chinese with the “Scandals.” The Ambassador Hotel again changes with Phil Harris coming down from the St. Francis Hotel in San Francisco . . . as this reporter announced two weeks ago to the surprise of even the boys in both hands . . . the opening is to be May 15 . . . Harry Halsted replaced Hal Grayson at the Roosevelt Hotel in Hollywood . . . a boy band bringing in our midst another crooner of the “Bing” type in the person of Clarence Rand . . . Hal Grayson, who was with Sullivan & Harris in the St. Francis Hotel after a few weeks in vaudeville around here . . . Earl Butternett who has gone for acts on the West Coast married with his hand in a big way of late, returns to Chicago for the summer, breaking the jump by a four weeks engagement in San Francisco . . . Duke Ellington takes a back seat with the arrival of Louis Armstrong, the dean of all colored musicians, who opened for a return engagement at Seagram’s, though he is not as well known as those high C’s . . . Sam Coslow and Jackie Taylor are organizing a dance band . . . Gene James of Palace Hotel fame hiring in the Fleta Cafe but nevertheless getting real more dance music out of his small and limited personnel than many of the bigger ones . . . Adle Rowland (Mrs. Conway Pearl) was shut off the air Monday nite in the midst of singing “Love For Sale” from the Ambassador Hotel at the Dominoes Program. (Too Hot with apologies from the station) . . . Mat’s special for the week (help yourself) Beverly Hills where family trees are sometimes nearly stumps . . .

HOOFERS BUSY
Allen Wood and Eddie Tamblyn, who opened at the Paramount Theatre under management of Ben Sturges, have just completed an outstanding bit in “Two Seconds” at First National, directed by Mervyn LeRoy and featured Edward Robinson.

JACKIE TAYLOR and his BOHEMIAN ORCHESTRA
Now scoring heavily at EUGENE STARK’S BOHEMIAN CAFE

Edited by JACK JOSEPHS

closeups

WEBER'S DOWNTOWN

Closeup of a woman with a cigarette.

RKO HILLSTREET

Closeup of a man with a hat.

SEBER'S "LUCK"

Closeup of a woman dancing.

NEW RAG

Closeup of a poster for a new musical rag.

HOOFERS BUSY

Closeup of a sign for the Ambassador Hotel.
“THE MIDNIGHT PATROL”

When RKO-Pathe produced “Holiday” everyone said it was what they pictured a perfect talking picture. Well, we just ran across the first of this year’s pictures in the “Midnight Patrol” series. It is a natural. It is a director made perfect picture, for the director caught the spirit of the author, George Jeske, with dialogue by Charles Edward Roberts, and he watched every movement and detail of the actors until he brought to the surface the emotions and feelings of the very life of the story, and thereby hangs the tale of this perfect entertaining picture, and a boost for the independent producers of today. C. C. Burr produced this one, and Monogram Pictures are to release it. The musical score by Lee Zahler, Brown and Spencer, helped the picture in a great measure. Photography of the picture equals any other film of the year. It is the type we call a perfect talking picture. To start with, it was a case of real actors and actresses in every part, no matter how small. That puts this over so convincingly. For instance, Regis Toomey is a real actor. Robert Ellis is a real leading man. The part of the constable was handily filled by Capucine, the French screen beauty. And then, of course, the girls can’t be expected to be bad. And all in all, with the exception of the musical score, it was a perfectly produced and acted picture. They parts could not have been better written. Did the authors start out with them in mind? Bringing in public characters known to the sport world and to the criminal world, subduing them by their real names and talking about their accomplishments is one of the unique angles of the story. Mack Swain, known for his role in “Hollywood Holiday,” is truly in a fine form. You have to hand the producer the plaudits to James J. Jeffries, and to the greatest jockey of all time, Tod Sloan, for their appearance in the activities.

GETTING BACK to the regular cast, you will like Betty Bronson, Earl Foxe, Mayo Methot (Mr. and Mrs. Marlowe), and the beautiful young Ann Prentiss. If you will further meet Misha Auer, as he gets out of prison and does a sort of Frankenstein about town. Ray Cooke, with his funny pan, was there now and then. Smub Pollard gains a victory through the two, Sweep Mowrer, Barry Oliver, J. C. Fowler, Mary Nolan and a small score of others helped command attention. Ballet dances by Arnold Hockett were beautifully staged. Given the story of the woman, the man, and the picture, and you have one of the major studio productions. In fact, you can put M-G-M, Paramount, Fox or a Warner Bros. label on this one and you wouldn’t know the difference.

Sullivan is deserving of a word of praise as Director Cabanne’s assistant.

“THE RICH ARE ALWAYS WITH US”

She is married, rich, and charming.

He is a bachelor novelist, whose masculine attractiveness tempts her susceptibility.

Barbara Chatterton in E. Pettit’s punch-minus story, “The Rich Are Always With Us,” her first under the Warner banner. She is George Brent, whom she picked as her leading man, a good actor lacking those idiosyncrasies necessary to outstanding performance. Character. She sees her husband, John Miljan, kissing a little blonde, Adrienne Doré (whose sincerity does not excuse miscasting) and in a fine moment of Chatterton ability, offers a divorce which is more or less obediently accepted by reason of the blonde’s insistence. She flies to the arms of her writer, who is side-stepping the love, millions, and splits. The author, the attractive Bette Davis, and an annunciator announces her intended visit to the convenient divorce courts of sunny France. Flowers, cable-telegrams, transatlantic telephone conversations, and a European scramble to be present. It is a conventionally pleasant story, but a social document which will do much to uphold the forces of law and order throughout the nation.

FOUR STUDIO

All set for a pleasant chat with Frank Perrett regarding the doings at this busy lot when the fire bells started ringing and we thought that a big fire was imminent but it was only Chief Lenon at his semi-annual fire drill. As no one knows when this will happen everyone is “on their toes.”

Janet Gaynor has inherited the bungalow formerly occupied by John McCormick on the lot and strange to say she has also leased his beautiful home in the Hollywood Hills.

The greatest interest here is of Noel Coward’s “Cavalcade” which is important enough to send to England for M-G-M to plan a big stage production. One of the most remarkable plays ever written it depicts life of a family which participates in the greatest events of the World history.

UNIVERSAL STUDIOS

Watched John Stahl at work a few days ago and he is making great headway on “Back Street.”

Irene Dunn was selected finally for the leading feminine role and from all accounts the people lucky enough to see the daily rushes were certainly impressed.

Carl Laemmle, Jr. is always doing the unusual and his latest is the bringing of R. C. Sheriff from London to join the large staff of writers.

Bing Crosby, after starring in “Till We Meet Again,” will do a singing role in “The Road Back,” a sequel to “All Quiet.”

TIFFANY STUDIOS

Lucky Hammerstein has a great job on his hands directing “The Illustrious Corpse,” changed to “Strangers of the Eve” but he has great co-operation with the stars—including especially Arthur Edeson at the cameras.

Also his cast of veteran players such as Gene Palette, Warner Richmond and a host of others are working hard to make Lucky’s first a genuine success.

PARAMOUNT STUDIOS

Bing Crosby seems to be the “man of the hour” with all classes of people and Richard Wallace will direct this famous radio favorite.

After the success of “One Hour With You,” it is pleasant to know that Ernest Lubitsch is to make more releases for this studio.

“Passionate Stranger” will be his first assignment and the famous Miriam Hopkins will be his featured player.

“WINDOW PANCES” STARTS SECOND WEEK AT SPOTLIGHT THEATRE

“Window Pances” by Olga Printzlau starts on its second week at the Spotlight Theatre this evening. This play has attracted a great deal of attention because of the splendid reviews given by the press. And also because of the fact that the play was the vehicle in which Boris Karloff appeared at the Egan Theatre in 1929. At that time the play received a vast amount of publicity and many who failed to see it at that time are accounting for the extended run at this time.

A special professional matinee was given Thursday afternoon among those present was Edward Everett Horton, Irene Purcell, Lillian Bond and her sister, Helen Munford of the “Springtime for Henry” company, Luella LaVern, Virginia Sasha, Virginia Howell, Ed Hopper, Trixie Friganza and many others.

The next play to appear at this theatre will be “Mostly David” by Paul Gerard Smith a powerful drama of father, mother and son. It will be directed by Don Brodie.

RUSSIAN GRILL BREAKFAST LUNCH FIVE COURSE DINNER 1759 No. Cahuenga HO 6769

HOLLYWOOD FILMOGRAPHY

Pictures Reviewed and Previewed

Howard Hughes to Release “Scarface” in New Orleans March 31

The nationwide release of “Scarface,” Howard Hughes’ great gangster film, with Paul Muni, George Raft, Ann Dvorak, Karen Mackley and others, will be inaugurated with a brilliant world premiere at New Orleans, on March 31. General release will follow, starting in mid-April.

In connection with the release of “Scarface,” Joseph M. Schenck, president of Allied Artists, issued a signed statement Wednesday, predicting that the picture would prove, not only an outstanding dramatic triumph, but a powerful and effective influence against organized crime as well. Mr. Schenck’s statement: “Scarface,” which is to have its public premiere this week, is dedicated to the American public an entirely new treatment, it is believed, of the current social theme of organized crime. It is bound to make a tremendous dramatic appeal to the millions of people who want their facts straight and their entertainment vividly portrayed.

“United Artists are preparing to present the first public premiere at Loew’s State Theatre in New Orleans on March 31st, with changes and additions made possible by the suggestions and cooperation of leading law enforcement and other authorities.

“Scarface,” therefore, produced in its final version in conformity with the provisions of the motion picture production code, not only promises to prove a great dramatic triumph, but a social document which will do much to uphold the forces of law and order throughout the nation.

F.G.
Eddie Cantor Heads "Helping Hands" Benefit

M. H. Hoffman to Produce for Monogram

Universal City To Be Scene of Great Show Saturday, April 9

Leave it to Eddie Cantor to always be on hand to help along a good cause. The "Helping Hands" annual affair this year is slated for Universal City April 9, with the proceeds going to the Los Angeles Tuberculosis Sanitarium, so the famous comedian has agreed to act as the master of ceremonies, and this in itself is enough assurance that there will be plenty of fun and amusement for those present, but, not so you can notice it, for the committee in charge have gained the O.K. from some equally as well known and beloved artists like Mr. Cantor, who have promised and they will be on hand to help the good cause along.

Mrs. Louis B. Halper in association with Mrs. Jack Warner are handling the details of the big show and dance, and they will have one of the finest studio orchestras on hand to play, which means that these charming ladies are to have representative artists from the various motion picture studios and theatres, who will drop in to pay their respects, do their favorite acts, and then go on their merry way feeling that they have done their duty by their fellow-man.

Trem Carr Announces Deal is Closed by W. Ray Johnston in New York

Culminating several weeks of preliminary negotiation, Trem Carr, Monogram production head, announced today the completion of a deal between W. Ray Johnston, Monogram president, and M. H. Hoffman, prominent independent producer, for the production of six deluxe melodramas to be released on the 1932-33 Monogram schedule.


In signing with Hoffman, Johnston expressed the belief that the deal would mark an important step in the advancement of the independent motion picture industry. The Monogram contract will not affect Hoffman's own recently announced program.

DOROTHYATES

Every now and then Hollywood gives birth to a real story of sentiment, of kindness and of loyalty.

Rosco Ates, the Radio Pictures' stuttering comedian, applied to the Los Angeles courts for legal sanction to adopt his step-daughter, Dorothy Marcella Adrian.

Dorothy is eighteen and pretty; but that is a secondary importance now. What counts most is the unique and deep-seated comradeship that has sprung up between these two over a period of twelve years. Dorothy was just a tot when Rosco married the present Mrs. Ates.

During those twelve years the family was never separated a day. They toured vaudeville together, in good weather and bad, hard times and fair. To all intents and purposes, Dorothy was Rosco's own child and not merely a step-daughter. Mrs. Ates had wanted a more tangible relationship than the one that existed, and for many years suggested the adoption proceedings.

But Rosco thought that Dorothy ought to have a say in the matter. So they waited until the girl reached legal age.

Dorothy became eighteen several days ago and called a family conference. The matter was discussed and the decision reached which led to the courts.

The girl, dark-eyed, beautiful, was Rosco's partner over seven years of taping in the RKO circuit of theatres. The adoption now will cement the Ates' home life and unify it. And so Dorothy Marcella Adrian—who was once known as Dorothy Darling on the vaudeville stage—becomes Dorothy Ates until some likely boy asks her to change her name again.

"THE FIRST MRS. FRASER"

If you want to have a real hearty laugh go to the Belasco theatre and enjoy Grace George in "The First Mrs. Fraser" it is the cleanest and most entertaining show that Messrs. Curran and Belasco have put on with such an actress in years.

It is St. John Ervine's Comedy, which unrolls the story of a hubby who thought he had the worst wife in the world until he divorced her and married another, and right then he discovered that his last wife was the best wife after all, and he was trying to sneak back into her life before she married another. His present wife is in accord with his desires and all ended happily in the end.

The play is so capably enacted by Grace George, A. E. Mathews and Reginald Mason, the trio who outshine all others in the show, that you sort of get into the fun and merriment of the situation and you are looking at stage play and sort of pull on your heart strings for Grace George to get her man of her heart, for she proves through her charming artistry that she still loves her former husband and not her good friend, who is trying to force his way into the picture of her life.

Other players who serve to help make this play so amusing and interesting are Mrs. Holbrook Blix, John Halloran, Kenneth Treseider, Virginia Eastland and Joan Carr, all were very well cast, and served to hold interest and dramatic attention where it was most needed to make the situations funnier as it was being played in all seriousness by Grace George America's greatest stage comedienne, A. E. Mathews and Reginald Mason.

Olsen and Johnson, musical comedy stars and vaudeville top liners, have signed with the Van Beuren Corporation to do a series of six two-reelers. Stories are now being written in musical comedy technique by well-known stage writers. The pictures will be made under the direction of Nat Ross.
**HOLLYWOOD FILMOGRAPH**

**AS SEEN AND HEARD**

By ARTHUR FORDE

"ONE HOUR WITH YOU"

A Paramount Picture

Here is one of the best and most amusing pictures of the screen for a long time. Direction, cast, music and production; but there is no doubt that Paramount pictures can always be depended upon for smart production.

Then you have Ernst Lubitsch, who undoubtedly is a master of subtle comedy, if there is such a title. The little touches he puts into any screen effort to which his name is attached has always the mark of class. George Cukor aided him greatly by his fine direction. The audience at this movie theatre showed its appreciation at the finish of the picture by a hearty round of applause when this reviewer was present.

The cast, Maurice Chevalier, Jeanette MacDonald, Charlie Ruggles and Genevieve Tobin, and how that team "get over" comedy! Of course not forgetting Roland Young, Josephine Dunn, Richard Carle, Charles Coleman, Charles Judels, Barbara Leonard, Gill Holroyd, Shirley Manners, Leonie Pray and George David and a host of the smartest people you have ever seen on the screen.

Screen play by Samson Raphaelson from the play by Lothar Schmidt and lyrics by Leo Robin.

You all know the music of Oscar Strauss and he gives us the catchiest ever heard and Richard Whiting was credited with the interpolated music.

The photography of Victor Milner was a treat for the eyes and the sound was perfect. It's no good going into raptures over one of the brightest and most interesting screen offerings ever seen but "the show" is here and see it.

The Paramount Theatre was jammed to the doors at the early morning show and everyone came out with a big grin on their faces.

Dropped into the Darmour Studios a few days ago and heard the cheerful word that Larry Darmour will produce six westerns for Paramount. There is no more capable than Mr. Darmour to take over this assignment and he has secured the services of Phil Rosen to direct them.

**TEC ART STUDIOS**

The Hoffmann's, M. H. and M. H., Jr., are well under way to produce their next Hoot Gibson with Otto Brower directing.

Harry Newman is preparing the story, which is as yet untitled, and Sidney Aflgers will again be busy as the production manager.

**UNITED ART STUDIOS**

We had a chance with J. Darsie Lloyd who told us that they are making rapid headway on their latest and from what they "slipped us" it looks like a winner.

The greatest interest, however, is that Eddie Cantor's latest has selected the director and this is to be Al Rogel who has just finished with Bing Crosby.

Harry Ruby and Bert Kalmar are still working on the story and from all reports it promises to be one of the hits of the year and you will see this auspicious start early in May.

**IN HOLLYWOOD NOW**

By BUD MURRAY

AL JOLSON (himself, in person), and no foolin’—what a show and how the stage and screen world turned out, for this opening—(SRO)—This, with a show like "WONDER BAR" in our estimation gives Al Jolson the greatest scope he ever had—and does he take advantage of the informality it offers—Never leaving the stage for 3 hours—Running up and down the aisles, personally ushering you to your seats—hours by hour (never a dull moment)—and then as the hour nears his—gives you permission to light a cigarette—and his staff of boxing, serving (SOFT)—Yeah—DRINKS!—The cast is 100 per cent BIG TIME—the scenery spic and span—the pits and the wardrobe, all the above show—amongousious—different—whoa and above all, entertainment—de-luxe—and Al Jolson at his best—and we were with AI in 1911 in "Whirl of Society," and 1926 in "Big Boy"—we still say this is his supreme effort—even during intermission AI asked us if we thought the audience liked the show—Imagine this from a "stagecom" and think he was "Johnny Newcomer" out to "MAKE" BROADWAY—(Hope you will pardon this rave)—But we won't get over this show for many moons.

At the door we were greeted by Louis Epstein, manager for Al Jolson for years—Bumped into John Sbeeldt—drivin with Maurice Chevalier for the zenith of the show—Harry Wardell, the "Jolson mentor," all smiles—Jimmy Donnelly, the sure fire chauffeur of the Jolson staff—old friend of 10 years—Clarence Harvey, the peppiest young fellow we know of—He started in show business in 1886—(How old is that guy?)—The last sartorial art—Frank Holmes, (see to Al)—still a youngster who was also in that 1917 Winter Garden show—and we bumped into Ruby Keeler (Mrs. Al) who has taken over—She is a "sweetie" and look "dee-lish!"—This nite she even intrigued her own husband—he kissed her rite in public—(where are those pictures of Miss Rochester's?)-Several of the Marx Brothers scattered around—Eddie Cantor gives a "book-see"—Billy Bakewell in a box—Frank Vincent chokes.

Marlene Delitch with Joséf von Sternberg in hysterics over the German Jolson dialect—Mary Eats, back from dear old England, lookt grand—Ricardo Cortez was in from Hollywood—Bernie Weinberg without a Tuxedo, but with a bewitching matron—Sid Grauman down in front—Eddie Buzell and one of the Bronx sisters—Johnnie Ray with "Peanuts" by Brown, and we want to know—What is this thing called Love?—Lou Angier and Joe McCloskey, two thousands of miles away from home—"Joly" refusing to give one of those gingerales (yeah to Dist. Atty. Burren Fitts)—(Alf's no fool) —Archie Mayo, manager for Bing Crosby and the incomparable Aline Macmahon (Mrs. Ates and Dorothy Darling)—

Jack Oskie and her ma—Seymour Felix and family.

And so to "the FROLICS," where we are greeted by the genial "head man," Jack Lewis—A few words with Billy Taft, who is aerobasing all over the place—Fuzzy Knight, M.C., and Bob Amato, and that band of pretty chorines still working "tip-top" under Moe Morgan's eagle eye—and Ted Fio Rita's band even made its way down to our own—Ray and Gladys and all that " latchy plain attant thoughts of WONDER BAR!"—IN HOLLYWOOD NOW.

**DAD SAYS**

RKO-Radio will not produce Tiffany Thayer's story. "Thirteen Women" is now at Warner Brothers, and Roland Young will have the leads in "Cloudy With Showers" at RKO-Radio.

Edgar Kennedy has a comedy role in "Hold Em' Jail" at RKO-Radio. Universal signs Margaret Lindsey, English actress, to a term contract.


Al Boasberg back in town, now at Fox Studios. Boasberg signed to direct "Rain" for United Artists. Aubrey Kennedy plans to make a talkie version of "The Face on the Barroom Floor."
WELCOME HOME, BRIAN SALPARKA AND RALPH HEPBURN

Brian Salpaka and Ralph Hepburn, two of the most outstanding race drivers in the country, may again be listed as “among those present.” Brian and Ralph figured in one of the most spectacular accidents ever seen at the New Oakland Speedway and we are glad to see them back.

Though only racing for three years, Brian has built up a reputation so great that he is one of the most feared drivers on the track. Though driving a little “over his head” at times, Salpaka repeatedly “brings home the bacon.” Mr. Miller, builder of the largest percent of race cars, has signed Brian up to drive his sixteen cylinder Miller Special at the Oakland track this Sunday. This is the same car “Shorty” Cantlon drove at Indianapolis last year and is one of the fastest cars on the Pacific Coast—so watch Brian’s dust.

Speaking of speed, Wilbur Shaw was at Muroc Dry Lake last week with Fred Bovell’s number 48 attempting to break the world’s land speed record for four cylinder cars and, while breaking several minor records, Shaw was not satisfied with the performance of the car and will make another attempt after the Oakland race. If anyone can coax the last atom of speed out of a race car, it is the combination of Shaw and Bovell, so don’t be surprised if you read in the papers of a world’s record. These two likeable chaps have the right combination and should get somewhere. See you next week at the Legion Ascot Speedway.

THE DARO BUILD-UP SYSTEM IS WORKING PERFECTLY FOR MR. LEWIS TO MEET MR. LONDON

We told you the Lewis-Sandow split was the starter of bringing together Ed (Strangler) Lewis and Jim Londos for a championship match, and now that Mister Londos has come here and showed his wares and rebuilt himself at the expense of some set-ups, Mr. Daro has brought Stranger Lewis back, and Wednesday evening he topped Indian Jack Smith, just to show the natives that his side is still strong. He will get a second shot and have his chance to fight for the Daro title. There is no man in the country who can give a fair average to Strangler Lewis. He has trained him and had him ready for the Daro title match. He has him in perfect form, and he will be ready to meet the man who is the best in the world.

At the Hollywood Legion Stadium

Hollywood Post No. 43, American Legion, is planning a new auditorium, to be larger than Jack Doyle’s palace of fisticuffs. Matters are in the talking stage, but backers of the idea are gathering strength, and a decision may be looked for in the near future. The old stadium continues to draw the fans, though last week’s crowd was down to Holy Week expectations. Chato Laredo and Rodolfo Teglia, 118 pounds, put on a slow round, the verdict going to Teglia, who hails from Argentina. Other results: Bruce McDowell decisioned Eddie Baglioca, 122; Joe Ponce and Rickey Hall, 131, fought a draw; Frankie Diaz got the nod from Julio Romero, 140; Nino Pimental, one of the best of the Mexican boys, lost to George Hansford. It was a tough bout, with Pimental on the floor several times. It’s going to take a real good one to stop Hansford’s winning streak. A rematch between Hansford and “Red” Humphreys would pack the house.

YAS, SIR!

An 81-year-old colored veteran of many democratic campaigns, who has worked in the homes of Will Rogers, Reginald Denny and other motion picture stars, today offered his services to Garner for President headquarters in Los Angeles. He is Judge W. E. Dekalb, formerly on the Municipal bench of Greenville, Miss. He has been a resident of California since 1904, and now has a small business of his own on South Vermont Avenue. He has been a Democrat for 81 years, and declared today that he was still going strong in politics and that he was all for Garner.

Was his face red?

Because a certain girl happened to be present at a wild party and accepted a cash present from an associate producer who also attended the festivities, the c.g. lost a long term contract with a prominent studio. The c.g. was acceptable to the studio heads after viewing a satisfactory screen test, but when the c.g. appeared on the screen and recognized the “pretty girl,” he refused her permission to allow her to participate in the picture. The c.g. was crushed to the extent that she left for the East immediately following the incident. Was his face red?

The Girl on this Week’s Cover—Gilda Gray

We are soon to have a chance to see Gilda Gray on the stage again on the West Coast. We learned that she is going over big in her act, “Gone Native,” by Jack Hawksworth, and that Fanchon and Marco are intending to bring her here to start her off in one of their decide. They propose to build around her talents, which have made her world famous.

Gilda Gray is breaking box-office records wherever she is showing. Her added reputation through her picture work has helped her drawing power on the stage and we will sure be happy to see her come to the coast.
THE FROLICS

The way business is holding up at "The Frolics" (formerly Osen's Cafe), is surprising the wiseacres; not the show or the place isn't worthy of the big attendance; but it is running so far above expectations of those who figured it all out and jumped the gun on it, that the operators have announced the best eastern band to come out; the girls in the show are beautiful; Bobby Arrast throws a mean pair of limbs and when she starts to sing why her powers are too much for a woman. The thing is a smash hit all over, and Moe Morton has a floor show that tops 'em all for the larger cafes.

COCOANUT GROVE

Jimmie Grier is leaving the Cocoanut Grove May 14 with Carroll均衡 and Phil Harris replacing the Grier aggregation, 'tis said. We hate to see the 'Grove' make a change at this time for Jimmie Grier has won a lot of friends and they will sure miss him. You know that no wise man changes horses in mid-stream and we sort of felt that the Grove was in that position right now with Jimmie Grier just about finding himself since he replaced Gus Arnheim on such short notice, and now that he is going good they are allowing him to get away; bad judgment we would say, in face of the fact that those who are to replace Jimmie Grier and his boys come from the St. Francis Hotel and are little or not known here and will have to start cold.

BLOSSOM ROOM

Henry Halstead and his orchestra have made their bow at the Blossom Room in the Roosevelt Hotel after a long absence in the east. There was quite a turnout to welcome "Hank" back to the city and his band, which includes that singing beau brummel Clarence Rand, who clicked as if they were right at home, and the folks present appreciated this and danced to their heart's content. Lounella Parsons was one of the greatest offenders; she danced with her hair down and Dr. Martin, tired him then grabbed a couple of sheiks at her table and danced them out of breath; so she must have fell for Halstead's music in a big way; even Jimmy Starr and his wife tripped light and fantastic in between bites and sips. Billy Deve was there in all her splendor; Joe Mann was a fine host. It was quite a night, mates, and then we joumeyed to B.B.'s Cellar.

RAINBOW GARDENS

If you have been wondering about that song Jack Dunn and his Orchestra have been playing recently, well tell you about it. In fact, we'll tell you about it. We are the number one orchestra in the city, and we are going to show you what we can do with a first class orchestra. Jack and his Orch. were in the studio last week and we made a record of one of our hits, "The Rainbow." We are going to make sure that everyone knows about it. We are going to make sure that everyone knows about it. We are going to make sure that everyone knows about it. We are going to make sure that everyone knows about it. We are going to make sure that everyone knows about it.

B. B. CELLAR

When we walked in there we found the biggest crowd that ever attended the B.B. on the stage with Leon Stevens and more musicians than he knew what to do with for he has been doing a solo so long that he was lost in the crowd of musicians. Everybody was there who could drag their Missus along or who could alkohol so that they could get away, and when we took one stroll at the boy choruses inviting girls we were expecting Jimmy Dujarte to pop in and shout FANIES, but he must have stayed home for we looked our eyes out. Al Rosen, the new bankroll of B.B.'s, sat in the midst of most of his clients smiling with some saloon and handsome that we wondered if he hadn't been sniffing some of the aroma from someone's bottle; but he was just tickled pink with the crowd and the way his old friends and visitors with his master of ceremonies ideas. Who was there? Why everyone from Dumpy the Newsboy, who made a special comeback for the B.B. opening, to the Mayor of Hollywood, Willie Bernstein, who has helped to open and close many a night club in the cinema city.

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MILDRED KEATS ARRIVES

A new arrival in Hollywood turned the spotlight in her direction during the past week as she appeared in "Window Panels" at the Spotlight Theatre last week. We devoted an entire paragraph to our appreciation of the splendid work of Naomi Stevens that marvelously child actress who plays an important part in the play. However, we found that through the oversight of an editor who cut out part of our review was omitted when it appeared in print. We're sorry—the missing paragraph read as follows.

"The action in the second and third acts depends to a great extent upon the support given by a child. This part was admirably played by little Naomi Stevens who reads, laughs and registers all the emotions like a miniature Sarah Bernhardt."

OUR ERROR

In our review of "Window Panels" playing at the Spotlight Theatre last week. We devoted an entire paragraph to our appreciation of the splendid work of Naomi Stevens that marvelously child actress who plays an important part in the play. However, we found that through the oversight of an editor who cut out part of our review was omitted when it appeared in print. We're sorry—the missing paragraph read as follows.

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MILDRED KEATS ARRIVES

A new arrival in Hollywood turned the spotlight in her direction during the past week as she appeared in "Window Panels" at the Spotlight Theatre last week. We devoted an entire paragraph to our appreciation of the splendid work of Naomi Stevens that marvelously child actress who plays an important part in the play. However, we found that through the oversight of an editor who cut out part of our review was omitted when it appeared in print. We're sorry—the missing paragraph read as follows.

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BUSY

George Billings and George Ernst, two little clever boys playing in Chicago Sales picture, "Competition," at Warner-First National Studio, directed by Erle K. Kenton.

THE MASQUERS' REVEL

Pat O'Brien will be master of ceremonies of his own show, an original tribute to the Masquers' Club at Hollywood on April 10. He will offer some unique ideas and numbers since he has had a fine chance to try many of the shows and see the kind of shows that have been staged in the past.

ALLAN GOOD AND DOUG BURLYN

Now Playing (Two Weeks) Paramount Theatre, Los Angeles
JACK JOSEPHS, Former Editor INSIDE FACTS ...... Now In

HOLLYWOOD filmograph

VOL. 12, NO. 12

HOLLYWOOD, CALIFORNIA, SATURDAY, APRIL 9, 1932

PUBLISHED WEEKLY

BRAMWELL FLETCHER
he was born in New York's "Hell's Kitchen." He boxed and played profes-
sional ball. Then, becoming a dancer, he toured many a circuit, and has a
cigaret lighter which the Prince of Wales gave him for teaching him new dance
steps. He knew Redolph Valentino well, resembles him somewhat.

Tom Gubbins, unofficial mayor of Los Angeles' Chinatown, today was cast
for a role in "The Roar of the Dragon," the Richard Dix starring picture now
preparing at the RKO-Radio Pictures' studio. Gubbins also is assisting the
studio casting department in lining up Oriental talent for the film, which has
war-ravaged Manchuria as its setting. Gwili Andre, blonde Norse beauty, is to
play the feminine lead opposite Dix, and Edward Everett Horton has been cast
for a featured comedy role. Wesley Ruggles will direct.

Arche Mayers, formerly eastern sales representative, has been appointed
general manager of Colorfilm Corporation. Mr. Mayer will be in complete
charge of the company's affairs, supervising sales, production and laboratory
research. Headquarters will be maintained at 130 West 46th Street, New York
City, as well as another laboratory in Hollywood, the opening of which will be
announced shortly.

New York.—S. Barrett McCormick, former advertising and public-
licity manager for Pathe, and more recently associated with the Lord and
Thomas and Logan agency, today assumed the duties vacated by the resignation
of Hyatt Daab as advertising and publicity director of RKO-Radio Pictures.
McCormick, in addition, will assume charge of the RKO theatre advertising
department. Further changes in the responsibilities and personnel of the pub-
licity and advertising departments were announced. Terry Turner, formerly
with Loew's, becomes national exploitation manager of the company's vaudeville
and minstrel shows, and F. Sisk is promoted to head advertising department.
Sisk is reorganizing the department to eliminate waste effort and duplica-
tion. In this respect he is consolidating the theatre and picture departments
under McCormick so that the preparation of advertising copy will be one of two
operations instead of two operations under McCormick.

Presaging favorable action by Eastern censor boards, the National Board
of Review of Motion Pictures has approved "Scarface." Howard Hughes'
widely-discussed gangster film. Besides passing favorably on the picture, the
National Board of Review praised "Scarface" for its entertainment qualities,
its disclosures of racketeering, and its constructive influence on public opinion.
In its official report, the Board stated: "Scarface" is one of the most intensely
interesting films that has been produced. It is explicitly aimed at showing
gangsterdom for the purpose of getting something done about it. It certainly
does not glorify crime. Extremely well directed and acted. "Scarface" promises
to be the box office sensation of the year. The picture will be released
throughout the country in April, under its original title. Advance sales to
exhibitors are already establishing new high records.
C. C. Burr is to Produce "Western Express"
A. M. Kennedy to Produce "Face on the Bar Room Floor"

As His Next Feature For Monogram Pictures on the West Coast

With "The Midnight Patrol" which C. C. Burr produced for Monogram acknowledged as one of the best independent pictures of the year, we find Producer Burr preparing to make another full-length subject, which for the present has been given the title of "Western Express" and it will be a story chuck-full of action and realistic punch, and with an all-star cast that will be a credit to the production.

Producer Burr, also is the one who has been making the Torchy Comedies with Ray Cooke as the star, recently the filmmaker had a short lay off in between pictures on his calendar and Mack Sennett learning this, immediately made arrangements for the comedian to appear in two shorts for him, since he was also on the Educational and the Ray Cooke fun-films are being made for that organization. Ray satisfied the king of comedy producers to such an extent that he has again asked that he be allowed to use him in a comedy soon to go into production.

M. C. LEVEE OUTLINES IDEAS OF FINEST INDEPENDENT PRODUCING PLANS

BY HARRY BURNS

Enter Screen Guild, via M. C. Levee, who becomes overnight one of the shining lights of the independent producing market, through his backing of some of the most concrete ideas ever offered in cinemland to executives, artists and technicians, and it the same time it will give exhibitors pictures made on a major studio plan, which the big studios will be unable to compete with, owing to the fact that there will be little or no waste of time and money.

M. C. Levee has learned through his many years as an executive with the leading companies just where they waste so much money, and the worst kinds of mistakes have been made by the producers, which have cost their companies millions of dollars.

FAIR DEALING WITH ALL CONCERNED

The Screen Guild is not out to fight any one, nor are they going to raid the other studios and steal their stars, executives, directors or technicians. Like the Theatre Guild, they will maintain their independence. There will be an open door policy to anyone who cares to come with them. The Screen Guild will produce pictures for any of the producing companies, providing that the proposition meets with the approval of the board of directors and the advisory council, who will pass on stars, stories, director—in fact, everything that commands attention during the making of the production. The Screen Guild promises to be fair in its dealings with everyone in the industry, and to put the business of making bigger and better pictures, with less cost, since the overhead of the major studios has been curtailed.

The most important stars, directors, writers and technicians have pledged their allegiance, among whom are Mary Pickford, Douglas Fairbanks, Cecil B. De Mille, Frank Lloyd, George Fitzmaurice, Benjamin Glazer, Howard J. Green and others, one of the most constructive and hearty movements for combining and organizing on a practical and equitable participating basis, the best available creative and business forces for the making of higher quality screen plays for public consumption, has been accomplished. M. C. Levee, President of the Academy of Motion Picture Arts and Sciences in part said: "It has always been my theory that creative brains can achieve their highest results when free to operate without our raising barriers and objective a division. Subject only to wise business control, these outlets are now made possible and will be found economically, just and practical, bringing about the foregoing results with profit to the industry as well as proper reward for its participants."

Each Guild production becomes an investment trust, administered through the trust department of the Bank of America.

The Screen Guild will charge no interest or cash bonuses of any kind for the use of its funds in the financing of Guild productions.

Negotiations are pending between United Artists Corporation and The Screen Guild for distribution of the Guild's product. Executive offices of the Guild have already been established at Metropolitan studios in Hollywood.

PLEDGE THEIR SUPPORT

"I have full confidence in the success of The Screen Guild," says Joseph M. Schenck, President of United Artists Corporation. "The plan is practical and should be of value to the industry and to those within the industry, in that it opens up an opportunity to artists who have heretofore desired to participate in profits of pictures, permitting them to receive full value for the services as is reflected in their box-office popularity.

"The formation of The Screen Guild," says Mary Pickford, "opens the door to a new phase in motion picture art. There should be no limit to the artistic achievement of this new enterprise and I am sure that all in the industry will be thrilled with the thought of rising to the heights offered them by the opportunities afforded through the Guild production of pictures."

According to Cecil B. De Mille, the master-producer-director is in fullest accord with the Guild plan. "The Screen Guild will fill a recognized gap in the motion picture industry is a certainty," says De Mille. "At this period in cinematic affairs, the screen theatres and the screen public are hungry for finer quality in film fare."

"Congratulations to M. C. Levee and The Screen Guild," says Dr. A. H. Giannini, Chairman of the executive committee of the Bank of America. "With the important personalities associated with Levee, together with his ability and sincerity in carrying out the ideals The Screen Guild represents.

FEATURED AGAIN

Bert Levy is again being featured in vaudeville. He has been heading a Fanchon and Marco unit and going over great, with his cartooning and whistling act.

Jules Bernstein Handles World's Distributing Rights With All Star Cast

The success of "Ten Nights in a Bar Room" has prompted A. M. Kennedy to prepare to produce the "The Face on the Bar Room Floor" as a talkie, and the present lineup which will reveal an all-star cast, the likes which has yet to be assembled in such a production, makes us believe that Producer Kennedy, who is at present making his headquarters at the Tec-Art Studios, is in line to put over another fine box office picture.

Jules Bernstein has sounded out the leading independent exhibitors and Ye Editor has seen the replies which are gratifying to say the least as to what the exhibitors think of the picture, and Mr. Bernstein is handling the world rights as to the distribution of this picture, which is expected to actually get under way within two weeks, in the meantime Barry Barringer is writing the screen story and dialogue, while Mr. Kennedy sided by Bertram Bracken who is to direct the picture, are lining up the cast, locations and sets. Director Bracken should make a fine picture out of "The Face on the Bar Room Floor" as he knows his dramatic values on a par with any of the megaphone wielders, he will be assisted by Dick Bladen.
THE LIGHT

Gen. 1:3. And God said, Let there be light: and there was light.

Gen. 1:14. And God said, Let there be lights in the firmament of the heaven to divide the day from the night.

Gen. 1:18. And to rule over the day and over the night; and to divide the light from the darkness; and God saw that it was good.

II Sam. 22:29. For thou art my lamp, O Lord: and the Lord will lighten my darkness.

Job. 29:3. When his candle shined upon my head, and when by his light I walked through darkness.

Ps. 4:4. Lift thou up the light of thy countenance upon us.

Ps. 13:3. Consider and hear me, O Lord my God: lighten mine eyes, lest I sleep the sleep of death.

Ps. 27:1. The Lord is my light and my salvation: whom shall I fear?

Ps. 34:5. They looked unto him, and were lightened.

Ps. 36:9. For with thee is the fountain of life; in thy light shall we see light.

Ps. 118:27. God is the Lord, which hath shewed us light.

Prov. 15:30. The light of the eyes rejoiceth the heart.

Isa. 58:8. Then shall thy light break forth as the morning, and thine health shall spring forth speedily; and thy righteousness shall go before thee.

Isa. 60:1. Arise, shine: for thy light is come, and the glory of the Lord is risen upon thee.

CHRISTIAN SCIENCE

"For ever, O Lord, thy word is settled in heaven. . . . Through thy precepts I get understanding: therefore I hate every false way." These words from the Psalms constituted the Golden Text in the Lesson-Sermon on "Unreality," Sunday, in all branches of The Mother Church, The First Church of Christ, Scientist, in Boston, Mass.

Among the Scriptural selections in the Lesson-Sermon were the verses from Isaiah: "Fear thou not; for I am with thee; be not dismayed; for I am thy God: I will strengthen thee; yea, I will help thee; yea, I will uphold thee with the right hand of my righteousness. Behold, all that are incensed against thee shall be ashamed and confounded; they shall be as nothing; and they that strive with thee shall perish. Thou shalt seek them, and shalt not find them, even them that contended with thee: they that war against thee shall be as nothing, and as a thing of nought."

A passage from "Science and Health with Key to the Scriptures," by Mary Baker Eddy, stated, "If evil is real, Truth must make it so; but error, not Truth, is the author of the unreal, and the unreal vanishes, while all that is real is eternal."

OLD TIME RING STARS APPEAR IN CULVER FILM

The atmosphere of the price ring hovers over Universal City this week, where initial scenes are being made for "Tom Brown at Culver," a drama of boys' life which will soon take the entire producing unit to the famous Culver Military Academy in Indiana.

The scenes, supposedly taking place in an American Legion stadium, are utilizing the services of many who are well known in fistic circles. Larry McGrath, old time boxer, the referee; Tony Stabenuz and Ernie Owens, who have engaged in many bouts in Hollywood, oppose each other in the preliminary semi-final; Frankie Grenetda, former local favorite, and Morris Cohan, "the man with a thousand faces," go it as sound fighters as sounds fighters of every degree through the "set." And Tom Brown and Kit Guard take part in a slam-bang preliminary which end with Tom prone on the canvas.

Other members of the cast of "Tom Brown at Culver," which is being directed by William Wyler, are H. B. Warner, Slim Summerville, Ben Alexander, Willard Robertson, Richard Cromwell, Sidney Toler and Norman Philips, Jr.

LADIES AND GENTLEMEN, YOU ARE ABOUT TO WITNESS THE GREATEST RASSLIN' MATCH OF THE AGES

Mister Lou Daro is offering Jim Londos and Stranger Lewis the United States mint and what goes with it, during these days of depression, and Messrs. Londos and Lewis want the Statue of Liberty thrown in for good measure, and as a little recreation, Ted Lewis and his band to play "Walts Me Around Again Louie," in between the most thrilling moments of the thrilliest of rasslin matches ever staged. Did you get the word STAGED for the good old public to swallow in any ring this side of the Rockies.

HOLLYWOOD FILMGRAPH

April 9, 1932

Vol. 12 Hollywood, California, Saturday, April 9, 1932 No. 12

SPECIAL REPORT

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Ted Lewis Back from Europe—Opens at Loew's
Fox Films Promise Plenty of Activity
Alan Mowbray to Star in Own Stage Plays
Ralph Murphy Quits Radio—Joins Rogers
With His Great Band and Entertainers, to Be Given Great Reception

With the title of "The King of Jazz" automatically resting on his shoulders since Paul Whiteman is being seck for by a man who claims it was his originally and it has been proven that Ted Lewis was proclaimed the ruler of the syncopating leaders in the musical world even before Paul Whiteman laid claim to the title, we find our beloved Ted Lewis back in Los Angeles, and at Loew's State, starting Saturday with the same great band and organization of entertainers that he had when he last played here at the Orpheum Theatre and the Coconut Grove in Los Angeles, in fact the European trip has brought greater vim and ambition and ability to the Ted Lewis happy family of entertainers who are like Ted Lewis disciples of happiness and jazz. There will be plenty of applause and glad hand shaking Saturday when Ted Lewis opens at Loew's according to all plans already made that we happen to be on the inside of and know is going to taken place.

Filmarte Theatre
1228 Vine Street—Hollywood
Week starting April 8
RUSSIA'S LATEST TALKIE
"COSSACKS OF THE DON"
Shows 7 and 9 Evenings
Sundays from 3 to 11
General Admission 35c

Teddy Lewis
Theodore "Teddy" Lewis (1880–1956) was a popular American vaudeville and Broadway music hall performer who was known for his tap dancing and singing. He was one of the earliest and most popular tap dancers in the United States. Lewis was known for his energetic and lively performances, and he was a member of the famous "Theodore Lewis and His Sissle "Frolics," which performed on Broadway in the early 1920s. He later became a successful television personality and continued to perform throughout his career.

Murphy to Direct "70,000 Witnesses" for Producer Which Paramount Releases
One of the surprises of the week was Ralph Murphy severing his connections with Radio Pictures and his joining Charles R. Rogers who is to produce eight features for Paramount. Director Murphy is to wield the megaphone on "70,000 Witnesses" which is slated to get under way by June 15. Just where the Rogers organization is to work is yet to be settled, it is said that it will either be Universal Studios or the RKO Pathé lot in Culver City.

BERT WOODRUFF
There are so few such personalities like Bert Woodruff, that producers should keep him busy engaged in pictures, for he is an inspiration to the theatre-going public, who see a man at his age so well preserved and still able to do the things that he can on the screen.

No Collection
HOLLYWOOD COLLECTION SERVICE
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Room 602
GL-6979
Licensed and Bonded to State of California

IT'S A NATURAL — "HOTTER THAN HOT"
Burbank Theater
6th and Main
MURDERED ALIVE
written by Ralph Murphy
& Helen Baxter
Chuck-full of thrills galore
Now playing at the CARTHAY CIRCLE
"ONE LOOK IS WORTH 10,000 WORDS"
WARNER’S DOWNTOWN
(March 31)

What the vaude section needs at this house, is a name or flash turn each week that would give the bills a touch of importance and the customers something to look forward to. A slight increase in the budget or even fewer acts that would allow more money for a headline turn would appear to be for the best in business. In the last week there were four acts and 1,500 customers. This week there are three, a Spanish act of six people, a trio and the m. c.

This bill, like the others, was satisfactory. The claim of good comedy turns in addition to the sure-fire comedy contribution weekly by Willard Hall in the next-to-closing spots aside from his m. c. duties, is this Hall’s third week and there is no reason why he should not continue indefinitely as he tends class to the shows weekly.

Fox and Ferris were fifth and got laughs aplenty with their comedy antics. The male member with his funny pants and clever knockabout stunts showed enough stuff to be grabbed by some picture company for short comedies. Van and Vernon, another mixed act, did well, and the box offered a good line of chatter in expert style. The female possesses a good voice and otherwise handles the straight roles with dignity. A really sensational skating act was presented by the Whirling Duo. These boys offer a brief but difficult and fast whirling routine. The final stunt has one of the men upside down supported by the other in a speedy whirl that is thrilling. They work in unison and the result would be a good feature for a class nite spot. Moss, Dean and Durée, two girls and a boy (under 16) scored soundly with a veritable dance routine. This youthful trio stood out strongly on this bill in the seventh spot where they were forced to make a little talk.

The Calangis Family were fourth with Spanish tunes on strange instru-ments and one of the girls doing a Spanish dance for a finish. Coyle and Weir, a mixed team held the second spot with dancing. Frank and Mae Collins followed with a novelty musical offered that was liked. Bennett and Knopp had the opening assignment where they made a fine impression with their athletic offering. Bennett does some muscle posing and manipulation that wins admiration for his splendid muscular development. Darby and Ruddell, a mixed couple did some hand-to-hand stuff in the fourth spot. "Beauty and the Boss" with Marian Marsh and Warren Williams (Warn-er’s) was the screen feature.

BROADWAY PALACE
(Week Ending April 6)

The McQuirie Agency was responsible for the Funice Pringle engagement at this house. Because of the publicity that she received she was figured a good bet by the McQuirie’s and accordingly was heavily billed in the farce “Some Baby” which ended a week here Wednesday. The farce itself with a good cast of players and bulleted down to 60 minutes supplied plenty of good laughter getting material and from the way it was received here should be good to other plays houses trying this style of stage shows. The farce was presented in a special interior and staged by Charles King. In the cast were: R. W. Strong, Sissie Sage, Lora Dietrich, Edwin Carlie, Funice Pringle, Virginia Fountain, Pearl Early and Miso Knight. The present cast is said to be around $1500 which included around $600 for the Pringle girl, who failed to draw any extra checks and added little to it's success on the stage. Without the Pringle feature the farce can be staged for about $800 weekly.

BURBANK
(April 3)

Business is holding up great for Se-ber’s “Lack” the all colored aggregate of black dancers. The curtain raiser featured Emma Walli who took house. Monday nite, the Burbank was the only house in town holding ‘em out. Besides the lobby which has never changed, there was a long line in front up until 9:30. The ten cent admission scale in force until noon, had $91 in the till before 12:30 Mon- day, and the receipts for the day ex-ceeding $600.

The show is being gradually built up was substantially additions to the cast. Around ninety people are on the pay roll of the Seber-Wolfe combina- tion. That includes all attachers and players front and back. The orchestra led by Gordon C. Harrison which has been holding forth at the Folliers for the past six years moved over here this week. The personnel includes: Ad- dison O’Neal, George Morgan, Ed Morgau, Willy B. Woodman, Rolland W. Bruce, Mynard Craig and John W. Sturdevant. Hurry and Harl Nay continue as the featured comics and gaining in favor. Charles Olden former- ly of the Lafayette Players, handles the juvenile capacity for the boys and dancers; Sue Hoy, a hot cha singer; Royrayne Jackson, a versatile singer of the better class songs and a hot stepper; Marie Dickens, the “Low Down St. Louis gal” with the red top, shakes a mean hip; Cleo Thompson and Biffie Durwin, twin eccentric step- pers; Ed. Lampkin, a featured weekly Rhumba; Buddie Williams, Norvelle Rees, tenors; Louis “Frog Shorty” Bench, Nita Jones, toe dancer; Three Rhythm Boys, Billy Johnson, Chestine Johnson, Teddy Harris and Emma Preackley round out the list of principals. There are sixteen in the company.

The success that the Seber-Wolfe combo is bringing to the Burbank has been an incentive for the Gore Brothers to turn over the Moon theatre at Main near Fifth streets to the same combination who start a split week vaude policy in the latter house today (April 9).

LOEW’S STATE
(April 2)

The Brox Sisters (3) were featured in the “Town and Country” idea, a Larry and Billie effort. The other acts were Niles, Novak and Fay and Mil-dred Perlee. Novak and Fay were at Warner’s Downtown, a short block from this house only two or three weeks ago. Their line of comedy acro-batics seemed to be liked nevertheless. The Brox sisters have been doing a good turn and others who managed to please with their harmony the results were nothing to get excited over. Miss Perlee was well received for her dance contributions. The most effective ensemble was saved for the finale which has the Brox Sisters in front leading a group of women wearing rain coats as a protection from the real water dropping for the rain effect. Sam Jack-Kauffman in his final week here devoted the feature portion of his selections playing “Good Bye” tunes.

RKO HILLSTREET
(April 2)

This house announces it’s Tenth anniversary this week with a real staged and screen show. The picture section had a Chic Sale comedy “The Hurry Call,” and the usual Pathe “Feature” which was only two weeks, “The Carnival Boat.” The stage show however, held the intact which was augmented only by Vladi Guterson and his house orchestra, the latter the usual weekly attraction. Marty May was the dominating factor in the vaude section. Besides appearing in one with Jean Carroll for his own act, he is all over in the headline attraction, Ana-tole Friedland’s “Showboat” which car- ries six girls and two men in addition to Marty May and Jean Carroll. Fried-land’s production proved mild enter-tainment but held some excellent dance- ing distributed among the girls and containing some repetition in the toe line but very well done by Peggy Alex- ander and again by Elise Sydell. Billie Sherbome scored with fast whirling. Bottom line was a steady act through the week which runs about 30 minutes. He is ably assisted by Jean Carroll, who also scores on her own account. “Show Beat” is nicely suited for picture house presentation. The balance of the vaude had Hope Vernon in the second spot. Her violin impression scored as effecti- vely as ever. Fortunello and Grillino opened with their novelty acrobatic of- ferings.

Ted Howland is taking a tab stock to Los Vegas, Nevada to open at the Air- dome, April 8. In the show are, Hali Harris, Jack Kirkwood, Harry Rand- all, Bert Harlan and Rae Randall.

The Roxie has evidently abandoned the plan of presenting short skits in conjunction with the picture programs. The reason is said to be that the union insisted on two stage hands and the Roxie management held out for one man.

Dulton’s Folliers have commencing this week started with script plays in- stead of bits and numbers which has been in vogue here for a season or more. Jack Russel (tab producer and comic) is the featured principal.

LONG BEACH FAST

The Long Beach business men seem to have lost one over on the Los An- geles Theatre group in a bid for the $4,000,000 monthly payroll of the 42,000 men on the U. S. battle fleet now lay- ing between Long Beach and San Diego. Under the leadership of G. L. "Taxi" Burt of the Long Beach Press-Telegram, $20,000 was raised among the Long Beach business men for free en- tertainment for the fleet during their stay in this part of the world. Accordingly the Long Beach theatres and other places of amusement are reaping the best.

CLICKING REGULARLY

John Larkin, well known colored ac- tor, is clicking regularly in features in some of the best studios. His work in “The Wet Parade” was very admirable, and he is right now working with Charles “Chic” Sale in “Compe-tition” at the First National Studios. Eric C. Kenton is directing. Bill Cam- non is assisting Director Kenton and proving a great aide to the megaphone wielder.

MEET AND DISCUSS

The Dance Teachers Business Asso- ciation met Monday night and agreed on some code of ethics which will put them over the top as an organization.
Pictures—Reviewed and Previewed

"IT'S TOUGH TO BE FAMOUS"

Warner Brothers try to ridicule the public for being hope worshippers and poke fun at the United States Navy, and at the same time take a very serious situation of the sinking of a submarine and its rescue, in order to show Douglas Fairbanks, Jr., is not a cad but a real two fisted fighter, for doesn’t he knock out Dave Landau, an old man and a fine actor, in order to stay and face a watery grave. All this for the good of the service, and to allow him to be made over and buffeted around as the hero of the hour. It is all too serious to be funny, and too funny to be serious. It is neither fish nor fowl. The authors failed to make clear what they were trying to do, so the picture rumbled all over the place without bringing anything particular to light. Other than an improved Mary Brian over what we have seen in the past. Douglas Fairbanks, Jr., is still Douglas Fairbanks, Jr. The best part of the picture was the direction of Alfred Greene. He matched the stock scenes perfectly with his action of his principal players.

Walter Catlett, as a wise-cracking manager-press agent, gave Doug, Jr., the rush act, just like one of those overly anxious P. A.’s would do in real life. In fact, he would hang his best friend to get himself on the front pages, and he tries his darnedest to come as close to this as it is humanly possible. Oscar Apfel was a bit of a stagey, but acceptable. Emma Dunn was excellent. Louise Beavers was O. K. J. Carroll Nash and Walter Percival caught our eye. Bert Orleans Churchill ditto, and others helped hold interest in the story. Who ever thought this was a sure good idea, but it just passed five for clicking with the first night audience at Warner Brothers Hollywood, where it was given a premiere performance at $1 and $2 per couple. To make matters worse, Lionel Attwell forced a bit of his acting from one of the plays on the innocent audience instead of just acting as master of ceremonies, which helped empty the house quicker than expected. There were a few of the big shots present, Irving G. Thalberg, Norma Shearer, Clark Gable, Robert Montgomery, Ben Lyon, Bebe Daniels, Edward G. Robinson, Dad and Ma Warner, Bette Davis, Warren Williams, William Keighley, Jack Holt, George Raft, Kazan, Leatrice Joy, Dorothy Burgess, Harry Holman, Edith Manson, Douglas Fairbanks, Jr., Joan Crawford, Mr. and Mrs. L. J. Hapler, Hal Wallis, who rushed out to telegraph his wife, Mr. and Mrs. J. C. Robinson, Al Green and wife, Mervyn Le Roy doing a solo, Mr. and Mrs. Darryl Zanuck. The longest speech over KFWB during the evening’s introductions was tendered by Mr. Zanuck and he was immediately followed by William Koenig. Michael Curtiz and Bess Meredith made about the shortest speeches of the air. It was another bad night, as far as public interest in premières is concerned. There were more people outside the theatre than there were inside who had actually paid admission to see “It’s Tough to Be Famous.”

BELA LUGOSI THRILLS AUDIENCES AT CARTHAY CIRCLE

In a new thriller just a bit more thrilling than anything he has done in the past, Bela Lugosi is playing "Murdered Alive" at the Carthy, to excellent houses this week. In this production Ralph Murphy and Helen Baxter have written a play that appeals to those who like their entertainment garnished with plenty of weird, gruesome situations, murders, suicides and what have you. “Murdered Alive” has a plot that holds the audience in suspense from start to finish. One never knows what will happen next.

Bela Lugosi plays the part of a man, a Los Angeles lawyer, who is accused of murdering the woman he adores, and all parts are played well. Kelly, who is known in the cast as a comic actor of his work on Broadway in "Lew Kelly, In Hello New York" in which he was better paid as a comic actor, is cast here as a comic actor. He has a splendid opportunity to show his versatility. Emil Malyan does a splendid flip de do, just a bit different than we have seen “dope” done in the past.

If you are in the mood to revel the plot would spoil a thrilling evening for those who may attend. The story is well written, the play well cast, and on the evening we attended the audience appeared to be thoroughly thrilled and entertained.

E. Andrew Barrymore.

CLIFF WEBSTER AND BAND

ROY JOHNSON, Piano
JIMMIE HEATON, Trumpet
BOB YEARGIN, Sax.
JESS CLIFFORD, Bass
CHAS. PRENDERGIL, Trombone
EARL STYLES, Drums

FIFTH MONTH—WARNER'S DOWNTOWN

LOST, strayed or stolen, one large and prosperous motion picture theatre business. Finder please notify Hollywood.

"Big Shows Are Back!" yells one ballyhoos stretched clear across Hollywood boulevard. When did they leave—and why?

A block away from the screaming ballyhoo banner a magnificent cinema palace gathers dust and cobwebs. The returning big shows seems have missed it.

But the big shows have not overlooked much less glorious cinematic palaces nearby. In three of them we find no less than six feature films—two in each—the well known and much beloved double feature idea. All this for a quarter of a dollar. Oh, yes! A short and a newsreel are thrown in.

And on the main-stem—one of its three—fair and prosperous Los Angeles offers five acts of good vaudeville, a feature picture, a comedy short and a newsreel—for two bits.

"And what about it, and why?" you ask. Wurra! wurra! Ask the movie mogul; we're poor at riddles. We know the empty theatres throughout the country are not emptier than a lot of Hollywood actors. They couldn't be.

Now the producing end is no end ambitious: "Fox Film Net Loss for Year $4,263,557. Earnings reflect decrease of $10,000,000 in admissions," says one headline. Says another headline, "Paramount's 1931 earnings $2,02 a share."

The two big companies are typical. One wins; one loses; both are hard at work planning heavy output, as are all the other big fellows. There is plenty of optimism. The producers are going ahead, hoping for an upturn in economic conditions

Here is an interesting item from the Paramount report for 1931: "Assets of foreign (Paramount) companies, as of December 26,1931, totaled $35,564,044 as compared with aggregate assets of the corporation of $296,304,108, or approximately 18 per cent of the corporation's assets."

THE MOVING MOVIE THRONG

By JOHN HALL

All of our big film producing companies are proportionately financially represented in the European market. Threatened with total loss of that market, our producers have been compelled to open large producing plants in England, France and Germany. The total amount of American money invested over there is huge. Plainly, Hollywood has been compelled to shore its industry with Europe's leading countries.

But this is not the answer to thousands of obscure and unimportant motion picture theatres. In the past, during times of great idleness, our theatres usually doubled business. Idle people, not too few, sought comfort in a good movie, should be filling our movie palaces. A slight loss of some $10,000,000 in admissions by one producing and exhibiting company shows that there is something wrong; something unusual. Are the people tired of the talking pictures? Twenty millions a day viewed the silent films. Are those happy days gone forever? Why can't the talking picture hold those twenty millions? Lives there a producer brave enough to accuse the cash customers of lack of appreciation of their vocal pictures?

Oh—oh, horrors! Is it because the cash customers DO appreciate the qualities of the talkies—and stay away in millions? The one outstanding fact is that they ARE staying away; consistently, persistently and determinedly, staying away. To one on the ground, daily observing the frantic efforts of the producers to SATISFY the cash customers, the statement that the output is uniformly bad smacks of the unfair. Hollywood is making better pictures, that all admit. Any other statement would be unjust to all concerned. Yes, there are some poor pictures, but they are a small minority.

It is universally conceded that the motion picture practically ruined the speaking stage, an institution almost as old as civilized man, and undoubtedly destined to be a major form of entertainment. There is growing in certain quarters the belief that, when the motion picture ousted the speaking stage, it failed to supply its cultural equivalent. This is proved by the palpable dying condition of the present talking picture. Or is the talking picture dying?
THE FOUR FLUSHERS OF HOLLYWOOD
SLOWLY HEADING FOR A FALL—ABOUT TIME THAT THEY BECAME MORE DEMOCRATIC

What Hollywood needs today is a few more bank crashes, stock markets falling to pieces, and more big shots dethroned from their lofty thrones, to stop some of these four flushers who think that they are sitting on top of the world, and that every one they come in contact with are just a lot of books, and treat them with contempt, instead of being real democratic and giving them half a chance to make the grade.

Men who have chiseled their way into big money and positions from practically nothing. We know of one man who came here from the East in a fair position and when he finished he owned what was said to be a $500,000 home, cars galore at his command, even one of the finest yachts that cruised the Pacific. All on what? And still this man stood aloof from his fellow men and refused to give 'em a break. He tried to corner the whole business, and is in line to lose everything, position, home, and what have you, and no one will be sorry for him.

What we need is more democratic understanding between the big shots and the layman. We need more co-operation and loyalty. We need better teamwork, with the captains human beings who feel the very soul of their fellowmen's problems. Less four flushing, living in the life of make believe that we find the flicker characters living on the screen. And unless something like this happens, more big shots are doomed for the skids, for a first class ticket out of this business.

LEW KELLY

now appearing in "Murdered Alive" at the Carthy Circle is doing a character distinctly different than anything he has done in the past. He is best known for his creation of the eccentric comedy role in which he has appeared in a number of Broadway successes. He was the star in "Hello New York" for more than a year. Also gained much favorable mention for his splendid work as "Garry" in "The Gorilla" playing in New York and London. He has had prominent parts in a number of big pictures including "Heaven on Earth," "Submarine Man," and "The Miracle Man." Mr. Kelly's business affairs are being handled by the Mac Quarrie Agency. Gladstone 2290.

LATE PICTURES

"GRAFF"—Original
"CONVICTION"—Revised—Dialogue in preparation
"LIGHTNING FLYER"—Original
"MURPHY"—Original
"WAGGED TOY PINNWAGGED TOY PINEWAGGED TOY PINWAGGED TOY PIN

IN PRODUCTION

"DANCE HALL KISSES"—Original

ANCHORED OFF—Original
"MIDNIGHT PATROL"—Dialogue
"THE INTRUDER"—Monte Blue—Original
"THE STONES"—Monte Blue—Original
"THE FACE ON THE BAR ROOM FLOOR"—Original

Scripts When You Want 'Em... As You Want 'Em
HOLLYWOOD FILMOGRAPH

LONNIE D’ORSA SHOULD BE GIVEN DIRECTORIAL POST, AS HE HAS BEST BACKGROUND OF YOUNGER ASSISTANTS

Years ago Lonnie D’Orsa was Mack Sennett’s right hand man. He had gained that post by proving himself one of the most able assistant directors on the lot. This accomplished, Lonnie went on and proved his ability, finally receiving the Sennett chair. He has since been with Edmund Goulding during the making of his best pictures with the major companies. He has just returned to Hollywood to assist Harry D’Arrast in the Direction of A LIE in a Series of Westerns. Over at the Ttec-Art Studios you can find ‘em knocking on ‘em right and left, and turning out some winning pictures.

Some Films While which Al Mannon presides as president, is producing the Harry Carey pictures. Right now they are at work on “Six Guns,” from the pen of George Merrick and Harry Crist, with Fred Newmeyer directing. As usual, George Merrick in charge of production, has lined up a very fine supporting cast for Mr. Carey. Just glance over this cast: Elinor Fair, looking sweater and working better than ever, Mrs. Carey, plays Harry’s wife, George F. Hayes, Jack Weatherby, Tod London, Bob Kortman, Walter Shumway, Cliff Lyons and many others. James Diamond is photographing the picture, which means we will see some great scenic shots as well as a perfectly photographed picture.

HARRY CAREY IS HITTING THE HIGH SPOTS OF ENTERTAINMENT WITH HIS WESTERNS. STARTS ANOTHER

Outdoor pictures are coming into their own, and we find Harry Carey among the leaders in this new trend. Over at the Tec-Art Studios you can find ‘em knocking on ‘em right and left, and turning out some winning pictures.

STATEMENT OF THE OWNERSHIP, MANUFACTURER, AND DISTRIBUTOR REQUIRED BY THE ACT OF CONGRESS OF APRIL 12, 1940

Of Hollywood FilmoGraph, Inc. published Weekly at Los Angeles, California, for April 1942.

State of California

City of Los Angeles.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Harry Burn, who, having been duly sworn according to law, deposeth and saith the name of the Editor of the Hollywood FilmoGraph, Inc., and the following is to the best of his belief, a true statement of the ownership, management, and circulation, etc., of the aforesaid publication for the date shown on the face hereof, namely: 4/24/42, published as stated by the Act of Congress of April 12, 1940, embodied in section 411, Postal Laws and Regulations, and printed on the reverse of this form, as wit:--

1. That the names and addresses of the publishers, editor, managing editor, and business managers are:

Publisher, Harry Burns, 1428 Gordon St., Hollywood, Calif.
Editor, Harry Burns, 1428 Gordon St., Hollywood, Calif.
Managing Editor, Harry Burns, 1428 Gordon St., Hollywood, Calif.
Business Manager, F. J. Heydon, 6332 La Mirada st., Hollywood, Calif.

2. That the persons owning 10 or more percent of the stock of the corporation owning the publishers, editor, managing editor, and business manager are Harry Burn, who is owner of all stock of corporation and the corporation, is incorporated as a stock corporation, whose name and address is:

Harry Burn, 1428 Gordon St., Hollywood, Calif.

3. That none of the stockholders owning 10 or more percent of the total amount of stock of the corporation, of which corporation the publishers, editor, managing editor, or business manager is owner, own or hold stock of any other corporation owning 10 or more percent of the stock of the aforesaid corporation, and the corporation has no other publisher, editor, managing editor, or business manager.

4. That the name and address of every owner of 10 or more percent of the total amount of stock of the corporation is:

Harry Burn, 1428 Gordon St., Hollywood, Calif.

5. That the name and address of the individual subscriber is:

Harry Burn, 1428 Gordon St., Hollywood, Calif.

6. That the number of copies now printed is 10,000,

7. That the number of copies of the preceding monthly issue was

LARRY CEBALLOS FORCED FANCHON AND MARCO TO GIVE THEM CREDIT FOR CREATING “IDEAS” FOR THEIR STAGE REVUES AND PROLOGUES

Larry Ceballos was the first dance impresario that forced Fanchon and Marco to give him credit as a producer of his own producing unit for the Fanchon and Marco Idea, which in itself is the finest kind of a recommendation that the famous producers of stage revues and prologues could give. Ceballos, who formerly worked with Hollywood proved his ability to put on musical comedies and tabloid shows. When he came here and joined the Warner Brothers stage presentations organization, he built his prologue up to where it is now, one of the finest pictures of the Warner shows, and when they stopped their stage presentations, the patronage dropped down to almost nothing. In the meantime Larry Ceballos has turned his attention to Broadway via the Vitaphone and First National productions. He finally was loaned to Fanchon and Marco, and there he remained one of their most reliable producers of Fanchon and Marco Ideas.

AS SEEN AND HEARD

BY ARTHUR FORDE

"THE DOOMED BATTALION" A Universal Picture

Here is certainly one of the best pictures of the year, in fact, in many years. From the title alone one would think that it started as a war story but while war enters into the yarn it is one of the most beautiful love stories ever written. It is the love of a wife for a husband which seems strange these days. The actors in the picture is as natural as in real life.

The direction is also noteworthy and Cyril Gardner shows his understanding of both the story and the players. Charles Sturum had charge of the photography and while his work is usually without flaw, in this instance he has surpassed himself.

Tala Birell who plays the Young Wife is a newcomer from Europe but her performance in her first American film should certainly establish her as a great favorite with the fans. Louis Trenker is the Young Husband who is torn asunder by the great love he bears for his wife and his duty to his country is an actor of the high order. He also wrote the story and we are sorry that he returned to Europe as we should like to see more of his splendid work.

Victor Varconi also gave a sterling performance as the friend of the family and also their unwavering adversary when war was declared. Henry Armetta, Gustav von Seyffertitz, Albert Connell, C.H. Gordon, Gilford Goodland, and Robert Anderson all distinguished themselves in minor roles. The dialogue by Patrick Henry Kearney and the adaptation by Luis Trenker and Raul Hartl, and the continuity by Paul Perez was interesting and well done.

Some beautiful interiors by Walter Koesler. Editorial supervision by Maurice Pivar and sound by C. Roy Hunter are all well up to the high standard of the picture.

Paul Kohnen is to be congratulated on his work as associate supervisor and should Carl Laemmle, Jr., who produced the picture insist on the "right sort of exploitation" there is no doubt that Universal again will run away with one of the awards of the year.

Preview

"THE MIRACLE MAN" A Paramount Picture

This beautiful story was again revived and it should surely become as great a favorite as the old version which is still talked of as a "lesson picture."

You all know the story of a band of super crooks whose character is entirely changed by right thinking and environment.

Norman McLeod has again demonstrated his ability as director and shows us that he has another thought picture as well as a comedy. Waldemar Young made a splendid adaptation from the story by Frank Packard and Robert H. Davis and the dialogue by Waldemar Young and Samuel Hoffenstein was well up to the high standard of the story. David Abeles played the battery of cameras and showed us some splendid examples of his work in photography.

Sylvia Sidney played the Girl and showed her fine understanding of the different role while Chester Morris demonstrated strength as the head of the band of crooks.

John Wayne made a splendid transition from the horrible cripple to the well man after he saw the Light. Hobart Bosworth was impressive as The Miracle Man and Robert Coogan was pitiful as The Little Cripple. Ned Sparks and Boris Karloff were interesting as members of the band of crooks and Irving Pichel played the Father of the Cripple with distinction.

Special mention should be made of Frank Darien as the Landlord of the Country Hotel and Lloyd Hughes, Phoebe McIntyre, Effie Ellsler, Lew Kelly and Sherry Hall were others who took care of their roles. Here is a picture which should appeal to theatres that cater to entertainment which calls for Thought.

Tiffany have finished "Strangers of the Evening" the new title of their latest under the able hands of Lucky Humberstone. James Burris, Mahlon Hamilton and ZaSu Pitts were added to the all star cast and we hear from those who saw the "rushes," this promises to be another Tiffany Hit.

MISSED

We missed giving credit to M. A. (Andy) Anderson, who photographed "Probation," an independent picture which clicked at a recent preview.

THE DISHONEST DANCERS

By ARTHUR FORDE

THE DISTINGUISHED INTERNATIONAL DANCERS
MATCH RACE EXPECTED AT LEGION ASCOT SPEEDWAY SUNDAY FEATURING WILBUR SHAW, BOB CAREY, "WILD BILL" CUMMINGS

With the winning of the race at Oakland last Sunday Bob Carey is in line for a few more victories. Driving the Quinn Special, which was built by the late Francis Quinn, Carey pushed Ernie Triplett so hard that the latter blew up his motor and was forced out of the running, giving Bob an easy win. To get some kind of an idea just how fast this speed demon was travelling, take into consideration the fact that he made a pit stop for a new pair of goggles and still broke the American one-mile dirt track record.

Bill Cummings has been running into a lot of trouble recently, cutting him out of the big money, but Cummings assures us that he has the situation licked now, and that we can expect some big things out of him. Like his dad, "Wild Bill" has long been a favorite wherever he went, and he has a large percentage of the fans behind him—so say nothing of some of the drivers. (In a different respect, to be sure.)

Then, the other member of this interesting triangle, Wilbur Shaw, went up to Muroc Dry Lake two weeks ago and drove the wheels off that beautiful No. 48. Although he broke two records for four cylinder cars he ran his car so hard that he couldn’t do much with it at Oakland. For the past week the boys have been literally up to their elbows in grease, getting the car in condition for this race. To pit boy played out of a field like that to be seen at the Legion Ascot Speedway is like looking for the proverbial needle in the equally proverbial hay stack, but we don’t mind going on the records as having said: “With the possible exception of motor trouble, Wilbur Shaw stands a better chance to come in for a win than any of the other drivers in the line-up.”

We’ll see you at the races.

AT THE HOLLYWOOD LEGION STADIUM

"Mushy" Callahan, a Jewish lad, former junior welterweight champion, gave up the ring for trade, changed his mind and re-entered the ring at the Hollywood Legion Stadium last week to face Ralph Chong, a Chinese boy hailing from New Orleans. Mr. Chong has a swift and damaging overhand right; he reached that right on "Mushy’s" chin—and almost ruined that lad’s comeback dreams. But the Jewish ringster with the Irish battle name was too experienced to let one smack sink him, and he walked away with the decision. If he really handled, “Mushy” has a good fighting chance to redeem the old bankroll.

Other results: Eddie Lloyd, 130 pounds, punched too hard for Benny Garcia, winning by a knockout in the second. Mike Stankovich, 138, misplaced several blows, making for a rough evening for Kenneth LaSalle. The referee called it a draw. Bozo Kamisher, always full of fight, tried to outslug Tommy McGough, but the Irishman carried too many guns, flooring Kamisher twice, once almost for the full count. Decision to McGough. Jackie Donnelly, 147, decided on Pat Gomez, and Lope Castro, 132, stopped Frankie Martinez. The house was practically a sell-out. This week Jimmy Evans, welter, meets David Velasco.

CULVER CITY AREA

Johnny Godinez, the little 126-pounder who has stolen the show every time he has ever boxed at the Culver City arena, will meet Bruce McDowell in one-half of the six-rounder double main event that Promoter Cy Sjens has arranged for fans Monday night, April 11th.

In the other half of the double main even, Rex Reese will tangle with Young Speedy Dado, Byweight. A couple of sluggers are featured in the special event, Mike Irish and Larry Navarro. The weight is 175 pounds and they will go four rounds. In one of the openers, Tommy Irwin, 150-pounder, will meet Tex Bentley. The latter has just turned pro, and is undefeated as an amateur. Irwin is a willing mixer and dead game.

BILLY TOWNSEND IS GIVEN BOXING LESSON BY JOEY GOODMAN AT THE OLYMPIC

It looks like Billy Townsend forgot his boxing formula last Tuesday evening when he entered the ring with Joey Goodman, a cool, devil-may-care knight of the good old game of fistiana, for Joey just made a monkey out of Billy, and then gave him an artistic lacing, which was so well done that even Billy couldn’t raise up enough courage to kick against the decision that the referee gave his opponent. It was one of the finest upsets in some time, and if you ask us, Billy was a lot more fortunate than Tommy Irwin, who met Bob Williams with Billy, maybe because he didn’t want to scare young Corbett and Senior Garcia, who mix next Tuesday evening in the run-up bout to a welterweight championship of the world battle ere long. Mister Corbett better he at his best Tuesday evening or he will take away a nice sized whipping with the big purse he asks to cross mists with all comers.

DORIS JANN

So many people believe that if they change their names so that numerically it figures out more evenly, that their success is assured. Alberta Mosley was given the lowdown on such happenings in the past by certain seers, clairvoyants, and what have you, so she has changed her name to Doris Jann. It is a shorter and more simple cognomen to remember, and what’s more, when they take a peek at Doris (or should we say Alberta?) they will never forget her, for she is the sweetest and dearest of the younger actresses who are fast making a place for themselves in the cinema firmament. Miss Jann hails from Oklahoma, has a very pleasing voice that goes over the microphone with such ease that she might be termed the whispering daisy of the screen.

THE MAN ON THE COVER—BRAMWELL FLETCHER

Producers fell mighty hard for Leslie Howard when he appeared in pictures and on the stage, and to our way of thinking, since Mr. Howard deserted us for the English stage and screen, we have an actor in our midst who comes closer to giving producers that polished and sterling performance, in none other than Bramwell Fletcher. The only difference between Leslie Howard and Bramwell Fletcher is that the latter is shorter in stature. Other than this, they talk and act alike, and each has a world of dramatic emotional, and even a flare for comedy. The Joy Polimer Agency is looking after the popular actor’s business affairs.

Theatregoers have had ample opportunities to enjoy Bramwell Fletcher on stage and screen, and some one of these days some producer will realize that Bramwell Fletcher has been overlooked, and that he is deserving of bigger and better things to do, and that day we will once more learn that a certain producer having a keen eye for talent has discovered another great actor in our midst, and that he has signed him for a long term, and that in his estimation Bramwell Fletcher is another Leslie Howard. Now that we have taken you on a little joy ride and shown you some true facts, we will fade out of the picture.

COL. REGINALD BARLOW CREATES A PLACE FOR HIMSELF AMONG LEADING CHARACTER PLAYERS

Coming here from the stage, Col. Reginald Barlow has made a place for himself among the leading character actors, and has played a greater variety parts in as many studios as have ever called an actor to disport his wares in the Southland. Harry Gould, who looks after Col. Reginald Barlow’s screen interests, has just bought all interests in the Gould, Price and Beers Agency, and is working hard to place his charge in some of the best pictures now in production. Finishing in “State’s Attorney,” starring John Barrymore, we find Col. Barlow working with Greta Garbo in “As You Desire,” not forgetting his splendid work in “Night Court,” which was recently previewed and which critics lauded very highly.
NIGHT HAWK

STARK'S BOHEMIAN CLUB

The evening crowds that pack Stark's Bohemian Cafe for dinner certainly have been enjoying not only the best served for the price charged, but have witnessed one of the dressiest and finest shows now being offered cafe visitors in the Southland. The girls who take part in the festivities are nice, wholesome, refined young ladies who have plenty of beauty and pep, and know how to use them to the best advantage. But with all it, they are always trying to gain attention legitimately, and never by a single gesture or act that might be misconstrued. Stark's Bohemian Cafe is indeed a family place where you can take your loved ones for a fine dinner and excellent music to which you just can't stop yourself from joining the merry throng who dance to Jackie Taylor's Bohemian Cafe Orchestra.

Shirly's Bohemian life is getting to be the real bohemian spot of the Southland. Folks who in a civic, stage, screen and sporting life drop into the Cafe for a bit of a dance and at the same time meet their friends, who are doing likewise. The other evening Roscoe Arbuckle was host to Leo Carrillo, Larry Ceballos, Jack Oakie, Cyril Gardner, Louie D'Orsa, Edmund Lowe, Ralph Murphy, Harry Joe Brown, Maxie Richards, Joe Benjamin, Molly O'Day, Doris Jans the beautiful, holding onto the arm of Ben Burnett. This was the second time in one evening, the first time was the premiere opening of "It's Tough to be Famous," at Warner's Hollywood Theatre. Jack Rose, Josephine Smith, Lina Landi, Mel De Lay, Monte Blue and party, Addie McPhail, Alice Lake, Harry Brand, Jerry Hoffman and wife, Louella Parsons and hubby, Dr. Harry Martin, and hundreds of others.

Roscoe Arbuckle threw a party for Mr. and Mrs. E. H. Allen. In the center of the table we saw a miniature ship surrounded with lettuce, which gave the same dance as they did to Jackie Taylor's teasing music which effect of green curry sauce—by the way the Allen's are leaving for Europe, so Roscoe figured a party was in order. Among those present were Mr. and Mrs. E. H. Allen, Mr. and Mrs. Norman Taurog, Mr. and Mrs. Stephen Roberts, Mr. and Mrs. Figan, Jack Smith, Sydney Brenner, and a charming girl without name we failed to catch as we were introduced. Here is a bit of news, and it is heart-breaking for us—Sally Sweet, who has more personality and pep than any half dozen actresses that you can dig up around these parts, just danced by us with Dr. Babcock, and as much as we hate to say it, they are a cute couple, the twinkle in their eyes makes us believe that THEY ARE THAT WAY about each other. What can a poor old Night Hawk do in a case like this, but get off in a corner and cry our eyes out, for when they look like that found many familiar faces seated and enjoying as fine a feed, no doubt, as they ever found in any place in Hollywood, and with Joe there to see to it that his guests and friends are served nothing but the best, you sort of understand why the large crowd were out together there all hours to enjoy Joe's hospitality and good eats.

COCOA GROVE

Sid Grauman cornered us just as we arrived at the Ambassador, and insisted that we join him in a little sip of coffee in the Cocoon Grove. We no more sat down than when Ted Lewis came rushing up, all out of breath, and invited us to join his wife and some friends who were having a wee bit of a bite while they listened and danced to the enchanting music of Jimmie Greer and his orchestra, and asked and shouted by Carlos Molina and his Rumba Band. Well, folks, Ted Lewis, with all the happiness that he totes about him at all times, soon had us at ease at his table, where we met Mr. and Mrs. William Perlberg, Mr. and Mrs. Rufus Le Maire and Freddie Kohner. Ted Lewis started the ball rolling by stepping to the Greer music and stopped at the bandstand as he was dancing merrily along to compliment the leader of the Cocoon Grove orchestra. Ted had to refuse about fifty requests during the evening to sing and lead the orchestra that he announced after he opened at Loew's State to drop in some evening and entertain the natives.

THE FROLICS

Keep your eyes open for an announcement of the new show that "The Frolics" will soon offer. Ted Fio-Rita and his Band will be surrounded with the same bevy of pretty and captivating even dozen girls, but the feature acts will offer even a greater variety, we are told, than they have so far offered. Saturday night seems to be one of the big nights. Last Sunday we found many celebs on hand enjoying themselves, Mr. and Mrs. Harry Rapo, Eddie Mannix, Arch Buchanan and wife, Edgar Allan Woolf, Miss Montreal, Mesurs, Wheeler and Woolsey, Jeanette MacDonald, Georgie Harris, Bess Meredith, George Rait, M. C. Levee, Louella Parsons, Dr. Harry Martin, Benjamin Thau, Ralph Graves, Roscoe Karns, Florence Lake, and say, folks, Dorothy Lyle, who sells cigars and cigarettes, pulled a nifty when she sang a couple of songs, and how that gal can sing. We could write on and on about who was there and what they were doing, but what is the use? Time and place doesn't permit it.

After "It's Tough to be Famous" premieres at the Warner Bros. Theatre in Hollywood, Darryl Francis Zanuck staged a party at the Roosevelt Hotel Blossom Room, where he had Mrs. Zanuck, Mr. and Mrs. Ted Lewis, Mr. and Mrs. Al Green, Mr. and Mrs. Archie Mayo, and Mr. and Mrs. Joe Jackson, Mr. and Mrs. Rufus Le Maire, Ricardo Cortez, Mr. and Mrs. William Koening, Hal Wallis, Lloyd Bacon, Lou Schirber, Mr. and Mrs. John G. Adlphi, Harry Wardell, Al Jolson's best wishes in Los Angeles, and others that dropped over to the table. Off to one side we saw Arthur Caesar, who at one time was a sort of right hand bower of Mr. Zanuck's. For some reason or other he stayed away from the table, and talked to some of the villagers who happened to come in his direction. Jimmy De Tav and a charming girl sat at the next table and all over the place we saw some of the satellites of stage and screen, all making merry and dancing to the tantalizing music of Henry Halsted and the singing of Clarence Rand. Oh, yes, Joe Mann was the busiest man in Hollywood, giving everyone the once over and seeing to their welfare. There is only one Joe Mann. When he first opened his eyes as a babe there was no carbon copy. Just one Joe Mann.

JOSEPH'S CAFE

Dropped in to pay our old friend, Joe Berliner, a visit in his new place, Joseph's Cafe, 5367 Wilshire Boulevard, near La Brea. We couldn't help but think back to the great days and nights that we spent at Henry's in Hollywood, when Joe was generalissimo of the popular place, and in looking around we

THE SCREEN GUILD

An Explanation

THE SCREEN GUILD is a new co-operative producing organization sponsored by some of the most prominent artists and executives in the motion picture industry.

THE SCREEN GUILD offers an opportunity to accomplish for film entertainment what the Theatre Guild has accomplished for the stage.

THE SCREEN GUILD believes that creative brains can achieve their highest results when free to operate without restriction and obstructive supervision. Subject only to wise business control, these outlets are now made possible and will be found economically just and practical, bringing about the foregoing results with profit to the industry as well as proper reward for its participants.

THE SCREEN GUILD is not designed as an opponent of existing companies but as a means of filling a recognized gap in the industry where higher creative talents will be given an adequate opening for unhampered development and expression along lines that will meet public approval.

THE SCREEN GUILD

M. C. LEVEE, President

Address

METROPOLITAN STUDIOS

HOLLYWOOD, CALIF.
JACK JOSEPHS, Former Editor INSIDE FACTS......Now In

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VOL. 12. NO. 13
HOLLYWOOD, CALIFORNIA, SATURDAY, APRIL 16, 1932
PUBLISHED WEEKLY

TOM TYLER
**THE INSIDE DOPE**

Bill Reiter, who is assisting William Wyler on "Brown of Culver," is entitled to a chance to direct for Universal. He has stood by and proven his ability as assistants to the best of directors, and never a word out of him, and we feel that if Carl Laemmle, Jr., will give him a chance one of these days, he won't regret it.

Nat Spitzer and Marion H. Kohn have opened offices in the Moviola Building, located at 1442 No. Beachwood Drive. They intend to make some features and shorts.

Mack Sennett has a former director of shorts as one of his able assistant directors in Jean Yarbrough. Right now the latter is assisting Leslie Pearce on one of the two reebers, and don't for one minute forget Jean, for he is one of the directors of movies via the short or feature field.

Len Murray is to stage dance numbers for "The Dream King" operetta at the Theatre Mar. Composer Umberto Sistarelli is the one responsible for the show, with Len aiding on the dance numbers.

Victor McAglen clicks in vaudeville with Chas. Judels. They opened at Indianapolis, and from there they jumped over to Chicago, where they greeted them once more.

"Dummy the Newsboy" says he is going to make a comeback and sell papers in front of Joseph's Cafe on Wilshire near La Brea. Joe Berliner, formerly of Henry's in Hollywood, is manager of the cafe, and he likes "Dummy" and will give him a chance to make good once more.

Willard Keefe, Gotham newspaper columnist, and one of the most successful of New York's young playwrights, has been signed to the writers' staff at Metro-Goldwyn-Mayer Studios and will arrive in Hollywood next week. Keefe's better known plays are "Celebrity," "The Waiting List," and "Second Guesses," written co-authorship is credited to him on "Gentlemen of the Press," and "Privilege Car," the latter one of last season's crop. Keefe's brother Jim, of the Walter Herzbrun Agency, arranged the deal.

The recent demand for music in the many important independent pictures already completed and now in production has made it possible for Abe Meyer, head of the Meyer Synchronizing Service, to effect an association with Sam K. Wineland, former musical director for Metro-Goldwyn-Mayer Pictures, and more recently with Warner Bros. Radio Station KFWB in Hollywood. Mr. Wineland will be remembered for his excellent work as musical director for "The Rogue Song," "The Pagan," "Hollywood Revue," "Good News," and "Singer of Seville."

Grace Elliott, who has been writing and directing the series of "Intimate Interviews," which are being released by Talking Picture Epic, of which Sol Lesser is president, has just completed the story for a full-length feature entitled "Pan America," which is now being considered by one of the major studios for an early screen production.

Edward H. Griffith has added to his historic collection of Napoleon and Josephine relics a cannon ball from the Palestine field of Acre. The general rate low in Europe, and paid his soldiers for every ball brought to him to be re-fired. Some day Griffith hopes to utilize his wide knowledge of the two characters in a picture.

Bud Rogers, sales manager of Sono Art-World Wide, announces the closing of several important circuit deals for both Tiffany Productions' "Quality Group" features and Ken Maynard specials. Skouras signed for features and Westerns for the Fox Midwest and Midland Circuit, while the Glen Dickinson Circuit, Kansas City, bought the two Ken Maynard specials and "Hotel Continental" for its group of nineteen theatres. A deal was also made with the Dubinsky Theatres, Kansas City, to play "Hotel Continental" and "Lena Rivers." The Robb & Roweley Circuit, Dallas, signed for the Maynard specials, as well as "Hotel Continental," "Lena Rivers" and "Strangers of the Evening." Fred Dole bought "Hotel Continental" for the Rialto, Louisville, Ky., and the Apollo, Indianapolis, the Lann, Lafayette, Ind., and the Indiana, Marion, Ind.

Nat Levine, president of Mascot Pictures Corporation, the only serial specialist in the film industry, announced in Hollywood yesterday that he is planning the most extensive exploitation ever attempted on any serial in publicizing "The Last of the Mohicans," his first of four serials for the 1932-1933 season. Charles Reed Jones, veteran free-lance exploiter and a specialist in the independent field, will direct the campaign. Mascot's new office in Hollywood are at 6001 Santa Monica Boulevard.

Vernon Rickard, golden-voiced tenor, is being featured nightly in the Los Angeles Biltmore dance room with Earl Burtnett's Orchestra. Vernon was seen on the local stage recently with the Duncan Sisters in "Toppy and Eva," and he also played the leading role in the musical comedy, "Follow Through" produced on the coast by Homer C. Curran. He is a Notre Dame graduate and played in "The Spirit of Notre Dame" and sang in the Fox picture, "Merely Mary Ann." Critics are applauding his beautiful lyric voice each night in the Biltmore Gardens. In his spare time he makes records, cartoons, and writes songs and plays football.

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**HURRY! HURRY! HURRY!**

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Charley Royal and Sada Simmons work nightly over KECA from 6 P. M. to 6:15 P. M. in some dialect stories of Yarice and Yenny.

Aggie Herring played the Mother of Donald Novis in a Mack Sennett comedy now in the making. Harvey Clark is his father, J. Farrell McDonnel and Ann Hernandez, Matt McHugh, Vernon Dent, Bud Jamison, Fat Loback, Bobby Dunn and others are in the cast. Leslie Pearce directs.

Dick Fryer was not given credit for being the Operative Cameraman on "The Doomed Battalion" which was photographed by Chas. Stumac, and which caused so much favorable comment in film circles for Universal.

Barry Barringer is entitled to credit for writing Dance Hall Kisses which was credited to F. Willis through some error by an over-anxious press representative who gave us our information.

James Braddock, Jr., is certainly entitled to a break in pictures, he has given everything that any actor could give in the way of fine performances, and is equally good in comedies as he is in features.

Jed Proudly is back from New York where he has been combining business with pleasure and is now ready to stay here and work as he has in the past.

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FOR YOUTHFUL PRODUCERS WILL PUSH THEM INTO DISCARD WITH MODERN IDEAS

Age for wisdom; youth for action. How true, and how the younger generation of studio executives are proving this truth. Older, and wiser, heads are wagging, but the youngsters are doing things their seniors never dreamed of. Age refuses to take chances; the spirit of adventure has no part in the philosophy of men past middle-age. When their accumulated wisdom compels them to recognize this fact and they make way for the oncoming younger generation, they are showing real wisdom. Those older producers who are too stubborn to retire to advisory positions face an uncertain future.

There are master minds among the elder picture producers. Their possessors know every trick and vantage of the terrifically competitive business of making and selling motion pictures; but these men have reached the age when physical effort is a trial, while mental effort remains in full flower. Their directing minds are the natural guiding beacons for the physically active younger executives. The success of any given organization depends upon the wise use of the guiding mind as related to the physical activities of the men doing the work of making the wheels turn. The older and wiser minds must know when they reach the point menacing the growing younger mind; for the younger executives must know how to THINK in normal keeping with their ages and experiences with life.

There is the matter of fossilized thinking; it gives not, neither does it take. When the elder reaches this stage—it is time for the slippers and easy chair and the loving kindness of family and friends. There are some fossilized minds in Hollywood studios; and the great pity is that their owners don't know it. Those around them, fearing to lose their jobs, say nothing.

Youth must commit errors, for by committing errors it learns. There is no other way for man to attain normal mental maturity. Wise older minds must constantly remember this truth. The errors may be costly, but the cost must be charged to experience and the elders must help the younger men find the path leading back to financial recompense. If the young executives, silently guided by their elders, achieve this end, the elders have earned a double profit.

Mae T. Prentelle is singing the praises of Dr. George O. Berg and the Hollywood Hospital, where she has been ill the past three weeks, saying that they saved her life. Right now she is resting and expects to be able to get back to work the past any day, especially if the screen work isn't too strenuous and tiring.

Directors Wallace, Burton, Gering and Beaudine Assigned — More News

Five directorial selections this week paved the way for final production preparations on four Paramount pictures under the extensive drive. Richard Wallace will direct "The Crooners," radio story; David Burton is assigned to "Come On Marines," Chester Morris—Richard Arlen action drama; Marion Gering is chosen for the new Tallulah Bankhead—Gary Cooper film; and William Beaudine to direct "Merton of the Turtles," Stuart Erwin's first title part.

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Ten thousands feature-length pictures are turned out annually at Paramount's Hollywood studios. The total arises from the fact that 20 prints for theatres are made of each production.

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ARVOL BRUNMIER AND MILDRED KEATS

The Italian Helmet Dash at Legion Ascot Speedway last Sunday was a thrilling event won by Arvol Brunmier of France, who was presented with the helmet by Mildred Keats, popular star of "Sunny Days." The driver beamed with delight as Miss Keats congratulated him in French.
STRENGTH

Ex. 15:2. The Lord is my strength and song, and he is become my salvation.
Deut. 33:25. And as thy days, so shall thy strength be.
Ps. 27:14. Wait on the Lord: be of good courage, and he shall strengthen thy heart: wait, I say, on the Lord.
Ps. 46:1. God is our refuge and strength, a very present help in trouble.

CHRISTIAN SCIENCE

The question, “Are Sin, Disease, and Death Real?” was the subject of the Lesson-Sermon on Sunday in all branches of The Mother Church, The First Church of Christ, Scientist, in Boston, Mass. The answer was given in the negative by citing various passages from the Bible, and correlative selections from the Christian Science textbook, “Science and Health with Key to the Scriptures,” by Mary Baker Eddy.

Among the Scriptural citations were the verses from Isaiah: “Strength by the weak hands, and confirm the feeble knees. Say to them that are of a fearful heart, Be strong, fear not: behold, your God will come with vengeance, even God with a recompense; he will come and save you. Then the eyes of the blind shall be opened, and the ears of the deaf shall be unstopped. Then shall the lame man leap as an hart, and the tongue of the dumb sing: for in the wilderness shall waters break out, and streams in the desert.”

A passage from Science and Health stated, “If God heals not the sick, they are not healed, for no lesser power equals the infinite All-power; but God, Truth, Life, Love, does heal the sick through the prayer of the righteous.”

OLYMPIC FISTIC DOINGS

Col. Jack Doyle certainly gets some tough breaks as far as Father Fistiana is concerned. He tries his level best to give the fight fans the best that is available, and even bouts that look good on paper sometimes go haywire, as the Young Corbett-Caferino Garcia swatfest turned out last Tuesday evening. Corbett reminded us of our old friend K. O. Brown, only Mister K. Brown knew what his south paw was hanging on his side for, and Mister Corbett seemed at a loss as to what he had it for, outside of grabbing and holding his opponent and hitting his misdirection with his right. However, he won from here to San Pedro from a lad who looked like a winner in his early starts here, but who forgot the fistic language after he entered the ring. TUESDAY NIGHT WE ARE TO SEE YOUNG TOMMY VS. BABY ARMENDI FOR ten rounds and YOUNG PETER JACKSON VS. GREGORY BACHO OVER the same route. What more can you ask, ye dyed in wool fight fans?

NEXt WEDNESDAY INAUGURATES FIRST NIGHT RACE OF SEASON AT LEGION ASCOT SPEEDWAY

Night racing—what does that suggest? Thrills galore—intrepid drivers wheeling their latest speed creations around the sporty five-eights of a mile oval at breakneck speed—lights that resemble the Céline Whitman—eager thrill seekers—the haunting odor of burning castor oil—the full-throated roar of the motors—romance under the moon and the stars—and, remember, there is no other place in the world where you can witness this thrilling sport—NIGHT RACING.

Look at this line-up: Wilbur Shaw, who has recently set a new world’s record for the Drey Lake mile course, Mel Melchior and Harry Miller, newest creation; Arvol Brummer, who holds the night racing record, which he made last year; Chet Gardner, in his new Miller; Ernie Trippett, Babe Stapp, the crony of the Century-Twist; Jack Novak, who will be thrust into the spotlight this year.

A car like that and a driver like the Babe is a combine hard to beat and if the car comes up to the expectations of the engineers who built it, Stapp intends to keep it coming back.

But never mind Indianapolis for the present—just put on your “glad rage” and hie yourself to the Legion Ascot Speedway Wednesday night at 8:30. Remember the date—April 20. I’ll beseeyin’.

CULVER CITY BOXING

A newly christened lightweight, Don Conn, has been signed by Matchmaker Cy Saenz, to fight the sixth round main event at the Culver City arena Monday night. His opponent is a native of the West Coast, as is his manager. He will be showing a world of class, ability, and if he keeps up the winning streak may get somewhere in the game. He gave Larry Navarro a very thorough shellacking in the first round of their bout.

Harry Perdue, 126 pounds, will tackle Gene Espinoza, Mexican flash, in the four round semi-windup. Jack Young, rough and tough former sailor, weighing 150 pounds, will swap punches with Connie Hayne in the four round special event. Two other four rounders will open the show: Joe Cousins vs. Tommy Irwin, 147 pounds, and Raymond Navarro vs. Young Harry Greb, 120 pounds.

AT THE HOLLYWOOD LEGION STADIUM

They call him “The Blonde Terror,” and his name is Jimmy Evans. He is a welterweight and hailed from San Francisco. The Hollywood American Legion boys have used him twice, and both times he won the nod. Last Friday night he met a tough Mexican billed as David Velasco, “The Champion of Mexico.” Well, if David’s skill takes a few more smacks like the ones it took from Mr. Evans, move over and make room for another boy with round heels. Refer to Abe Roth handed the verdict to “The Blonde Terror,” a mere matter of ring routine. The Hollywood Legion Stadium has started some big names on the road to fistic glory. Evans looks like another. In both his Stadium bouts he left the impression of being held under wraps. Our opinion is that he has the makings of a champion.

Other results: Frankie Arragon, 133, won from George Atwood; Pete Batiste, 121, decisioned Ray Tavares; Willie Davis, 133, seemed to have edged over Joe Toone, but called in a mistake. Ralph Carpenter, heavyweight, after being down twice in the first, came from behind, Roedel Wally Hunt three times and took the decision. It was a fast, tough fight. Carpenter was a big lad and Wally may bring out the huge Hinn. Nino Figueroa, at 130, tried a second time, but Georgie Husford stopped him with a badly cut eye, scoring a technical knockout. THIS WEEK: JIMMY EVANS VS. VEARL WHITEHEAD.

Olympic fistic doings

Col. Jack Doyle certainly gets some tough breaks as far as Father Fistiana is concerned. He tries his level best to give the fight fans the best that is available, and even bouts that look good on paper sometimes go haywire, as the Young Corbett-Caferino Garcia swatfest turned out last Tuesday evening. Corbett reminded us of our old friend K. O. Brown, only Mister K. Brown knew what his south paw was hanging on his side for, and Mister Corbett seemed at a loss as to what he had it for, outside of grabbing and holding his opponent and hitting his misdirection with his right. However, he won from here to San Pedro from a lad who looked like a winner in his early starts here, but who forgot the fistic language after he entered the ring. Tuesday Night We Are To See Young Tommy Vs. Baby Armendi For Ten Rounds And Young Peter Jackson Vs. Gregory Bacho Over The Same Route. What more can you ask, ye dyed in wool fight fans?

Louis Brock will supervise three series of fun-films at the radio studios

Louis Brock, Associate Producer at the Radio Studios, will handle three series of these, the three series that have been called by the studio with the old Producers, the old Executives, and the old branch and branch nursery. Following these with six with Harry Sweet, starting April 14. Then last, but by far the least, Clark and McCullough will appear in six laugh provoking pictures, starting May 1 under the direction of Mark Sandrich. This announcement was made by David O. Selznick, executive vice-president in charge of production.
Ralph M. Like To Produce "The Gorilla Ship"
Mack Sennett Signs With Paramount
Will Radio Ever Settle Down To Business?

Armand Schaefer To Direct Jack Hoxie

Frank Strayer is to Direct Feature with All-Star Cast

With $100,000 improvements being made in the International Studios, over which he presides as chief executive, Ralph M. Like has eight more features to make for Mayfair Pictures, and he is now preparing to produce "The Gorilla Ship," which Frank Strayer is to direct with an all-star cast. Getting underway within a week, this ought to mean plenty of work for the sea dogs of the movies, who look like they belong on a schooner under full sail.

Producer Like is certainly making his studios one of the best equipped of any of the independent studios, for he can well boast of being one lot where they own their own equipment, which includes sound, cameras, recording and transportation trucks, in fact, every facility necessary to make pictures on a par with any of the producing companies.

Aside from the eight features to be made, Ralph M. Like already has planned his next season's output, which will give exhibitors twenty-four features via the Majestic trademark, and which will be produced on the International studios lot, under better conditions and with every foot of ground utilized by the two sound stages, offices, garages, projection rooms, dressing rooms, which will be on a par with any of the major studios.

To Release All His Features On Their Program This Year

A contract whereby all future comedies produced by Mack Sennett will be released under the banner of Paramount Publix Corporation was signed recently by Mack Sennett, the noted comedy producer, and Emanue Cohen, vice-president of Paramount Publix.

Signing of the contract marks the immediate start of probably the most ambitious program of motion picture production ever undertaken at the Mack Sennett studios in North Hollywood. It automatically sets into action production on this extensive comedy schedule.

The signing of this contract brings to Paramount many box office names now under contract to the comedy king, including Bing Crosby, Andy Clyde, Charlie Murray, Matt McHugh, Donald Novis, Babe Kane and Dorothy Granger.

The list of principal players embodies many prominent names, such as J. Farrell MacDonald, Raymond Hatton, Albert Conti, Billy Bevan, Harry Myers, Natalie Kingston, Arthur Stone, Harry Gribbon and others.

Realizing the dissatisfaction of many patrons with the over-long double feature billing in theatres, Sennett is the first to originate the idea of comedy featureettes. His program for Paramount will include many such short featureettes designed as a substitute for features, to take a place on the theatre program now occupied by two feature showings.

Has Just Finished Fine All-Star Feature for Willis Kent

Armand Schaefer believes in experience is the best teacher, for he has in the past year directed everything from a Horace Scott Western, and to top it all off, he has just finished a fine feature all-star picture for Willis Kent in which Phyllis Barrington, Helen Foster, Gertrude Messinger, Michæl Auer, Crawford Kent, Louis Natta, Fletcher Norton, Bess Flower, Philip Smalley, Robert Coller, Jimmy Durst, Lillian West, and many others appear. William O'Connor is his assistant, and with this picture finished Director Schaefer will then take up the megaphone on a Western feature starring Jack Hoxie. This picture, like the feature, is to be made at the International Studios.

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INSIDE FACTS ABOUT STAGE AND SCREEN

Edited by JACK JOSEPHS

RKO HILLSTREET
(Week April 9)

Singer's Midgets did not create any unusual furor and things were rather quiet around the Hillstreet during their week's stay—business Monday night was far from healthy. The novelty of the little folk appears to be on the down grade. Jesse Maker and Billy Redford and Bob Stickney and Lillian Aylin completed the unit, although four acts were billed. Stickney's Elephants was listed as the fourth number, but is really part of the Singer outfit. Maker and Redford proved to be the most refreshing act of the show. Their work is of the highest order, offering a good line of chatter in a most pleasing routine. The finish has Miss Maker doing some neat kicks accompanied by Redford's good singing voice. Stickney and Aylin injected some novelty in the opening position. Following some sort of talk, the man plays a banjo and a sax augmented by the girl with some tap stuff. The novelty part of the offering is the man's dance on stilts, which gets most of the applause. The speciality of the midgets and ensembles were along their usual lines, but done in different settings and costumes. An impression of Marlene Dietrich was the best individual effort. The audience failed to become enthusiastic at any time during the midget's stay, which occupied 45 minutes of the vaude. The screen held Slim Summerville and Zasu Pitts in "The Unexpected Father." Vladi Guterson and his boys offered some good novelty numbers in the pit preceding the vaude. Following a nite shot by the trombonist, a trio with mugs rendered "I Love You," with Vladi taking them into a neatly arranged medley that received a nice hand.

WARNER'S DOWNTOWN
(Week April 7)

This bill, holding some standard turns, gave this show a touch of the better class vaude and lifted the entertainment above the average set at this house the past few weeks. The standards, despite their familiarity in this section, proved a big boost to the show generally. Roy Cummings topped in the billing, an unusual procedure here, as heretofore all acts received equal billing in front. Cummings assisted by wife No. 3, appeared next-to-closing with the same offering that he has been serving the public with for years, and judging from the way his comedy nut stuff went over, he can continue dishing it out for years to come. Another familiar turn was Claudia Coleman. This is the fourth downtown house that Miss Coleman appeared in during the past eight weeks, and when seen at the different stands, she has on each occasion offered at least one new type characterization. Miss Coleman scored her usual success. Willard Hall, in his fourth week as m.c., was more prominent than ever on this bill, and again proved a big comedy factor. Besides his introductions preceding each act, Hall appeared in the fifth spot with Dee Loretta for a comedy punch and again with Patt Mossman (third), where he injected plenty laughs. Mossman himself has a novelty with his horse shoe pitching in which some good laugh results are obtained from a plant considerably lighted up this week with the appearance of Hall. Mossman's appearance is preceded by a screen trailer at the beginning of the show which introduces the champ horse shoe thrower in various stunts, including a dive into the water with a motorcycle. This short real helps and would even serve to better advantage if shown just prior to his appearance. Cropley and Violet offered their roping and dance routine in the fourth position. Their adagio, with the girl twirling a hula hoop, stood out, and their results were certain.

Jordon and MacFarland, as a couple of gobs, gave the show a fast start. These boys have a good comedy routine and gab all through their clever acrobatic stunts. Alma Travers and the Harris Twins (colored) from the "Lucky Day" show, scored a hit down eighth on the bill. Goetz and Duffy were entertaining in the second spot. The girl displays cleverness with some nut stuff, but appears handicapped in their present routine, which has them whistling for a finish. The Olympic Trio, three men with snappy acrobatic stuff, provided a dandy closing number. Cliff Webster and his gang offered a novelty overture and otherwise distinguished themselves during the running of the show. "Man Wanted," with Kay Francis and David Manners, on the screen.

LOEW'S STATE
(Week April 9)

Ted Lewis (himself) and his aggregation of about 30 people, which includes 16 in the band, eight gals, The Dixie Four, Charles "Snowball" Whittier and a clever little pick, in place of the regulation F. & M. Idea, made this house the most important currently than any other downtown house both from an entertainment and b.o. standpoint. Monday afternoon the house was packed and the reception that Lewis received and the heavy applause accorded his efforts and those of his company was unusual for this house. Lewis has a great lay-out that is ideal for either a vaude or picture house. Lewis, who works like a trojan all through, puts the house in an enthusiastic mood from the start in a "dream" song which has the line girls in tutus and high hats a la Lewis. This is followed by "Minstrels on Parade," after the Dixie Four sing and strut their stuff, with Lewis stepping right along with them. An Hawaiian number follows "Snowballs" fast stepping, with everything in the line-up keeping the house applauding almost continually. Lewis gets a lot of solid laughs with the tiny pick, and later "bawh" the pick out for stopping the show. Some hot solos from members of the band is followed by Lewis in "Old Shantytown" with entire company on for the finale. The Lewis unit runs 45 minutes and provides the fastest stage show that this house has held in a long, long time. Lewis was

HARRY HOLMAN with EDITH MANSON
FEATURED ON EVERY VAUDEVILLE CIRCUIT IN AMERICA AND ENGLAND

You Remember Them In
"HARDOILED HAMPTON"

HARRY HOLMAN PLAYED IMPORTANT ROLES IN THE FOLLOWING PICTURES

"THE WET PARADE"
Victor Fleming—M.G.M.
"SO BIG!"
Bill Wellman—First National
"BEAUTY AND THE BOSS"
Roy Del Ruth—First National
"PEACH O' RENO"
Wm. Seiter—Radio

Management, LEO MORRISON
Associate, AL KINGSTON
Home Phone Hillside 1191 5217 Hollywood Boulevard

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Pictures---Reviewed and Previewed

**CALIENTE**

The name of this picture tells the story, as it is of the race track, and those whose life is wrapped up in the "sports of kings." It's another Universal wow.

But in this instance it is the crooked side that is shown, and is of a jockey and a gang of confederates who turn to freezing others. However, a girl and a small boy eventually show him the true way of living, and he abandons his former life and, of course, with the girl.

This most unusual film marks the finest performance by a small boy, Mickey Rooney, formerly known as Mickey McGuire, in the character of a waif. This child's work is uncanny, and received generous applause from the press and audience.

Tom Brown, as the jockey, is a pleasing actor with a fine idea of naturalness on the screen.

Andy Devine, who has amused us so much in recent pictures that we expect a great deal from him, but he delivers once more, as a dummieh, who always wins by his mistakes, one of those shabby slapshum nacaces.

Of course, James Gleason fitted nicely into the role of the boarding house keeper, to which the hangers-on of the track gather, and Bertie and Morgan were others in the excellent cast.

A great deal of the acting is on the screen, and a fast moving story, coupled with excellent direction by Kurnt Newland and splendid photography by A. H. Edson, made this one a winner. From the remarks we overheard from friends at the finish of the picture, Universal rings the bell once more with "Caliente."

**YOO HOO**

Universal has another fine product coming in the Warren Doane productions that are making their latest two series, previewed at the Min- chester Theatre Wednesday evening, for in their first film fun, "Yoo Hoo," starring James Gleason, Bobby Hutchins, who used to be known as "The Comedy King," and a band led by the great songwriter and previous intimate of Jimmy's, who has always known a lot about the screen and the brains of the gang receive many laughs. His brand of comedy will always be received with favor.

Maurine O'Sullivan fitted nicely into the role of the boarding house keeper, to which the hangers-on of the track gather, and Bertie and Morgan were others in the excellent cast.

A great deal of the acting is on the screen, and a fast moving story, coupled with excellent direction by Kurnt Newland and splendid photography by Arthur Edson, made this one a winner. From the remarks we overheard from friends at the finish of the picture, Universal rings the bell once more with "Yoo Hoo."

**NIGHT HAWK**

**ROSCOE (FATTY) ARBUCKLE PAVES WAY FOR MANY MORE STARS MAKING THEIR BOW AT STARK'S BOHEMIAN CAFE**

Who is it that said "Like draw like?". Well, Roscoe (Fatty) Arbuckle is closing his third and biggest week at Stark's Bohemian Cafe, where he has been driving stars from stage and screen along with his fans who have been hungry to get a peek at him on the stage once more and to enjoy his fun-making antics. Roscoe didn't disappoint visitors at the cafe nightly, where he never did the same trick twice. He always found a way to poke fun at some one or something, and he was well aided by Jack Shuttu, Ralph Arnold handled the spots like a master electrician, and looked after every one's welfare, running Eugene Stark a close race.

The other evening he sported the charming and adorable Doris Jann and made her step up on the stage and sing a couple of numbers. She put them over in fine style, won plenty of applause and retired to her table clattered with the opportunity. Roscoe has a way with him that makes people feel right at home. Monte Blue stepped up and shook hands with him and wished him success on his next. Bob Hope and Ernest Borgnine, a party of friends dined and danced. Buck Jones and W. Van Dyke shared some of the dances and danced to their heart's content with some charming ladies. Sam Cooklow dropped in to pay his respects to Jackson Taylor and the Bohemian Orchestra, and did he dance with a cute blonde! We say he did! Ben Dunker was much in evidence, and our optics just lit on Moe Morton, that ace dance impresario of the Frolics Cafe. With him was Billy Tait.

And oh, yes, we see with this evening none other than Bert Wheeler, alone, and enjoying himself. We look for Robert Woolsey to hop in on us any day now. "The Dog Spark," is to be shown on this stage, and will no doubt beUniversal, "Frankenstein," "MURDERS IN THE RUE MORGUE," and now "The Invisible Man." Some record, oh, what? Mr. and Mrs. Harry Lewis greeted us as of yore. Hundreds of people are making one feel that they are sitting, dining or dancing in one of the brightest spots in Hollywood, New York or London. The show is better than ever, finer dance numbers, plenty of good dancing, a good band, with Walter Scott and all his trimmings, and within quicker time than it takes to tell it, we had ordered something to eat, and while we were enjoying Henry Halstead's music, coupled with Clark's Serenaders, we saw it and thought it was astonishing us, placing our food gently on the table before our eyes. We call that service, and we must admit that Joe knows his business. We looked to our right, and there was the band and the stage screen were rubbing shoulders with some of our town's best people. We heard some rumbling about the Roof Garden opening soon at the Roslee, and about some big and small shows from the Cafe Roof to help put it over the top. At any rate, we enjoyed every minute of our stay at the Blossom Room, and then we moved along to home sweet home, where Mrs. Night Hawk is in residence, and we took the handsomest body from Jimmy Mannos and Albert, at the Grove, Joe Mann, at the Blossom Room, Ralf Arnold, at Stark's Bohemian, Jack Lewis, at The Frolics, are these days, showing everyone how to enjoy themselves at their respective cafes where they meet and greet you nightly, and who Mrs. Night Hawk always feel very willing to help make her comfortable whenever she makes the rounds with us every night.
**BULLETIN BOARD**

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**ASSISTANT DIRECTORS/ASSISTANT DIRECTORS**

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GEORGE RAFT

This week appearing in "SCARFACE" at the Paramount Theatre, Los Angeles. Under contract to Paramount.
THE INSIDE DOPE

JOHN DAVID HORSLY will be seen in one of the leading male roles of "The Wisdom Tooth," opening Monday evening, April 25th, at the Beverly Hills Community Playhouse, with a large cast, including Willard Larson, Clifton Camp and others. This will be young Horlby's first stage appearance on the coast. Marc Connelly is the author of this fantastic comedy, which was a Broadway success of recent years. Mrs. Don Marquis is directing.

Neil Ashley who used to look after the physical welfare of the El Mirador Hotel at Palm Springs has opened a similar place on the Indian Road of the Roosevelt Hotel. Ralph Carter, former assistant to the G M at the El Mirador has also joined the Roosevelt as aide to Manager Boise.

John Cameron who was stage manager of The Grand Hotel stage play here is back in Los Angeles rehearsing "The Copperhead" for Producer Edwin Hogerty who is to produce it for Belasco and Curran starring Ian Keith, the show opens in San Francisco, May 2, and comes here.

Robert McKenzie and his McKenzie Players are once more back at their old stand under tent on Washington Boulevard below Culver City their first play "The Blinds." When they closed last season, they were playing to tremendous business.

Arthur Lubin is back in town and will have an announcement soon as to his plans, while East he produced and staged some very successful plays on Broadway.

Nadine Dore is a new leading lady in these parts, she just finished a very fine western with Bill Cody and Hal Fraser, director, was very pleased with her work and lauded her to the skies.

Marian Sayers is back from the big city, yes New York, and says that she is here to stay and will look to some of the studios for a chance to work, we feel she is entitled a chance now, who will give the little girl a great big hand!

Syd Saylor is producing some shorts which will be known as The Flying Stars series of one reelers, he plays in 'em as does Frank Clark and Roy Williams, the stories all deal with aviation.

Walter Percival is to get a break in "Cabin in the Cotton Woods" in which he plays a colored gentleman, who can forget that part that he played at the Belasco Theatre with Dorothy Burgess as the star in a colored story.

Patrice Jane Beams and Bonnie Crosby play in "Back Street," directed by John M. Stahl, starring Irene Dunne and John Boles. These kids sure will win the hearts of theatregoers, Patrice Jane especially works like an old-timer, although she is just a mere slip of a child.

Sandy Roth for years one of the best known assistant directors on the M. G. M. lot, turned actor and played a very fine part in "Beasts of the City," with Walter Huston, as the star. Sandy could well make a place for himself among the best actors, if he choose to drop his old line of work.

Betty Blythe after clicking in Lena Rivers for Tiffany was signed for "Back Street," and "Brown of Culver," for the big U by Sabel Dunn her agent, who also signed Clarence Wilson for a great part in Will Riggers' picture at Fox Studios.

Kurt Neumann is to direct Tom Mix in his next western at Universal City, we learned today.

Lou Halper was placed in Max Shagrin's position in charge of Warner Brothers theatres on the West Coast, Mr. Shagrin resigned we were told by those on the inside.

Chester Franklin directed "Vanity Fair," instead of Chester Conklin as it was stated in one of our items two weeks ago, it was indeed an error, and we pay credit to Mr. Franklin at this time for making a very fine picture, which we did when we reviewed the picture some time ago.

NEW FEATURE FOR FILMOGRAPH READERS

Dr. Galen Gough, formerly Director of Physical Culture of the Macaflend Publications, Psychology magazine, author of Health Psychology and a famous authority on Strength Development, will begin a new feature in the Filmoagraph in the next week's issue, "Reconditioning Movie Stars" being the title.

While Physical Culture Editor of the New York Evening Graphic, Dr. Gough won international recognition as "The World's most sensational strong man." He has played in the leading vaudeville circuits, and has amazed all who saw him perform feats of strength seemingly impossible. The most amazing part of Dr. Gough's comeback is that he returned from France a hopeless invalid. He received wounds that made it almost impossible for him to walk. His theory of Physical development is based on Mental and Physical co-ordination. Watch for his articles. Ask him some questions anent physical culture.

MARY DONOVAN MEETS WARD MOREHOUSE

Ward Morehouse and his bride came to Hollywood, flew here the day of the ceremony and reached town on a chill night. He took her to the beach house he had rented—Carmel Meyers' house—at Santa Monica, and showed her, with great pride, her California home. She said, 'No, sir!' Too cold, too homesome, she said, like the beach anyhow. So to the beach, of Allah they moved, but they still have the beach house. No choice in the matter. A month's rent was paid in advance. So the Morehouses have two houses, four typewriters and lots of cars—and they still don't have a newspaper for a regular paper.

Been a newspaper man for fourteen years and always will be. Finished "New York Town" on Christmas Day. It almost went into rehearsal for stage play five times. On the morning that it was bought by Warners for more money than he thought was worth in the world, Morehouse woke with 32 cents and it was five days from pay day at his paper, the New York Sun.

Conducts a column, "Broadway After Dark," for the Sun. Is writing it for the New York World-Telegram as well, and both the two Papers—two cars—and an office is an exchange for a newspaper reporter.

His favorite woman, right now, is his wife. His favorite actress is Miriam Hopkins. His favorite drink is baccardi, and his favorite tree a birch.

He has had a heart operation, and his best book is called "Friday After Dark." Was sent on foreign assignments by paper and last spring flew around South America, 22,000 miles. Is a crack shot with a rifle, plays dice and always loses; his favorite town is Warner Bros.; his favorite body of water is the ocean, in which he swam one moonlight night for six hours. Is the author of "Gentlemen of the Press," newspaper play, and intends writing three or four more plays before he dies, in 1939. Gives himself no longer than that because he's always flying in airplanes.

The Hollywood Camera Exchange Moves into Larger and Better Quarters

There's a dizzying array of photographic equipment on display in the Hollywood Camera Exchange's new quarters at 7060 Sunset, near the corner of Sunset and the old Casa Bella. Fronting on the highway named, the store runs seventy-five feet along the northeast corner of Selma. The spacious floor area is increased in exhibiting values by a new and floodlighted rear section and it displays many varieties of photographic equipment. All in all, it is said to be the largest professional camera exchange in the world. In addition, there is an amateur department of unusual scope.

It is not yet two years ago that Clifton Thomas and Arthur Reeves, veteran professional motion picture cameramen and members of International Photographers, organized the exchange on Cahuenga. With this latter withdrawal actively from the company in order to establish the Hollywood Motion Picture Equipment Company, he was succeeded by C. B. G. McKie. The Exchange opens it's new quarters on April 1st.

A large staff has been assembled to take care not only of the local business but of the expanding mail order trade. This latter department covers both professional and amateur equipment.

Another department of major importance is that of professional motion picture cameras, there being for rental twelve Mitchells and twelve Bell and Howells. Of professional tripods there are more than seventy-five examples. A projection room is equipped to show sound as well as silent pictures. Also there is a machine shop for general repairs as well as model and experimental work.

There are two darkrooms—one on the main floor and one upstairs—with testing facilities in each. Upstairs, too, are cutting and stock rooms. And while the offices and darkroom have been well remodeled, there is a fascinating variety to select from, demonstrating the truth the industry's "Slogan of Photography."
HORSE RACING SLATED HERE Sept. 1st—Said CENSORS ARE KILLING TALENTES

VODEDEVIL MAKES DESPERATE COMEBACK FIGHT

Making Present Day Pictures As Per Their Demands Futile Task

Unless something is done to stop the idiotic censor boards from killing our present day talkies, we will be packing our working kits and close shop within one year, or maybe we say that half of the major studios now operating in Hollywood will just be another memory of days gone by, when pictures contained a kick and a soul, instead of being just a matter of so much footage, talk, and what have you to try and entertain the world. Will H. Hays needs more backbone and cooperation along these lines, to fight censorship.

The present day pictures are made to order for the child of 10 to 14 years of age instead of regular he-men and women to sit through and digest, and the few longhairs who are in power of the various censor boards, are sitting back and saying "Thou Shalt Not See This Or That, for it is not fit for your eyes, mind or shall you hear this or that" and in so doing, they are killing one of the greatest mediums of education of the world's minds, by forcing the producers to make pictures that are uninteresting, assinine, unbelievable, and above all, an insult to the intelligence of the majority who know what they want in the form of entertainment.

HARRY L. LEWIS MANAGING DIRECTOR OF RACE COURSE-TRACT FORMERLY KNOWN AS BARNES CIRCUS GROUNDS

After many years of the sporting fraternity in Los Angeles trying to figure out a way to bring back horse racing in the Southland, it fell to the lot of some well known sportsmen to uncover a way and means to bring back the sport of kings, and right now plans are afoot to take over two hundred and forty acres known as Baldwin Park, located fifteen miles from Los Angeles, and which was formerly known as the Barnes Circus grounds. The Southern California Turf Breeders Association will operate and manage the property.

The well known architect and builder, William McNeill, is to build the track at the cost of a cool million dollars. It will be a one-mile course and the method of speculation involved will be the same as that which is in vogue at the Tanforan track, the optional method, which will be controlled and managed by the well known San Franciscans William P. Kyne, while Harry L. Lewis, a well known sportsman in the Bay City and Los Angeles, will be the managing director.

Over twenty-five well known sportsmen are connected with the project and the association has taken a twenty year lease on the property. The best horses now appearing on the leading tracks will appear in Los Angeles. Lovers of good, clean horse racing will soon have an opportunity to enjoy this most fascinating sport at home instead of traveling across the border of Mexico.

NOT THE SAME JACK SULLIVAN WHO WAS MIXED UP IN BAD PUBLICITY

It has come to our attention that there is more than one Jack Sullivan in pictures. The other day Ye Editor received a number of phone calls about a Jack Sullivan who, according to some newspapers, had gotten into some difficulty with some lady who said that he beat her while he was intoxicated, and our informants were under the impression that it was the Jack Sullivan who has been working so hard and making quite a name for himself as an assistant director, so we checked it up and found it was not the Jack Sullivan we knew so any years ago, who just finished assisting Christy Cabanne on his two best pictures, "The Midnight Patrol" and "Shandy" at the T.C.Art Studios, and is working there right now, so in fairness to him, let us put at rest all such reports about Jack Sullivan, the assistant director, for he is happily married. How do we know? Mrs. Sullivan told us so.

Preview "SHIP & HOEY" Christie Comedy

The tang of the sea and the scrapes that the gobs of the United States navy get into, afloat and ashore, can always be depended upon to furnish interest and plenty of laughs.

This was the theme that Carl Harbaugh used in writing one of the swiftest and funniest short reels seen in some time.

Not only was the story funny, but the cast was carefully picked to fit into the requirement.

Glenn Tryon furnished the situations which gave Bobby Vernon the opportunity to put over some of the best work of his long comedy career.

These two boys kept the house in roars of laughter most of the time and helped to show up the pulchritude of lovely Mary Carlisle.

Walter Long, as a chief petty office,

Moguls of Yesterday

Brought Back To Help Win Public Approval

With such men as Martin Beck, Alexander Paragene, Harold E. Franklin and who knows but J. J. Murdock, still his finger in the variety pie, all taking a hand to put vaudeville back on the map, it looks like we will this year see more action and the return of many old favorites of the amusement world who sort of lost their places in the sun when vaudeville tended to give way to public demand for prologues, revues, novelty shorts, and in fact everything but a full ball of vaudeville acts as the main attraction, and when the double feature pictures came to life, it looked like vaudeville was through, but, the public soon tired of this. So we welcome back into our fold, old friends and we hope they will stay in our midst for a long, long time.

West Coast vaudevillians, might we say Native Sons and Daughters, might have a better chance than those in the East to get into the Fanchon and Marco units, and unless the Shubert Bros, who have taken over the West Coast theatres, upset the system that these clever producers have built up to give the world such marvelous ideas as they offer the tourists, we look forward to plenty of work for those who can fill the bill. Dame Rumor has it that there is to be some changes in the F. and M. setup, if so, we hope it is for the best of all concerned.

LEE IN

Joey Lee and his orchestra succeed Frank Gari and boys at Leighton's, Seventh and Broadway.

ucer, was the necessary menace to put over the fraternizing of the boys, and Eddie Baker, another Christy favorite, aided him greatly.

Harry Edwards demonstrated his long experience along comedy lines as director, and Gus Petersen showed us some excellent photography. This little comedy should be a welcome addition to the Educational release, which has as its selling slogan, "The spice of the programme."
THE STORM IS BREWING

Labor is superior to all things. It is prior to all things. Wise statesmen, among them Abraham Lincoln, have realized the supremacy of labor; its superiority to capital. It creates all wealth. It is more powerful; more terrible in its reactions of retribution than capital can hope to be. It can destroy all capital and all capitalists, as it did in France and later in Russia. In America, it can frustrate capital with the ballot. We are not thinking red.

A glance over the Hollywood field reveals an astounding situation. We find a pitiless cruel disregard of the rights and needs of labor. And by labor we are referring to unorganized labor as represented by the actors and extras, totaling more than twenty thousand men and women, all trying to earn a living in motion pictures. We find a brutal alacrity in taking full advantage of the prevailing national economic stress, by reducing to an irreducible minimum the already pitiful wage paid the extras and the lesser part-playing actors and actresses. One gets the impression of a tiger sucking its victim the last drop of blood.

We wonder if the picture producers give thought to the significance of what they are doing?

These Hollywood business men now dealing with studio organized labor are placing too much faith in expediency. They are facing the problem of the moment, doing what they are compelled to do, and entirely dismissing from their minds the problem of tomorrow. And the problem of tomorrow is going to be COMPELSRY dealing with more than twenty thousand workers now hanging bleakly. They are working people, part of the sweating thousands whose life and a decent livelihood in motion pictures is as good as the right of each and every one of the rich producers engaged in the manufacture of pictures.

Vote for William G. Bonelli
Candidate for MAYOR

Able — Courageous
Experienced

A man who understands the Laws of City and State

ATTENTION VOTERS!

William G. Bonelli is a man who can stand on his past record of achievements. He will not be dictated to by any outside influence. William G. Bonelli deserves the support of every right thinking citizen.

Vote for him Tuesday,
May 3, 1932

Liberty Voters League
**HOLLYWOOD FILMOGRAPH**

**Warner Bros. Form Beneficial Employees Club**

"Family Thrillers" for Big 4 Program

Splendid Idea Becomes International in Scope, Rather Than Local

New York—The Warner Club, hitherto confined more or less to activities of the New York office, is now operating on an international basis on a much broadened scale. To its manifold social activities have been added numerous benefits which are offered to every full-time employee of Warner Bros. or any subsidiary company in the United States and Canada. Social activities will be gone in for on a much larger scale than ever before, such as the annual ball, boat rides, picnics, monthly dances, lectures, bridge, bowling, golf, baseball, basketball and amateur theatricals.

But the greatest and finest aim of the Warner Club is to do more than provide social activities. There will be sick benefits and financial aid at the time of death, marriage or birth in a member's family. Plans for an old age pension are now being worked out. A special fund, known as the Warner Club Benefit Plan, is being set aside by the Warner Club to be used as a helping hand to members should the need arise.

Starting May 1st, the following benefits become effective:

**DEATH BENEFIT**—Each member shall be entitled to designate a beneficiary who will receive the sum of $250 upon the death of that member.

**SICK BENEFIT**—Each member shall receive the sum of $4 per week for each full week that he or she is sick and incapable of working, excluding the first two weeks, providing he shall not in excess of the member's weekly salary and shall not be for more than ten consecutive weeks.

No member shall receive more than $350 in any one year. This benefit becomes effective thirty days after a member joins the club.

**DOCTORS AND NURSES**—Medical attention and the services of registered nurses are being arranged for.

**MARRIAGE**—All members in good standing for at least three months that marry will receive the sum of $25.00.

**BIRTHS**—Any married member in good standing for at least three months will receive the sum of $50.00 upon the birth of a baby.

**PENSIONS**—Arrangements are being made whereby pensions will be paid to Warner Club members based upon a certain age and upon certain years of service to the company. Details will be announced later.

**LEGAL AID**—Legal aid and advice will be furnished to the members.

**VOTE FOR WILLIAM G. BONELLI FOR MAYOR**

**SPORTS**

**BRUNNIMER BREAKS OWN TRACK RECORD AT LEGION ASCOT SPEEDWAY IN FIRST NIGHT RACE OF THE SEASON**

Last Wednesday evening at 8:30 saw the beginning of the first Italian Helmet Dash under the arc of the night racing season before a crowd of over eight thousand race enthusiasts—and what a race. The three fastest qualifying cars of the evening—Arvil Brunner, who turned the one lap distance in 24.50 seconds; his old record for night qualifying was 28.24—and the pole position with Lester Spang and Bert Warner also tested the speed of the Italian speedster on the inside—gave some of the biggest thrills in this time-honored race with Stapp coming in for a win, closely followed by Spangler and Brunner.

Next followed two ten-lap heats and then the forty-lap main event with Arvol winning one of the hardest fought races seen at the local speed plant. Leading the field for thirty-nine laps Brunner went into the north turn on the last lap and was pushed back by Brunner and Brunner staggered past the finishing line on two flat tires and a badly bent front axle—indeed it looked to us as though his radiator had been pushed back into his compartment but this couldn't possibly have happened because there wouldn't have been many places for Arvol to have gone, so to speak. Needless to say it was a thrilling and you can expect us out for the next night race at the Legion Ascot Speedway, varin' to go.

**THE DATE?—**Next Wednesday night at 8:30. Don't forget it's a date.

**OLYMPIC FISTICUFFS**

With Ethel Duncan, Bert Wheeler and Rosco Ates picking the lucky numbers that won seats for the fights and a Chevrolet car, the Olympic Club found the key to what it takes to make the natives turn out to see the fistic events Tuesday. Aside from good fights, they want something for nothing; at least a chance to win what is offered; and believe it or not, the biggest turnout that witnessed a show at the Olympic were on hand to see the show, and will turn out Tuesday evening to see Max Baer cross arms with his opponent at the same time and try to win a Ford V-8 and other gifts offered by the Olympic.

**THE LEGION STADIUM**

Gene Doyle and Chas. McDonald, who run the show for the American Legion in Hollywood, brought to life a new Tom Patrick who handily licked Hans Birkic the boy who dropped and almost knocked Steve Hamas for a goal recently. Mister Patrick is a much improved miller these days and would give Steve Hamas or Lee Ramage a run for their money.

The Legion Stadium was packed and rightly so, last Friday evening, for every scrap was almost a headline. Someone must have fed the boys raw meat or something, for they all just wanted to fight the second the bell broke loose and never stopped unless someone fell or the bell again stopped 'em.

**PHIL FRIEDMAN**

Universal has one of the best of the younger casting directors in the business in Phil Friedman. He has been forced to cast a greater variety of jobs to surround whatever stars are engaged for the Big U pictures, than any casting director has been asked to do in a major studio.

Critics in reviewing Universal pictures never complain about poor casting of their products.

On the contrary, they always speak of how well the picture has been handled as far as actors are concerned, and when one considers that Phil Friedman is a sort of a lone wolf, and handles his offices alone, it makes his past performances along these lines stand out equally well with the work of the best actors in the Universal productions.

We learned that outside of the time that he was actually ill and in the hospital, where he parted with his appendix, Phil Friedman has hardly been away from the Big U lot for a single day, which means that Carl Laemmle has a casting director who really has made his work a business, and sticking to it to a success, and his success means greater success for Universal.

**Will Hays Poll Causes Producers To Decide Upon Such Plans**

New York.—A new type of film, known as the “family thriller,” will be the product of the Big 4 during 1932-1933, according to John R. Frentter, president. The decision is the outcome of the Hays poll, coupled with a private campaign which this company has conducted directly with the studios everywhere. This poll, the consensus of exhibitor opinion nationally, is a service Big 4 has conducted at intervals, during the past two years, and one which has been eminently successful.

In eliciting the opinions of exhibitors, from time to time, said Frentter, “we have kept an eye on the public, and we have a flexible schedule obtaining, we have been able to switch or revamp our story and delay line-up with little speed. In turn the exhibitors who have subscribed to the poll have felt that they, individually, have ordered the particular picture produced, and that sales resistance has been entirely eliminated and a close association has been built. With the Hays poll considered, in conjunction with our own, we are convinced that in thrill films—without thrills equally gained by Aunt Polly, the freshman brothe and little Willy—we have the ideal picture formula and we are preparing to act upon this information which is confirmed at the box office.”

Big 4 will shortly announce its program for 1932-1933, but according to a preliminary set-up, it was learned from the Big 4 office that the schedule will retain its inherent elasticity so that any later changes may be promptly complied with.
Grande Hotel Opens April 29th At Chinese

Greatest Attendance Is Expected To View M-G-M Latest Epic

"Grand Hotel," Metro-Goldwyn-Mayer's sensational superfilm, with the most famous cast ever assembled, will be a national road show attraction throughout the country, simultaneously with its Western premiere at Grauman's Chinese Theatre and New York presentation. This was announced following a conference of M-G-M officials and prominent theatrical men.

Meantime Sid Grauman is preparing for the gala opening at the Chinese on April 29, when he will stage what he promises to be the greatest presentation in the history of the theatre.

The intense interest of the public in the presentation of the Vicki Baum stage sensation, with Garbo, Joan Crawford, John Barrymore, Wallace Beery, Lionel Barrymore, Lewis Stone, Jean Hersholt and others all in a single great cast, was expected, but the success of the picture has been more overwhelming and instantaneous that even the most optimistic dreamed of. It is the most eagerly-awaited picture in the history of the screen.

LOEW'S STATE

Trudie Friganza is the headliner here this week and is not billed as an idea but an extravaganzas and revusical with Trudie Friganza and her "Discoveries." The line girls are missing and there is no attempt at any elaborate scenic effects. None are needed when Trudie is there. The robust comedienne is on the stage every minute of the 45 that the stage show consumes. As an M.G.M. Miss Friganza is in a class all by herself. In addition to the smart talk that she uses to introduce her various "discoveries" she strips to a different costume. In her own offering following all the "discoveries," Miss Friganza panned her and her rhumba was a scream. Outstanding in the specialties were the Stadler Rose Trio, two men and a girl who do some adagio and a waltz in which the man put the girl through a routine of acro-contortion that is marvelous. Paul Howard is another that stood out in that line. This boy has acquired fame since his eastern jaunt. Hannon Bronson was pleasing on her toes and Mark Pepper offered a song. The Keane twins sisters managed to please and Ken Snieder made quite a hit with his tapping atop a barrel. Ruth Layne contributed a song acceptably, Moro & Yacirnelli with some contributed accoridion and violin also ran. "Mata Hari" with Garbo, Navarro, from the Chinese and first time at top prices combined with Miss Friganza on the stage is proving a good double attraction at the box.

The Cosiest and Most Comfortable Rendezvous in the Southland

The Show of Shows Staged 3 Times Nightly—8:30, 11:30 p. m., 1:30 a. m.

Created and Staged by Melba Snowden

STARK'S FAMOUS DINNER DE LUXE $1.50 (Saturday $2) Dance to Jackie Taylor and His Bohemian Band No Cover Charge at Any Time

EUGENE STARK'S

BOHEMIAN CAFE

8533 Santa Monica Blvd. Please make reservations now. CReStview 9414

Toomey on the screen started the house off to big takings. Vladi Gutserson and his boys in the pit had some special melodies for the N.V.A. collection baskets.

RKO HILLSTREET

Saturday night this house could not accommodate the crowd that was clamoring to get in long after the final show was in progress and it must have been tough for manager Eisberg to see them depart and tougher still when he started to refund money to ticket holders. The house did not empty as it should following the first performance, the opinion prevailing that many remained over to get another glimpse at Adelaide Hall, the colored crooning headliner of the vaude unit this week. Miss Hall made a pronounced impression displaying a couple of nifty gowns and a crooning ability that found ready response. "When You're In Love" and a hit from "Blackbirds" "I Must Have My Man" were outstanding. Fred Keating who did some tricks in the second spot came back for another stunt in Miss Hall's offering and with satisfactory results. Howard, Fife and Howard with Jack Walsh closed the show. The boys with their funny pans were a laugh all the way. The house went strongly for their line of hoke. For no reason at all, an unprogrammed girl came on during their act and acrobated all over the stage for a big hand. The opening had Hazel Mangon Girls with Adelita Tatali with a fast line of aerobatics presented in a high class manner. Barbara Stanwyck in Columbia's "Shayworn" with Regis

James Parrott

Directing for HAL ROACH Good Luck to Jackie Taylor and His Bohemian Cafe Orchestra
Pictures—Reviewed and Previewed

"STRANGERS OF THE EVENING"

If this is the work of a new director, let us have more of them; for lucky Humphry, in his first directorial assignment, has only given us "entertainment." Our hats are off to Tiffany Productions once more.

"Strangers of the Evening," taken from a book by Tiffany Thayer, "The Illustrious Corpse," and while this evening's premise is far for another of those pictures full of morbid details, this one travels along merrily and caused shrieks of laughter from the preview audience at the Fairvax Theatre.

The story, which was cleverly adapted and with splendid dialogue by Stewart Anthony and Warren B. Duiff, is of a mix-up of bodies at an under-taking establishment, where the undertaker has conspired with a bunch of crooks to change a corpse. This eventually develops into a splendid mystery story, in which the police are certainly shown up to their great disadvantage. Just imagine a bunch of comedians like Zazu Pitts, Lucien Littlefield, Geie Pullette and Frances Sales, all in one picture and each one entering into the spirit of the story.

Theodore von Eltz and Miriam Seeger were the necessary "love interest" and both lived up to their reputations by the fine, handling of their respective roles. Harold Waldridge is one that I have not seen before on the screen, but he caused peals of laughter whenever he appeared. Warner Richmond, Tolly Marshall, Mahlon Hamilton, Al Roscoe, William Scott, Charles Williams and James Burke were other members of the cast who distinguished themselves. As usual, Arthur Edeson showed in what "fine photography" means to a production, and the production department showed us some fine settings. Tiffany are to be congratulated upon securing such a good story, Lucky Humphry for the directing and as fine a cast as we have seen for some time. Theatre owners should not fail to book this one as it is interesting throughout and will pack any theatre by "word of mouth" advertising alone.

COLLEEN MOORE SCORES GREATEST TRIUMPH AT EL CAPITAN THEATRE IN "A CHURCH MOUSE"

One of the most representative audiences that the El Capitan Theatre has housed in many a night placed their stamp of approval on Colleen Moore as a stage actress and through this they have proven to the producers of our best talks, that Colleen is right now a better bet for them than she was in the silent days. In "A Church Mouse" by Ladilaua Fodor, she just ran wild with feelings and emotions throughout the three acts and had her audience in the palm of her hand when she finished her performance, one couldn't help but want to rush up and over the footlights and hug her, for the joy and mer- riment she had created for her audience.

Mind you, she was not alone in the show, far be it from such, Jameson Thomas one of the best actors sent us from abroad in some time, plays the lead opposite Miss Moore, and he even tops his performance that he gave with Bebe Daniels at the same theatre some time ago. Mr. Thomas is worthy of more attention from both stage and screen producers, than he is receiving at their hands.

Others who helped put the show over to it's great success were Cyril Chadwick, Russell Fillmore, Holone Millard, Frank Perry, Charles Campbell, and in closing I say that the show was perfectly staged by Edwin F. Curtis and Russell Fillmore.

DINNER IS SERVED

Alan Mowbray has a very funny and amusing vehicle in this one, and handicapped himself with the worries of producing and directing it, just to show how hard it is to job and that he is the least capable and versatile man in the theatre, and who knows but he had back of this idea, to make talkie producers appreciate his ability for a future directorial job, proving to them that he has a little to do with his own success.

Theatre-goers who attended the opening performance found him laboring hard to put across a winning show. The cards were stacked against him with all these other elements to contend with, but you will have to admit that Alan Mowbray gained many a hearty laugh, the show in its entirety has enough merit that if it was restored, trimmed and doctored where it is weak that you can make it a winner.

The cast, which worked shoulder to shoulder with Mr. Mowbray, were Kay Hammond, Walter Byron, Claude King and Ethel Griffiths; each as mentioned above, and the show is a success as it is. As far as the material was concerned, it was with the stars that the heaviest weight was. The cast is a very small one and the small cast is copied very well.

JOSEPH'S CAFE

Business is so good at Joseph's Cafe these days that Joe Berliner, who is the chief mogul there in charge, has decided to remove the kitchen to the rear of the place and place booths which will seat 50 or more people in that space. As a result, a new order was made up at Henry's, of Hollywood, for the past six years, they started heading their cars toward that place and you can drop into Joseph's at any time of day and see some of your friends; for if you know Joe Berliner, you know his friends.

No Charge

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Best Wishes to Jackie Taylor and His Bohemian Cafe Orchestra
Producers and Finance Moguls Prepare Shakeuup and Salary Cut

HOLLYWOOD

Hollywood Filmograph

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VOL. 12, NO. 15

HOLLYWOOD, CALIFORNIA, SATURDAY, APRIL 30, 1932

PUBLISHED WEEKLY

WILLIAM G. BONELLI

One of the Most Popular Mayoralty Candidates in the May 3 Election
"Nurse Smith," an original screen play by Carey Wilson, centering about the drama and romance of young motherhood, was purchased by RKO-Radio Pictures as a vehicle for Irene Dunne. The announcement of the purchase and of Miss Dunne's assignment to the title role were made by David O. Selznick, executive vice president in charge of all RKO production.

No director has been assigned as yet, but production is scheduled for an early date.

"Nurse Smith" is the story of a nurse who sees what babies mean to other young women and determines to have one of her own. Mr. Selznick feels that he has a powerful and dramatic vehicle for the talented heroine of "Cimarron" and "Symphony of Six Million."

Making an entire six-reel feature picture without a single actor is among the accomplishments of Karl Freund, Universal's ace cameraman. The picture was called "The Symphony of a Town" and required almost a year in the making. The story was the dramatic life of the city of Berlin from dawn to midnight.

Norman Phillips, Jr., one of the better juvenile players recruited from the stage, is in the cast of Universal's forthcoming production, "Brown of Culver," Phillips, who is only fourteen years old, made quite a name for himself sometime ago when he portrayed 'Chipper' Kelly in the MGM picture "Sidewalks of New York." He has also appeared in "Lovers Courageous," "Fifty Million Frenchmen," and "The Midnight Express." Previous to coming West for pictures, he played the juvenile M. C. in George White's "Scandals," and was also in vaudeville. He has been trouping since he was four years old. He is a very conscientious boy and loves his work.

The youngest player in motion pictures made her debut in Universal's "Radio Patrol." She is fourteen-day-old Gloria Lorraine Markley and she worked for exactly 60 seconds in front of the camera. Her performance, however, was so perfect that no re-takes will be necessary, according to director Edward Cahn. In the cast of the picture are Robert Armstrong, Lila Lee, Russell Hopton, Andy Devine and June Clyde in the featured roles.

Louise Fazenda, back in Hollywood after several weeks in vaudeville in the East, is to be starred in the third of a series of Warren Doane-Universal two-reel comedies entering production this week at Universal City.

"Tonight's the Night" is the tentative title of Miss Fazenda's first short reel comedy and James W. Horne directed it from a script by the Doane comedy construction staff comprising Mr. Doane, Horne, Vernon Smith and J. A. Howe.

Margaret Ettinger opened publicity offices in New York on her trip east with Laura Benham, well known fan magazine, writer in charge of the eastern office.

The Standard Agency is keeping many of the extras and bit players happy these days, by the various calls that they have had to offer them. Jack Rose, who is in charge of the casting, has made many new friends since he has joined the new organization.

Darryl Francis Zanuck was given quite a send-off by his co-workers, who paid fifty dollars apiece to entertain their boss. At the same time orders went through to all employees to buy theatre tickets for "The Crowd Roars," a Warner Bros. picture that opened at the Warner Hollywood. It was an out and out order. Bag tickets or have them charged to your weekly pay check. With that plenty of workers received a cut in their wages, its reported, which is not so good if you ask us.

Phil Harris and his orchestra are due to start at the Coconut Grove May 17 replacing Jimmy Craig. Carlos Molina and his Rumba Band have been playing at the Grove for over 2 years.

Pete Westmore resigned from First National-Warner studios to free lance as makeup artist for the leading stars.

Syd Rogell left Charles R. Rogers and will produce a series of westerns for Warner's with Leon Schachteimer as the man behind the deal.

Jack L. Warner staged a party after the Crowd Roars opening at Warner's Hollywood the other night. 16 gathered at the Blossom Room, who were there? His Misses, Mr. and Mrs. Harry Spielberg, Burton Fitts, Joe Taylor, Mrs. Ted Lewis, Rufus Le Maire, Monty Banks, Mr. and Mrs. Politz, and others. Jack L. talked the longest and loudest and was heard all over the place.

Ben Bard took a band in fixing up Hit the Air at the Music Box in Hollywood after the opening show, and there in the house say that the show is improved a 100 or more percent, if such is possible.

**LIBERTY VOTERS LEAGUE**

O. L. Foreman is the credit and assistant manager of the Roosevelt Hotel and is well liked by all who know him. Joe Mann pledges for this and we are prone to take his word for almost anything.

Ricardo La Reno and Alice Wilson were married the other day and enjoyed their wedding dinner at The Trooper club Shakespearian affair Sunday evening with Dick La Reno Ricardo's dad proudly sitting next to the newlyweds and having the time of his life.

The Troopers last Sunday night celebrated the Bard's birthday in their Green Room at 1634 No. El Centro Avenue by scenes from Shakespearian plays. Joseph De Grasse presided and Lawrence Holms was toastmaster.

Frederick Wardle, veteran Shakespearean actor and grand trump of the club, scored as Cardinal Wolsey in a scene from "Henry the Eighth" Lillian Leigh as Catherine Queen of England, and Mr. De Grasse as the King, contributed to the success of the presentation.

James Gordon and Frederick Vroom as Anthony and Brutus gave a vividly enacted scene from "Julius Caesar." James Marcus portrayed Falstaff while others of the group were Del Knott, Lou Puff, Richard Loren, William Dyer, Tip O'Neill, Tom Ricketts, Edward Kimball and Al Hewson.

Shakespearian music was given by Mrs. Florence Shreve and Professor Louis Hintz, Clara Stover sang.

Adrianna Driver was in charge of the dining room.

"SCARFACE," Howard Hughes' gang film sensation, broke attendance records of the past three years during its first week run at the Paramount theatre, Los Angeles.

In the week ending Wednesday, "Scarfice" grossed approximately $36,000 surprising wide margins such recent box-office hits as "One Hour With You," "Shanghai Express," and "Dr. Jekyll and Mr. Hyde," according to the theatre management.

"Scarface," in toto, has established new house records, for all time, wherever shown, including New Orleans, Atlanta and Miami.

The picture, which New York and other censor-affiliated states are attempting to suppress, is now in its second record-breaking week at the 3000-seat Los Angeles theatre.

Chas Middleton was on location with George O'Brien in "The Killer" and is now at the Fox studios working with the star.

Betty Jane Graham on finishing in "Shandy," was signed for The Crooner's at Warner's with Loyd Bacon directing.

V. O. Smith seems to be the ace serial assistant on all of the studio lots, for he is given the toughest assignments, he knows the ins and outs of making chapter plays so well, that we wonder why he is not given a company to direct. He is assisting Director Ray Taylor on Here's the West at the big U under the supervision of Henry M. Rea to splendid success.

My Platform!

William G. Bonelli

I will reduce taxes by eliminating unnecessary governmental expenditures.

I will honestly promote the welfare of our municipal enterprises of Water, Power, and Harbor.

I will eliminate hypocrisy and snooper control from all city departments.

I will stop unlawful enforcement of laws and illegal searches and seizures.

I will encourage all humanitarian agencies of city government to afford proper relief to the needy.

I will put red tape in our public works program to afford early jobs for our unemployed.

I will not submit to bossism from racketeers or bigots.

I will restore our pioneer reputation for true Los Angeles hospitality to visiting peoples.

William G. Bonelli is a man who can stand on his past record of achievements. He will not be dictated to by any outside influence. William G. Bonelli deserves the support of every right thinking citizen.

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FRANKIE DARRO HEADS STARWARD FOR NAT LEVINE

Monte Blue to Star in “The Stoker”

EARL W. HAMMONS HERE TO SETTLE EDUCATIONAL PLANS

PETER B. KYNE STORY WILL BE DIRECTED BY CHESTER M. FRANKLIN

“The Stoker,” the first of the series of specials starring Monte Blue, will go into production within the next ten days, M. H. Hoffman, president of Allied Productions, announced today.

A strong cast is being selected in support of Monte Blue for this Peter B. Kyne story which Chester M. Franklin will direct. The picture will mark the return of Monte Blue to the screen after absence of more than a year.

Ken Maynard next at Tiffany “King of the Range” directed by Forrest Sheldon. Harry C. Bradley, of the “Abie Irish Rose” added to cast of “Faith” Frank Capra directing for Columbia, Tempe Pigott also in cast .Russel Hopton in “Once In a Lifetime” Universal. William Gar- gan plays the Sergeant in “Rain” Deu- lah Bondi also in cast.


THAT JAMES CAGNEY-JOSEPH VON STERNBERG-MARLENE DIETRICH MIXUP: JAMES CAGNEY VS. WARNER BROS.--VON STERNBERG VS. ?

You can say what you want to about the producers being a hard lot, we have joined in and panned them to our heart’s content and will continue to do so, but we feel that it is about time that stars, actors and directors realize that after all, they are not the whole show, and that the producers at least are entitled to a bit of credit and consideration, for it was their placing the opportunities at the command of the artists or directors that made their present high position possible, and it is not fair to force a new contract on a producer the minute success comes to the artist, and the actor or actress has no right to question what the producer is paying anyone else working on the same lot, nor has the director the right to dictate to the producer, what he will or won’t do, while he is under his management and supervision. Fight your battles, Mister Director and Mister Star, in the offices.

Josef Von Sternberg’s stand with Marlene Dietrich is wrong. It they made a bad deal, stick by it, they have no one to blame but themselves.

Most stars and directors today are overpaid. A man or woman are worth what they can draw into the box office. Take a picture that clicks, it is the entire picture and what it stands for, aided and obeyed by the star and director that puts it over. THE KING IS DEAD.

200 ROOMS HOLLYWOOD 200 BATHS

EL CORTEZ HOTEL

5640 Sants Monica Blvd.—Hollywood 5801

E. J. CLARK, Manager

Splendid Coffee Shop Special Weekly & Monthly Rates

TYPEWRITERS--ADDING MACHINES

HOLLYWOOD'S MODERN EQUIPPED SHOP

RENT A MACHINE—2 MONTHS $5.00
OWN YOUR OWN—MONTHLY PAYMENTS $5.00

1650 North Cahuenga G-Ladstone 1590

THE FOUR CORNERED FIGHT

Mayor John C. Porter is facing the acid test in Los Angeles May 3, when voters of this city will be allowed to vote for the Executive of the City. Those who are in the race are: George W. Bencell, Charles W. Dempster, and Mr. Hurd, who is still known in Council circles. It is a four-cornered fight, and the consensus of opinion of those in the know, say that William C. Bencell is the logical man to take the mayor’s seat, should John C. Porter be recalled.

The city is in need of more liberty, more freedom and a man who can meet foes who come to California for something unusual and if they don’t find it in our co-called weather, they must be given something that will interest, amuse and above all, that will create interest in our community as a safe and sane place to make one’s home, and where a man has a chance to make a real and decent living. Mr. Porter might have been a fine mayor had he not looked too much toward those who couldn’t help him to keep peace and harmony in the ranks of his co-workers in the management of our fair city.

ANDY CLYDE PROVES MACK SENNETT’S BEST FUNMAKER. UNIQUE MAKEUP CROWNS PUBLIC

Never in the history of the Mack Sennett lot has a comedian worked his way into the good graces of the public with the unique makeup that Andy Clyde wears in his pictures, and by the way, Andy is such a stickler for character, that he has allowed his whiskers to grow to the very form that he uses in his screen portrayals, and no matter where he goes, he is recognized, and is perverted to death by the autograph hounds, which, of course, is part of a star’s life, and Andy Clyde is answering to that title at the Sennett studios, and he must take all that goes with such an honor. Mack Sennett indeed has a great funmaker in Andy Clyde, in fact the best on the lot today, and he will do well to build up his funster in his comedies, never resorting to too much slapstick, and allowing the true feelings and funny antics of the role that Andy plays to get over on the screen on it’s own merits.

“Monkey Boat” by Nicholas Trott tells a mystery tale of a publisher who was murdered on an Atlantic cruise. It’s an interesting story and the novel setting offers fine film fare. (Macmillan, New York.)

God Loves a Dumbell” by Daria Grey is of the same type as “Gentlemen Prefer Blondes” but much funnier and spicier. A knockout of a picture angle. (Pegasus Pub. Co., New York.)

“Polyanna in Hollywood” by Elizabeth Burton is the latest of the famous “Glad Books,” and because of their tremendous publicity value should offer an unusual film tie-up. (L. C. Page, Boston.)

Numerous fans of Hollywood—and their number is more than American Legion—will enjoy “Everybody’s Book of Numbers” by Lorna Fantin, which costs you but a buck and a half and tells you all that you wish to know and then some! (Breuer, Warner and Putnam, New York.)

“Young Fu of the Upper Yangtsze” by Elizabeth Foreman Lewis offers interesting motion picture possibilities to a producer who is looking for a picturesque Chinese story. Particularly, one that appeals to children, as this book was a selection of the Junior Literary Guild. Exceptionally well illustrated by Kurt Wiese. (Winston, Philadephia.)

“Famous Stars of Filmdom” (Women) and also “Famous Stars of Filmdom” (Men) by Elinor Hughes, motion picture editor of the Boston Herald, are two exceptionally interesting volumes which tell you in autographed picture and story all the personalities. (Page, Boston.)

“Young Desire” by Clem Yore deals with a golden California girl who was kept from knowledge of the world until the ripe old age of 22. Good opportunity for Joan Bennett. (Macaulay, New York.)
Guaranty Frolics to be Staged Thursday to Help Investors

Phil Friedman Leaves

Producers and Finance Magnates

Prepare Shakeup and Salary Cut

DR. HARRY FINKLE WILL FINALLY GAIN SUPPORT FOR HIS WORTHY CAUSE

The 'Guaranty Frolic' will feature the Top Notch stars of the Screen, Stage and Radio at the Philharmonic Auditorium May 5th. Hollywood Churches, Clubs, Motion Picture studios, The Breakfast Club and other organizations are lending their hearty support to assure the success of Hollywood's own show. Dancing girls from Fanchon & Marco Ideas together with their all star acting includes some fifty Meglin Kiddies will be one of the stellar attractions of the bill. Citizens will have their first opportunity to witness the L.A. Championship Pistol team in a hair-raising exhibition of skilled marksmanship with Traffic Officer Dirck as the Human Target. The team will be captained by Asst. Chief James Davis, one of America's crack shots. The Pulmotor Unit of the Los Angeles Fire Dept. will stage an act demonstrating first aid and resuscitation. In all, the program will number some thirty headliners with a Grand Finale presenting the "BREADLINE PERSO-
NALITY PAGEANT" with 'Forty Screen Debutantes in Thirty-nine Frocks', in competition for silver trophies and loving cups awarded by film celebrities. The evening proceeding the performance huge attendance will play on a Twilight Parade of these personality candidates, each in her own latest model sport roadster will leave the Ambassador Hotel at Wilshire Bowl at 6:45. Wednesday evening, headed by the Los Angeles Fire Department Band, and the official cars of the Mayor, Fire Chief, Police Chief, Sheriff and foreign consuls. Pauline Parker, formerly with the Civic Opera of St. Louis and the Goodman Theatre of Chicago is directing the activities of the Personality Presentation and Joseph A. Elison has been appointed Stage Manager of the FROLIC. The above show is being under the auspices of the Guaranty Depositors Restoration Organization, consisting of some thousand former depositors of the defunct Beese Keyser Building & Loan Association with Dr. Harry Finkel as President. The regular monthly mass meeting of the organization will be held at the Fairfax High School Auditorium on the evening of May 3rd. to make final arrangements for the Parade and Frolic.

Riders of Death Valley" A Universal Picture

By ARTHUR FORDE

Perhaps the Tom Mix fans would prefer to see a little more action in his pictures, as we heard a couple of his admirers, (small crowd) voice their opinion in the lobby of the Fairfax Theatre. Oh, Gee! He didn't do nothing. However, this is only a guest, and "Riders of Death Valley" is a darned good picture, as written by Jack Cunningham, who certainly knows his drama.

This latest story of the hardships of Death Valley is taught and told, and Tom Mix surprised us with his acting ability.

Arthur Forde

After Years of Fine Service — Helped to Raise Big U Standard

One of the surprises of the past week was Phil Friedman's handing in his resignation at Universal City to Carl Laemmle Jr., after being the mainstay of the company's casting offices for years, in fact, it was the uniting work of Mr. Friedman that has helped to raise the Big U pictures to the high standard that they have attained, and which has made them one of the major studios in the best of em.

Mr. Friedman resigned, because he was dissatisfied with his present salary, which has never been on a par with what similar casting directors were earning in so important a post, we doubt if Fred Datig who is considered the pioneer and peer of all casting directors, tops the necessary finances to handle in Paramount pictures thy has Casting Director Friedman, but, Universal has seen fit to hold down the pay check of it's casting director to the point of where, he figured the time demanded of him to do justice to his work, was greater than what the company were paying him, so he asked to be relieved of his duties, and Dave Wer-
ner has been buying stories for Universal for years has been appointed casting director.

Carmelita Geraghty, was briefly as "A Sinner in the Crooks", but showed us to great advantage.

Am leaving to the last the information that Richard Arlen has stepped into this role, but we have seen several pictures recently of his work and they always show "distinc-
tion."

When you see "Escapade" advertised at your favorite theatre be sure and see it, as we guarantee "real entertainment" with this latest George Bacherill production.

"SKY BRIDE" A Paramount Picture

Richard Arlen, goes over big in his latest offering, which is of the air, but luckily not of the war.

This one concerns those intrepid men who earn a precarious living by stunt fly-
ing, at County Fairs and Carnivals. Theirs, laughs and drama, are all combin-
ed, and the screen play by Joseph Man-
cewicz, Agnes Brand Levy and Grover Jones is excellently constructed, with a new angle in flying pictures.

Jack Oakie, as "A Promoter", has a part which exactly suits his abilities and Vic-
ginia Hill and Myra Keaton, both have their chance, with her pulchritude and acting ability.

Louise Closer Hale, is seen in another sympathetic role, which she knows so well to do.

Tom Douglas, Harold Goodwin, Robert Coogan, Charles Satterfit, Randolph Scott, Hooper Acherly, Sid Saylor, Frank Rice,

BIG STICK ALREADY HAS STARTED TO FALL ON MANY HEADS

The whole thing is pungently stated in the remark of an old time movie extra, over-
heard on the Boulevard the other day, "The extras haven't any ambition any more. The time was, eight or ten years ago, when a new person came to Hollywood he was given the opportunity to act in a picture, there was once a chance to compete and get ahead. But that spirit is no more. We realize that there are over one hundred of us to Hollywood, and skilled actors, like myself, are giving us an honest chance. We merely go forward, from day to day, eking out a livelihood for the sake of easy money, or because habit has enslaved us to Holly-
wood. If we thought we had a chance political, this would be another story, but knowing this, we will use our best for this business."

That remark can be underscored with dictos for everybody who has tried to contribute some talent to Hollywood. It is true not only of extras, but of writers and the many aspirants in other branches of the industry. Hollywood has merely scratched the surface of its vast resources of talent. So if the business will stick to depression, and sinks it will be the fault of those who control it today. The crucial year is ahead. Take heart and do something, Producers!

The big stick will soon be in the air around these parts and producers, stars, and directors, who are in the big money today, will be given a taste of what they have given others in the past and they will taste, the ambience of the power of this weapon, which will knock em down to their real size and earning power; and they will have to take this or leave the industry, we have this from very good authority.

A certain producer who just arrived here from the East turned on his co-workers as if they were a lot of strangers, and told them just as much as we have just stated was happening, and in many instances, the men have refused to take a cut and walked off of the lots, and there are many more who will do likewise.

Harry Stafford and Jack Baston essay their several roles successfully.

Paramount selected Stephen Roberts to direct this one, and he knows that brains can do, in the right direction.

David Abel and Charles Marshall showed us some new story and the pro-
duction was well up to the high standard of Paramount pictures.
MAY 30, 1932

IN HOLLYWOOD NOW

By Bud Murray

Colleen Moore, making a comeback, "in a Church Mouse," at the El Capitan, and Earl Carroll's Vanities at the Biltmore. —The Duffy play at the Astra, starring Nite, and the Vanities for $3.—The Prices should have been reversed. It is a good thing we didn't have to pay $3 to see Nite. —All we can say is, "We saw Vanities at a great disadvantage; THE CURTAIN WAS UP." (In spades.)

At the Colleen Moore opening, many MGM officials were present, and were agreeably surprised.—Colleen was a seasoned comedienne. Noted Irving Thalberg and Norma Shearer—Mr. & Mrs. Lionel Barrymore—and Frank Fenton—Mr. & Mrs. Ben Lyon (Bebe Daniels)—Jack Dempsey down in front giving the former "Misfit" (Estelle Taylor) a very polite Howdy.—(Just friends)—Edmund Goulding, director—Stan Laurel—Assemblyman Milton Golden doing pretty good.—Mary Eaton and her hubby Millard Webb.—Harry Rapf, MGM executive.—Edgar Allan Woolf, the "host de-luxe"—Jerry Mayer, the agent—Anita Stewart, the youngster of the silents.—Jack Oakie with a lobster surf-jin—in Del.—Dick Arlen, looks like Ben Lyon—Clive Brooks back from Europe—Bill O'Donnell, Dance Maestro at Warner Brothers.—Mickey Nelan, director—Adele Flood singing a song of her own, and not bad mind.—Cecil Teale.—Charley Miller, A. E. A. Coast head man—Doc Harry Martin patting the "Manassa Mauler"—on the back.—Ginger Rogers, that real red-head and there are all IN HOLLYWOOD NOW.

Next nite to the Opening of "Vanities." (Ouch-a-ma-gouch) Anyhow—how we ran into Frank Vincent and Jack Gardner, of the newest theatrical agency "combo"—Frank getting ready for a big business trip to N.Y. Yawk—Mrs. Eddie Mannin—Bill LeBaron back in town and has taken on plenty of weight.—It is rumored he will do some "independents"—(he could do it.)—At the Duffy—Mr. & Mrs. Louis Capone—again—Groucho. —Ralph and that shrimp "Peanuts Byro"—(Romeo, wherefore art thou Romeo?)—Georgie Stoll M.C. at Paramount Theatre.—Roscoe Ates and family.—Harry Beaumont one of the old-time silent stars. —Taft now appearing at the "Freds" and Moe Morton who staged the dances there—Bernie Weinberg without a Tuvedo, but with that same brunet.—In Other News—"In HOLLYWOOD NOW."

So to the Brown Derby for a snack, where Nick, the head man greets you, but the old sinus, has him in a rut.—In a booth Jack Haskell, now staging those Musical Tabs for Pantages Theatre—Eddie and Johnny Quillian—Ann Harding with lady friends—Carl Laemmle, Jr., getting a few laughs.—The Three Brox Sisters saying farewell-going-on that long Fonton & Marco tour.—Bill Perlerg looks sad.—Clarence Nordstrom all packed to go to N. Y.—Fargo a sudden job with "The Crooner" a new Talkie for Warners—Charlie Mosconi—Pat O'Brien—Walter Catlett—Fran- ces X. Donegan—and a few of the Misuses, probably to a card party.—Ivan Kahn—Ralph Farnum—Harry Weber and son (these are just a few of the big-time agents in Hollywood.)

At the Friday Fitts—in Hollywood Stadium noticed Doug Fairbanks, Jr., with Al Green, Director—Babe Kane, now doing Mack Sennett pictures—B. B. W. with a charming brunette—Dolly Nelson and Lee Summers at every Fitz-Seymour Felix, ace dance director, also directs dialogue—and so after watching a few wattles in the ring, showing the new clutches and 'holts' dance, back to the shack.—We'll be seeing yarn at, IN HOLLYWOOD, NOW.

MOVING MOVIE THRO'N

By John Hall

Among a certain element of our population there is a saying to the broad general effect that "Nothing succeeds like a successful failure."

In Hollywood, recently, a movie producer, in print a wise-crack to the broad general effect that a "Hopelessly famous Walt Disney had allowed failure to go to his head." The fact that the victim of this bit of printed calumny, famous throughout two hemispheres for his prescient operations in Hollywood unerringly indicates why Hollywood studios are jammed with "successful" failures. For if this man is a "failure"—Hollywood has no use for real brains.

A 'successful' Hollywood movie writer, as we have observed in our ramblings, is one who conducts a movie section of a daily paper and utilizes his spare time working in studio story departments, for which he is paid substantially by the studio executives whose pictures he is supposed to criticize.

Of course, this is all on the up-and-up—that is, according to your viewpoint. Incidentally, and at the same time, and according to Hollywood, Hoye, Veidt and his "successful" press crit is hail-fellow-well-met at all the big parties and all other public—and private—functions held under the auspices of the makers and distributors of pictures. Yes; they love ALL fearless critics that much. You'd be surprised. These Hollywood picture makers represent the soul of altruism. The more one criticizes them, the more they love the critic. It's just that way in Hollywood, Yes.

...An old journalistic custom consigns to the "Society" section all social news. In Hollywood this ancient practice has been scrapped, and we find all (movie) social news in the movie section. Whether the event takes place on a movie lot or in a private drawing room —into the movie section it goes; and it is written by the movie editor, the gent, or lady, who tells the boys and girls of Hollywood how terribly they act on the screen—and immediately they see social swells party! That's happy Hollywood!

...Just one large family, where critics and featured foregoes the embrace. Of course, outsiders cannot understand this; but Hollywood understands it. It is the difference between "success" and "failure"—as those terms are understood in this fair land of strange contradictions. It is the difference between referring to "besteaks" when discussing Hollywood's great — and tactfully avoiding them as the worst opinion. One may think—but one must not talk one thinks—or there will be mighty few engraved invitations to swell social affairs.

DAD SAYS


Universal will star Talia Birell in "Broken Heart in Hollywood," —Herschel Henley directs.—William Le Baron to produce four features at the Pathie studio, RKO-Radio will release. —Dickie Moore signed by Hal Roach.—Mac Marsh plays "Aunt Jane" for "Rebecca of Sunnybrook Farm" at Fox.—Kid Vidor will direct Roland Colman in "The Way of the Lancer." Samuel Goldwyn production.—Kay Francis and William Powell have the leads in "The Great Lover," the former title "S.S. Atlantic," —Tay Garnett plays "Blue" at W.F.N.—Clare Gable and Jimmy Durante with Wally Baery in "Bougle Sound" at M. G. M.

GEORGE (RED) CORCORAN BECOMES M. C. AT STARK’S BOHEMIAN CAFE—HAS FINE RECORD OF FUN MAKING

Eugene Stark is out to give cafe lovers the very best in everything and when he saw an opportunity to sign George (Red) Corcoran as Master of Ceremonies, he didn’t lose any time, and Monday evening, we will see a brand new show at Stark’s with “Red” the star attraction, backed up by a show that will be up to the high standard maintained by the Bohemian fun-fests which hold sway three nights daily, at 8:30 and 11:30 P. M. and 1:30 A. M. The six beautiful girls that appear in gorgeously costumed dance numbers are trained and put through their paces by Melba Snowden, who gained her knowledge of this sort of amusement work under the best known dance impresarios. Smiling Ralph Arnold still is the man of the hour, you can find him there first last and always.

Stark’s Bohemian Cafe has developed under the leadership of Jackie Taylor, one of the best dance orchestras of its kind in the Southland, has a high time sitting at a table with a lady fair and not ask her to step the light and fantastic to the tune of some dreamy waltz, or rumba number. The other evening we SAW Betty Brown having the time of her young life, William Stage Boyd, Alan Dwan, Charles Richards, Elanor Hunt, Rudy Cameron, Lou Anger, Mr. and Mrs. Parker, Mr. and Mrs. Hickey, James Parrott, and hundreds of others, in fact, we saw people dancing and having a good time on the dance floor of Stark’s Bohemian Cafe, that never set foot in other cafes, the list would open your eyes, for they figure in civic and public life, yes, sir, way up in letters and figures, and rubbing shoulders with them are folks, who’s names are the talk of the world on stage, screen and sporting events.

Doris Alden the latest sensation direct from Honolulu doing hula hula that will make you admit that such dancing is beautiful and most entertaining, she’s too sweet for words. Erma Purvisane, is back with new songs, and if you ask us, plenty of feeling and a broader smile, the kind that reaches your very heart.

Eugene Stark tells us that all steaks served are Eastern grain fed, this makes ‘em taste so fine, and has caused cafe visitors to demand in preference to all other steaks, an order which we have no doubt will be followed.

Doris Jann after a brief absence caused by a slight cold and her pet dog trying to whisper sweet words into her ear and by mistake bit it, looks better than ever, and danced to her hearts content, she was there with Mr. and Mrs. Barlow. Over at another table sat Ralph M. Like, the producer of Malfair Pictures and Blanche Melsaffey, one of the prettiest girls on the screen, Monte Blue and George Marshall entertained at another table. To our right sat two former fumakers who appeared at the Bohemian to fine success recently, in fact, you just can’t keep away from Eugene Stark’s Bohemian Cafe, once you get into the spirit of the hospitality, good food, fine entertainment, and above all, a place to dine and dance within your own income, and the fact that there is no cover charge, makes it more inviting to all classes.

THE FROLICS

Ted Fio Rito and his band are due to go North to the St. Francis Hotel and Irving Aronson’s Comedians will come to The Frolics next month and at the same time the management will open up the most beautiful gardens in California, where one can dance and dance. In the mean time, the place is becoming the meeting place of theatrical and screen folks, especially the visiting players like Earl Carroll’s Vanities company and others who drop in and make merry, the other evening the Vanities crowd staged a regular get together, Chas Chase an old favorite here in coxeville was one of the most prominent known to us, and he had and gave us many a laugh.

Night club fans and hotter and bothered these days about a new personality that have in to sights, we refer to none else than Ruth Ettings, she has that IT that takes to make ‘em stop look and listen, and from what we learned about her screen and stage work, she is to live in for big things this coming season, in fact we learned from good authority that Earl Carroll has long in mind for something worthwhile in his new VANITIES, the show shares honors with the satellites who drop in nightly to have a bite and dance, George Raft since Scarface was released here is getting the double O look of all the ladies, who figures him SOME MAN.

The Frolics show is far above the standard, Joe Morten has been working hard to give night club towers plenty of entertainment, full of variety and with the surprise act, the right kind of fun by all who perform, next time we will tell you more about the show and what is slated for the very near future, and as Lee Moore would say WE WILL BE SEEING YOU SOON—that’s that and there ain’t no more.

Dine and dance with JACKIE TAYLOR AND HIS BOHEMIAN CAFE ORCHESTRA

STATE’S ATTORNEY

John Barrymore gives theatregoers everything from soup to nuts in this one, produced by Radio Pictures. It is a cross between “A Free Soul,” starring Lionel Barrymore and “The Mouthpiece,” made by Warner’s with Warren William, all the things that are business trip of some sort who goes buy-sure and finally snaps out of it or does away with himself. John Barrymore comes out of it after giving theatregoers plenty to think about and to watch as to the future of the legal profession. The boys of “The Mouthpiece” have a gentleman of the bar doings on and off of the floor in our daily courts.

Helen Twelvetrees plays her most difficult role opposite Mr. Barrymore, for he has to dress up like a lady to be a woman, and after she has been picked up for soliciting business and it looked like she might be sent over the road, Miss Twelvetrees started off with a handicap and comes through with flying colors.

William (Stage) Boyd does a leader of the underworld with much feeling and understanding. Ralph Ince goes ‘em with one of his typical virile parts, this time he plays the defense attorney; Col. Reginald Barlow scored as the main judge, his work with all of the principals was far above the average given such a part. Others who helped make the story sound real were Leon Wayoff, Eddie Gribbon, Bessie Florence, and a host of others.

This situation, of course, causes many amusing complications, and Frank Tuttle, who directed the production, and the cast, entered into the spirit of the story, which was taken from a play by Avery Hopwood, a real master piece of its kind.

Lily Damita has never been seen to better advantage as the pseudo wife, and Roland Young and Charlie Ruggles kept the house in roars of laughter with their clever comedy and smart dialogue.

Cary Grant, a newcomer to the film ranks, was manly and effective as the young husband.

Mr. Barrymore was more beautiful than ever as the young wife who causes all the trouble, and Rob Wagner, of the script, had an eyeful of his favorite actress. Irving Bacon, whom we do not see often enough on the screen, was a scenery figure, he received our warmest approval.

The music of Ralph Rainey was extremely tuneful, and the scene play and lyrics by George Marion, Jr., were clever and amusing. The production photographs and camerawork by Alphonso B. Kite, and the art direction of Reginald Barlow in the production. These semi-musicals which Paramount is producing should be great attractions these days, as we all like to laugh.

“THE ROADHOUSE MURDER” AN R K O PICTURE

If you’re not tired of seeing Court Rooms and mystery stories which lead up to them, this on should please you, as it has several different twists in the usual story and treatment.

Taken from the novel “L’Esponyvante” by Maurice Level, it concerns the ambitions of a young reporter to make a name for himself.

He, in the company of a Police Inspector’s daughter, witness a murder in a roadhouse and the result is that for his newspaper, assumes the role of the murderer.

Unfortunately, the only piece of evidence to clear the defendant, and he is almost convicted of the charge.

However, the girl who he is trying to shield comes to his rescue and he is finally cleared of the charge.

The scene play and dialogue by J. W. Goddard, appears to be written for the screen, and J. Walter Ruben directed the production with distinction.

Playing the dual role, he is headed by Dorothy Jordan and Eric Linden who lent a spirit of youthfulness to the story.

Purnell Pratt made an excellent “Inspector of Police” and David Landau cleverly interpreted his role.

Bruce Cabot, Phyllis Clare, Guston von Steinfritz, Roscoe Karn, William Morris, Frank Sheridan, Carl Gerard and Roscoe Ates in another of his starring roles were adequate. Arthur Forde.

“MOSTLY DAVID” AT THE SPOTLIGHT THEATRE

Score another one for the little Theatre on Cole Avenue in Hollywood, which the people, who are guiding its destinies of the worthy offering, are to be congratulated. “Mostly David” by Paul Gerald Smith, and directed by Bert Conlow, is a story of a couple struggling for happiness and success, in rural surroundings.

How David has one ambition, and at last succeeds in a manner not always satisfactory, the law, but comes out well at the end. The only thing we can see it if you want real entertainment.

Kenneth Mac Donald, Melissa Ten Eyck, Jeanne Richard, Dorothy Lager, Beulah Burt, Victor Harrison, Ferris Taylor, Joseph De Marr, Josephine Brimmer, Lester Mead, Theresa Mead, all interpreted their roles cleverly, under the direction of Bert Glemes.

Mr. and Mrs. Jay Hunt celebrated their 54 wedding anniversary at the same time that the world was celebrating the birthday of William Shakespeare Sunday. Which listened good for an actor to boast of these days of diverses and scandals in various families.
Producers Hold Hard Time Meeting at Academy

SIDNEY KENT GIVES 'EM LOWDOWN. M. A. LIGHTMAN, J. L. WARNER, WILLIAM DE MILLE, FRANK WOODS ALL TALK.

Whoever started asking—
What is wrong with the motion picture business could have come near having the quary answered last Monday evening at the Academy of Motion Picture Arts and Sciences, when Sidney R. Kent, president of the Fox Films, M. A. Lightman, president of the Theatre Owners of America, Jack L. Warner, chief executive of the First National-Warner Bros., and the West Coast, William DeMille, Frank Woods and Cecil B. De Mille, lead everyone to believe that the motion picture business is like a sinking ship, every one for himself, and that they are ruthlessly going to trample over everyone and contracts to save the last sinking vessel, and each offered what they believed was a solution.

The whole truth of the matter lies with the producers themselves, who are overpaid by far and have done more to place this business in its present state, by unfair dealing, as Sidney Kent said, "dealing under the table instead of on top of the table," by dragging down such salaries until it has almost broken the backs of their backers, and spent and spent such monies on people, plays and productions, that sometime we believe they knew would never reach the screen, or bring back anything like the returns for investment of the stockholders.

Mr. Kent made a sterling speech. He talked common sense and told his Brother Producers what they have to do, but, last like William Randolph Hearst said in and editorial on September 24, 1931, WAGE CUTS BY STOCK-INFLATED CORPORATIONS ONLY AGGRAVATE DEPRESSION—in these few words he expresses what the motion picture industry is doing and facing today, and the more the producers disrupt the workers and cut salaries to pieces and leave their own intact, that much sooner are they killing the goose that has laid the golden egg and is far from doing so again under the present management.

Sidney R. Kent could well become the much needed leader of the motion picture industry, if the producers would allow him to direct their destinies, but it is doubtful if ever Fox Films will permit him to go on unhampered with his present plans and program. Politics and certain machines, both here and in New York will hamper and interfere with him and his well laid program, that he will have to go the way of all men, and lose to the posters that he, and give way to the unforeseen forces, who somehow or other, have come into control of the film destinies of the various companies.

M. A. Lightman, told over 1000 members and guests present what he thought was wrong with the movies, and how to try to remedy the trouble, All agreed he was right and applauded him until at times he couldn't speak. Still, you can bet every dollar that you will ever own, that Hollywood and its producers will soon forget the message of this brilliant man. They will follow the example of a producers meeting when all agree to do certain things as they sit at the producers table, and then go on.

PRESIDENT B. B. KAHANE PLACES PHIL RYAN IN CHARGE OF PLANT

Consummation of three contracts for the production of twelve feature motion pictures this year at the RKO-Pathe studios in Culver City was announced yesterday.

Mr. B. B. Kahane, president of RKO-Pathe Pictures, Inc., made the announcement, adding that the Pathe studios have been reopened and made available for production.

Mr. Kahane's statement is RKO's first official pronouncement of the much-rumored plans for production at the Pathe studio. It follows:

The Pathe studios at Culver City have been opened and will be available within the next few days for picture production.

"The studios will be under the direction and management of Phil Ryan."

"J. T. Schuster, Larry Darmour and J. G. Bashkyn, each of whom is to make four feature pictures for this RKO-Radio 1932-33 program, will do their production on the Pathe lot. It is expected that arrangements will be made with the Van Beuren Company to do all its picture production at Pathe."

"Mr. Ryan is now arranging for his staff and crew, and is presently conducting negotiations with a number of producers interested in renting the Pathe studios and facilities."

Mr. Kahane's announcement created wide interest in Hollywood film circles.

It included immediate employment for additional studio workers and a generally increased production scheme. It was generally-believed that the RKO motion picture interests are entering the most ambitious production year of their history.

out to these receptive studios and try to figure how to break even the very pledges that they made fast on paper previous.

The Academy of Motion Picture Arts and Sciences staged the annual meeting of its kind it ever held. We hope it will do everybody a whole lot of good, but are a little afraid of the reaction of the industry looking to the ship we spoke earlier, will hurt pictures and public interest more than all the wage cuts and promises of producers to live up to a code of ethics. And, before closing, let us say if exhibitors intend to bar actors' and directors' pictures who jump contracts, they should do likewise with producers' pictures who fail to live up to their contracts against the individuals involved. What is fair for one must be fair for another. Stop crying like babies over spilled milk. Tighten up your belts, Mr. Producers, and honestly go to work, stop unnecessary leaks, become more friendly with your co-workers, especially the press. They can make or break you. Jack L. Warner will admit this latter statement, if not now, he will very soon.

AL. JOLSON

Who is soon to start at the United Artists studios. This will be his first screen appearance since his retiring from pictures to return to the stage after he finished his contract with Warner Bros., and decided to make pictures for Joseph M. Schenck.

Al Jolson's success here in "Wonder Bar" proved without a doubt that theatre goers will follow him back to the screen as they did back to the theatre, when he left the audience for the stage, and we feel that he will again prove one of our greatest drawing magnets.
WILL MAHONEY

There is combined a new face and plenty of comedy.

READ THESE

Jimmy Starr in The Los Angeles Herald-Express said: "Bliss and Jaded Hollywood was stopped short by its appearance of Will Mahoney, New York's hipster, despite his nervous look and manner. He treated the audience to an evening of good comedy and magic, which brought many of the audience to their feet to shout bravos."

Louella Parsons in The Los Angeles Examiner said: "Sid Grauman's new release for 'Grand Hotel' is the most splendid and arresting he has ever achieved. He has secured Will Mahoney, one of Broadway's best comics, who alone is worth the price of admission."

WILL MAHONEY

is under the exclusive management of RALPH G. FARNUM

ROOSEVELT HOTEL

HOLLYWOOD, CALIFORNIA

All studio executives have said that what the screen needs is new faces. They have also said that the screen needs comedians and comedy. Well, in

most efficiently policed picture studio in Southern California. Universal studio executives speak highly of Lieutenant McCarron, and every studio employee is his friend.

Paul Thompson has just sold to R.K.O. Pictures an original story, "Double Exposure," with a news photographer as the central character and his exploits in scoring a sensational scoop as the plot. It brings to the movie market a entirely new characterization, the man who works on a metropolitan newspaper and secures the photographs which illustrate pour daily paper. If the novelty scores the anticipated success it will unquestionably result in a cycle of similar pictures with a camera man as the central figure and his work as the background, the inevitable result in the screen world.

The picture is now in production and has its own photographic syndicate in New York for many years. With his own staff photographers in New York and representatives in every corner of the world he scored many sensational "beats" and made his name famous in every newspaper and magazine office in the country.

He went to California to do special magazine publicity for two of the most important producing companies. Subsequently he helped cut down, title and edit "Behind the German Front," a picture assembled by UPA in Berlin and produced and released here by Paramount. For a short time he was managing editor of HOLLYWOOD MAGAZINE. Special publicity and magazine articles have claimed his time since then.

With her vaudeville trip about completed, Mittz Green is preparing for the return trip to Hollywood and more pictures, according to her many friends.

"Good Time Girl," a Metro-Goldwyn-Mayer production, will be Marion Davies' next vehicle, it was announced today. The picture is to be filmed from an original story by Frances Marion, who also wrote the film adaptation, while clever dialogue has been supplied by Anita Loos, famous humorist who wrote "Gentlemen Prefer Blondes," and other best sellers. Edmund Goulding, ace M-G-M director, who turned out the sensational "Grand Hotel," has been assigned to handle the direction.

"Comprising ten well known players as supporting players to Maurice Chevalier, the cast of the star's next Paramount starring picture, "Love Me Tonight," was completed today. Reuben Mamonian is to direct. Featured are Jossie MacDonald, Charlie Ruggles, Charles E. Butterworth, Myrna Loy, C. Aubrey Smith, Elizabeth Patterson, Blanche Friderici, Ethel Griffies, Robert Greig and Frances MacGee.
Larry Darmour Signs Original Mickey McGuire

FOR 1932-1933 SERIES, JOHN- NY MACK BROWN TO STAR IN WESTERNs

Larry Darmour and Mickey McGuire have buried the hatchet and the original Mickey McGuire who recently went to court with the producer over the rightful ownership of the name, will again play the leading character in the Larry Darmour-Mickey McGuire comedies, for starting June 1 the youngest of star fumakers will star on the 1932-1933 series, and all will again be hot to tory at the Downtown studios as far as the kiddies are concerned.

With the series set Johnny Mack Brown will make a series of westerns, or should we say outdoor features, which Paramount are to release. The signing of Mr. Brown for this series is a test strike for Larry Darmour, and with his knowledge of how to make good long productions on a par with his top-top comedies, he is bound to bring home the bacon with his new lineup.

The Southern California Turf Breeders Association is losing no time in making all preparations to give the Southland some real horse racing via The Baldwin Park Jockey Club. Ground will be broken within a month, and the owners of the best stables of horses throughout the country are now being lined up to fit Los Angeles on their schedule for the opening. The Crafton and Harry Pollock were visiters here from Caliente, looking over the local situation, and we understand conferring with those in charge of the race track affairs.

Twelve of the best known sportmen and those well known in civic life, are back of the movement, which will be voted upon in the November elections, and if the bill fails to pass the club intends to conduct racing under the method now in use at Tannovan. The planned betting system has been tested in the courts of California and ruled valid. Here are some of the members of the organization who are taking a hand in putting racing over here:


Harry L. Lewis in speaking for his associates states that a board of directors will look after the construction and running of the racing plant, and that it is not a stock organization, the club have leased Baldwin Park tract for a number of years, where a million dollar track will be erected, which will have a seating capacity of 18000 with stables to accommodate 2500 horses. The first race starting in September.

LAUGH CLOWN LAUGH

The clown of the evening at the Academy meeting Monday night was Jack L. Warner. He started in by showing that he was a clown when he said he better lay the gavel down before he knocked himself out, and from then on, he showed just how weak an executive he really is. HE CAN HAND IT OUT, BUT HE CAN'T TAKE IT. These lines like the brain child of Mister Warner and his associates, and is showing him up to that ilk, for when he takes advantage of the invited guests, guests of the Academy of Motion Picture Arts and Sciences, to report a meeting which is being held in honor of Sidney R. Kent, president of the Fox Films, and M. A. Lightman, president of the Theatre Owners of America, it is high time that the press take Mr. Warner for a real ride, when he calls them blackmailers and grafters who stand around and await a chance to catch him doing something that he shouldn't be doing. ALL THIS IS POSSIBLE, we are still living in a material world. He who laughs last laughs best. The Warner Bros. stock is the best answer of the mismanagement that has dragged the Warner organization down to its low level today, and mistreating and abusing the press is the surest way to oblivion, and to the scrap heap where most of the Warner Bros. product belong today. All because of the Napoleonic attitude and high-hand tactics used by him and his so-called big brains, J. L. Warner, Darryl Francis Zanuck, and others who demand that every one kneel as the King passes in view of his subjects. The laugh will soon be on you, Mr. Warner.

DAD SAYS

Leo Carrillo to make three pictures for Joseph Scheniter, RKO-Radio release. Rita LeRoy added to cast of "Hollywood Speaks", at Columbia... Jack Gilbert will direct one picture for M.G.M. "On Your Mask" title changed to "Million Dollar Legs"... Jack Oakie and Lyda Roberti featured... Hank Mann, Ben Turpin, Dickie Moore, W. C. Fields in cast... Eddie Cline directs for Paramount... Kurt Neumann will direct Tom Mix in "Kings Up" for Universal... Frank Capra slated to direct Barbara Stanwyck in "Brief Moment" for Columbia... Neil Hamilton has the male lead in "Two Against The World"... Constance Bennett's picture for W-F-N... Dorothy Burrell plays opposite Monte Blue in "The Stoker"... Chester Franklin directs for Hoffman's... Edna May Oliver off for New York joins Ziegfeld's "Show Boat"... return... Ivy Merton has the feminine lead in Ken Maynard's picture "Hell-Fire Austin" at Tiffany... Rita Le Roy and Ralph Harolde have spots in "Hollywood Speaks"... Eddie Buzzell directs for Columbia... Lee Moran in a two-reel technicolor comedy at W-F-N... Teddy Joyce in cast of "Crooner" at same studio.

Clark Gable and Helen Hayes have the leads in "Bridge vs Bridge" at M.G.M.... Bing Crosby and Burns and Allen in cast of "Big Broadcast" at Paramount... John Ford the big opening "The Mail Goes Through" at Universal... Peggy Shannon and Spencer Tracy have the leads in "After the Rain" at Fox... "The Killer", George O'Brien picture for Fox retitled "Death Valley"... Gary Grant has an important role in "Merrily We Go to Hell", also one in "Swift Arrow" at Paramount... Mary Nolan in vaudeville... Gilbert Roland in cast of "Life Begins" at W-F-N... Al. Martin's new book "Jail Bait" out soon...
The greatest of movie stars are always in physical condition. It is essential that every muscle and nerve be in perfect co-ordination. When the star is temperamentally and unable to work, it is due to failure to maintain correct physical fitness. The actor, because he is so easily seen, is the first to suffer from such a breakdown. The star's, as it may seem, the fittest of athletes are the most sensitive and after the days work complete relaxation is absolutely necessary. Should an actor on the set of a picture be required when rest is required the reaction of strained nerves will be displayed inactivity with emotional expressions, often times with anger, even the personality of the individual may be ever prevailing under other conditions.

The secret of rest lies in the co-ordination of mind and muscles, termed mental and physical co-ordination. Within the first series of articles I shall explain in detail the necessity of self-perception by mental exercise just as it is advisable for physical exercises. First, it is necessary to believe in yourself and to appreciate the fact that your body is built on the lines of a sensitive and delicate apparatus, created by Supreme Power or formed by evolution.

The body is naturally made and just as necessary to keep in condition as the care of your radio for good performance. Please bear in mind, however, that I am not trying to give you any information which you do not already know in this respect, but I do wish to remind you of the fact that we may get together in appreciation of our personal well-being.

It has been my personal experience to realize the "supposedly impossibly", having made a come-back from hopeless invalidism to a strong man. We feel that nothing is impossible in the reconditioning of any run-down condition, physically or mentally. Doubtless many actors have lost that personal grip at some time or other. When the "game" you wish to take on a little, if this should be the case, it will be a very easy matter to correct. It isn't absolutely necessary to run you through a series of strenuous exercises or to advise a routine of monotonous and unusual methods of physical development. The first thing is to ascertain your physical condition, after confidence is gained, to have a little willingness to investigate yourself and believe in your personal ability to overcome any obstacle.

Thank back over the long trail of hard-ships and the struggle you made to achieve the success you have gained. Remember the surprise and the joy of achieving these accomplishments, then you will again understand the thrill of regaining and obtaining a strong and vigorous physique. Doctors have said that a vigorous manhood is valued far more than financial possession. Get out of that physical rut! Snap back into action!

Follow these articles from week to week as we get acquainted, do not hesitate to write me personally. We will advise you of every necessary exercise or requirement which you may individually demand. In the event you should need electrical cabinet stoves, magazines, adjustments, recreation, baths, or whatever may be advisable. Please bear in mind that all inquiries will be held in the strictest confidence.

BETTY FARRINGTON AND PLAYERS WIN PRIZE IN OLGA PRINTZLAU PLAY "MAMMA".

Last Saturday Night the Dramatic Community Players were awarded the Emma Otis Cup, given yearly by the Santa Ana Community Players, for the best presented play. "Mamma" the prize winning play by Olga Printzlau, was directed by none other than Betty Farrington, being judged the best production, direction, characterization, and interpretation. Santa Ana is yearly becoming the Mecca for those who love the Little Theatre. Over 200 guests witnessed this yearly tournament of the best that can be afforded in dramatic Art.

Among the plays presented were Claremont Community Players, Tustin Community Players, Modern Mummers of San Bernardino, Laguna Beach Community Players, Monrovia Women's Players, San Diego Community Players, Beverly Hills Community Players, the Touchstone Drama Show of U.S.C., and the Monrovia Community Players from the Little Theatre on Gold Hill. Beverly Hills Community Players were awarded second prize for their production of "The End of the Dance" by Hudson Strode.

The cast of "Mamma" was composed of Oran Gasser as "Blythe Martin," Earle Peterson as "Papa Schneider," Roy Winborn as "Jerry Martin" and Jane Walters as "Mrs. McGinnis." The play was directed by Betty Farrington with Irene Hundt Rundquist handling the set and Gavin Young as stage manager.

The Emma Otis Cup which was awarded the Players and presented to Betty Farrington, director, by City Attorney Doming of Santa Ana, will be on exhibition at the Bank of Lago-wood.

PAUL'S WORDS TO THE GALATIANS, "BRETHREN.

If a man be overtaken in a fault, ye which are spiritual, restore such one in the spirit of meekness. Therefore the Golden Text on Sunday in the Lesson-Sermon on "Everlasting Punishment" in all branches of The Mother Church, The First Church of Christ, Scientist, in Boston, Mass. Among the Scriptural selections in the Lesson-Sermon were these from Ezekiel: "When I shall say to the righteous, that he shall surely live; if he trust to his own righteousness, and commit iniquity, all his righteousness shall not be remembered, he shall die for it. Again, when I say unto the wicked, Thou shalt surely die; if he turn from his sin, and do that which is lawful and right; . . . None of his sins that he hath committed shall be remembered unto him; he hath done that which is lawful and right; he shall surely live.

A correlative passage from "Science and Health with Key to the Scriptures," by Mary Baker Eddy, stated, "The Christian Scientist has enlisted to lessen evil, disease, and death; and he will overcome them by understanding their nothingness and the allness of God, or good."
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HOLLYWOOD FILMOGRAPH

Paramount Announces Season's Program
Charles

Rogers Outlines His Plans

R.

CEORCE M. COHAN IS SIGNED
TO APPEAR IN "THE PHANTOM

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"THE WORLD AND THE FLESH"

PRESIDENT"—MORE HOT NEWS

In addition to this ambitious program

Paramount

production,

picture

feature

of

theatre

the Soviets

241 short subjects, making a
more than 300 pictures during the

will

present

total

of

The

Pictures

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scheduled
early
filming:
for
"Movie Crazy," Harold Lloyd's newest
comedy.
"Love Me Tonight," starring
Maurice Chevalier, under the direction of
will be Chevalier's second starring vehicle,
and "The Sign of the Cross" will be producer by Cecil B. DeMille with the full
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Arthur Forde

Marlene Dietrich will be
Feathers,"
starring
the
"Horse
Marx Brothers, and "The Big Broadcast,"
with Bing Crosby.
"A Farewell io Arms," featuring Fredric
March and Claudetie Colbert "Pick-Pp,"
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Carole Lombard and George Rafl.
"The Lone Cowboy ," starring a new personality in the person of Randolph Scott with
Frances Dee.
"Anything for Sale," will
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Sylvia Sidney and Gary Cooper.
Lucilania Secret," with Claudetie Col"Hoi Ice" for Richard Arlen and

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Arthur Forde

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A radical departure in line with Paramount s aggressive production plana for the
1932-33 enierlaimenl season was announced
today on the floor of the company's annual
convention when it Was- revealed thai George
M. Cohan will come io Hollywood in about
a month to asnsl in the writing, and to play
the stellar role in

Following

Cohan

featured

the

"The Phantom

completion

of

will write the story for

President."

this

picture,

"Song of

Eagle."

subjects

Leaving for Indianapolis Races about May 29 and
return no later than June
$200 Round Trip.
Write 'Airplane Ecitor," care Hollywood Filmograph for reservations
and particulars.
trips.

1

kill

Marlene Dietrich and
her hubby Mr. and
Bud Murray
Mrs. Edward C. Robinnso
Mr. and Mrs.
Wally Ford Mr. and Mrs. Roscoe Ales
Bebe Daniels and her hubby Ben Lyons
Mr. and Mrs. Frederick March
Mr. and
Mrs. Conrad Nagel, and, by the way, Conrad
Nagel made a peach of an air M. C. aided
and abetted by our boy friend Lawrence
Grant and Hedda Hopper, who told "what
the well-dressed women were wearing"- Ed
Lowe and his Missus Lil Tashman Anita
Loos, the black headed blonde promoter,
and her hubby,/o/in Emerson, former head of
That charming couple, Dougthe A. E. A.
las Fairbanks, Jr., and his bride, Joan Crawford, who by the way, was the highlite in
the picture, which, by the way, was "Grahd
That stage
Hotel (as if you didn't know)
Prologue, by Sid Grauman, caught our eye
real, honest- tomore than the picture

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all agog
Pat O'Brien
Beery Polly Moran

—Jack
—Bob

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himself

Sid,

— Wally
Montgomery —
Oakie

Bert Wheeler and Bobby Woolsey are only
Mr. and Mrs.
a few of the comics we saw
Waller Huston Anita Page and Genevieve
Tobin Billy Bakewell Lionel Barrymore
and Will Rogers acting as stage M. C.
and we add we were more impressed with
the magnitude of the stage prologue, more
than the picture, and at a late hour with

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crowds still waiting to get a look-see at the
and
stage and screen world "showing off"

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they are

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HOLLYWOOD NOW.

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opening of "Hit the Air"- which
How can anyone
puts you back in a rut
with a grain of sense use good money in
these days for a "Gorgonzola" like this one
5am Coslow on his own was fine Vera
Van, good, but not presented rite The rest
of the cast should stay behind the "Mike"
noticed in the audience the very
comical team of Lester and Carson, back
from an F. & M. tour Ben Bard, all fagged
out after his long siesta with the same Unit
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LARGE TRANSPORT PLANE AVAILABLE
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than try to "Fix" this one Johnny
Quillan all dresst up in a Tux Eddie Borden

any,

down

in front

Mr. and Mrs. Roscoe Ales

—

Brown, editor of the Record asked
Why "do they put on shows like this?"
Someone must be stageWe'll bite,
Gilbert

—

TYPEWRITERS— ADDING MACHINES
RENT

OWN

Hollywood's modern equipped shop
a Machine— 2 Months
Monthy Payments
YOUR

struck

HOLLY-BEVERLY TYPEWRITER

WHY?

IN

HOLLYWOOD.

$5.00

OWN—

1650 North Cahuenga

ing place there.

"Seventy Thousand Witnesses' is a story
which combines the appeal of
mystery
thriller with a
football drama.
From the
novel by Cortland Fitzsimmons, its action
takes place on the gridiron during the most
thrilling moments of a big game.
will
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be ready for release at the height of the
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season.

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"It

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team destined to enjoy
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followed in the wake of the earlier

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"McFadden's Flats."
credited with the original story.

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Rogers
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Two new Jack Lait novels will be filmed
by Rogers on this program.
Each will be
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wich Village.
Its
principals are a young
bookkeeper and the most beautiful artists'
model in the art colony and it will have the
same general appeal as "Millie," one of the
biggest Rogers box-office hits of 1931. The

who

Paramount Sound News, thirtysix two-reel comedies and one hundred and
one single reel productions which will include Screen Songs, Sports-eye Views and a

"The Crime of the Cen"Dream Without Ending" and "Hot

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Stars

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Charles R. Rogers has completed arrangements for seven of the eight exploitation
specials which he will produce for Para*mount and with headquarters now established at Universal City, actual filming on
"Madison Square Garden," first of the group
will be started within the next two weeks.
"Madison Square Garden," from a story
by Thompson Burtis, is a dramatic romance
laid against the colorful background of one
of the most unique institutions of its kind
in
the world.
Sport champions vie with
screen stars for stellar honors and many
outstanding
personalities
of
New York's
sporting and political world will appear in
the picture.
Through a deal which Rogers
negotiated with William F. Carey, president
of the Garden Corporation, he has exclusive
rights to photograph any and all events tak-

greatly to the success of this stirring drama.

A

directing.

Saturday,"

to

well as the scene during the revolution.

"Lives of a Bengal Lancer," with Clive
Brook.
"The Song of Songs" for Miriam
Hopkins, and "If I Had a Million," an allstar cast.
"Blood and Sand," with Tallulah Bankhead and Gary Grant, to be directed
by Richard Wallace, and "The Trouble with
Women," with Mary Boland. Sylvia Sidney
and Fredric March will head the cast for
"R. U. R.," which will be brought to the
screen with Rouben
Mamoulian directing.
"Riddle Me This," "Fires of Spring," "Connecting Rooms," "The Glass Key," "The

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HAS GREATEST LINEUP OF
PICTURES OF ANY INDEPENDENT
—PARAMOUNT RELEASE

down-to-earth romance laid amidst
the fascinating atmosphere of the real Green-

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Miriam Hopkins as an "Aristocrat" dancer
was as lovely as usual and her playing of
this difficult role was superbly done.
Reginald Barlow was another player of
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"Leader of the Comrades" was tellingly por-

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—WOW

Another Sid Grauman premiere
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No hard times was
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Rich man, poor man,

What

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getting more popular each week and in the
latest Bancroft picture there was a waiting
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BUD MURRAY

By

THEA TRE

Squarely facing the fact that motion pictures
have entered an era of new entertainment
values, Paramount Publix Corporation, in
announcing its 192-33 production schedule
today, simultaneously announces the inauguration of an entirely new principle of photoApproximately sixty-five feaplay making.
ture pictures are planned for the coming
year.

HOLLYWOOD NOW

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Sea," a melodramatic

"The Bottom of
by Henry

thriller

R. Symonds in which the climax takes place
below the surface on the very bed of the
ocean.
Remarkable undersea photography
will be employed in filming this unusual production.

"American Citizen," by Nina Wilcox
Putnam, is a story of epic proportions showing the making of an American.
It is said
to be something of a "Cimarron" of New

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John M. Stahl Will Have Another Winner in “Back Street”

“Give Back Theatres,” Says Carl Laemmle

M. H. Hoffman Explains Monogram Deal

STARRING IRENE DUNNE AND JOHN BOLES WITH GREAT SUPPORTING CAST

The list of well known screen players appearing in the Universal drama, “Back Street,” continues to grow. Wade Boteler and wifel Willian Oakshott Dune, Paul Westig, and Miss Dunne and George Meeker. Miss Dunne and John Boles are playing the featured roles in this famous Horst story, and their supporting cast includes, in addition to Meeker, Boteler and Miss Oakshott, such popular screen favorites as June Clyde, Zsa Zsa Gittes, William Bakewell Russell Hopton, Rose Muni and the late Paul Walthall.

“Back Street,” which is being directed by John M. Stahl, is now in its seventh week of production. And those who have seen the daily ruses says that Director Stahl will have another winner in this one, in fact, they expect it to top off the year's most exciting entries. Mervyn Le Roy’s “Three on a Match” for W.F.N. ... Henry B. Walthall with Richard Barthelmess in “Cabin in the Cotton,” W.F.N. ... Walter Byron in George Bancroft's picture “The Changing of the Guard” at Pine mount, James Gleason also in cast ... Paul Muni slated to star in “The Lawyer” at Universal ... “Gates of Hollywood,” new title for “Merton of the Tallies,” Paramount. ... Lita Chevair plays the “Leading Lady” in “The Truth About Hollywood” ... Syd Saylor and Francis Corby are making airplane short for National release, Ray Wilson and Frank Clark are in cast ... Pat O'Brien has a spot in “Hollywood Speaks” at Columbia ... Frank Beal — remember him — plays the car-face borrowing extra in “The Truth About Hollywood” at RKO-Radio.

LEW KELLY, well known for his creation of the comedy character he carried into so many successful productions in New York and London, played a detective in “Murdered Alive” at the Carthay Circle. Kelly created a “dope” character similar to the type played well by Richard Bensel, Charlie Buttersworth recently. The difference being that Kelly did it several years ago in “Hello, New York,” and has been doing it so well, his friends were surprised at his versatility by his recent work.

TO ORIGINAL LOCAL OWNERS AND BRING BACK PUBLIC INTEREST AND ADDED B. O. RECORDS

Commenting on recent news that the theatre circuit in this region is returning numerous readers of theatres to their original local owners, Carl Laemmle, Universal Pictures president, a film pioneer, has answered queries of recent interviewers in a manner eliciting commendation from many quarters.

Says the film veteran: “I honestly believe the national gross business of the moving picture theatres could be increased 20 to 25 per cent if each house were to be managed personally by its local owner.

“There is nothing startlingly new in this thought, but I believe it is more vital today than it was ever. Such an increase would put the whole industry back on its feet and the very improvement of such a business recovery would give practical encouragement to men in all other lines of endeavor.

“You can't get away from the fact that even the most efficiently operated theatre circuit suffers under a terrible handicap — loss of personal touch with the men and women who pay money at the box office;” Mr. Laemmle asserts. “In theory the chain is perfect, but in practice, and especially during the stress of hard times, it is another story.”

SPORTS

By EDDIE DEMEREE

WILBUR SHAW BREAKS TRACK RECORD AT ASCOT— BABE STAPP RECOVERING FROM INJURIES SUSTAINED IN SPECTACULAR CRASH TWO WEEKS AGO

Though not official, the “rail-bird” incident in which Shaw turned the four-lengths of a mile race track in Alhambra last Friday in the surprising time of 26.30 seconds as against the old day time record of 26.64 seconds. For the past three weeks Wilbur has been having a lot of trouble with his car and has never been able to get it running fast enough to compete with the night-hawks under the arcs. This may seem funny when you consider that Shaw's car holds two world's records for four cylinder cars, but you must remember that night driving is a lot faster than day driving and it would follow that you need more “thrust” in your car. Let's hope that the trouble is completely solved—at any rate be sure to watch this boy Shaw next Wednesday night. You may see him salute the checkerboard flag for his first start.

Followers of “Castorlane” will be glad to hear that Babe Stapp, one of the most popular drivers, is appearing on this—or any—track, will soon be out of the hospital. Two weeks ago Babes was unfortunate enough to hit a wet spot in the track which caused him to lose control of his fast moving Miller. He crashed into the fence on the south turn and was thrown from his car, landing on the track in the path of the rest of the cars. Fortunately the other boys avoided him and when the first reports came from the hospital it sounded pretty bad for Babe. These reports, however, were greatly exaggerated, and Stapp has wired his intention to drive at Indianapolis on Decoration day.

By the way we are sorry the races were postponed last Wednesday—but you know the farmers need rain—so we will see you all next Wednesday evening.

HOLLYWOOD LEGION STADIUM

Sometimes the Hollywood Legion Stadium management picks a poor main event, like that of last week, when Johnny Logan, long over the peak, and Tommy Grogan, another one-vaas, dropped through ten boring rounds; but the fans have to admit that the prelims seldom fail to supply them with action. Oh, yes, Grogan won. Maybe the depressing prospect of the fans, thinking of the old timers who were going out, made the big part of the show, reached the consciousness of the star prelim boys, for Georgie Hansford, in a rematch with his Johnny Gannonne, failed to arouse any cheers. Perhaps these two tough, usually willing boys, have fought too often and have too much respect for each other. Hansford won after four unexciting rounds. Eddie Lloyd, another big favorite, lost the nod to Tony Chavez. Lloyd seemed below form. These two bouts, semi-final and special event between the good boys is bad business. They grow over cautious. Feed 'em new boys and all will be well. Other results: Adam Moraga, 128, lost to Jimmy Gaidello in the opener. Bobby Hagens, 142, was out-pointed by Russell Beach. Willie Rust, 148, was stopped by Johnny Martinez in the first. Rust was badly overmatched. This week, "Mushy" Callahan meets Ted Morgan. Looks like "Mushy" is taking on a tough evening.

RAMAGE AND OKUM STAR AT OLYMPIC

Tuesday evening will bring back to the Olympic ring Lee Ramage the biggest box office attraction in local fistic circles, his opponent is Yale Okum who towers head and shoulders above all other challengers for Mister Ramage’s popularity in the Southland. It should be a turn away attendance, for Col. Jack Doyle, evidently has told his Brother Tom to spare no expense to put on a preliminary lineup to back up the main event, that will be in keeping with such a stellar attraction. Word reached ours from the Rudy Pauly Ticket Offices that the demand for choice seats are the biggest this season, since Lee Ramage looks like championship timer for the heavyweight title.

NO TIE-UP BETWEEN ALLIED AND MONOGRAM JUST MAKING SIX PICTURES

The announcement, several weeks ago, that Allied Productions will produce six pictures for W. Ray Johnston, president of Monogram, has caused considerable misunderstanding and false rumors among exchanges. In order to clarify the situation and emphasize the fact that neither M. H. Hoffman, Sr., nor, Jr., has joined the Monogram production staff, the following statement was issued by M. H. Hoffman, president of Allied Pictures:

“There is no association of any kind or nature between Allied Pictures and Monogram. ‘Allied’s Twenty-six’ will be produced and released by Mr. Hoffman. It has been previously announced, and this program has no connection with Monogram’s program, nor has any of Allied’s pictures go to Monogram.

“The transaction between myself as president of Ray Johnston, president of Monogram, is very simple. Acting for Allied, I have undertaken to produce six pictures for Monogram, which will be released as Monogram pictures and will have no bearing whatsoever on the Allied program or the Hoffman program.

“This statement,” co-edited Mr. Hoffman, “is prompted by the fact that a number of salesman in the field took it upon themselves to make various misstatements which are not approved of by Allied or Monogram.”

CLARENCE BROWN On completion of “Letty Lynton”, his last production, in which Joan Crawford and Robert Montgomery appear, Clarence Brown, noted director, signed a new long term contract with Metro-Goldwyn-Mayer. The signing of the contract was on the eve of a flying trip East. The aviator-director will take his frame to New York to a "first" of the new picture will be accepted delivery of a new plane in the East, plans a brief tour of Europe and an extensive air tour of the United States before he returns to MGM for his next assignment.

Brown several days ago was given special transport license by the Government. He is one of the pioneer aviation enthusiast in the screen colony.

The director, who came to pictures from the field of engineering, is specially well known for his sex roles, as "Anna Christie", "Emma", "Inspirational", "Flesh and the Devil", which first teamed Garbo and John Gilbert, "A Free Soul", and others.

E. J. CLARK, manager of the El Cortez Hotel, tells us that he had a grand time at the Navy Ball as the guest of his cousin, C. R. CLARK, commander of the cruiser Richmond. Over the week end the commander was the guest of "E. J." at the El Cortez.
EUGENE STARK'S BOHEMIAN CAFE IS THE BEST ANSWER TO SO-CALLED DEPRESSION. FINE SHOW DANCING AND FOOD MAKES EM FORGET TROUBLES.

Whoever invented the most talked of word is Webster's dictionary, DEPRESSION, better drop in to Eugene Stark's Bohemian Cafe any night including Sunday, and watch the crowd having the time of their lives, eating the fine food, dancing to their hearts content, and enjoying a show that for class and variety tops any of the shows offered in cafes or night clubs in and around Los Angeles, Hollywood, or Culver City. Jacky and his Bohemian Cafe Orchem, may be outnumbered by other bands, but, they sure know their music, and radio fans have joined sighted visitors at Stark's to compliment Jacky and his boys on their splendid and entertaining music. With Dave Chodnow who used to play side line music for Syd Chaplin, at the piano, and clicking like he used to for Syd who was directed by Chuck Freierman.

Headed by George Red Cernonan who sings and plays on a banjo with excellent success. The six dancing and singing girls headed by Melba Snowden in her numbers, beautifully accompanied are the highlights of the show. Enna Fournine, looks and sings better than she did before when she appeared at Stark's. Marie Herold did a cute Rumba Dance. Madeline and Jacky came through with a fine double dancing number. Maria and Margeauxa class ladies number of very entertaining dancers, taking it all in Stark's Bohemian Cafe, is the meeting place of the Southland's best people, who love to dance, dine, and make merry at a nominal charge, and above all the many pretty covert charge reported missing when one re-turns before his orchestra on some movie or in a radio station, or at the Rainbow Gardens, and seeing one's own accent, and how they can fill an order is anybody's business.

THE FROLICS

May 24 is the night that The Frolics has chosen the time they will open their garder, which is without a doubt the most unique of its kind in the Southland. After a fortune to rebuild and fix up George Olsen's cafe at Culver City and renaming it The Frolics, it is a daring thing for the present owners to again sink such a bank roll in an open wash, which will seat as many as the present night club does, and with the skies so high, it should be a most charming and entrancing place to visit nightly. In the mean time the nightly shows have increased to a regular stage act and stage actor. The last picture he appeared in were seen to be the last, and Foulky Knudt had 'em bearing their heads off the other evening when we dropped in. Tut Mace put over a dance number that has never been equaled. Billy Tall shot he could sing as well as dance, the girls are the most beautiful and captivating. When we set our optics, we could write on and on about that you can see and do at The Frolics, but, it is best for one to drop in an take advantage of them if they have to offer every night including Sunday, except Monday evening when The Frolics is closed, to prepare for the new weeks business.

Charles De La Polte and his Italian Troubadours under the direction of "Maratro Jui-Do" Emilio Stamo, famous Italian tenor, Maria Grifoni, who gave a wonderful performance at the opening of "Bells Napoli Cafe" last Sunday. Mr. De La Polte acted as Master of ceremonies. Many stage and screen notables were present. Mr. De La Polte is a well known stage and stage actor. The last picture he appeared in was seen to be the last, and Foulky Knudt had 'em bearing their heads off the other evening when we dropped in. Tut Mace put over a dance number that has never been equaled. Billy Tall shot he could sing as well as dance, the girls are the most beautiful and captivating. When we set our optics, we could write on and on about that you can see and do at The Frolics, but, it is best for one to drop in and take advantage of them if they have to offer every night including Sunday, except Monday evening when The Frolics is closed, to prepare for the new weeks business.

BLOSSOM ROOM

The biggest crowd that has ever attended a premiere at Grauman's Chinese journeyed to the Blossom Room after the show and enjoyed every opportunity to dine and dance. By the time The Blossom Room's Orchids were the two outstanding features, and a glance from the floor to table to table, made us feel that the cinema world satistiques and suddenly decided to attend the Roosevelt Hotel Cafe in a body, for they were all there. Portions galores were on tap, merry making of the highest order was in order, the topic of the evening was the "Grand Hotel" and the individual work of the players, you sure could man if many opinions as to who is who in the MGM epic, at no time, did we find any lack of interest in the evening's festivities, but Joe Mann made the round of the tables and all the people feel they were gone. Joe was indeed a fitting host for a great night both at the Chinese and the Blossom Room, when the orchestra played "Home, Sweet Home."

RAINBOW GARDENS

Where some of these extremely busy men get the time to play an occasional round of golf is more than we can fathom, but they DO do it. For instance, Jack Dunn. At almost any time of the night or day you will be able to find this busy orchestra leader quietly and pleasantly in his orchestra station at the Rainbow Gardens, and you will find he has the time to keep up in his golf. That reminds us of an amusing instance it seems that Jack Gaines, a prominent building contractor, Waddie Waterman, another building contractor, and Jack Dunn met casually on the golf course. Waterman and Gaines were being together and Jack Dunn was along with them to decide to make it a threeaver. Of course, to make it interesting, the boys put up a little bet, and, at Jack Gaines' suggestion, every played every other hole with one hand and at the end of the game, Mr. Gaines was way out in the lead of his opponents. Break was the right time for Dunn, as Dunn think there is some of a trick attached to the "one handed golf stuff," and you are apt to see one or two of them off in a corner somewhere trying it out. Jack Gaines? He isn't worried about it all, in fact he was playing golf any other way. You see, he suffered an injury to his left hand and it has never fully recovered. But don't tell Waterman and Dunn, let them figure it out for themselves by the way, we understand Jack Dunn is completing the Lucky Strike Deal. Good luck, sir, and by the way, how's your single hand golf?

GRAND HOTEL BECOMES THE MOST DISCUSSED PICTURE EVER MADE IN HOLLYWOOD. SID GRAUMAN REVUE, HEADED BY WILLIAM A. MACDONELL, ALMOST GRETA GARBO STAR.

M.G.M. did a daring thing when they produced Grand Hotel, and unless they have a deal whereby they only pay the author, Vicki Baum, on the profits of the picture instead of for the picture itself, they will have a chance with this super picture, they will never be able to make the cash out of this picture, in the famous words of Ralph Morgan, Greta Garbo, John Barrymore, Joan Crawford, Wallace Beery, Lionel Barrymore, Lewis Stone and Kay Francis are under contract.

Grand Hotel as produced on the stage gave you that atmosphere and charetterizations, which you fail to get in the screen version, Joan Hersholt, strange to say, is the one artist that you believe belongs in that locale, it is hard to arouse any sympathy for Lionel Barrymore who is old enough to have died, but he is filming this picture, in the famous words of Mr. Grand Hotel Director, Greta Garbo, John Barrymore, Joan Crawford, Wallace Beery and Lewis Stone are not playing actors; they just walk through his part. The direction at times isn't any better than a quickie. Edmund Goulding seemed to have lifted the killing scene from the "Wet Parade" for the killing of John Barrymore in this picture.

Bits were played by Robert McWade, Purnell B. Pratt, Ferdinand Gottschalk, Edwin Maxwell, Murray Kinnell, Frank Young, Morgan Wallace, Talley Burchfield, Rafaelle Ottone, Reginald Barlow, Sherry Hall and many others. THE REVUE, headed by Will Mahoney, is the producers' prayer for next seasons, as star comics are concerned for our best Babes. He just pasties them. The rest of the show is up to the high Sid Grauman standard. The set, as erected, showing the exterior of the Grand Hotel is a work of art.

THE TENDERFOOT

Joe E. Brown is being handsomer and more material, and some one at the Warner Bros. lot has a mind that runs very low when they allow a gag such as was used by John Barrymore in a scene where Mr. Brown through reading Chic Sale's specialist, learned to speak right out in the open. Joe E. Brown is now the biggest thing, and we are usually modest to discuss them especially in public. Sauce will kill a comedian quicker than anything, far 85% of the theatregoers and critics will admit that if you lose their respect, you might as well close shop. The story drags miserably, in fact gained many away from the Forrest Theater, and only when Joe E. Brown again dressed up in his western hat and went a ganging for the gangsters who had kidnapped his sweetheart and leading lady, did the audience warm up again to Joe E. and then far fetched gag gained everyone’s attention.

There is too much repetition between Lew Cody and Joe E. Brown when first Lew sells Joe E. the idea to become a producer of stage shows, and later when Joe E. pulls the stunt on Spencer Charters, this part can be trimmed away down in each instances. Ginger Rogers is allowed to yell and rant too much, for no reason at all, her work was very satisfactory otherwise. Producers will learn one day that in introducing a comic on the screen, that they should always give them an entrance that will gain a laugh. Joe E. Brown was easily in need of an opening shot on his arrival in the big city, other than the tomfoolery used. Ralph Ince did a hard boiled gangster just a bit better than the rest of them.

We will admit that Ray Enright who directed The Tenderfoot made a good job of it, as far as his work is concerned, he made Joe E. Brown work more like he used to, than at any time in his recent pictures. Theatregoers love Joe E., and we would hate to see him killed by bad material and stunt, the story and play was by Richard Carole and George S. Kaufman is written by Lewis R. Foster and produced and directed by Earl Baldwin, Monty Banks and Arthur Caesar. Photographed by Greg Toland.

The players Ginger Rogers clicked and how, Vivian Oakland was acceptable, Lew Cody improving with age and opportunity, good his by Walter Percival, Joe E. Barton, Marie Astains, Hary Seymour, Let Harvey, Nina Pendelton, Art Kilgall, Wiliers, Richard Cranmer, Bob Perry, George Davis, Douglas Gerrard, Peanuts Bryant, Herman Bing, Jockey Harvelly, Lew Cody's co-worker in the show a pretty gentleman who name slips our mind at this time, did a very nice picture of him, as he has on stage and screen coming to the Southland.

LET US DIVORCE.

Ruth Chatterton and Ralph Forbes present Rose Hobart and Ralph Forbes in "Let Us Divorce,"-direction of Ruth Chatterton, the program says.

La Belle Chatterton has turned director on us during her spare moments between pictures, and quite a good job she did too. Gilbert Wakefield has written a very light comedy light, almost too light, but the elite first night audience laughed and applauded to who we are judging. Rose Hobart, while a little crisp at times, is quite pleasing to the eyes and ears. Ralph Forbes plays the man of the right heart if the show isn't this clever leading man working in pictures? He has height, looks and can act. The play has three acts with three changes of scenery, which is a treat in these days of life. (“I wonder?”) But it is very good scenery very English, each start.

The supporting cast is splendid with the exception of one (Sian) turned Englishman, who you couldn't understand half the time. The only good parts outside of the leads, were two commentators, Waddie Waterman, played by Mary Gordon, and a second partner, played by Mr. Sunny Ray, and how that laid played it. The rest of the cast were excellent but didn't have much to do.

A very pleasing show but, as said before, just a little too light.

Wallace Beery, fresh from his triumph as "Presley" in "Grand Hotel," has signed another long term contract with Metro-Goldwyn-Mayer, it was announced at the studio yesterday. Terms of the contract under his name will be the in big Russian story which Blackstone will direct. Finishing touches are now being put on the script, and production is slated to start within the next few weeks.

Dine and dance with JACKIE TAYLOR AND HIS BOHEMIAN CAFE ORCHESTRA.
WILL ROGERS SAYS HE IS NOW---POLLYANNA ROGERS

AL JOLSON Opens In Bay City While Story Is Being Prepared

FROM NOW ON HE WILL SAY EVERYTHING IS GOOD STICK TO KIDDING POLITICS

The Maquin Club tendered a dinner Thursday evening to Douglas Fairbanks, Sr. It was in honor of his homecoming. Everybody that saw anybody in film and theatrical circles was there. Will Rogers was the star of the evening, telling the thunder of stories from Douglas Fairbanks, Sr., that when the latter arrived to make his remarks of thanks he was stumped for words. He told a few facts about the South Seas trip, and then began to be excused. This amazed everyone, but Doug acted urbane, since J. L. Warner and Will Rogers were very funny, and he had a serious speech set.

Will Rogers was introduced by Toastmaster Wille Collier, Sr. His opening shot was a promise not to introduce Greta Garbo. He then admitted that Hollywood can't stand to be kidded, so he will kid the President and the Senate from now on, for they can take it. He likened the Maquin Club to the Soldiers' home in Saultelle, then said it was the off spring of The Lambs Club in New York. He then labeled himself Pollyanna Rogers instead of Will Rogers, stealing while he has in Hollywood he will say everything is good in fact, he was going to tell everything that was good about everybody present, including the guest of honor. He finished up his saying to when Douglas Fairbanks died they will write on his tombstone, "Died as a Boy from Over-Exertion, Rogers all the way through his speech kidded everybody. He said that today they have to get 12 of the best actors together in one scene and that the public won't even then attend the shows, unless there is a Mickey Mouse comedy on the program. Marie Drouet is the only one who can outdraw Mickey Mouse, he said. The actor's prayer is that some day a cat will eat up the mouse so that actors can again come into their own. Most of the single stars show to a single person, themselves, in the theaters, unless of course not counting the ushers. Guest of Honor, chipped the famous comedian, are hard to get these days, in the absence of Julian, Richfield, D'essinger and others. The best by the Maquin could get was Douglas Fairbanks, and considering the price of $1.50 for dinner, Doug was O.K. at that price. He told that there is not many testimonial dinners being staged by the bankers these days unless they were staged in Atlanta or Leavenworth. When men get old, he chipped, they go roaming around making trampolines, like Burton Holmes, etc. Of course, was pointed at Doug's recent trip around the world. In speaking of Presidents, he said they select a man who is one of a kind, and then 96 hyenas in the senate step him from putting any bill through. They then sell stocks short and bet he won't make it. Rogers made a holy show of everybody, and wrapped the night up and took it home with him.

MONA MARIS

Back from New York Mona Maris is again ready to take her place in film circles. Miss Maris' latest talkie was with Buster Keaton for M. G. M. in "The Passionate Plumber" in which she made quite a hit, and proved her right to the best parts in our finest talkies planned this year.

GEORGE RAFT WINS RIGHT TO STARDOM BY PAST PERFORMANCES

With "Scarface" taking the country by storm, George Raft has, practically over night, become one of the stars of filmland. For his work with Paul Muni, who plays the title role, making his work stand out for years to come.

Paramount, seeing the value of all this, signed George Raft to a long term contract, and are co-starring him with Alphonso Skipworth in "The Sport and Widow," and will follow this with another picture which will have Carole Lombard opposite him.

George Raft has two other splendid pictures in his credit. "Dancers in the Dark" for Paramount and "The Night World" for Universal. In each instance his work stood out head and shoulders over practically the whole cast.

HARRY D'ARRAST TO DIRECT STAR ASSISTED BY LONNIE D'OSA

It looks like Al Jolson is to be given every opportunity to make his first picture his best effort. He has set forth to give the public something up-to-the-minute and far above what any other star could give. Ben Hecht wrote the story of "Halldaleh I'm a Barn," and while they are preparing the screen story and dialogue, Al Jolson has accepted a week's engagement in the Bay City. At the same time Ray Davidson and Harry Zech are making shots in Central Park and around New York, which is the locale of the story. Harry D'Arrast is here ready to direct the opus, with Lonnie D'Orosco as his assistant looking up locations, actors, and what have you offer to make this the outstanding success of Al Jolson's career. Madge Evans and Harry Langdon are the only ones reported signed as far as the cast is concerned, while Martin Freed is looking after the music which Irving Cesar is writing.

Norman Phillips, Jr., the fourteen-year-old screen player, has turned author, and hopes to have his first work published shortly. It will be the story of a child's life on the stage and screen.

great night. The second dinner of it's kind, the first was in honor of John McGree. We have been promised dinners in honor of O. O. McIntyre and George M. Cohan soon. The Momsies, meet will be staged June 5, it was announced.
THE JESTERS

This Club whose members include the youngest element in Motion picture circles have at last realized their ambition by having a Club House of their own. At More Park, and right at the door of one of the rightest and largest Riding Academies of Hollywood.

Another advantage is the fringe of the greatest brolle paths in California as riding is one of the particular sports for which this unique Club was involved.

One of the smartest and liveliest small clubs on the West Coast with everything one could wish for in the way of amusement and social activities.

The decision of the Club officers to keep this club open day and night, and Mr. and Mrs. Colton, caretakers, will be present at all times where reservations can be made for the welcome breakfast after the early morning ride.

Leonard Smith, the President, outlined some of the projected coming events and from the enthusiastic aim of the officers and members there is no doubt it will march along merrily and successfully now that they have clubhouse of their own.

Every Sunday morning there is to be a riding party and club breakfast which should bring together all its members for mutual advantage. The Tea served at the new Club House on Sunday last brought out many well-known Motion Picture celebrities.

PREVIEW

If the call of the theatregoers is for Western pictures and theatre managers declare this is so, "Wyoming Whirlwind" should please any audience.

This story of the open spaces was taken from a lively magazine story by William Colton McDonald and Alan Ludwig, who wrote the continuity gave us a real yarn with dialogue to match.

Not a dull moment and plenty of action, suspense and comedy as directed by Armand Schaefer with the assistance of Buddy Skye, the audience being kept at top notch at all times.

Lane Chandler, and there's another actor playing Western characters at the present time that carries the spirit of the great West better.

He has a pleasing personality and his riding is daring and easy and his acting ability is above par.

An old timer of the Easaway days, Haywood Todd supplied the comedy which made the laughs come rapidly and easily.

Adolph Lacey supplied the feminine touch. She was pleasant to look upon and really looked "The Rancher's Daughter.

Yakima Canutt, Harry Seidell, Al Bridges, Bob Roper, and Horace Raven were others who fitted into a very capable cast.

William Nobles supplied some splendid photography and Ethel Davy fitted perfectly into the position of Film Editor.

The International Sound Studios were credited with the Sound and it was clear and distinct at all times.

Altogether an enjoyable picture and Will's Krit, the producer may be sure and reap financial benefits from any others as good as "Wyoming Whirlwind.

is one slogging youngster. Leaves is fresh from a kayo win over Jen Maxie and is tough and tough. This looks like it may steal the show.

Harry Perdue will meet the hard hitting Johnny Coolidge in the four round special. This boy has all the earmarks of not going the limit. Chief White Horse, Indian heavyweight, will meet Paul Consor in another four. The Chief is tough and the Consor boy is a knockout artist. Jimmy Rivers, 145 pounder, is signed to open the show against Bobby Bridges. They are a well matched pair.

Fortune in the person of Harry Fraser, Monogram director, has singled out pretty Celia Reyland, 19-year-old blonde produced of Savannah, Ga., with five months of extra experience, to play the lead opposite Tom Tyler in "Honor of the Mounted," latest Monogram western, which will go into production this week under the supervision of Trent Curr.

Others in the "Honor of the Mounted" cast include Madeline Betz, creator of the title role in "The Shepherd of the Hills," Francis McDonald, G. D. Wouls, Arthur Millett, William Dairre and Theodore Larch. "Honor of the Mounted" is an original screen play by Harry Fraser, the director.

Enthusiastic over his work as the director of "The Doomed Battalion" with Tala Birell, Luis Trenker and Victor Varconi, Carl Lomnake, Jr. has assigned Cyril Gardner to the direction of "The Invisible Man" at Universal is May.

"The Invisible Man" is from the pen of the brilliant British author, H. G. Wells and Boris Kroll is slated to play the title role.

Garrett Fort has returned to Universal City and is now completing the adaptation of the Wells novel.

With Joseph M. Schenck again taking up the reins of active production, Harry Brand, for twelve years' publicity director for the United Artists president, has moved his offices back to the Selwyn studios at the Universal studious.

He rekindles the publicity direction of Samuel Goldwyn production in Lynn Farnel, Goldwyn's Eastern representative, who has just arrived to transfer his headquarters to Hollywood.

"The Devil Passes," one of the season's successful play in New York, has been purchased by Metro-Goldwyn-Mayer, it was announced yesterday. Written by Ben W. Levy and produced by Arch Selwyn, the play was rated high by leading critics. The New York cast was headed by Mary Nash with Basil Rathbone, Cecilia Loftus and Arthur Byron in featured roles.

The production will be filmed on M.G.M.'s summer program.

Nathan Hoffman, manager of the Embassy theatre at Third and Western, sold; Marie Drexler and Wallace Berri in such high esteem that whenever they appear in a picture at his theatre, he always wears his tuxedo in honor and respect of their showing in his theatre. Wallace Berry appears in "The Champ," Sunday, Monday and Tuesday, and of course. Mr. Hoffman will pay his respects and see that all those employed dress accordingly.

Peter Diego was told that if he changed his name he would be more successful, so he became Peter Du Rey, and sure enough he never was more successful than he has been since he swapped monoschins.

Lee Lane has joined the firm of Al Pelton and Irving Starr as one of their representatives.

Jack L. Warner has a long talk with Irving G. Thalberg Monday at M. G. M. studios. Just what is up remains to be seen.

Reg Lynch is in Hollywood again and making a score for Warner Bros., in Technicolor. In hi: first he used Lee Morgan, Gogo Delys, Jean Ward, The Three Cheers, Arnat Bros, and others... Sam Sax is in charge of the unit.

Dorothy Lyle is the clever singing cigarette girl at The Fredols cafe in Culver City, who stops every show, whenever she stop the stage and sings. Ted Fio-Rita and his orchestra sure know how to build up a singer, for they work wonders with Dorothy's numbers, which of course aids her to sing right into the hearts of the great crowds that attend the show and dance to their hearts content.

Jameson Thomas has proven by his performances in "The Last of Mrs. Cheney" with Bebe Daniels and "A Church Mouse" with Colleen Moore, that there is a place for him here for character leads or heavy in theatrical and film circles, and don't be at all surprised if some wise production company sign him to a long term contract.

Joe E. Brown is at the Cedar of Lebanon hospital for a short rest. Charlie Murray paid him a great tribute Tuesday evening at the Olympic fight arena from the ring and then asked everyone present to sign a billboard, which Jack Doyle, boxing impresario, was having sent up to the hospital with thousands of well wishes names written on it.

Cal. Reginald Barlow is working in the M.G.M feature Public Life starring Lillian Gishmore, playing a noted senator in the story. Mr. Barlow is very much in evidence these days in the best features that are being released and promoted around these parts.

Chas. Masone is moving his dancing school over to the Earl Wallace school, and will teach his pupils there. Giving up his present place, Chas. Masone will have more time to devote to routines and dancing acts and canker's for radio, television and cinema artists.

Dine and dance with JACKIE TAYLOR

AND HIS BOHEMIAN CAFE ORCHESTRA
HELEN HAYWARD

With a background of over twenty years stage and screen experience as a background as a Shakespearian, stock, stage and screen actress, Helen Hayward, who is well known and beloved by the Trouper everywhere, is at present teaching screen and stage craft to the younger generation, although she has a daughter with the company, is set for some very splendid opportunities herself, since she is an accomplished actress and singer, and like her mother, is idolized by the trouper of their profession. Some producer or director will snatch her up one of these days.

Helen Hayward was a member of Creston Clarke's Shakespearean company for eight years, playing every play that has ever been the dream of legitimate actors or actresses to appear in. With this, her appearances with repertory companies all over the United States tested her versatility, and when the membership drew ends, you will find the best of them among the artists that have been called the Cherrys, and the organization around which is the whole key to the success of the company. Helen Hayward is a part of the family of the company, and her presence is a guarantee of success.

ALL INTERESTS MUST BE THROWN INTO HAT

“Within six months,” said one of the wisest of big shots in hollywood, “you will see another or all of the companies so that they will cut down the overhead, or half of them will be out of business.” This is the truer statement made so far, and if you ask us, there is a world right round the consolidation of a number of the biggest companies, and if Paramount-Publix-Radio are not listed accordingly within this year, one or the other company will pass out of existence. It is a natural if there ever was one, and with this look for M.G.M. to break under the strain, and drain on their finances and work out some plan whereby M.G.M. and Fox Films come under the same banner, with many changes coming Warner Bros. are standing the loss, in that what sort of a beast will devour them in the shuffle of circumstances, who knows, but banking interests yet unannounced in the field, may, while Columbia Pictures, Tiffany, stand on their own two feet untouchable, with the independent producers coming up into the limelight in great shape. So, look for a lot of changes; the movie is due for that much expected change, and there will be a lot of new faces in power, new leaders, new blood. Men who know that no business can prosper that allows the outgo to run into greater proportions than their income. The handwriting is on the wall. Fade out the Good-time Charlies and Fade in the Conservative Business Man who believes in the lie and let lie policy, and above all, honesty and morality.
**BILLY COE TALKS ABOUT YE EDITOR**

Billy Coe for 20 years time keeper of all the important boxing contests in the Southland talked over K G F J Tuesday evening about the old days of the good old father Fatinia, touching on the famous Wolgast-Rivers contest, and in telling about those who aided Uncle Tom Mc Carey to stage that event. He cited Ye Editor Harry Burns as Mr. Carey's right hand man, who also refereed the preliminaries, acted as official announcer, matchmaker and private secretary to Uncle Tom Mc Carey, and that Mr. Burns today was the publisher and editor of Hollywood Filograph a publication read by the biggest folks in filmdom, and that Ye Editor was sitting pretty in Hollywood. FOR ALL THIS W.E. Wolgast has been ACCEP TED NOMINATION AS BOXING COMMISSIONER OR SOMETHING LIKE THAT IF DR. HARRY MARTIN OUR VERY GOOD FRIEND WILL TAKE A VACATION AND LET US GO BACK TO WORK TO RUN THE FIGHT GAME.

**MOVING MOVIE THRONG**

By JOHN HALL

Metamorphosis—a grand word—and apostrophes, another thought-inspiring verbal light-giver. They make us think of prevailing conditions in clear, happy Hollywood and how they apply to its amazing and amusing people.

* * *

Metamorphosis from ugly grub to beautiful butterfly is one of the profoundly interesting marvels of Nature. Great scientists have written volumes of books about the processes of complex creation as differentiated from the simple. In Hollywood, scientists will find a rich field in records of human metamorphosis—From grub to butterfly, as it were.

Apotropaia better describes the rags-to-riches metamorphosis of practically every Hollywood movie butterfly. Like the butterfly, they forget the grub stage of their development. The real butterfly is denied the brain to remember its humble, ugly stage of existence. The human Hollywood butterfly is denied this out. However, in this matter, there seems little difference between the twin. There seems a similar lack of responsibility, a care-free disregard of herd obligations, mutual help and protection. While the sun shines, the Hollywood butterflies wear not of the ills of the less fortunate humans.

* * *

Our present national economic crisis has worked in its way among our Hollywood butterflies. We find many of them ex-butterflies, hardy working in the ranks of our army of extras. Some of them are very unhappy mortals. You see, the extras remember when they were when they were butterflies—The KIND of butterflies.

Others—the majority, we are pleased to record—are objects of real sympathy. They were wailed at; they"own worst enemy," if you know what we mean. This means spendthrifts—not drunkards. Now they are extras, glad to earn a solid day check. The seasoned extra, the Hollywood movie workers who know how to go hungry and smile, treat these last with sympathetic consideration.

* * *

These former butterflies have returned to the grub stage, thereby showing the in ridicule working power of economic matters over Nature. Reversing Nature is a man-made process born of man's greed for gold. If he keeps his gold, he seems to leap natural laws; but, in the end, natural laws overtake him. The foundation of man's "justice," as indicated by events at our capital city, is a child of their butterflies lost their gold.

The once good and naughty butterflies, now ex-butterflies, humbly seeking extra work, feel an atmosphere of disapproval. They are paying a price—a bitter price—for their foolish pride while gaily itching from party to party in a flower strewn highways and byways. They are facing human disapprov—for personal. The "persons" they "never knew" are their fellow toddlers.

* * *

There is no lack of this; but the situation compels us to agree with the wise men who see the good born of our national tissue. These men and women, formerly wholly neglectful of their less fortunate fellow workers, are attending the school of adversity. Their personal experience are learning lessons rich in what they need, sympathy for the unfortunate and a more serious understanding of the POWER of money; its power to do good.

* * *

Those who have experienced the transition from rags to riches and now face need have been returned to the clan for cleaning. If they are of the right stuff, they will never regret that they lost it. If they can't make the grade—well, there are the memories of past glory and the acquired wisdom to feel for the underdog. Nothing is lost but money, and money is the least of all things when a man's character is in the balance.

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**NIGHT HAWK**

CHARITA AGAIN PROVES GREATEST OF HAWAIIAN DANCERS AS HEADLINER OF STARK'S BOHEMIAN CAFE BIGGEST SHOW

While sitting and watching the show at Eugene Stark's Bohemian Cafe, we observed a woman in the right booth say, YOU CAN GET CHEAPER AND BETTER HERE THAN YOU CAN AT HOME. Imagine such a statement about a cafe these days, but, however, this is true of this playspot and along with this statement of facts, he might have added that one can see the biggest and best show of its kind offered mere life seekers, for instance, CHARITA the greatest Hawaiian Dancer now appearing in America, has been brought back for a return engagement, as the headliner in all-star show and review. Melba Snowden has carefully worked out some very interesting and enterprising dance numbers with her sweet and charming six girls, who wear stunning costumes and dance so well together.

Jackie Taylor and his Bohemian Cafe orchestra are playing better nightly than ever before. In fact letters come in daily from admirers listening in on K N X broadcast 10 to 11 p.m., that no music has come over the air on that station that can come near Jackie's and they have written to Eugene Stark to keep the boys on the job as long as they care to stay. The show on this week in conjunction with Charita finds such stellar acts as Billy Daniel, Kirby and Davol, one of the peppiest of dancing and singing trios on the coast; Mario and Marguerite are doing an apache dance that is a knock-out; Madeline and Jackie those dancing girls are clicking better than ever; last, but by far the least noteworthy is George Roland, who takes a voice that snaps of Lawrence Tibbett's; volume and just as much music, looks nifty and handles himself perfectly on the stage.

Alexander Pantilies visited Eugene Stark's Bohemian Cafe the other evening with Mr. and Mrs. Jerry Geisler. The showman talked to Eugene Stark for an hour about the fine food served and what he would fix for him; and a party of friends some evening in the very near future when he expected to give a dinner there, we actually became hungry and ordered more than we usually allow ourselves to eat before retiring but, who could help it when you hear Eugene Stark tell how he cooks his delicious dishes. Dorothy Lysle the singing cigarette girl dropped in Monday night. Chas. Butterworth the fummler, told a story of a fellow having the time of his life at another cafe, but when he was leaving some one asked Chas. what was the matter with the gremcraker. He said he was just given his check.

**THE FROLICS**

Iring Aarson and his Commanders are slated to open at the Frolicks Gardens May 24, surrounded by a great line-up of artists. The famous orchestra leader who is a great favorite on the West Coast, will be given a welcome that he will never forget, according to the plans being laid right now by his friends and admirers.

The present show with Ted-Fio Rita and his orchestra as the stellar attraction is aided and abetted by Fuzzy Knight Tux Mouse, Billy Tuti, the buoy of beautiful girls, dancers, singers and musicians that go make up the show which May Morton is staging. As an added attraction every now and then Dorothy Lysle, the cigarette singing star, puts on a couple of numbers that sets the natives on their ears, and they just won't let the show go on, until they cheer her repeat whatever she is singing. The Frolicks management ought to make her singing a nightly feature, for it is such novelties that they talk about in preference to the regular cut and dried numbers as done almost nightly in every cafe.

**RAINBOW GARDENS**

Do you like to dance? Well, why not try an evening at the Rainbow Gardens where Jack Dunn and his orchestra furnish the most entrancing music that one could ask for? Oh, you have! Then you certainly must be a fan and are continuing to go and these evenings you can't go, you dance to his music at home, listening in over KTM.

We have been ardent admirers of his for many months and how we formerly enjoyed just watching him at the piano. However, it is just as much fun to watch him wield his baton and does he wield it? Did we say ardent fans?

Well, we have known Jack since his days in Kansas City where he played with the Coon Saunders orchestra at the Muehlebach Hotel and spent many happy hours dancing to their entrancing music. Now Coon-Saunders are in New York and Jack has his orchestra, the Coon-Sanders, the current big orchestra in the East and Jack Dunn one of the 'Best in the West,' so to speak.

By the way, we don't know how Jack is getting along with his one-handed golf but we do know that Waddie Wadkins' game is improving—just wait till these boys get together again.
Mae Murray Is Filling Special Four Weeks Stage Engagement

Howard Hughes Wins Scarface Fight In N. Y.

Reginald Denny to Star in "Blessed Event"

Appears This Week at Pan-Tages Theatre in F. & M. Parisian Idea

Theatre-goers are shaking the high octane in which they hold Mae Murray by packing every theatre in which she appears to view the Parisian Idea, staged by Fanchon and Marco with Miss Murray as the stellar attraction. This week she is at Pan-Tages Theatre in Hollywood.

The charming actress looks better than she has in years, and is just as vivacious and if I might say it, more phonetic. Her thousands of loyal fans, who attend the shows. Miss Murray has some very fine plans for future picture work, which will be announced very shortly, and Hollywood, which means the motion picture industry, will turn out en masse to see her performances at the local playground.

Wishing to reward Mitzi Green for her fine work in "Girl CRAUFORE" and also reward the success of "Skippy," Radio has bought Harold Gray's comic strip character, "Little Orphan Annie," and will transfer her admirable capers to the silver screen, with Mitzi doing the same role.

The first night race at Ascot Speedway found the charming Marion Sayers with her heart aflutter wondering who was to be the lucky man to win not only the Italian Dash Helmet race, but to gain the privilege of receiving one of her choice kisses. Arvol Brunner provided the lucky man, and here is a picture of the famous race driver and the girl who had just congratulated him and of course kissed him, and she seems to have enjoyed it more than Arvol, who sits there still in a half daze as to what had actually happened. Was it the kiss or the race, Arvol?

The Picture Will Be Shown at Rialto and Rivoli Theatres Within Two Weeks

Howard Hughes scored a knock-out victory over the New York Board of Censors Thursday when his gangster film, "Scarface," was rescinded without appeal to the courts.

Completely reversing their original decision, which forbade exhibition of "Scarface" in any form, the censors placed their stamp of approval on the original version of the picture. Their sudden and unexpected action will save Hughes some costly litigation, as he had retained a battery of high-powered attorneys to take his case to court.

Opposition to "Scarface," it was claimed by the young producer, was promoted by dishonest politicians because the picture depicted "unpleasant political truths." He accused the censors of New York and other states of ulterior and political motives in attempting to suppress the film.

"I regard this, not only as a personal victory, but as a real triumph for the independence of the screen," Hughes declared. "Scarface" has been overwhelmingly praised by press and public authorities as an honest picture of our times, and to forbid its exhibition anywhere in this country is a distressing commentary on our politics. I am glad that the New York censors have reversed themselves in the case of "Scarface," as their original decision, if permitted to stand, would have been a serious blow to free and honest expression.

"I hope, for the benefit of other producers as well as myself, that censorship in the future will not be exercised against films of this calibre, as the public is certainly entitled to be entertained, and to know what is going on in this country. And I trust, too, that Mr. Will Hays, leader of our industry, will see to it that this victory, to unfurl the flag once again, and urge renewed battle against the "unprofitable" forces of censorship, which he has repeatedly denounced in his public utterances as 'un-American.'"

The New York opening of "Scarface" will be staged within the next two weeks, at the Rialto or Rivoli theatre.

Wins Race and Kiss at Ascot Speedway

Crawford Kent has just completed the role of a banker in "Night Flower" at Warners-First National studio, with William Wellman directing, formerly titled "The Mad Turk," starring Barbara Stanwyck, and is now rehearsing for the part of Arthur Lordlino, in "Perfect Alibi," for the Beverly Hills Community Players at their Little Theatre.

Jack Dempsey Opens Cafe

After the cafe and grill connected with the Rialto Hotel had been closed for some time, Jack Dempsey remodelled and decorated the place, signed Eugene Stark to supervise all the cooking, and placed Julius Molden in charge of the management of the business. With this arrangement, the doors were thrown open Thursday evening for the informal opening, and over 300 spectators, men and women, dropped in at the former heavyweight champion to pay their respects.

Club Airport Gardens

A new type of playspot, which combines the attraction of a country club with those of a dance-a-dance cafe, was introduced to the public Thursday night when the Club Airport Gardens threw open its doors to the public.

Located at Riverside Drive and Sorona Avenue, adjoining the Grand Central Airport in Glendale, this new pleasure rendezvous offers a combination of attractions unique in its kind. The beautiful club house supplies the guest with a swimming pool, tennis courts, pitch-and-putt golf course, men's and ladies' locker rooms, lounge and picture surround-
ings, its convenience to the Griffith Park Brielle Path will undoubtedly make it a popular spot with the equestrian and special hotel breakfast will be served in the lodge room for those who delight in early morning centers... Art Jell and his orchestra, together with an all star floor show featuring Eve Osventi, Lew Gordon, Ian King, Bob and Edna Duroff and other favorites add to the festivities!

See SAMUEL C. SHINE
General Trucking
Live Stock Hauling

JACK DUNN and HIS ORCHESTRA
NOW PLAYING AT THE
RAINBOW GARDENS

HOLLYWOOD FILMOGRAPH
WEEK END MARRIAGE

Someone at the Warner Bros. studio has a mind that works very low, for every picture that we have seen from that studio lately, has some smart worked into it. For instance, Aline McManus talks about having a baby for an experiment. They have to drag in a scene where Norman Foster buys some groceries, and to top off his purchase he lifts up three rolls of toilet paper, and later on, while Loretta Young and Norman Foster are in bed, they do a hot love scene and Loretta, in a scene from Norman, actually has to jump out of the bed. This sort of stuff will make the women and children stay away from pictures, and right now we need every cash customer we can drag in to the theatres to keep 'em open.

The story rambles here, there and everywhere, and there is very little sense or reason, other than a girl puts her ambition for a career above her love for a home and her husband. And in this instance the husband is a weakling who isn't worth saving, even when he is supposed to be dying and is being looked after by a girl that he picked up one night and was arrested for being drunk and disorderly. The wife finally decides in favor of home and her husband and the bad girl is left to go looking for a place to live in the good graces of some other sucker.

Not much uplift in this one. Loretta Young was splendid. Norman Foster just so and so. Aline McManus is not as smart as the one with Edward G. Robinson in his picture, however, good. "Rose of并未" proved an excellent comic and gained many a head. George Brent just sort of swayed through and wasn't photographed so well either. Sheila Terry was fine. Vivienne Osborne, J, Carroll Naish did a short hit, Louis Albermi, likewise. Richard Tucker, Robert Armstrong, Regis Toomey, Donald Mitchell, Louise Curtin, J. Farrell McDonald, Herman Bing, Allan Lane, Thomas Jackson, all helped to carry the story.

Thornton Freeland directed. He won't print with pride to this one, we assure you. Faith Baldwin wrote the story in novel form, Sheridan Gibney adapted it for the screen. Barney McGill photographed the picture.

"That American Woman" by Alec Waugh narrates the interesting yarn of an English novelist in love with a New York millionaire's wife. Grand story and part for Norma Shearer. (Farrar & Rinehart, New York.)

"Pandora Lifts the Lid" by Jenefer James is a pleasing and light love story for Loretta Young. (Dial Press, New York.)

"The Keener Summer Mystery" begins with a disappearance and a murder. A better-than-ordinary story. (Alfred H. King, New York.)


"Down to the Bell" by Valentine Williams is a swift-moving mystery by a writer with a big rep in his art. Constance Bennett might fit the role of Aline, society bud. (Houghton, Mifflin, New York.)

"Barrage Basement" by Cecil Roberts, author of "Indiana Jane", is a most excellent English society novel with two romances thrown in for good measure. And how Cecil can write! (Appleton, New York.)

"ADAM AND FALLEN MAN"

Was the subject of the Christian Science Lecture-Sermon on Sunday in all Churches of Christ, Scientist, branches of The Mother Church, The First Church of Christ, Scientist, in Boston, Mass. The Golden Text was from the Book of Job: "Man that is born of a woman is of few days, and full of trouble. He cometh forth like a flower, and is cut down; he fleeth also as a shadow, and continueth not."

Among the scriptural selections were these verses from the Psalms: "Hear me upon me, O God, according to thy loving kindness: according unto the multitude of thy tender mercies blot out my transgressions. Wash me thoroughly from mine iniquity, and cleanse me from my sin. . . . Create in me a clean heart, O God; and renew a right spirit within me. . . . Restore unto me the joy of thy salvation; and upheld me with thy free spirit."

A passage from "Science and Health with Key to the Scriptures," by Mary Baker Eddy, stated: "There is but one way to heaven, harmony, and Christ in divine Science shows us this way. It is to know no other reality—to have no other consciousness of life—than good, God and His reflection, and to rise superior to the so-called pain and pleasure of the senses."

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PRINTERS OF THE FILMGRAPH

MAY 14, 1932

SPORTS

SHAW AND SPANGLER FURNISH PLENTY THRILLS AT LEGION ASCOT SPEEDWAY—ERNIE TRIPPLETT HAS WINNING STREAK IN EXCITING NIGHT RACES

At long last Ernie Triplett seems to have found what was wrong with his Spuds Miller Special. Since his accident at El Centro last winter Ernie has never quite found the right combination—until last Sunday at Oakland and last Wednesday night at the Legion Ascot Speedway.

In the Helmet Dash Ernie was lined up with Wilbur Shaw and Lester Spangler and after an exciting brush between Shaw and Spangler in the first turn, had the race pretty much his own way. Shaw seemed to resent the way Spangler cut in front of his car in that first turn and cautioned the younger driver—yogun in experience—explaining that such driving was not only unethical but decidedly dangerous to himself and the entire field.

Spangler has always been a reckless driver, taking unnecessary chances, and at times, driving way `over his head' but Shaw's admonition cooled him off during the heat. But in the forty lap main event he again went `wild' and had Shaw's complete control over his car and driving skill to thank for the fact that he has no broken bones. It happened in the first lap in exactly the same way it happened in the Dash—Spangler cutting in front of Shaw trying to force the other down on the, or past Shaw. Shaw held his position. Naturally Spangler went into a spin but Shaw used his car as a fence heeling Spangler against the rail—and then the fireworks started. The race was halted and started over again leaving Shaw and Spangler, but it seems a couple of the drivers thought they had a much better chance of winning without those two speed demons in the running so they protested and were upheld by A. C. Pillsbury, the A. A. A. representative—and such are the breaks in racing. Let it suffice to say that next Wednesday night we see if any of the best contested races over to be run at the popular Alhambra oval—We'll be seeing at Legion Ascot.

HOLLYWOOD LEGION STADIUM

"They don't come back." "Mushy" Callahan and Ted Morgan, both good boys in their prime, tried it at the Hollywood Legion stadium last week, and the usual happened. The fans watched them really try to battle through ten rounds; but it could not be called a battle, hard as they tried. Morgan found "Mushy's" head with enough hefty rights to send him to sleep—but, gentlemen, the steam was not there. "Mushy" pounded Ted's face until it looked like a hamburger—but Ted wasn't even bothered, just bloodied up. As main events, Jack Tunney, who won through the nod to Callahan—and received the worst razzing ever heard at the stadium. We thought Morgan was entitled to a draw. One thing can be said: "Mushy" and Ted tried; gave all they had and the fans got their ducats' worth. Other results: Jimmy De Lucia decisioned Johnny De Courcy in the opener. Jackie O'Day, a kid who likes to fight, got a draw with Dave Lewis. Herbert Turchi won from Lupe Cantu, and the Lightweight, a close, hard-fighting battle between San Francisco, won from Dave Reese. The bout of the night was between Tommy McGough and Bozo Kamisher. Bozo slugged top man for three rounds and looked like a sure winner, but in the fourth Tommy nailed him with a right to the jaw for a knockdown, flooring him a second time with a left, winning the decision.

OLYMPIC BOXING

The Olympic Club advertised Lee Ragame and Yale Okun as the stars of their Tuesday evening festivities. As Ragame proved the star instead for he caused more comment than anyone that had anything to do with the battle, not even barring the principals, for Abe stepped into the ring with the odds 3 to 1 in favor of Lee Ragame whipping Yale Okun and it took Lee and Abe Roth both to lick him, and if the boxing commission did what was right by our Yale, they would give him a floater out of town, and applaud Abe Roth for the stand that he took, although we like others couldn't see what was happening and blamed him for pulling another bonehead decision. Lew Brice, after attending the fights pulled a funny one on Abe Roth as he came in to the Brown Derby after the fight when he said, "Did you see the fights?" Just a smile note, get this. Chico Marx was leaving the Olympic hobbling on crutches form a recent accident, when out came another fellow also on crutches. He called up Chico and smiling asked HOW ARE YOU GETTING ALONG? It took Chico so by surprise that he was lost for words and by that time his well世界各国 was out of hearing distance of the famous comedian. George Manley and Harry Smith, a couple of wallopers from the East, are on the top spot Tuesday evening at the Olympic. Smith is a fighting fool when he wants to step. Manley, they tell us, is some pumpkins himself. We shall see what we shall see Tuesday nite at the Olympic.
Le Baron Leaves Radio ... Joins Paramount

C. C. Buri To Make Series Of Torchy Comedies

Charlie Murray, Sidney Start at Big U.S.

Predicts Short Reelers Will Kill Double-Features

SUDDEN DECISION TO MAKE SWITCH SURPRISES THOSE ON THE INSIDE

William LeBaron, who produced many of the hits made by RKO Radio Pictures during the past fifteen years, announced his resignation from the executive staff of the RKO studio. From good authority we hear that he signed with Paramount.

David O. Selznick, executive vice president in charge of production, joined with Mr. LeBaron in a formal agreement which will end the friendly termination of business relations.

The joint statement follows:

"An amicable arrangement has been entered into between Mr. William LeBaron and the RKO Studios by the terms of which Mr. LeBaron is released from his contractual obligations as a producer.

"This arrangement is effective immediately. Mr. Selznick simultaneously issued a statement which follows:

"Mr. LeBaron leaves the RKO-Radio Pictures organization with the warmest wishes of his co-workers for his future success and happiness. Personally, my relations with him have been most friendly, and I cannot adequately express my appreciation of the fine spirit he displayed in assisting me in taking over the reins of the merged Radio and Pathe studios. I wish him the best of luck, and know that the industry can look for further great pictures from the producer of "Cimarron," "Beau Geste" and "Rio Rita."

IN HOLLYWOOD NOW
By Bud Murray

A glorious day spent in the wide, vast desert near Hemet, to be enthralled by the "Ramos Pageant," from the original Helen Hunt Jackson story, adapted for pageantry by Garnet Holmes—Victor Jory and June Collyns in the immortal leading roles—with the rest of the cast made up of "localites, who really and truly love their art."—We were actually entitled for three hours, sitting on the mountain side, and watching the actors on the opposite cliffs, their voices carrying as clear as a siren bell—This thrilling drama of early California life, sweeps to a smashing climax as Alejandro is killed and haruspex drama begins—

The sun about this time is setting, with the majestic Desert, turning a purple heather, and in the distance the snow-capped peaks of Sis Jacinto, all providing a varying playing of light and color; no stage or scene lighting can ever produce—The light faded, the glory of the wilderness goes down with the sun, and "Mystery," that haunting sense of the unknown, to disappointment, and so, reluctantly back to Hollywood.

Bumped into Sam Ahl, the eternal youth, that stenographer, ton, whom we work with in many Winter Garden productions—Sam

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SAD DAYS


IN ANOTHER COHEN AND KELLYS FEATURE COMEDY PRODUCTION

Charlie Murray returned to Hollywood from a two-months visit in the East when he went following the completion of "Cohens and Kellys in Hollywood" at Universal studios.

The veteran comedian, accompanied by his wife, visited Florida and cities of the Atlantic coast, stopping on his return trip for a stay at Laurel, Indiana, his birthplace. The trip is an annual event with the Murays. A few "Cohens and Kellys" in Hollywood is scheduled for production at Universal within a few next months, in which Murray will again be costarring with George Sidney for the seventh time.

Tango with Alfredd Quadre—Mrs. McCarthy in the party—Bill (Stevie and Seygood) Boyd in a corner—Ricardo Corell, the notoriety of the many "cubs" at "Hit the Deck"—Masters and Grace playing RKO radio-vaudeville "Georgie Raft, with outbursts of laughter! (Maybe we're wrong)—Frank Fox and Barbara Stanwyck—Maurice Chevalier in a booth—Bill Holligan playing the Friday Night Fiasco at the Hollywood Legion, where the two old timers Mushy Callahan and Ted Morgan again sold the house BRO—There's no doubt about Mushy's popularity—IN HOLLYWOOD, NOW.

To the Coconut Grove, Ambassador Hotel, and a supposedly off-set, we had to use service to a table—Noticed the alluring Claire Whelan, and she was quite busy singing tango dances with her sister, Carmen, and not a bad couple—Ruth Campbell, of the Central Casting Office, putting on a mean 日光浴.

DAD SAYS

VIA FAMOUS COMEDIANS WHO WILL BRING BACK FAMILY THEATRE TRADE

The part short comedies are playing in the field of screen entertainment, and the officials of the Radio Picture Production are foreseen by Henry Ginsberg, vice-president of the Hal Roach Studios, Inc., as being a new market for producers, exhibitors and fans alike.

"The comedy is an integral part of America's program; along with the News reel and caricatures, it is a franchise where children are concerned," said Mr. Roach.

"It is this trade that the sophisticated drama and the croaking motion picture has chased away from the theatre.

The children-trade know their Laurel and Hardy, Bob and Tom, and the like, and other laugh dispensers better than they know a cast-vaudeville players.

"With respect to our own experience when double-feature was at its height, our records show that the loss of production of Roach comedies was affected to the extent of only a little less than four per cent over the number of comedies produced. This product appeared during the previous year. In this connection we might say that the quality of our product has afforded us the opportunity of playing in over 8500 theatres in the United States and Canada. It's this is my point. Mr. Roach's contention that the importance of comedy on the screen is recognized greater today than ever before. Less dialogue and more new faces are required, and it is with this belief that we enter into our new production season desirous of giving every comedian whose possibilities are unlimited an opportunity to play in our product. By this means we hope within the next year to develop a few more comedians and provide new comedians who will become part of our present organization of outstanding dispensers of comedy in the short feature field," said Mr. Ginsberg in closing.

Bette Davis replaces Marian Marsh in "Cabin in the Cot." at M.-F. — "Let's Drop" replaces "Red Hot House" by Leon Schlesinger for F.-N — Dorothy Hall has the feminine lead in "Gold of Manhattan" at Columbia — Bryan Foy's second picture is titled "Murder in a Pullman." — Fox buys "Beverly, Blossom," for Janet Gaynor. — Old time "slap stick" comedy coming to an end — "Dada"—old with real old timers; on Hal Roach — Peggy Bacon plays opposite Al Jolson in "Hallelujah." — "Dance Hall" we can't ill join cast — Anna Clyde added to cast of "Million Dollar Legs" at Paramount. — "Air Mail" added to cast of "Air Mail." — RKO-Radio to start fourteen pictures in a year, already showed that the loss of production of Roach comedies was affected to the extent of the Challengers" at Paramount. — Sally Eilers and Jimmy Dunn to be co-starred in "Walking Down Broadway" at Fox. — Willard Lucas, actor-director telling the "Truth About Hollywood" at RKO-Radio.
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For more information, please visit the webpage or contact the provided phone number.
Gilda Gray Arrives in Hollywood for F and M Unit

Mexico is Struggling to Establish Film Center

TO DO PICTURE FOR BENNIE ZEIDMAN FOLLOWING STAGE ENGAGEMENT

Gilda Gray is back in Hollywood, this time to start on a beautiful Fancho and Marco idea, which will be the most spectacular she has so far appeared in, and upon playing 10 weeks in the act she is slated to star in "Minnie the Moschar" for Bennie Zeidman. Miss Gray's act will get under way within two weeks, opening in the Southland.

Miss Gray has been breaking her office records throughout the East in Jack Halen's act "Gone Native" and as announced in our issue April 2 Fancho and Marco saw the value of placing her in one of their own ideas, to help bolster up their circuit of theaters that play their ideas weekly.

CANNED

It is reported that the lad who had a fight with a certain star at an independent studio, who later sued the star, was canned off of the lot the other day when the star was called back to the same studio to do a picture and he refused to work there unless the boy was discharged, and in, and, behold, the studio fired the boy out of the casting office where he was placed after the mix-up with the star while he was working at the information desk, and the star's wife called, and was detained in the front office longer than he thought she should be by an office boy.

SUCH IS FAME

Jimmy Starr was stopped in the El Capitan lobby the other evening and asked to autograph one of the books of a pretty girl. Such is fame, hey, what, Jimmy? About the same time Stan Laurel was stopping pedestrian traffic doing the same stunt for a hungry mob waving books in his face.

SOME ACTOR

Col. Harry Moses Baine turned actor the other evening when he appeared in a skit at the Cosmopolitan Club dinner in which he played a Pay Off Politician. Mrs. Judge Hardy staged the dinner and show.

"ON THE MARK"

Hugh Herbert played a very fine comedy part in "On the Mark" directed by Eddie Cline at the Paramount studios.

CLICKING

Bobby Vernon seems to be clicking these days on stage and screen, finishing in a Christie comedy he played at the Hollywood Playhouse with Edward Everett Horton in "An Unexpected Husband" and he just finished in the "Gates of Hollywood" for Paramount directed by William Beaudine.

ANDY CLYDE

Now working in "On Your Mark," for Paramount Studios, direction Eddie Cline. Just finished another Mack Sennett-Andy Clyde comedy for Educational Pictures.

GOOD NEWS

Arthur Unger has again taken over the Variety offices in Hollywood. Since Silverman realized that Arthur was the only man who could handle this end, and rightfully made the change. Greater luck do we wish Arthur Unger than he ever hoped to attain.

PREPARING

Albert Rogell is preparing to direct Eddie Cantor in "The Kid from Spain" for Samuel Goldwyn. To hear him sing the praises of Moses Cantor and Goldwyn would you think that he has worked with them all his life.

ANTONIO MORENO HAS MADE FIRST TALKIE FOR NATIONAL PRODUCTIONS

Mexico, within whose torrid borders so many successful bull fights and revolutions have been staged, is now struggling to establish its own movie producing industry. And one leader in the undertaking is none other than Hollywood's popular son of Spain, Antonio Moreno.

Moreno has been in Mexico City several months producing and directing talkies in the Spanish tongue for National Productions. Already he has completed two pictures, the first of which was released with great success.

Tony admits it is "tough sledding," what with the lack of mechanical facilities and trained staffs. But the first response of the Mexican people to "home-grown" drama has been so thrilling, he writes, that he is looking forward to the venture as a permanent success.

"It was an inspiration to see the reactions to the first picture I directed, 'Santa,' which is the masterpiece of Mexican literature. It ran for three weeks packed houses in one of the largest theaters, and the opening night looked like a Hollywood premiere, with mobs gathering to stare at the Spanish-speaking actors under the glare of the lights.

"My second picture is "Eagle Facing the Sun" and I really think it will be pretty good in spite of a weak story. We have filmed it against Mexican backgrounds so strikingly beautiful they put Hollywood sets to shame."*

CARL LAEMMLE AT BALTIMORE HOSPITAL FOR MEDICAL EXAMINATION

Carl Laemmle, president of Universal Pictures Corp., is in Johns Hopkins hospital, Baltimore, this week undergoing a medical examination prior to contemplated supra-pubic cystotomy.

Dr. Hugh Young, in charge of examination, states that Mr. Laemmle's condition is not serious, but demands immediate attention. Carl Laemmle, Jr., general manager of production at Universal will arrive in Baltimore May 21 to be with his father in the event an operation is necessary.

ENGAGED

Monte Blue engaged Joe Bonner as his chief makeup artist for his first feature for Allied, "The Stinker," directed by Walter Franklin, with Dorothy Burgess as his lead.

Nelson McDowell played David Gamut in "The Last of the Mohicans" produced by Nat Levine, and directed by Reaves Eason for Mascot Pictures.

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HOLLYWOOD NEWS

HOLLYWOOD FILMGRAPH

HOLLYWOOD, CALIFORNIA

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Vol. 12, No. 18
May 14, 1932

This is What They all Say

"PHANTOM EXPRESS" CLICKS

"THE PHANTOM EXPRESS"

Johnson Hits With Swell Melodrama

Emmy Johnson
Franklin and Stoner

*THE HOLLYWOOD REPORTER*

This is What They all Say

"THE PHANTOM EXPRESS"

Johnson Hits With Swell Melodrama

Emmy Johnson
Franklin and Stoner

Direction:
Sarry by:
Adaptation:
Photography:
Cast:

"The Phantom Express" is in the same unbreakable, all-the-audience-wants-it mould as a Johnson picture to be seen.

"The Phantom Express" is Emmy Johnson's...
Radio pictures have lost another of their fine personalities in Lowell Sherman, who has just completed his contract with that organization and has joined the throng of film stars. He is a star, director and author; can jump into the breach at any time and deliver a job, that will be just a wee bit better than anyone else could do. He was very unhappy because the things he could do, he was not even permitted to get on speaking terms with. Filmland needs such men as Lowell Sherman, and we would hate to see the urge of the stage and offer from stage impresarios take him away from us at this time, when we need the best talent that we have in our industry to save it from going on the rocks.

**FAST COMPANIONS**

Having successfully hurdled "Fast Companions," a Universal race track story, Kurt Neumann has been assigned "Kings Up," the fourth Tom Mix western, now in production. Neumann has been at Universal for several years and has worked his way through the ranks to feature director. He is a talented musician and singer and was well started on a musical and operatic career, when "Uncle" Carl and Carl Laemmle, Jr., discovered his directorial possibilities.

**TWO HELENS**

Helen Gibson, former circus and motion picture star, first wife of Hoot Gibson, is kept busy denying reports of her marriage. The confusion is caused by the published report that a former Mrs. Helen Gibson, second wife of the cowboy star, is about to wed. The first Helen Gibson, who married Hoot Gibson in Pendleton, Ore., in 1913, divorced him in 1921, and is now engaged in picture work.

ERN AND PERC WESTMORE FIGHT TO MAIN POSTION WITH THEIR CO-WORKERS.

The past week has been a hectic one in union circles as far as Local 235, which was formerly the Motion Picture Make Up Artists Association and was split, is concerned. The union demanded that members of the makeup artists organization walk off of all Radio pictures location owing to the fact that men were employed who were not members in good standing.

Director Norman Taurog put it up to Ern Westmore, formerly a member of the Local 235, with his brother Perc Westmore, who is in charge of First National's Westmore makeup department. Both of the Westmore decided that they were through with Local 235 since the Motion Picture Make Up Artists are not recognized by the producers, as are other crafts of the local, and they openly defied representatives of the union, and continued to work on the location.

This is an open breach with the union, what is more, it seems that what was formerly the Motion Picture Make Up Artists Association has been split wide open, and the Westmores and certain members stand on one side of the fence, while the rest have sort of pooled together and started their own group and have even opened a make up branch where they are making their own cosmetics.

This is in direct opposition to the Max Factor-Ern and Perc Westmore factor of manufacturing makeup and hair goods. Which, up to now, was used almost entirely by all make-up artists and studios. Who will come out victorious in this battle remains to be seen. The studios have been against the union, and have never recognized the make-up artists, and this is the least strain that is liable to break the camel's back as far as recognition is concerned.

**A melodramatic thriller, introduced to American audiences in a spectacular manner by the Kraly Brothers Troupe of Hungarian Dancers in 1869, and which played on and off for a half a century, "Around the World in Eighty Days" by Jules Verne, will be given an impressive production at the Pasadena Community Playhouse, May 26 to June 4, Gilmore Brown announces. Although to be produced in the original intensity, the play is expected to be received as a grand comedy by the modern audience.

Jack Vernon has written a scenario on "The Charge of the Light Brigade" which a number of studios are said to be dickering for.

Harry Hervey, author of "The Shanghai Express," started writing fiction at the age of eight, had his first short story published in Smart Set by H. L. Mencken when he was fifteen, and issued his first novel, "Caravans By Night," when he was twenty. Now, at the age of thirty-one, he has eight successful novels, two plays and several screen original to his credit.

**ENTIRE PICTURE TO BE MADE ON CATALINA ISLAND**

ISTHMUS SAYS JOSEPH M. SCHENCK

After months of preparation and a week's rehearsal, United Artists today started actual camera work on "Rain," starring Joan Crawford, which is being filmed in its entirety in natural settings at Catalina Island.

Not a single scene in the drama of the picture will be made in the studios, the Joseph M. Schenck organization announced.

The Catalina Island Isthmus has been transformed into a South Sea settlement, the story locale of Lewis Milestone's latest production, where Miss Crawford, a large cast of supporting players and a small army of technicians will stay, isolated from the rest of the world until the picture is complete.

Walter Huston, William Barg, a newcomer to the screen from the New York stage: Guy Kibbee, Beulah Bondi, Walter Catlett, Matt Moore, Ben Hendrick, Frederic Howard and Kendall Lee Glazer, another recruit to pictures after a notable career before the footlights, are among the personalities in "Rain."

Miss Crawford has been loaned to United Artists by Metro-Goldwyn-Mayer especially to create the character of Sadie Thompson on the talking screen.

Maxwell Anderson prepared the screen play of "Rain" and Oliver Marsh heads the photographic corps.

**TOO MUCH MISREPRESENTATION TO SUCKERS—WORKERS TO BECOME VICTIMS OF SO-CALLED PRODUCERS**

Will we ever get away from the poverty row producing idea in the picture industry? Every — now and then — we come across someone who has been hounded for non-payment of labor in producing what is purported finally to be a feature picture. The producer knew when he started out to make the production that he could never pay the bills that he was contracting, hoping against hope that some unforeseen finance would finally come to his rescue, either while making the picture or through some releasing arrangement that he might be able to make. All this is wrong. When one considers that everyone that is employed in making the picture, unless paid for their services, will be placed in a very bad light with their creditors. And with their credit gone, they are heading for the down and out class — with their wages coming in, but unable to collect from the so-called producer, who hides behind the cloak of friendship, and promises to make good his indebtedness.

The industry needs a law which will make it illegal for anyone to ever hang the shingle of producer on his office doors unless he can say the cost of the proposed production on the line in some bank before he actually starts to produce, just like they do when a stage production is to be produced. Let there be a sort of an Equity ban on take producers.

We hear that MILDRED KEATS is being considered for a leading part in a big musical drama soon to be filmed. Why not? Miss Keats succeeded Jeanette MacDonald in "Sunny Days" in the New York success. She has also been featured in other big musical productions including "Bombo" with Al Jolson. She has a beautiful voice, is a clever toe dancer, ballet and interpretive dancer, is a clever actress and in addition to all of this Mildred Keats is a very, very beautiful girl.

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HOLLYWOOD FILMOGRAPH

1606 Cahuenga Ave.
**WHEELER AND WOOLSEY SPLIT AFTER CREATING PLACES FOR THEMSELVES AS FUN-MAKING TEAM**

With the completion of "Hold 'em Jail" Bert Wheeler and Robert Woolsey decided to split, and the contract with Columbia Pictures which became the main basis of their differences, was cancelled and Bert Wheeler left for New York where he is to play a vaudeville engagement with Dorothy Lee, while Robert Woolsey will prepare to produce a musical comedy show with Tim Whalen collaborating with him in the show. Many refuse to believe that the split-up is real, although inside information reveals that Leo Fitzgerald handling Bert Wheeler's business affairs refused to go on with the deal as outlined by Joyce and Selznick acting for Robert Woolsey. Robert Woolsey in discussing the break with ye editor, stated that all he has amassed in money while working with Bert Wheeler, he felt half of it was Bert's just for the asking, just to prove how he respects and admires him, and that he will always continue to consider him his best pal.

**CHRISTIAN SCIENCE**

"The Spirit itself beareth witness with our spirit, that we are the children of God." These words of Paul to the Romans constituted the Golden text in the Lesson-Sermon on "Mortals and Immortals," Sunday, in all Christian Science churches, branches of The Mother Church, The First Church of Christ, Scientist, in Boston, Mass.

One of the Bible selections in the Lesson-Sermon included Paul's exhortations to the Galatians: "Bear ye one another's burdens, and so fulfill the law of Christ. For if a man think himself to be something, when he is nothing, he deceiveth himself. But let every man prove his own work, and then shall he have watching himself alone, and not in another... For in Christ Jesus neither circumcision availeth anything, nor uncircumcision, but a new creature."

A correlated passage from "Science and Health with Key to the Scriptures," by Mary Baker Eddy, stated, "Anybody who is able to perceive the incongruity between God's idea and poor humanity, ought to be able to discern the distinction (made by Christian Science) between God's man, made in His image, and the sinning race of Adam."

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**BOOKS**

"The Cabin in the Cotton" by Harry Harrison Kroll is a glorious story of the cotton fields already headed best-sellerward and in the process of picturization. Excellent bet. (Long and Smith, New York).

"The Telltale Telegram" by Helen Burnham. Who killed the San Francisco Adonis? A capital mystery tale laid in Berkeley. (McBride, New York.)

"Los Angeles in 7 Days" by Laniel Barlett & Virginia Barlett tells you all about Southern California and where to go in interesting story form. A handy, valuable volume at two fifty the copy. (Robert M. McBride, New York.)

"The Time of Gold" by Diana Patrick. Jenny innocently finds herself in a scandal and about to lose her lover and her career. An entertaining novel. Good Janet Gaynor role. (Dutton, New York.)

"Ladies C. O. D." by Beta Shaw is a spicy Broadway story by one who knows the show business. Tallulah Bankhead role in this interesting novel. (William Godwin, New York.)

Helen Twelvetrees and Ricardo Cortez appear together for the first time in "Is My Face Red?" since Cortez made his talking picture debut with the RKO star in "Her Man".

---

**ESTHER BRODELET**

THE (I know you are lying, but I love it) GIRL, now singing and dancing nightly at . . . .

**Stark's Bohemian Cafe.**
Hollywood's Bright Spot

Eugene Stark's

Bohemian Cafe'

8533 Santa Monica Blvd.

Dance to
Jackie Taylor
and his Greater Augmented Orchestra.

Stark's Delicious Dinner Delux $1.50
No Cover Charge at any time.

GO TO-NIGHT!

Boxing at Culver City

"The largest prize fighter in the world!" This is the title of Ray Impelliittiere, acclaimed by sports editors east and west as the most colorful, smartest and frightening giant ever to enter a prize ring. He is the futile threat that Matchmaker Gy Szem will offer to the fans Monday night at the Culver City Arena.

In the other four round main event, Pete Engle has been matched with his opponent of last week, Rod Almarro, the slugger Filipino featherweight. A pair of terrific hitters have been matched for the four round semi-windup, Babe Colima and Ray Rivera.

There will be three other bouts that will be of the usual high standard quality, and will do justice to the stellar attractions.

** Vincent Barnett, the greatest ribber in pictures, put Ted Fiorita, The Frolick's orchestra impresario, on the spot this other evening at the Culver City cafe, and everybody just screamed at his antics. When it was all over, Vincent took the baton from Ted and led him and the orchestra, finally doing a dance ala Will Mahoney and falling off the platform on his face.

Invisible Productions added David Durand and Josephine Dunn to their cast in "Value Received," directed by Richard Thorpe, with Sally Blaine John Darrow, John Sainpolis, Dorothy Christy, Nora Drew, Myrtle Steadman, Bryant Washburn, Ricca Allen and others among the players. Maury M. Cohen, vice president of the company, supervised the production.

** Lawrence Terver casting director at the Hal Roach studios has as his assistant Gordon Douglas. They are busily engaged looking after the casting of the Laurel and Hardy and the Zazu Pits-Thelma Todd comedies now being produced on the lot. Jules White is directing Pits-Todd while Ray McCayre and George Marshall are handling the Laurel-Hardy unit.

** The Beaux Arts Productions have finished their first picture at the Tuc Art studios, Alphonse Mastell directed "Gigillete," with Gilbert Roland, Madge Bellamy, Natalie Moorehead, Theodore Von Eltz, Molly O'Day, Albert Conti and others. Hugh Boswell is associated with Alphonse Mastell in the producing of a series of these featurettes which Henry Cren- jager photographs beautifully.

BUSY

Bobby Gordon is busy at Warner-First National studios, going from one picture to another. He was just assigned to Constance Bennett's picture, which of course has made him a very happy boy.

** **

TO PRODUCE SOON

Word has reached us that Fred Windemere will return to Hollywood in about six weeks and will produce some feature pictures; Belle Bennett this week plays Providence, R. I. and next week at Philadelphia.

** **

RAINBOW GARDENS

Never in our lives have we witnessed a more gratifying sight than that seen in the Rainbow Gardens the other night. We all know the trials and tribulations of the world—we know that the beauties of nature—the pleasure of seeing a play—in fact most of the common-place things we are so familiar with are locked doors to them. There is little joy for these people and there isn't a one of us but would go out of our ways to afford them a little pleasure.

Jack Dunn, the debonaire wielder of the baton at the Rainbow Gardens balcony, decided that if a dance could be arranged for these people it might bring a ray of sunshine into their otherwise gloomy lives. After a short confab with Mr. C. M. Swanson manager, and Andy Muro, director of publicity, the thing was arranged. Invitations were sent out, the floor polished and the dance was on.

The Maestro (sorry, Ben Bernie) outdid himself in the way of music, and Dunn used nothing but music with strong beating rhythms that set one's blood tingling with a sort of barbaric ecstasy—the very atmosphere vibrated and surged with the pulsing, dance-inspiring music—and was it a success! Was it a thrill to see the smiles on the countenances of those poor unfortunate souls, Needless to say that arrangements were immediately made for a series of these affairs. Jack Dunn and the management were so pleased with the success of the dance that they are now figuring a way to provide a dance for the deaf and dumb—but space is limited and we'll tell you more about that at a later date.
O.K., Jack Dunn.

** **

Will Mahoney should have no trouble to line up with some of the producers should he decide to stay here and work in pictures, for he stands in a class all by himself. He can act like nobody's business, and when it comes to funmaking, why he just makes 'em howl with glee.

** **

Chester Morris and Richard Arlen, who will be united on the screen for the first time in their careers in "Come On Marines," dramatic action story of the Devil Dogs in China, reported to the Paramount studios today for film tests preparatory to the start of actual production.

** **

Marie Dressel and Polly Moran are celebrating their ninth picture together with the finishing of "Prosperity" at the Metro-Goldwyn-Mayer studios. Since they first "teamd up," back in the last months of the silent pictures, down to the present day, they've managed to make the world laugh nine times, and reign as the greatest feminine comedy combination in the history of the movies.

They played rival mothers-in-law in a hilarious family battle in "Prosperity" which Lew McCarey is directing. Anita Page, Wallace Ford, Harry Beresford, Frank Durien and many others of note will appear with them.
IT LOOKS LIKE PROSPERITY IS JUST AROUND THE CORNER FOR THOSE EMPLOYED IN STUDIOS

Universal promises that it will spend $18,000,000 on production during the 1932-33 season.

In a statement by President Carl Laemmle it is stated that the program will consist of 26 features, 26 two-reel comedies, 104 short subjects, including two cartoon series, and 104 issues of news reel.


RKO-Radio will make sixty-two features on its next program, with a presentation of the most entertaining short subjects on the market. "Accidents" is the new line-up, which was written by Gilbert. Clark Gable will star in "China Seas" under Tod Browning's direction.

Norma Shearer will start "Smoilin' Through," direction of Sidney Franklin. Edmund Goulding will direct Marion Davies' in an as yet untitled feature. Monty Bell will direct John Gilbert in "Downstairs," which was written by Gilbert. Edgar Selwyn will direct "Skyscraper Souls" and Harry Beaumont will direct Helen Twelvetrees in "Without Shame," a mystery story.

**Club Airport Gardens**

Open but a week the Club Airport Gardens has proved to be the most popular playspot in the vicinity of Los Angeles. Situated off Riverside Drive at Sonora Boulevard in Glendale, this new club is drawing hundreds of guests who enjoy its many privileges.

Delightful music is dispensed by Art Jell and his outstanding orchestra and his floor show is one of the most delightful and diverting to be found on the coast. Chef Adamson and his coherits offer a cuisine which merits the attention of the most discriminating and lovers of good food throng there daily for delightful repasts which include "hun" breakfasts, luncheons and a de luxe dinner.

Those who enjoy the outdoors will find the swimming pool, pitch and putt golf course and tennis courts most attractive. The club is open to the public and offers the best in refined entertainment.

Day or night there is always something of interest going on and guests will solve their entertainment problems by bringing their friends to this enthrancing playspot. Reservations can be made by phone and one can rest assured that all details will be skillfully taken care of by the management. There is no cover charge at any time and popular prices prevail.

The Roosevelt Hotel opened their Blossom Roof Saturday evening. The detours which caused the patio made it very comfortable for dining and dancing. Henry Hulsted and his orchestra aided by Clarence Friend singing into helped to entertain the visitors. One wondered where the crowd came from, because we failed to see a single announcement of the roof opening. Manager Bessie was all smiles and rightly so, for he was known enough to take a chance with the weather man and he won out. Joe Mann was busier than a one armed paper hanger with something bothering him every second, which commanded his attention. Joe certainly knows his business, and he makes us happy every time we even appear on his floor. He made one feel that there was a real interest in his songs, and at times substitutes for Henry Hulsted in leading the orchestra. Freeman Lang did some broadcasting for the Roof management Saturday and helped out in a great measure to put the opening over the top.

The Wilshire Court are staging a monster show at the Breakfast Club Saturday night, May 21. Billy Gilbert is putting on the show and staging one of his own well known acts as an added attraction.

Sam W. B. Cohn, well known local publicist, has completed an original screen story, "Diving Boy," glorifying the pure-blood Hawaiian surfboard riders and at the same time categorizing the international publicity currently being accorded the "Pearl of the Pacific." The script is now up for consideration at one of the major studios, and it is anticipated, will shortly be put into production.

Mrs. Lule Warrenton, former well known stage actress, producer and stage director, died last Saturday morning at the Sperry-Booth hospital at Laguna Beach, California, following an operation.

Mrs. Warrenton leaves a son, Gilbert Warrenton, a prominent motion picture cameraman. Also a daughter, Mrs. Zimmerman, wife of a Los Angeles physician.

The boy was prepared for burial Thursday at a funeral.

Cupid Ainsworth, who went to New York last October for ten weeks personal appearance tour with Wm. Hatfield over the Eastern and Middle-Western key cities, arrived on the Chif Saturday, May 14.

At the A. M. P. A. luncheon in New York last week (5th inst) RK0-Radio offered one of the most dynamic short subject programs of the season, and the important event was the presentation of "Streets of London," by (Geo. Duryea). She added personality to the entertainment by doing a monologue and singing.

Rup Sax, who produced the "Guest Room," is planning to use Miss Ainsworth in a musical show to be produced in New York in the late fall. He wants Cupid to play opposite Eddie Lambert.

Miss Ainsworth stayed on, having to forego a picture engagement, in order to play in a charity review presented at the Craig Theatre on the tenth inst, by Carol Sax.

Herbert Rawlinson and Agnes Ayres are doing an act, having opened in Providence, R. I. last week. Why not bring them back to pictures?
JACKIE TAYLOR’S GREATER ORCHESTRA AND ALL-STAR FLOOR REVUE DRAW HEAVILY
AT STARK’S BOHEMIA CAFE

Last Monday evening at Stark’s Bohemian Cafe there was more honest to
goodness celebrities on hand than usually visit any of the cafes during a whole
week’s time. Jack Dempsey was seen dancing with Lima Basque. Almost
rubbing shoulders with him while dancing with a pretty girl was Max Baer who
will soon be asked to swap punches with the former heavyweight champion of the
world. Chuck Egan was dining in the heart’s content and later chatting with
Jack Dempsey and Miss Basque, Sidney Brenner, Mr. and Mrs. Harry
Lewis, Harry Crocker, Jack Wall, Irving Aaronson the master orchestra leader
who is the stellar attraction next week at “The Frolics.” Slim Martin who
theatre lovers have learned to love at the Pantheon theatre shows as band leader.
Sello Manners the latest leading lady sensation, Bill (Stage) Boyd, J. A.
Smollett and a hundred more less solitary figures, including the
charming Dorris Fann, who dances divinely, and as we danced near her we
heard her humming Paradise, like no other singer has done around these parts
these days.

Jackie Taylor’s Greater Orchestra is without a doubt the hit of the night
spots. With the kind of music that just takes feet shuffling no matter
if you want them to or not, and the tempo of Jackie’s music sets the pace for the
show, which is the best Eugene Stark has offered. It is brimful of fast dancing,
comedy and novelties. Headed by Bill Daniel, Kirby and Duval, this trio
put over some hot dancing and singing numbers that would be a welcome addition
to the best musical comedy shows now appearing in the world’s best theatres.
Melba Snoddy has developed some new numbers for her six pretty girls. Just
where she weathers his new ideas is beyond us, they are cute, clever and
fascinating.

Charita Alden the Hawaiian Beauty, adds the novelty part of the
program. Charita hasn’t an equal on the stage or screen. Mayo and Marguerite
are in their third and last week with their dance features. George Roland
again sings to very much applause at each performance.

Eugene Stark has been receiving congratulations on all sides for the fine
show, food and music, and above all, Stark’s Bohemian Cafe is a restful place,
where the very atmosphere places one at ease, the minute you enter the front
door and are greeted by the smiling check girl, or you happen to cross the tracks of
the cigarette girl, and if you happen to meet missing Ralph Arnold who is in
charge of looking after your welfare, why have missed a man who has a smile
and personality that is bigger than himself and we would call him SOME
MAN as he weighs close enough to tackle Max Schmeling for the world’s
heavyweight title.

IRVING AARONSON HAS PREPARED HIS GREATEST
PROGRAM FOR “FROLICS” GARDENS
OPENING TUESDAY EVENING

Returning to Los Angeles after one of the most triumphant European tours
Irving Aaronson, who we have claimed as a native son, will make his bows at
the Commanders on the Frolics Gardens Tuesday night surrounded with the
biggest and finest show that Moe Morton has so far arranged for the Colter City
Cafe. Jack Holland, who caused a sensation here with June Knight, but
had to go East for the Folies, will be one of the stellar attractions once more.
Maxine Lewis, who too needs no further introduction will make her bow in the show.
A number of new numbers and some extra numbers by the cute and clever chorus girls,
and any number of newcomers, will put the show over the top like it has never
been brought to the attention of amusement seekers, for The Frolics management
has spared neither pains nor expense to open their Gardens, so that the public will
dine and dance with the stars and under the stars nightly.

With the coming of Irving Aaronson to Los Angeles, it seems like all the
leading orchestra leaders of the country have assembled here. For instance,
Paul Whitman dropped in on us with his charming wife Margaret Livingston
and others of lesser note. The town is agog with excitement over the opening of
Irving Aaronson and other leaders.

FAMOUS FANS CLAMOR IN VAIN
FOR MORE TANGO MUSIC

The inaugural celebration last Tuesday night at the Coconut Grove that
marked the welcome to Phil Harris and his new aggregation of melody makers
was a brilliant affair. But the event was spoiled for many regular Grove
patrons by irritating incidents that cropped up during the evening.

Why did they persist in shooting off Carlos Molina and his popular tango
and rumba band just when everybody was beginning to enjoy a few diversified moments of Spanish dance and melody?

Among the celebrities who seemed to be enjoying the Spanish music to the
utmost were Jack Dempsey, Louella Parsons, Walter Winchell, Paul White-
man, Ginger Rogers, Billie Dove, John Considine and his charming wife, Carmen

CHET CARDNER WINS HELMET DASH AND MAIN EVENT—
PHILLY BARRINGTON PRESENTS HELMET TO WINNER

And now we may sit back and watch some REAL driving and the Legion
Ascot fans won’t be sorry to hear that Chet Cardner seems to have found his
stride. Since piloting his new Miller Chet has been having a lot of trouble—he
never seemed to be able to get all the “scratches ironed out” and consequently,
he has been winning very few races, but now he seems to have located the
trouble.

With the fastest qualifying time for the night Chet had the pole position in
the Italian Helmet Dash and came in for the win “hands down.” Miss Phyllis
Barrington presented the Helmet and the time honored KISS in her own sweet
way—(why am I not a racing driver?). Things didn’t fare so well for Chet in
the next ten lap heat. Lester Spangler beat him to the first turn and came in a
half a car length ahead of Chet, but in the main event it was a different story.

Spangler jumped out into the lead at the first turn with Gardner right on
his tail and that’s the way it went for about twenty of the forty laps, but then the
grumbling grind started to tell on the younger driver. Chet was pushing a
little too hard—it didn’t seem that man nor machine could stand such a pace—and
the car gave out first—Gardner flashed across the finishing line for another win.

Now—next week—next Wednesday night at 8:30, to be exact—we’ll see
these boys lined up again. Chet is confident that he will repeat his victories of
last Wednesday night and Lester Spangler is just as confident that he will not.
Then there is Kelly Petillo in Number 5 and Sam Palmer in Number 6. Both
fast men, and once they get off their new Millers, they will be driving to
watch. Let’s all line up with the boys and get our tickets early. We’ll be
seen ya.

Hollywood Legion Stadium

A tossed towel stopped the main event between Tommy Gregan and Lloyd
Smith, who headed the stadium’s card last week. Smith’s eye was badly cut in the
first round; later sharpshooting by Gregan ended matters at the end of the sixth round. Smith
gave the crafty Gregan plenty of action while it lasted, but the bad eye put him out of the running.
The bout was far away from grab, 145 as dark horse, hammering his way
to a decisive win over Johnny Martinis, who tried to slug his way from behind, but
Skube was too clever for him. It was a tough bout for both boys and the fans gave them a big
hand. Red Stephens, 132, spent the first round finding the range; in the second he found it,
and Joe Penne stepped Red’s always dangerous right with his chin and was counted out.
This bid Stephens will stop any boy he hits. His right is dynamite. Other results: Cady
Jones and Max Munzick, heavyweights, fought a draw in the opener; Mickey Hall, 128,
decisive Ritter Martinez; Mike Slannich, 140, easily won from Don Smith. The crowd
was fairly good. This week Jimmy Hanna meets Tom Patrick. Looks like Mr. Hanna
is in for a large evening. This Tom Patrick person is taking ‘em on as they come, none
barred. There should be a good turnout for this one.

OLYMPIC CLUB

Boxing fans sort of smell a good fight or a bad one. They figured Harry Smith and
George Manley would put on a So and So show, so they stayed at home and read the
morning newspapers for what happened, but they sure missed a pretty scraper in Wesley
Ketchell, who took Tough Guy Joe Cordafo to the cleaners so handily that he was a whole
show ahead by himself.

Boxing fans really haven’t a single kick about the run of shows that the Olympic stages,
for their money. Larry McGrath, who refereed the Smith-Manley boxfest, stopped the men
rounds of boxing slated and the honest efforts that the boxers put forth to give the fans a run
for their money. Larry McGrath, who refereed the Smith-Manley boutest, stopped the men
in the very beginning and told them to stop stalling and get down to business and they sure
did from then on.

John David Hareby, who recently appeared at he Beverly Hills Playhouse, will again
be seen in a stage production at the Theatre Mart, 605 North Juanita Street, entitled "Mur-
der"

Noel and Ruth Down are the authors and the play will open May 26th, for a three
day run. Don Brody directed the production, which will be seen for the first time on any
stage.

Sarah Rusettl portrays the feminine lead.

The play presents, along with its dramatic situations, two problems America is facing at
the present time—depression and prohibition.

Pantages, Lloyd Pantages, Margaret Livingstone, Gilbert Roland, Lima Bas-
quette, Mona Mairis, Joe Toplitzay, Claire Valentine and Mr. and Mrs. Bob
Leonard. In fact, some of those few who voiced loud protests when it be-
came too obvious that Molina’s delightful music was being cut short.

Surely, Carlos Molina and his hard working ensemble merit more cour-
teous consideration than this. Good showmanship would indicate that the pub-
ic should get what it wants. The Ambassador Hotel should not try to force
anything upon its patrons. We wonder if short-sightenedness upon its part in the past
has been responsible for the departure of such great favorites as Bing
Crosby, Donald Novis, Gus Arnhem, Jimmie Grier and other prominent stars
from that Coconut Grove where they first attained outstanding fame.

Come on, Ambassador, give Molina a break; together with many other fans we enjoy
and want his music.
**THE INSIDE DOPE**

Nina Penn Williams, wife of the late Robert Williams, has decided to continue her stage and screen career, and will be known hereafter as NINA WILLIAMS. Producers, directors and casting directors, who know her work will no doubt keep her very busily engaged. Others who are not familiar with her talents, can rest assured that she will more than fill the bill that any one casts her for on stage or screen.

Al Boosberg writes us from New York that if any of our readers have any radio material that is fully copyrighted and fully protected, he is in a position to dispose of it for them, or if any writers wish to have Al handle them to write directly for the radio, he can be reached at 1776 Broadway, New York City, in care of Al Boosberg and Rock & Livingston.

M. C. Levee arrives Friday evening from New York. In writing Ye Editor from Kansas City he said that he had a wonderfully successful trip East despite the terrible conditions prevailing; that after talking matters over with his associates on his arrival he would have a very interesting statement to make.

George Barton just finished with George O'Brien in "The Killer" at the Fox Studios under the direction of Dave Howard.

Murray Smith writes from New York that he is doing very nicely back there and that the Missus and the Baby are also doing fine. All wish to be remembered out this way.

Victor, who handles the Tail's Catering Service in the studios has been a very busy man these days, for there have been so many location sets for the various major studios....Tail's can still feel proud of their studio representation, for Victor made many friends during his association with Eddie Brandstatter.

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**WALTER WINCHELL with Carl Laemmle Jr., signing the contract for OKay America, a Universal Picture.**

William Anthony McGuire, celebrated Broadway playwright, and Felix Young are working on an original story dealing with the thrill of as well as the romantic side of Winchelling, and directorial and supporting cast assignments will be announced as soon as the first treatment of the story is completed.

Thomson Bartis, prolific writer of adventure stories who is out here to write the screenplay of "Madison Square Garden" for Charles R. Rogers, recently achieved the distinction of having three of his novels published in one month.

Joseph Jackson who wrote the screen play for "The Mouthpiece," has completed his first year's contract with Warners. His last assignment before leaving was the scenario for "One Way Passage," written in collaboration with Wilson Mizner. Jackson will take a vacation before deciding his future plans.

F. Hugh Herbert has been assigned to the writing of the screenplay of "A Parisian Romance" according to announcement made today by M. H. Hoffman, president of Allied Pictures. Picture will be another in the series of Stage Classics, and will be presented with a specially selected cast. Richard Mansfield made his greatest triumph in the original stage play of "A Parisian Romance."

"The Man From Hell's Edges" Sono Art-World Wide's Bob Steele outdoor drama has in addition to the star, Nancy Drexel, Julian Rivero, Robert Homans, George Hayes, Pee Wee Homes, Buck Carey, Dick Dickerson and Perry Murdock.

R. N. Bradbury is directing from his own story.

Gibson Couland, curly haired, six footer who has played everything from romantic mountaineers to despicable villains in American screenplays for the past ten years is to be Hollywood's representative in the cast of Universal's international film play "Iceberg" to be filmed in Greenland this summer and fall.

Word has reached us that eastern vaudeville theatres will close down over the summer on the RKO time everywhere. In New York, the Palace and Haysdreams will run, while in Brooklyn the Albee and Madison theatres will remain open; the others will close. So that is that, as far as vaudeville is concerned in the East.

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**TOM MIX BEGINS FOURTH FILM OF UNIVERSAL FEATURE SERIES**

Production has begun at Universal City upon Tom Mix's fourth talking feature, "Kings Up," with a cast of celebrities supporting the Western star. Jim Thorpe, famous Indian athlete; Finis Barton, a former "Miss Australia;" Ferdinand Schumann-Hein, son of the opera star; Noel Francis, Mickey Rooney, Stuart Holmes, Paul Hurst, Alan Hale and Christian Frank are all listed among the players in the new cowboy romance.

Kurt Neumann is the director of "Kings Up" and Stanley Bergerman, the associate producer.

Richard Schayer wrote the story, scenarized by Jack Natteford and Tom J. Crizer.

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**IRENE DUNNE and DOROTHY GRAY**

Irene Dunne and her protege, Dorothy Gray, who impersonates the girlhood days of Miss Dunne in "Symphony of Six Million." Little Dorothy is making personal appearances with the picture, which is running at the Orpheum this week.
DAD SAYS

Dot Farley has the big spot in Edgar Ken-
nedy's comedy show on RKO-Radio ....


Jimmy will direct, Edu-
cational .... Kitty Kelly now with Para-
mount .... Tally Marshall in cast of "Merry-We Get Our
Hell," Paramount ....

George Cukor will di-
rect, Jean Harde-
ber next picture, RKO-
Radio .... Nat Levine of Mun-
son signs to Tin Tin, dog star, on a term contract ....

Paramount buys rights to "Windsurf,"
title changed to "If I Had a Million Dol-
ars" .... Bert Wheeler and Robert Woolsey
split. How long?

John Duvall, 102, and Gloria Markby, 14 days old, are the oldest and youngest
players in "Back Street," Universal .... Oscar
Apel added to "Gates of Hollywood,"

Paramount .... Harvey Leavitt studio man-
ger at Pathe .... Lawrence Grant and Her-
da Hopper in cast of "Speak Easily," M. G. M. .... Virginia Sale added to cast of
"Rebecca of Sunnybrook Farm," Fox ....

Mark Sandrich renews contract with RKO-
Radio, his fourth .... Herbert Rawlins-
son in roadvue .... Jean Hersholt added to cast of "Without Shame," Paramount ....

"Kong," new title for "Eight Wonder,"
RKO-Radio.

Larry Darmour signs Bill Boyd of the
movies to make a series of westerns for RKO-Radio release .... "American Mad-
man," new title for "Fate," Columbia ....

Arthur Unger returns to Variety June 1 ...

Big Town Blues," new title for "New York
Town," W-FN .... Shirley Grey plays op-
posite Buck Jones in "McKenna of the
Mounted," Columbia .... Ruth Selwyn has
 feminine lead in Buster Keaton's new thing;
"Speak Easily," M G M .... Jose Mojica
signs for three pictures with Fox .... Finis
Barton in cast of "Kings Up Tom Mix
picture, Universal .... Ruth Roland returns
from vaudeville tour .... J. Farrell Mac
Donald in cast of "The Sporting Widow,"

Paramount .... Dorothy Christy has a spot in the "Devil and the Deep," Paramount.

LEND A HAND

Joe Herman (Danny the Newsboy) is
to a band from those who can give
him a days work in pictures. He has always
been on the up and up and it is hard
enough to get by with all your facilities in
perfect working order, but this poor devil
never com-

more stories like "The Phantom Express" are needed to
bring back the children and to satisfy mother and dad that real honest to goodness
screen fare is still possible to produce.

Hollywood Filmograph

First Division Exchanges Handling All Chesterfields
Franklin-Stoner Slogan 'A Show for Whole Family'
Premier Pictures Are Shooting "Drifting Souls"

DISTRIBUTING RIGHTS FOR TWELVE FEATURES MADE ON WEST COAST BY INDE-
PENDENT PRODUCERS

Harry H. Thomas, president of First
Division Exchanges, Inc., has acquired dis-
tributing rights for the twelve feature pro-
ductions which Western Motion Picture
Corporation will release during the 192-
1933 season. Six of the productions will be
produced by Chesterfield, and the remain-
ing six will be made by Invincible Picture
Corporation, Mauy M. Cohen's new pro-
ducing company. Richard Thorpe will di-
rect, and George R. Batcheller will super-

ize. The First Division franchise is for the
New York, Albany, Buffalo, Washington's
and Philadelphia territories.

"Extends," the first of the Invincible six, featuring Jeanette Thomas, Sally Blane and
Anthony Bushell, has already been com-
pleted; and the first Chesterfield, "That
Notorious Woman," changed to "The Mid-
night Lady," with Claudia Dell and John
Darrow, Sarah Fadden, Theodore Von
Elitz, Montague Love, Donald Keith, Lucy
Bruno, Brandon Hurst, Lisa Basquette and
others in the cast, from a story by Ed-
tard T. Lowe and directed by Richard
Thorpe, has been completed

The success of Sally Blane and John
Darrow in "Probation," caused Invincible
Pictures to again star them in "For Value
Received," just completed with the follow-

well known cast: Myrtle Steadman, John
Sanfelli, Bryan O'Leary, Dorothy Christy
Rica Allen, Josephine Dunn and David
Durand.

...
The Phantom Express

In answer to the public's demand for pictures that the whole family can see, the Franklin and Stiner Productions have just finished their first of a series of such talkies, and at a preview at the Fairfax theatre the other evening, a capacity theatre audience voiced their approval, when the picture finally finished, with a good round of applause. This again places Emory Johnson back into his former position as author and director of his own stories, just like he did when he started all producers angling to make pictures that compared with the Third Alarm, which glorified the firemen, where in "The Phantom Express" he sort of makes a real live hero out of the engineer.

The cast in this independent picture is a sight to behold. Messrs Franklin and Stiner haven't overlooked a single bet to give theatre-goers the best of acting in extraving from the extras to the star players, and you will appreciate this more when you see the picture, rather than just gazing over the list....William Collier Jr., J. Farrell McDonald, Sally Blane, Hobart Bosworth, Eddie Phillips, Lina Basquette, Huntley Gordon, Robert Ellis, Tom O'Brien, David Rollins, Claire McDowell, Allan Forrest, and Axel Axelson the radio star. J. Farrell McDonald will pull on your heart strings, William Collier Jr. and Sally Blane will command your sincerest admiration.

The women and children will eat this one up like a lumberjack devours his hot cakes in the morning. Laird Doyle made the adaptation, and carried out every phase of the railroad life that would interest the kind of the road, along with theatregoers who love their entertainment clean and wholesome. M. H. Hoffman has booked this one by all means and some yourself a headache from a lot of these so-called major studios specials....Your audiences won't come out of these theatres regretting that they paid the price of admission. They will rather enjoy having done so.

Axel Axelson looms as successor to El Brendel when he finds himself before the "Mike" on the screen. He was the comedy relief to the just moving melodrama that had plenty of plots and plots. The train sequences in the "Phantom Express" made one hold onto their seats at times. Ross Fisher photographed the picture, which added much to the tempo and backgrounds.

A Man's Land

M. H. Hoffman Jr. is proving that he knows his productions, for every picture that we view that he supervises and produces is just a new bit better than his predecessor, and "A Man's Land" furthers the reputation of Hoot Gibson as an autonome star, and lends itself in giving a very fine supporting cast every opportunity to display their acting wares.

Adnée Bagbyton, who wrote the story, caught the spirit of the West and Hoot's personality to the last letter, and Phil Rosen who directed this opus, watched his actors and actresses so that they stayed within the bounds of their characterization.

Give this supporting cast the once over and judge for yourself their individual capabilities, and then read your answer why this picture will click with theatregoers and exhibitors alike. Marion Shilling, sweet as they make 'em, plays opposite Hoot. Marshall Rose is the sure-fire laugh getter; Al Bridge and Robert Ellis give it on the heavy stuff; there is Ethel Wales, Charlie King, Hal Barney, Fred Gilman, Bill Nye, Charles French, Edgar Lewis, Frank Ellis, Slim Fugate, William McClurk, Bud Osborne and many others contributing to this outdoor feature.

The executive department which handled the picture is headed by M. H. Hoffman Jr. He has as production manager Sid Alger, William McGough is the assistant director, Harry Newman and Tom Galligan photographed the picture, which was edited by Mildred Johnston, while the sound was the work of L. E. Tope.

Exhibitors are making money on Hoot Gibson outdoor stories. In fact they are clamoring for his features simply because they are assured of a fine attendance of the kind of theatregoers that major studios are spending millions to interest in their products.

Radio Patrol

Universal has a fine audience picture in Radio Patrol. In fact, they can boast of being the first to produce that sort of a picture, and since theatregoers fall for something unique and different, this one will send 'em away laughing, and will help bring new cash customers into the box office.

Edward Cahn, one of the younger directors who is forging to the front, directed this one. You can see his hardwork throughout the picture. The players, Robert Armstrong, Russell Hopkin, Lilu Lee, June Clyde and Andy Desire, come through in fine form, each giving his or her respective objective nicely and then lets the others carry on their part of the picture.

Universal believes in bringing new faces to the front. Those already mentioned were like a breath of fresh air and are seen together in a picture. Others were a welcome asset to the talkie, here Harry Woods, Jack LeRoy Rains, Donald Robinson, Orville Sinclair, Sidney Tollier, Isabelith Williams, Lutter Winsloe, and Big John Lester Johnson who used to fight for a living.

Tom Reed wrote the screen play, Martin Mooney the dialogue. Jackson Rose handled the photography. Taking it all in all, it was a fast job for all hands who helped put the show over, and it was a show, a great one for every one who sat as we did and viewed this picture in a cold projection room.

AS SEEN AND HEARD

By Arthur Forde

"ARM OF THE LAW" AT THE FAIRFAX THEATRE

Here's a Monogram Picture that should please as it has suspense and a final unraveling of a mystery story which is different.

The story is of a man who was found murdered in the apartment of an actress and as she had four visitors on the night of the murder and each one is suspected, you can imagine the complications.

Louis King directed and performed his usual results with a good cast and a stirring story which the audience applauded at the close of the picture.

The cast was quite large and best of all was clear a neat Rex Bell in the person of the "Young Reporter." The boy is rapidly forging to the front and should be confirmed the good work he does in this one he should become popular.

Lina Basquette was "The Actress" and she injected all the necessary 'campishness' which the role calls for. Incidentally she looked beautiful.

J. Emmett O'Connor in another "Stupid Police role" received a great many laughs and his partner in the same character, whose name was not on the cast, was noteworthy.

Robert Frazer was forceful as one of the sweethearts of the girl and Bryant Washburn and Donald Keith were the other two in the cast.

Dorothy Christy was seen only too briefly as the wife of one of the men implicated.

Morelaine Day was both clever and pretentious as a telephone operator and the sweetheart of the young reporter.

If you like your mystery story, and who don't, we are sure that theatre owners will find this one an "audience pleaser."

Preview

"SIN'S PAY DAY" AT THE FAIRFAX THEATRE

Ralph Like has produced another for Action Pictures which should get the money.

George Seitz directed cleverly and Jules Croninger photographed beautifully the story. By Gene Morgan and Betty Burbridge, was of a young lawyer who makes a great deal of money out of defending a band of gangsters.

This eventually engulfs him, and he sinks to the lowest depths of depravity and loses his wife's respect. When the crooks double cross him he turns on them and sends the leader of the band to jail.

Forrest Stanley performed a fine piece of work as the lawyer, and Dorothy Revier was splendid as the young wife.

Too great praise cannot be given to little Mickey McGuire for his splendid work as a young boy, who betrays the lawyer in his troubles. This boy's work is a revelation in naturalness.

Harry Semels cleverly enacted the role of the leader of the crooks, and Alfred Cross, Hal Prince and Lloyd Whitlock were others who fitted nicely into the picture without the story.

This production was well up to the standard established by the Ralph M. Like Studios.

The Alarm Clock

Louise Fazenda bravely faced a critical audience last Sunday at the El Capitan theatre where she is being starred in the "Alarm Clock" by Arcey Hopwood under the direction of Elwood Grey. Miss Fazenda worked like a bride to please these veteran nickelodeon couple, and they set back and dined her to come through, which she did, with a vehicle that although suited to her talents, was one that demanded more time to understand and feel for an actress who has lived most of her life on the screen, and but recently turned to the stage via the leading vaudeville theatres. Henry finally persuaded her to appear in this play, and we give her credit for getting through a very difficult assignment.

Everybody in the play worked hard; sometimes too hard to put their parts across the footlights. Helen Ferguson, Huntley Gordon, Wynnand Stanland and Clive Moore ran neck and neck for attention. Others who contributed well were Henry Moutragy, Ruth Allen, Frances Woodbury, William Meadley, Howard Miller and Frank Dawson. The usual well handled leading parts is what saves the Alarm Clock from becoming dull entertainment, and of course the public interest in Louise Fazenda rightfully earned by the actress by years of hard work, tops it all off.

TYPEWRITTERS-ADDING MACHINES

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1650 North Cahuenga Glendale 1932
M. H. Hoffman to Use, *Indecent* as a Picture Title

**Slashing Admission Prices is Closing Theatres**

233 Club to Start Outdoor Assemblies Wed. Nite

**Tom Tyler Will Play Lead in a Big U Jungle Mystery Serial**

**I M. P. A. COMMITTEE PUTS O. K. ON ALLIED PICTURES TITLE—AL RAY TO DIRECT**

**Final approval of "Indecent" as the title for Allied Pictures forthcoming feature, based on the sensational novel by Gustave Flaubert has been given M. H. Hoffman by the Independent Pictures Producers Association committee in charge of passing on all titles, stories and advertising matter.**

...Concluding Frances Hyland's screenplay, the committee dropped all objections and Hoffman will present an immediate product, *Indecent*. Albert Ray has been chosen to direct the picture and those in the cast include H. B. Warner, Lila Lee, Beryl Mercer, Joyce Compton, Ivan Lebedeff, Jason Roberts, and Eddie Nugent.

**TODAY'S COLOR CINEMA**

By Glen Ganis

For several years I have been expounding on the theory of practical color for the cinema. That is, color as the public would like to see it.

It has always been my contention that they would rather see color instead of black and white, provided they can get it somewhere in nature.

I have studied the progress of the various processes since their inception, and have come to the conclusion that by not understanding the methods of science as it is applied to color, they have missed their main objective and that is, consistency in color under all conditions.

Good color in motion pictures is no longer a mystery, at least not to me.

What puzzles me is how the large color companies have continued so long as they have, unless it is by kidding their stockholders.

They cannot hope to entertain the public any longer by their hit and miss efforts.

Experiments at the Science and Research Laboratories at Washington, D. C., taught me that perfect results in color can only be attained through accuracy in every detail.

My experience in the past 2 years has proven to me that the scientific method is the only one that will ever prove practical in attaining commercial success in the production of motion pictures in color.

**UNLESS STOPPED SHOWMEN SEE HANDWRITING ON WALL, EXHIBITORS**

The greatest menace to the motion picture theatres today is the continual cutting of admission prices by exhibitors, which will evolve itself into a sort of a round robin series of sheer selfish sales of some of the film companies who will have to go into bankruptcy, for their revenue has already been slaughtered by the turning back of many of the theatres formerly operated by their circuits.

Theatre owners have found a decline of their weekly income and their overhead going on and on, until they no longer can make both ends meet; this makes a weak sister out of him, and he allows fear to creep into his makeup, and when his competitor can charge admission without ever increasing their liberal scale, and Mr. Exhibitor finds that he can't cut his overhead, in order to face the admission cut equally, and in the end there is a padlock placed on his door.

Producing companies are spending five times as much to make pictures today as they did before the coming of the talkies, and it is useless to try to tell how many avenues of revenue have been closed to them, for income on their products so, unless someone stops the exhibitors wholesale price cutting, refusing to show in cheap price houses, the theatre and producer may soon find themselves out in the cold and pictures just a memory of yesterday.

**EXTRAS LOSE SHIRTS! CAUGHT WITHOUT PANTS! HABERDASHERS REJOICE!**

Dame Rumor says there was a near panic at M.G.M. studio recently during the filming "Huddie," currently in progress.

It seems the studio had been using real McCoy collegians from a local university, but in one sequence called for alumni.

Alas, they had to send to Central Casting for real extras, who were told to bring a change of clothes.

At night they were sent to change. Imagine their chagrin when they discovered that the McCoys had swapped their story. What did color mean? Hot hum! Please send barrels.

**STAGE DOROTHY ARRIVES**

Booth Howard, who has played with almost every star that has been on Broadway in a legitimate show in some years past, is, in our midst, and has cast his hat in the cinema ring, and will take a try at the talkies. He has many friends from New York who are here and who know his work on the stage in the East.

Borun fits to be one of the added features of the evening

A ten act improvisation revue to follow a talk by District Attorney Borun. Borun will initiate the season of out-of-doors assemblies of the 233 Club at the 233 Capitol Theater next Wednesday evening, May 25, President John Le Roy Johnston has announced.

Under the chairmanship of Monte Carter a program featuring back stage scenes in a radio station featuring Bernice Foley at K. F. l. and a selected supporting cast, to develop specialties, instrumental and vocal numbers and comedy sketches will be presented Miss Foley is a member of the popular radio team of "Bob, Bunny and Junior." The meeting will be called to order promptly at eight o'clock and members will come in tardy.

Beginning June 1, 233 will resume its eight year program of semi-monthly meetings assembly occurring one the first and third Wednesday of each month. The Ladies Auxiliary Bridge Luncheon will occur noon on the second Wednesday of each month and every Saturday night will be "open house" at 233 with members, their wives and guests invited to dance, play bridge or billiards. On Monday evening, the gymnasium classes held forth at 233 with volleyball tournament and other games held on the calendar.

The summer costumed ceremonial of the club will occur June 15 with a class of 50 members present. The Fred Noe and Tie of the club will present the ceremonial with Russell Simpson heading the prominent cast.

Some of these days some smart director or producer will discover that Andrew Jackson Rylee, who came to Hollywood recently from New York, where he had been appearing in the "Green Hat," has not only had several years experience in stock but can ride a horse and rope a steer like anybody's business.

**RAY TAYLOR IS TO DIRECT HENRY MA CRANE IS THE ASSOCIATE PRODUCER**

Tom Tyler has been assigned the leading male role of Universal's second 1932-33 serial, "Jungle Mystery," which goes into production May 26.

Cecilia Parker, Carmelita Geraghty, James Marcus, Anders Van Haden and Peggy Pratt are also in the cast as are Noah Beery Jr., Sam Baker, William Desmond and Phil McCullough.

Ray Taylor will direct and Henry MacRae will act as associate producer.

**ART FOR ART'S SAKE, BUT WHY NOT BUY AT HOME?**

One reason why Hollywood is the World's film producing center is that everything is available here to the maker of movies.

Yet one wonders why producers squander money and time in getting objects d'art for sets from foreign cities, when right in the heart of Hollywood is an expert who has collected $100,000 worth of the finest antique and modern art (even wallpaper) that is at the command of producers for very moderate sums.

This man, Robert Ackersoff, has his business establishment at 1507 N. Wilcox Avenue, near Sunset, and it is well worth a visit for any studio director, or in fact anybody who 'clefts in beautiful art ware. At the present time several of the larger studios are patrons of Ackersoff's shop, but its vast scope and great treasure of merchandise is sufficient to serve every studio in Hollywood.

**writers' Club**

Michael Visaroff is deserving of praise for his earnest efforts in putting on a very entertaining show at the Writers Club May 14. Especially pleasing was his work in two skits, the first, Tony and Marie, by Adam Hall Shirk, in which he played a fruit vendor. Lucille Pescador was exceptionally good as the unhappy wife; Rodney McLernon as the happy one; Rose Rosencrantz and the Marx twins helped to round out the act. Miss Rosencrantz did a bit which was top-top. The second skit was "The Challenge" in which Mr. Visaroff played a hard handed money lender. Galina Kepner played the widow with real feeling and true emotion. She is worth watching for future reference. Don Crimmins was splendid. "The Challenge" is a Russian sketch by Anton Tchekof. Max Rubinowitch, one of the greatest pianists around this part of the country, rendered three numbers which were enthusiastically received. Gregory Ratoff told some very funny Russian stories, which scored handsomely with a good attendance for this sort of a show. The show was staged through the patronage of Marie Dressler, Lionel Barrymore and Alexander Tchaloff, directed by Michael Visaroff.

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**Samuel C. Shine**

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Col. Harry M. Baine Appointed L. A. Supervisor

Ralph M. Like Has Some Great Production Plans

POPULAR HEAD OF HOLLYWOOD MERCHANTS ORGANIZATION IS MAN OF PROVEN WORTH TO COMMUNITY

The selection of Col. Harry Moses Baine as supervisor of Los Angeles, became the main topic of everybody, for never was a man elected before that had so many friends in every walk of life, as has the President of The Hollywood Boulevard Merchants Association, for it we might say, Col. Baine holds the respect of the best of civic and sporting organizations. He is a liberal minded man, who knows what it takes to create honest interest in our best business interests.

Hollywood Filmograph joins Col. Baine's great colony of friends in wishing Col. Harry Moses Baine every success that a man of his rating and standing in a community is worthy of, and feel that his selection at this time, will go a long way to break down the stronghold that old man depression has gotten on some of us, for he is a walking example of happiness and contentment, and all will have to get into the spirit to keep up with the pace that he will set.

Governor James Ralph Jr., appointed Col. Baine as Supervisor of the third district to fill the position left vacant by the recent death of J. Don Mahaffey. Gov. Ralph after careful consideration from one of the largest list of applicants, finally decided that Hollywood's most unselfish business representative was the logical man, and made the appointment, and his excellency is to be congratulated on his selection.

NOEL FRANCIS IN MIX FILM

Noel Francis, Stuart Holmes, Paul Hart and Mickey Rooney have been assigned roles in "Kings Up," the new Tom Mix thriller at Universal City. Kurt Neumann directing, Richard Schayer and Jack Nettler wrote the screen play; Stanley Bergerman associate producer.

RECOVERING

Word has been received from the John Hopkins hospital, at Baltimore, that Carl Laemmle, president of Universal Pictures, is out of danger and resting easy following his recent operation.

TOM AND TOMISINA MIX

The great love that theatregoers hold for Tom Mix, Universal Star, is only a fleeting symbol of his love for Tomisina. She is his guiding star and life.

UNFORTUNATE ACCIDENT ROBS US OF A GREAT PERSONALITY

Joseph Jackson lost his life at Laguna Beach Thursday while bathing. A rip tide robbed us of one of the finest personalities we have had the pleasure of meeting.

HARRY BURNS

IS TO PRODUCE TWENTY-FOUR FEATURES—SIGNS THREE DIRECTORS FOR SERIES

A peek into the International studios will soon tell you that Ralph M. Like who heads that organization, is fast making his plant one of the cosiest and best equipped of any of the studios of the newest of plants. And along with these improvements which will cost a cool $100,000, he has on his program of activities the making of 24 action features which will carry the Majestic Pictures brand, and will be directed by no less well known directors than Christy Cabanne, Frank Strayer, and E. Mason Hopper.

Producer Like has Frank Strayer under contract to him for the year. Christy Cabanne is to start July 1 and will direct six, while E. Mason Hopper who is now directing for Mr. Like will make the remaining six pictures. Director Strayer has 12 pictures to direct of the series which we would call the man's size job for any megaphone wielder.

It is the intentions of Producer Like to make consistently good pictures on this program, which will enable him to obtain the best cast at a reasonable cost, and more important, which will be sold to exhibitors at a reasonable price so that they can make money through exhibiting them at an admission price with in reach of every family.

AGREED

"I don't see why they race about the Barrymore profile," says Jimmy (Snozzle) Durante. "Why, I've more nose than all the Barrymores combined."

RETURNING

Constance Bennett will trip to Europe in September for a brief holiday, returning to RKO Radio to assume her picture work.

JOINED CAST

Alan Mowbray, English actor, director and playwright, has joined Claudette Colbert, Clive Brook and Charles Boyer in "The Man from Yesterday," which Paramount is making.
THE INSIDE Dope

Dulcie Cooper, New York stage star, is in Hollywood listening to screen предложения from two major studios.

The actress arrived in Los Angeles Monday, and immediately went into conference with her agents and producers' representatives. A studio announcement of her signature to a contract is expected shortly.

Miss Cooper started in several local stage productions, notably "The Little Spit-Fire," before she went East two years ago. Since that time she has been featured in a number of Broadway stage successes.

Official announcement was made yesterday of the election of Joe Brandt as vice-president of Educational Pictures, Inc., and president of World Wide Pictures, Inc. The former president of Columbia Pictures has already taken up his new duties at the Educational-World Wide headquarters.

In making this announcement, E. W. Hammons, President of Educational and chairman of the Executive Committee of World Wide Pictures, also announced the appointment of Joe Goldberg as general sales manager of World Wide Pictures.

Mr. Brandt and Mr. Goldberg arrived in New York early this week from Los Angeles, where for several weeks they had been in conference with Mr. Hammons and production executives regarding plans for Educational's short subject program and World Wide's feature program for 1932-33. Production details are now so nearly complete that it was stated both programs would be made known within a few days.

Mr. Hammons, Mr. Brandt and Mr. Goldberg all emphasized yesterday the fact that there would be no disrupting of the personnel of the Educational-World Wide organization.

With tickets bought and baggage packed, ready to leave for the coast, Mitzi Green's parents decided to allow her three more weeks of personal appearances. Urgent requests sent out by the office handling her vaudeville tour was the reason, but it will be impossible to add any more time upon the completion of the third date, as Mitzi is due back in Hollywood to work on an important vehicle, "Little Orphan Annie."

Jimmy "Schnooze" Dorante has blossomed out in a pair of trick knee pants for his new role in "Harry Krateon's" comedy, "Speak Easily."

As the small time piano player who goes on the stage with the help of Keaton, millionaire college professor, "Schnooze" has to wear several old costumes. The hat sequences show him dressed as a Swiss Alpine climber with an over-sized hat in his hat.

"The only trouble about this here "kid pant" business is the draft that go whistlin' through the stage," says Jimmy.

The strong supporting cast in "Speak Easily" also includes Ruth Selwyn, Hedda Hopper, Lawrence Grant, Sidney Toler and Harry Armetta. Edward Sedgwick directing.

A number of feminine stars in Hollywood are said to be worried for their private lives will soon be public, since it has just been revealed that Riella Page Palmerton, author of the sensational "Private Life of Greta Garbo," is at work on a second book. It is not known whether or not this book will be a "private life," although the book is said to concern Hollywood.

Teddy Joyce, sensational M. C., who recently arrived from the East to inaugurate the new RKO policy at the Golden Gate Theatre, San Francisco, took a unit of Bud Murray's California Sunbeams, trained by Bud Murray, on a visit to several units together. IF the new policy over.

Results of the recent Domino Club election are reported as follows: Lucille Webster Gleeson, president; Mary Forbes, first vice-president; Mrs. Cecil B. DeMille, second vice-president; Mrs. Lawrence Snowdon, secretary; Dorothy Tierney Kith, treasurer.

Members who will serve on the Council are Lati Wilson, Francesca Rotelli, Maudie Fulton, Billie French, Alice Mills Durey, Louise Mackintosh, Mrs. Charles Miller, Miss DeWitta C. Jenkins, Edythe Reynolds Black.

The other day a well known scenario writer, while walking with a pretty actress on a major studio lot asked, "WHERE IS YOUR DANCE PARTNER THESE DAYS?" "I haven't heard from him in some time," replied the beautiful actress. "SIGHING, she continued, "Guess he is ROMANCING. He never writes or sees me when he is out doing that sort of stuff." WHICH was all the OPENING MISTER WRITER was LOOKING FOR—sighed.

Bill Boyd, having finished his contract with RKO-Pathé, has been signed by Larry Durante for a series of pictures. The deal was consummated by the Edward Small offices, as learned today. With Johnny Mack Brown and Bill (Screen) Boyd under the Durante banner in features and the original Mickey McGuire in a series of short comedies, it looks like Larry Durante is out to make a bigger and better place for himself in filmland.

"Scarface" shattered attendance records for all time in its opening day at the Rialto Theatre, New York City.

Producers Howard Hughes film sensation grossed more than $10,000 for the first day of its non-reefer in the Broadway theater. This tops by over $1500 the previous record established by "Animal Crackers" at the same house two years ago.

Producer Howard Hughes, on the basis of returns to date, expects "Scarface to return more money than "Hell's Angels."

Hollywood Collection Service

"We pay the same day we collect"

6305 Yucca
Room 602
GL-6979

No Collection
No Charge

MAY 28, 1932

Esther Brodelet
I-Know-You-Are
Lying-But-I
Love-It Girl

Eugene Stark's
Bohemian Cafe
8533 Santa Monica Blvd.

Melba Snowden and Her All-Star Revue
headed by

Billy Daniels
Kirby and Duval
The Peppiest of Funmakers

Charita Alden
Hawaii's Famous Daughter of Dance

Cy Kahn
Famous Radio Singer

Larry Vincent
Pianologues

Bohemian Cafe's Six Personality Girls
Winfred McGowan
Marie Harold

Stark's Famous $1.50 Dinners

$2.00 on Saturday Nite—No Covert Charge

Jackie Taylor's Greater
Bohemian Cafe Orchestra

Melba Snowden and Her All-Star Revue
headed by

Whenever an excitable Italian is required for a comedy scene there is usually an unanimous choice—Henry Armetta. He has been given the role of "Tony," the acrobat, in Bixler Keaton's new Metro-Goldwyn-Mayer starring feature, "Speak Easily."

His role will give him a chance to do some of his boldest Italian "objecting."

Armetta just finished a featured role with Raman Navarro in "Huddie," and has been seen in many M. G. M. productions, including "The Red Headed Woman," "The Passionate Plumber" and "Ar senne Login."

The supporting cast also includes Jimmy "Schnooze" Durante and Stanley Toler with Edward Sedgwick directing.

Scattered items Sybilla Sidney never has eaten bread and butter, dislike, and not diet, being the reason. One of the Four Marx Brothers' early memories is having to dress in a yard back of a theater. Of all her New York furniture, Claudette Colbert is bringing only her 2000 books to Hollywood. Miriam Hopkins is going to buy a farm in Camo, nevcllent. Maurice Chevalier is swimming pool at his home, but always swims at the beach. George Bancroft's daughter, Georgette, played in his first film when she was three years old.

The Hollywood American Legion, Post 43, working in connection with the Unions specializing in picture work, have succeeded in putting over the eight hour day with no overtime in all trades in the studio. This will be a saving to the studios and will create more work for the men. Hollywood Legion also has a group of motion picture extras who have been in the business for a period of ten years. These men are well trained in their work and the producers would do well to consider them when employing extra people.

The unions are cooperating with Charles Graham, chairman of the unemployment committee, in securing odd jobs for the unemployed who are inexperienced in picture work.
JIMMY (SCHNOZZLE) DURANTE PUTS ON AMUSING IMPROMPTU NUMBER THAT WAS A "WOW"

The return to Los Angeles of Irving Aaronson for the opening of New Frolics Gardens, brought out not one of the biggest and best back to the Los Angeles area and Southern California, and when we say that Irving Aaronson and his Commanders came back into our fold in greater and finer form than they have ever appeared, we are putting it mildly. For the past several years they have been the most popular band in Southern California, as he visited his hotels and directed his organization in what was the most poppy as well as difficult show to put over to a critical array of first-nighters at such an opening.

And the same may be said of the recent appearances in which he gave us a memorable performance, as the show started without any hurrah or flash of trumpets, the trode beauties that he can call upon, and the audience were able to feel the very spirit of the occasion and danced more gaily and looked more beautful than at any time that Mac Morton has had them appear in a show.

Might we say that Irving Aaronson's Commanders music and entertainment made many of the straight line folks who ordinarily carry their chins skyward, more toward ones level and everyone had a good time. We might add that Jimmy (Schnozzle) Durante and Francis Mars used a Spanish stage and to give Los Angeles night life around on the floor; from then on everybody seemed to feel right at home. Red Stanley and Phil Saxe just heaved 'em over with their fun-making antics, and when Jimmy Durante and Francis Mars used a Spanish stage and made the one-act, one just yelled for more. Marshall's Marina Band topped the show off with plenty of color, Ben Blue clicked from the start and we added the old but perfect saying about an ending to any evening, A GOOD TIME WAS HAD...

EUGENE STARK'S BOHEMIAN CAFE OFFERS SHOW WORTHY OF BIGGEST THEATRE PROGRAM SPOT

One can never tell just who will run into at Eugene Stark's Bohemian Cafe. Satellites from stage and screen are nightly visitors and the other evening we ran into Sam Palmer, who won the armestakes race at Ascot Speedway Wednesday evening. He was dancing with his charming wife, the Countess de La Gueiosa and her husband were being entertained by some very dear friends, and in getting about we set our spicce on Dorothy De Rossa, who recently was all the rage of the Chicago night clubs, she is cousin to the famous French dancer, Edna de La Gueiosa, and she is one of the once-overs. Harry Lewis, who is one of the chief race promoters of the Baldwin Park project, dined and danced with Mrs. Lewis; Doris Hill and George Medes were much in attendance at the show and Mrs. Steele, who can work like a seasoned trooper, the girls keep right up with Billy who by the way, must be the originator of Pep... To see this trio take falls and clowns around is a treat of a life time. They are a show all by themselves and their well-groomed number this week is "Swedish Personality Girls" is the high light of the show. Charles Allen, the Hawaiian Dacneuse, again gains encore after encore. Cy Kahn, the radio idol, sings and plays the guitar on a pair with the best of 'em. Larry Vincent sings and plays the piano in between Jackie Taylor's Orchestra's dance numbers which always is a good act, if you can see through one of Jackie Taylor's Bohemian Cafe numbers and not ask a stranger to dance with you, there is something wrong with your sense of appreciation, for his music just makes your feet demand to keep moving, and with the public atmosphere full of fun and life, you would race like a cat in a bag. If you cut through an evening at Eugene Stark's Bohemian Cafe, and to eat one of their dinners, just will make you a lifetime customer.
UNDERSTANDING

Ex. 31. And I have filled him with the spirit of God, in wisdom and in understanding and in knowledge, and in all manner of workmanship.

I. Kings 3.28. For they saw that the wisdom of God was in him, to do judgment.

II. Chron. 1.10. Give me now wisdom and knowledge.

Ps. III. 10. The fear of the Lord is the beginning of wisdom: a good understanding have I of that do commandments: his praise endureth forever.

Prov. 3.5. Trust in the Lord with all thine heart: and lean not unto thine own understanding.

Prov. 14.29. He that is slow to wrath is of great understanding.

MOVING MOVIE THRONG

By JOHN HALL

"A baby is only an episode in a woman’s life."—From the screen play "Consolation Marriage."

The fact that this stupid whisker is widely current on the screen while millions of our mothers are horrified by the Lindbergh case is just another bad break for Hollywood.

Without the Lindbergh case to add to their indignation, every mother in the world, seeing "Consolation Marriage," and hearing that animate piece of dialogue, recoils in shock and disgust, wondering what kind of men decent mothers have an episode in a woman’s life.

Of course the line is in there doing its bit to lower outside opinion of Hollywood because it is supposed to cater to the fifty-five flair of our so-called "modern sophisticates." And again of course, all real mothers don’t give a tinker’s damn about modern sophistications—but they DO think a lot about the sacredness of motherhood. And they know that the flithead who calls bearing a child a mere episode deserves to be shot. Incidentally and by the same token, every mother dates her real life from that hour in which she found her first-born nestling in her arms. Ask one.

Why can’t Hollywood be sensibly decent about these things? It plaintively wonders why mothers and fathers are staying away from picture theatres in millions. One reason why they stay away is that husbands and growing children don’t want to risk having the mother of the family insulted by lines like those quoted, which, by the way, is but one of many such we have recorded.

Such lines are the worms destroying all the good in many a fine, costly feature picture, the owners of which wonder why their product, otherwise good, doesn’t draw. They overlook the worm in the nice looking movie apple.

HARRY JOE BROWN TO DIRECT FIRST OF EIGHT FEATURES CHARLES R. ROGERS WILL PRODUCE FOR PARAMOUNT

Charles R. Rogers has secured Teddy Hayes to assist with the technical details of the boxing sequences of "Madison Square Garden" as well as to train Jack Oakie for his role of a world’s lightweight champion in this production. Hayes, who is known as "The Maker of Champions," is one of the outstanding figures of the boxing world and has figured prominently in most of the championship battles sponsored by Madison Square Garden. With Jack Kearns he discovered Jack Dempsey and trained him for every one of his major fights while he was heavyweight champion of the world. During the war, Hayes held the post of Athletic Instructor for the United States Navy.

"Although Jack Oakie plays the part of a fighter and James Cagney his manager in "Madison Square Garden," the picture is not a story of the prize ring....Rather is it a panorama of the sports world with the many and varied activities of this internationally famous institution forming a background for the romance."

ThomsonBurtonis credited with the original story of "Madison Square Garden" and James Cagney will direct. It will be the first of eight features which Charles R. Rogers will produce for Paramount.

WHAT PRICE GLORY?

J. Joel McCrea goes into the new picture, "The Most Dangerous Game," with but a day’s vacation after finishing "The Bird of Paradise." With Schrader and Irving Pichel co-directing.

AS SEEN AND HEARD

By Arthur Forde

MODERN ART IN THE MOTION PICTURE STUDIOS AND THE HOME

Florence McKinney and Robert Ackerschott

Very few people are aware that there is an authority on Modern Art in Hollywood, Mr. Robert Ackerschott, who conducts one of the most interesting and unique shops and by the way, the only one in the West. This Florence McKinney, Paramount player, soon learned while talking with Mr. Ackerschott, Mr. Ackerschott received his education in Switzerland, which borders are adjacent to all the countries which have been identified with Art.

He has also a comprehensive correspondence with some of the best known and famous artists and designers of France, Germany, Italy and other countries identified with Art in all its branches.

Most of the best interior settings which you see in the motion pictures of today contain something from this unique establishment. Also, some of the best known stars who go in for Modern Art in the furnishing of their homes call on this man for suggestions and articles of furnishing.

Technical Directors, Set Dressers, as well as some of the famous Stars constantly visit this studio and they find statuary, drapes, wall papers, pictures, and unique articles of modern Art.

We were struck by one of the most novel clocks while visiting Mr. Ackerschott and some valuable porcelains were also noted.

When a "Set" is called for in which Modern Art is the motif you may be sure that a great deal of it is from this extraordinary establishment on Wilcox avenue.

Art Directors and those connected with the settings of pictures as well as others who are contemplating some section of their home which calls for Modern Art will get a great deal of pleasure as well as an education in the newest art by seeing Mr. Ackerschott’s studios.

"A PRINCE FALLS IN LOVE"

at the Filmarie Theatre.

"Ein Prinzip Verliebt Sich" is the title of the latest Semi-Musical from the German Studios. Just a light story but extremely amusing and 'chuck full of the most delightful, tuneful music which you will hear unstilled in the streets."

Directed by the same man who gave us that other delightful "Waltz by Strauss" Director Conrad Weiser has surpassed all his former efforts by a wide margin and gives us something which should not only be patronized by those with a knowledge of the German language but others, as there are explanatory titles in English which makes the story clear and distinct to all. This is one thing which the European studios are especially proficient in.

As for the cast, we have had the pleasure of seeing most of them before as George Alexander, Taddy Berliner and Lino Dyer are among some of the famous European names in the large cast, and their work in this lovely play is distinguished.

After the three Russian pictures shown recently, with their always somber plots, "Ein Prinzip Verliebt Sich" is truly a delight. Whatever other pictures you may have on your list to see for the coming week be sure and "Not Miss" this latest tuneful comedy from the German Studios.

PROSPERITY

The busiest spring in years is the answer of the Metro-Goldwyn-Mayer studio officials, with four productions now in progress, another four receiving the final ministrations of the cutting room, and the seven to start constitute a program of activity which compares favorably with any past season in M-G-M’s production history.
TIFFANY TO PRODUCE “The Man Called Back”---Florey, Directs

George Melford Signs to Direct Hoot Gibson

C. C. Burr Seeks Leading Lady for Torchy Comedies

Reginald Denny Comes to El Capitan June 5

ALL STAR CAST WILL BE SEEN IN THE LATEST “WORLD WIDE” PRODUCT

With their latest “Stranglers of the Evening” an assured success Tiffany studios are preparing to produce “The Man Called Back,” and have assigned Robert Florey, who recently directed “The Murderers in the Rue Morgue,” for Universal, to direct their latest all-star feature, which will start shooting as soon as the cast is assembled.

Tiffany today is producing a better brand of features than they have since the advent of their current company. They also go for the Ken Maynard and Bob Steele westerns, which they are making. “Lena Rivers,” according to reports is breaking box office records in some of the leading theatres, especially in the Beacon theatre, New York City, and McVicker’s theatre, Chicago, Ill.

IN HOLLYWOOD NOW

By Bud Murray

What price depression? That Jack Lewis deserves lots of credit, if only for the fact that he dares be a Real American, and spend thousands of dollars to hold the market on a gen- erous Open Air “Frelia Gardens” at Culver City—Opening night SRo, and an ideal “balmy evening and a goodly crowd were there.” We never heard Irving Aaronson and his band to better advantage. Muse Morton’s work with one of the cutest lutes, was in very good taste. Jack Holland and June Knight and our girl friend Maxine Lewis (very dourous) were “class,” and that’s what the whole affair impressed us with—“CLASS.” Ben Blue who opens at the Paramount next week, pinch-hit as M. C. The “saw-lord” Jimmie Schneuzola Durante “Ups” with one of the smartest lyrics. Gruncate Marx and Jimmy work up their Spanish blood to such an extent, that they had to do a Tango specialty. At one point Jack Corigan, So. and Charley Irwin, the aristocratic M. C., now at Paramount, Walter Meyers, booking agent, and several other agents here and there, George Frank, Bill Olympics coming on, and the new open air Frolics, with the Roof of the RCHA, looks like the suckers coming to Hollywood will

M. H. HOFFMAN, JR., CLOSES DEAL AND THEN GOES ON BRIEF VACATION

George Melford is to direct Hoot Gibson in the second of a series of eight Gibson’s Allied Pictures outdoor productions at the Tec Art studio. Hoot, who is the president and general manager of that corporation signed the megaphone wielder to start production on May 31, and then left for the north on a brief va-cation.

B. H. Hoffman, Jr., is the youngest of producers and to our way of thinking, is going to set some records for the older men to shoot at. He just completed his Hoot Gibson series way under schedule and is already working on 1932-33 product.

Pertileg, Leo Morrison, Bill Holligan, the man about town, doing pretty good with a lacquised blonde, Mr. and Mrs. Charles Moscon, Charlie tripping the light fantastic. Mr. and Mrs. Eddie Mannix, the Arm flummox, about Vivian Duncan talking about her 14 months old Bambinos, Mr. and Mrs. Sidney Mitchell, enthralling the Paparazzi from Nyo Yael, Mickey Neilson, Tom Mix wades in his hip boot and cowboy attire, Washburn Frank Fay and the Missus Barbara Staneig, our boy friend Teddy Bartley with his playmate, Stage and Screen Bill Boyd, John McBurny claiming around (our ex-pap), Fern Redmond, a study in red, Lew Beice and Eddie “Blackout,” Welch George O’Dell, Ricardo Cortez, Billy Taff with little Sally of the Radio (Is it live?). Margaret Brown with her hus-band B. B. B., gets a nite off, dancing with the same brunette (maybe that’s how two), Will Mahoney, comic now at Chinese Theatre, Musly Callahan doing some pretty fancy stepping, and that Larry McGrath ushers a bottle of ginger ale over his white trousers (Yes, said ginger-als). Lee Summers without her playmate, Dolly Nelson, and so on in the wee hours of the good old California coast, we take our own wife back to the FL in Hollywood, now.

A couple of other openings the same week; Louise Fazenda in the Alarm Clock at the El Capitan, noticed Charlie Murray, Clark Gable, John Halliday and his Missus Eleanor Griffin, Stan Laurel, Mickey Pigan, and Roland West Ballet opening in “Real Hope.” Al, Neuman, musical director, Ray Mack picture director, Charlie Miller A. E. A., Will Rogers, Edgar Allan Woot. Be-sides this, our line of Sunbeams left with the approval of Bern Bernard and Teddy Joyce M. G. for the RKO Golden Gate, Ken Daley drop in to give a look-see and now that RKO goes 100 percent fresh show, and the faces change to, and things to do, in Hol-lywood.

HAS DEVELOPED MANY A STAR THROUGH VERY SAME PROCEDURE

C. C. Burr, whose Torchy comedies are presented by E. W. Hammon, Educational, has to find a new leading woman for these pictures every year. In the old days, when he was making them with Johnny Hines, he discovered Norma Shearer, Clara Bow, Dorothy Mackull, Billie Dove, Jacqueline Logan, Johnna Rabolt, Dolores Castro—only to have them snapped up by various major companies and put on long term contracts.

Last year Burr went through the same experience with Dorothy Dis, who played opposite Ray Cooke in the Torches; she is now under contract to Paramount.

Consequently, Burr again wants a new leading woman for this year’s series, which have been increased from six to eight. He wants a girl about five feet two inches, weighing 140 and a hundred and ten pounds. She can be blonde, brunette, titian or brunnette, of any nationality, as long as she has that indefinable something that comes with real breeding. While it is not necessary for her to have had much motion picture experience, Burr admits he does not want any chorus girl type—and platinum blondes are barred.

Burr’s office is at the Tec Art studios, although the Torchy comedies will be produced at Educational, and you can address him there if you know some girl who fills the bill. Send pictures and details, but not the young lady herself.

IN “THE BLESSED EVENT” HE HAS THE GREATEST PART OF HIS STAGE OR SCREEN CAREER

Reginald Denny in ‘Blessed Event,’ the comedy that is burning up Broadway and gives the scandalous lowdown of the tabloid columnist, is the next gala attraction for El Capitan Theater, due to start sizzling Sunday matinee, June 5. This announcement today from Henry Duffy is regarded as one of the most important of the season as “Blessed Event” is an out-standing current Manhattan season and is hailed as a cyclic combination of the highlights of that trio of record-smashers “Broadway,” “The Racket” and “Five Star Final.”

Kathryn Williams, remember her, in cast of “Indecent.” M. H. Hoffman production... "Wynne Gibson has the feminine lead in ‘The Phantom President,’ Paramount... Gwili Andre to star in ‘Misses of Moscow,’ RKO-Radio... Paramount considering to star Helen Hayes in ‘Farewell to Arms,’... George Raft to be featured in ‘No Bed of Her Own,’ Paramount... Robert Armstrong has a spot in ‘The Most Dangerous Game,’ RKO-Radio... Greata Granadait to play opposite Buck Jones in ‘McKenna of the Mounted,’ Columbia.

George Cukor to direct ‘Bill of Divorcement,’ RKO-Radio. Dorothy Mackaul in vaudeville... Tela Birely may star in ‘Exit Express,’ Universal... Richard Dix to star in ‘Headline Chaser,’ RKO-Radio... Irene Dunne has the feminine lead in ‘Nights of Love’ Made for Love,’ at the same studio... Eric Linden and Airline Judge have the leads in ‘Three Came Unarmed,’ also for RKO-Radio.

EXTRA—CHARLEY CHASE is up at Culham Hot Springs ‘petin’ in shape’ for his next picture for Hal Roach. His wife is his trainer, not sed.
"IS MY FACE RED?"

Radio Pictures seem to have the unlucky faculty of making bad pictures, no matter if they have a good story, good actors and good directors, as in the case of "Is My Face Red," for they have the nucleus of everything that it takes to make a perfect talkie, but David O. Selznick, director of "Radio-Productions," has only led Marlene Dietrich and Allan Richkin's story of a columnist to a Walter Winchell, who knows his Broadway and what it takes to make 'em read his daily column. Casey Robinson and Ben Markovitz wrote the screenplay and Torey photographed and edited.

The smart cracking William Haines would have been better than Ricardo Cortez for the part, although we might say the Ricardo gave a very fine performance, but there was little or no romance, and no one cared if "Rick" a) bumped off at the finish and was seemingly led to the girl (Helen Twelvecoats). Here, by the way, is an actress who is being gradually removed from being a box-office attraction from the want of something to do. Jill Eason was cute and clever and that is about all. Robert Armstrong lifeless; Zane Pinz gained a laugh, some of them forced. Airline Judge is improving with each picture, and is worth watching. Sidney Toliver looked and acted more like a fishman than a Wop bad man. Clarence Mue and Fletcher Norton helped to round out the cast.

A few scene butchered, actors made mechanical, director more than likely hampered by too much supervision, "Is My Face Red?" will make Radio officials' faces red when they see what the box office has to say to this one.

THE MAD HOPES PROVES VERY FUNNY STAGE VEHICLE FOR BILLIE BURKE

The smart set of Hollywood turned out to see and hear Billie Burke in "The Mad Hopes," which is the story of a Pudgy girl's attempt to prove to all of us that she, the most fascinating comedienne. Her stage mannerisms are so far above the rest of American stage actresses, that it is needless to even mention them in the same breath.

She is the smartest, and, although in her twenties, the most mature. She, who is new in the profession, has already won out as the most fascinating comedienne. Her stage mannerisms are so far above the rest of American stage actresses, that it is needless to even mention them in the same breath.

The show worked out of the Romney Brent comedy were very refreshing. Mes. Belasco and Curren, in association with Belo Blue, gave the piece a very fine setting, and it was well sung by Edgar MacGregor, G. W. and Billie Burke in "The Mad Hopes." It will take a very high-minded and who knows, it might give you a new idea on what it takes to amuse the American Public.

RAINBOW REVUE WINNING APPROVAL OF RADIO CONNISSEURS

One of the most popular of the many weekly and semi-weekly radio extravaganzas—we call these special programs 'extravaganzas' because of the extensive and lavish manner in which the majority of them are produced—is that of Jack Dunn's "The Rainbow Revue," originating in the Rainbow Gardens on Vermont.

The program has a lot of good, and not so much, of course, featured. There are Richard Daly, a young lyric baritone whose tonal qualities and diction are as near perfect as we have had the pleasure of hearing; Eddie, Joe and Eddie, singing saxophone trio; Connie Taylor, youthfulitone, 250 pound baritone. Put that into a sixty minute revue, add all the latest dance successes, mix well and what have you?

The answer is—The Rainbow Revue.

The program never laps—never the reasons Jack Dunn is being considered by the Lucky Strike people—one bright melody after another—waltzes, fox-trots, and tangos—vocalized by singers who live in song and live to play, played by musicians who have that driving—melting—melodious—organized rhythm. Lead artists, America, Jack Dunn, and announced by the intriguing voice of Andy Muro—aw, nerts. Tune in on this program next Monday night and hear for yourself—the station. KTM, the time, 8 to 9.

Charles R. Rogers has secured the screen rights to Nina Wilcox Putnam's new book, "American Citizen," and will film it as one of the eight exploitation specials for his new Paramount program.

"American Citizen" will appear in the Saturday Evening Post as a serial, and will also be published in book form by Ray Long and Richard R. Smith.

Mr. Rogers has signed P. J. Wolfson and Allen Rinkus to work as a writing team in the preparation of the eight features.

GOOD NEWS

Columbia will produce forty-eight feature pictures—the largest number in the company's history—for the 1932-33 season. Twenty-six of the pictures are to be designated Columbia, six will be romantic melodramas and four will be educational. "American Madness," which Frank Capra directed will soon be released, featuring Walter Huston, "Long, Black, and Bald," directed by Joseph Calleia, "Destiny," especially purchased for Barbara Stanwyck, will soon go into production.

ASSIGNED

George Archainbaud has been assigned to direct "Thirteen Women" for RKO-Radio. The story, which goes into production within a month, is based on Tiffany Thayer's daring and fantastic best seller—the story of a wholesale murder by a Frenchwoman acting under a strange hypnotic influence.

DICKIE MOORE WORKING

"Tin Hat," formerly "Hook and Ladder," the first of the next series of Our Gang comedies, marked the screen appearance of Dickie Moore as a member of the famous group of screen kiddies, with Robert McQuiggin directing.

SHOOTING

"Million Dollar Legs," which features Jack Oakie, W. C. Fields, and the attractive Ben Turpin, Hunk Mann, Andy Clyde, George Bancroft, HEGBERT, Dickie Moore and Susan Fleming.

NEW ARRIVAL

From the New York Musical Theatre School and the American Laboratory. In London, it was seen, and now it has come at the Cort, a new Metro-Goldwyn-Mayer featured player, who arrived at the studio a few days ago.

ASSIGNED

Harry Counselman will direct the new production "Without Shame," a mystery drama, soon to be produced by Metro-Goldwyn-Mayer, with Helen Twelvetrees, who was borrowed by RKO to play the featured feminine role of "Jean."

FILM ARTS THEATRE

1219 Vine Street

Hollywood

Starting Friday, May 27

"Ein Printz Verleibt Sich" (A Prince Falls in Love)

The latest semi-musical from Germany

Adult Admission .35c

See SAMUEL C. SHINE

General Trucking

Live Stock Hauling

H.O. W. MOVED THE MOVIES

2 SHINE ON SERVICE

6618 Santa Monica Blvd., Hollywood, Calif.
Attention Producers, Directors and Casting Directors

WE SUGGEST that the big producers and distributors quit sending out high-falutin' announcements about the scads of pictures they are going to make during the coming year, and instead keep a few of the hard working folks on the payrolls. One big studio gave the pink slip to half a dozen of its regular staff and the next day came out with a big blurb about the mighty program that it was launching. More real work and less hot air, that is the cure for the depression.

WE SUGGEST that the cameramen's union cut out playing so much politics in its internal affairs. Complaints are flying thick and fast among many of the old-time reliable photographers that the officials of the union are more concerned with the dignity and poster of their offices than they are with the general welfare of the cameramen.

WE SUGGEST that the industry as a whole lay off worrying about what television, radio and what-not is going to do to the movie business tomorrow. Put your shoulder to the wheel and give your best effort to the job of today. Tomorrow's problems can be solved when they are reached. Remember the old bromides about counting your chickens before they are hatched, and crossing your bridges before you come to them. There is too much fear in Hollywood today—senseless fear of some remote bogey that may never appear.

WE SUGGEST that producers give some professional actors a chance for real parts now and then, instead of shipping newsreel cameramen all over the U. S. A. taking tests of society dames, Park Avenue gigolos and obscure ham-actors who are shipped out to Hollywood on so-called long-term contracts and billed as "great new finds" and "Broadway stars."

WE SUGGEST that everybody in Hollywood who has not already done so read Henry Pringle's article in Scribner's Magazine, "The Hypocrisy of Will Hays. They said Will was going to sue for libel, so that's reason enough to read the article.
HOLLYWOOD, New getting very I man lakes "Seventy golf film • They great • choose re- • soon • lakes « the gather • handle • which

Hollywood June Tuesday, various is loved, Jack Chaney each year's nament, which whoever headed under whatever Memorial tournament, the greatest of the field. Wade is under the limelight for his works, and Harry Tours will give the Hollywood showmen a chance to realize his true potential in the film industry.

HOLLYWOOD BOWL SYMPHONIES START JULY 5
After some delay in getting plans for the Hollywood Bowl's season of "symphonies under the stars," assurance was given today that the eleventh consecutive series of outdoor concerts will open this year on July 5. They will continue eight weeks, and during which 32 concerts will be given on Tuesday, Thursday, Friday and Saturday nights, closing August 26.

Fuzzy Knight is going north for a week's engagement in one of the theatres and upon his return he is to work in a picture that is soon to get under way. Fuzzy finished a very successful engagement at The Frolics where he entertained nite life lovers for months.

Lila Lee is looking better and acting like she never did before in a feature "Indecent," being produced by Allied under the direction of Albert Ray. M. H. Hoffman, Sr., has a great cast headed by H. B. Warner, With Byrle Mercer, Joyce Compton and others in the picture which is being made at the RKO Pathes Studios.

HARRY LANGDON
At present with Al Jolson in "Hallelujah, I'm a Bum" at the United Artists Studios. Just completed a very successful vaudeville tour of the leading vaudeville theatres throughout the United States.

FINAL CURTAIN IS RUNG DOWN
The final curtain has been rung down on the life of Col. Grant E. Dodge. Here was a man of great respect in our community. A prime mover for the betterment of the agents dealing with the producers, he leaves a gap in filmdom no one will be able to fill.—HARRY BURNS.

NEW FOX FILMS PRESIDENT TAKES UP REINS LIKE FORMER EXECUTIVE CHIEF
When Fox Films were at their height, William Fox, president of that company, staged a New York and looked after the business and finances of the company and allowed Winfield Sheehan to handle production here with Sol M. Wurtzel as his right-hand man, and Sidney R. Kent being the shrewd observer of what it takes to put the company on its feet once more, has deemed it advisable to again place Mr. Sheehan in charge with Sol M. Wurtzel slated for his old post. With the (Sidney R. Kent) will stick to the Bowery end of the business, developing every branch that it takes to re-establish Fox Films among the leaders. Here is a statement he recently made, as his first announcement to the exhibitors of the world, and which sounds the true sentiments of the new chief and to the people wish to com- pliment him. His statement follows

IMPORTANT TO SHOWMEN
Every thinking exhibitor will realize that it is impossible, particularly with trade conditions as they are today, to choose intelligently and to announce in advance a complete list of titles, stories and casts that will constitute this company's product for the coming year. The public taste changes, world events make new subjects timely, new plays, fresh casts, and original stories develop which offer greater box office possibilities. Occasionally stories which promise much fail to

(Continued on page 3)

VAL PAUL QUITS RADIO AND JOINS CHARLES R. ROGERS
Val Paul has resigned from his post as studio manager at the Radio Studios. He tendered his resignation to David Selznick, asking that he be replaced immediately, however he agreed to give the company a chance to have a new man take over his post. Val Paul is one of the best studio managers in film circles, but he found himself hampered under the present regime, and preferred to step out rather than to be unable to render his best services, to assume a similar post with the Charles R. Rogers Productions at the Paramount Studios. He begins his new duties immediately with the preparation of "Seventy Thousand Witnesses," first of the eight features which Rogers will produce for the 1932-33 Paramount program, which is scheduled to get under way June 10th.
JOSEPHINE SMITH has changed her name to Joan Styles and celebrated this change by appearing in a community playhouse show “Debts” in Pasadena. Miss Styles is being considered for some fine parts by the major studios.

THE MASQUERS are slated to hold an old time minstrel and alla show at their clubhouse Sunday, June 5, with Harry Joe Brown and Edward Earl as the jesters. This ought to be a role of a show, far the Masquers talent has been selected for this revel.

SHRI MEHER Baba who is in our midst has taken L. A. by storm. To us he is one of the Noble Sons of India who is doing a great work for humanity. We numbered among 1000 folks who gathered to pay him honor at the Kneickerbacker Hotel. The following evening Douglas Fairbanks and Mary Pickford entertained his highests at their home.

HARRY LANGDON is to make a series of six comedies via the two reel route for Educational release. Arvid Cildstrom will direct. Samuel Friedman is associated with Mr. Cildstrom in the deal. Shooting starts July 6 at the Metropolitan studios.

The names of Billy Deoe and James Gleeson were definitely posted on the casting board at Metro-Goldwyn-Mayer yesterday for parts in the new Marion Davies film in which Edmund Goulding will direct.

Rehearsals are now under way, and the script is finished, although no title has as yet been announced. The story is an original by Frances Marion. Anita Loos wrote the dialogue.

C. C. Barr, veteran independent producer, whose “Midnight Patrol” Mamastone is successfully hankering into many theaters, has just purchased “The Master Musician,” an original story for the screen by George F. Wurth, author of “The Phantom President” which Paramount has purchased as George M. Cohan’s first silent.

Gayne Whitsum, whose recent activities have been confined to planning the title role in the sensational success “Chandu” radio serial, will play the role in this forthcoming feature production.

The picture will be directed by Elmer Clifton.

Mitzi Green, the adorable mimic, is all thrilled over the personal visit and the dollars she received from Madame Schumann-Heink, while Mitzi was playing St. Louis.

Lina Ramayte has been added to the cast of Hoot Gibson’s new starring feature for Allied Pictures, according to announcement made today by M. H. Maltman, producer of the Gibson series.

Stunt men Bill Robbins, Late McKeel, Billo Fletcher, Tom London, and George Hines, Temporay title is “The Bailing Point,” with George Melford directing.

Dot Meuser, the Hollywood Film Reporter of the Air, has planned a noon visitation for Saturday at KFAC during her movie news broadcast at 11:45 a.m. Little Maria Elizabeth Ann Brown, only daughter of the F. Brown, will be on the program with the F. Brown cornet soloist who has appeared in all of the shows on the legitimate stage with Joe F. Brown will sing several numbers. Of interest is the fact that Joe F. Brown will be listening in during the broadcast; the comedian has just had a radio installed in his room at the hospital where he underwent a triple operation recently. Unbeknown to her father, little Mary Brown will surprise Dad with her first radio interview.

Negotiations have been closed by Sal Lesser, president of Principal Distribute Corporation, for the making of a three-reel featurette, “(Hold That Lion)” based on an original idea by Earl Frank.

“Hold That Lion” has the famous Tonto Basin of Northern Arizona as its locale and the story revolves around the life of one of the U. S. government’s professional hunters.

The cooperation of the Biological Survey has been obtained to aid in making the film, and Floyd Pyle, one of the government’s hunters, with his dogs and horses, will have the principal role.

This new film is due to be completed by the end of the month, with Frank already headed for Arizona to make exteriors.

Jack Oakie felt kind of hithenish the other day as he met Evart Labisch, and he started kidding and said, “Mr. Labisch, if you will zero direct me in one picture, you will be made.” F. E. raised and kidded him right back: “I wonder what you do when you are alone in a room.” After leaving Mr. Labisch, Jack told me about Mike Lester talking to him during his Paramount studio troubles of one time, telling him he was earning plenty of money and should not insist on a raise. Jack told M. E. that he had every right to, since Jackie Coaten retired at the age of eleven with all the money that he could use in a life time.

JOE E. BROWN PREPARES FOR

NEXT PICTURE DESPITE ILLNESS

With his body swathed in a huge canvas tuxedo and suspended from the ceiling of his hospital room, Joe E. Brown, First National comedian, is still confined to Cedars of Lebanon Hospital in Hollywood.

Recently it was discovered that a back injury, sustained twenty years ago when he had a bad fall during an acrobatic act had become aggravated. He went to the hospital for observation and doctors found it necessary to place him in the swinging tuxedo to relieve pressure on his spine.

Joe saw his friends: “I think it’s just a gag to keep me quiet.” Within recent days, he has been deluged with telegrams and letters. Among those who have wished him a speedy recovery are Walter Winchell, Eddie Cantor and many others. While Joe is confined to his hospital room, he is studying the script of his next First National picture “You Said A Mouthful,” which is an original story by Robert Lord. Gloria Shea, recent import from New York, will be his leading lady in this film. Joe’s most recently completed picture, “The Tenderfoot,” clicked at the Strand Theatre.

CHRISTIAN SCIENCE

“Do they not err that devise evil? But mercy and truth shall be to them that devise good.” These words from Proverbs constituted the Golden Text in the Christian Science Lesson-Sermon on Sunday in all branches of The Mother Church, The First Church of Christ, Scientist, in Boston, Mass. The Lesson-Sermon denounced ancient and modern necromancy, alias mesmerism and hypnotism.

Scriptural selections in the Lesson-Sermon included various incidents in the experience of Nehemiah when he was overcoming opposition to the rebuilding of the wall of Jerusalem. One of the Bible citations stated: “So the wall was finished in the twenty and fifth day of the month Elul, in fifty and two days. And it came to pass that when all our enemies heard thereof, and all the heathen that were about us saw these things, they were much cast down in their own eyes: for they perceived that this work was wrought of our God.”

A correlative passage from the Christian Science textbook, “Science and Health with Key to the Scriptures,” by Mary Baker Eddy, said, “Nothing but the power of Truth can prevent the fear of error, and prove man’s domination over error.”
Fanchon & Marco Are To Be Honored by Wampas

Baldwin Park Jockey Club Prepares To Break Ground Soon

R-K-O To Produce Serials at Culver City Lot

James Parrott to Direct Charley Chase

FANCHON AND MARCO

NIGHT OF JUNE 7 AT MEETING—MISS FANCHON TO TELL HOW SHE BUILDS ENTERTAINMENT

The Wampas of Hollywood honor Fanchon and Marco Tuesday evening, June 7, by showering a Fanchon and Marco night. The famous horse-tamer and the famous horse-tamer will tell the movie advertisements how flesh entertainment is built.

Fanchon and Marco will appear at an assembly at the Tivoli Theatre, Chicago, on June 3.

Ben Bard, finishing in "All At Sea," has been booked for several weeks of coast showdates headlining by Fanchon and Marco. He played the Warfield in San Francisco week of May 26.

Due to the success of last year's "Russian Affair," Here is a plan for another Russian tamer for another Russian tamer for another Russian tamer. This time titled "Russian." Cast is not set.

Fanchon and Marco and cast of the movie version includes Perry Asham, Tonzil, Earl Asham, John Wagner and others of the original cast company. Ed Russell, original musical director, is to be company manager on tour, and Cecil Stowar, original musical director, goes along to handle that end.

"The Desert Song" will trace the entire coast to coast circuit for Fanchon and Marco, making it the longest running tableau ever

Gilda Gray likes her public face to face. While in Hollywood, rehearsing for her next Fanchon and Marco Idea, she received numerous motion picture offers, but she intends to spend the next year on the stage. Among others she was offered the lead in Bennett Zimmam's production, "Minnie, the Mousech.

Somly La Mont, featured in Fanchon and Marco's "Easter Idea," weighs two hundred and eighty, and still does a mean back flipping routine, wire walking and plenty of table games. In eight months of fourteen a day, he has gained seven pounds. Figure that out!

PLANS ARE FINISHED FOR MILLION DOLLAR TRACK—GREAT HORSES TO RACE HERE

All plans for the Baldwin Park Jockey Club's race course have been completed and we ought to hear most any day that the club is ready to break ground. It is intended that the club will have turf and field clubhouse for members. Eastern stable owners are daily communicating with Harry L. Lewis, an artist coming here over the winter with their stables of horses, which number among the most noted on the turf at Chicago, Maryland, New York and Kentucky.

Plans are set for the engaging of judges Timothy D. Hoy at the presiding judge of the races. He hails from Kentucky and his name is listed among the most famous in horse racing circles. This is just one of the main attractions that the Baldwin Park Jockey Club intends to offer the public which will assure them the greatest season of horse racing and will encourage the breeding of the best horses in Southern California, under the auspices of "The Southern California Turf Breeder's Association."

R. R. Neuman has been appointed company manager of Fanchon and Marco's "Mystery" Idea; James Early, company manager of "Tahiti;" and Nick Wagner, company manager of "Michele and Minnie."

Betty Willy, who is headlining girl of "Carmencita"" for Fanchon and Marco last year, has gone legitimate. She tried out successfully for the comedy role of Susain in the F and M production of "The Desert Song." Comments on the ex-chorus girl's work point to a successful career as comedienne on the legit stage.

Gene Morgan again joins Fanchon and Marco. This time he will be featured in "King of Mirth," which Leondoff is preparing. Maudine Lewis, late of the New York musical comedy stage, and Chamberlin and Hites will also appear in this show, due to open in Portland June 25.

Ducatan, the ladder-climbing English comic, joins "Impression" Idea to complete the route for Fanchon and Marco, beginning at the Denver Theatre, Denver, May 19th.

Sylvia Clark will be starred in a new Fanchon and Marco Idea, "Beulah Rose," beginning at Los Angeles State Theatre, Los Angeles, on June 11. The cast will include Lusitano Brothers, Ladina dancers, and a dancing ensemble of twelve. Cast Foster is currently directing the rehearsals.

SPENCER BENNETT TO DIRECT—FRED J. McCONNELL IS TO SUPERVISE

RKO-Radio Pictures is going in for action pictures with a vengeance next season. Of the 62 features announced on the new program, more than half are adventure and mystery stories.

Now comes word that in addition to these feature thrillers, RKO Pictures will release three serials of hair-raising potency.

Fred J. McConnell, veteran serial maker for Pathé and Universal, arrived by plane from Chicago where he was attending the annual RKO sales convention, and immediately began organization of a unit at the RKO-Pathe lot to make chapter films which will be produced by Amadace J. Van Beuren, and released by RKO-Pathe at the Pathe lot in Culver City.

Spencer Bennett has been selected to direct "The Last Frontier," a Western spectacle by Courtney Riley Cooper, will be the first of the three serials to go into production. The other two will be "Lost in the Palauan jungle" and "Airplane Express."

All of the serials will be of twelve episodes each, and made on the RKO-Pathe lot in Culver City.

Spencer Bennett has been selected to direct "The Last Frontier," which is scheduled to go before the cameras within the next month.

Johnny Burke, the doughboy comedian, and Nina Olivia are seeing America first by making a cross-country bus journey to join their RKO family in Hollywood. They will open in a new idea, titled "Buddies," in St. Louis on June 10.

Case Foster will add another notch to his resume by jumping to St. Louis from Hollywood to direct "Buddies."

Blanche Sweet opens for Fanchon and Marco in a feature at the Paramount Theatre, Portland, Oregon, on June 4. The picture stars have been playing de luxe eastern houses."

Leondoff's next Fanchon and Marco idea will star Flo Lewis and Co. The O'Connor family, Pasquali Brothers, and a line of clowns will also appear in this idea.

Fanchon and Marco are rounding up the entire coast cast of "The Desert Song" for their movie version of the Schub and Mendel operetta. Ed Russell, who was stage manager of the original show, is aiding Fanchon in the direction. Perry Asham will be starred. The book is being edited by Larry Schub, who is spending the spring with Buddy de Sylva at Malibu Beach.
Moving Movie Throng by John Hall

Dear, glorious, happy—heartless Hollywood,

In life, Hollywood is a merry, play-ground for the boys and girls reaping the glory of the merry, make-believe movie factories— but when death strikes; well, the merriment goes right on.

There is no pause; no thought of the departed. The mythical figure of the huckster just does not make his mythical staff. There is no heart in the matter; it is a mere routine. There is nothing. In this world of vaudeville and the same flat of literature is shore of the majestic unknown. The merrymaking to real and broken hearts are no part of the sport.

The histrionic splendor of the picture workers, as everywhere, pay no homage to the departed. The glittering colors of the elect instruct successors to send flowers—then ignites the bills sent by tradesmen. Second-hand mourning, like the huckster, has no house maid the tribute paid the departed.

And this is the way happy Hollywood. Its second-hand mourning for its departed sons and daughters of noteworthly achievement marks it as one of our outstanding sections. This honor and this glory is also.

The thrill of the community an aura wierdly reminiscent of the modern crematory, where a little pile of ashes is kept in a safe and no thought of the deceased. The Creators of Movieland cannot pause and look about them and bow their heads as the Grim Reaper takes away one of their two workers? Have they forgotten that each one, in his or her turn, must face that some Grim Reaper? And have they thought of themselves as they heap up ashes, unurned and unwholly forgotten by their playmates of yesterday?

Drunk with the wine of success is a condition with which humans, sing and eat, and men have suffered throughout the centuries. Is Hollywood drunk with the wine of success? Is the reddening so wild and so distinctive? Is the Creators of Movieland cannot pause and look about them and bow their heads as the Grim Reaper takes away one of their two workers? Have they forgotten that each one, in his or her turn, must face that some Grim Reaper? And have they thought of themselves as they heap up ashes, unurned and unwholly forgotten by their playmates of yesterday?

The pathos and bathos; the glittering array of human interest weekly, monthly, yearly, and springing out of Hollywood via the motion picture screen. The story of the world's sorrows and joys, depicted by the most beautiful women and the handsome men from all quarters of the earth; all, all seemingly fail to reflect the real soul of the place; yet are the players are swelling by real human emotion. But they sell that commodity. They do not give it.

Now why is this? Is it the mad whirl of humankind pushed by an emaciated gigantism like them a comet through the open spaces of life? A life they neither understand, nor care to understand. Is the mere fact of physical bliss an opiate they cannot resist; which they cannot cast aside for a day to give thought about them, or on them, or among ordinary mortals? Is the way they live such a way that they can totally disregard the death of one of their own?

John Hall

Opposite

The new RKO vaudeville policy locally and in San Francisco went over with a smile in San Francisco—the first two days the aisles in both RKO Hill Street and sesame Theatre were jammed wii standees—Well, that has happened for a number of years—Paul Ash, Rahah of jazz at the Hill Street, delivered a splendid show, produced by Louis Mc- Donald—City of Tidewater, a crooner who got over without the aid of the "mike," which brought about a change in the Hill Street Policy.

Bud Murray

Maurine Murrells and Laurence King (Gil Wray, Albert Gill, and can't figure out how he got them. Miller and Mack with some old slap-stick comedy put the finishing touch on this first Paul Ash, Rahah of jazz at the Hill Street, delivered a splendid show, produced by Louis Mc- Donald—City of Tidewater, a crooner who got over without the aid of the "mike," which brought about a change in the Hill Street Policy.

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NIGHT AWK

STARK’S BOHEMIAN CAFE

There have been some family parties recently at Eugene Stark’s Bohemian Cafe, then at any of the night life places around these parts, for the splendifer dinner without a cover charge, appeals to folks who have to count where their earnings go these days, and what more, the diners are charmed to be entertained so far superior to what is offered elsewhere that they feel it is an easy matter to entertain their friends or family at Stark’s Bohemian Cafe for an evening entertain-

Eugene Stark’s ability to serve just about whatever one likes in the way of good eats, is only coupled with the fine hospitality that one meets up with the minute you drop into the cafe, for instance there is Dor-

Othy Cafe the smoking cigarette girl, who is always there with a smile, Jocieal Ralph Arnold, the big good natured man in charge of affairs at Stark’s Cafe. The show carries such names as Jacky Taylor’s Bohemian Cafe orchestra, Billy Daniels with Kirby and Duval, Cy Kahn, Melba Snodden’s Six Bohemian Steppers, Bert Tilden former Grogan Orchestra star. There are so many features at this playspot that you will imagine yourself seated in the biggest vaudeville theater in the country. There are three shows nightly, 6:30, 11:30 P. M. and 1:30 A. M.

NIGHT WITH NICK

FROLICS GARDEN

Californians have laced up to their reputations that everything is unusual here, when the management of the Frolics Cafe has gone to the Rainbow Cafe from the Gardens, the hundreds of visitors asked that the management keep the Gardens open in face of it being a cool night, which is an unusual request, for one would figure that they would rather dance and dance indoors than to the outdoor life. It is true that the same impromptu and the show there with Irving Arnessons’ Commanders topping all of their past performances here in the past. Phil Saxe, Red Stanley, The Three Bachelors, Maxine Lewis, Jack Hol-

land and June Knight and the Twelve Darlings of Dance and Song, all harmonizing the best shots that Moe Martin has laced up for the Frolics amusement and choosing the black monkey, which is different in every respect than any, and those who remember the high times all tell while George Olson ran the place can beat even those days under the present eagle eye of Jack Lewis, the present owner. Gilda Gray, who open at the Manchester Theatre June 12th in a Funchon and More act staged by La Roy Prince, dropped in the other night and by popular request she did a rumba dance that was a knockout. None of these ladies know the Rumba like Gilda, if you ask us, and she looks better than ever.

CITY AIRPORT CLUB

Art Jell is a show all by himself at the City Airport Club, where he and his orchestra are holding forth nightly. The way this boy plays the violin is just nobody’s business. He actually makes it talk, cry and what have you. This playspot is away from the beaten path and is visited by the elite of L. A. and with Art Jell and his orchestra on the job, one can dance to their heart’s content, and what more, the food is tip-top.

ROOSEVELT HOTEL PATIO ROOF

Manager Bob of the Roosevelt Hotel is very much inclined with the way the public are accepting his opening up of the Patio Roof atop the Roosevelt Hotel, and has added many features to the lunch and dinner, the show, Joe Mean is buster than a can-
named paper hanger trying to chase a pesky fly off his nose, looking after everyone’s welfare. Lest you already know, Joe swims by the Roosevelt Chief ever since he took over the job, and more so when he saw how he went after the P.A. of the Patio Roof.

Cecil Hall’s Cafe

Cecil Hall, who originated the White Spot Cafe, has opened up a new cafe at 955 Wilshire Boulevard opposite the Beverly Hotel, and two doors away from the Brown Derby in Beverly Hills.

MUSIC MOODS IN COLOR AT THE RAINBOW GARDENS

Jack Dunn, whom you all know as the featured artist and the leader of the orchestra at the Rainbow Gardens, as well as the air on the Rainbow Rescue, is always on the look out for something new and novel. When Leo Crainland, electrical genius at this ballroom beautiful, invented that ingenious little mechanism which he calls a “Colortrote” and explained it’s purpose to him, Jack immediately fell in with the idea. Here it is as near as we can understand it—Leo, as well as some of the leading scientists of the world, believes that each chord of music has it’s synonym in color combinations. The “Colortrote” is a machine, not unlike an organ, which produces varying color combinations that respond to the music played. The idea was an immediate success, not only from the standpoint of beauty and popularity—but a scientific success. Not long ago Jack Dunn and Andy Moro, director of publicity, put the “Colortrote” to a proving test. An invitation was sent out to an institution for the deaf and they responded on masse. At first these unfortunate were dubious as to whether they would be able to dance, not being able to hear the music, but they soon got the idea. On the tinted walls of the ballroom rays of color com-

inations were keeping time with the music—get the idea? The deaf could actually “hear” the music through seeing it—needless to say that the dance was a huge success and that it is now a regular institution at the Gardens.

POP

By EDDIE DEMEREE

NICK MARTINO WINS ALL HONORS AT LEGION ASCOT SPEEDWAY PRESENTS TROPHY TO SMILING ITALIAN ACE

With one of the largest turn-outs of the night racing season cheering at the tops of their respective lungs, “Smiling” Nick Martino flashed across the finishing line for three straight wins in three of the hottest contested races we have seen for many a moon. "Reg" Regelin, announcer at the track, made the remark during the Italian Helmet Dash that the drivers had found out whom it was that would kissed the Helmet to the winner and he must have been right. The three fastest qualifying peelots certainly fought a bitter duel for the honor of being kissed by Miss Ruth Eddings—and who would blame them?

The forty lad must certainly be considered among the best drivers on the coast. Flaco Palmier and Lester Spangler, putting the three cars out of the race but not injuring the drivers beyond a few minor scratches—but WHAT A thrill!

By the way, it’s about time that the boys who went east for the Indianapolis fracas were on their way back. We have received word that Wilbur Shaw, whom you all know as the driver of Number 47, is on his way back—maybe he wants to get the jump on the rest of the boys. They are all anxious to get back, though, so they can protect their standings for the Pacific Coast Championship. It is rumored that the winner of the 300 mile classic, Fred Frame, will appear at the local speedway some time during the night racing season.

Now, get this—Chet Gardner, Nick Martino, Lester Spangler and Sam Palmier, though the best of friends in the track, are prepared to fight to the finish with their powerful Miilers next Wednesday night. And to the winner goes the opportunity of attending a banquet to be given in his honor at Eugene Stark’s Bohemian Cafe after the race. We have been assured that Gilda Gray will be on hand to present the Helmet and we understand Miss Gray will also attend the banquet after the race. Now, let’s not miss this race—it’s sure to be a fast one packed with plenty of thrills. We’ll be seeing ya.

Hollywood Legion Stadium

They tried out the two-judge-referee decision system at the Stadium last week—and the flop was 100 per cent perfect, even though three knockouts cut the work fifty per cent. Al Moro, former pupil of Jim Jeffries, jabbed Paul Sunderski until the thing looked funny. In the last round Moro had Paul craggy from hefty belts to the chin and body. One of the judges and the referee decided that Suderkin won. He lost by miles; but the decision goes. The fans were too stunned to go beyond a little of the old razzberry. There may be something in the judge system—but it didn’t work out last week. Moro, a former champion, but now a heavy weight, looked very bad and he should have been given the decision he earned. Other results: Tom Elliott, heavyweight, won from Andy Durnell by a knockout in the first. Jackie Donnelly, 140, got the decision over Kid Gerela. Willie Davis, 134, was too good for Julio Garcia, winning handily. Tommy Huffman, 154, was a bit puzzled by “Wild Man” Lew Cozzens, a cantankerous jumpington, but sailed in after four rounds with a terrific right to the head for the long count. Harry Thomas, heavyweight, rough and tough as they come, scored the third knockout when he punched Wally Hunt to helplessness in the first round. This Thomas person is a winger and works like a windmill. This weeks Wears Whitehead meets Jimmy Evans in a re-match.

Olympic Fights

The refusal of the Olympic Club to have judges to help the referee decide the fights reminds us of the time that by public and press demands Uncle Tom McCarry was forced to give Ye Editor Harry Burns who was then refereeing the preliminaries of the Pacific Athletic Club fights at the Farnon Arcana two judges to help decide the bouts. This was the first time judges were used in professional fights other than in big championship matches, and when the fights were over for the afternoon, the late Earl Rogers the eminent attorney was asked what he thought of the judge system of refereeing, and he said IT ONLY GOES TO SHOW HOW THREE MEN CAN MAKE BIGGER D—M FOOLS OF THEM-SELVES THAN ONE MAN CAN, which is about the truth, and it was only a short time afterward that Uncle Tom McCarry forgot the judges and allowed Referee Harry Burns to handle the shows alone. Tuesday evening we are to see Bobby Arisendi and N情绪Kabro battle it for ten rounds. They are the best of little fellows ever developed on the Pacific Coast as runners up to Fidel Labarba, who is slated to box the new feather-

weight champion of the world Jack Martin of Long Beach, which means that we are in for some good judges to help spell our fun.

Boxing at Culver City

Bobby La Salle, former terror among the welterweight ranks in California, has been signed by Matchmaker Cy Senen to fight the main event Monday night at the Corn Cafe, Arne. He will go ten rounds or less against the tough scrubber. "Iron Jaw" Mike O’Connor.
"MURDER"

About six people are killed, and bootleggers, racketeers, loan sharks and gabby neighbors have all to do with the story of "Murder," which was written by Noel and Ruth Down, and might we say they have smartly injected propaganda against the present government as operated by one Herbert Hoover and the Senate. You might say that they are trying to incite Red Riots against the good old U.S.A. Don Brodie did as well as expected with the play. The authors go a bit past the line of good judgment, reaching for applause, and looking too far ahead on what the present chaotic condition will bring this country to, and along with this, they use a crude way to justify the "Murder" of the man who was trying to collect the value of his price, that certain conditions forced the girl onto the streets. With proper screening, we might say the play can be placed in form for a better showing than at the Theatre Mart, and who knows, it might go to even greater heights.

John David Horsley saved the piece from being very dull and slow entertainment. It was his youthful and refreshing appearance with his ability to play his part with such certainty, that you actually believed in his trying to help the girl, and all that she really stood for in life. Sarah Russell saved and ranted so much that you sort of hoped she would finish her part and leave. However, she can act, and has a whole lot of feeling, and when properly directed, will command more than passing attention.

Emile Straube as the mother was excellent, but why guns the daylight out of everything and everybody to show that she is a hard boiled Hanna? Ted Edwards was funny, but overacted. Jack Koval as the Hebe sailor was funny. He, too, tried so hard to put across his lines. Barney Kiser was very natural, and carried his role through O.K. Lois Lawrence showed excellent feeling and emotion for a young actress. Malvern Christy needed to study his part a bit more. He looked green to the business. Others in the cast were Karl Reditt, Kenneth Herbert, Bruce Riley, Murray Edwards, Pauline Richard (very good), Janet Druce, Coral Leister, Edgar Roberts and Sue Demniss.

"MARKED MEN"

Tom Mix loves and admirers will more than get their fill full of the star’s real horsemanship and ability to emote, along with his droll and unassuming way of slipping in and out of dangerous spots. "Marked Men," produced by Stanley Bergerman for Universal is a typical out and out Western, full of action, plenty of shooting, posse and all that have you, to see that law and order are maintained.

The cast to our way of thinking can well give way to Fred Kohler who puts his part over with the typical he-man devil may care sort of a way, and it is his tempo that carries Willard Robertson along to the heights that he is raised to in his dual character and of course paves the way for the very fine scenes in which Tom Mix plays the leading role.

Lucille Powers plays her part with dramatic feeling and emotion, while Joseph Girard places the head of the secret service men as only Joe can, and that is perfectly. Bob Milasch, Franklin Farnum, Slim Cole, Capt. C.E. Anderson, Theodore Lorch, George Magrill, Richard Alexander, James Burtis, Edward Le Saint, Frances Sayles, Booth Howard, Lynton Brent, Richard Summer and Buck Moutlon all fine western types helped make the picture interesting from every angle.

Tom Mix and Tony are the greatest living examples of lobe that man and horse can have for each other, and this gets over on the screen, which makes box office records for exhibitors and producers, so what could be sweeter than this. Edward Laemmle directed his best picture in this one, the story was ably written by Jack Cunningham, photographed by Dan Clark.

"IGLOO"

Universal is handling the first of the Alaskan pictures to reach the screen as a talkie. Ewing Scott wrote and directed the story, in what we would call a most intelligent manner, and has brought the life and sufferings of these people so forcefully to our attention, that we must admit that he has registered a ten-strike in filmmaking and the public will place their stamp of approval on this most picturesque and colorful of stories of the frozen North which reveals a new star in Chee Ah, who promises to repeat what Johnny Weismiller did in Tarzan of the Apes for M. C. M. The photography work of Roy Kalfski is the most remarkable bit of cinematography we have viewed in many a day. The picture is chuck full of thrills and battles with seals, hippopotamuses, snow slides avalanches and above all a beautiful romance, the kind that Mothers and their children can see, and carry away a beautiful feeling of love and devotion. Edward Small financed the expedition, and is desiring of a vote of thanks for giving filmmaking a much needed boost with something that is different, just when we need it most.

THE MOST DANGEROUS GAME

Steve Clemente, Yacqui knife thrower who can split a hair at twenty paces, today was given a sinister role in RKO Radio’s "The Most Dangerous Game," now in production.

The film is based on the prize-winning short story by Richard Connell, revealing one of the greatest jungle scenes, created by John Humphrey and his staff of workers.

Leslie Banks, English actor lately from the New York and London stage, Fay Wray and Joel McCrea are featured.

The picture is the first to be produced by Merian C. Cooper and Ernest B. Schoedsack, makers of "Chung". "Grass," and "Four Feathers." Schoedsack is directing with Irving Pichel. Cooper is in charge of production.

GILMAN HOT SPRINGS

European plan, $1.50 per day and up to $3.00, with private bath (extra person per day 50c). Weekly rates, $9.00 to $10.00. Monthly rates 25 per cent less. Popular priced Cafeteria and a La Carte Dinner Room Service. Natural Hot Tule Mud, Sulphur Water, Sweat and Sun Baths, for guests, 50c; transients, $1.00.

NEW NINE HOLE 3020 YARDS, ALL GRASS GOLF COURSE, GREENS FEE ALL DAY 95c, SUndays and Holidays $1.00.

Three De Luxe Motor Transit Stages daily from Los Angeles to Gilman’s. Reservations at all information Bureaus or phone Gilman Hot Springs, San Jacinto 8611
Al Jolson is Now Back and Ready to Start Picture

Jackie Taylor Heads Great Show at Stark's Bohemian Cafe

Northern Admirers Packed Houses to See and Hear Famous Star

Determined that he will have the best supporting cast that he ever had in a talking picture, Al Jolson and his producers have lined up such stars as Joseph M. Schenck line up such artists as will be able to play from the biggest to the smallest part.

Producer Schenck is not sparing time or money to give the famous Mammy Singer the best of everything, which in brief means that from the story "Hallelujah I'm a Bum," to the smallest paid extra, the Jolson opus will be made up of the very best in everything which Harry D'Araza directs.

Returning from the Bay City last Friday Al Jolson was elected with the way he was received in the Pantages Theatre. He played San Francisco and Oakland, trying out a number of new songs. Irving Caesar who is writing for him, spent a week up north with the Martin Freed, who handled the orchestra for Al Jolson in The Wanderer show, looked after his musical needs in the vaudville act, and returned to the United Artists studios here.

"American Madness" a Columbia Picture.

Score another one for Frank Capra, whose films have kept Columbia to the foregound.

Here is a picture that with proper exploitation will be shown at the largest and most prominent theatres of the country and should have great audience appeal.

Timely, thrilling and cleverly acted by a cast that has rarely been surpassed this one marks a new theme for story writers to shoot at.

This story of modern finance, with banks as a background is interesting and clearly demonstrates that a good reputation is still a valuable asset.

The story is so cleverly written by Robert Riskin, who also wrote the crisp dialogue, has a theme which will undoubtedly be copied by rival producers.

Joseph Walker was a great aid to the director with his splendid results at the camera, and the general production was of the highest order.

Walter Huston as "The Banker" does the best work of his career and Kay Johnson, as "His Wife" is equally clever in a difficult role.

Gaston Gordon, "A Crooked Cashier" has a difficult part but he carries it off with triumph.

Constance Cummings, is lovely and interesting who with Pat O'Brien, are the love interest, but incidentally important in the unravelling of the several plots.

The scenes of the run on the bank are vivid and naturally directed and acted by a great mob of people.

Robert Ellis, Edward Maxwell, Millard Mitchell, Edward Marchand, Bruce McReynolds, Gertrude Morgan of the Paramount Theatre, who have been working for months on the picture, made a last minute effort to help.

"Forgotten Commandments" and Stage Shaw at the Paramount Theatre.

Comparisons are always odious but we cannot refrain from comparing the two sections of this latest Paramount picture.

The first section was taken from that epic "The Ten Commandments" which Cecil B. DeMille made many years ago but this modern part in the second section was directed by Louis Cassier and William W. Schor and we must commend that De Mille still has the best of it.

Another fault we have to find with this

One of the coming attractions in Hollywood is Jackie Taylor's Greater Bohemian Cafe Oratorio, which the maestro lined up about seven months ago and has held forth at Eugene Stark's Bohemian Cafe and which is now in the opening, and is right now making 'em all sit up and take notice, for his nightly broadcasts over KNX are bringing in dinner parties from all over California and Arizona.

This week seems to be the banner one of all, for Jackie Taylor and his boys have added many new features, Cy Kahn radio, theatre and cafe sensational singer, and Bert Tilden, who was the greatest entertainer of all of the orchestra during its long run at the Reoecott Hotel. With these additions, both too well known locally to need any further mention, we find Larry Vincent acting as Master of Ceremonies, and in between the show and dance numbers, holding down a solo entertaining spot with piano and songs.

The show, as staged by Melba Snowden, has as an added attraction Bill Daniels, Daniel and Kirby, the cleverest of the younger set of entertainers the Southland has developed in years. They are on as the topliners with an entirely new lineup of acts. Miss Snowden's dancing and singing beauties are at their best, and costumed in the most captivating uniforms yet offered night life lovers in a cafe.

As Seen and Heard

By Arthur Forde

Robert Florey has transferred his talents to the Tiffany Studios where he is well under way with Albert Le Vino's story "The Man Called Back." Here is an unusual story of a man centered around the Death House in a penitentiary and Florey thinks this is one of the best assigned to him so far.

An all star cast has been assembled by Sam Bischoff who is in charge of production and has among its famous names Conrad Nagel, Doris Kenyon, John T. Murray, John Halliday, Mona Maris, Lionel Belmore, Juliette Compton, Mae Busch and Reginald Owen.

Hard to beat this layout.

Henry Sharp was secured to take charge of the cameras which also pleased Mr. Florey very much and he told us that this story and cast he considers the best he has ever been assigned and before we forget it, Robert Florey also wrote the continuity which is usually enough for one man.

William (Stage) Boyd

Fox Films are making "After the Rain," with John Bayston directing. Spencer Tracy Peggy Shannon and William (Stage) Boyd number among the leading players. Will Boyd, as his friends call the sterling actor, is today rendering a performance that is for above what he has ever done on the stage and screen.

Bud is Writing

Bud Booth is working on another Tarzan story at M.G.M., starting from scratch on a story. It was his chimp who gigged the show in the first Tarzan.
Major Sound Companies Should Cut Rates For "Indies"

Ralph M. Like Keeps Up Steady Producing Pace

PRESENT CONDITIONS WILL FORCE COMPANIES TO WALLS UNLESS PRICES ARE SLASHED

It is not fair to ask independent producers to pay the same prices for their sound pictures as do the major studios. The cost of their productions are not one fifth of what the big companies spend, and what more, their take is so small alongside of the leading companies that to compare them in any way but the making of a good or bad picture is just out of line. And unless the major sound companies like Western Electric and R. C. A. cut their prices, there will be many a producer give up his struggle to try and give the public a chance to view a good picture at a reasonable admission price.

When you place a charge against a $40,000 production as you do a $300,000, it is just not fair and should be adjusted. The life of the industry today are the independents and they should be encouraged rather than crushed, for their life means greater life for the motion picture industry. The cost of productions places a barrier as to the pictures getting into the same theatres, and it is not unfair competition, so major studios or sound producing organizations should not stand on any ceremonies, when they start to figure why a standard price should be charged the independents, when in reality, their pictures compare only in quality with the big producing companies making pictures in Hollywood today.

RUMORED. AND HOW

William Fox, '61, is behind a deal to bring M. G. M., Fox Films and Paramount into one combine in order to raise them from bankruptcy. Can this be possible? W. F., the life saver of the industry that ruled him off.

LORETTA YOUNG, GEORGE BRENT HEAD ANOTHER BIG NAME CAST

In keeping with its policy of providing casts adequate to the importance of the story, Warner Bros. announce that Loretta Young will have top spot in "They Call It Sin," with a powerful acting cast. George Brent, newest leading man sensation of the screen; Una Merkel and David Manners are the other leaders of the roster.

CHARLEY CHASE

Now working on the first of a new series of comedies for Hal Roach

JOHN FORD BEGINS FILMING

OF "AIRMAIL" AT UNIVERSAL

"Airmail," Universal's drama based on transcontinental mail flying, has entered production at Universal studio under the direction of John Ford. Pat O'Brien, Ralph Bellamy, Russell Heston, Slim Summerville and Gloria Stuart are featured in the picture with Lilian Bond, William Dey, Frank Albertson, Leslie Fenton, Tom Corrigan, Hans Furkork and David Landau appearing in prominent support. Dale Van Every and Frank Wood collaborated on the screenplay, with Martin Brown providing the dialogue. Karl Freund is at the camera.

HAS REBUILT OLD CHARLES RAY STUDIOS INTO A BEAUTY SPOT OF THE INDUSTRY

Add another feature picture to the production list of Ralph M. Like, for by the time this reaches our readers he will have finished another fine picture with a splendid cast at what was formerly the Chas. Ray studios, but what is today one of the beauty spots in our industry, for where there was old fashioned and delapidated buildings there stands aristocratic brick structures, and contrary to a statement made in one of the daily papers, the studio is not the property of Phil Get- stone, although he has arranged with Ralph M. Like to produce 24 features for the coming year's program as previously announced in Filmograph as the Majestic series. Ralph M. Like, with his mother Martha Like, head the organization that are operating what is now known as The International Studios, replacing what was formerly the Chas. Ray studios.

BUSY

B-filmmaker Philo McCullough has been kept busy over at Universal. He played the principal heavy in "Heroes of the West," a serial directed by Ray Taylor-Norman Lacey, production manager, and his work was so convincing he was re-engaged to play the principal heavy in "Jungle Mystery," a serial with an African background. Henry MacRae, known as "Let's Go" MacRae, producer in charge of all 15 serials, usually has one or two big shots in his chapter plays.

LINING UP FOR "SILVER DOLLAR" NEXT EDWARD C. ROBINSON FEATURE

While Edward C. Robinson goes down to the sea in ships as part of his work in "Fog Horn," Warner Bros.-First National studio is rushing plans for his next picture, "Silver Dollar." This is scheduled to start June 15, about a week after he concludes his deep sea fishing subject. Lloyd Bacon will direct and the studio has already selected Allyn MacMahon (the unforgettable secretary to Robinson in "Five Star Final"), Alan Dinehart and Bette Davis for leading roles in support of the stars.

PRODUCERS MUST RECOGNIZE UNION DEMANDS OR SUFFER LOSS

Every picture which any of the studios send their companies are being closely watch- ed and guarded by the unions, and whenever a fracas starts working, the companies are very carefully checked by the unions to see that only those carrying a union card are permitted to work. The Warner Bros. have run into many a snag of late with their companies, Radio and Universal have suffered through lack of cooperation with the unions prior to the companies starting on locations.
THE INSIDE DOPE

Jack Leonard, the gorilla in "Tarzan The Ape Man," the M.G.M. jungle feature starring Johnny Weissmuller, is playing the gorilla in "Jungle Mystery," a Universal serial, directed by Ray Taylor. Leonard, as the gorilla, and the Cardonas, world's greatest aerialist family, put many of the big kicks in "Tarzan The Ape Man." Leonard's work as a gorilla is effective because he is a professional acrobat and aerialist. His gorilla has a "Big U" employees dodging behind buildings.

Joseph Calder, who has just been signed by Mack Sennett as special art director to prepare set designs for his giant road smash production 'Hollywoodized' which starts shooting the first week of July, has spent thirty years as a scenic artist and art director in motion pictures, his first position being with the old Vitagraph Company in New York.

DICKIE MOORE has won the hearts of Marlene Dietrich and Tallulah Bankhead. Miss Dietrich gave him a steam yacht, while Miss Bankhead presented the youngster with an electric train. Dickie is working in "The Blonde Venus" starring Marlene Dietrich under the direction of Josef Von Sternberg at the Paramount studios.

Dorothy Granger, according to an acknowledgement made today by H. Leo Gregurin, Assistant General Manager of the Mack Sennett Studios, has just been signed on a six picture contract.

JOE MURPHY is back in the General Hospital, this time for an operation. He sure has struck it tough for some time and is worthy of a lift.

A. Leslie Pierce is now directing "The Candid Camera" for Mack Sennett. Franklin Pangborn and Dorothy Granger have the leading roles, while others in the cast are Cecil Cunningham, Harry Beaure, and Toby Wing.

MR. AND MRS. RUDY PAULY have been entertaining Mrs. Kate Freed from Chicago at the Ambassador and other bright spots in the Southland.

Marcel Lamour sails for Paris on the Ile de France after covering the United States and taking pictures at all places of interest for the European journals. Mr. Lamour, besides writing a column for the Hollywood Filmograph weekly on picture making in the film capital, was also a valuable addition to the Motion Picture studios as Technical Director and also played some splendid parts.

Lately Mr. Lamour recently resigned as Assistant Director at the M.G.M. studios in Culver City and it was at the suggestion of some prominent officials at that studio that he decided to make the European trip.

We shall miss the genial Frenchman but he promises to return as soon as he finishes his mission to Europe.

BILL SWIGART is back with Variety and is Arthur Ungar happy?
The Barrymores Are to Appear in "Rasputin" For M. G. M. Allied Pictures to Produce "A Parisian Romance"

Cy Kahn Proves to be Great Entertainer at Stark's Bohemian Cafe

Harry Langdon to Star in Series for Educational

OLD RUSSIAN Locale Will Serve to Introduce Most Famous Acting Family in TALKIES

"Rasputin," the drama of the mad Russian monk who ruled the Romanoffs, will be the vehicle to bring together Lionel, Ethel and John Barrymore, for the first time in the history of the screen.

This was announced yesterday at Metro-Goldwyn-Mayer studios, when, following the arrival of Miss Barrymore, under contract, it was disclosed that some work will be going on secretly on the new play. Announcement was withheld until the negotiations leading to the signing of the famous actress were completed.

Lionel will play the mad monk who ruled Russia and who figured in ending the rule of the Czars; Ethel will play the empress, and John the young Grand Duke.

It has been years since "The Royal Family" of the American stage have appeared together. On the stage they did so in two plays, "Pantaloons" and "Alice Sit by the Fire," both by Sir James Barrie.

The new production is slated for a start next month. The director will be chosen later.

... SIDNEY FOX SET FOR LEAD IN "ONCE IN A LIFETIME"

Tiny Sidney Fox, whose innocent girlishness added so much spice to "Strictly Dishonorable" and who has recently been promoted to stardom by Carl Laemmle, Jr., Universal's young production chief, is to play the feminine lead in "Once in a Lifetime," hilarious burlesque on Hollywood.

While Universal's scenarists are working with Director Russell Mack on the screen transformation of the George Kaufman-Moss Hart stage hit of last season, Mr. Laemmle, Jr., is selecting the cast with extreme care promising a group of players of unusual popularity as well as marked talent.

... POLITICS

"Washington Whirlpool" has been chosen as the release title for Metro-Goldwyn-Mayer's new drama of Washington political life, in which Lionel Barrymore heads a notable cast.

The picture, based on "Bernstein's "The Claws" and adapted to the screen by John Meacham and Samuel C. Bluth, was started under the temporary title "Public Life." It is a vivid drama of the "inside" of national politics, with Charles Braid directing.


R.K.O-PATHE STUDIOS WILL HOUSE ALL-STAR CAST.
CHESTER M. FRANKLIN DIRECTS

Richard Mansfield's greatest triumph, "A Parisian Romance," will boast of an all-star cast of carefully selected players when this Allied stage classic goes into production on Thursday at the Pathe studios, according to announcement made today by M. H. Hoffman, president of Allied pictures.

Leo Cady heads the long list of capable names, being chosen by Mr. Hoffman for the lead role played by Richard Mansfield in his stage success. In support of Cady are Gilbert Roland, Marion Shilling, Joyce Compton, Nicholas Soussanin, Yola D'Olivier, George Lewis, Helen Jerome Eddy, Bryant Washburn, Paul Porciuca, Armand Kaliz, Luis Alberni, Nadine Dove and James Eagles.

M. H. Hoffman will personally supervise this production, which will be directed by Chester M. Franklin. The screen play was written by F. Hugh Herbert.

"A Parisian Romance" is the fourth of the series of six Stage Classics on the 1932-33 Allied program of twenty-six features.

HEADS THE FINEST FLOOR SHOWS OFFERED
IN HOLLYWOOD CAFE IN SOME TIME

Eugene Stark believes in offering everything that is good in his cafe, this goes for food and entertainment. Cy Kahn, one of the most youthful and popular singers now on the local boards, is making many new friends nightly at Stark's Bohemian Cafe, where he heads one of the best floor shows offered night life lovers. Cy sings the greatest variety of songs during an evening at the three shows that was ever put across the footlights in the Southland. With Cy Kahn as the headliner, Stark's Bohemian Cafe offers Jackie Taylor and his Bohemian Cafe Orchestra, whooping things up in great fashion. Bill Daniel and Dewey and Kirby, Those Three Stepping and Singing Fools, Dorothy Lyle the sensational singing cigarette girl, Bert Tilden the crooning saxophone star, Melba Snowden's Dancing and Singing Darlings look prettier and have more real acting to do in their captivating numbers. While Larry Vincent, who acts as master of ceremonies, knows how to sing and play the piano like nobody's business. It's a great show, yes the greatest offered, and Cy Kahn is in line to follow in the footsteps of Bing Crosby, Harry Babbis and other singing stars, are many a day.

JOSEPH M. SCHENCK ENTERTAINS PRESS AT ISTHMUS-
TAKE PEEK AT "RAIN" IN PRODUCTION

Mustering in service his yacht, The Invader, Joseph M. Schenck entertained the press Monday by taking them to the Isthmus where his company, headed by Lewis Milestone the director, are working on "Rain," the first of the United Artists productions.

There was much hand shaking, plenty of food, and what have you. Joan Crawford, Walter Huston, William Cargan, Guy Kibbee, Walter Colletti, Ben Hendricks, Frederick Howard, Beaudal Bondi, Matt Moore and Kendall Lee Graefner all took a hand in welcoming the scribes.

Harry Brand, publicity chief for Joseph M. Schenck was in charge of the doings, and might say that a good time was had by all. Some actually left their business worries at home and opened up and enjoyed themselves.

Director Milestone said that he was making practically the whole picture on the Islands, cutting and editing as he went along. He has two interior sequences, and hopes to send Front Page for trick photography and traveling camera angles. Nate Watt is assisting Lewis Milestone. Bob Stephanoff is the chief make-up man. Jack Wagner is credited with being the gogman, which means "Rain" will have some real comedy in between it's dramatic moments.

HARRY EDWARDS AND ARVID GILSTRAM ARE TO DIRECT THE FUNMAKER

Harry Langdon, the sad-eyed comedian, has been signed by Educational Pictures to star in a series of comedies, consisting of six two-reelers. The Langdon comedies will be released under Educational's brand name, "Mermaid." Harry Edwards, who directed the comedian in one of his greatest pictures, "Tramp, Tramp, Tramp," has been signed to direct several of the comedies in the series.

President Lawton, with Arvid Giltztron signed to direct the remainder. Ernest Paganon and Jack Towneck, age writers at the Educational Studios, have been assigned the first story in Educational's new series starring Harry Langdon, shortly to go into production.

JOSE SEDGWICK Cinema theatre loyers will be happy to know that Josie Sedwick is to again return to the screen. Josie for years was one of the most popular outdoor stars. From Cap is giving the popular actress an opportunity to make a comeback and Robert Bradbury has been assigned to direct Josie with an all star supporting cast surrounding her. Good luck Josie, may you rise higher than you ever hoped to do in the good old silent days.

WITH US AGAIN

"The Stokers," Monte Blue's first starring feature for Allied Pictures is soon to be released, Direction of Chester Franklin. Others in the cast include Dorothy Draper, Noah Berry, Charlie Stevens and Harry Vye.

"BACK STREET"

After more than ten weeks' work, Director John M. Stahl has completed the filming of "Back Street." It is regarded as one of Universal's finest productions of the year, and will reach the theatre screens of the country in July.
Moving Movie Throes by John Hall

“Cold is where you find it,” says the prospector. How true. We have found a philosopher. His name is Tom Mix.

Tom Mix is one of these people. His millions of kid friends—and their elders—should know the real Tom Mix. This Dynamic of the screen is a home lover: such a home lover as his millions of kid admirers see in their own dads. His little daughter, Tomar, and his wife, are the center of his cosmic. His beautiful Beverly Hills home holds camps for hospitality of the old California ranches. His outside interests are con-fined to his work—and Tony.

Our cowboy philosopher has a fine sense of human values. His varied and every strenuous he has made a man on whom he has a detent of men and institutions; and in informal talks he has the ability to express carefully worded conclusions. His conversation speaks a degree of logical deduction and philosophical decision worthy of a college professor. We can easily believe reports that he has been offered (and declined) academic honors. This from one of our greatest universitie.

Hollywood’s great ones, in their various retreats, see little of the greatest showman among them. The explanation is simple: In his own home, with wife and daughter and a few friends, Tom Mix finds all that he desires outside of his work and public appearances. His employees, all of whom have been with him for years, eat the same kind of food he eats, and are told that the Mix home is their home. They are friends, not servants.

“Fascinating!” we can hear. No; just the way of a man who has acquired wisdom and a real philosopher; one of those fellows who would pass among the multitude in the daytime holding aloft a lighted lantern, scanning faces, looking for an honest man. Unbelievably eccentric—but real; all real. Frank enough to be truthful. Fearless enough to ride and face and assume all danger. This is what we have been reading in the words of a philosopher, a fitting crown to a lifetime of material achievement.

In this busy world, time for Tom Mix.

We disagree with all who assume that the public is not interested in the human side of the prominent star. Hollywood holds more than several outstanding players; whose real personalities are hidden behind their limelight activities. There are scholars and masters of the fine arts among us. Supposedly lower of publicity, these people confide the hallucination to their screen work. What they do off the screen amounts to much more to man and his civilization.

The movies make millions of kids worldwide.

Consider the man: A husky, dominating top sergeant in the film and television world. In his youth, the “top kick” in our army. An officer in the Philippine Constabulary, drumming down and cornering in their native jungle wild head hunters. A cowboy; a headline circuit artist. The most famous of all movie stars. A Major during the world war. One of the world’s greatest showmen. A philosopher and a loving father and husband. Consider these things. Here we have reason to find philosophy where the world requires only the showman.

At the heart of things material, science feeds the atom. It is equally true that, at the heart of every human achievement, we find the germ of philosophy. Tom Mix is a well-known instance of this man is one long unbroken line of real achievement. Tony, the educated horse, and Tom Mix, western star and cowboy, seem as Mix savagely observes, typify the physical man and horse. The public knows nothing of the philosopher the humanist we find in the real Tom Mix.

R. K. O. Radio signs Billie Burke for an important role in “Bill of Divorcement.” George Cukor directs. Randolph Scott has the featured lead of a Shanghai dance hall girl. Donald Crisp portrays Chunk; Alan Crabland, Sadie George; and John Qualen, Senator Macklin. Paramount—Alan Crabland, not Sidney Blackmer, will direct “Walking Down Broadway.” Fox—Jack Egan (Paul Muni), Marian Martin; Dorothy Lamour, in “77th Street.” 20th-Fox—“Yesterdays” and “4 Letter Word.” R. L. M. (Paramount)—Zane Grey, noted, to act, perhaps direct a picture next year. Paramount will co-star Victor McLaglen and Edwin Dole.

DAD


Jill Edmonds in east of “Thirteen Women,” RKO-Radio. Kenneth McKeen back to back with Claire Trevor in “Reunion of Vienna” so it is and Edna May Oliver has a featured role in “The Conspirators.” Richard Harding . . . William Wellman directs for RKO-Radio . . . M. G. M. buys screen rights for Lew Ayres’ “Died in the Desert.” RKO-Radio signs for Sen Lewis, for “Under the 35.” Rascall Rougett signs with Fox, has featured role in “After the Rain.” RKO-Radio signs for Evelyn Keyes as a screen sister for “Summer.” Cabinet of council, to term contract. Arlene Judge has the feminine lead in “Sweeping” Lionell Barones’ picture. RKO will produce.


THE CHINESE THEATER

Charles “Buddy” Rogers is the premier star of the First National. The great ones we have seen this year, to cite the general idea, are: Clark Gable, Jean Harlow, Richard Arlen, Joan Crawford, Jean Arthur, James Cagney, Don Novello, Tom Thumb, et al. The greatest star of the year is Pancho Villa, in “The Great Pancho.”

THE AMERICAN MOVIE INSTITUTION

All the things that make up Hollywood are now in evidence. The world’s greatest city is a city of stars. The stars are the center of the world. The world itself is the center of the stars.

JUNE 11, 1932

BY BUD MURRAY

THE MASQUER MINESTRELS—Wow—(a shot a boy)—Brow & Earl’s, Masdestonic, stupendous, colossal, and the world’s greatest—all those superlatives pumped back in the ’80’s, were none too good for this. The masquers have staged since its inception. So the only time one could attend the masquer was back in the days before we had television. Hollywood. How they do it on stage. The Masquer Minstrel Show or "The Minstrel First Part," and the "Grand After-PIece" sets, took gorgeous sets, with huge, beautiful, real, and the sets, it’s the only show the movies have been four years we’ve been in Hollywood. How they do it on stage.

IN HOLLYWOOD NOW

By Bud Murray

THE BROADWAY DASH

In the Broad Derby for a snatch, Bump into Will Aherne, wearing the Keith glasses—Will wastes no time, while laying off, "knockoff a short"—Wesley Cobey, directed by our boy Gene Markey, and visited the Chinese Theatre, Cindy Gray in a booth—Mr. and Mrs. Benny Merritt and so to the "Freelance," where you can ride the fast and hizzye—Nique, isn’t it?

Our darling Maurice Lewis trying to hide those smiling eyes—with some Maxine Cooper—Mr. and Mrs. Frederick H. N. as mentioned above. In one party Leo Lpton, Leo Clayton and Lew Code—Charles Christies triplets in a row, Fred and Henry all about to sell a play—Irving Aronson’s band as hard as ever—The Moe Monroe girls still "Hitch-Hiker" and the pleasant "head man"—and so to bed.

THE HOLLYWOOD STUDIO CLUB

Shades of Eves, $7 to $15 a week. Attractive residence near the historic Wilshire (Aqua up to 35). Free use of lounge, patio, library, piano, radio, laundry, type writer, sewing machine.

1215 Lodi Place

Gladstone 3166
SPORTS

By EDDIE DEMEREE

GILDA GRAY PRESENTS HELMET TO NICK MARTINO, GARDNER AND MARTINO TO STAGE 5-LAP MATCH RACE

The “Flying Wop” (Mr. Nick Martino, to you) again showed a flash of spectacular driving last Wednesday night at the Legion Ascot Speedway when he won the Helmet Dash against Gardner and Mel Keneally. You know, with the presentation of the Helmet generally goes a kiss—well, Gilda Gray must have been in the best of spirits for she gave Nick THREE kisses—does anyone want to finance us with a race car?

Nick and Chet had a heated race in the main event of forty laps till they got too close together on the North turn, and no damage to either of the cars beyond tearing a right rear tire from Martinos’s mount, but it put the boys out of the lead, giving Carl Ryder the chance he has been looking for—and did he take it?

Nick and Chet had such a close race that we will see them lined up for a five lap consolation race next Wednesday night—and this is by public demand. These boys have been such tough competition to each other that the public demands a fight to the finish—and may the best man win. Let’s all turn out—we’ll be seeing.

HOLLYWOOD LEGION STADIUM

Last week’s main event between Jimmy Evans of San Francisco and Vered Whitehead of Santa Monica, 150, was a draw, but many there thought the local boy had an edge. The bout was without thrills. If Evans ever had anything he’s lost it, and Whitehead’s lack of aggressiveness, especially when he has his opponent going, leaves the same cold. Evans was once a big flash in the bay city, but since coming to Southern California what pep he had seems to have left him. One judge and the referee decided it was a draw. The other judge was for Whitehead. Other results: Rickey Hall, 132, won from Adam Moraga. Santiago Lujan, 122, a clever boxer, beat Eddie Bagnia, Dominguez Lopes and Joe Shuke, 147, draw. Johnny Grannone, 128, outboxed and outlogged Eddie Lloyd for the decision. George Hensford, 122, a big favorite at Hollywood, met a hot one in Lern Snyder and was lucky to the nod. This week, “Mushy” Callahan meets ‘Baby’ Sal Soria.

The Latest California Sensation---

Buddy Fisher

(The Chicago Joy-Boy)

And His All-Star ORCHESTRA

With Galaxy of Musical Entertainers

MERLE ALDERMAN
TREG BROWN
CLIFFORD HOKE
JOSEPH ZITTO
CARL OSBORN
DENNY LYNCH
ARTHUR COHAN
JOHN TE GROEN
CHARLES BENYON
WILLIAM KREUGER

Management---

J. G. Mayer Agency Ltd.

OLYMPIC FIGHTS

Bobby Arzaccoli showed the old timer Neuboy Brown the path to oblivion, by giving him a man’s sized whipping in the ten round scrap at the Olympic Club, before one of the largest house that has seen a boxing show here in some time.

Bobby, if you please, acted like one who was just learning to walk as at the first bell brought the boys to the center of the ring, and he continued to act slowly for some time. Finally Neuboy Brown angered Bobby and he turned loose everything that he had in the way of fighting’s and won handily at the end of the bout. Fidel Barbosa faces Tommy Paul, Tuesday evening. This chap eased Fidel out of the Feathertweight championship at Detroit, so watch for the fireworks to start Tuesday.

CULVER CITY FIGHTS

With a win over Speedy Dado to his credit, and now holder of the feathertweight championship of the bay district, Tommy Hughes will face Babe Coloma, ten rounds, Monday night in the Culver City Arena. Matchmaker Cy Stann has arranged a card that will give fully as much action as last week’s fights.

A couple of 175 pounders, Billy McGowan and Bob Cane, are signed for the four-round semi-final. The four round special could feature anyplace, Julio Romero and Homer Gillis.

In another, Joe Powers will meet Angus Smith at the light-limit.

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Olympic City

...
REGINALD Denny Clicks IN “BLESSED EVENT”
CLAUDIA DELL GIVES A SURPRISING PERFORMANCE

Theatre-goers packed into the El Capitan Theatre to welcome Reginald Denny back in Hollywood and in a stage show, and they were very well repaid for their attendance, for “Reg” no more than found himself in the midst of the play, than he had ‘em roaming to their hearts content, and Isabel Withers proved such a capable aide, that they traveled along nip and tuck for attention, until the latter part of the play when Reginald Denny came through with flying colors.

Claudia Dell who plays the lead comes through with a surprisingly fine performance. Her handling of some very difficult situations proved to us that our confidence in her since first appeared in pictures was not wasted, for she is even better on the stage than she is on the screen, although she numbers among the best of leading ladies in our talkies.

The work of Hooper Atchley and James Burris ranked with the featured players, each came in for their end of laughs, Jimmy especially, while Ame Forrest scored in a small but vital part.

Diddo Margaret Seddan was funny, with the punch that makes an ideal stage heavy. George Fox, Betty Bacon, James Sargent, Milton Wallace, Ruth Matteson, Leonard Strong, George Gah, Edward House, Arthur Loft, Karl Huebel, Rollo Dix, George Austin, William Augustine all did their bits well, while Mitchell Harris, Sidney Jarvis, Frank Perry and Sol Carter stood out prominently.

Manuel Selr and Forrest Wilton wrote the comedy and prologue in three acts, and was well staged by Edwin H. Curtis and Russell Filmore.

LOVE IN HIGH GEAR

Action Pictures needn’t make any apologies to any one for this picture. It has everything that the majors hope to inject in their more costly productions.

The story might be a bit time-worn, but it is the treatment and the excellent directing of Frank Strayer that causes the artists to step along at a merry clip.

Harrison Ford, Albert Vaughn, Tegrell Davis, Arthur Hopit, Ethel Wales and many others make up the players. Miss Vaugh and Harrison Ford played their parts exceptionally well, the others helped in a great measure to carry the story and tempo of the piece.

Ralph M. Like produced this picture at the international studios, Jules Cronjager photographed it so well that you will have to count him on the success of the picture. Story and continuity by Douglas Donakson and George B. Seitz, the latter too adapted the story.

DANCE LEAGUE OFFERS BRILLIANT PROGRAM

A big turnout at the Philharmonic Auditorium last Saturday night gave tremendous applause for the many brilliant dance presentations that featured the all-star bill, “Around the World in the Dance,” an offering of the Dancers Protective League.

Dancers of the Orient, Europe and the United States, the famed pompon, and there were so many excellent individual renditions that it would take more space than is allowed here to do full justice to the participating artists.

Masters of song, stagecraft and choreography combined their talents to provide discriminating theatre-goers with one of the most delightful offerings of many months. Filmo-graph hopes that other presentations of this order will be seen soon again.

WHAT PRICE GLORIA

Educationalists are to release a new series which will be known as “The Baby Stars” produced by Jack Hays, the first of these short films was presented at the Fairways Theatre Wednesday evening under the title of “What Price Gloria.” It reveals five principal children with as many more as they can crease into such a story. It is an out and out take-off on “What Price Gloria,” only locale is in a milk cafe instead of a real honest-to-goodness, night spot.

The principal players are Shirley Temple, Eugene Butler, George Smith, Arthur Marden and Jimmy Milken. All showed up to very good advantage, their imitation of Victor McLaglen, Edward Lewis and Fiji Dorsey was a-grad.

Charles Lamont directed. He knows his comedy, and kiddies just love to work with him and he loves ‘em too, so what could be sweeter than this, we ask you? The musical score by Allegro Cvetile was exceptionally fine. Dwight Warren photographed. Joe Kane handled sound, while William Austin edited the very excellent short red subject.

“GOD THE ONLY CAUSE AND CREATOR”

The subject of the Lesson-Sermon on Sunday in all Churches of Christ, Scientists, branches of the American Church, Branch of the Church of the Open Bible, and the Foursquare, the Golden Text was from Revelation: Thou art worthy, O Lord, to receive glory and honour and power: for thou hast created all things, and for thy pleasure they are and were created!"

One of the Bible selections in the Lesson-Sermon included the verses from James: “Do not err, my beloved brethren. Every good and every perfect gift is from above, and cometh down from the Father of lights, with whom is no variableness, neither shadow of turning. Of his own will he beget us with the word of truth, that we should be a kind of firstfruits of his creatures.”

A coordinated passage from the Christian Science textbook, “Science and Health with Key to the Scriptures,” by Mary Baker Eddy, stated: “There is but one primal cause. Therefore there can be no effect from any other cause, and there can be no reality in aught which does not proceed from this great and only cause.”

PICTURES - REVIEWED AND PREVIEWED

STARK’S BOHEMIAN CAFE BECOMES MEETING PLACE FOR SATELITES OF STAGE AND SCREEN

Met Bill Ray, announce for KFWB in Stark’s Bohemian cafe the other evening and he told us what a nifty show Eugene Stark was staging nightly, and how he met so many of his old friends always visiting the night spot. Bill is the greatest booster for “Reg” no more than found himself in the midst of the play, than he had ‘em roaming to their hearts content, and Isabel Withers proved such a capable aide, that they traveled along nip and tuck for attention, until the latter part of the play when Reginald Denny came through with flying colors.

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THE FROLICS GARDEN PROVES GREAT DRAWING MAGNET TO NIGHT LIFE LOVERS

IRVING AARONSON A BIG HIT

George Reitk, back from a sensational hit at the Paramount Theatre in New York City, dropped in at the Frolics Garden the other evening with Milton Byun and were given a great reception by Mr. and Mrs. Jack Lewis. George Hearst dropped in to see holla, and there was a group of beauties altogether of the regulars, now that George was back, including Jack Harvey, Leo Moore and many others. The Frolics Garden has ‘em coming even greater than the palmiest days of George Olsen at the Culver City Cafe, and rightly so, for the show that Mike Morton is staging nightly with 12 of the prettiest girls that have ever set foot on the floor here, coupled with Irving Aaronson’s Commanders, which of course means Red Stanley, Phil Sax, The Three Bachelors and an added attraction Maxine Leblanc, and voilà, folks, you haven’t seen anything yet, the other evening Christine Marsson, one of the girls that already does that it is where we came in, for if you ask Bill Ray may make more friends for Warner Bros, than they do themselves and his station KFWB goes in for good measure.

Getting back to the Bohemian Cafe for instance, one never knows who is going to drop in, and the usual Mr. Stark starts his shows promptly at 8:30-1:30 P. M. and 1:30 A. M., makes the night cafe lovers time themselves so that they come in just a little a ahead of Jackie Taylor starting the first number of the show with a fast jazz tune played by the Bohemian Cafe Orchestra. Before you can realize what has happened you see Melba Snowden and her fine beauties dancing and singing to their hearts content, and like a flash, Cy Kahn sings a four ditties as only he can, then Billy Daniel, Dunlar and Kirk Starkey, fast and furious into the picture, Dorothy Lyke, the popular cigarette girl sings, followed by Larry Vincent in smart talk, songs and music, and then the finale with the whole company, Jackie Taylor and his Bohemian Cafe Orchestra are still knocking ‘em dead, and how, and meet your friends at Stark’s Bohemian Cafe any time any night.

“HEY DIDDLE DIDDLE”

It looks as though Tamor Lane’s new novel about Hollywood, “Hey Diddle Diddle”, is going to score quite full in the cinema colony. Advance copies arrived at some of the book stores this week and already the studio folks are beginning to talk about it.

Lane’s book doesn’t deal solely with Hollywood, but with the picture game in general, and it is said to contain some of the funniest situations and incidents since the famous George Randolph Chester series.

“Hey Diddle Diddle” was written by Lane several months ago but the laugh-proofing events chronicled in the story fit in today better than ever before.

There are some situations between the Hollywood studio heads and home office executives which are said to be a howl. The bankers and players also come in for their share of kidding. The book is published by the Adelphi Press, New York City.

Filmarte Theatre
1228 Vine Street
Hollywood

Schuberts

Dream of Spring

(Schuberts Frohlichraum)

This is the first of a series of programmes with JEROME STEIN as Schubert COMING—Watch for the date of next week on “The Times” or in “The Hollywood Times” ANNA STERN.

Adults $1.00
Buddy Fisher "The Chicago Joy-Boy" Clicks Here

WITH ONE OF THE BEST SYMPHONIC ORCHESTRAS THAT HAS HIT WEST COAST

Chicago has sent us one of the finest orchestras that has hit the West in some time in Buddy Fisher, the Chicago Joy-Boy and his boys, who are soon to be signed to appear in one of the leading amusement places in the Southland.

Buddy Fisher is another Ted Lewis, he works just as hard and has rhythm just oozing out of his very fingers, and he actually teaches his audiences by every move and gesture that he makes, his fingers actually talk, and they swing them here and there to accentuate a certain musical note coming from one of his boys. His ten boys are each great entertainers.

It came to our attention at the Elks Club on 99 that Buddy Fisher and his orchestra has held down positions for 9 months at the Two Million Dollar Avalon Theatre in Chicago. Then he has to his credit many months at The Green Mill, Vanity Fair and College Inn, all in the Windy City. The Schroeder Hotel in Milwaukee, Wis., was the last Eastern engagement that the Maestro played at such marvellous success.

It was J. C. Meyer who saw the value of bringing this great Orchesta to California, and we are soon to hear them play over the air, and in some of the finest theatres and cafes that Los Angeles has to offer such great artists. And unless we miss our guess you will find Buddy Fisher and his Orchestra working in some of the best hotels, since the music furnished by these boys is nothing, sweet and harmonious, and when they want to, oh boy, how they can shoo it up.

Some time ago Buddy Fisher worked with Walter Huston in the Mid-state Recs for the Shubert in New York City.

* * *

Reading from Left to Right We Find the M. G. M. Golfers

I.
- a. Eddy Brophy
- b. Joe Cahn
- c. Jimmy Durante
- d. Chuck Reiner

II.
- a. Fred Pelton
- b. Eddie Mannix
- c. Robert Hopkins
- d. Joe Rapp

III.
- a. Jno. Lee Mahin
- b. Geo. Mosier
- c. Harry Beaumont
- d. Russel Walsh

IV.
- a. Perry O'Brien
- b. M.G.M. Electrician

Winner Low Gross
- a. John Meacham
- b. Bayard Viller
- c. Sam Wood
- d. C. W. Harris

V.
- a. Jimmy Durante
- b. Will Mahon

VI.
- a. Jack Cummings
- b. Dave Snell
- c. Fred Wilcox
- d. Buster Keaton

Facts About the M.G.M. Golf Tournament—Read 'Em and—

Perry O'Brien, Electrical department, Sunday, June 5, won the Fourth Annual Metro-Goldwyn-Mayer studio golf tournament over the Lakeside course, with a gross score of 80. He triumphed over a field of 268 players, with 66.

Bob Shirley, sound department, tied with O'Brien at eighteen holes but lost in the play-off. He takes second low gross. Third low gross went to Gene Ruggerio, studio champion for the past two years. Ruggerio shot 81.

J. Milstein, M.G.M. exchange manager, and Carl Schilling, Laboratory, tied for second low net with 68 each.

The best actor's score was Wallace Ford, 79 net. Buster Keaton, Kane Richmond, Robert Young and David Neevel were runners-up in the actor's division.

John Monk Saunders won the Joe Farnham Memorial trophy for the best writer's score with an 82 gross.

The Lon Chaney Memorial Trophy for Mechanical divisions only, went to Herbert Fisher, electrical, with 70 net. Clarence Brown's perpetual inter-departmental trophy goes to the electrical department by virtue of Perry O'Brien's low gross win.

Winners of major and foursome prizes offered by Louis B. Mayer, Nicholas Schenck, Irving Thalberg and various executives and players will be announced early in the week.
Aylesworth-Sure Pulls the Prize Boner

Why the Stars are Rapidly Dying These Days

ADmits studios are doomed and will go into hands of receivers

By Harry Burns

Charge the prize boner statement of the year to Merlin Hall Aylesworth, President of the National Broadcasting Company and the RKO-Radio Corporation. He predicts that unless miracles happen, every major studio in the business will be in the hands of the receivers within 90 days. This places us in the direct line of being the foreiders and the public the bulls who are laying back just ready to leap at us and gore us to death, since we are holding the red flag in our hand and waving it at 'em.

Imagine what powder this will be to the stockholders of the country who are ready to shoot us all and blow us to pieces for getting them into this business of not only paying the price at our box offices, but, by laying good old sound American dollars at our feet in stocks purchased to waste and steal from them that is used through stock manipulations.

In face of the stock probe of the Harry M. Warner manipulations and his admittance of juggling the stocks so that he could clean up enough money to sit pretty for life, and the fact that there is a stock investigation now in Washington against William Fox for his dealings and management of the William Fox studios and Theaters, President Aylesworth had to come here and to prove that he is a big shot, throw a monkey wrench into the whole works, and make himself the hero of the hour.

Radio Pictures should be the leader to start all of the companies to go into bankruptcy or into the receivers hands, just to please Mr. Aylesworth. The heads of the various institutions with the exception of Sidney R. Kent who have come out here in the past, remind us of a lot of children who are crying over split milk instead of mapping it up and figuring out how to avoid spilling it once more, the way they act.

They make us believe that they are going to try and stop drinking of milk

(Continued on page 2)

Gilda Gray

America's most famous danseuse, who starts Wednesday night at the Fox-West Coast-Manchester Theatre in one of the most spectacular Fan-chon and Marco Ideas, ever created for a stage and screen star.

As seen by an observer of the Public's love for Matinee Idols

As long as the producer continues to insult the public's intelligence and the public continues to insult the producer's intelligence, the position of the movie star will always be a precarious one. And why the popularity of the star should suffer so innocently is one of the many motion picture enigmas. In the old days when the legitimate stage was in its prime, an actor was idolized for his talent and versatility and not for the everlasting somersault of the pose he struck on and off the stage. That is why Jane Cowl at forty could play an adolescent Juliet and get away with it. That, also, is why Maude Adams is remembered as a Barrie heroine and not a recluse. This ought to mean something to the studio releases of Garbo publicity which should bear no weight at all on her prestige as an artist. Band publicity and carbon copy scenarios have not only bowed the ability of the screen luminary hand and foot, but popularity becomes spasmodic and starchy at an age when the matinee idol was in the full flower of his career.

The sincerity and ambition of Joan Crawford is obvious to the interested observer, she will serve as a good example of the currently popular star who has been pigeon-holed so beautifully that her sincerity and ambition mean as much of an innovation in the long run. Crawford is scheduled to play the role of Sadie Thompson in "Rain" and she has to fight tradition, as Jeanne Eagels and Gloria Swanson are her predecessors in the part. But since the movie industry has no conception of, or any respect for, tradition is Sadie Thompson as Sadie Thompson will plant her feet on the ground sixteen inches apart, bend her torso backward at a forty-five degree angle from the hips, toss her head and stare immediately at her public. And that, maudlin et mesquins, is a performance! What difference does it make if Joan Crawford did exactly the same thing in Our Modern Maidens. Laughing Sinners, and Lotty Lantos? True, her costumes change, her direction is improving and her makeup is more copy-cat, but Mr. Public has grown restless and fickle, and he certainly has his reasons.

Yet Mr. Public is not without guilt. He likes being hard-boiled, he enjoys saying a picture is rotten than the opposite, he的喜爱 movie is more than the opposite, and he will pass up fine movies like The Guardsman and Broken Lullaby because the sex appeal is either too subtle or not there at all! He has been trained to expect the flashy and melodramatic in the motion picture and forgets that there is a connecting link between the cinema and the stage which he once respected and revered.

Dennis Wolfe Gilbert.

Channing Pollock's sensational drama, "Haute Beautiful," which ran for two solid years in New York, is the next attraction for El Capitan Theater, co-starring Charles Ray and Dale Winter. The play is scheduled to open Sunday matinee, June 26, following the run of Reginald Denning in "Blessed Event."
Culver City Kennel Club Opens Next Week

Andy Clyde Is Signed by Educational for Series

NOTE SPORTSMEN BACK GREYHOUND RACING
PRESIDENT CHARLES CARMICHAEL MAKES STATEMENT

When the mechanical rabbit rolls past the starting line for the first time officially on opening night next week, the inaugural meeting of the Culver City Kennel Club will be under way with the good wishes of thousands of Southern California folks who realize that the new greyhound racing plant is another boost to the Southland, rather than a menace as some folks would have you believe.

Several California sportsmen, all wealthy to the extent of absolute independence, are backing the Culver City Kennel Club and the "big guns" behind the actual running are Charles H. Carmichael, president; L. E. "Larry" Kent, vice-president; George M. Malcolm, secretary and treasurer and George W. Heintz, owner and inventor of the Heints Inflatable Racing Rabbits.

Also in the organization in a "big way" are Edmund C. Lyons, retired capitalist; Thomas Griffin, Southern California real estate broker; John H. Homan, president of the Commission Merchants of San Francisco and Robert K. Malcolm, owner of the Liberty Island Farm, one of the finest dairy farms in California. He is the brother of Secretary George Malcolm and is known as the "father of greyhound racing" in California.

The introduction of the Culver City Kennel Club into the picture has precipitated the most of many promoters to follow suit and also prepare to build plants to rival the Culver City one.

However, the backers of the Culver City Kennel Club are not going to operate on a large scale. The first season, which is scheduled to open Wednesday night, will probably run out longer than 21 days.

"The Culver City Kennel Club does not wish to run in opposition to the Olympic Gardens," said President Charles Carmichael.

"We wish to inform the people of Southern California that we are ready to cooperate. If this meet is successful we will reopen for another short season later in the year.

"We have spent more than $100,000 in building the Culver City Kennel Club and we have made every effort to employ carpenters and laborers who have families to support. I believe that the people of Southern California should realize that in these hard times, if we are willing to spend money on a project which has and will employ hundreds of men, there should be no complaints from sources that have failed to help the depression.

According to George Heintz, the man who invented the mechanical rabbit, eight races will be featured nightly with ten races being held each Saturday evening. No Sunday racing will be programmed and all children must be accompanied by parents or they will not be admitted to the show.

The Culver City Kennel Club is easily reached by motor bus, the Pacific Electric cars and automobile highways.

Situated at the juncture of Lincoln and Washington boulevards, the $150,000 grandstand and racing strip lies just three miles beyond the heart of Culver City on Washington boulevard.

It is handy to Hollywood, Beverly Hills, all the beaches and the two main highways leading from Los Angeles, which are Adams street and Washington boulevard.

MELBA SNOWDEN, JAQUELINE ROTH AND ESTHER BRODELET

Getting acquainted with the greyhound champions who take part in the big race meet at the Culver City Kennel Club on Washington boulevard, Culver City next week. It is estimated that the doors will be thrown open Wednesday or Thursday evening. The Misses Melba Snowden, Jaqueline Roth and Esther Brodelet, hail from Stark's Bohemian Cafe, where nightly they sing and dance, in conjunction with an all-star revue headed by Jackie Taylor's orchestra, featuring Cy Kahn, the latest Pacific Coast sensation, who is to follow in the footsteps of Bing Crosby, Harry Barris, and Donald Novis.

PARISIAN ROMANCE IS MORE PARISIAN THAN PARIS

On the back lot of Forty Acres in Culver City they are playing havoc with all dramatic dimensions. It is expected that players step out of the characters and atmosphere ceases with the chalk line that hems in action, but such is not the case where M. H. Hoffman is shooting street scenes for Mansfield's "Parisian Romance." To begin with, the cast has been chosen with a well-trained eye for exact delineation; it is largely composed of foreign actors, and is headed by Lew Cody, who also may boast of continental lineage. Mr. Cody is supported by Marion Shilling, Joyce Compton and Yola d'Avril.

In "Parisian Romance" Lew Cody is much the polished and decadently clever man about town, Joyce Compton is viciously ingratiating while Marion Shilling is charming artlessness personified. If it would only cease with that, for the sake of the beatuldered onlooker! But, alas for Hollywood logic, out of "Parisian Romance" Lew Cody is still the polished and decadently clever man about town, while his leading ladies do not vary one iota even after they have dropped their roles.

So much has the idea of accurate casting been instilled in the players that Lew Cody informed "Mike" Hoffman that he just wouldn't do for the typical producer. "M. H." smokes no fat, block cigars and his intelligent resource is a thing alien to the popular concept of "head man." It has been a battle cry on the lot that nothing must be spared to make this a realistic production, but it would be a relief if those Russian generals after making a scene, would break into breezy Hollywood jargon instead of turning out to be merely Russian generals!

Yet I left the scene wondering at the remark of the truly gallic Yola d'Avril that the picture is "More Parisian than Paree herself!"

That ought to go over big with the folks down in Paris, Omaha.

Doris Wolfe Gilbert

AL CHRISTIE IS TO SUPER- VISE COMEDIES OF FAM- OUS FUNSTER ON WEST COAST LOT

Andy Clyde is going to stick with Educational instead of going over with Mitch Markett on the Paramount program as was first intended, and we are to continue to see and hear the famous funmaker in Andy Clyde Educational fun films, and if you know the inside of this deal, you will understand that the comedian will be given more leeway in his future two-reelers, for he will have his own unit, and have enough say so in the story part of his pictures, to be able to even do better work than he has been allowed to do in the past.

PREVIEW "DOCTOR X"

A First National and Vitaphone picture combining the mystery and horror of "Frankenstein," "Dr. Jekyll and Mr. Hyde," and "The Mummy" in a single undertaking, "Doctor X" is the picture that Leonard Michael, the producer, and his associates, Wray, Lee Tracy and others, will be working on during the next few weeks.

The plot of the story deals with "Moon murders" suspicion falling on the staff of Doctor X's laboratory, some very fine acting is shown by John Wray, who will long be remembered for his fine role in the "Miracle Man." Leonard Artell, who plays the title role, is undergoing an investigation in his research laboratories where he re-creates scenes from the various murders, and after many laboratory fails that lead him to the conclusion that his life, the picture, discloses that none other than Preston Foster, who does some fine acting is the murderer.

Lee Tracy steals the picture and is one of his most famous reporter roles and does much to help solve the mystery killings. At times he almost forgets his work when he runs into the charming Fay Wray who holds the clue in interest of the picture as Doctor X's daughter, Lella Bennett, who plays the maid, adds much to bring a little comedy into the various scenes. The acting throughout was excellent, photography very good, and the technicals do much to show off the art work. While the story is a little weak the direction was very good.

Cast includes Lionel Atwill, Fay Wray, Lee Tracy, supported by Preston Foster, Greta Nissen, Lella Bennett, Bruce Mardon, Carewe, John Wray, Henry Beresford, Robert Warick, Willard Robertson, Thomas Jackson, Harry Holman, Tom Dorian, Pauline Lord, Ollie Hardwicke, Maxie and directed by Michael Curtiz, and photographed by Ray Ranhon.

(Continued from page 1)

AYLESWORTH PULLS BONER just because some darn fools split theirs. Some didn't know any better, while others did it by accident.

The trouble Mr. Aylesworth is not with any one in particular. It is just a case of paying too much for what you have received and not knowing the value of what you are trying to procure. Jack manipulation kills many a man. Producers have gambled with the bankers and stockholders monies and the bankers and public will have to pay the price. It is blood money. But such statements as cited on Tuesday, June 14, illustrated News by Eleanor Barnes will do more to kill pictures than all the mistakes the producers in charge have or will make inside of our industry.
Burton Fitts Thrills 233 Club Members with Fine Speech

John M. Stahl Prepares to Direct "Only Yesterday"

Charley Chase Is Working on His First of New Series

Universal to Produce Gridiron Feature in July

TOM MIX, MITCHELL LEWIS, LEWIS J. PHYSIO COM-
MAND ATTENTION OF
GREAT GATHERING

Thrilling personal experiences at home, in
American frontier towns and in the South
Seas were related by a trio of prominent
speakers at the second June assembly at the
233 Club last night.

District Attorney Burton Fitts was the princi-
pal speaker of the evening choosing as his
topic "Crime, Its Origin and Control," and
related some of the inside details of several
famous cases and also outlined activities of the
district attorney's office in court and in the
field to prevent recurrence of crimes that be-
came sensational front page news. When Mr.
Fitts completed his talk he was given an appre-
tation seldom equalled in the 233 Club. His
popularity, commands that we re-elect him
District Attorney.

Tom Mix, Universal's popular Western star
and 233 Club member told of experiences when
he was a United States Marshal in Oklahoma
and also spoke on "A Citizen's Obligations." Mitchell Lewis, former presi-
dent of The Maskers spoke briefly of per-
sonal experiences and Lewis J. Physioc, ar-
ist, cinematographer and travelker told of ex-
periences in Java, Sumatra and Bali, conclud-
ing with the statement that South Sea savages
are only "wild men when in contact with civil-
ized white men" and related how Dutch East
Indies police preserve the law and order
without the use of firearms at any time and of
the deep respect for the police by the sup-
posed "wild men of Borneo."

President John LeRoy Johnston presided at
the meeting and also at the installation of
Frank Berk, Lawrence Coudland and George
Miller. Buffet lunch followed the meeting.
The 233 Club president announced an open
air entertainment for Wednesday, June 29,
with Monte Carter in charge and also ap-
pointed a special committee comprising Marco
Hallman, Tom Mix, Lewis W. Gill, Otto K.
Olesen, Joseph W. Girard and Dr. Jason
Lecom to plan forthcoming social events.
Each Saturday evening during the summer
will be known as 'open house' night at the
233 Club, it was announced.

Col. Reginald Barlow

Once "more clicking on the

M. G. M. lot

"The Washington Whirlpool"

RUTH GRACE

Ruth Grace, who was selected to
portray the role of "Miss Glendale"
at a pageant held at the Stepper audi-
torium on Monday June 13, 1932.

Ruth has won many studio contests
and scholarships and her ability as a
child actress has put her into many pic-
tures in the past two years, and we can
look forward to this clever little girl
being sought by producers.

Ruth recently finished "When a
Feller Needs a Friend" with Jackie
Cooper at M. G. M.

JAMES PARROTT DIRECTS FAMOUS FUNMAKER AND
FINE SUPPORTING CAST AT ROACH'S

The first of the new series of Char-
ley Chase comedies, "The Iron Man," is
in production at the Hal Roach stu-
dios. The popular comedian, who re-
cently returned from an extensive
tourexel tour, selected Muriel Evans,
raising young ingenue as his leading
lady.

The supporting cast includes Heine
Conklin, Clarence Wilson, Jerry Man-
dy, May Wallace and Eddie Dillon.
Sherwood "Spud" Bailey for the past
year one of the outstanding members of
"Our Gang," will play a part in the
picture.

James Parrott, who has directed
many of the most successful Laurel
and Hardy comedies, is directing "The
Iron Man." Carl Harbaugh wrote
the story in collaboration with the
comedian and director.

CARL LAEMMLE, JR., CLOSES
DEAL WITH CHRISTY
WALSH FOR 1931 ALL-
AMERICAN TEAM

A motion picture featuring All
American football players of 1931 and
preceding years and members of the All-
American Bowl of Football has been announced by Carl
Laemmle, Jr., general manager of all Uni-
versal production.

Through Christy Walsh, noted sports
authority, Mr. Laemmle, Jr., negotiated
with the eleven members of the 1931 All-
American team and already contracts have
been given Coaches Edward L. Carney of
Harvard, W. A. Alexander of Georgia Tech,
Jesse C. Harper, Notre Dame athletic direc-
tor, and Glenn "Pop" Warner of Stan-
ford, not only the outstanding gridiron
monsters of the country but, with Christy Walsh,
the men who select the All-American team
each season.

The filming of "All-American" will be-
gin early in July, and first of the noted 1931
grid stars to attach their signatures to Uni-
versal contracts are John Cain of Alabama,
Gerald Dabnyple of Tulane; Clarence Mann
of Minnesota; Jack Riley of Northwestern;
John F. Ori of Cal, west, Jesse Quisto of
Pittsburgh; Marchmont Schwartz of Notre
Dame, U.S. War of Notre Dame and Gabriel
R. Shaver, John W. Baker and Erny Pinc-
ckt, three point winners of the University of South.

AROUND THE LOTS
Joel McCrea war-torn and very busy—
Robert Armstrong and his mustache—smiling
Ray Wynn, Hal Roach's busy again and
several of the boys singing, "Happy Days
Are Here Again"—Jack Hendrick doing one
of the take boys—Sidney Toler strolling along
with Maurice O'Sullivan making the rounds
over—Freddie March on the M.G.M. lot
—sophisticated Karen Morley, Jean Harlow and
his cigar—Bud Yorkin's healthy andlor
gorgeous Virginia Bruce in beautiful blue
pajamas—Ed Cottin another older-timer—Lily
Dawson driving along—Jean Harlow, the new
red-head—Artie Carver at Universal—Sam
Hardy in a hurry—Kennie Weaver observed
dancing, and wait till we see this.

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and
ANN STEEN
in
"THE TEMPEST"

Admission—ADULTS 35c.
Moving Movie Throng by John Hall

A national magazine has made a great discovery in connection with motion pictures.

A New York State judge, a famous auth-

or, the Czar of the Motion Picture pro-
ducer and a Hollywood writer, in said magazine, in reply, agree that, if movies don't appeal to the masses, there can be no profit in the business of making pictures.

The famous author fears the day of the Czar judges great masses go awry, if the law and justice attend the guilty.

Nobody seems to express the belief that the working of this modern miracle—

—will be a real stimulus to be an art form.

The discussion—the sequel to the way—induces practical art form.

The Czar of the movies and the big producer are on the practical. The Court sees to have a public support of morality is the vital factor. Out of the arguments we have the assurance of the art form.

A practical man making motion pictures the majority about twice in every five trips—and they make money. If every picture pleased the majority, our producers would soon have all the money in the country.

Always satisfying the majority is an immunity to the movie people.

If they do not satisfy the majority, the financial success bespeaks true art—regardless of what artists like.

Unfortunately, mankind cannot be entirely convinced that the picture is all.

The practical business men making motion pictures please the majority about twice in every five trips—and they make money. If every picture pleased the majority, our producers would soon have all the money in the country.

Always satisfying the majority is an immunity to the movie people.

If they do not satisfy the majority, the financial success bespeaks true art—regardless of what artists like.

Your practical man of business is an artist, though he seldom sees or hears himself referred to as such. He rarely connects his successful activities with the word "art.

Irving C. Franklin and Donald M. Stoner Entertain Bankers in Between Preparing Their Next Story

Working hard to find a suitable story that they can produce, which will follow in the footsteps of their initial picture "The Phantom Express" which is an assured success, Irving C. Franklin and Donald M. Stoner, are nearing that point of contact we are not sure of.

They have been putting in their time at the studio all day, and later visitors here for the big get-together of the American Bankers Convention in Los Angeles. Among their guests were Arthur K. Schultz, Assistant Controller of the Chase National Banks of New York, George Wells, Controller of the Security First National Bank of America of L.A., John Martin Tellee, Secretary of the New York Stock Exchange, and many others.

All enjoyed themselves tremendously to the very highest point, and other column, "The Phantom Express," stated that the film industry needs more pictures like that produced by Franklin and Stoner, which is built to please "The Whole Family" according to their slogan which they are living up to in a great measure with their productions.

Jennifer of Hollywood

In the past few days Hollywood has been electrified by the casting of Jennifer of Hollywood, Madeleine Carroll, and her co-star, the late William Thorne. Their film, "Jennifer of Hollywood," is due to be released in June.

Jennifer of Hollywood was a stage actress before she entered the film industry. She made her film debut in 1919 and has since appeared in over 50 films. Her career has been marked by a string of box office successes, and she is considered one of Hollywood's most bankable stars.

The film is set in the 1920s and follows Jennifer's rise to fame as a Hollywood star. It is directed by Frank Capra and produced by Samuel Goldwyn.

Jennifer of Hollywood is set to be released in June and is already generating a lot of interest among fans and critics alike. It is expected to be a box office hit, and Jennifer is already receiving critical acclaim for her performance.
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By EDDIE DEMEREE

WILBUR SHAW AND ERNIE TRIPPLETT RETURN—NICK MARTINO WINS MATCH RACE AT LEGION ASCOT SPEEDWAY

And what does it all prove? Nick Martino and Chet Gardner are supposed to have had an argument as to which of the two is the better driver and Dr. Fred Loring, Chairman of the race board, decided to settle the question with a match race. Nick won the match race and was presented with the Italian Helmet by the charming Dorris Jean, who is the great Ascot favorite, but lost the next five lap heat to Chet.

Does it take more skill to win a race against six drivers than against one?

Lester Spangler challenged the winner for next week—will that be a good one?

We'll be riding on Lester's tail—and so will Nick. Wilbur Shaw, though not in accord with so-called 'grudge' races, informed the writer that after they all get through fighting amongst themselves and get down to business and feel like some hot competition he will step to the fore with a real challenge.

By the way, you know, of course, that Wilbur holds the record for 300 miles in Indianapolis. Not bad, huh?

After the races next Wednesday night a banquet will be held at Eugene Stark's Bohemian Cafe in honor of the winner. It is expected that "Reg" Regelin, the owner of that genius since you hear over the public address system at the Speedway, will be on hand with his running note, Herb Marlow, radio announcer at the track. In the party will be Sheila Terry who will present the Helmet to the winner of the "Dash." We will be seeing you!

HOLLYWOOD LEGION STADIUM

"Mushy" Callahan, former junior welterweight champion of the world, bowled his way out at Hollywood last week. "Mushy" met "Baby" Sal Soria, a fair second-rater, nailed him on the button with his once potent right, flooring him; but "Baby" Sal wasn't hurt. Later "Mushy" and "Baby" Sal squared off in a so-called "Bout" to settle the matter. "Mushy" knocked the young man out with a left hook to the chin, and again "Baby" Sal merely shook his head and roughed the ex-champ, aiming his blows at "Mushy"'s just closing eye. The popular "Mushy" tried, but the old steam wasn't there; "Baby" Sal was too strong, and the ex-champ was facing that grim Waterloo of all men of the ring, the final crushing knockout. "Mushy" conceded defeat, thereby making his final exit from the roar of the crowd. The boy was game, but his day is done, and his thousands of friends almost wept as he disappeared from the scene. Had it continued, "Mushy," Harry Brown, rough and tough heavyweight, scored his tenth successive knockout.

Tony Brusin was his victim, lasting one session. Other results: Mike Irish, heavyweight, lost to Frank Estrada, Johnny Berto, 140, won from Russell Beach, Don Kennedy, 132, and Mike Cordua, draw. Tommy Hoffman, 155, was a bit too tough for Bobby Reister, winning the nod. The house was good. This week: Harry Thomas, heavyweight, vs. Jimmy Honna.

OLYMPIC

If the title had been at stake we would have a new featherweight champion—a real champ, Fidel La Barba. Meeting Tommy Paul the third time, Fidel showed all interested in Sat-
cuffs that he is still the tricky master of the gentlemanly art of self defense and, from what we saw, it looked as though he took eight of the ten rounds, one going to Paul and the tenth a draw. Fidel got the break at the start; La Barba, who has been fighting out of town for some time, had a big advantage over the title but we're afraid such a show would have to be given elsewhere. It's a cinch the fight wouldn't draw here—we already feel sure of the outcome; witness the poor house for last Tuesday's broadcast.

"Wad" Wadhams has lined up a double main event for next Tuesday, featuring that black boy who seems to have had the steam taken out of him, Dynamite Jackson vs. Tom Patrick—tab Dynamite to win unless Patrick finds the spot—and Goffe Hess vs. Young Peter Jackson—tab tough one to pick, both being aggressive boys and hard hitters.

OLYMPIC MOTOR MARATHON TO OPEN IN CULVER CITY

Culver City is to be the scene of the newest in endurance contests when the Olympic Motor Marathon opens about June 24th on a new track constructed at Venice boulevard and Overland Avenue. Some 300 or more drivers will be entered and the grid will continue day and night, with brief rest periods, until the "Sand Man" counts out the final contestant. Prizes will be awarded the last five contestants to remain in the "race." It has been estimated that the contest will last ninety days.

On an inside track there is to be conducted at intervals numerous "wheelchair marathons," including a tandem bicycle rider's endurance contest, a high wheel bicycle rider's endurance test, and others. An outdoor stage is being erected for an orchestra, entertainers, radio broadcasts, etc. Also, a large dance floor has been built between the grandstands and track.

CULVER CITY FIGHTS

Bobby Reister, the Alhambra school boy, and Lee Kelly, the colored 160 pounder, will fight the six-round main event Monday night at the Culver City Arena. A natural attraction for the semi-gymnasium, a four ringer. Pete Engle, the shipping heavyweight, will take on Harry Perdue. Bob Cane, fight heavy, who is making his professional debut against Mike Irish. Santiago LaJon, 122 pounder, will tackle Roy Rivera in another four. Eddie Decker and Jimmy Rivero, gellers, will open the show.

KARLOFF STARS AT CRICKET

Boris Karloff is limping around the lot at Universal studios this week with a badly stretched knee obtained June 5th in a lively contested Cricket match between the Hollywood Cricket Club and the Los Angeles team. Th match, in which Karloff, C. Aubrey Smith and other British members of the film colony participated, resulted in a draw. A return game is scheduled.

Karloff recently completed "The Old Dark House" at Universal in which he was featured. He is now preparing for a starring role in H. G. Wells' "The Invisible Man" to enter production soon under Cyril Gardner's direction.
WHISTLING IN THE DARK

By Arthur Forde

"TEMPEST"

(Starrer der Leidenschaft) Storms of Passion—Filmarle Theatre.

It would be greatly to the advantage of every director, actor and actress should they make a visit to the Filmarle Theatre this week and the opening night of Robert Siodmak, the director, Anna Steen played the role of Emilia /Jennings as 'Custos' in 'Tempest'.

A great story of the wandering minstrel with his love, passion, drama and locale.

Other splendid players are Franz Niehlich, Anton Pointner, Otto Wernicke, Trude Bergsting and Julius Fahlstein.

Robert Lehmam, author of 'Congress Dance' and Hans Staller, author of "Blue Angel" fame wrote the story. We won't tell you the plot as it seems well and would be much better should you see it yourself.

Eric Pomer, whose fame is world wide and also gave "Congress Dance" a superb, and Frederick Hallander who wrote "Calling in Love Again" which assured Morlene Dietrich's success on the screen has compiled for this screen offering "I Don't Know to Whom I Belong" which is even a greater hit than his former effort.

The photography of Gunther Rittau is on a par with the rest of the production. Not only is this a screen offering of fine dramatic value but the musical direction of Gerhard Jacobson is noteworthy.

This one been made in Hollywood, the Chinese Theatre would have had another Group of "Stage Door" opening.

However, you’d be foolish to miss "Tempest" as the work of Anna Steen who is noted with us and Emil Jennings, whose acting ability is unquenchable, will appear in it.

"THUNDER BELOW"

And Stage Show at the Paramount Theatre.

The singe understated "has it" at the big theatre at Sixth and Hill Street this week as lovely Reita Moreno is mightily attractive and her act is colorful and smacks of Shakespearian action.

Then we have the Four Romeros and Marian Teresa Silva with her group of Mexican Novelty Dancers.

Rudolph Hays, also contributes, not forgetting Paramount's Dancing Beauties they are really beautiful and exceedingly sprightly.

Of course we have George Stoll and his musicians with us so we don't really appreciate them, but they carry the show along with a rhythmic singing.

The feature offering of "Thunder Below" is a disagreeable story of the Tropics where a young husband whose wife carries on an "affair" with his best friend and if this is not enough for him, he is stricken blind. The wife commits suicide on the rocks below the farm house from which the story is taken and you don’t feel sorry at all for her ftrint.

Edward, Paul Lukas, Eugene Pallette, Ralph Dorf, Leslie Fenton, James Flavin, Edward von Sloan, Mona Rico, Jack Meadow, and Otto Neitzel. Also appearing are Des; Avis, and Goodfried Reiss give their excellent talents to a cards story.

We are afraid that if Paramount doesn’t give Tuddall a better vehicle than this she will never become a favorite.

However, the stage show is so good that you get more than your money’s worth at this week’s show.

"BACHELOR'S FOLLY"

A Griffith Production for Film Pictures.

Another from London and quite good as that starring actor Herbert Marshall plays the bristling blasted hero.

The story is of the aristocracy of England, with their bettong proclivities and love of the sport of kings.

While the photography was a little spotty at times, we are shown the lovely Epsom Downs which always has color, life and incidentally the people of England in holiday elicite.

T. Hayes Hunter directed and was a little old-fashioned in some of his shots, especially in travelling from one person to another. The cast was exceptionally good and those British actors know their delivery of lines and direction.

Edna Best was charming as the ingenue and Anna Steen as "The Lady Pillan" was exceedingly clever.

Gordon Harker, Nigel Bruce, Leslie Periv in "&" Miss Cornelia Cooper were a splendid group of players but Alfred Drayton as an ex-burglar and gentleman's man to Herbert Marshall received the laughs of the evening.

Like most British pictures the action was a trifle slow but the picture as a whole was good.

The preview audience at the Fairfax theatre were a little restless but the excellent acting of Herbert Marshall held them in the dark.

"Santo-Art" World Pictures are to release this one and it will be greatly enjoyed by smart audience members.

"HOFFMAN—ROBINSON"

A new agency is being merged along at 1620 N. Vine St., and Milton Hoffman and Fred Robinson are now in partnership. These boys are thoroughly conversant with all artists as well as agents in the studio and they should make a splendid team.

LIVING MUSIC

Organs have been mute for a long time but recently on one of our recent visits to the Fairfax Theatre, where the genial manager, Mr. Weider reigns, we had the pleasure of hearing a splendid symphonic recital of "Living Music."

Not the canned variety, which we have endured, but the splendid results from an organ and a capable musician.

If you think theatre audiences were glad to get rid of "real music" in the theaters you would be greatly mistaken should you have heard the applause at the conclusion of the electron organ recital at the Fairfax Theatre.

"IT IS RUMORED THAT—"

Richard J. Pearl, vice-president of Tel Art Studios has tendered his resignation and has accepted an executive position with Barry Zeidman.

In addition, Mr. Pearl is to make 6 pictures for State Rights release.

The latest, Barry Zeidman’s, "Bachelors' Mother," which promises to be a sensation.

BACK AGAIN

Perhaps some of you noticed Dulcie Tennant a few years ago to play on the New York Stage.

She was featured in "Spitfire" and for "Riley's Last Stand," in "Stage Door Canteen" with Jane Beecher and Junior Durkin.

We came across Miss Cooper at Universal a few days ago where she was making tests as she is to return to pictures after her recent success on the New York stage.

WINFIELD SHEECHAN IS BACK AT FOX'S

Out Westwood Way where the Fox Films have their studio, there is plenty of happiness and activity, all because Winfield Sheechan is back on the job. Dets were out of film circles for a bit, but the studio heads are to let our shoulder to the wheel and see if we can’t help put Fox Films over the top once more.—HARRY BURNS

Christian Science

The subject of the Lesson-Sermon was "God the Preserver of Man" on Sunday in all branches of The Mother Church, The First Church of Christ, Scientist, in Boston, Mass.

One of the Bible selections included these verses from the Acts: "Now Peter and John were at the temple, as the custom was, at three o'clock in the afternoon. But a certain man lame from his mother’s womb was carried, whom they laid daily at the gate of the temple which is called Beautiful, to ask alms of them that entered into the temple; who seeing Peter and John about to go into the temple ailed an alms. . . . Then Peter said, Silver and gold have I none; but such as I have give I thee: In the name of Jesus Christ of Nazareth rise up and walk. And he took him by the right hand, and lifted him up: and it came to pass, that the man leaped, and walked, and entered and went into the temple, walking, and leaping, and praising God. And all the people saw him walking and prating God."

A passage from "Science and Health with Key to the Scripture," by Mary Baker Eddy, stated, "In divine Science, where prayers are mental, ALL may command themselves of God as ‘a very present help in trouble.’"
BUDDY FISHER to Open June 29 at Stark’s Bohemian Cafe

ART JELL ORCHESTRA Packs ‘Em in at the Garden

EUGENE STARK PREPARES FOR BIGGER AND greater shows FOR THE BOHEMIAN CAFE

Keep your eye on Eugene Stark’s Bohemian Cafe within the next fourteen days, for you will never recognize the show or the talent that he has in mind to offer starting June 29, when Buddy Fisher the Chicago Joy-Boy, makes his bow with his fine organization of entertainers and orchestra, a combination that can’t be equaled elsewhere at any price. Jackie Taylor and his orchestra closes June 28, after seven months of very successful entertaining of the visitors. This week you will find the biggest and best show that Stark’s Bohemian Cafe has offered night life lovers. C. Kuhn, the sensational crooning star of stage and screen, is the headliner, and what a worthy one he is. C. Kuhn’s ‘em for a goal at each performance. It time permitted he never would stop singing as far as Bosom Cafe guests are concerned. Then there is Melba Snowden and her Girlie Girls who dance and sing with plenty of pep, sincerity, and understanding. Billy Daniel, David and Kirby still continue to improve with each show, and what they can do for a show. It’s a smoke. Larry Vincent is the M.C. You’ll like him, too, for he is different than the rest. Jackie Taylor and his orchestra are making many new friends, both on the air and in the Cafe. We are very much in love with him and his boys 100 percent and hope some. Visit Stark’s Bohemian Cafe if you want a fine dinner and care to dance to splendid music.

The FROLICS GARDEN is to HAVE A NEW SHOW WITH THE SAME TALENT

Irvine Aaronson and his Commanders never grow great as far as Los Angeles night life is concerned; they could play here for a lifetime and still go over the top. Their show at the Frolics Garden is to be changed within a week, but the talent will remain intact, for what better way to end the summer than by playing in this show. Irvine Aaronson and his Commanders are worth everything that they gain through their fine performances nightly. Art Jell personally makes his violin talk. He actually is a show off by himself. We used to admire him greatly when he was the solo violinist for Eric Von Stadehen, but now he has developed into the great maestro that he is, just makes you admire him much more. Watch Art Jell and his orchestra. They are going places and will do bigger things next year. The Big Three, Spence, Mant and Clark, have reunited once again at the Air Garden, where they are a hit of fun night after fun night. Their songs catch on from the jump and they have a hard time to get away from their audiences, who howl for more. Charlie Thurtle is tackling the violin once more for the three men. Mama Ray is the greatest, timpest and craziest comedienne on stage and screen, pances them with her numbers at each performance. We enjoyed ourselves and rubbed shoulders with a fine representative crowd the other evening at the Club Airport Gardens.

The CLub ALABAM

The old Apex Club is now the Club Alabam, and what a hot spot it is for colored entertainers. This is the place where the greatest entertainers are to be found, and if you ask us, it is the hottest spot in the city. Jimmy Dime is running a Spanish restaurant known as the La Paloma at 321 West Third St., Los Angeles. Jimmy, lest you already know, is a fighter of no mean ability, and in his time acted as sparring partner for Jack Dempsey and other near great boxers. We enjoyed ourselves and rubbed shoulders with a fine representative crowd the other evening at the Club Airport Gardens.

RAINBOW GARDENS

Speaking of versatile people: Jack Dunn, as you know—anyway it’s been rumored about team—has an orchestra and plays nightly at the Rainbow Gardens. What has that to do with versatility? Absolutely nothing—give us a chance to get to the meat of our narrative. Now, as we were saying when we were so rudely interrupted, Jack Dunn has an orchestra—let’s see; yes we did that before—confused that telephone will, let it ring—will that be the last thing we do? Oh, I’ll fill the bill, yes, you’re right—it will. Now, where were we? Oh yes; Jack Dunn has an orchestra—what if that book agent? Send that man—sell him we have one. What was that noise outside? The garbage man—well, tell him we don’t want any today. Now; Jack Dunn has an orchestra—who was that? Waddell, Well, what does he want? He says he wants to go somewhere and his next stop will be right outside. It’s too confounded hard to work anymore—at least you know Jack Dunn has an—yes, we’re coming.

Anita Lons, author of screen plays, books and stage plays, yesterday signed a new contract with Metro-Goldwyn Mayer. Miss Lons came to M-G-M to write the script of “Red-Headed Woman,” the Katherine Brush novel in which Jean Harlow has the title role. Since conclusion of that script negotiations have been under way for a contract by which she would become a member of the M-G-M writing staff, with the result that final details and terms were reached yesterday.
Indies Sniff at Big Shot Producers

K-B-S Stands in Line to Make Cinema History

POVERTY ROW MOULS NOW RULE PEACOCK ALLEY AND BECOME COCK O' THE WALK

By Harry Burns

It is the day of the independents if you please. The big shot producers will hate to admit this, for the majors studios are fast losing their grip on the making of winning pictures. The fellows who used to be scorned by the majors because they produced pictures in what was known as poverty row, are now invited to make pictures for the big studios. Listen to this—they are turning down the offers, fearing that the majors are not a good sound investment, and they are telling the truth in every case with the exception of Universal, who are not tied hand and foot to Wall Street and their banking interests. So, the Independents sniff at the big shot producers and Poverty Row of Yesterday is Peacock Alley of Today. The "Indies," headed by Phil Goldstone become the "Cock O' the Walk" a power among men, and in their own rights, for they haven't the tremendous overhead, and wasters in their organization. Every dollar they spend reaches the screen instead of the pockets of a lot of parasites.

With the major companies talking about bankruptcy and going into the hands of the receivers, is it any wonder that the independent producers feel they are a bad investment, rather than an asset, for they can release their pictures to the independent exhibitors and collect on the line and take no chances of the firm they are dealing with, closing their doors. So the shoe, if you please, is on the other foot and the independents can cross about being the salvation of the motion picture industry, for in the big shot producers of today we have the independent producer of tomorrow. For example, Charles R. Rogers, Joseph F. Schleitzer, J. C. Bachman, and a possibility of B. P. Schulberg joining the trio already mentioned in the field.

"bon jour Paris" opens in St. Louis on July 8, with Paul and Nina Ghezzi, Lynn Cosman and Co., Renovia and Virginia, Jack Roster and Shaggy, and a now baby of Sun- hill Beauties.

Jack Dempsey and Buddy Fisher

"Good luck to you Buddy" chirped Jack Dempsey to Buddy Fisher, the noted musical maestro, who starts an engagement at Eugene Stark's Bohemian Cafe, Wednesday evening June 29, where he and his orchestra will hold forth in what promises to be one of the most entertaining shows since the advent of Ted Lewis in California. Buddy Fisher has made Jack Dempsey his greatest booster, like legions of friends everywhere once he meets 'em and introduces them to his musical symphonic rhythm.

Burt Kelly, Samuel Bischoff and William Saal Head New Company Replacing Tiffany Trademark

You can expect things to happen as far as the Tiffany organization is concerned, now that the old Tiffany Trademark has been officially dropped, and the new title of the company which will be known as "The K-B-S-Pictures Corporation," producing at the Tiffany studios, with Burt Kelly, Samuel Bischoff, and William Saal in complete charge. Earl W. Hammons, who heads the World Wide company has been named President, Samuel Bischoff Vice President, Burt Kelly Treasurer, while Mr. Saal will continue in his present capacity of head of sales forces. World Wide will release all K-B-S products.

Meiners, Kelly, Bischoff and Saal have shown big league producers to the magic of pictures at a price and profit, building up the Tiffany institution to the point where Wall Street would do well to place their millions in these gentleman's pockets. You will have to admit they have yet to make a flop picture, and every one turned out has hit Broadway or made money. "Hotel Continental" started the ball rolling in the right direction. "X Marks the Spot" topped that one. "Strangers of the Evening" is scoring big everywhere, and they have just finished "The Man Called Back." We advise you to keep your eyes on "The Last Mile," being directed by Samuel Bischoff. There is no petty feuding or politics in this trio's makeup and business activities. They are all for one and one for all, make good pictures at a price that all can make money is their slogan, and a worthy one if you ask us.

Kiddies

Two extremes, an angelic boy and a middle-aged "heavy," were today's cast addition to RKO Radio's "Thirteen Women," which is in production now. The boy is Wallace Albright, six years of age. The "heavy" is Eric Wilson who will play a menacing butcher in the film based on the best selling novel by Tiffany Thayer. George Tannenbaum is the director. Already cast are Irene Dune, Ricardo Cortez, Jill Esmond, Howard Hagen, Julie Haydon and Florence Vidor.

GETS A BREAK

John David Horsley, the most promising of younger leading men who have thrown their hat in the ring recently, was added to the cast of "7000 Witnesses," produced by Charles R. Rogers and directed by Ralph Murphy at Paramount studios.
Educational to Produce Greatest Short Reel Program

DURING 1932-33 ON WEST AND EASTERN LOTS WITH MANY FAMOUS COMEDIANS

One hundred and forty-five subjects are listed as educational’s line-up of products for 1932-33. Of the sixty-two subjects there will be fifty-six two-reelers, eighty-eight one-reel novelties and comedies, and a burlesque serial, to be shown at a total number of sixty-four premieres in the two-reel set-up.

In the two reel set-up the six series definitely set include eight Mermaid comedies, of which Harry Langdon will be the star with Art Gilfstrom directing. There will also be six two-reelers James Gleason-Charles Padden’s Spats Pictures, with the Gleason trim-Jeomes, Lucille and Russell, featured. The stories will be written by, and directed for, Gleason.

Six Kendall-de Valley Operatiques, based on six of the most popular operas done entirely in English, will be released on the next season’s program. The series is being produced and directed for Kendall-de Valley Operatique Company.

All Christiles will make seven Vanities comedies, of which youth and beauty will be the theme. To this series has signed Mary Carlisle, Helen Mann, Eleanor Hunt, Betty Lorraine, with Bobby Vernon, Glenn Tryg, Don Bedient and Kent, and John and Buster West to hold up the comedy end.

The Torchy Comedies, which proved one of the successful groups of comedies on Educational’s current program, will appear again on the new line-up, the number having been increased from eight to the next series. C. C. Burr, producer of the series, has re-signed Ray Coe who fared so well in the previous series of Torchy.

All of these subjects will be produced on the coast, while in the East, Larry Kent, the in charge of six subjects production for Paramount, will produce a series of Tom Howard Comedies, starring the famous comedienne.

"The Great Hobak Mystery," a satirized version of the old-time serial, with the material actually scripted for old serials, and new material by Lew Lehe and Harry Miller synchronized to the serious melodramatic action, will be released in six "Terrible Episodical" reels.

A wide variety of one-reel novelty and comedies will include the Spirit of the Camps Seusent picture series, which was directed with Reinald Warrens, the famous bernettes, starring. This is a novelty series of six, one now included in the series around the camp of a famous college and its campus songs. The Alumni Club has been singing in with, Miss Warrens, the College songs.

Jack Hays is launching a brand-new idea in comedies with his "Baby Burlesks" of which there will be six, and in which youngster ranging from eighteen months to four years we are so as protagonists. Each "Baby Burlesk" will be a comedy treatment of a serious drama or story.

Johnny Walker, who is producing "The Great Hobak Mystery," will also do sets of one-reel novelties called "Do You Remember," a spoof to the gay nineties and thirties, accompanied by a fast line of humorous pattern.

Frank Meier and Pat Terry, in conjunction with Philip Schect, who, for the past two years have been producing for Educational the stock series, one of the most popular series of animated caricatures on the market, will continue, with twenty-six Terry-Toms announced for next season.

The Laman H. Hite’s Hedge-Podge, which has been one of Educational’s popular novelty series over a long period of years, will continue in its new life line directed with Reub. E. Gillouma continuing in charge of production.
PARI-MUTUEL RACING TO BE GREAT HELP TO STATE OF CALIFORNIA AND UNEMPLOYED WORKERS

Headquarters have been opened in suite 1104 Spring Arcade Building for the California Pari-Mutuel Racing Initiative, a revenue measure, to legalize horse racing in California. Plans are now under way to secure one hundred thousand signatures of registered voters to place the measure on the ballot at the coming Fall election. The bill provides for a racing board to be appointed by the Governor, consisting of three members, to regulate and license racing within the State of California. The bill further provides that each applicant desiring to hold a race meet in California, shall pay $1500.00 for each race day, and fifteen percent of all admission fees collected at the gate. The club will also pay the regular fifteen percent to the State Treasurer on all passes and free list tickets passed out to individuals, etc.

It is estimated that five million dollars will be collected each year to be paid as follows: Fifty percent to the State Board of the State, to be used by the Board for the purposes of administering the Act of the Legislature known as the VETERANS' DEPENDENTS' EDUCATIONAL ACT, also known as Chapter 1017 of the Statutes of 1931, furthermore, for the purpose of retiring bonds issued pursuant to the VETERANS' WELFARE ACTS of 1923-1925 and 1929, and the other fifteen percent to be paid to the Department of Agriculture, to be used by the Board for the purpose of Promoting, Encouraging and Improving Agriculture, Horticulture, Animal Industry and the breeding and improving livestock within the State, and for aiding, assisting and promoting State Fairs and Fairs conducted by Agricultural Fair corporations now and hereafter organized or created under the laws of the State of California.

The bill provides further; that no track shall be licensed for more than forty days each year, and that only one track shall be licensed in each county... No racing on Sunday is also provided for in the Bill.

Mr. H. L. Haven, in direct charge of getting the bill placed on the ballot, and Mrs. Harry L. Lewis, well-known sportsman, is in charge of the Southern California Division. The Northern Division offices have been operating for several weeks with headquarters in the Russ Building in San Francisco... A full crew of men will be put to work shortly for the purpose of getting the required amount of signatures necessary to get the bill on the ballot.

Mr. Haven points out that thirty-seven states and all of Canada now has legalized horse racing; that over one hundred million dollars is collected each year by the states; that California will entertain thousands of visitors, who heretofore have been going to Florida, Cuba and Mexico to see the horse races.

COL. VAN DYKE RADIOS

"In the ice and the sun did not set tonight." This radio, received yesterday from Col. W. S. Van Dyke, brought news that the Metro-Goldwyn-Mayer expedition, enroute to film "Eskimo," is now within the Arctic Circle. The company is on its way back from the 70th parallel, on which the studio ship, the Nanuk, had been steaming for several weeks with headquarters in the Russ Building in San Francisco. A full crew of men will be put to work shortly for the purpose of getting the required amount of signatures necessary to get the bill on the ballot.

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PETITE DORIS JANN presents LESTER SPANG-LER with the Italian helmet as a token of his gallant victory over some of the best drivers on the Legion Ascot Speedway. "Hold everything folks and get in on this secret. She planted, was it ONE, TWO or THREE of her choice kisses on her cheeks for winning the honor. OH BOY—SUCH JOY.

AMERICAN PICTURES IN FRANCE

"Sporting Blood," M. G. M., now being shown in Paris, synchronized in French, has broken all records at the Cinema Madeleine. The reaction of the public was an extremely enthusiastic one. This picture took in more money than other pictures directly shot in France.

One of the critics goes so far as to say, "I regret my inability to name the negroes who were so cordial and so natural. Ernest Torrence is a good comedian and all the other actors have very well interpreted their parts. Clark Cable is marvelous as a bad man who is given new life because of his romance. The technical quality is very much above the average."

This French version was directed by Emele De Recat.

"Hell Drivers" (M. G. M.), according to Madame Claude Allain, who has just arrived from Paris under contract to M. G. M. for the French versions, had a bigger reception than any other aviation picture made, either in France or in this country.

M. R. Allan Byer, general administrator for M. G. M. in Europe says, "After the great success of their pictures so far synchronized in French, Metro-Goldwyn-Mayer can already advertise such pictures as" Arsene Lupin" and "Mata Hari," which will be shown in France during the next few months.


"DUBBED PICTURES"

Examples are here. Pictures are of great value if carefully synchronized. They make equal receipts, and very often greater ones than the best pictures made in French. It is unfortunate that some productions, badly synchronized, have started a campaign against dubbing. Among the productions that have received great enthusiasm from the public, we will name, "Morocco" and "Dishonored," "(Paramount), "Dance, Fools, Dance," "Sporting Blood" and "Side-walks of New York," (M. G. M.).

The pictures responsible for the bad press given to synchronizations were "Resurrection" and "Dirigible." Marcel Lamour.

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DO YOU WANT THOSE GREY HAIRS?... Frances Fagan Hair Tonic IS YOUR SOLUTION ... NOT A DYE IT IS HARMLESS AND EASY TO APPLY... On Sale at the Toilet Departments... The Broadway Hollywood J. W. Robinson Store Young's Market 7th at Union...
25,000 SPORT LOVERS
CROWD CULVER CITY
KENNEL CLUB TO VIEW
GREYHOUND RACES

Wednesday evening, June 22,
will go down in sports history
as one of the most thrilling nights
that the Southland has experienced
in many a day, for the Culver City
Kennel Club threw open their
doors to the public and 25,000 love
of greyhound racing shouted them-
seles hoarse, as the dogs dashed
madly around the most beautiful
track this side of Caliente. The
great throng that crushed and fought
their way into the boxes and grand-
stands, were made up of the best
known folk of public and civil life,
stage and screen stars turned out
like they do for the greatest horse rac-
ing handicap across the border. The
ten events were run off in smooth
fashion, in fact one would believe
that the track has been operating
for years, instead of the opening
tonight. Dog racing fans and fan-
ciers were high in praise for the
management's way of conducting
the races and it is hoped that the
attendance nightly will warrant their
continuing for a long time to come,
for the Southland needs such clean
sport, and enterprises to entertain
the world's people who come here
for relaxation and amusement.

"JACKIE" TAYLOR

After entertaining visitors at Eugene Stark's
Bohemian Cafe the past seven months. "Jackie" Taylor is
clowning at that popular resort
tonight, to make way for Buddy Fisher, the Chicago
Toy Boy, who starts
Wednesday night with his Orchestra.
"Jackie" Taylor has made more friends during
his stay at Stark's
than he did the years
that he was the big hit
at the Montecrags
or Coconut Grove, he is
a much improved mas-
er of his own orches-
tra, and his solo work
on the violin is just as
excellent a piece of
musical entertainment as is Ted Lewis and his picolo or is it a flute, or what is it that
you call those things that he plays?
Eugene Stark can easily give "Jackie" Taylor the highest kind of a recommenda-
tion for the work that he and his boys have
put across, for one must remember that they
started from scratch, when the place first
opened and have come through all these
months with flying colors.

SPOKES

Match Races Click at
Legion Ascot Speedway

After barely being nased out of a win in the match race by Nick Mar-
tino, Lester Spangler was presented with the beautiful Italian Helmet by
everyone of the hottest contested Helmet dashes to be seen on the local Cuscardderabad someone.

But, oh, that main event. If a race like that was shown on the screen
you'd say "there ain't no such annimale"—things like that happen only in stories—but there it was. In the 37th lap of a 40 lap heat Lester was running fourth; in the 38th lap he was second and in the last lap he had shipped by Ernie Tram-
left in time to win the frenzied cheers of the straining crowd and to see that
much coveted checkered flag flash across his nose for a victory. Was it a race?
The highlight of the night's events was when Wilbur Shaw challenged the
winner of the match race for another one of those things next Wednesday night.
Though Wilbur has been having trouble with his car it is expected that he will be
ready for this race with his car in the pink of condition. Nick Martino will
have a job on his hands if he thinks he can beat this little ace from Indianapolis.

HOLLYWOOD LEGION STADIUM

The Doyle-McDonald, manager and matchmaker combination, is making things hum
at the Legion Stadium. Last week they main-evented Harry Thomas, a heavyweight with a
devastating punch, with ten straight knockouts to his credit, and Jimmy Hanna, one of the
best on the Coast. Hanna won the nod from Lieutenant Jack Kennedy—but it was
only his experience against a novice. Thomas almost flattened Hanna with his mighty right,
but the cagy Hanna finally realized that his left round the mark, and the novice with the
brutal wallop took the short end. The green hazi the racetrack is entitled to a
lot of credit for staging the limit. Just a few more bouts with men like Hanna and Thomas
will be flattering some of the good ones. Other results: Basa Konmizer won from Pete
Suarez; Johnny Capps and Tony Chavez, drew; Manuel Davila and Fred Benner fought a tough battle. Out on his feet, Davila came out for the second and won three rounds for the decision. Willie Davis lost to Joe Potash. Baby Gerano won the opener from Bobby Mors.

WRESTLING: Last Thursday's opening Legion wrestling show as staged by Billy San-
daned was a sell-out—and it deserved to be. Joe Savaolli and Everett Marshall,
heading the ring ropes and filled the laps of the fans with flying opponents. Savaolli defeated Barry Oostenwipick and Marshall tossed Charley Stannen. Padding Mack
and Mustafa Pasha, in the opener, fought each other like a pair of catamounts, the win
going to Mack. Walter Padak and Jack Neis, giant heavies, rocked the building
and kept the crowd in a roar as they slammed each other like a pair of greazaless yanking for honor. Padak won. This roman racket is a real show, and the fans enjoyed with yells of
approval. Don McDonald refereed.

OLYMPIC CLUB

Tom Patrick, the latest of ring bravers to remind us of Tom Sharkey, put Dynamite
Jackson, colored state heavyweight champion, out of the running, and if they rematch
they, will see a whole of a fight. Jackson made a run out of barn's way for the full ten
heats, but he will never look the same. Tom took all that Dynamite had and he had a
plenty on the ball and came back for more. So WHAT? You Peter Jackson, another
giant feathweight of color, showed Fimmy Alexander a little game of punch and duck according
at the Marquis of Queenberry rules, and won hands down.

TUESDAY EVENING, LADIES AND GENTLEMEN, WE WILL INTRO-
DUCED BABY ARZENENDI IS NEWBORN BROWN. Again they tell us the sec-
ond time out Newsboy usually whips his man. He lost his last bout with the BABY—we
will see what we will see.

CULVER CITY FIGHTS

Action is the keynote of the lightweight battle killed for the Monday night show at
the Culver City Arena, in the same spot that Joe Ponce and Don Smith.
"Eddie" Grab, the featherweight fighter who has been stealing shows all over the state
in recent months, will go up against Frankie Brison in the four round semi-final.
Mickey Erno, the glove throwing Midjkat, will go up against Yg. Arzenendi, four rounds
or less in the special.
Larry Nawarro, the big Mexican club fighter, will tangle with Mike Irish in another
four.
"Coldie" Hess kid brother, Charlie, is also on the card, fighting Joe Lajoie, Mexican
lightweight. Yg. Hess has developed fast under his brother's instruction but he will need
all the art in this one as Joa is one tough Mexican.

Alone Carroll, former San Francisco girl recently signed by Universal as an addition
to its rapidly growing stock company of youthful screen players, received her initial
"break" this week with a part in "Armada," which John Ford has under production at the
studios. Ralph Bellamy, Pat O'Brien, Ross Helton, Slim Summerville, Gloria Stuart
and Lilian Bond are featured in the film.

JACK DUNN AND HIS ORCHESTRA

NOW PLAYING AT THE
FAMOUS
RAINBOW GARDENS
THIRD AND VERMONT
LOS ANGELES
Colleotta presented the loveliest buffet, with dishes of the finest fish and sumptuous dishes for the gourmets.

The costumes by Sogata were novel. Sets by Curtis McGee were lauded and the orchestra under the direction of Rudolph Schruger were a great treat and demonstrated clearly that everyone was a musician of the first order.

It's no use trying to mention the great cast, they would fill a column but we must say that they were a credit to the Community Players. The skills and black outs were certainly clever and one of them, zooming the President of the United States and his family, "brought down the house." Jane Stephen and Sterling Hollaway were clever and amusing with a tuneful and clever rendering of a song, "The Color of Her Eyes." The opening number of the show, "Sailors and Gals," was performed by Misses Corahlan and Jane Barington (John Nicholson, Jr.) started the show with a bang.

**THE GREAT OUT DOORS**

The Goldstone Brothers, Phil and Henry have just announced the staging of the latest Western offering, "Law and Lastless." The great demand for Western pictures has created a demand among both the major and independent companies.

Armand (Mandy) Schuster directed this number. It shows his great out and outs, and with Bill Noble remaining at the cameras the result should be perfection.

Not only has this company the celebrated "Dynamite" series to the screen, but they have a story in their latest Western offering, "Law and Lastless." The great demand for Western pictures has created a demand among both the major and independent companies.

The cast—just read—Jack Oakie, Hilda Marcon (her first American picture after her phenomenal success in "Eagles in the Sun," made by the company's own Camera Caranu, Wally Wales, Jack Mauzer, Frank Glendon, and little Edith Fellows who recently played in a Tom Mix feature.

With this lay out Phil Goldstone may rest assured that the cash registers of the exhibitors will jingle merrily when this one is released.

P. S.—Since writing the above we have read the release for two days and what we said before "goes double" as Jimmy Walker says.

**THE TROOPERS**

The monthly dinners at this club of seasoned players are always red letter events and the one that took place on Sunday last, was certainly no exception to the rule.

Joe de Grasse, stage director, presented an innovation in after dinner speeches by not having any fire pictures but presented an open forum whereby everyone present could express themselves. Harry Burns, editor of Filmography, opened the discussion by inviting anyone to ask him questions and he had his hands full for an hour trying to explain matters pertaining to picture making and the troubles of those working in them. There was a great Minstrel show at the Red Rose Inn when the Troopers are to present "The Dixie Minstrels" in their Green Room, with many features and added attractions.

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**BLESSED EVENT**

Warner Brothers

Director—Roy Del Ruth

Cast—Lee Tracy, Mary Brian, Emma Dunn, Ned Sparks, Dick Powell, Ruth Donnelly, Frank McHugh, Milton Wallace, Walter Wallace

"BLESSED EVENT" is a Jobby and Hyde, but few people are going to notice its scamy side for the all-around humor is one of the smartest, speediest and most gripping films ever seen. In fact, it will grip audiences so that its unintestinal story will go unnoticed. For "BLESSED EVENT" has a cast, "than which there is no other," dialogue so sincere that it uses the audience for ten-inch high funereal action.

Since this reviewer believes in leaning the celluloid dress for last, let us dispense with the only unreasonable part of the picture first. Since "BLESSED EVENT" is unmarred by a single, telling portrait of that famously infamous "What calamity" the writers of the story were walking a tightrope. Also, since other major characters are drawn from well-known public characters, the story should at least have the consistency of real life. Yet the extremely talented Lee Tracy, Oakie, Breckinridge, plays a newsprinteman, who for all his scandalous doings is a likable personage. Then, why the necessity of turning backguard for an instant, becoming the precipitating factor in a due tragedy, and then resuming a smart-alecky banter of the sort already mentioned? After Alain Roberts, completely ruins the reputation of the unfortunate Dorothy Kane by printing an item that "What calamity" would never have stepped to, "BLESSED EVENT" just can't be as an undistorted mirror of New York journalism, for this writer anyway. There seems no necessity for introducing tragedy of the grimmest Sencanek kind, into a story that is real and reasonable without a story.

Lee Tracy is just so remarkable in his delineation of Roberts, that laudatory superlatives are unnecessary. Ned Sparks' portrayal of the unpainted rival on the paper is genuine and convincing. Ruth Donnelly as Steele, the secretary, is outstanding in the type role that Alinc McMain is known for. The rest of the cast leaves nothing to be desired.

The scenes of ollusions, and reflections of one already mentioned, are great. "BLESSED EVENT," where other tally and smart pictures have failed, will be a universal hit. Radio and syndicated columns have educated the entire country to this sort of thing, and the public ought to pounce on this one.

Roy Del Ruth knew how to handle his material in the very best way. All the best features of stage and screen adaptation have been combined.

Because almost all the characters are handled so splendidly, "BLESSED EVENT" is an achievement that ought to hit the high-water mark in cinema success.

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**MILLION DOLLAR LEGS**

Paramount

Director—Eddie Cline

Writers—Mankevicius and Meyers

Cast—Jack Oakie, W. C. Fields, Lyda Roberti, Andy Clyde, Susan Fleming, Dickie Moore, Ben Turpin

It may be said without any restraint or feeling of exaggeration that this is quite the maddest picture that ever galloped pell-mell across a screen. MILLION DOLLAR LEGS is an insane satire that is, pre-eminently, a funny picture to end all funny pictures. It contains slapstick, musical comedy scenes, a mythical kingdom, Bebo Calogero, and even advance advances of the Olympic games, in such Garstagnan proportion that its evident satirical motif is swallowed up by the exhausting buffoonery of the various ideas, sub-ideas, and sub-sub-ideas.

W. C. Fields as the goat-milk drinking, weight-lifting president of Klopstockia has the funniest line in the picture when he is addressing his cabinet on the financial embarrassment that has ensued from the country's condition and says:

"People are starving—and you with gold teeth in your mouth!"

The cleverest take-off in MILLION DOLLAR LEGS takes place on a bridge, where Jack Oakie while watching the president's leads have very little to do in out-door pictures but look beautiful but Ruth had plenty to do and looked beautiful. Otto Harlan, Harry Cribben and Henry Wallball were other players in the cast, but Frank Haggin was ruined in his fine work as "The Menace." The fight was exceptionally good.

To sum up all this latest aggregation to enter the fold of Western pictures, with Leo Slezaklin at his head, have started right off and should they continue along the same lines the family trade will resound at the box office, which after all, is why we make pictures.

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**HULLABALOO AT THE PASADENA COMMUNITY PLAYHOUSE**

"A SURPRISE" is what are received at the splendid Musical Revue which Gilmore Brown presented recently. We have watched musical shows in all parts of the world but Harold Hecht and Paul Gerald Smith, showed us that they have the know how and direction as well. Ralph Rapier gave us some lovely and tuneful music and the dances by Harold Hecht smelled of musicality.

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**JUNE 23, 1932**

**CLICKING NIGHTLY at the CLUB**

**AIRPORT GARDENS**
Buddy Fisher and His Orchestra Opens
Wednesday Night at a Stark’s Bohemian
Cafe With a Greater Show

JACK Demspey And Lina Basquette Thrill Great
Attendance By Public Appearance

When you hear Buddy Fisher and his orchestra play Wednesday evening at Stark’s Bohemian Cafe, you will hear the most dazzling tangolating, captivating tunes that will carry your every emotion to the same heights that this symphonic orchestra raises to the 0th and score of the Chicago Cubs game, which magic like seasoned thousand weekly in every key city in the United States prior to coming to Los Angeles. There is nothing bombastic about the music that these boys play; it is sweet and true, we caught a thousand different moods and emotions of the music during just a rehearsal at the home of the cinema actor, John Preston, where the boys prepared for the great opening, Wednesday night. There will be so many features offered by Buddy Fisher, who is an accomplished musician and plays every instrument known, and who is a pocket edition of Ted Lewis. He gives the best imitation of the famous Hi-Hat ever rendered in California, has a fine organization backing him up; the comedy relief work is in the hands of George Virts, who is also Buddy’s right hand man, he is sure-fire, and has a bag of tricks second to none in his line. It will mark the first public appearance of Buddy Fisher and his Orchestra for an extended run. As an added feature Melba Snowdon and her Cats will put on some new dance numbers as well as sing some catchy ditties. “Cg Kahn, the Singing Wonder,” will hold forth. You will miss the treat of your life if you fail to drop in Wednesday evening, and from then on, hear Buddy Fisher and his orchestra play, while the best folks in Beverly Hills, Pasadena, Hollywood and Los Angeles dance to the music.

Last Wednesday evening Jack Dempsey was the guest of honor, and it was a sort of farewell party to Jackie Taylor and his Orchestra, which has been holding down the balconies for the past seven months. Lina Basquette not only was sharing honors with Jack Dempsey during the evening, but put on two dance numbers which were so good that they could have held on any stage here. Her Basquete actually made the capacity audience cry for more, she was as sweet as could be all the way and became so elated over the reception accorded her that she rushed into the waiting arms of Jack Dempsey and planted to many kisses on his cheek. It was indeed a touching scene and the most commendable sign of good fellowship we have seen from people so high up in their chosen callings as Jack Dempsey and Lina Basquette follow as a profession. Stark’s Bohemian Cafe also has such notables as Wilmer Shaw, and Lester Spangler, race deans, Messers Reglin and Murray, heads of the Legion Ascot Speedway, Mark Kelby, Mr. and Mrs. Harry Lewis, Buddy Fisher, Harry Weber, and many other notables, enjoying every moment of the evening.

Club Airport Gardens Becomes Playspout
Of Los Angeles Night Life Lovers.
Art Jell Scores Hit

The balmy night air and perfect roads that lead to the Club Airport Gardens had a great deal to do with the great crowds that have been making their way nightly to this playspout, where Tommy Jacobs meets and greets you at the front door and looks after your pleasures, and Art Jell does everything to amuse and entertain you after you are comfortably seated and are dining to your heart’s content—and if you can sit out one of the dance numbers of the Art Jell Orchestra, you should have a doctor’s examination, for there is something wrong with you. Art knows his music, he makes his violins actually talk to you. And his language is the language of the world—it is human, inspiring and interpreting, for no matter how tired you are, you can always find strength and ambition to dance to his music. When he plays a solo he will gain your best car like it never has been before by a similar artist. And don’t overlook her boys. They are just as capable as they make ’em as musicians and entertainers. The act of single men, Jane Jones, Mel Callish and George Lloyd are a show all by themselves. Their songs on the floor and at the tables are nightly making a tremendous hit. This trio secretly know their audiences like nobody’s business.

COCONUT GROVE

Phil Harris and his orchestra are nightly cliching at the Coconut Grove, every one will tell you that Phil is different, that he works like a Trojan to give his fans and clientele the very best that he has at his command. Harris and the Boys in the Bay City made him one of the most popular orchestra leaders in the North. Radio fans particularly have been dropping in and giving Phil the glad hand. They seem to have been following him right along while in Prisco at the St. Francis Hotel, and are now either sitting at the Grove and listening or dancing to his music or getting on an ear, the music impresses, it catches you and is loud on the radio. If you ask us, Phil Harris doesn’t have to depend upon orchestra to get by, he can croon his way into success as a single act any time he wants to start, on any program in any fast company. Carlos Molina

HOLLYWOOD FILMOGRAPHY

**FROLIC GARDENS WILL STAGE A MONSTER SHOW SUNDAY WITH SID GARFIELD GREAT REPUE**

The opening of the Culver City Kennel Club event which attended the show, pushed into the Frolic Gardens afterwards and had the time of their lives with Irving Aaronson and his Orchestra according to get into the spirit of the night’s festive put on an extra fine program. Mrs. Morton, the show impresario, went about with a smile as long as the Panama Canal, for she was going over with a bang, and everybody seemed to be enjoying it like never before. They demanded encore after encore from the Orchestra and had the dancing bouses taking in so many hours that we felt they were just to break their necks if they were not a bit more careful running in and out on the slippery floor. Maxine Lewis, the loveliest singing small crooner this side of the Rockies, chatted with some very fine numbers. Christine Mazurk, the girl whose dance numbers are better than hot and who can show the best colored dancers how to strut their stuff, came through in greater shape than ever. Red Stanley, Phil Saxe, The Three Bachelors, had ‘em roaring and laughing their heads off. It was a great night, mates, and if you can, try and keep me away Sunday night, which will reveal Will Mahoney and the entire Sid Grauman Grand Hotel review in person, and if you appreciate a show, you can’t afford to miss this one.

**JACK DUNN’S ORCHESTRA SOON TO BE FEATURED LUCKY STRIKE BAND, IT IS RUMLER**

As soon as Walter Winchell, that inimitable will of dears ole Broadway, who has worked his way into the heart of America, regains his health and is again able to take the reins of the Lucky Strike program, we expect a few changes.

Regardless of the worth of an orchestra, the public likes the same music day in and day out—but the same songs, but, Stark’s Bohemian Cafe has such notables as Wilmer Shaw, and Lester Spangler, race deans, Messers Reglin and Murray, heads of the Legion Ascot Speedway, Mark Kelby, Mr. and Mrs. Harry Lewis, Buddy Fisher, Harry Weber, and many other notables, enjoying every moment of the evening.

**MEET THE NIGHT LIFE CREATERS**

STARK’S BOHEMIAN CAFE—Eugene Stark, Ralph Arnold.
FROLICS GARDEN—Jack Lewis, Lee Moore, Henrik Hefit, Chris.
ROOSEVELT PATIO ROOF—Joe Mann.
AMBASSADOR-COCOA CROVE—Jimmy Mannos, Albert Ziegert, Gus Schweiger.
JOSEPH’S—Joe Berliner.
BROWN DERBY—Nick Janos, Alex Pahgiogis.
HENRY’S—Henry Bergerman.

**CLUB AIRPORT GARDENS**—Tommy Jacobs.

**TOM MIX TURNS HIS HOME OVER TO POST SERVICE LEAGUE FOR MONSTER BENEFIT**

Under the auspices of the Post War Service League, a benefit garden party will be held at the large Beverly Hills estate of Mr. and Mrs. Tom Mix, Tuesday, June 28 from 11 to 2.

An extensive program is being arranged for the occasion with Miss Peggy Hamilton as mistress of ceremonies. This will include among other things, some spectacular exhibition diving and tennis. A barbecued luncheon will be served.

A number of motion picture celebrities will take part in helping to make this one of the outstanding social events of the summer and in addition to these, there will be many executives and officials of state and city, including Governor James Ralph, Jr., Admiral John Schofield and his staff, Mayor John C. Porter, District Attorney Byron Fitts and many others.

Mrs. Walter C. Hudson is president of the Post War Service League and Mrs. L. C. Kamball, Jr., is chairman of the Ways and Means Committee. Mrs. Tom Mix and Mrs. J. J. Costello will be the official hostesses for the occasion.

**TYPEWRITERS—ADDING MACHINES**

**HOLLYWOOD’S MODERN EQUIPPED SHOP**

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**HOLLY-BEVERLY TYPEWRITER CO.**

1650 North Cahuenga G:ladstone 1950

**just completed a most enjoyable engagement with miss marion davies in “the good time girl” at the m.g.m. studios under the direction of edmund goulding**

**singing nightly at stark’s bohemian cafe to excellent success**

**ey kahn**

direction eddie rubin (lew golder office)
# BULLETIN BOARD

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## "JACKIE" TAYLOR

Wishes to thank Eugene Stark and his Associates for seven of the most pleasant and successful months’ engagement at EUGENE STARK’S BOHEMIAN CAFE, ending June 28. ATTENTION EVERYBODY!

**Courtesy to all Agents**

R. E. O. PATHE
Culver City, Calif. RC 0252
R. E. O. RADIO, 764 Tower Building, Los Angeles, Calif. 11 A.M. to 12 Noon Monday & Wednesday, 9 A.M. to 12 Noon Thursday & Saturday, Bobby Mayn, Austr. 10 A.M. to 10 A.M. GL 4736

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Bill Schner, Agent.

UNIVERSAL CITY, HE, 1031
10 A.M. to 12 A.M. Dave Werner, B. Brown, Austr. HI 105

WARNER BROK-1ST NÄTL
321 St., [Redwood, Calif. HE, 1151-12 A.M. Bill Le Maire, Casting Bill Mayberry, Austr. Cast. Bill Forzith, Austr.]

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PARAMOUNT Is Out to Set Comedy Record for 1932-33

Franklin and Stoner Purchase “The Lost Continent”

“IF IT IS A PARAMOUNT COMEDY, YOU KNOW IT IS THE BEST” SHOULD BE THEIR SLOGAN FROM NOW ON

One of the hottest rumors on the streets of Hollywood today is that B. P. SCHULBERG, and JOSEPH KENNEDY, the famous banker and one of the largest stockholders in FIRST NATIONAL, will take over the FIRST NATIONAL STUDIOS and that they will produce independently and that the WARNER BROS. will not return to FIRST NATIONAL, when they start their new program, but will REOPEN THEIR Sunset Boulevard plant and work between the old VITA-GRAPH lot and the Sunset studios—IF THIS IS TRUE it will be the beginning of the WARNER BROS. losing their hold on the FIRST NATIONAL lineup and MESSERS ZANNUCK AND WARNER, who look after matters out here, will have to work closer to the margin.

PRODUCERS OF “THE PHANTOM EXPRESS” ARE PREPARING TO START WORK ON ISADORE BERNSTEIN’S STORY

THE GREATEST piece of motion picture film ever brought to Hollywood is now in possession of Franklin and Stater, who recently concluded arrangements with Isadore Bernstein, the producer of “The Lost Continent.”

This film is the complete conflict between two of the most ferocious wild beasts of the jungle—a gigantic tiger and a black panther. It was filmed in a clearing which borders the jungles of Pahon Baru, Sumatra, by Fred de Souza, owner of a large zoo in Singapore, and an exporter of wild animals to all parts of the world.

It was on one of his expeditions when de Souza came upon the fight of the jungle beasts.

In his letter to Bernstein, de Souza chronicles in part—“It is the first time in my career as an animal man that I ever saw these two hereditary enemies meet in the jungle. With four of my men I was hunting tigers in Pahon Baru when one of my men reported these two animals stalking one another. Instead of attempting to capture them, I set up my Williamson camera and waited the fight.

I managed to catch several thousand feet of film of the complete battle from start to finish and my one regret is that I was not equipped to film it with sound. However, it provided me with the greatest thrill of my life and I have witnessed some terrific struggles among the denizens of these jungles while procuring animals for export.”

This exciting battle will form part of “The Lost Continent” which Franklin and Stater will soon produce. Much of the advance research work on the story is complete and preliminary production plans are fast rounding into shape.

Franklin and Stater recently completed “The Phantom Express” which is now having national distribution.

SHEILA TERRY HAS PROMISING FUTURE

Miss Sheila Terry, young Warner Brothers-Ford National feature player is busy portraying the part of an American girl in Doug Fairbanks’ Jr., newest picture, “Son of Rustan.” Miss Terry has been kept busy by W. B.–F. N. (Warner’s have always been noted for recognizing talent) playing prominent roles in “Big City Blues,” “Wuthering Heights,” and, in between times, keeping up in her dialogue and the mechanics of the stage by playing feature parts in legitimate productions. Her latest stage play was “Little Rocketeer,” which enjoyed such popularity with the sophisticated New York audiences recently.

James Marcus

Stage and screen veteran, who carries the right kind of dignity and respect, to add to any picture that he appears in, and who just finished in “The Jungle Mystery” at Universal City, under the direction of Ray Taylor. The above picture was taken during the filming of a very fine scene in “Sadie Thompson,” starring Gloria Swanson in a United Artist picture.
Universal Buys Talkie Rights to "His People"

BUDDY FISHER Dedicates "My Buddy" Melody as Theme Song

ISADORE BERNSTEIN, AUTHOR OF STORY OF THE CHETTO, SELLS BIC U ORAL RIGHTS

Isadore Bernstein seems to be coming into his own these days for the Fox Productions produced his story "No Greater Love," which scored a tremendous hit in Roxy Theatre, New York City. Topping this he sold Universal the talkie rights to "His People." They made the picture as a silent production. And right hat off the fire we learn that Franklin and Sterner producers of the "Phantom Express," are making one of the biggest independent features out of "The Lost Continent," also from the fertile pen of Isadore Bernstein.

EXTRA GIRL

By The Spotter

When an extra girl is constantly drawn from the nameless throng to play "bits," she is well aware that fate or no fate, Frances Miles, class beauty is just a girl. Therefore, it is in her direction that we now cast that well-trained rating eye. Frances is fire fed, fire and one half inches tall, tips the scales at 118 pounds and is a contender for an important place in the proud old mimic sun.

Under contract to Universal for four years in the silent days, she received her first real break under the silent regime. She played a nurse in "Merrily We Go to Hell," a drug clerk in "Skyscraper Souls," a dance hall girl in "Pinky Boy," and a bumbling beauty in Charles Chace comedies. The above list is evident proof of her versatility and adaptability in any part assigned her. Watch for Frances Miles, she has that "extra" something.

CHARLEY CHASE STARTS ANOTHER FUN-FILM AT ROACH'S

Production started last week at the Hal Roach studios on "GIRL CRIE," the second of the new series of Charley Chase comedies. The story offers the comedian a new field in which to display his laugh provoking antics.

Muriel Evans, petite blonde who appeared opposite the star in "Young Idea," is again his leading lady. Others who appear in the picture are Dorothy Lynton, new Hal Roach contract player, Nora Cecili, Fanny Cassar and Ida Shimakow. James Parrott is directing the comedy.

Gone But Not Forgotten

MORRIS R. SCHLANK is gone, but his memory will stay with us for many a day to come. MORRIS was one of those kind men who you just couldn't help admiring and respecting during his most trying years, when health was just around the corner for him, he never lost the chance to make and poke fun at everything that he could, in order to drown his own cup of grief. We loved and respected MORRIS R. SCHLANK with the thousands of others who knew him did like wise.

HARRY BURNS

IS FAMOUS FOR "FISHER-MAN CLUB" IDEA THAT SET CHICAGO AFIRE WITH ENTHUSIASM

By DORRIS WOLFE GILBERT

Night-clubbing in the afternoon always finds one in a hard-to-believe atmosphere. Picture if you can, Stark's intimate Bohemian Cafe, with chairs piled on tables, sun-light streaming in the door and an orchestra in shirt sleeves rehearsing for dear life, while

BUDDY FISHER

the participants in the floor show dance all afternoon, and not for the pleasure of it. He was there that we finally managed to get Bud- dy Fisher and from seeing his baton for the barefoot, Buddy is small, dark-haired and dynamic and it seemed nothing short of remarkable to us that he was able to read us a white and tell us something about himself.

Buddy is one orchestra leader with ideals and ideals. He really has taken time to think out a definite scheme of what dance music and night club entertainment should be.

Buddy said that he has received Whitman's idea of making classics into jazz; this young man endeavors to make of jazz, melodies that have the simple, harmonious treatment of the classics. He firmly believes that dance music should not be blatantly in the foreground, but should only lend an atmosphere, so that the audience will feel that there is an orchestra that blends in with the club itself. Buddy is against brassy, noisy harmonies, using his ensemble utilizes strings and contains four violins. As Buddy confided, "I want to create a pulsation between the audience and myself and the orchestra, the music should be incidental to the affair, in the background instead of being too obvious. The perfect dance orchestra would be composed of men who play like they would sing if they could. As for the rest, that should be an expression of spirit and happiness and the preceding mood must be intimate and friendly."

This enterprising young chappie certainly has a creative idea in his own head and it all up with the expression "mellow music."

He told us an interesting story of how he first conceived the idea of using the baton called "My Buddy" for a theme song. Contrary to public opinion, "My Buddy" as used by Buddy is not an attempt to associate it with his own name. Several years ago he was entertaining an audience of war officers at Fort Parsee and the idea came to him to play this beautiful melody, and thus "My Buddy" was rendered by inspiration rather than by music of some other composer. Ever since then, Buddy has used it as his theme song on the air in his "Fisherman's Club" which sits Chicago office, and won for him the title of Chicago's Joy-Boy, and he always precedes his rendition with a dedication to those who have suffered. Like able fellow, this Buddy Fisher.
Academy Adjusts Writers' Claims Against Producers  

Ralph M. like to Start "The Missing Witness" Next Week

Willis Kent to Start Another Big Feature Soon

Mack Sennett to Direct 15 Reel Comedy Feature

OUTLINE MEANING OF PARAGRAPHS TWO IN WRITERS-PRODUCERS CONTRACT

An important interpretation of Paragraph Two of the Writer-Producer Code of Practice was announced yesterday by the Academy Conciliation Committee in the course of a decision on a case brought by a writer against a producing company.

The case involved a contract in which the company was to make a flat payment of ten dollars to the writers for a treatment, plus a "bonus" of one hundred ninety dollars upon acceptance of the treatment; ten dollars for the first draft of continuance, ten dollars for the second draft, and a bonus of three hundred dollars upon acceptance of the entire continuity.

The particular points of issue were adjudicated by the Committee to the satisfaction of both parties; and the Committee also issued the following statement for the guidance of other writers and producers:

"It was the clear intent of the Writers and Producers when they formulated and adopted Paragraph Two of the Code of Practice, to prohibit any arrangement which made payment for a writer's work contingent upon the acceptance or approval of the producer. It is equally clear that the force and effect of such a contract as the company made with Mr. . . . . . is to make the writer's compensation dependent, in a large measure, upon the company's approval.

"Such an arrangement, therefore, is not practically compatible with the intention of the Writer-Producer Code, and tends to undermine and nullify the respect in which the whole Code is held by the motion picture community generally.

"We feel sure that, as one of the signatories of the Code, the company will abide by the interpretation of Paragraph Two, we have given on behalf of the Academy, and will refrain in future from entering into any form of contingency contract with a writer.

FINISHING "SHIP 13" HE STARTS ANOTHER FEATURE AT INTERNATIONAL STUDIOS

Ralph M. Like is one busy hombre these days at the International studios, where he is making features at the rate of about one every two weeks, with all-star casts. Every noon and then he places one of the big names at the head of one of his pictures. The middle of next week he will put into production "The Missing Witness" written by Norman Houston.

E. Mason Hopper, who has been making some very fine pictures for him, is to direct "The Missing Witness" and is to be given one of the best casts that have been gathered together for such a feature production.

OLYMPIC FIGHTS

Nabisco Brown was hit as a middle Tuesday evening and gave Baby Aramendi a boxing lesson at the Olympic. It was a dull fight alongside of their mix-up two weeks ago. Brown wins hands down and Aramendi act as he was doped or half scared to death. A rematch may still bring the Baby back to life as a championship contender. The star of the evening was Wesley Ketchell. He knocked Wilson Yarbrough out in fight time. He is a murderous sort of a southpaw puncher, and will soon be a main event, if some of the highweights will fight him. All in all the Thursday evening scraps were well worth the trouble. Eddie Cantor and Harpo, or was it Graucho, or maybe it was Zeppe Muro, stage a free for all clean scrimmage outside of the arena after the show. Eddie yelled POLIZI, or was POLICE, much to the merriment of all within hearing distance. Just a few feet away Allen Johnson, Joseph M. Schenck, Joe E. Brown were rubbing shoulders with some of the aid of the wool Mexican boosters for Aramendi who was heading toward a more wintry period and until when they came to the stage.

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Rene Clair's "A NOUS, LA LIBERTE"

DORIS WOLFE GILBERT

Every Wed. Night

E. MASON HOPPER IS TO DIRECT A WOMAN IN PURPLE PAJAMAS FOR PRODUCER

Back from a very successful business trip to New York and Eastern points, Willis Kent is now here preparing a tricky middle of next week at the International Studios, a feature picture "A Woman in Purple Pajamas," which is to be directed by E. Mason Hopper, with an all-star cast. William O'Keeffe will assist Director Hopper, while William Nobles will photograph it.

Producer Kent in the past has enjoyed several successful adaptations of his stories, but has, in many instances, finished up with his own story and treatment, so this time, we will have his own story, adapted and prepared for the screen.

With Willis Kent making independent pictures, it is a real business. He watches his dollars, and makes every one of them show in his pictures. He would be an ideal man for the major studios to sign, to produce for them and save them a cool million dollars a year, to say the least.

CHARLES MURRAY SIGNED TO SHARE HONORS WITH CHARLES MACK, W. C. FIELDS AND OTHERS

Charlie Murray, in addition to all the other comedians, has been signed by Mack Sennett to play a feature role in his roadshow production "Hypnotized." This announcement was made public today by Sennett himself, as he started loading the dotted line for this famous fifteen reel sequel feature production.

Actual shooting will begin July 5, and Mack Sennett is in Leslie to direct this special, as it is claimed to be one of the most ambitious feature comedies ever produced by the studio.

It is hinted that the Comedy Chit will sponsor a new comedian "find," who's name is being withheld until actual production is started.

DO YOU KNOW THAT—
Jacquie Lyn, 3-year-old "wonder child" recently signed by Hal Roach to appear in his "Our Gang" learned to talk at the age of six months.

"LADY AND GENT"
Director—Stephen Roberts
Photography—Harry Fischbeck

Because Mr. and Mrs. Joe Subar are going to wonder about their next-door neighbors after seeing "LADY AND GENT," the human interest of this picture is assured one hundred per cent. With a story that smacks of the homey realism that the Sateve Post would sponsor, George Bancroft plays a part that makes us forgive him for his unscrupulous role in "THE WORLD AND THE FLESH." Bancroft plays "Slog Bailey," a great, lumbering and incalculable prize fighter whose mind fails to function, yet he means so well that every feminine member of the audience will want to mother him. And if they can get people wanting to mother George Bancroft of the former cindish laugh, then Paramount HAS done something! Bancroft has an excellent tail in Wynne Gibson who plays "Puff Rogers," the lady who makes a swell wife without "the little gold band."

Jones and McNutt have given us the story of two Times Square drunks who visit the suburbs with the intent of claiming the property of a fight manager who buzzed them every night, and find themselves with a trusting little boy on their hands and a cince-covered cottage. Planning to stay in this uncomfortable atmosphere for an hour, they remain there for years and finally Slog and Puff, after a probable decade of living together, decide to get married so they can legally adopt the "little boy." This draws caistency to abandon college football for the boxing ring. But, with the help of a few upper-cuts from Slog and a more than mild reproach from Puff, the boy gives up the idea of jeopardizing his youth and health. This last touch is a potent bit of anti-boxing propaganda.

The opening scenes of the picture, including an unnecessary beer war, give no promise of the later excellence of the story and could just as well have been substituted with others. The direction by Stephen Roberts carries an unusual amount in that most of the scenes are just between Bancroft and Gibson, flavored with the fresh spontaneity of any good vaudeville team in the days when such a thing existed.

We liked this picture because the locale is neat and because it does not confuse realism with blustering sardiness.
Barring Agents and Scribes Should Stop

The producers' latest indoor sports is to bar an agent or some scribe. The idiots that do these things today, should have their heads examined. For they need MAN POWER, good or bad. The only way to LICK YOUR ENEMY WHEN YOU FIND HE IS HOLDING THE BETTER HAND is to take him in with you. Every producer who tried to bar honest men, from representing the workers, stars, or extras, have struck a horns' nest. The same goes for the smallest newspaper or magazine representative. It is high time THAT THE PRODUCERS GET NHSE TO THEMSELVES AND STOP PICKING ON THE PEOPLE THAT THEY NEED BADLY TODAY—TO PULL THEM OUT OF THE WHOLE WHICH WILL PUT EVERYBODY AMONG THE HAS-BEENS OF YESTERDAY.

Moving Movie Throng by John Hall

The nationally organized movement to find work for idle Americans is accomplishing great good everywhere—in Hollywood.

Here we have the Motion Picture Relief Fund, conducted by a partially-juvenile contingent of the motion picture industry is giving them V/2 of 1 per cent of certain pay checks. Private donations are usefully inadequate—disguisefully so.

Superlatives Motion Picture—Hollywood In its first real test, is superlatively mintry. Its superlative stars, with shamefully few exceptions, and its superlative multi-millionaire producers, are unutterably sloppy when they should be giving "until it hurts."

Motion Picture Hollywood is not living up to its superlatives. Adjectives fall flat. The "Fourth Greatest Industry" and its multi-millionaire, organized labor, organized women, beach colonies, etc., and the Littlest Organized Aid to Hungry Men and Women during the Nation's Darkest Hour.

Perhaps it will be of interest to many of our slickly-philosophizing producers, to know that our nationally organized "Create a Job" movement is backed by all veteran organizations, organized labor, organized women's clubs and a few hundred thousand business men; incidentally, the United States Government (when it gets to it) will take a hand.

It may be noted in passing, that the above mentioned organized groups, with their own citizen cohorts, total some seven million. Men representing more than three million veterans are comprised in that total.

Hollywood seems strangely disinclined in the activities of these Americans and their cause. And when we say Hollywood, we mean Motion Picture Hollywood and its huge rich stars and producers. If these people did their bit, the Motion Picture Relief Fund would have in its coffers at least $1,000,000.

Americans are beginning to ask, why are the Hollywood producers importing so many foreign stars and buying and producing so many foreign stories and plots while our own people are going jobless and hungry? Organized workers, veterans and women's clubs are beginning to take a great interest in their meetings, they are discussing the matter, looking to some kind of formal action.

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THE STOKER

Monte Blue makes his screen comeback in "THE STOKER." It is an ALLIED PRODUCTION, staged in a typical M. H. Hofman manner, which has been lost in the industry as a guide post which reads "MAKE EVERY DOLLAR SPENT SHOW IN YOUR PICTURE." And he does all this in the initial picture of what is to be a series with MONTÉ BLUE as the star.

The story deals with BIG MONEY setting out to ruin (Monte Blue) the place and to ruin a man (Russell Almá and Morrow), and the girl (Laurene), who falls for an attorney (Richard Tucker). This causes Monte to hit the tobboggan and he finally ships to South America as a stoker. He meets the GIRL (Dorothy Burgess), where enroute and she finally manages to get him to work on her father's (Clarence Geldert) coffee plantation. There is a bad man (Noah Beery) and a gang of hard boiled hombres who set out to take possession of the plantation stock, lock and barrel. It brings in a battle royal which ends with the U.S.A. coming to the rescue.

Monte Blue fights his way through all obstacles and in the end finds true love, a place for himself, and all ends well. But, you will have to see yourself to understand how it all works out.

DOROTHY BURGESS shines as she always does in every picture. Her work was excellent. Natalie Moorhead looked gorgeous and acted her part well. NOAH BEERY, as the blustering villain who gets his end in the end, was splendid. Richard Tucker was typical of those kind of men. GOOD BITS were played by Chaney, Strother, Chris Martin, Harry Vejar and many others. CHESTER M. FRANKLIN did a good job of directing. He kept the interest at fever heat at all times. The photographic work of Harry Neumann and Tom Galligan was way up above the standard of these pictures. The story was by Peter B. Kyne and very capably adapted by F. Hugh Herbert. EXHIBITORS will find this picture plenty entertaining, especially for the WOMEN AND KIDDIES.

THE HOUSE BEAUTIFUL

Charles Reg has come back to us after five years, this time in a play by Channing Pollock. Many of his followers and fans would like to have seen him in something lighter and more humorous. But Henry Daz, the wise old producer, backed Charles up with a five cist and production, and CHARLES RAY is back and hand shaking many of his old friends. He has a great co-worker in Date Winter who gives him no end of support, and the pair work well together.

The story is over the heads of most Los Angeles theatregoers. There is a spiritual thought and message that many amusement lovers are just not ready to accept from the stage, especially when they think it is being sold to them. It is planned to expect something away from the theme offered in "THE HOUSE BEAUTIFUL." It is a beautiful thought and idea and we need more of this sort of drama on the stage.

However, are venture to say that the play would make a better picture than a stage production. ALMA TELL was superb. EDWARD VAN SLOAN excellent. HELEN KLEEB very funny. Others in cast: Thomas Chatterton, Franklin Parker, Laurene Lane, ALLAN CONNER fine to look at and can act. Rorik Kelton, Edwin Cook, and Melville Dwyer, while Russell Fillmore staged the play.

At Liberty

JACKIE TAYLOR and HIS BOHEMIAN ORCHESTRA

SPEAKING OF POSTMEN'S HOLIDAYS

You should take in the motorcycle races at the White Sox Park and look over the fans—that if you can take your eyes off the races. Through. You'll see Ralph DePalma, Pete and Danny De Paslo, Barney Oldfield, Wilbur Shaw, Sam Palmer, and the rest of the speed kings of Castorway enjoying the thrills afforded by short track cycle races. And they say automobile races are easy—this coming from DePalma after Ted Mary lost his Indian in one of the turns, doing two complete somersaults, only to get back on his mount and try again. Sam Palmer laughed and said, "Well, it doesn't seem too bad.”—That’s sumpin'.

And there you have it in the proverbial nutshell—thrills, spills and chills every Thursday night at the White Sox Park—let's go.

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LESTER SPANGLER CONTINUES CHAMPIONSHIP AT LEGION ASCOT SPEEDWAY

What price, Glory? That boy Lester Spangler seems to be on the winning end of everything now. Two months ago, Spangler stowed out and then his first chance event by "copping a snapper" over Ernie Triplett—there were some who thought his win was a "fluke." Oh, yeah? Well, the good looking peson from San Pedro repeated his win—proving his first win was NOT a fluke.

There's only one thing we're afraid of—you just can't drive as hard as Les does and keep it up for ever. Cool down Les. Don't let a couple of wins go to your head. For maybe Cheet can pile up a big enough lead to be sure of the win. We'll be seeing...

HOLLYWOOD LEGION STADIUM

With what looked like the most famous old frigate Constitution plastered over his left eye, State lightweight champion Tony Paloni met Lee Ramirez at the Stadium last Friday, and what everybody looked for happened. Ramirez brushed away the huge white banner, tapped the green cutout a few times, and there was a new lightweight champ. Lucky Ramirez. The champ with the patched eye was too tough and strong for him, and was beginning to rock him, but that damaged eye saved the day for Mr. Ramirez. Badly damaged bosses belong in hospitals, not in the ring. Other results: Bill Taylor Fred Spangler, heavyweight, in the opener, nailed Tom Elliott smack on the button in the first—out. The customers taking their seats missed this one. When they turned to the ring they were carrying Elliott to his corner. Guy McMahan, 139, drew the name "Wild Man" Lew Cossens. Joe Shabes, 146, decisionedunky Bill McMullen. Nino Pimiental, 126, always good, was outslugged by Rito Martinez. Abe Miller, one of the Miller boys, to the great surprise of one and all, dropped the nod to Kenneth La Sallo, brother of the great Bobby. Because of the titular importance of the main event, the house was almost a complete sellout.

JIMMY DIME, the "Bronze Man" of the "Ten Commandments," and an ex-boxer, was at one time rated the best lightweight fighter in the four round class. His fights have passed into the land legend and he has been doing some very active picture work. The main one of their is "The Fabulous Dan."

When not working in pictures Jimmy is operating the new "La Paloma Cafe," at 327 West Third street, in downtown Los Angeles, making a specialty of home-made Spanish foods. Here one can find something to eat. Jimmy is one of the happiest boys in Hollywood. His days are spent in the restaurant-ata-Paloma. He is the one that answers the call.

Wandered into the "La Paloma" and found standing room only, for his many friends have made this cafe a rendezvous. As a special courtesy to his many patrons Jimmy offers....

CHILDREN'S FLORAL PAGEANT

The thirteenth annual Children's Floral Pageant was held last Sunday at Ocean Park amidst flower-decorated floats carrying hundreds of beautiful children. Margery Durrell of Asusa won the special prize for the most original line. Observers went to few of the children at Mrs. Maked Petter, and the following, Patsy Jean Chapman, Peggy Curry, Bobby Paul, Ruth and Eleanor Frey, Pauline Chamberlain, Patsy Welch, David Martin, Mildred Taplin, Merle Musman, Valarie Hall, Joy Smith, Norma Kennedy, Betty and Jane Grand, Marjorie Ortsinger, Barbara Jean Carlson and others.

We also noticed some beautiful and talented children who, in the writer's opinion, possess that something that may make you day become of these kiddies, the much sought after movie fame. Listed among these were smiled at Betty Jean Wilson and her gorgeous dimples. Miriam Edelman, dark and pretty, Wanda Eileen Gimbord, with her blonde tresses, Eleanor Smith, Norma Sommers, Margery Durrell, Betty Jane Graham, Edythe Falcowski, Cora Lupair, and Barbara Carlson, a bundle of sweetness two years old. The Melody Kids band furnished the music and a grand afternoon was enjoyed by all to end another successful Pageant. Lord Farman and the business men of Ocean Park.

LOU ANN JONES working at Universal.

ELAINE VON seen around the lot.

ADA MAY BENDER with her freshwater.

BARBARA VERNON, with her blonde tresses and beauty spots—very cute and looking more like her daddy, "Bobby," every day.

A new "Geng" of kiddies being organized—a new baby orchestra and everything—more news about it next week.
"WOT A NIGHT!"

Ye Ed suggested that I go to the fights with him at the Olympic Stadium and while he bought the tickets he returned to his inn, he accepted his invitation. So we hopped into his fuming steed—the Chervrolet—and bade and bickered we went. As soon as we arrived there in the cockpit a take had been made and that we were outside the Bull Ring in Mexico—so all the Mexicans and other Latinos mingled around our car and looked and listened and babbled we went. We were there for social purposes and the first argument was between Durc W. and my mate Tom. They both didn’t want to disturb us from our dinner nap, so took plenty of time to warm up— but from the first round onward they were both those indulging in a perfectly innocent exhibition of fancy dancing. Next, Bobby Graham and Jimmy Higgins, who was fast and furious, with Bobby Graham being declared the winner. When Martin Zungin and Pauline gave the latest and latest the "hugging contest." We supposed it was intended as a boxing exhibition, but the boys decided otherwise. The referee decided that Zungin was the best at this art of thing Wesley Ketchell and William Ybarba next. This was short and sweet with Ybarba "listening to the birds." The main event and the reason for the last Roth Loshi, Bobby Arizmendi and Newsboy Loshi, lots of hats and caps were here with the Times-news still "cowering his papers" at the finish as the winner.

Gave our lot of excitement for us, whose principal amusement is watching pictures at neighborhood theate ors.

However, we were taken to the Ambassa dor and the famous Keystone News of the most beautiful cafes in the world, where we got a birdseye view on a balcony, seeing some of the bright, scintillating stars of the Cinema world dancing and dinging.

Next—we were carried to Culver City where the Frolick Gardens are so popular— and NO WONDER. A new show and the best we have seen for a long time. Had a chat with the genial hosts, Jack Lewis and Leo Moore, and what hosts these boys are. In fact, we were introduced to their better habits and attended to ourphemorics in the excitement, but Moe Morton’s new show was a great hit with many nobilities and the simplest lines in the dancing beauties seen in a long time. THEN Irving Aarmon and his orchestra in a show by itself. So tired out, we headed for home, but on the way we got a stopover for Eugene Sarke’s Bohemian Cafe, where we found that there was a party there, and got together with Jackie Taylor and his boys. Jackie and his fine musicians had been holding sway for a long time and here must have become quite popular as the girls were showering farewell kisses. Jackie said that a man named "Goldie" should be given the credit for this success here, so we felt sure that Goldie was a swell guy.

A great night for us and some night this week we will be "burst out" once more, as we heard that Buddy Fisher and his famous orchestra with a brilliant new show will take charge of the festivities and we don’t want to miss this as we have heard Buddy and his men before and that’s a fact.

"GOOD ENTERTAINMENT"

How about a few laughs in this droop world? and get some fun right now. Last week at Bob McKenzie’s Tent Theatre in Culver City.

They showed us a Lincoln J. Carter melodrama, "The Eleventh Hour" and did the big audience enjoy this good old bill? I’ll say they did. But the night we were there was a Grosser night and Bob made the audience realize what a perfectly swell show it was.

The largest family in the audience for instances, were all there, 10, from the boys up to the grown up sons and daughters.

An old-fashioned spelling bee with children in the various grades as an audience potting, but the hit of the evening was a young man’s contest for false gas and oil. But the boys worked over the face of the stage, Bob gave them to do with the entire audience laughing their heads off at the fun. Per-

French will always be one of those good old melodramas and "living players" in some of the music theatres we are often unable to go to, but at least we would be assured of a "barrel of fun" in the meantime.

"A NOUS LA LIBERTE" at the Filtmore Theatre

Do you want to see "something different" in pictures? If so, don’t miss the foreign offering which will be able to touch the taste of the empty seats, but at least we would be assured of a "barrel of fun" in the meantime.

"GILDA GRAY GREATER THAN EVER SAYS CRITIC"

GILDA GRAY is triumphing once at Loew’s State Theatre this week, and by the dance alone, for which she is globe-famous—for the lovely Gilda puts over a song in a manner that prouer she has a keen sense of dramatic value. The number was well received by the audience. One is led to believe Miss Gray will do fine work along historic lines, and we look with interest to her future success on the screen.

Film world is now substituting such spectacles "Ubangi," staged by Leroy Prince. In the Ubangi number Miss Gild Gray has shown that she is quite in the art of "shimming." Miss Gray will be seen again this week at that pantages Hollywood, week after next.

The feature is "Red-Headed Woman," with Jean Harlow, followed by the personal appearance of the scintillating star herself.

Ruth Florence

JOE PALOOKA

Edward Small’s newly-formed Reliance Pictures Corporation will make "Joe Palooka" as the first of a series to be started within several weeks at Universal studios.

"Joe Palooka" is the character created by Ham Fisher in comic-stripe form. It is enjoying a daily circulation in more than 100 newspapers and has a National Daily circulation.

The pictures will be produced on a lavish scale. Small plans to make several well-known players for the role of Joe. He also is anxious to sign up the best possible director to put the production over to success.

The Reliance Pictures Corporation plans several big picture projects to follow "Joe Palooka" and once started, it will have a busy season. All pictures are slated to be made at Universal, according to Small.

STEBBINS, LETERMAN & GATES LTD. MOVE

The prominent general insurance brokerage firm of Stebbins, Leterman & Gates Ltd., through its President, Mr. Arthur W. Stebbins, announces the removal of its offices on July 1 to 333 South Figueroa Street, Los Angeles. No change in staff or service is anticipated.

Two portable picture machines will be furnished the women participants at their Chapman Park hotel headquarters for the viewing of silent pictures.

FILM INDUSTRY TO ENTERTAIN OLYMPIC CONTESTANTS

Plans for the film industry’s entertainment of contestants in the Olympic Games were completed and approved at a meeting of the Board of Directors of the Association of Motion Picture Producers yesterday, attended by Bill Cosgrove and Mr. Vine Street. This firm has maintained offices in the Spring Arcade Building in the downtown section of the city for the past several years.

Each night talking pictures will be shown at Olympic Village. In an "Amphitheatre of the Stars," the 2000 male athletes will view travel pictures, cartoons, comedies and a special series of 28 Fox travel subjects known as "The Magic Carpet."
**HOLLYWOOD FILMGRAPH**

**NIGHT HAWK**

STARK'S BOHEMIAN CAFE IS SCENE OF GAYEST OF GAIETIES. BUDDY FISHER AMUSES MOST REPRESENTATIVE ATTENDANCE. RUTH NAGEL IS VOTED "FIND"

Eugene Stark made no mistake when he signed Buddy Fisher, the Chicago Joy-Boy, and his Orchestra, to start an engagement at the famous play-spot starting Wednesday, for one of the most representative crowds turned to pay their respects to the maestro and happy family of entertainers, and to make sure that even the most critical amusement seeker will find what they love best in the show, he threw in for good measure Ruth Nagel, who is a pocket edition of Charlotte Greenwood. She is what we call a "find," if ever there was any such a thing. The show is there Charles Bryan who sings like nobody's business. George De Verde, a natural born clown, and the holdovers in new numbers and songs, we find Cy Kahn, the sweetest singer that ever chirped a tone inside of a cafe. Billy Daniels and Allison Duval and Kirby again were heavily with songs and dances. The Melba Snowden Girls including the charming Melba herself, came across with snapper, prettier and more interesting numbers than ever before.

There were all sort of side line entertainers on tap the opening night. Michele Catenas had some of his colleagues there and he heard songs by Marian Ursic, Rogers Gilborn, while Professor Markoff played the piano, then Buddy Fisher invited Eddie Demerco to sing, and did he croon—Oh, Bog, never before such joy, and Ye Editor even took a bow, he became so excited. The hit of the evening was of course, Buddy Fisher, he took them like Ted Leis takes 'em at every show, he can easily double for the High-hat one in every way. Does this boy love his work?—He is a glutton for punishment, and the beauty of it all is that his songs never fail him. He is all Excitement. Among those present were Mr. and Mrs. J. G. Mayer, Vivian Duncan and Nils Ancher, Thelma Ded, Robert Gale, John Preston, Helene Millard, Lucille Powell, Mr. and Mrs. Jerry Hoffman, M. J. Hoff- man, Sam Walsh, Thomas Largen, Mrs. and Mr. Walter russell, Reginald Ke, Dr. Harry Martin, Noah Beery, and we even got a glimpse of Clark Gable about to step out of his car and drop in when the Missus said it was driving late and better go home. HOWEVER, IT WAS A GREAT NIGHT, MATES, the like of which will never again be witnessed in a cafe unless Eugene Stark sets it.

THE FROLICS GARDEN—IRVING AARONSON OFFER ANOTHER FINE NEW SHOW. AL SEGAL DISCOVERS A GREAT FIND IN MILLA SONDA

This seems to be the age and time for finding new stars, Al Segal offered one of the surprise successes in the charming Miss Sonda, who is another Jean Hart of the Platinum Blonde type, and how this baby can sing, she is the whole show all by herself, and if they ever get her into one of these musical pictures she will make Jeannette MacDonald and the rest of them look to their laurels. Miss Sonda opened Tuesday evening with the brand new show that The Frolics Garden offers with Irving Aaronson, the King-Pin of all Maestros who have come here of late years, heading the entertainment with his Commanders, with Red Stanley is second to none, and Buddy Segal doubling in brass between acting as M. C. and working in the various group song numbers with the boys and the 12 beautiful girls, dancing and singing. And what is more, Christine Martinson, the dancing marvel, put over a couple of hot-chotic rhythm numbers, especially the Minnie the Moosher dance, with Red Stanley. It was so full and worth the price of admission alone. Miss Martin slayed the show—and what a night of entertainment. The Three Bachelors are still knocking 'em dead with their songs and funnishing.

PATIO ROOF

Henry Hobstock is still holding forth at the Patio Roof, Manager Bosie feels with the hot weather coming in, his play stage will be the most widely sought and attended, and has some fine plans ahead for just such a turn in the affairs on the Roosevelt Roof. Joe Mann is still the chief greeter and is looking after every one's affairs.

CLUB AIRPORT GARDEN

Art Jell could easily use the slogan ART FOR ART'S SAKE and he would be right as far as the musical art is concerned, for he knows that better than the majority of maestros. He and his orchestra and the Jane Jones Trio (Jane Jones, Mel Calish and George Lloyd) are still the big shots out that way, with a few new numbers now and then.

COCONUT GROVE

Phil Harris and his Orchestra at the Coconut Grove have so caught on that the Paramount theatre chiefs booked him and his organization at their theatre for a week's engagement. This is just the beginning of greater popularity for the musical and entertaining genius. Carlos Molina, Kenneth Allen, Cago Delvis, The Three Cheers, and others still held forth nightly with Phil Harris at Abe and Ben Frank's palace of joy, the Coconut Grove.

COL. REGINALD BARLOW IS BUSY

Over on the Radio lot they have Col. Reginald Barlow working in "The Fraternity House," under the direction of Gregory La Cava. Here is a character actor who need not take a back seat for any of them and will still be one of those days be signed to a long term contract. His latest work was in "The Washington Whirl Poof" and dinked in great shape.

WORKING AGAIN

Earl M. Pingree is working once more. He has fully recovered from his operation and is better than ever. Earl is on the Paramount lot with Erle C. Kenton directing Victor McLaglen and Edmund Lowe in "Riddle Me This."

LA RUE SIGNS

Jack La Rue was signed for "Three on a Match" at First National-Warner studios. He is quite a face-off at that lot.

**BUDDY FISHER**

(Chicago Joy-Boy)

AND HIS ORCHESTRA PROVE THAT THERE IS REAL RHYTHM IN JAZZ

Ruth Nagel

Cy Kahn

Melba Snowden

BILL DANIELS, KIRBY-DUVAL

Three Shows Nightly

8:30, 11:30 p.m.
1:30 a.m.

HILL IN "THE LAST MILE"

AL HILL, who wrote "Easy Pickings," and will have a new novel published this fall, is playing an important part in "The Last Mile," directed by Samuel Bischoff at the K.B.S. Studios (formerly Tiffany's).

BENEFIT AT TOM MIX ESTATE

About 2000 guests who attended the Post War League benefit at the Tom Mix estate Tuesday helped to make the affair a huge success and totaled receipts to the amount of about $1500. Mrs. L. C. Kimball, as General Chairman, arranged a very delightful program. Peggy Hamilton, County Chairman of the Olympiad, acted as Mistress of Ceremonies and presented a variety of entertainment through the courtesy of pupils of Eddie Mack and Ernest Belcher. The KTU Hill-Billies provided continuous music. Mrs. J. J. Costello, who will be remembered as Irene Williams of vaudeville fame, and Mrs. Tom Mix acted as hostesses of the day. Among the many celebrities were May Robson, Elsie Janis, Lucile La Verne, Vivian Duncan, Martha Stanley, a New York playwright, Ethel Barrymore, Phil Harris and his orchestra, Pierre Gentile, Mrs. Walter Huston and many others. Tresa Eaton, business manager of Tom Mix, handled the whole affair for her charge in excellent manner.

LICHTIG AND ENGLANDER AGENCY

Lichtig and Englander Agency announce that Nena Quarterme has returned to Hollywood, also Ernest Pagano and Jack Townley have been re-engaged by the Educational Studios—Pagano as head of the story department and Townley as the writing staff. These boys are in their second year. The following engagements were secured by the Lichtig and Englander Agency—Motion Picture Co., Columbia Studios—Niles Welsh, Robert Karrman, Tom London, Lloyd Ingram, Ed Cobb, Claire McDevill, Walter Long—Radio Epic Productions, Ship No. 13—Clane Tryon, Doris Hill, Vera Reynolds, Lloyd Willock, Ethel Wales, James Leon, Willam Harr, Sid Snyder, Sid Branch—Richard Talmadge Productions—Pat O'Malley, Donald Keith, Stanley Gordon, Matthew Bate—C. C. Barr Productions—Edward Burns, Ivan Lebedeff, Gertrude Assist, John Farnsworth, Crawford Kent, Phillips Smalley, Estelle Taylor, Eddie Kane—for Western Limited. Quite a line up these popular agents announce.

**See SAMUEL C. SHINE**

General Trucking
Live Stock Hauling

HO

2

WE MOVE THE MOVIES AND

5

SHINE ON SERVICE

5

6618 Santa Monica Blvd., Hollywood, Calif.**
Producers Seek New Faces While Actors Starve Here

Jack L. Warner Charges Piracy to Other Producers

DAVID SELZNICK SENDS SCOUTS TO COLLEGES TO FIND FEW MORE FLOPS

First National and Universal years ago sent scouts all over the country to bring back new faces from the various colleges of the United States. They brought back dozens of them and de-pressed actors of work that they were in need of and who could and have rendered greater service than the newcomers. We kept a "hands off" policy at that time because there was plenty of work for all, today actors are starving in our midst. There are greater actors walking the streets of Hollywood, unemployed, than the producers could import from any part of the world. Get a load of this statement about David Selznick, head of the Radio Picture producing department, sending Professor Albert Lovejoy on a tour about the colleges for new faces.

"Why not let the professor look over the local field of actors as it should be done? Give those a break that are deserving of it," Mr. Selznick and all others have failed to do this up to date. Read the statement from Radio Pictures that reached us today.

Seeking new faces for RKO-Radio Pictures, Professor Albert Lovejoy, dramatic coach and talent scout of the studio, will leave Los Angeles Monday night on a far-flung tour of the northeast.

Professor Lovejoy, formerly associated with the Cambridge School of the Drama at Harvard, has been commissioned by David O. Selznick, vice-president in charge of all RKO production, to bring to Hollywood any potential screen talent he may discover. In his quest for new faces, Lovejoy will visit thirteen cities and an equal number of universities and schools.

Five weeks will be spent in the hunt for new talent.

Lovejoy's itinerary covers the University of California at Berkeley, July 5 and 6; Uni-

(Continued on Page 3)

THE HOTEL GREETERS TO DINE MONDAY NIGHT

Monday evening has been set aside as the Hotel Greeters Night at Eugene Stahl's Bo-

hemian Cafe, when the entire membership of this organization will dine and dance at the famous playspot of the Southland. Buddy Fish and his great dance orchestra have arranged a special program of music and entertainment for the visitors.

JUDITH VOSSELLI

Famed on stage and screen, this actress has just returned from a so-
journ throughout the East and Mid-West, and is ready to once more move her make-up kit into a studio or theatre for an active season.

COMPANY FEARS TO AN-
NOUNCE YEAR'S PROGRAM IN ADVANCE OWING TO IM-
ITATORS AMONG RIVALS

The day and age of piracy will still with us. Jack L. Warner, vice-president of Warner Bros., and First Na-
tional pictures, admits all this in a statement which we print here and in which he gives his reason for not an-
ouncing a year's program in advance—because other companies are stealing their stuff. This surely is a nice state of affairs when there isn't any honesty even among producers and where a producer must wash his dirty linen by making such a public statement as fol-

ows:

"Shifting taste in public demand for entertainment and people who steal ideas of others make it impractical to announce pictures in print in advance," says Jack L. Warner.

The shifting taste and changing trends of audience demands in the field of entertain-
ment make it necessary for any motion picture producer to announce a complete year's pro-
gram of pictures in advance, in the opinion of Mr. Warner.

"It is impossible to know a year in advance just what type of picture will be the most popular," the production chief of the Warner studios explains. "So, in announc-
ing our forthcoming product, which will con-

sist of sixty productions utilizing our twenty-
two star names with featured supporting casts, we have definitely named the releases for the first four months of the year and have prom-
ised our exhibitors a continuation of our pol-

icy of adopting our future program to meet the changing entertainment demands of the times."

"There is another reason which prompts us to keep our production plans secret as long as possible; the ever present imitator, who makes capital out of other people's ideas. It is no trade secret that Warner Brothers have been the pioneers in introducing many innova-
tions in motion pictures and we will continue to originate ideas and to incorporate them

(Continued on Page 3)

NORMAN HUSTON DIRECTS

Sig, Nustfeld, who was associated with the late Morris R. Schlan in producing pictures at the big U, has gone right ahead with the plans of the deceased before his demise. Norman Huston is directing with Walter Byron, Mary Doree, Tally Marshall, Pat O'Malley and others in the cast. Harry Forbes is photographing the picture, which for the present carries the title of "Expos-

ures."
Southland Packs Hollywood Bowl For Concerts

Producers' Cry of Hard Times is a Lot of Hokey

MUSICIANS GAIN PLAUDITS FOR “SYMPHONIES UNDER THE STARS” OFFERINGS

Hollywood Bowl's fort week in the eleventh annual session of Symphonies Under the Stars is drawing to a close, with the third and fourth concerts of the 32-program series scheduled for Friday and Saturday, July 8 and 9. Friday will bring the second noted soloist of the year, Mario Chamlee, Metropolitan Opera tenor, who will sing once with the orchestra, and again in the solo part of “Hwarthe’s Wedding Feast,” with the 300-voice Los Angeles Civic Chorus. Sir Hamilton Harry will conduct the program.

On Saturday Alfred Hertz returns for his second program this season, offering a symphonic concert of selections by Beethoven, Brahms, Saint-Saens, Tchakovsky, and Rimsky-Korsakov.

Highlights of next week’s concerts will be the first Southern California appearance of the 11-year-old violin prodigy, Ricci, and the first ballet of the season, Theodore Kosloff’s “Chopin Memories.” Ricci will be heard on Tuesday, July 12, with Harry conducting the program. His talent was discovered when he was little more than three years old, and he gave his first man-sized concert at the age of eight. He is now internationally famous, and is to go abroad following his Hollywood Bowl concert.

The ballet will be seen on Friday, July 15, with Theodore Kosloff appearing in the number with Vera Freedman, Kosloff’s Fifer, and the concert dancers. Harry will conduct the first part of this program.

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16 Dramatic Thunderbolts
16 Smashing Out-door Dramas

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A. R. FREY . . J. R. THOMAS . . S. A. FREY

Present . . .
Music is returning to the screen. At Jolson is learning songs in four languages—all different—for his latest picture, "The New Yorker," which goes into production within a few days.

It is the longest song repertoire of Jolson's long career as a screen star. And the great entertainer is eager to answer the question: "Is the public ready to see a fast-moving picture of films with plenty of music?"

Jolson will work for an international clientele, in German, French, Italian, Spanish, as well as in English.

Several special numbers have been prepared for the French, German, and Spanish speaking countries.

Jolson says he believes the public is hungry for music in pictures. "The early days of talking pictures, with their deluge of music, have shown us that the purest provocation without rhyme or reason, and when sound-recording was far from satisfactory, led up audiences on that type of film," said Jolson.

"The songs must fit the story, and the whole picture structure built from the ground up without sacrificing plot for music."

"I am working on songs as we go along with the adaptation and continuity of the Ben Hecht's story. When I sing in the picture it will be in a spot where the audience will react naturally to the melody and lyrics as part of the story."

"There won't be any butting into song without a logical reason for it, and it won't be anything about 'Mammy' or 'Soosy Boy.'"

"Mammy" songs are ended as far as Al Jolson is concerned. His memory lingers on but the grand old musical lady is dead and will be permitted to rest in peace.

Jolson made the announcement as he prepared to pass another milestone in his career as an entertainer.

Minus blackface and definitely alienated from Mammy, Sonny Boy and all of his old stand-bys, the screen and stage star will make a new bid for character acting honors in his United Artists picture, "The New Yorker."

Although Jolson isn’t a comedian with a Hamlet complex, he says the trend, even for comedians is towards down-to-earth believable characters that audiences can understand and sympathize with as well as laugh at, but they refuse to let depressions, politics and other worries of the day get them down.

At Jolson will play a happy-go-lucky park lifeguard, leader of a group of tattooed aliens and eccentrics, in his new screen vehicle, with

LEW AYRES PLAYS ROLE OF "GOSSIP" COLUMNIST—HAS GREAT SUPPORTING CAST

Tay Garnett is directing "Obaah, U. S. A. at General Studios, William Anthony McGuire's screen story written around the life of a "Gossip" columnist, starring Lew Ayres, with a cast of well known players such as Maureen O'Sullivan, Walter Catlett, Allan Dinehart, Henry Armetta and Emerson Treacy. A complete newspaper office in detail with fifteen or more well known newspaper men and women appear in the scenes as "atmosphere."

This is expected to be one of the big pictures of the year under the Lamont banner.

"GOD"

"God" was the subject of the Lesson-Sermon on Sunday in all Churches of Christ, Scientia, branches of The Mather Church, The First Church of Christ, Scientia, in Boston, Mass. The Golden Text was from Exodus: "I am the Lord thy God, which have brought thee out of the land of Egypt, out of the house of bondage. Thou shalt have no other gods before me."

One of the Bible selections in the Lesson-Sermon presented these verses from the First Book of the Kings: "And Solomon stood before the altar of the Lord in the presence of all the congregation of Israel, and spread forth his hands toward heaven: and he said, Lord God of Israel, there is no God like thee, in heaven above, or on earth beneath, who keepeth covenant and mercy with thy servants that walk before thee with all their hearts... But will God indeed dwell on earth? Behold, the heaven and heaven of heavens cannot contain thee; how much less this house that I have builded?"

A correlative passage from "Science and Health with Key to the Scriptures," by Mary Baker Eddy, stated: "God is encompassed, divine, supreme, infinite, spiritual, Soul, Principle, Life, Truth, Love."

Madge Evans appearing opposite him and Roland Young, Harry Langdon, Chester Conklin, Edna Connor, Negro Comedian, and Bodil Rosing as other members of the cast.

Harry D'Arrast will direct "The New Yorker," an original story by Ben Hecht, adapted by Charles Lederer. Lew D'Onza is Director D'Arrast's assistant.

SIGNED

The Colonnade Ballet of Pasadena has been signed by Paunch and Marcus to be used in a forthcoming idea staged by Larry Cebalos.

ANN DVORAK PLAYS LEAD WHILE WILLIAM NICHOLSON IS DIRECT R.K.O.-RADIO FEATURE


Ann Doran, sometimes called the "lucky leading lady" of the screen, has been signed for the principal feminine role.

July 10 was set as the date for starting production.

Negotiations are under way with three of the industry's foremost directors, with every indication that one will be selected in the next few days.

Tests are being made of more than a dozen leading men.

The picture will be produced at the RKO-Pathe Studio in Culver City, where the Jessor Corporation is housed.

With the signing of Ann Doran, Schnitzer indicated his company will be in full production swing.

"The Hall of Justice" is a fast-moving mystery melodrama by Ralph Cedar, and will be directed by William Nigh.

THE EXTRA GIRL BY THE SPOTTER

This issue finds beautiful Patsy Kelly, a famed red-headed girl 19 years old who possesses the "IT" of Clara Bow, and the sophistication of petite Bette Davis, at the helm of this column.

With the recent showing of the "Red-
**DAD SAYS**


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Special 3 Months Offer $1
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**IN HOLLYWOOD**
By Bud Murray

Beach Days are here in Hollywood, NOW WESTMORE and his family and "Fuzzy" Morgan, former junior champion basking out—and back to the grind at the studio—a typical Blue Moon in Hollywood now.

At the Friday Night Fives, at the Hollywood Legion Post 5, a band pal Ben Bord angling in on crutches, looking fit, after a very bad auto accident, but you can't keep a George Bancroft and a horse. . . . With Lon Huldine at the Rock n Roll Gala last night at the Mad Club. . . . Jimmy Stewart will be in "The Tramp" with Paulette Goddard. . . . Dick Powell will star in "The Big Gusher." . . . Edward Arnold and John Qualen will co-star in "Three Came Unarmed." . . . Karl Malden was there. . . . Gower Champion will appear in "Frenzy." . . . Dina Merrill will star in "The Nasty" with John Qualen. . . . Thomas Mitchell will play the role of "Jesse James." . . . George Raft will play the role of "Jesse James." . . . Wallace Beery will play the role of "Jesse James." . . ."".

**Moving Movie Thro' by John Hall**

Economy has Hollywood doing many queer things.

The latest move among producers is free and unlimited interchange of writers and directors.

The current output of pictures may show all stars in nearly all pictures, under all different campaign names in Hollywood. Of course some big stars are not to be loaned—that is, not too frequently.

Personality of stars and style of writers, and method of directors, of course, will be changed to fit each studio and each story. The chameleon will be out-chameleoned.

There is in this curious procedure the rampant spirit of desperation; a monster whose presence sometimes sweeps away the better judgment of strong men.

Hollywood's mad rush for economy is assuming the proportions of a silly panic. And during panics men do strange things. Hollywood's strongest dope is the tremendous farming out of "hot" screen stars, writers and directors.

That over-exploitation of top stars can be nothing but disastrous. That writers cannot change their style and thrive, is obvious. Character study being the director's method—and you have another man; get, from an "authority," we have, "the willingness on the part of experts to permit players, writers and directors under contract to work away from home has fostered a new spirit of co-operation among artists."

That each one of the "artists" involved knows that, by appearing too frequently, he, or she, is wearing away his, or her, welcome, in the mind of the "authority," seems of no importance. As a matter of cold fact, it is the vitally weak link in the chain of co-operation so loudly referred to.

Like the rest of our country, Hollywood is affected by the dark days. Theatres are dark and receipts are low. The belief a flood of sameness will better conditions is surprising. The current production has saved salaries for studios—but the public, fancy of seeing the same stars in most of the feature pictures, will walk away enough to wipe out what is saved in Hollywood salaries. And on top of this the stars will be somewhat shopworn.

The movement is clear proof of panic. It looks like "Any port in a storm." The mental attitude of the producers needs backing up. They don't want the flood of big stars, big writers and big directors—what?

**BUD MURRAY**

Jack Holt slated to play in "Polo" for Columbia.
MATCHES WITS WITH WILL HAYS

— J. L. WARNER, WILLIE COLLIER SR., SAM HARRY

AND OTHERS AT DINNER

Gov. James Ralph, Jr., was dined at The Masquers Club June 30. This simple invita-
tion was not meant so much to build up the Mem-
tership in the Masquers. In fact, the invitation was
sent out in the hope that those who received it
would come and listen to the speeches and share
in the discussions.

FOODS HUNGRY MOB

VICTOR who looks after the box and hot lunch business for Tal’s tipped us off that
he is to feed a hungry mob next Saturday at the RKO Pathé studios, where the Columbia
Pictures are to stage one of their big scenes with dinner to a thousand extras.

BOB GILBERT, former assistant to Albertina Rach, and solo dancer for Sammy Lee
productions in New York, can boast of many accomplishments. BOB has been featured in
several pictures and has starred in the hit series of “Jazz.” “Near Moon,” and “Never the
Two Shall Meet.” BOB is now conducting his own dance studios and has been
invited to appear at the Masquers Club. BILLY DANIELS, KIRBY, and DUVAL TRIO,
are the most popular acts that have been seen on the Masquers stage. They have
been invited to appear at the Masquers Club.

HULLABALLOO COMING

That ultra-modern, “roll-along” musical number, “Hullabaloo,” directed
from its sensational capacity run at Pasadena Playhouse will be brought to El Capitan Theater
by Henry Duffy as a gala summer attraction to open Sunday evening, July 10, following the
run of “The House Beautiful.”

MARIAN SHILLING TO APPEAR IN ALLIED FEATURES

M. H. Hoffman, president of Allied Pictures, announces that Marian Shilling has
been signed to a term contract to appear in Allied movies. Miss Shilling earned the contract after a splendid performance in the stage classic, “Par-
sian Romance,” in which she appears opposite Leu Cady. She also played a feature role in
the Hoot Gibson Special. “A Man of Mark” and “Hullabaloo” are outstanding performances.

THE HOLLYWOOD MURDER MYSTERY

The mystery has been a hit attraction in the theatre in Los Angeles, and recently
we have a series of short subjects which are not only entertaining but should be a great help to
theatre managers in helping to increase receipts at the box office.

The name is RUTZMADE Pictures and they are directed and produced by our old
friend Cliff Smith. The two films are “The Hollywood Murder Mystery.”

The stories are by Harry Sauber and have an original idea as well as being cleverly di-
rected and acted.

Each one has an all-star cast and the first one has Joseph Gerard, Wilfred North,
Caroline Winters, Jim Farley and Prince Kumar, a mystic.

FUZZY KNIGHT, who made such a hit at The Frolics where he was the master of
ceremonies for about two months, is making his bow in pictures in “LIBERTY ROAD,”
directed by Rowland Brown for Radio Pictures.

BOB GILBERT PRODUCER OF THE DANCE

5544 HOLLYWOOD BOULEVARD
Telephone Hollywood 9437

Billy Daniels, Kirby and Duval

HOLLYWOOD FILMOGRAPH

Gov., James Ralph, Jr., Praises Masquers Club

PICK-UPS

By the Staff.

Vic McLaglen at Paramount—Sidney Tol-
er—Charles Rogers very much occupied—
Big Boy Williams and his glad hello—
Phyllis Holmes—Nancy Carroll—Noel Fran-
ser—and her gorgeous smile—The very logical
Gene Raymond telling Randolph Scott the
way only to get publicity is to go out with
some one—Keenly broadcast from Paramount
Studies with none other than Cary Grant
playing host—Vera Reynolds and very cute
One Brown doing the Brown Derby—
Frank Fay and his hearty countenance—Jean
Girard doing a mean smoke-slip—Louise
Parsons coming again—Jack Oakie cracking
both wise cracks and nuts—Russell Hopton
come ashore—Janet La Faye and what a
welcome—Virginia, the Mystic reading cards
—Peanut Lynn converted into a blonde
and very becoming—Maxine Corden going
places—Pat Harmon working as a "bandit"
on Pony Boy—Marilyn La Faye and Ginger
Rogers doing the dog race—Finnie Stier
rushing in and there—Richard Bennett
Tyrosine Power, Jr. making tests—June Striker
in a mid-air again after spending a long time
in New York—Bob Gilbert, the prolific
dance producer giving a beach party for
Alice Mc Cash, Woody Sours, Brad Mc-
Cash, Mary Mc Cash, and the very pretty
Phyllis West—Billy Garden at the Intem-
Cafe—Sunny of the Membership—Bob Giltter
and the best Los Angeles proved

HELGA OF HOLLYWOOD

After two years of scientific experi-
ments, the HELGA PRODUCTS CO.,
have placed on the market, “HELGA OF HOLLYWOOD,”
an entirely new "DEVELOPING CREAM." This cream, harmless in its use, will strengthen the facial muscles, regulate the flow of the mammary glands to their normal functions, eliminate
the saggness of the breasts, and give you the physical attraction that you no doubt desire. Hundreds of letters received daily speaks for the
results already obtained by its many us-
ers, including many motion picture players who endorse and recommend its
use as a beauty form remedy.

RUNNING FOR OFFICE

Mother Picture People have never been properly represented in State politics but at
last they have come to life and Mitchell Lewis is who is not only well known, but well liked,
is up for the 57th District.

Get interested this election and put a vote for "Mitch" Lewis so that your interests may be represented.

Speaking of Night Playspots --- DROP INTO

EUGENE STARK’S
BOHEMIAN CAFE

8533 SANTA MONICA BOULEVARD

ANY NIGHT --- ANY TIME --- ANY HOUR
Three Shows Nights—8:30 and 11:30 P.M.—1:30 A.M.
THE SHOW OF SHOWS

Buddy Fisher

(Chicago Joy-Boy)

AND HIS ORCHESTRA OF SPECIALISTS

MELBA SNOWDEN and ESTHER BRODELET—Dancing and Singing Beauties

GEORGE DEVERE—Funnier than Funny

CHARLES BEYNON—Croonologist

CARL OSBORN—Ace Trumpetist

EXTRA! EXTRA!!! Those Dancing and Singing Fools:

BILLY DANIELS, KIRBY and DUVALL

Dine and Dance with the Elite of Los Angeles, Beverly Hills and Pasadena

No Cover charge at any time—Dinner $1.50 nightly, except Saturday
night $2.00 Phone Crestview 914 for reservations
The HOTEL GREETERS OF AMERICA ARE TO BE THE GUESTS MONDAY NIGHT OF EUGENE STARK AT THE BOHEMIAN CAFE.

Those who sing the praises of Sunny California and its fine hotels are to be the guests of Eugene Stark at his Bohemian Cafe, where Buddy Fisher has arranged a special program and entertainment for the civilized to the most enjoyable place in Hollywood. It will be one of the most entertaining evenings that any host ever offered his friends, and since Eugene Stark is one of the most famous men in his stock and stuff, the Southland will fill up for the rest of the evening, in a manner that will include one thing that they are celebrating in a spot in the land of Bohemia.

Eugene Stark is not only known for being a master chef, who knows how to serve the best dishes, but he is also known for his fine cheese, which he offers in a manner that will make one think that they are celebrating in a spot in the land of Bohemia.

SOCIETY QUIETLY GOES A SLUMPING TO FROLICS GARDEN IN CULVER CITY—IRVING AARONSON AND HIS COMMANDERS ARE BIG ATTRACTION—MILLA SONDÉ HAS 'EM GUESSING.

While Irving Aaronson is at Love's State Theatre where he and his Commanders are adding new laurels to their fast growing reputation, Roy Ingraham and his Band are holding forth at the Frolics Garden nightly, allowing the Aaronson aggregation time enough to do their share of the entertainment for the rest of the evening. Irving Aaronson has put more life and pep into the Frolics Garden since he brought his orchestra here, than any band that has ever played in the Cafe, since the days of George Olsen or Plantation, which is a great thing for the future of the place. The Frolics Show produced by Mr. Morton with J2 dancing and singing beauties, Red Stanley, Phil Saxe, The Three Bachelors, Christine Marson, and last but not least, Milla Sondé, discovered by Al Siegel, who plays the piano for his final, gives the Cafe the best of the good music.

A program that began as a modest entertainment developed into such proportions that it became a midnight show at the 23 Club last Wednesday night. Chairmen Monte Carter arranged a bill of 11 acts but when the stage lights were dimmed after midnight 20 acts had been presented and an audience of more than 500 members and their guests acknowledged the hospitality of the open place from the platform.

The Carter show was replete with surprises, first among them the announcement that Jack LeRoy could not appear because his wife had just presented him with twins, at Caro, of Paramount. However, Clifford did appear and as part of his bill announced that Virginia and John LeRoy Clifford were busy youngsters and that neither in 20 years as a stage star had he enjoyed such pride as being introduced as a father.

Masters and members of Palisades Lodge of Santa Monica, Torrence Lodge of Torrence, Unity Lodge of Glendale and James Mason Lodge of Los Angeles joined in the Masonic party at 23 and President John LeRoyJohnston and Dr. Sason Lissim introduced a number of celebrities to the gathering.

Monte Carter acted as master of ceremonies and added hilarity to each introduction. Those who appeared on the augmented program were Bennett Jean de Barde, pianist; Louis E. Chabot, tenor; Kenneth and Vicom in "Beau in Hollywood," Joseph W. Girard, Russell Simpson, Charles Crockett, Wilfred North, Victor Lambert, Leon Joffe and Joseph Catania in a comedy skit; Clarissa Oerle, a soprano; Paul Gordon, baritone; Armand Kalé, tenor; Richard F. Peck, tenor; and Jack Sargent, Floyd Green, Bob Green and Roger Weldon; Johnny Dink and Mabel Todd, Neen Wong, Bobbie Callahan and Bill Robinson, outstanding colored singer and dancer accompanied by Putney Randrup.

The next 23 Club meeting will be held July 6th with the report of the Nominating Committee to be read.

Motion Pictures Need a Declaration of Independence

The motion picture is suffering unfairly from odious comparisons. Furthermore, too much is expected from this branch of the theater, that has only recently assumed a certain dignity. Theodore Dreiser, in a recent article, claims that the cinema is more than an art form. This cannot be held true, since the major part of a novel deals with the "stream of consciousness" idea, and the movie is prohibited from anything except purely external emotions and actions. Yet, too, there is no reason for aiming the stage by an excessive amount of talk; the recent German movie "Trapeze" does not abuse its privilege of speech, but remembers that the screen's birthright is pantomime.

In the case of the "marked" barbras the "injury" was done by supercilious play-goers who claimed it lacked the finesse of the stage production. True enough, but how many people who saw the play were able to watch the shifts of emotion on the faces of the actors? In the case of the movie, the audience is put into a thoroughly amusing film, because the story was stripped of its hackneyed musical preludes and dressed up with a fresh vein of dialogue.

In brief, the motion picture should progress along its given lines, and not attempt to ape the drama that is already fully developed. The public is impatient with the progress of movies and perhaps if fewer pictures were released they would be appreciated more.

The best advice that can be given to the motion picture producers in this case of the existence is "Be Yourself." Otherwise, improvement and refinement will be lost. Nothing new can be added to the mature stage. But if the motion picture stands alone it can march forward into newer fields without being a treasured asset.

JACK NELSON and HIS ORCHESTRA

JULY 9, 1932

323 CLUB NOTES

Unauthorized approval of the Nominating Committee's choice of candidates for election at the annual meeting and the nomination of one additional candidate for office, featured the first July assembly of the 233 Club last Wednesday night. Hence with the exception of a contest for one office or the trustees of their lines, Monarch theatrical club have virtually chosen their leaders for the ninth fiscal year and August 3 elections will be little more than a formality.

Otte K. Olsen, Hollywood electrical engineer and manufacturer, who has been a 23 Club member for at least 10 years is the club's unanimous choice for president to succeed John LeRoy Johnston, who, in retirement, becomes chairman of the Board of Directors. Olsen recently completed a year as president of the Hollywood Lions Club and is one of the club's most active and popular business and social leaders.

Russell Simpson, screen actor, is unanimous choice for re-election as first vice-president and Wilfred North, stage director and actor and director and a 23 Club charter member is unopposed for second vice-president. Marcus Helmam, leading Los Angeles financier and clubman, proved the unanimous choice for treasurer and Joseph Catania was unopposed for recording secretary. Offices of two vice-presidents, a corresponding secretary and publicity director were eliminated at last night's meeting.

In addition to the Nominating Committee's choice of Abraham S. Goldman, Dr. Jason S. Lissim, Monte Carter and Harry H. Zehner for the directorate, the assembly nominated Charles Eng to succeed himself as director and from the five candidates four will be elected at next Thursday's meeting.

Plans for a third inter-club show on Wednesday, July 27 were announced by Entertainment Chairman Monte Carter. Members Murray Rock, Jack Clifford and Douglas L. Skelly were congratulated on becoming 'proud fathers' and the assembly rose in silent tribute to the memory of the late Motion Picture Declaration of Independence.
Irving Aaronson and His Commanders Score Hit at Loew's State

**THE INSIDE DOP**

**POLLY WALTERS,** the diminutive blonde, makes no apologies when she states that she is famous for Hollywood and the 'flickers.' Polly is personally appearing with Bert Wheeler at present.

**DICK PURCELL,** recently arrived from New York, has been busy taking tests at the various studios, and from all indications, will be one of the major studios shortly.

**THE LEWIS-LANE combination hate put their first miniature musical comedy into rehearsal at the Hollywood Playhouse, and will be ready for a showing within ten days.

**WHY NOT ROSCOE ATES for President, since everyone else is a candidate. At least Roscoe could put some laughs into the depression.**

**CLAUDIA DELL, ex-fohles girl, is very serious about her future. A clever little actress Claudia, and will be doing big things in the picture business are long, we hope.**

**MY LOSS IS MY GAIN,** has been directed Dorothy Granger, as the last 121/2 pounds and gained a five year contract from Mack Sennett. Dorothy has been working for over a year on the Sennett Lot as a leading lady and will now be featured in the new Sennett-Paramount comedies which enter production in the fall.

Sennett is sending Dorothy on a personal appearance tour as her first assignment.

**COLUMBIA ANNOUNCES** a further expansion of its production activities with the appointment of Jules White to head a newly created department for the making of two-reel comedies.

Mr. White is one of the men responsible for that amazing series of Dogile Comedies released by Metro-Goldwyn-Mayer a year ago, with dogs impersonating humans. He recently directed Buster Keaton's "Sidewalks of New York."

Twelve two-reel comedies will be produced under Mr. White's supervision in the Columbia Hollywood studios. Noted stars will be signed for these films.

**LESLE PIERCE is directing Bing Crosby in "Honey Crooners," the new Mack Sennett Short which started production today at the North Hollywood Studios.**

Babe Kane plays opposite Bing, and Franklin Pangborn, Bud Jamison, and Harry Bowen are also in the cast.

The Barbecued Chicken Shop, located at 1119 No. Western Ave., in Hollywood, recently inaugurated a new policy of service to studio location companies. The shop is equipped to dispense about 500 barbecued chickens daily and is now offering to the public, who plan picnics, free delivery to their destination.

M. H. HOFFMAN, Sr., admitted that C. M. Franklin, Albert Ray, and George Melford, who found among those idle in film circles, have all made very fine pictures for ALLIED (his organization) and he intends to keep them busyly engaged on pictures for him as fast as he lines them up for production.

**JAMES PARROTT no more than finished a CHARLEY CHASE comedy than he started with another from the same director. The Hal Roach director seems to have the Indian sign on Laurel and Hardy and Charley Chase, for they respond to his direction better than any one else.**

**VERA GORDON is back in Hollywood after 16 weeks of wanderlust around the East. She would make a great hit with George Sidney and Charlie Murray in a play produced by Henry Dufy for his houses. Not a bad idea, Mr. Dufy. Vera, while driving here, stopped in El Paso, Texas, and celebrated her wedding and birthday on the same day. She broke on the front pages with that yarn in the Lone Star City.**

**SAM RORK, who is producing the CLARA BOW picture "THEY CALL HER SAVAGE" for FOX FILMS, is to have JOHN FRANCIS DILLON as the director. Sam is deserving of success. He is of the NEVER SAY DIE type, and, believe it or not CLARA BOW will come through like a champion for him and all concerned.**

**CHESTERFIELD has just finished another feature, "BEAUTY PARLOR," written by MARION ORTH, under the direction of RICHARD THORPE, with Messrs George Bacherell and Marry Cohen on the job as chief executives. The cast lines up with the best of Independent producers recently. Barbara Kent, Johnny Harriett, Juliette Comet, Albert Grams, Mitha Auer, Betty Mack, and many others playing important parts. M. Anderson at the camera, and Melville (Buddy) Shyer as the assistant to Director Thorpe, round out the well-balanced organization making features at Universal City. The company has its worries. The Century Buildings have been damaged.**

**IT TAKES COURAGE THESE DAYS TO MAKE THE TYPE OF PICTURES THEY ARE DOING.**

Franklin and Stener are now preparing for early production "The Lost Continent," recently purchased for Sunnybabe Bernstein. They plan to make "The Lost Continent," the coming great, pretentious independent picture of the year. They will produce a lavish production with a cast of big box office names.

Negotiations are now pending for one star contract player, contract players of one of the major or companies.

The story, while based on scientific data, is thrilling, fast moving and packed with suspense, which gives it a high entertainment value.

An extensive research organization is now at work assembling authentic information from various scientific sources to insure that "The Lost Continent" will be correct in every detail. We have noticed that the number of fantastic pictures recently released, the producers have taken unartimized liberties to justify highly improbable situations and we believe that Franklin and Stener are wise in endeavoring to avoid these mistakes.

Franklin and Stener shrewdly produced "The Phantom Express" to hate the motion picture industry a refreshing viewpoint, as well as intelligence and understanding of what audiences enjoy, based on a wide experience in many parts of the world. We believe that this film will bear watching, and that before the end of the picture of this company will startle the motion picture business.

**AUGUSTUS (Gus) GLASSMIRE DIRECTS "FOOTLIGHTS AT THE MAYAN THEATRE-JOHN CAMERON STAGE MANAGER OF (GRAND OS- TEL) ASSISTS**

Speaking for cinematic-John Cameron, who is responsible for the smoothness and swiftness of the scene changes in "Grand Hotel" has the title of Stage and Production Manager with "Footlights," of Satiee Post fame scheduled to open at the Mayan Theatre July 18th. That could be called versatile—but it doesn't stop there. Mr. Cameron assists Gus Glassmire on the book and, while he is resting, porous the role of the "Griff" the menace of the piece.

**WELCOME BACK!**

Katherine Hilliker and Capt. H. H. Caldwell, both well-known scenario writers have been signed to take charge of World Wide Pictured Story Department. Miss Hilliker and Capt. Caldwell leave an Saturday for the coast where they will assume their new duties immediately.
THE ACE FUNMAKER
Red Stanley
- Master of Ceremonies Par-Excellence
Phil Saxe

It's the Best Ever!
Entirely New MUSICAL COMEDY FLOOR REVUE
with MILLA SONDE, CHRISTINE MARSON
- 12 DANCING DEBUTANTES
and other sensational artists
IRVING AARONSON
and His COMMANDERS.

Milla Sonde
- The Most Dramatic Singing Sensation of the Hour

AL SIEGEL'S GREATEST FIND

MOE MORTON
Master Creator of the Most Colorful Revues Staged in a Cafe

The Last Word in Rythm Dancing
- Christine Marson
America's Mistress of Terpsicorian Syncopation

Irving Aaronson
and his COMMANDERS
International Favorites

Now Making Musical History in the Southland
SKYSCRAPER SOULS

Metro-Goldwyn-Mayer.

From "Skyscraper," by Faith Baldwin.

Director—Edgar Seligman.

Cast—IBM McKee, Maureen O'Sullivan, Jean Hersholt, Vree Teasdale, Anita Page, Norman Foster, Gregory Ratoff, Wllace Ford.

If you are partial to the dramatized "Cross-section of Life," and you have been a devoted follower of such pictures as Street Scene, Transatlantic and Grand Hotel, then, surely, SKYSCRAPER SOULS, now at the Palace, is the picture for you. Seligman has fashioned this film into a convincing statement of the unselfish determination of David Wright (Warren William) to make the sky the limit in his endeavor to combine business, pleasure, and a great building all in one. In this urban Nevada we encounter a motley group of people whose destinies are governed by the relentless force within the building of which Dwight is the dynamo. Sara Denmet (Vree "Crooks had a word for it" Teasdale) is the secretary and light allegro of Dwight; she has taken under her wing Lyn Harding (Maureen O'Sullivan), a naive little stenographer who cannot make up her mind whether to accept the advances of Dwight or the more honorable proposals of the young bank teller, Tom (Norman Foster). Dwight is threatened with the loss of the building and so resorts to shady business dealings which he justifies in his heart as American business ethics. Thus results a stock market crash that precipitates disaster all over, in which Tom and Lyn emerge unscathed.

Edgar Seligman's direction is the most admirable with the exception of Sara Denmet's suicide by jumping off the hundredth story of the building. The sight of the falling body was in exceedingly bad taste and might have been more subtly suggested. Taken all in all, the scenes were smoothly and convincingly worked together.

Maureen O'Sullivan is as good as ever as Lyn. She injects intelligence and vivacity in a role that Janet Gagnor would have rented Ludlyk Pech for. Vree Teasdale, a new-comer from the stage, is shining in both appearance and characterization. Warren does not equal his previous triumphs as Lyle. He is playing an idiot and a fool, yet he seems to be taking it all in stride, and goes to a farm in the Northwest to marry a farmer sight unseen. The marriage by correspondence is brought in, and it is difficult to fathom why a girl like Barbara Stanwyck would run the risk of marrying an illiterate farmer, never having known that kind. Luckily for her, the farmer turns out to be George Brent, who as the story progresses, changes miraculously from a ridiculous rube character to a scientific agriculturist. Brent, despite this handicap, shows some promise of a heart warmer.

"The Purchase Price" contains stony humor that still doesn't help matters. Even village idiots and drunken harmonica players couldn't redeem this one. William Wellman's direction doesn't emerge, and Miss Stanwyck's popularity is at the snapping point.

"Pickin' A Winner" is a truly lachrymose movie. Warners announce a series of two-reel technicolor musical comedies to be featured at the Olympic, where "Pickin' A Winner" opens Thursday of this week, to be followed by "The Purchase Price" as soon as possible.

Two reel Technicolor

Warner Brothers

Director—Roy Mack

Cast—Lee Moran, Doris McMahon

Warner Brothers announce a series of two-reel technicolor musical comedies to be featured at the Olympic. "Pickin' A Winner" opens Thursday of this week, to be followed by "The Purchase Price" as soon as possible. The idea is good enough, because two reels of solid musical are more to the public's taste than those song interpolations out of the accepted element. However, this first attempt does not justify this. It is more difficult for the screen to get away from the fact that it is acting, even enough behind footlights. "Pickin' A Winner" contains brazenly threatening to light a few songs in an extremely tedious fashion, not to mention the fact that it is a musical comedy, and would like to see something made of it. But we should like to see, as well, words and music that are other than slip-shod and a rather insipid atmosphere.

SANTA MONICA BAY ARENA THROWN OPEN TO WRESTLERS

Frank Kerwin is promoting wrestling shows at the Santa Monica Bay Arena, starting Friday evening. The main event of the night will be a match for the Olympic Title, with Jack Dempsey in action. The opening act will be Jack King and Lou Perdue.

SPORTS

WILBUR SHAW-McKEE MATCH RACE TO BE FEATURED AT LEGION ASCOT SPEEDWAY NEXT WEDNESDAY EVENING

Last week Wilbur Shaw had a tough time passing McKeever in the main event so the public has been invited back to see the Sentinel of the Match Race circuit, Shaw, take it easy—at least there’s a ship, etc., so one can never tell.

Shaw’s been having a lot of tough luck with his Blue-Green Special—first one thing wrong with the car, and then when he advertised to be beaten by McKeever, Shaw intends to issue a challenge to anyone willing to accept for any kind of a race, anywhere.

"These match races should be with an object in view," Wilbur remarked after watching Gardner thoroughly whip Spangler last week. "I think the race board of control should have a series of elimination match races to decide the two best drivers and then match these two in a "Grand Finale" with a special trophy for the winner.

That would be interesting to watch—we’ll be seeing.

HOLLYWOOD LEGION STADIUM

Joey Goodman, top-notch welter, only took ten rounds from David Velasco, winning last week’s main event without taking a deep breath. Velasco was outclassed from Hollywood to Honolulu. Davis got the two rounds for time out, and Velasco got the three rounds for time out. No column for this week.

HOLLYWOOD FILMOGRAPH

This week’s.films are "Skyscraper," directed by William Wellman, with Warren William, Maureen O’Sullivan, Norman Foster, Gregory Ratoff, Wallace Ford.


"Skyscraper," directed by Edgar Seligman, with IBM McKee, Maureen O’Sullivan, Jean Hersholt, Vree Teasdale, Anita Page, Norman Foster, Gregory Ratoff, Wallace Ford.


"Skyscraper," directed by Edgar Seligman, with IBM McKee, Maureen O’Sullivan, Jean Hersholt, Vree Teasdale, Anita Page, Norman Foster, Gregory Ratoff, Wallace Ford.


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HILL STREET AND SAN FRANCISCO ORPHEUM THEATRES CLOSING FOR LACK OF FIRST RUN PICTURES, SAYS J. J. FRANKLIN

Bad pictures and the lack of first run pictures coupled with too many first run houses in Los Angeles and San Francisco is given as the cause of West Coast closing the Hill Street in Los Angeles and San Francisco Orpheum in San Francisco, said J. J. Franklin, president.

AND—Monogram pictures have every reason to give their picture a dramatic title and with another good reason that their production chief is at the head of the production forces.

FOR INSTANCE, "Broadway to Bermuda," from the pen of Willwyn Trolman and Hapgood is a production at the present time. A story with originality. Produced by Jack Dean, it takes you from "The Two-Gun Men of the Wild West" to "The Million Man Group in East." A wide range. AND—They have appointed Harry Fraser to direct.

THIS MAN has had many successes in the directorial and writing field and is aided by Archie Stear at the camera.

REX BELL heads the cast and this young player is gracing in popular favor with each picture.

—Not being content with this, they have secured Mercedes Daytona, Matthew Beta, Huntley Gordon, Roy D'Arcy, Robert Ellis, Gene Lee, Harry Sernth, Al Bridges, Roger Duquette, John Anthony, George Harper, Earl Devere, Earnie Adams, Dick Dickinson, and Robert Boyd.

JUST ANOTHER ITEM —"Water's Limited" was recently completed and Christy Cabanne, who needs no introduction to theatre managers as a Director of successful pictures, has made another of those famous mastery plays which is "entirely different.

THIS ONE is a G. C. Barr production with Estelle Taylor, Phillips Smalley, Crawford Kent, Mahlon Hamilton, Lucien Prival, Eddie Kane, John Yorba, Village, David Shape, Arthur Milliet, Wilfred Lucas, John Swetman and Gertrude Astor and Edmund Burns who both parted in pictures 15 years ago with Director Cabanne.

BUT—This is not all, as M. H. Hoffman is now making "The Thirteenth Chair," which is one of the first series of six for the Monogram release. There are 13 members of the cast with a schedule of 13 days and the 30th Hoffman production since the first of the year.


WHEN—You realize that "The Thirteenth Chair" was written by Armagged Traut who wrote "Scarface" with Frances Hyland adapting you may be assured of story values.

**MONOGRAME are proud of their name and judiciously.**

**"UNCLE TOM'S CABIN**

We've launched the McKenzie Players in their Tent Theatre on Washington Boulevard since their inception but Bob McKenzie and his clever family are going to revive "Uncle Tom's Cabin," a classic that will never die.

Producer-Actor McKenzie has prepared a magnificent production and while their scenic quarters are limited they were shown some great sets by two clever scenic artists that they have been working on for weeks.

The Slave Market in which Uncle Tom will be sold. The Ohio River frozen over for Eliit to cross over pursued by the famous bloodhounds in relentless pursuit. The plantation of the St. Clair's in which Topaz and Little Ezio resided. The famous river boats on the Ohio, under fast steam. The cotton plantation with a full choral of cotton picking men will render tender spirituals. The cast will be a credit to any theatre and numbers 18 speaking parts with little Roy McKenzie, the youngest member of this famous acting family in the role of "Little Ezio.

This production should attract "family clients" who will find entertainment and amusement at the Tent Theatre.

**"MONEY**

When Money is not the essential in a man's life, you may rest assured that he is sincere, and the production of "Green Grains the Hill," Llewellyn Pasley's own production, has Douglas Montgomery playing the leading role. An actor who has refused to star in the original drama.

This production of Gilmore Brown's is well up to the standard established at this world renowned organization.

A simple story of the plains, beautifully told, and a cast of great excellence made the covering a great joy.

We haven't the space for a whole cast but the work of Douglas Montgomery, Melville Armstrong and Joan Wheelwright stand out vividly.

Novelty is always assured at any of these productions and the songs of the evening, sung by a chorus of boys and girls was a delight in itself.

When one realizes that this is the 339th production of the Pasadena Community Playhouse, now in its fifteenth year, there should be a great one at the world wide fame which it is endowed.

**BROWN OF CULVER**

A Universal Picture.

Here is a picture that should appeal to "The Family trade" and after all that is what it fills.

Carl Lesanne accomplished a good deed by deciding to make a picture with the uplifting of "Yield" and the story of the rehabilitation of an orphan whose father was killed in the Great War under heroic circumstances.

The boy is sent to a military school and while the father was not killed but returns to face his son under a stigma, it is removed at the conclusion of this story by the clever playing of the great comedy and pathos.

Richard Cromwell, H. B. Warner, Sidney Toler, Russell Hodson, Andy Devine, Gregory Ratoff, Philip Leeds, Tyrone Power Jr., Bing, Gertrude Gilling, Col. Robert Rosson, Kate Khan, Melville Rockwell, and many others who contributed by their fine contributions to the various characteristics of this picture.

Well, Kent has his latest story "The Lady in Purple Plumes," set well under way with Oliver Drake adapting this well known novel for screen consumption. E. Marion Hopper directs a group of mystery stories with several unusual twists should be of great interest to release managers.

Benny Rubin is in town and at the international studios he is co-operating with Earle Williams and Harry Miller at the camera.

A famous cast is working with Ken and入侵ing Walter Pidgeon, Jack Egan, Jack Perrin, Walter Law, and A. J. Smith the actor, the not famous Democrat.

THEM THEY ALL have Herbert Lawrence and Darren Dufran preparing the story "Those We Love," for early production while Sam Bischoff, the production chief is supervising the editing of the famous "Last Mile" which he recently directed and this one promises to be another Tiffany (R.B.C. Enterprises).

**FORBIDDEN COMPANY**

What was that we read about CHESTERFIELD'S Satiny. We would say that CHESTERFIELD PICTURES do excuse more than that—they please the most critical audiences, as was evidenced the other evening when we sat and enjoyed FORBIDDEN COMPANY very capably directed by Richard Thorne, and which offered the theatregoers a story that is clear, sure, entertaining, and above all true to every day life.

Sally Blan and John Dorroze make an ideal team; they carry the romantic part of the story along in fine form; both have excellent "Mike" voices, and their personality reaches from the screen to go our hearts. Josephine Dunn, too, came in no end of attention.

John St. Polis and Myrtle Steadman play the father and the mother of the parts. These artists always lend refreshment and dignity to any picture that they work in, they are so convincing and thrilling of interest the story, which carries many heart throbs along with some very fine comedy points.

Jenke Ince, Ricca Allen, and others round out the cast. M. A. Anderson photographed the picture. Buddy Shay assisted in this production.

**ICE MEN'S BALL**

Clark and McCallough are always funny to us; more so than the majority of comedy teams, but for some reason or other they seem to get their stuff and you have a laughing audience who at times sort of go plain daffy. There was a small crowd to do this the other evening when this fun film was previewed, but those who were there laughed their heads off, and that is all that the fun-makers who failed to laugh the fun-makers run wild in whatever time their eagle eyes to make their admirers laugh. Vernon Dent, Jimmy Finlayson, Billy Francy, Betty Farrington, Fred Kasrey and Shirley Chambers helped the fun along.

Benjamin Blum, a Man's man is always doing for his friends. He belongs up with Norman Taupe and Stephen Roberts directing features. This is no discredit to the Brock-Radio series of comedies; they rank with the best, but give the drill his just dues.

Lyle Talbot, up to features and watch his smoke. Ben Holmes and Tom Lenon wrote this funny story. Bobby Clark and Mark Sandrich adapted it. Len Smith photographed the comedy and helped the tempo of it material.

If you haven't seen this French picture at the Filmore Theatre, be sure and make a note in your engagement book.

Crowd attended the bad week and the management has decided to run it into the second week and give those who were unable to attend, an opportunity to see this great picture.

In the lobby, the evening we saw it for the second time, we noticed more real mourning of this picture celebrates than one could see at any of those much advertised Grand Openings. An educational, gift purchase for the making of moving pictures, as this one has something different.

Ralph Like has re-engaged E. Mason Hopper, the famous director for his latest production under the Majestic banner. No title has been assigned the picture yet, but such is a well-known director and a Ralph Like Production, success is assured.
GEORGE KANN is Entertained and Dined by M G M Co-Workers

FOREIGN DEPARTMENT

CHIEF EXECUTIVE IS HONORED AT ROOSEVELT HOTEL BY ARTISTS FROM MANY COUNTRIES

The opening of June 30 will go down in the memory of all of the foreign artists and executives who are engaged by M. G. M. studies under the leadership of George Kann, as one of the most enjoyable nights they have ever spent. The above picture taken in the "Academy" room at the Roosevelt Hotel is a reproduction of those in attendance, and who paid tribute to Mr. Kann, who has done much to build up the foreign department of the M. G. M. studios, where they are producing French, German, Italian and Spanish versions of the features that the company is making.

Like the American product of the company, they lead all other companies in putting out such pictures. It was a typical International and Cosmopolitan affair, with everyone having a dandy time.

Frank Lawarence, thirty years one of the ace film editors in pictures and who has been working at the M. G. M. studios for some time, was the prime mover in getting together this gathering of stars, directors, and executives, from the various countries. It was the first time in the history of foreign picture making in this country that the foreign contingent was seen from every department rubbed shoulders together, and it was the call to pay honor to George Kann that made this possible. We really feel that the fine Italian hand of one Irving G. Thalberg was in back of it, for it smacks of one of his clever forethoughts to bring about a better understanding between the outer and inner offices of the M. G. M. studios.

Those who attended and enjoyed a free dinner and many interesting speeches, can be seen seated around the tables. Mr. George Kann is standing, about to thank these present for this great compliment.

Mr. George Kann, Miss Marie Kann, Mr. and Mrs. Herzbrun, Mr. and Mrs. Harry Burns, Judge and Mrs. Hardy, Mr. I. P. Simmonds, Mr. and Mrs. Frank Lawarence, Mr. and Mrs. W. K. Craig, Mr. and Mrs. Robert DeLucy, T. C. Weeda, Jerome Lechbruch, Dr. Arthur Robinson, Fritz Fahlenstein, Harry Kohn, Rudolph Bausch, Wm. Crowen, Mr. and Mrs. Alfred Rabach, Walter Bouse, Freddy Schmidt, Miss C. Fairbairn, Miss H. Kohnheit, E. Beaumont, Miss Spanier, Miss A. Sterckgen, Gen. Siegelbauer, E. von Jordan, H. von Teardowski, Miss H. Hine, F. Ulbricht, Clyde Dussault, Mr. and Mrs. Louis Laxin, Miss M. Violar, Mr. and Mrs. Jean Perry, Miss Mara, Paul Beaumont, Emil Chastard, Miss I. Klarovsky, Miss C. marcy, Rene Gruen, Count F. DeMouilis, B. Dorne, Miss S. Antony, Mr. and Mrs. Rotkis, Count and Countess Carlo Benf, Renzo Cestina, Miss Maria Antkowi, G. Alassandini, F. Maron, Eugene DeKuek, S. Saksan, Mr. and Mrs. Saul Scher, F. Schott, Robt. Rothfist, Miss Michael, Mr. and Mrs. Arthur Wilcox, Frederdy Wilcox, Richard Rath, Mr. and Mrs. Curel, Miss Georgette Rhodes, Oscar Ru- dolph, Basil Wrangel, Miss Fairness Stephenson, Miss Cecil Rath, Miss Renza Bertolotti, Miss Lupita Toros.

HOT STUFF, SAYS JACKIE COOPER

Jackie Cooper insists that the start of his new picture story is to say the least, "hot stuff!"

Jackie and a Metro-Goldwyn-Mayer company journeyed to Red Rock Canyon in the Mojave desert, where the outdoor scenes, representing an archaeological camp, are being filmed.

The first picture, "Father and Sons," is being directed by Charles F. Riesner from an original by Maurice Rapf. Lewis Stone plays the father, a scientist, and Jackie and Maurice Murphy are the two sons. Others in the cast are: Conrad Nagel, Lewis Stone, and Verne Teasdale.

Lester Lee, Rolf Ernest, Byron Wells, and Sidney Newman playing "Page Boys" for "Once in a Lifetime"—Young Philip Lamont visiting from New York and perhaps to make a try at pictures—Henry Hunna working with McKey McGuire—Wally Ludyng the busy youngster—Big brown eyed Dickie Moore very busy as usual—Hilda Hicks and her beautiful countenance playing at the beach—Gloria Lebus, only 53 years old but a perfect lady—the Bob Gilbert hooligans rehearsing their act and expect to open next week—Ruth Grace and brother Billwell, delight crowd at Chevy Chase Baptist Church—Just caught a glimpse of a beautiful 3-year-old boy, Donald Rodriguez, visiting here from San Francisco.

PRODUCTION is scheduled to start early next week at the Hal Roach studios on "FREE WHEELING," the forthcoming "Our Gang" comedy. This picture will mark the initial appearance of Jacqueline Lyn, "atender child" of the screen who was signed recently to play with the talented youngsters after completing an important part in the Laurel and Hardy feature comedy, "Pack Up Your Troubles."

The child is exceptionally brilliant for the tender age of three years, was born in London, England, and learned to walk aboard ship while enroute to this country. She has appeared in several feature pictures in Hollywood and is considered one of the most startling "discoveries" since Jackie Cooper.

Robert McGowan will direct "Free Wheeling," the cast of which will also include, among others, "Spunky," Dickie Moore, and "Stymie."

M. G. M. FOREIGN DEPARTMENT PLAY HOST TO THEIR CHIEF

"Rain on the Roof," by Kay Lipke, is a good romantic yarn about a newspaper gel and a playwright. Give us Dorothy Mackall for this one. (Dial Press, New York).


"A Woman Like Me," by Marjorie Wilson is the story of a girl who was ignorant of everything but her beauty and the value of money. Loretta Young might fit this well-done novel. (Farrar & Rinehart, New York).


OPEN AGENCY

Jack Nation and Billy Hooks have opened an agency for artists and directors in suite 222, Equitable Building, handling nothing but the very best in their lines. Good back to you, may your success be ever greater than you hoped it would be.

CHILDREN of popular Hollywood stars will receive their screen baptism in "Young Hollywood," a special screen snapshot to be produced by Ralph Staub, the occasion being a second birthday party given by Skets Gallagher's son and heir.

Among the little ones to be featured in the subject will be the children of Joe E. Brought, Eddie Cantor, Benice Rubin, Richard Barthelmess, Jack Holt, Back Jones and Bert Wheeler.
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**publicity advertising exploitation granite 5460**
Film Industry is at the Mercy of Political Situation

Independent Have The Chance of a Life Time

DANGER AHEAD UNLESS WE USE A "HANDS OFF" POLICY AND ALLOW SITUATION TO CLARIFY

The presidential election of the good old United States will become a boomerang to the film industry unless we immediately start a "hands off" policy, and let whoever can, win the votes and support of the studio workers, or we will find ourselves in the midst of a political holocaust and, who knows, many barriers that we will have a hard time to remove. If you ask us we have our troubles today to keep the censor boards and "what have you" from attacking us for many things they feel they are justified in doing, regardless of right or wrong.

If you doubt this statement follow Will H. Hays, president of the Association of Motion Picture Producers of America on any given day and learn the many complications that arise all over the United States through these various channels. Louis B. Mayer has for years been the staunchest booster and co-worker that President Herbert Hoover could ever hope to have. Mr. Mayer is sitting on a keg of dynamite and in his pocket is the motion picture industry. William Randolph Hearst, has been selling Speaker Garner through his newspaper syndicate for President up to the time of the convention and then he accepted the rating of the body to run him with Governor Franklin D. Roosevelt on the Democratic ticket. We remember very plainly how Mayor James Walker at a dinner given in his honor years ago made a stellar threat to Will H. Hays, that unless the industry supports Alfred E. Smith and his own interests in New York we can suffer the consequences.

Today the situation is worse, and we are awaiting the explosion. Beware, Mr. Mayor, or we are liable to be hurt badly.

SPRING ABOUT ERRORS
We credited Eva Moore with the 105 year makeup created by Jack Pierce in the Old Dark House, when in reality it was John Dudow who played the outstanding part of this eccentric character. James Whale directed what looks like one of the worst pictures he has made for Universal.

ERIC WILTON
This sterling actor can well be termed a man of real versatility and ability to play many parts. His talents are known on both sides of the seas. Always looking as if he just stepped out of a band box he keeps his standard of work up to that high point in whatever part he plays.

MAJOR STUDIOS FORCED TO CUT PRODUCTION COSTS—PRODUCERS ADOPT PROTECTIVE MEASURE AT ACADEMY MEETING

By Harry Burns

The independents have not only invaded the first run picture field but have taken many of the major studios' box office attractions away from them. The Academy meeting Tuesday evening at the Beverly Wilshire Hotel was a sort of preventative measure to stop the "Indies" from dealing directly with any of their big name attractions, until they have been given a bill of health from producers who have them under contract, which means that the independents have the majors on the run.

The big shot producers have just put through the greatest scoop on all concerned to save their interests, not only for today but for a long time to come. In face of all this, we see that the Insurgents have the chance of a life time, and that the big studios will have to contend with the little ones from now on, and that the business in general will be benefited by these conditions.

Look over the independent field today and you will find men who have cast their hats into the major studio ring over since the coming into our field of the talking pictures. They have done much to build up the various institutions that are now producing ninety per cent of the pictures being made in the United States. Since New York and its banking powers have seen fit to remove them from their pay rolls and set them free to make their own way, you will find that they will give the majors the trimming of their lives and the whole movie map will be changed within the next six months.

IT IS TO LAUGH
Dorothy Francis Zamuck, who with Jack L. Warner, is in charge of the Warner-First National Studio production on the West Coast, is reported after his arrival from Europe in New York to have made this statement.

"When I left the company was in good shape. What the future holds I don't know."

This is great stuff on top of the stock manipulation investigations of the government of Harry M. Warner, president of the company. GREAT MINDS; THESE THAT RUN OUR INDUSTRY.
Announcement to Rectal Sufferers

DR. E. C. HAMLEY, M. D.
Senior Partner of the firm of Drs. Hamley and Kammann, also practitioners of the Pacific Coast Proctological Clinic, established in 1921, wishes to announce that he has severed all such connections and has opened private offices in the Garfield Building where he will continue to confine his practice to rectal diseases only.

E. C. HAMLEY, M. D.
Suite 404, Garfield Bldg., 403 West 6th St., Los Angeles, California.

REFERENCES:—Famous Motion Picture People

E. C. HAMLEY, M. D.

Visit Dr. Hamley at his offices. Talk with him. He will give you a complete and thorough examination absolutely without cost.

J. C. BACHMAN, one of the independent producers working on the Pathé Studio lot in Culver City, has started the cameras grinding on "THE ALL THE EVIDENCE," a story of modern crime and circumstantial evidence. VICTOR SCHERTZINGER, as director, guarantees Mr. Bachman a spectacular production; the cast assembled is notable, with such sterling stars as MARY ANNE MARSH in the feminine lead, REGINALD DENNY, an excellent light comedian, as the male lead; RICHARD BENNETT and IRVING PITCH, both borrowed from PARAMOUNT for this picture, in the supporting cast. BACHMAN will release this feature through R.K.O. Pick Ups

Lunchroom at Universal City and we run into many familiar faces including Arthur Caesar, Ginger Rogers, Carl Laemmle, Jr., Roy Hunter, Pat O'Brien, Felix Ylang, Carl Freund, Marcha Remy and her congenial smile, Gregory Ratoff, Russell Hopton, Sidney Fox and her blue pajamas. Mrs. James Gleason, Mary Doran, Russell Mack and Billy Reiter, Lee Maran, Raymond Hatton and Vince Barnett, Ted Hill, Sigmund Muse, King Churchey, Tom Gallagher, Alene Carroll, Karl Neume, Lyle Talbot, and what a fountain—billing manager敵人 Allen Dickson, seems that we see him everywhere. Leon Ostrou—the boyish Tom Brown, Scene Osten, the sight of her reminds us of a lot of splendid performances.—John Ford, Richard Schayer, Cyril Gardner, Nat Goldamen, who seems to realize his ambition more and more every day. Mau- reen O'Sullivan, Tony Carroll, George Green, Alene McMahan, Paul Hurst, Jack Oakie, Dave Warner, Curley Robinson saying hello to the boys. Eddie Kane, Franklin Palmer, Lila Lee, Edward Ladda, Edward Kahn, Kline Nirothagen, Poppy Duvis, Robert Burns, Beth Beemer and Ruth Smith visiting from Reno. Roy Edwards, manager of the cafe with his usual cuteness, Henry Henison, leaving the lot and we see the ever faithful Harry, chauffeur to Carl Loemmel, Sr, a gentleman. Alphonso, a traveler into the studio—Gilda Gray mobbed in front of the Brown Derby, Cappy Cooper swarmed by autograph hunters, Bubber Yacht and Ward Bovey lunching together, pretty Shirley Palmer back from New York working in "O.K., U.S.A.," Walter Byron hung as usual, Max Factor and Max Fleischer lunching at Paramount.

William (staple) Boyd seen places, pretty Doris from dancing at Stark's Bohemian Cafe.

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ELSIE PRESCOTT, the woman with forty faces, just played her first straight part with the RKO-Studios as Nun in "Thirteen Women," following this with "Farewell to Arms" at Paramount.

JOYCE COMPTON has been signed to a term contract calling for her services in several of the forthcoming Allied twenty-six features for next season, according to an announcement made today by M. H. Hoffman, president of Allied Pictures.

A proper vehicle is being selected for Compton's next picture as an Allied contract player.

HON. JOHN M. WOOLSEY, Judge of the District Court of the United States Southern District of New York, on the complaint of Mascot Picture Corporation, granted a permanent injunction on June 27, 1932, restraining Philip Lewis, doing business as American Trading Association, from selling or advertising for sale any prints of Mascot's serial, "King of the Kangs."

Mascot Picture Corporation announced yesterday in this connection that it is the sole owner of foreign distribution rights to "King of the Kangs" and all other serial and feature productions produced by it.

With the addition of the original Hill Billoes, popular radio entertainers, to complete the cast, "Rockabye Cowboy," eighth Warren Drees-Universal comedy, started work before the camera this week with James Gleason in the starring role.

SONNY FOX, 19 year old brother of Sidney Fox, Universal star, has just joined the Navy, and spent a few days in Hollywood last week before he fleed to San Francisco to proceed to his station with the Asiatic fleet in Chinese waters. While the boy was with his sister she asked him what feminine stars he would like to meet— but he mentioned only one—Greta Garbo!

Miss Fox is now appearing with Jack Oakie, Alina MacMahan, Russell Hopton, ZaSu Pitts, Louise Fazenda, Onslow Stevens, Gregory Ratoff and others in the Hollywood satire, "SONNY FOX, 19 year old brother of Sidney Fox, Universal star, has just joined the Navy, and spent a few days in Hollywood last week before he fleed to San Francisco to proceed to his station with the Asiatic fleet in Chinese waters. While the boy was with his sister she asked him what feminine stars he would like to meet— but he mentioned only one—Greta Garbo!

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KIDDIES

Two names were added yesterday to Norma Shearer's supporting cast in "Smiling Through," which Sidney Franklin is now directing at Metro-Goldwyn-Mayer. They are five-year-old Sara Sue Collins and Forestier Harvey.

Little Miss Collins will play the scenes which represent the childhood of Kathleen Sheridan, one of the two roles which Miss Shearer portrays. Harvey, who has appeared in numerous M.G.M. productions, most recently as a detective in "Armine Lupin," will play an army orderly who accompanies Leslie Howard back from war service.

Baby Meredith, Skippy Holt, Barbara Humm, and the Smith twins are working for Doane productions at Universal—Douglas Haig added to "Once in a Lifetime," as a page boy—Clara Fisher, Shirley Jean Richard, Edythe Folkows, and Suzanne Ramon playing flower girls for "Once in a Lifetime"—Bradley Metcalfe back in our midst again—another Bob Gilhert kiddie act opens at the Strand, including the following children, Ruth Dennis, Jean Morren, Mitti Camp, Mildred Friedenberg, Betty Brown, Julia Berez, Marilyn Scott, Colleen Stakes, Geraldine Stokes, and Dora Tussell—Annette Cox returns and is seen dancing again—Dodie Moore very busy at Paramount Studios and posing for publicity pictures.

Ruth and Gifford Guy Grace

(10 and 5)

Phone Douglas 7604

Courtesy to All Agents

NOTED SPECIALIST MOVES INTO LARGER QUARTERS

Dr. E. C. Hamley severs connection with Dr. Kammann and moves into larger quarters in the Garfield Bldg., Los Angeles. Graduated from Rush Medical College in 1902, Dr. Hamley was in charge of Sprague Hospital, Sprague, Wash., 1905 to 1914, leaving there to accept the post of Surgeon for the Northern Pacific Railway Co., Member of Surgical Staff, Polyclinic of Lourdes Hospital, Pasco, Wash., 1915-1925; member of the Walla Walla County, Wash., State and American Medical Association and an active member of American Academy of Ambulance Preceding.

Dr. Hamley will gladly welcome any of his old friends in the motion picture industry at his new office.

Bernard Dye Works

In Hollywood Since 1917

Phone GL-1501

Janette 'Beauty' Shoppe

Special—Mon., Tues., Wed., Thurs., Chaters

Manicure, Arch or Hair Trim with Shampoo and Finger Wave, $1.00

Export. PEP! WAVES $2.95, $3.95 and $4.95

Hair Goods a Specialty

Mezzanine Flous, Owl Drug Co. Vine Street—Phone GR. 0717

HOLLYWOOD FILMGRAPh

CHATS with CONNIE

Dropped into the latest Beauty Parlors on the Mezzanine floor of the Owl Drug Store on the corner of Vine and Hollywood Boulevard and got the most gorgeous shampoo and fingerwave I have had in a long time.

Holt, Hazel and Helen are all experts. Holt gives a marvelous blow-dry and the girls are winning laurels at manicuring. They're specializing in all kinds of hair goods such as wigs, toupees, side pieces and curls and they will be delighted to make any special pieces for you.

There is a department for men such as scalp treatments, manicuring and all the other necessary do's for the smart man.

If a girl told me that convenient location and perfect workmanship is their aim and all work is guaranteed.

The latest Hollywood rage is Platinum tipped finger nails which Helene does to perfection. On Fridays and Saturdays Janette offers a shampoo and fingerwave for 5 cents and they guarantee the best years to town. I've tried it and I know.

As I passed Sally Sterling's I noticed some unusual novelties in costume jewelry and dopped in to look them over. The bracelets attracted me as they have something new to match your own taste.

HATS! Hat! That's my weakness and I noticed some smart ones at Loecens, next to Warner Brothers theatre. Fall styles already girls and the Joan Crawford Fashions as worn by Joan in her latest M.G.M. picture "Letty Lynton" is simply stunning. Saw some advanced models that were dreams. You know what I mean, Girls, when I say just that.

Po's Park Sausage—Did you ever try one? If not, you're missed something. The place is next to the Ship Abag, on Vine Street and if you go in for sausages, this is the place. Better than the German variety.

Everyone knows the Safeg Book Shop on Vine street and I was delighted on my last visit there to find out that they had a sale. Was just watching for this opportunity as I had my eyes on a few choice volumes for my library.

Midgit Tie Shop—You should see this one. The cutest little shop and with the greatest line of men's necktie I have ever seen. The price was the great attraction to me and the day I dropped in there I couldn't resist making a selection for the men of my family. This little shop is opposite the Iris theatre on the Boulevard so that when you go to the Iris to see your favorite stars stand by you will still drop into this latest novelty shop.

Of course you all know Lichters Cigar Shops, and when I dropped into one of them a few days ago the manager presented me with a package of Hollywood Puffs, as he said they were particularly adapted to the feminine taste and I agreed with him after a few puffs.

While waiting to have my car serviced at Muller Brothers I noticed Harry Bradner in the midst of a group of people. He was telling them of his forthcoming visit to the great metropolis where he is to make a brief stay on his way to Europe. Lucky, some people are.

Eh, Wot?

LAUNDRY—An interesting subject with the best people and I want to tell you of the best place I have found so far. Near French Hand Laundry on Selma Avenue is everything that the word implies as all their work is really hand done and if you have ever had your work done in France you know what Hand work means.

ACCOMPANIED BY CHARLES STUMAR, cameraman, and Joe McDonagh, assistant director, William Wyler has arrived at the Novajos Indian Reservation, ninety miles from Flagstaff, Arizona, to shoot Indian sites and notably Indian talent for "Laughing Boy," LaFarge Pulitzer prize play, which Universal will put in production in a few weeks, under his direction.

Zita Johann has been cast in the leading feminine role.

BERT WOODRUFF, veteran character actor of the screen, was yesterday added to the cast of "Father and Son," Jackie Cooper's next starring picture at the Metro-Goldwyn-Mayer studios. Woodruff is playing the old bootman in the wild drama of divers and its effect on children.

Charles F. Rosier is directing the new picture, in which appear Lewis Stone, Conrad Nagel, Pierre Troudale, Maurice Murphy, and others. It is an original story by Maurice Rapf.

AUTO RACES

Every Wed. Nite

LEGION ASCOT SPEEDWAY

10 MILES OF HILLS & VALLEYS.
**DAD SAYS**

Bert Wheeler and Robert Woolsey reunited to make "In the Jungle" for Columbia. Malford Brinton directed the Scaffold comedy title "Kiss Your Mouse..." J. Frank McDonald has an important role in "Free," a new Western film starring J. Cameron. Bennett, George Fitzmarrick directs. "

**MOVING MOVIE THRONG by John Hall**

A well-known writer calls a conference on the kindergarten of Hollywood's victims of "conferences" don't call them that. By and large, the conferences "ain't got 'em."

Their literary letter writers, when living in Hollywood, should be a trifle more selective. All Hollywood reporters should remember to be brief.

Witness the highest priest from a prominent studio church, who has to notice everybody to hold their jobs. Knowing this, the Big Shots use the indirect method with them. They in
tend to make an indefinite vacation until their services are required." That's where Malheu comes in. We wonder if that's why everybody is running away from it.

Super-visionaries are just like that. Time was when Hollywood supervisors were tough guys; real hard-boiled eggs. When their detractors started forgetting all but the "egg" supervisors become "unit production managers." The "egg" was too adaptable to be tolerated.

To call a super-production manager an "egg" grossly underrates. Only the gods among men can be super-visionaries—until the "giganticus" of the Big Shots becomes "interdicted." After that—"Goodby,

**CHIN UP—LOOK STRAIGHT AHEAD**

We have been looking downward long enough and it is about time we raise our CHIN UP AND LOOK STRAIGHT AHEAD. To our way of thinking we have struck bottom and dropped as low as we can go and are on the rise again. Everybody seems to have learned their lesson about this old life of ours. From now on we will have to start a "NO-MORE-CARE" CLUB and learn to be happy.

WRAP YOUR TROUBLES IN DREAMS is a song published by a London firm and we borrow that citation to further our argument for this editorial. ALL IS BRIGHT AND FAIR, even our unusual weather. FOGS AND WINDS rush down on us when we least expect them, but they soon fade into nothingness and ALL IS QUIET AND STILL AND PEACEFUL.

**BUD MURRAY**

Bud Murray—"we refer to the late Mr. Will Whitlock, who has been with Will Hays for some time, and also writes books as a side-line.—At Roget, the home of the old school play guests—Mr. R. D. Moss, manager of the Or
pharam at the same table—Mr. Greenberg, one of the head men of the Western Costume Company—Everybody you look you see a Greenberg—just like the Marx Brothers—Mr. Reelin' and Rocking—A scene from the RKO-Radio—where Vladimir Caetano, Maestro of the Orpheum Theatre, drops in to have a "laugh" at the opening of the "213th Annual Chicago World's Fair.

To the Friday Nite Flies we chaperoned Bud, Bud, who has been in the light for a few days and says he never realized there were so many human beings IN HOLLYWOOD, NOW. During his consuming period, he received hundreds of wires and letters of sympathy, and well wishes from people he never dreamed of—To be honored. We are happy.

By Bud Murray

**THE MADMAN OF HOLLYWOOD**

Up at 2 a.m. for breakfast—at the Breakfast Club—where a special morning featuring the cast and crew of the "Record-RKO-Opportunity Nation-
al contest—which opens today at the Orpheum—"A madman," says Mr. Santell, "Staged by Willbur Cashman (producer) and "Repyle Or Not, We Did the Dancing"—27 people—count 'em. —You must come over to Nite Flies next week. We have some real "shocakers."

**BUD MURRAY**

To the Monday Nite Flies we brought the Great Mr. Will Whitlock, who has been with Will Hays for some time, and also writes books as a side-line.—At Roget, the home of the old school play guests—Mr. R. D. Moss, manager of the Orpheum at the same table—Mr. Greenberg, one of the head men of the Western Costume Company—Everybody you look you see a Greenberg—just like the Marx Brothers—Mr. Reelin' and Rocking—A scene from the RKO-Radio—where Vladimir Caetano, Maestro of the Orpheum Theatre, drops in to have a "laugh" at the opening of the "213th Annual Chicago World's Fair.

The Monday Nite Flies are the old school play people—Anyway, we have been with Will Hays for some time, and also writes books as a side-line.—At Roget, the home of the old school play guests—Mr. R. D. Moss, manager of the Orpheum at the same table—Mr. Greenberg, one of the head men of the Western Costume Company—Everybody you look you see a Greenberg—just like the Marx Brothers—Mr. Reelin' and Rocking—A scene from the RKO-Radio—where Vladimir Caetano, Maestro of the Orpheum Theatre, drops in to have a "laugh" at the opening of the "213th Annual Chicago World's Fair.

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"Footlights" Opens Next Wednesday at the Mayan Theatre

M. G. M.'s CAPABLE CASTING TRIO AIDS TO BEN PIAZZA

Paul Wilkins

Wilkins, to our way of thinking, is ready to take a major post in any of the studios as casting director. His assistants, too, are very well known and liked, having an unusual knack of knowing their talent so that they can make the M.G.M. atmosphere shine up to the high standard of the leading players.

FAR BE IT FROM ME—

But it would take a mathematician like Einstein to get the proper slant on Hollywood. While Paul Muni was abroad the S. S. Virginia, the ship's purser was fortunately attending a meeting with the "tough" Scarsface. Finally, it was arranged that the floating movie fan would have his wish. He approached Mr. Muni, took a deep breath and murmured a silent prayer while he grasped Muni's hand and in his anxiety nearly broke the actor's wrists. Imagine his chagrin when he learned, alas, too soon, that Paul Muni was only fastening when he played Scarsface.

Paramount has announced the shooting of a picture to be titled "College Humor" with the usual formula from said magazine. Will this start a run on pictures with magazine titles? Suggestions are in order, JUDGE for Warren William; LIFE for Mickie Mouse and PHYSICAL CULTURE for Marlene Dietrich.

Who was the helpful soul who summed up the much maligned Clara Bow by casting her in a picture that orders the public to "Call Her Savage?" Have you heard your irony today?

Scattering—Vera Gordon is rehearsing a radio skit with Nat Carr. Wouldn't it be apropos to adopt the well-loved Humoresque as a radio theme song? The classic Lillian Harvey of Congress Dances has been finally prevailed upon to go and make some pictures for Fox. It wouldn't be such a bad idea to induce some of our surplus stars to get glamorous for Europe if there is such a thing as a movie pay-off. Gorgious Barry Burton is back in town. After one look at his soulful aspect the other night at the Brown Derby, we decided that the studio's neglect of him has added something to Mother's Boy's attractiveness. Call him back to the fold, say, Eddie. Eddie Cantor is still keeping count of the prolific families in Hollywood, and grits his teeth manfully when proud papa boast of their sons; and with five growing daughters, Eddie—For he it is from us, but—

Harry Saunders, comedy writer director, is certainly done on women scenarists who date on describing scenes in place of what could be at least four reels of dialogue.

Doris Wolfe Gilbert.
LOVE AND KISSES TO THE WINNER AT THE LEGION ASCOT SPEEDWAY

RUTH EDDINGS (Famous Follies Girl) PRESENTING THE ITALIAN HELMET TO NICK MARTINO

MONTE MONTGOMERY, whose outstanding work as a character heavy keeps him hopping from one outdoor feature to another, has been over at Universal, socializing with Henry MacRae. Monte has been with Ray Taylor, directing "Jungle Mystery," featuring Tom Tyler, Carmelita Cragglyn, James Marcus and a strong supporting cast. The demand for Monte's services, we ohine, is greatly helped by his sense of comedy. He is one of the best comedy menaces in Hollywood.

WESTERN Sales meeting of Educational World Wide Film Corporation was held Tuesday night at 11 Lony's Tavern, with more than 30 executives and stars present.

Joe Bland, president of the corporation, was in charge of the session, and among those taking an active part in the meeting were Edwin Carewe, William Sistrom, Al Christie, producer-directors; J. H. Allen, vice-president; Joss Goldberg, general sales manager; and the educational stars, Jimmy Gleaton, Harry Langdon and Andy Clyde.

PRESIDENT M. C. LE VEE of the Academy of Motion Picture Arts and Sciences today announced the appointment of Chico Brook to the 1932 Awards Committee of the motion picture organization. Other members of the committee are Edward G. Robinson and Joan Hersholt. Levee also said the Academy program on Awards will be announced within two weeks.

SEVERAL fine catches of yellowtail and baracuda were reported over the week end by Warren Darro, film executive who entertained a party of motion picture personalities aboard Capt. Olsen's charter boat Y. K. M., out of Santa Monica.

HARRY C. COFF, who used to work at Universal City, and who has a great colony of friends, is now connected with THE CHRISTOPHER CANDY COMPANY. We ran into him on the big U lot the other day and he handed us his card and an invitation to taste some of their sweets, and were we happy?

"FASHION AT EGAN LITTLE THEATRE"

Who says we cannot turn back the pages of the Book of Time? Just pass within the portals of the Egan Theater this week; you will immediately realize, from the costumes and amazing gestures of the players, the crunchy sounds of a peanut eating audience, who pause amid peanuts to harrow the heroine or hiss the bald, mustached villain, that you are back in the early 'forties'—providing you are that well read.

To be exact, the action of this jolly comedy is dated 1845, and the play is presented in the manner of that period. The production is the guest offering of Hollywood Playwrights, under the direction of Harold Turner.

Annette Arp, Edgar Edwards and Charlotte Evans head a commendable cast. The music interpolations were in the manner of the period. Of especial mention is "The Little Brown Jug," sung by Mr. Edwards. Mr. Syd Christie's voice brought a new beauty to the old classical ballad "How Can I Leave Thee." Miss Francis Tomkinson presented capably at the piano.

RUTH FLORENCE

IRVING AARONSON

Who, with his Commanders, are making 'em dance to their hearts content nightly at the Frolics Garden, has just completed a most successful engagement at Loew's State Theatre, Los Angeles.

TO HENRY MAC RAE

(Universal's Veteran Serial Producer)

He sits in a dingy little room.
That is dark and unromantic.
But he peoples the dusk and the gathering gloom.
With heroes of deeds gigantic.

And the jungle cats creep through the grass.
On the track of the lady frail.
And the hero arrives, with guns and knives.
To turn the tide of the tale.

And airships fight and circle and fall
Through the 'fade-out' pierced with screams
But the man at the desk, in the dingy room,
Pushes the pencil and dreams.

And in many a far flung movie house,
The kids shall shout with delight.
With the villain's foiled and his scheming spoiled
By the guy who fights for the right.

And in many a moving picture sheet.
The critics will sing the praises.
Of the hero who dared and the girl who shared
The moment that thrills and amazes.

And no one will know or think or care,
When the villain faces his doom.
Of the man who pushes his pencil and dreams
In the dusk of the dingy room.

Basil DICKEY
A LECTURE ON CHRISTIAN SCIENCE ENTITLED "Christian Science: Humanity's Liberator"

By CHARLES V. WINN, C.S., of Pasadena, California

Member of the Board of Lecturers of The Mother Church, The First Church of Christ, Scientist, in Boston, Massachusetts.

The invitation to a Christian Science lecture could be given in no more appropriate words than these in Mary Baker Eddy, the Leader and Founder of the Church: "True Church Love has opened the gate Beautiful to us, where we may see God and live, see good in good—God all, one,—one Mind and that divine; where we may love our neighbor as ourselves." An address by First Church of Christ, Scientist, (Boston, and Miscellaneous, p. 132). To enable us to enter this gate Beautiful and see within divine Love hath prepared for all of His children is the purpose of a Christian Science Lecture

If one were to sum up the merits of the notions they could be expressed in one word, "freedom." As we seek to understand and see the universe, the dissatisfaction, the failure, the despair of humanity, surely we can be aware that we all need deliverance and deliverance from wrong conditions and intolerable burdens. The prevailing systems of education, theology, and healing have failed to meet humanity's need is self-evident on every hand. That we must have something different than we have known to attain different results, cannot be gainsaid. The failure of material theories and systems proves conclusively that we must look in another direction for peace and healing. Those who look to the human mind, human will, human ways, and material methods for deliverance will look in vain. Divine Truth alone will solve the problem of being.

That there is a way to attain freedom and harmony is the joyous message of Christian Science. This very message was one of the great Masters, Jesus the Christ, proved over nineteen hundred years ago. That it was an eminently successful way is attested by the fact that he had dominance over the whole world, a severe test of every man's phase of mortality, even death itself. He said that he was the way, and as we follow his way, healing, deliverance, freedom, and dominion are our sure possession. The only thing we must do is be certain of his infallible words.

What was the way of the Christ? Was it that instantly released his patients from sin, deformity, suffering, and death? Surely it was not, for he never employed these methods. It must have been something entirely apart from anything material in its nature, method, or design. His own words answer the question fully and completely: "The Father that dwelleth in me, he doeth the works." It was Jesus' understanding of God, the Father, the source, cause, and origin of all being, that enabled him to overcome and destroy error and discord of every name and nature, and he promised that if we believed on him, or, in other words, gained the same understanding, we would be able to do the same works. What a priceless opportunity is ours to follow in the footsteps of this Master and win our freedom as he won from every phase of mortality and evil! As our textbook, "Science and Health with Key to the Scriptures," by Mary Baker Eddy.

"RESERVED FOR LADIES"

A Paramount Picture.

Here's a bright idea which is a sure success from the comments of the critics present after seeing this one.

The idea is a simple, straightforward, frothy, based on a story by Ernest Vajda and concerns a Head Waiter in one of the smart London hotels where the hero is a waiter in a girl whom he thinks far above him socially.

There are many amusing complications in which a King and a fencing ingénue comes to the rescue of the waiter.

He wins the girl and eventually discovers that her background is a difference. As for the cast it is "perfect," and is head ed by Leslie Howard as "The Head Waiter." This young actor's smart and in this he enters into the spirit of the story.

George Grossmith, who has been famous on the London stage for decades is splendid and amusing as "The King." The feminine portion of the story is well taken care of by Elizabeth Allen as "The Young Girl" who is quite refreshing and her dialogue is a delight. Miss Hume plays the other section of the triangle in the character of "A Countess." Marlon Sothern and Ben Lyon add some impressive performances which are noteworthy. The dialogue is clear and witty and is delivered by this English cast which is a real delight.

Paramount have given this picture a lavish production and the scenes are eye opining, as the story enacting in the various sets and the Étienne Týral shows some lovely shots. Ernest Vajda not only wrote the story but directed the production in a manner which demonstrated perfect accord with his noteworthy cast.

Just the thing for all of us who are tired of having our entertainment "work" in fath omm deep plots but this one is "pure enjoyment" from beginning to end.***

"FLAMES"

An I. E. Chadwick Production.

You could almost class this one as "Oh For the Life of a Fireman," as it shows all the vicissitudes of life in and around the firehouse of a big city, but it's mighty interesting with all the firemen mixed with the dangers of their fire ladders.

An original story with adaptations and dialog by the director, Lea Chadwick, and let me tell you the dialogue is as well as funny and naturally told.

A sort of a boys (the former) and two workers who meet under strange circumstances. The cast is good and did good work in this one and evidently knows his business.

Archie Stout, whom we know by his excellent form efforts, does what is fine photography means.

Of the cast, Johnny Mack Brown, and Noel Francis supplied the serious love interest and George Coe and Marion Arnett were responsible for the comedy, and this Becke girl is certainly a bright shining star.

Hoots of glees from the pre-view audience greeted her peculiar mannerisms.

The acting is first-rate, Jean Arthur briefly, played a death scene as only a trooper could. Richard Tucker was the aristocratic editor and the building remainder of the fireman and his girl.

From Creme certainly knows the pulse of the fireman and this as such one should draw from any quarter.

Romance, laughter, stirring situations of serious and romantic kind is life should please father, mother and the entire family.***

Again and again and again the dialogue and action of Hollywood talking pictures has been thought of as not as well thought of as literature, producers, too busy to see even a line and analyze it for hidden dirt, can't understand the real business. They know that good CLEAN pictures NEVER fail.

Writers' Manuscript Service
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SALES TYPING EDITING
Charles Ray Seeks Suitable Story for Return to Screen

Monte Blue Starts on Fanchon and Marco Tour

WAS GIVEN GREATEST OVA-TION AT EL CAPITAN THE-ATRE EVER TENDERED AN ACTOR IN SOUTHLAND

By Harry Burns

Charles Roy made a place for himself in films and their left as rapidly get along the back, we could with the place he had built in the hearts of theatre-goers and studio workers. Upon his return here, five years later, at the El Capitan theatre, in "The House Beautiful," we heard an ovation that was never before equalled or heard of in local theatrical and screen circles. Now that he is back to stay, he is seeking a suitable screen vehicle that fits his unique talents.

This is itself speaks volumes for the famous former and what his work and life has meant to the amusement world. Ye Edi-
tor has known, admired and respected Charles Roy for many years, and when he made his last picture, "The Courtship of Miles Stand- ick," this was the second star of the pictures, but now he has produced, it started a wave of costumed pictures which the producers see fit to put on the screen.

Charles Roy left Hollywood and went out into the world to learn more about life and its people. He felt the urge to get away from Hollywood for a while and travel. He arranged to appear in a vaudeville act and followed this with appearances in some legitimate shows, educating himself to a greater measure--more so than he had ever had an opportunity to do during the silent days. And now he is back, ready and pre-
pared to appear in our talkies and certain producers who have made overtures to him, are interested in finding a suitable vehicle for his return to the screen. Charles Ray is one of the happiest men in Hollywood, and right in the middle of things. His friends and admirers join in his sentiments and happiness. They look eagerly for his first picture to reach the screen.

MOVED

Transcontinental and Western Air and the newly-formed Hollywood Travel Center jointly announced the opening of GGP Hollywood Blvd. Together they represent ev-
ey form of regular scheduled travel--air and railroads throughout the United States and steamships throughout the world. Exceptional facilities are being provided for needs of studios and the motion picture personnel.

WITRERS

Horace Jackson was assigned to write the screen play of "Animal Kingdom," Phillip Barry's last Broadway hit, in which RKO-Radio Pictures will present Leslie Howard in his original role. Edward H. Griffith, who has made two Philip Barry plays into pictures, "Paris Bound" and "Holiday," will direct.

EUGENE STARK, Maître d'hôtel at STARK'S BOHEMIAN CAFE, Tells ye Editor What They are Eating These Days

Joseph M. Schenk—Pope's Nose from Turkey; Fresh spare ribs with sauerkraut.
Mary Pickford—Smothered chicken livers—Hungarian style.
Douglas Fairbanks—Turkey wings.
Louella Parsons— Catalan meat with sour cream.
Dr. Harry Martin—Potted meat balls with egg barley.
L. B. Mayer—Assorted fresh fruits; New York cut steak from Eastern steer beef.

Joseph Walsch—Frankfurters and sauerkraut.
Carl Lammelle Sr.—Matzo ball soup.
Carl Lammelle Jr.—Imported Russian caviar.
Townsend Netherc and Conni Talmadge—Suckling pig, sour Braun, German
pancakes.
Jack L. Warner Sr.—Filet of Marinated herring.
Jack Warner Jr.—Hamburger steak with onions smothered.
Mrs. A. Lehr—Sweet and sour red cabbage.
Al Jolson—Short ribs of beef with fresh horse radish.
Sid Grauman—Roast young duck with mashed potatoes.
Mrs. Sid Grauman—Rack of Lamb.
Mrs. Jacki Coogan—Pulatshinken with jelly.
Jack Coogan—All German dishes with lots of gravy.
Noah Berry—Tout—farm style.
Wallace Berry—Roast duck; red cabbage.
Roscoe (F-T-C) Arbuckle—Chopped beef with cream.
Mr. and Mrs. Monte Blue—Paprika chicken with noodles.
Irving Berlin—Italian Spaghetti with garlic.
B. P. Schaulberg—Gedampfte; Rinderbutz with noodles.
Leo Dielgel—Hungarian goulash with Spatzel.
Jack Dempsey—Pigs knuckles and sauerkraut.
Barbara Stanwyck—Steak a la Stark.
Wm. Fox—Extherzhy; Roast broten.
John Stahl—Rinderbutz with potato pancake.
Sol Leszer—Pineapple and cottage cheese.
Adolph Zuko—Potato soup and Paprika chicken.
Alber Kaufmam—Stuffed cabbage.
Clara Bou—Fresh Apricot pie.

PLAIN TALKS

By a Plain Man

The world-famous wit whose head (according to the aforesaid movie writer, quoting a wisecracker) is sunk in failure, once innocently remarked that certain movie producers knew more about beefsteaks than stories, which sage observation, we suspect, has much to do with his "failure."

"The wheels of the gods!"—You know the rest. In Hollywood they grind so fine that even the desert dust hides the remains. Truly, "Dead men tell no tales."

To be a combined picture critic and society reporter with one's biggest competitor working for one's own house--one who happens to be a movie producer with one hand and a newspaper proprietor with the other, places one in a position which might be called an "ambigu-
ous" position. It is like being "on the spot," as they say in the underworld. On the usual run of financially dis-
terested dailies the society reporter and the stage and screen critic live in very different worlds—but not in Holly-

The society reporter-picture critic in Hollywood gets them going and he gets their "tin." Successful employment of spare time accounts for the "tin." Ab-
solutely uninfluenced criticism of all productions gets their gin. After all, it's a soft "spot." One should not mix beefsteak with one's metaphors, simi-
lies or what-not. All harsh criticism of Hollywood and its movie workers comes from "failures"—people who have failed to be "successful" if you know what we mean.

Every producer in Hollywood possesses a moral sense of common decency and re-
spectability. These men will recall in the very thought of offending the whole-
some decency constituting the very founda-
tion of every home on earth housing normal people. But they-unwittingly sponsor a lot of dirt. This is because they are misled by wisecrackers who argue "modernism" and "sophistication"—meaning just plain dirt. Their unblinking juggling with words in-to them—unblinking juggling with words in-to them—human policy is costing Hollywood millions of dollars.

Common human decency—respectability— is inherent in men. It was an act of human decency when the St. Valentine's Day Hillers, restrained from killing a chauvin, furiously barking police dog, a living witness to their

BREAKS IN ACT AT MAN-
CHESTER THEATRE IN L. A. UNIT, DIRECTED

BY GAE FOSTER

Continuing with the policy of injecting star names into units, Fanchon and Marco announce the signing of Monte Blue for their action picture, "Sons of the Valley." Blue's contract is for forty weeks, beginning immediately.

He will be starred in a Hollywood musical review, being directed by Gae Foster, and titled "Movie-Cro-Cast." This unit will open in Sacramento July 17, marking the induction of California's Capital into the route. Thus for the supporting cast includes the Monroe Brothers, Realtor, Pico Movers, and a chorus of Sunkist Beauties.

The Fanchon and Marco roster now in-
cludes such names as Betty Compson, Gilda Gray, Blanche Sweet, llama Frigames, and Raquel Torres.

GEORGE RAFT TO DO

"NIGHT AFTER NIGHT"

George Raft, proclaimed one of the great-
est finds in many moons has been assigned by Paramount to "Night After Night." This picture is directly directed by Archie Ma-
ye. When you remember his splendid performance in "That face and the Dark," it is no wonder that this fine actor is rapidly rising to stardom. George Raft will add much to the capable cast already assembled which includes Wyan Gib-
son, Nancy Carroll, Allison Skipo or b, and May West.

GEORGE RAFT

Never before since the days of "Ralpho Valentino," has an actor come to the attention of both the public and the Motion Picture Industry at large. This acclamation was largely due to motives, when George Raft went east to make a personal appearance at the Paramount Theatre in New York, at one time this artist was literally mob-
bed by the people who thronged just to catch a glimpse of him.

"SWEET AND LOVELY"

Blanche Sweet will do a new song routine by Arthur Gertler in the forthcoming Fanch-
on and Marco unit, "Sweet and Lovely." Al Rinker, formerly of Paul Whitman's Rhythm Boys, appears with Miss Sweet in this number.

bloody work. When you insult human de-
cency, you insult the whole human family—including gangsters. "Scarface" kills his own pal because he thinks the pal has violate-
d his ("Scarface's") sister. Anomalous—but true in nature.

This is not a plea for high-brow pictures but for entertainments that do not yield momentary pleasure or disgust, but rather something for the public to remember and dis-
cuss. The average production tempting the theatre, turns to his friend and says, "Ter-
rific!", "Pretty good!" or "Well, I don't know."

If the public is to watch each new performance of a star with increasing interest and expectation, the almighty dollar would be a consistent rather than fluctuating thing in the company's tin box. But that interest has to be built up with intelligent treatment of story and characterization, not by track ideas and a habitual treatment that seems to have gone off well before and might do so in the future.

Filmarie Theatre
1229 Vine Street
Hollywood

Get the FILMARTE Habit
A German Schtroumpf Program

OPERA BALL
Sparkling Comedy NOVEL Tune Treatment
Tune also SATAN'S PLAYGROUND
Read Mr. Ford's Review

JULY 16, 1932
UNHOLY LOVE

PRODUCER—M. H. Hoffman.

Associate Producer—M. H. Hoffman, Jr.

Photography—Harry Neuman, Tom Galligan.

Production—Sidney Algers.

Director—Albert Ray.

Story—Frances Hyland; suggested by Flaubert’s MADAME Bovary


Charming and definitely modern moral and sympathies, Gustave Flaubert’s Madame Bovary ceases to be a melo-unfortunato character and becomes for the audience’s pleasure, a selfish, cunning, but appealing woman. So much for the essence of the story; as for the locale and characters, that has been thoroughly familiarized to present-day understanding. With comprehensive dialogue that is human without being maudlin, treatment is that always convincing, and a cast that is above reproach, UNHOLY LOVE is beyond the shadow of a doubt, a good picture.

Dr. Gregory (H. B. Warren), broken-hearted at his son, Jerry’s (Lyle Talbot) marriage to the heartless little schemer Sheila (Joyce Compton) and disappointed in Jerry’s jilting his childhood sweetheart Jane Bradford (Lila Lee), is torn between the conflicting emotions of telling his son about Sheila’s infidelity or else keeping Jerry’s illusions intact. But Sheila rides to a fall with no one to push her but herself. Ken Chase, the novelist and dilettante (Ivan Lebedeff), is in love with her. Thus, Jerry’s future is assured and his precious illusions are still there, when Sheila deliberately crashes her automobile over a bridge, after Chase has spurned her. So Dr. Gregory and Jane are happy in getting their Jerry again.

The scenes between Lila Lee and H. B. Warren are truly the dessert of this full fare. Both give fine performances, with Lila Lee back again and more lovely than ever. Joyce Compton plays an unsympathetic character with such capability that you like her anyway. Lyle Talbot, as the deluded young medic, gives a delightful performance. We look for bigger and better things from this chap.

Albert Ray has done excellent directing; in that he keeps all the situations well in hand. Pictorially speaking, there’s nothing unholy about UNHOLY LOVE. Thanks, Harry Neuman and Tom Galligan, are cinematographers, for the photography.

THE BOILING POINT

 Allied Pictures.

Producer—M. H. Hoffman Jr.

Director—George Melford.

Story—Donald Lee.

Photography—Harry Neuman, Tom Galligan.

Edited by Mildred Johnston.

Cast—Hoot Gibson, Helen Foster, Wheeler Oakman, Skeeter Bill Robbins, Lyle McKee, Billy Fletcher, Chas. Bailey, Billy Nye, Tom London, George Hays.

THE BOILING POINT with Hoot Gibson is a “lava opera” that goes along smoothly, humorously and with sustained interest. M. H. Hoffman Jr., by way of a thoroughly entertaining production, afforded the audience at the preview, plenty of opportunity for excited squawking, laughs and unindulged attention. Hoot Gibson has assumed a newer and more pleasing personality under the direction of George Melford. Conclusive proof of the appeal of this movie, its favorable reactions not only came from the children, but even grown kids as well. This one is perfectly photographed by Harry Neuman and Tom Galligan.

Jimmy Duncan (Hoot Gibson) has a red hot temper; Jimmy’s uncle is making it red hot for Jimmy because of aforementioned temper. So Jimmy is put on probation at Kirk’s ranch, where he must not fly off the handle during a period of thirty days’ unless he would forfeit his claim to the Duncan ranch. Jimmy doesn’t like Kirk’s ranch but he likes Kirk’s daughter, Laura. Jimmy, altho at the boiling point, keeps out of hot water until the last day of his agreement. But his sally with the vixxen (Wheeler Oakman) over the girl, on the last day of his agreement settles the matter until he finds the bank robbers and their ring-leader, who is, ladies and gentlemen, none other than the blackguard Billy Fletcher, Jr. Billy Fletcher, Jr., who plays Student, has an excellent fall for Hoot Gibson. Most of the comedy centers around these two. Helen Foster is well cast opposite the star and a mirth-provoking bit is done by Eda Belle Robbins, as the colored cook. Swift-moving and smooth, THE BOILING POINT is a good Western.

SPARKS

By EDDIE DEMEREE

FIFTY LAP MAIN EVENT—THREE TEN-LAP SPRINTS—
AND FIVE-LAP MATCH RACE AT LEGION ASCEN

And presently we go to hell—or words to that effect—“all for our public,” remarked William Blake Stone after his exciting match race with Mel McKee, the winner but Wednesday night. “The mortality may be high but when you feel one of those Millers backing around under you out on that slickety track you sometimes wonder what it’s all about—and then my sentiments, too,” Wilbur. There are more thrills piled into one forty or fifty lap race at the Legion Ascension than there are in the entire 500 miles in the Big Race. No wonder the stands are packed every race night.

Changing the program from the usual five-lap sprint races, Dr. Fred Loring has arranged a program consisting of three ten-lap sprint races a new fifty lap main event which is to be known hence-forth and hereafter as the Olympic Handicap, in honor of—yes, you’ve guessed it—the 10th Olympiad, and a five-lap consulation race—with, perhaps, one of those exciting select changing affairs thrown in for good measure.

By the way, that Rotary Table Special you’ve been seeing; bringing up the tail end of every race is a success. That may sound strange when you remember that it hasn’t worn a race but you must remember that the rotary table is entirely new and the fact that it has stood up under the terrible beating a motor gets in one of these races is jumpin’. Then you must take into consideration that the motor is the smallest on the track—eight cylinders but with only 91 cc. in. disp. The boys are working a 203 four cylinder job and when it is completed you can expect to see Bill Hart out in front. Will be exciting.

HOLLYWOOD LEGION STADIUM

Two ex-champions, Sammy Mandell, once king of the lightweight and one of the flashiest boxers of his time, and Ted Morgan, former junior lightweight champ, filled the Stadium last week, and to the credit of both, gave the fans a bout filled with all they had left after their recent spats. Sammy, on the same good willed, stumbling, and free fouling of Morgan, but the boys were in there doing their best, without a stalling a second and making his job easy for Abe Roth, referee. Morgan’s welders had Sammy in a bad way more than once; Mandell’s feebles smacks to hold him away. As usual, Mandell finished without marks; Morgan was not so lucky, a cut eye and a bleeding nose being his share. Morgan got the nod. If Mandell expects to make any headway among the welders, he should forget his boxing and develop a sock. If he does this, he will get somewhere. Morgan still has enough left to justify an occasional appearance. The present crop of welters wouldn’t bother him much. Other results: Artie Durand, 120, knocked out Pete Bautista in the third. Fred Schell, a giant heavy with a terrific sock, was down in the second round to Jimmy Gardner, weighing in at 162. Over to Johnny Korn, Ace Dodge, heavy, fighting his third professional fight, after being floored twice by Jack Lawrence, weighed in at 183, and came back in the third and won by a knockout 3 rd round at Weigly Field, July 25, and what a fight that will be. Get your tickets early boys and girls, or you may have to sit next to the skies to get even a peek at the finishers.

OLYMPIC FIGHTS

Speedy Dado saw the night for Premier Jack Dugle at the Olympic Club, when he thumped Hilo Hernandez, a southpaw scrapper who lacked too little to even be a fighter, although for a while he gave the Filipinos plenty of trouble to keep out of horn’s way. But when Speedy found himself, why it was too late, and he turned loose enough fire-works to beat his opponent to the floor in jigger time. Or should we say three rounds. The Harry Smith and Yale Okum match looked like a room mate affair, with Mister Smith the best boxer and Yale the worst attempter to make the fight look good, that are have seen till now through ten slowly rounds. The pretends were fair, the corner better than the show was worth, unless you accept the brilliant show given by Speedy Dado. The Olympic will be dark until after the Stone Fruits match at Weigly Field, July 25, and what a fight that will be. Get your tickets early boys and girls, or you may have to sit next to the skies to get even a peek at the finishers.

CULVER CITY CITIES

A fast program of eight four-round bouts will be presented Monday night at the Culver City Arena, featuring Mickey Erna, the Irish 112 pounder, and YU. Speedy Dado, Filipino buzzard. Matchmaker Cy Saenz has hardened to the old cruiser for some days for this one, believing that the twelve minute sessions are the most popular and result in the most action for the money.

Petie Eagle, slugging 126 pounder, will go up against his old rind, Rod Alcantra in the semi-light.

Back Wanner, the Culver City 195 pounder, who has fought them all, will go up against Jack Willis, hard hitting negro, in another lightweight match.

The cord: Joe Ryan vs. Joe Andrus, outstanding match; Ramon Navarro vs. Cur Abaria, featherweights; Walter Howard vs. Jimmy Rivers, welterweights.

May we beg pardon of Lyle Talbot, for neglecting to give him due credit for his performance in THE PURCHASE PRICE. As the Broadway boy-friend of Barbara Stanwyck, Lyle Talbot was certainly good in a certainly bad picture. It must have been due to more water quickness, that the 21-year-old player suffered from a lapse of memory. After seeing Talbot in Unlucky Love and looking forward to seeing him in THE TEENTH GUEST, well, there’s nothing else to do but congratulate.

JACK DUNN AND HIS ORCHESTRA

NOW PLAYING AT THE
BRENDAM GARDENS
THIRD AND VERNON
LOS ANGELES
"DOWN TO EARTH"—At last Fox Films have given Will Rogers something worthy of his talents and reputation. The Foley Cray and David Butler directed, with credit to both of them, "The Blonds Cutie," whose right to be on the screen play delightful dialogue by Eddie Burke that shines.

Arthur Forde

Of the cast—Mary Carlisle was "head and shoulders" above all the rest, all as "The Blonds Cutie," whose right to be on the screen play delightful dialogue by Eddie Burke that shines.

FILMARTHEATRE—German speaking people and even those who do not understand foreign languages will enjoy "Opera" as the latest foreign pictures. Greenbaum-Emelka made a very elaborate production with the plot emanating at the famous Opera Ball in Vienna.

The story concerns the wealthy wife of a diplomat, who becomes enamored of a famous philanthropist, and just as she is about to be caught, she emerges by proving mistaken identity.

There are other interesting complications, but you must see the picture to really appreciate it.

Of course "Johanna" and songs such as "The Music," "The Dance and the Night," and "In Santa Lucia," a Tongo, are quite a treat. The cast is excellent, with the lovely Diane Field in the principal feminine role; Jean Peters and George Alexander, are clever and Betty Bird is cute, as "Vicky the maid." Max Neufeld directed masterfully and Otto Kuntzvere photographed the production.

Interesting from every angle, but the Filmartheatre has an additional attraction in Seton's "Playground," one of the most interesting of the foreign films.

Plenty of entertainment with two such attractions and the House of Foreign Films are holding up their reputation as the theater with "something different."

MADE ANOTHER VISIT—to the Bonham Theatre for its Fourth of July Film, "The Old Hemian" of the Hollywood Band, but not as full of the old Pep as ever. You can order any sort of a dance number your little heart desires, but the boys beg you to name your numbers.

Not only has they the best of dance music in the House show has a "Gold Number," that is a novelty and a "Huddle Number," which should appeal to the Olympic Athletes. Every time that a notable blonde, who likes nut her hot to the door at "Gaddie," the genial heel, are "all there" at this popular night re- port.

NEXT—The Frolics Garden looked like Press Night with Jimmy Starr, Jerry Hog-

man, John Medbury and Harry Burns en-
tertaining merry parties.

Another one with Life Schlesinger, Helen Costello, Rudy Cameron, Charles Geremia, Nancy Carroll, Bert Hulson, Howard Hughes and the cast in "The Four Poster," we were on the dance floor, enjoying the famous Aaronson Band.

AS FOR THE SHOW—Milla Sunde is a "singing sensation," for we were in Flor-
dia, when Aaronson's Band put "out" Helena Mahrman, their latest find, but Milla Sunde is what you'd call "a cutie.

AND HAVE YOU SEEN—Christine Moran in her famous rhythm dances? If not, take a look at "The Girl of the Garter," Brackenhurst is in the cast, at the Aaronson Band on the dance floor, having the famous Aaronson Band.

THE FIRST YEAR

The second hit picture of the year from the Fox Studios was previewed at the Ritz Theater this week.

Most of you have enjoyed Frank Craven's play but now he has carried "The Boy and the Chimp" of this charming play to such per-
faction as Janet Gaynor and Charlie Farrell. A great production and William K. H-hour and mostCertainly's direction and his Commanded are just as tenseful as ever and the night close were, a dancing contest was under way. THE GIRLS— magazine cover girls, Spanish dancing girls —in fact girls from every clime, and we don't wonder that Howard Chandler Christy came to California in his search for models.

THERE'S SOMETHING NEW—"In Santa Monica there's a little arena, pro-
vided over by Frank Kerkin, are giving wrestling bouts on Friday nights and fights in the fight on Saturday. We found a crowd of people interested in wresting and in the audience were Tom Col-
ter and Tom Kennedy as well as a host of Southern California sports lovers.

ANOTHER ONE—with space at Uni-
versity City is M. H. Hefrom with "The 13th Commandment," a heart-warming picture.

We watched Al directing Ginger Rogers and we don't wonder at the popularity of this clever girl.

CAMERA MEN—should rejoice at the near future. They are to be credited with storing on the title sheets, as set feel that Carl Loweme will never allow justice to the actors, the most important people in produc-
tion—what picture can survive with poor photography?

THE TENT THEATRE—on Washing-
ton Blvd. were big this with a mam-
moth production of the old classic "Uncle Tom's Cabin." They packed them to an ar-
cury performance and Bob McKenzie and his talented players are promising something equally good for the coming week.

SPOTLIGHT THEATRE—Again this week, "The Year We Came of Age". Even as You and I," which is one of the best thing they have so far accomplished. The play is "The Boy and the Chimp" and splendidly directed by Clarke Payne with a cast of which Fella Burton, a newcomer from the Antipodes is a "Rare Find." This film is made to please with a splendidly modulated voice and "she can troup." Marshall Wymne, Edward Earl Kaye, Dorothy Merriman, John Deering, Bud Real, Steward James, James Farley, Marshall Wood, and Philip North gave a good account of themselves. They have done justice to this little theatre and the present offering well merits your attention.

SARDIS OF HOLLYWOOD—If you know this famous place in New York you will be pleased to know that Eddie Dem-
ster is building a duplicate right on Hol-
lywood Blvd., that will seat 200 people.

You all know Eddie for his other famous place, "The American" and the Embassy, as well as the world re-
mous Montmartre. Sardis will be located near First Street and becomes the home of most famous Hollywood's eating places.

Every innovation from the latest food pur-
veyors of Europe and the East are to be found in this one and promises to be one of the mostest establishments east of Chicago. in this west. To enjoy it all will be the best in "food purveyance," but will cater to the popular taste and should be "The Meeting Place," of the "Ladie's Place" of famous people of stage and screen.

"THE VANISHING FRONTIER," a DAR-MOUR PICTURE—but not much to the story unless you enjoy old vintage, with endless shots of the bandeau by the "Boys in Blue."

Johnny Mack Brown essays a Spanish ac-
cent in this one, which is a great hit. A story of early California, in which the Robin Hood theme is exploited to the limit. The photography by Jim Brown stands out. The "head and shoulders" shots are as good as ever.

Sara Neufeld is a beauty in this one. This is a cheaply and Paramount can cash in on this western. The cast was excellent and consisted of "Vilma Bogni, William McDonald, F. Farrell McDonald, Raymond Hatton, Zasu Pitts and Gayzelle.

RALPH LIKE PRODUCTIONS are well un-
der way with "The Missing Witness," a mys-
tery mystery, a forlorn scene in France and you know theater audiences everywhere "eat up" this sort of film fare. E. Mason Sibley's directing and you know story and players will direct, with Vernon Keays assisting.

THE EXTRA GIRL

By the SPOTTER

It was only in the last few weeks that we noted the return of June Striker, a very striking platinum "blonde" more beautiful than ever. After three years of stock work around New York, June came back to Hollywood and a try at talking pictures. She told us very confidentially that she was very anxious and so she got this part and now, we find her working at the R.K.O. studios doing just that.

With Joan Harlow turning "Red Head" we see a demand for a new "Platinum Blonds," and we hope a demand for this lovely June Striker. When producers see her they will note some 114 pounds of loveliness, very soft blue eyes, and a German accent. It is the only part they have given her so far on the new "Platinum Find," no doubt, we'll be seeing lots of you June—and thru this col-
umn we want to be the first to welcome you home and to wish you lots of luck.

OPENINGS IN HOLLYWOOD

Col. Harry B. Mains, the M, stands for Mosca, who is our Supervisor De-Luxe of L.A., has opened offices in Hollywood so as to enlighten our good people that his hat is in the ring for re-election. THATABOY, COLONEL: With you is the selling line. Fire away. . . .

Zella Conen changed her name to Sus-
anne Talbot and was assigned to "The Night Flower," Barbara Stanwyck's current pic-
ture, the cost of which also includes Lila Talbot. The picture was directed by Wil-
lem Wellman from the Saturday Evening Post story "Red Eye." From the set Miss Talbot was asked to move her make-
up box over to the busy stage where the mostest uncut story, "Life Begins" was being directed by James Flood.

As for the cast—Just Read—Noah Beery, Barbara Kent, Gilbert Roland, Dorothy Re-
vire, Carole Nathan, and Otis Harlan are among the cast—knower players engaged so far by Ralph Like.

This one will be made at the International Studios and the locale is of the big city.

Julie Craven will preside at the battery of cameras necessary in the production of this magnitude.

WILLIS KENT—is to start his production next week of "The Woman in Purple Peajam-
" and it is taken from the novel writ-
ten by his namesake, Willis Kent. The screen treatment is being written by Oliver Drake who has screen treatment to his credit.

METROPOLITAN STUDIOS—will have Lucky Humphreys directing "The Crooked Circle," with Zasu Pitts, Ben Lyon, Raymon
cr, Roses Korn, Raymond Hatton, Tom Kennedy and Frank Reicher in the list of players.
**The One Bright Spot in Hollywood**

**Gilda Gray Says Good Bye to Hollywood**

Gilda Gray, America's most famous exotic dancer, Tuesday evening was the guest of honor at Eugene Stark's Bohemian Café, during her engagement at the Pontiacs' theatre in a feature revue in which she made her first appearance. She was greeted by Miss Gray was greeted by Stark's Bohemian Café's resident's and some admirers by a capacity attendance. She moved direct from the theatre to the café and was greeted by the genial host, Eugene Stark, who was introduced by the charming actress to Louise Calhern, the noted New York actor who is here working in pictures—and what a handsome devil he is. Gilda sure picks 'em nice and handsome, and Los Angeles are thinking, too. Miss Gray was forced to make a speech as she was introduced to the great audience, and she told how she started. She is coming back after this and make her home in Hollywood, and how she just loves the Bohemian atmosphere of Stark's Bohemian Café, and that upon her return to Los Angeles she would make this (Stark's) her favorite during and dancing spot. For the present she says Hollywood good bye and resumes her tour to San Francisco, followed by Oakland, Portland and eastern points. Buddy Fisher, who was Miss Gray has built a niche in the musical world for himself as a master with his dance band, paid Miss Gray a tribute when he hobbled across the stage direct from a sick bed and from sun poisoning which he suffered Sunday at the beach, to be present at Miss Gray's dinner and pay his respects to this great artiste at the amusement world, whom he has been a great admirer of for years.

**HULLABALOO**

For the first time in the history of show business, has Al Jolson brought a show from the Pandora Community Playhouse to the El Capitan, and when such is the case it must be an exceptionally good show, for we will have to admit that Mitter Jolson knows his show business. He did this with "Hullaballoo," written and directed by Paul Girard Smith, staged by Harold Hecht and music by Ralph Grainer. The one-act play, which is presented by a cast of 125, is a spectacular piece of production.

"Hullabaloo" is a lush full of life, space, animation, color, Famousters Galore, Capitivating girls, in fact an all-star aggregation of performers, who work hard and happily to put the show over the top. Harms goes to John Sheehan, Sterling Hallaway, Philip Reddy, Al Keale as M. C., and for parts he plays, Sylia Picker and cute and clever Camerlente as you make 'em. Leonard Sillman, Carmen de Lara and the Callenette Ballet, Milla Sade, discovered by Al Siegel, stepped into the picture quietly and without any hurrah, and took the audience by storm with two songs which were different from any we have seen on the local boards in years. She will be a tremendous draw within a short time. The dance numbers of Josephine Bernhardt and Clayton Rector could only be another Jack Holliday-June Knight combination.
Just finished another fine part . . . . JAMES MARCUS

Arranged by Fred Robinson

BULLETIN BOARD

STUDIO
COLUMBIA

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Makeup Artists at War Over Cosmetic Control

TRY TO BREAK DOWN MAX FACTOR MONOPOLY OF STUDIO BUSINESS

There is a makeup war on tap in Hollywood. Makeup artists charge that the Max Factor-Westmore Brothers combination, which has ruled the studios as far as cosmetics and crepe hair go, is due for a shakeup and that their monopoly of the motion picture business is unfair, and that they are out to get some of this business.

The prime movers in the opposition to the Max Factor-Porc and Ern Westmore control of the business as charged, are former members of The Motion Picture Makeup Artists Association, in fact there have also been some court proceedings over the use of the name of Makeup Artists with claims on infringement of the name established by the M. P. M. A. A. which has its headquarters in the Max Factor building in Hollywood.

Those in opposition to the Factor-Westmore interests have joined hands with others and formed a cosmetic company and are manufacturing and selling their own products. The makeup men connected with the insurgent organization are all good crepe hair workers as well as makeup artists, so it looks like the fireworks is on in the cosmetic business.

RICHARD THORPE DIRECTS ANOTHER FOR INVINCIBLE PICTURES WITH ALL-STAR CAST

Invincible Pictures are once more making a feature on the West Coast. This time it is "Modern Madness," which lies Clyde, loaned by Universal, Allen Vincent, Ethel Clayton, Matty Kemp, George Irving, Lucy Beaumont, Tom Ricketts, and many others are in the cast. Richard Thorpe who has been directing all of Chesterfield and Invincible Pictures here, once more is handling the megaphone. M. H. Anderson is the chief cameraman. White Melville (Buddy Sheir) is the assistant to Director Thorpe. M. P. M. A. A. Messers George Boechler and Maurice Cohen are making the Chesterfield and Invincible Pictures, and have kept their units intact here. Richard Thorpe is at home to date has never turned out a bad picture for the bosses and public everywhere have compared his work favorably with that of major studio directors. In fact he would be an asset to any of the companies. Assistant Director Melville (Buddy) Shier should come in for some of the credit along with the director; for he has been his right hand man, and given him every aid needed to obtain the necessary results and background for the pictures that they were working on. M. H. Anderson too has held up his end by a class A standard of photography, making it all in all a perfect organization.

TOM MIX

Star of the great outdoors, master showman, who stands at the top of his class today. Universal Pictures will well crown their signing the ace of cowboy stars for another series of six features when he completes his present contract. Beloved by every theatre going follower of the cinema world, he likewise rules the popularity roast of circuses.

HARRY WEBER OFFICES REPORT—

Maria Alba plays lead in Sennel Picture called "Hypnotized." Frederick Denton now playing in "OK America" for Universal, is also working in "Sign of the Cross" for Paramount Studio.

Robert McWade, in "Once in a Life Time" for Universal, doubles over to "Phantom of Crestwood," for RKO-Radio, and "Merry Go-Round" for Universal.


SO-CALLED PRODUCERS ARE STILL FLEECING INNOCENT PUBLIC IN HOLLYWOOD

By Harry Burns

Every day our offices are flooded with complaints about some would-be producer who is out to make a picture, through sucker money. Having made the grade he sees it to be that every one from the director to the smallest paid extra can hold the sack for his wages, using all sorts of excuses why they will have to wait for their money, while he goes on looking for some more books to interest in his racket.

These same men should be tossed in jail, and the only way to stop them is to legislate against such actions, by making it illegal for any one to start producing a picture without the necessary money to be invested actually in the bank and bonds furnished the State to protect the same, much after the fashion that the Actors Equity forces legitimate producers to protect the actors by posting bonds to ensure his "right" to pay.

The Academy of Motion Picture, Arts and Sciences can render the industry and the public in general a profit service if their offices could be used to protect itself from con-man, having the State appoint their Induction the point of contact, where people to produce could be项链ed by these independent producers.

SAM PARKER—THE SHIRT MAN—NEEDS A LIFT

Years ago when Archie Mayo used to sell custom made shirts, Sam Parker had a big business, and was very prosperous. Today Archie Mayo is a big director working for Warner Bros., while Sam Parker, with a wife who has been sick so long that it has become a habit of seeing her in a wheel chair, is now sweeping the streets of Los Vida Springs. Time has been cruel to Sam but he is far from licked. He is game, has a heart of gold and has stood by his invalid wife. This is life, and which goes to show how much we have to be thankful for these days.

DENIES THE RUMOR

JIMMY DURANTE, funnyman of "The Phantom President" who wonders how his nose, Joe Brown's mouth and Clark Gable's ears would look together, denies the rumor that Olympic swimmers are going to use his schnozzle for a spring board this summer.

DIRECTS FOR SWANSON

As a response to a telephone call from Gloria Swanson, from London, Carl Laemmle, Jr. of Universal has loaned Director Cyril Gardner to the celebrated star for the direction of "Perfect Understanding," slated to go before the cameras July 25, in England.

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MARY JO DESMOND knocked 'em all for a pool at the RKO-Pathe where she worked in her first picture "THE LAST FRONTIER," directed by Spencer Bennett and supervised by Fred McConnell. Keep your best eye on this kiddie who is the young daughter of MR. AND MRS. WILLIAM DESMOND.

CARTER'S CHICKEN CART is located at 127 Channel Road, Santa Monica. Everyone of those backburners who have worked with his honor, Mister Carter, will have a chance to disprove that actors don't eat. The fine forms TO THE RIGHT.

RAN INTO TWO FOLKS who enjoyed birthdays within the week, MRS. CHARLES MIDDLETON and JOAN MARSH were made happy, while their friends MADE MERRY, who could say anything sweeter than CONGRATULATIONS at such a time and place?

JIMMY SAVO, fresh from making a hit in some big shows in the East, is back in Hollywood listening to some proposals for picture work. In the mean time he is resting on his nut ranch. SOUNDS NUTTY.

VICTOR McLAGLEN, having finished in "RIDDLE ME THIS," with Erle C. Kenton directing at Paramount studios, is considering going back into vaudeville or staying here and doing some more pictures. VICTOR made a big hit wherever he appeared in VAUDEVILLE.

THE ROYALTY OF RADIOLAND will be featured in the series of thirteen one-reel subjects to be released by STANLEY DISTRIBUTING CORPORATION. Harry Richman, recently awarded title "King of Radio" by virtue of his victory in the Daily Mirror Radio Contest, stars in the first picture of this series, "I LOVE A PA-RADE." Norman Brokenshire who captured all honors in the Radio Announcer's Dictation of the same contest and Lew White of organ fame appear with Harry Richman in this picture.

These humorous and highly popular jesters, "Pra, Vim and Vigor," appear in the second subject and beloved Sophie Tucker stars in the third. ensuing pictures in the series will feature every famous name in radio today.

DONALD COOK will play the role of the idealistic young United States Senator in Columbia's big production "Washington Merry-Go-Round," which will have for its background the arena of national politics, as well as the social and diplomatic circles of the nation's capital.

James Cruze, who made the "Covered Wagon," and who will direct the political epic, has been collaborating on the story. Columbia plans to release the film early in the fall to add additional fuel to the steering hot political campaign between Herbert Hoover and Franklin D. Roosevelt.

MACK SENNENT signed Wallace Ford to play the juvenile lead in his super-comedy production "Hypnotized," which will begin shooting in the first of next week. W. C. Fields, grand old comedian, Charlie Mack of the famous Muny and Mack, and Charlie Murray have already been signed for this spectacular roadshow production. Sennett has definitely decided to direct "Hypnotized."

CHARLES GODDARD'S hair-raising adventure thriller of 1914, "The Perils of Pauline," most famous of silent film serial productions has been purchased by Carl Laemmle, Jr., and will be produced as a talkie serial in 1933.

Sir Arthur Conan Doyle's "The Last Special," Robert W. Service's "Men of the Mounted" and "Phantoms of the Air" will be produced prior to "The Perils of Pauline."

VERREE TEASDALE, noted New York stage actress, was stricken with an attack of tonsillitis just as she was about to start a featured role in "Father and Sons," Jackee Cooper's new Metro-Goldwyn-Mayer feature. Lois Wilson was signed yesterday to replace her in the cast. Others in the cast chosen so far includes Jackie Cooper, Lewis Stone, Conrad Nagel, Maurice Murphy and Laurence Grant. Charles Reisner is directing.

A whisperful of speed.

That's the prediction for next Thursday night at White Sox Park, the motorcycles racing plant at 38th Street and Compton Avenue. In fact, each Thursday Floyd Clymer and the Los Angeles association presents a card of twelve or fourteen races that stand the hair on end and tingle the nerves.

"Sprouts" Eldred, that Fresno boy who went unheard and unappreciated in 1928 and astonished English racing fans—some ten millions of 'em—is to appear again Thursday, May 20th, the American champion, meets "Sprouts" for the first time this year in a special match race.

**THE INSIDE DOPE**

Warren Doane, formerly of the Hal Roach organization, is over at Universal, where his own unit, Warren Doane Productions, is producing twenty-four-two-reel comedies for Universal release. Of the series eight are finished; three of these feature James Gleason and two Louise Fazenda. Sheets Callahan will play in one. Robert Dix and Robert McCall and other eminent players will appear in the series. George Stevens and James Horne alternate in directing and preparation of stories. Assistant, Billy Hackney: cameraman, Lem Powers. Marie Prevost has begun work on her first picture for Universal. Juggling from the all-star supporting casts used in these Warren Doane Productions comedies, the exhibitors are in for a treat of real box office shorts.

B. B. was operated on the night of July 18, for appendicitis. He is in the California Lutheran Hospital. Will be able to have visitors in a few days.

Mrs. Van Hardenberg and Mrs. Edward Reinach, international hostesses, are arranging with other international hostesses of the Olympiad, a benefit bridge tea next Monday afternoon, July 25, from 2 p.m. to 5 p.m. at Frank Sebastian's Social Club on West Washington Boulevard. Tickets, fifty cents, at the door. Interesting entertainment will be furnished by European artists. A number of celebrities will be present.

MR. AND MRS. KYRLE BELLEW notified Ye Editor that they will soon arrive in Hollywood from England, where Mr. Bellew has appeared in some British films in particular, "Antinuit." The noted actor says that English pictures are improving, and that for long they will find their place in the movie sun.

JACK OAKIE has a two hour rest period in his contract with Universal during the filming of "Once In A Life Time." He is supposed during that spell to exercise under the eagle eye of Teddy Hayes, the trainer-manager of noted prize fighters, thereby holding down his weight for Charles Rogers' picture "Madison Square Garden," now being produced at Paramount.

BILLY REITER assisted director William Wyler on "Tom Brown of Culver" and is holding down a similar post with Russell Mack on "Once in a Life Time." He is one of the most capable, conservative aides to a director on the big U lot.

BEN HERSHFIELD is studio representative for FOX FILMS with JACK GAINS in charge of the editing. Picture back a short time and recall how these men have changed their positions inside of the industry, and then figure what will happen within another year to our movie map.

LE ROY PRINZ, who created the "SOLD HOTEL," says that "DORIAN LEYA" is moving along. "SLAUGHTER GRAY," has been engaged by CECELIA B. DE MILLE to aid him on "THE SIGN OF THE CROSS" at the Paramount studios.

"FOOTLITES." WITH DOROTHY LEE, CLAUDIA DELL, BILLY TAFT, ARE HIGH SPOTS OF SHOW

The Maytag theatre is housing "Footlites," a new show, which everyone has high hopes of seeing, a most successful musical comedy because the story was taken from "Speak Easily," by Clarence Budling Kelland's story which M. G. M. made into a comedy for Buster Keaton. But the opening night audience was certainly disappointed, for there wasn't a new star to be found in the play. Names, however, will be featured here, namely, Dorothy Lee, who worked like a trojan to lift the play out of the dums. But even poor Dorothy suffered in her own work by doing it. Claudia Dell, pleasing and sweet, showed she can sing as well as act and times she fairly stole the honors. Reginald Sheffield did remarkably well in a thankless part. Taft is OK, especially in his dancing, but he better let the singing go to some one else. Petro Gentile was dropped in for some songs, the last song more appropriate than the previous numbers, and Douglas Fairbanks, Jr., has aways acceptable, but he did the best he could with the parts assigned them. The adagio dancers were a show in themselves, and are entitled to quite a bit of credit, for raising what interest there was towards the finish. The show may run two weeks, owing to Equity contracts if such exist. WHAT THEY NEED is plenty of rehearsals, more pleasing costumes; with a good makeup man, to show some of the girls have to make up, especially their limbs. Their wardrobe looked like copies of the girls brought their own.

Announcement to Rectal Sufferers!

DR. E. C. HAMLEY, M.D.
Senior Partner of the firm of Drs. Hamley and Kammann, also co-organizer of the Pacific Coast Proctological Clinic, established in 1923, wishes to announce that he has severed all such connections and has opened private offices in the following cities where he will carry on the practice of rectal disease, such as

PILES

(Stomach, intestines, loose bowels, itching, etc.)

E. C. HAMLEY, M. D.

Visit Dr. Hamley at his offices. Talk with him. He will give you a complete examination absolutely without cost.

REFERENCES—Famous Motion Picture People

**DEVELOPING A REVENGE**

Acclaimed by many motion picture players as the finest cream for the developing of the bust.

Helga Products Co.
3158 Wilshire Blvd.
Telephone Federal 6079 for free demonstration.
La Vida Mineral Springs Proves Haven For Many of the Weary Ones

YE EDITOR VISITS REST AND HEALTH RESORT—FINDS INTERESTING PEOPLE AND FACTS THERE

By Harry Burns

LA VIDA SPRINGS, (Carson Canyon) Orange County, Calif.—The statement made by the doctor in the "Grand Hotel" play and picture aptly fits these hills: "People come and go and nothing ever happens."

That is, nothing ever happens, but good health catches up with you, for it is the most restful and quiet spot in Southern California that we have found. THERE IS NOTHING TO DO BUT REST AND REGAIN THE EQUILIBRIUM.

Let us introduce you to some of the personalities you will meet either upon your ar- rival or at Family, and have entertained during your stay at the springs.

To commence with—W. N. Miller is pres- ident and general manager of La Vida Springs. A fine host, he knows his public and who has made the waters of this resort a household word. Mrs. Rachel Babcock is the hostess, and what a real human soul she is. The minute you set foot on the grounds and knock on her hand, why, you are cold on her 1000 percent, and you will never want for a thing if she has anything to say about it. She is a laughing at the Gods all rolled into one busy little body. But wait, you haven't seen or heard anything yet, as your good friend Al Falson would say. For there is a little monkey all caged up that they call BONEY LA VIDA, who is a show all by himself. If you have kids, there are so many species that you can spend hours studying and watching 'em. One of the in- teresting points about them is, a guest there at this time is DAD—you know him if you read Hollywood Filmograph weekly. He was GUESTS' day! His is a lively char- acter way up in years, who can't hear. He was at one time famous the world over as a clown, the head of the FAMOUS ZAN- TANN AND HIS MUSICAL KINGS AND QUEENS. During the San Francisco world's fair he did a little parachute dress and was hurt badly that he has lost his hearing. He succeeds by all that is holy that some day he will regain his hearing, and be a 76 year old age. Well, he is the life at the Springs, he can tell you more inside dope about La Vida and its people than the lopes of the day, most of us who have all our physical faculties working in perfect order. To quote his own words, "I will be a new man when I return to Hollywood, looking 20 years younger than when I came to La Vida, after drinking the water, and taking the baths."

We take you into La Vida Springs Cafe, over which Mr. and Mrs. Archie Rosenbaum preside. Here is a couple of good Samari- tans, who come from Denver, and who are always alert and shedding good cheer with their fine food and drink. At La Vida, you already know, was at one time the sparring partner of Abe Attell, and was some "punchin" of a man with his dukes. A horse LinCOLN Y. Editor best know him during the good old 20-round boxing days, when Archie and manager and trained Sammy Morris and other guys, always square shooter, and a chap who never let his left hand know what his right hand was doing. He has helped many a man over the rough spots in life, and is today the main- stant of La Vida, where the finest people of the Southland visit him and never go away dissatisfied. For Archie had that happy faculty of always believing that the customer is al- ways right and that his welfare is his own.

They have a cute young lady who at this time we only know as ANNA and she seems to live like the spirit of the Rosenbaums was imbedded in her heart and soul and does everything like they do it, just to make the guests feel at home and they are THE GUESTS OF THE ROSEN- BAUM'S AT LA VIDA.

Lyle Talbot

Lyle Talbot, film star, who is gaining in popularity through his and unusual apparent success in his pictures appeared in person last Tuesday at the Citizens-Nevis Cus- hing School. Mrs. Rosenbaum and Lyle Talbot worked on the film for the past year. They then have a cute young lady who at this time we only know as ANNA and she seems to live like the spirit of the Rosenbaums was imbedded in her heart and soul and does everything like they do it, just to make the guests feel at home and they are THE GUESTS OF THE ROSEN- BAUM'S AT LA VIDA.

Richards leaves to take over a new posi- tion in the picture business. His new asso- ciation will be announced in a few days.

FLEW HERE

Tenen Holtz flew here from New York and is considering some picture offers.

ARRIVES SOON

Eddie Lambert arrives Monday or Tues- day from New York and will play a canteen engagement at the Paramount theatre as soon as he can arrange his act, shortly after his arrival in Hollywood.

PHIL FRIEDMAN AT FOX'S

Fox Films are determined to obtain the best casting results, so they placed Jack Cairns in charge with Phil Friedman casting. This is a fine combination, Friedman was former- uly Universal casting director and made many friends while there. Jack Cairns was the union representative for the producers up to his joining Fox.

OUT OF HOSPITAL

Duncan Renaldo is out of the hospital and is home, he expects to be able to again start working within a ...

APPOINTED

Mel Forster was appointed Major of the California Lancers who are to escort Gov. Ralph Jr. and five other governors to the State building at First and Spring July 29, at 2 P.M., to dedicate the building by opening it to the public. Louis is Major of the 2nd Division of California Lancers.

STARTING PLAYS AGAIN

Sarah Padden is getting the "stage bug" again after spending a strenuous year in pictures. She is looking out for a proper play which she plans to produce at a Down- town Theatre soon. Miss Padden left yesterday for Lake Arrowhead where she will spend a brief vacation, taking along a trunk full of plays to read while she is away. She has just completed a long engagement in the new Marian Davies picture. Her last stage appearance was in "Window Pane," which enjoyed a prosperous and lengthy run.

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Hollywood suffers from an "under the gun" complex. It is too close to itself—mentally...

"We cannot, perhaps, ever know the full relation between cause and effect," Science.

The overwhelming cruelties of what the picture producers call "a program picture" is a symptom of the maladjustment of the studio to the public interest in films.

The "bigger and better" slogan, called by a press agent, seems to have been lost. It had the merit of being a stupid idea. It doomed dull, bore-some mediocrity.

John Hall

Less intelligent minds, thinking only of "commercial" pictures—meaningful stories with box office names—innumerable (3) planned to make ONE "bigger and better" film sell the series of programs, hence the ingenious block booking system.

This brilliant (?) scheme—one good one and a whole series of trash—worked out logically. It failed. The only customers paid to see the good pictures and passed up the crude "programs," regardless of who was in them or who wrote or directed them. Without quality, names meant nothing.

Cause and Effect, in the motion picture field, means so at present, not at all in a scientific mind to explain. Any bright school boy of fourteen understands, and can explain this particular working of the absolute law of cause and effect.

He would say that people willingly, even cheerfully, pay to see good pictures and refuse to pay to see poor "program" pictures. And it is just as simple as that; you get all our great Hollywood production "genius" continues to produce "programs".

The "program picture" idea died with the Silent Drama. Both thrived in the Early Silent Age of motion pictures. They were solemnly buried by Sound Pictures and Radio. Old days, old thoughts. New days, new thoughts. Today, movie fans are not THINKING as they thought in the Early Sound Age of pictures. Being "under the gun," lacking in perspective, Hollywood producers men-tally live in the Early Stone Age. The millions of dollars daily pouring their good output are years ahead of them. The selling strategy of present-day Hollywood is of ancient vintage.

From the days of the nickelodeon, when people paid a nickel to look through an eye-piece at Professor Haxel's "Birth of a Nation," the current movie thought was good; in fact, thought did not matter. French films of Louis Lumiere to "Broken Blossoms," movies men started to realize the possibilities of the SILENT motion picture. DeMille and others expanded. Then came the sound film. Since the failure of "Jazz Singer" revolutionized motion picture producers have been in a dues paid which they have failed to emerge.

It took the organized independent exhibitors to stir them out of their lethargy. The block booking system was attacked in the courts. There was a rising demand that each picture be sold on its individual merits. Happily, one big organization had the courage to serve the public will. The silencer made a second falling out. Reason is beginning to dawn. Soon all the big producers will be producing pictures up to their advertising.

There are hold-outs. There are men in Hollywood—big men—who cannot see actualities. They are mentally in the Early Stone Age of pictures. They cling to "programs," believing that ONE "special" will sell their mediocres output. They are doomed to fail. Financial ruin will be the child of the cause and effect involved. Fossilized minds cannot grasp the new. With the rise of the sound picture a speaking play, and, like a speaking play, if the dialogue and action don't "show up," the whole idea of the warehouse for the production, just what happens in New York when a stage play falls.

The Silent Drama just ain't no more. The "Movie" is extinct. The spoken drama has been transferred to the screen. Real players, with real voices, with all the technique of the stage, play their parts and their work will stand the test of an unexperienced public which flies the first word. Cause and Effect. Hollywood must look beyond its nose to the far reaches of the American continent. "The African" and "The Arab" by Sharon Lynn add to cast of "The Big Broadcast of 1939," starring Jack Benny and Ralph Bellamy have the spats in "The Women," for "W.

Another new addition to the RKO Radio Pipelines is "Red Dust," a play directed for RKO Radio.

The Olympic Gold Rush is in HOLLYWOOD NOW. All sorts of "co-operation," "high pressure promotions," and "high pressure promoters" are putting shows on to whet the appetite of the prospectively incoming Olympic crowd and so as to keep opera house operators for the next six weeks, open houses an entertainment of free free performance and trials to Johnny Beck at the Heliograph out of the audience to pay the cost and charge to LULU, BUT NO GOS. So up to this writing show does not remain.

By Bud Murray

DAD SAYS

"Percentage," Joe Herman, just finished a movie that will show the young singer and dancer, Eddie Cantor's picture. Paul Levey is a special correspondent, and that's Rite in HOLLYWOOD NOW. (L.A.)

"The Dumper," Joe Herman, just finished a film about the old West. "The Dumper" stars Dany Ingold and Do, a radio picture. A visit from Herman Redmond only, with the no new art in the Dumper. No words at hand for this Act Grand in HOLLYWOOD NOW.

At the Friday Nite Flies a packe house—Bobby Woolsey with a lobster synchronous—Eddie Quillen says the new, "Wheelie & Woolsey," Colubmia picture is going to be "told" You Try Somebody Else, But We'll Be Back Together Again. Woolsey had a nine square rope and when he left he sa unk, unconvincingly, to the head. Mrs. Woolsey just received a cable wire from Bert, inquiring as the reason a scene he shot Rt. Columbia. Von Folsom blathered that his "work make-up" at ring side and that our faithful Jimmy Donnelly rite at his desk with Alma at ringside. Bing Crosby and the Misses B. B. B. selling in his native tongue at the Mexican store—the Brazilian Brown Derby for a change, bumped into our old playmate Jimmy Hanley, a real song writer, and Nick Larrick in a booth with his cute grown up daughter.

Over at Fanchon & Marco a few words with Fanchon wearing the smooth glasses and laughing weight. Larry Niven, "Mr. and Mrs. F. & M. shows out. There is a jab. Archie Goettel back in town visiting the F. & M. offices—and to the Beach eating out a quickie,,-That's all folks—Be seeing round in HOLLYWOOD, NOW.
CHARGE UNFAIR COMPETITION DEPRIVES THEM OF LIVING—JUST LARK FOR BOYS AND GIRLS

Over on the United Artists Studios lot they are picking college girls and boys to appear in Eddie Cantor's picture, "The Kid from Spain," according to some of the actresses and actors who have been invited for tryouts. A picture is being filmed here at this time to voice their sentiments, and are PAINING THE PRODUCERS. We for one don't think 'em as sincere as the role workers who have given their all to help maintain this industry, men and women of family obligations, who, instead of being discouraged are entitled to be encouraged and given a chance to make an honest living instead of bringing in more people in this already overcrowded business. To the college boys and girls most of them wealthy families, it is more of a lark than anything else, a chance to meet some movie actors, get the stars to autograph their books and even among them for personally signed pictures.

Ye Editor recently voiced our sentiments about this self same thing when David Selznick sent a representative to the colleges of the country to find new faces. We came right out in the open and told Mr. Selznick that he was wrong, and that First National and Universal in the past tried this self same thing and failed and that all that found, was a lot of boys and girls who want to go to Hollywood—let the best that they received out of it be a ruined life for they were no longer to be carried on by the old in their colleges. You can locate plenty of FINDS right here in Hollywood if you are really sincere—outside of here, ONCE IN A LIFETIME.

ABOUT THE ARTISTRY OF ONE HENRI SABIN

Henri Sabin, who drew the picture of Tom Mix that adorns our cover this week, has been in Hollywood about 18 months and is already beginning to realize his ambition. Henri has high hopes of becoming a very successful artist, and even though he is practically a newcomer here, has made paintings of many motion picture stars, including Clark Gable, Jackie Cooper, George Raft, Thelma Todd, Sterling Hay, Walter Huston, George Stone, and others. He states that George Raft is his favorite subject, but it is no wonder for he has been in a big way for the latest star find and who reminds one so much of the late Rudolph Valentino of whom Henri was one of the staunchest admirers back in those days.

U.S.A. IS TO BE WELL REPRESENTED IN LIDO HALL OF THE EXCELSIOR AUGUST 1

VENECE, Italy—Marking the first time that the great Inter-National Exhibition of Art held here has recognized the cinema as a separate and distinct art in any of its biennial art shows, an "International Cinematic Cartographic Exhibition," backed by the City of Venice and the Italian Ministries of Education and Corporations, will open at Lido on August 1st. The annual International Exhibition of Art has been held here for the past forty years, attracting visitors from every port of the world.

Outstanding films by leading producers, both American and European, will be shown nightly from the 1st to the 15th of August in the hall of the Exclusior at Lido. American films will be exhibited without cuts or modifications in their original English-language versions. Elsewhere in Italy the Italian dialogue only are allowed to be shown.

Prizes will be awarded to the producing companies represented. A conference on the artistic progress of the screen will precede the showing of each group of films. The prizes will be given by eminent English-speaking, French, German, or Italian authorities.

The decision reached by the International Exhibition of Art to include a motion picture exhibit this year, marks official recognition of the progress made by the cinema as a medium of art and education. Internationaal motion stars have assured their cooperation in the series of festivals, masked balls and processions of illuminated and flower garnishes that will feature the celebration of the event.


JOE BRANDT GIVES WORKERS NEW HOPE AS MAJOR STUDIOS TIGHTEN UP

World Wide Pictures, Inc., announces 21 features and eight Ken Maynard Westerns for the new season's program, which, with its lineup of story material from the sets of a list of prominent authors headed by Eugene O'Neill and Edna Ferber, bears out the promise of Joe Brandt's new talent campaign, that World Wide is prepared to produce pictures with box-office appeal. His announcement gives workers new hope, since the major studios are shown to be tight.

Drama, mystery and comedy are all included in its lineup of pictures, which includes the following:

"Gambling in Souls" screen version of the play "Reckless" by Eugene O'Neill "Summer Resort" by Edna Ferber "Upstairs New York" by Vina Delmar, "A Study in—" by the late Sir Arthur Conan Doyle, "The Way of All Flesh" by W. Somerset Maugham, as the novel "Rosalie's Career" by Faith Baldwin; "The Death Kiss" by Madeon St. John; "Tempest and Sunshine" by Mary J. Holmes; "Guilty Conceit" by Rex Beach; "Baby Face" by Donald Henderson Clark; "Fattle Face" by Kubec Gaussian; "West of the Pecos" by Zane Grey; "The Crooked Circle" by Ralph Spence; "Pope's Paradise" by Sada Caran; "My Star, My Girl" by Martha Stanley; "Snake Bite" by Robert Hitchcock; "Brooch of Promise" by Rupert Hughes; "Esther" by Governor Morris; "Two Kinds of Love" by Ursula Parrott; "Where Lonely Ladies Walk" an adaptation of "The Rounders" by William Ballough" by the way of Hollywood—Wilson Mizner.

World Wide's first actual release of the new season will probably be the big Mack Sennett feature now in production, "Hypnotized," featuring Moran and Mack and a galaxy of other star names.

Eight Ken Maynard Western dramas, with the popular hero of action pictures, and Tarzan, the wonder horse, featured, will complete the World Wide program for the season, with a next tap action thriller which will reach out into a new field for material that will fit this series out of the "usual western" class.

World Wide announces this line-up with titles subject to change.

OPEN OFFICES IN HOLLYWOOD

Col. Henry M. Gaines, the M stands for Motion, who is our Supervisor De-Luxe of L.A., has opened offices in Hollywood so as to enlighten our good people that his hot is ready for "the Western." THATA-BOY—COLONEL. We are on the firing line. Fire away.

Janette Beauty Shoppe
Specials—Mon., Tues., Wed., Thurs., Fri., Sat., Choice of Manicure, Arch or Hair Trim with Shampoo and Finger Wave, $1.00, Expresso at "THE VILLAGE WAVES," $2.95, $3.95 and $4.95 Hair Gowns a Specialty Mercrenne Flows, Owl Drug Co., Vine Street—Phone 4G 0717

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THE EXTRA GIRL

By THE SPOTTER

We were engrossed in a very clever floor show at Stark's Bohemian and in the midst of the gazette we heard shouts of "we want Esther." Curiously enough our pace fell upon Esther Brodelet, a luminous brunette. In dedicating this column to Esther, this week, we need make no apologies. Esther has danced her way through many movietone productions in the past 18 months, under contract to Warner Bros. First National Studios. In recalling some of these pictures, we still remember "The Speed," "Show of Shouts," and "The Last Flight." Esther has been dancing nightly at Stark's Bohemian for about seven months, being held over by popular demand. More recently Miss Brodelet has been the target for considerable attention by motion picture people, and it is the opinion of the "Spotter" that the "ears" of the motion picture industry will also be shaking, "we want Esther.

ISLE OF LOST SOULS

GARRETT FORT having finished the continuity and adaptation of "70,000 WITNESSES" for Chela Reyer, has been assigned to "THE ISLE OF LOST SHIPS," which is to be a starring vehicle for CHAS. LAUGHTON, the English actor who recently appeared in "THE DARK HOUSE" for the big U.

HIGH CLASS MELODRAMAS AND WESTERNS TO COMMAND HIS STRICTEST ATTENTION

With two pictures on the new program already completed and in the cutting room, Trem Carr, Monogram production head, to-day announced the production schedule for the next six months. The completed pictures are "From Broadway to Cheyenne," starring Rex Bell, and "The Thirteen Ghosts," an M. H. Hoffman production for Monogram starring Ginger Rogers.

The melodrama schedule gives productions the following order: "The Girl from Calvary," starring Fay Doria, "Down the Savage River Again," and "The Trail Beyond," while the first four of the mystery serial series will be "Hidden Valley," "West of the Rockies," "Stingin' Sandy," and "The Trail's End."
AL JOLSON GOES "OLYMPIC"

Inspired by the forthcoming Olympic games in Los Angeles Al Jolson today proposed a special Hollywood Decathlon for representatives of the various Hollywood studios.

The United Artists star, who has just launched work on his new picture, "The New Yorker," lists the events in the Decathlon as follows:

1. **YESSING**—This includes both vocal endurance and Oddings, but with arms waving barbed.
2. **PASSING THE BUCK**—Form, as well as speed and distance, will count.
3. **CHISELING**—This is a battle-royal, staged in the dark, contestants to be equipped with knives and brass-knuckles, and the last man on his feet to be declared the winner.
4. **ALIBING**—Contestants will be required to bring their own potlucks for the hooting exercises.
5. **KIBITZING**—Entries will be confined to those who have functioned during the making of three or more flop pictures.
6. **SUPERLATIVING**—This event to be staged on a sidewalk outside a theatre after a preview, and only contestants who can hurdle "Marvelous," "Terrific," "Colossal," "Spectacular," "Gigantic" and "Gargantuan" in the preliminaries, will be permitted to compete in the finals.
7. **CONFERING**—This is planned as a sort of Marathon, the team to be determined by the high score of the pinnochle game inside private offices and the number of people walking outside at the end of the day, with special points awarded for the total "Who's calling?" by secretaries.
8. **CREDITOR-DODGING**—Only those who have five separate collection agencies and three automobile finance companies on their trails simultaneously are eligible.
9. **CONTRACT JUMPING**—Entries limited to actors who have three or more agents suing them for commissions.
10. **PREMIERING**—Contestants must show affidavits that they never have deviated from the radio blurb, "Folks, I know this is going to be a great picture; wish you were here." at any Hollywood opening in the past five years.

BELIEVE IT OR NOT—

TAY GARNETT carries a cane while directing a motion picture—as a protection against splinters!

Garnett never averted a megaphone, but for three years after he became a director he always provided himself with a stick after he came on the stage, solely from a nervous desire to have something in his hand. From continual tapping on the floor, he usually had his right hand filled with splinters. And then, a year ago, somebody took mercy on the director and gave him a bamboo cane, which he always carries when "on the set," but at no other time.

Garnett is now directing "Okay, U.S.A.", the Universal newspaper drama which stars Lew Ayres as a broadcasting columnist, and also includes in its cast Maureen O'Sullivan, Walter Collett, Allen Dinehart, Margaret Lindsay, Emerson Treacy, Henry Armetta, Louis Calhern and other screen favorites.

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GILDA GRAY, LOUIS CALHERN AND BUDDY FISHER

It is a nightly occurrence at Eugene Stark's Bohemian Cafe to have stars of stage and screen drop in for a bite to eat and a dance. Here we have Gilda Gray on her visit at the playspot, while she was working at Pantages Theatre. Seated at the table with her are Louis Calhern, the New York stage actor, and Buddy Fisher. The Joy Boy, who with his Dance Orchestra has been nightly entertaining and amusing great crowds at Stark's Bohemian Cafe. Miss Gray was high in her praise about Eugene Stark's food, the Buddy Fisher orchestra and the entertaining floor show with its pretty singing and dancing girls, comedians and novelty numbers offered by Billy Daniels, Kirby and Duvall.

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**Applauding Nightly at**

**EUGENE STARK'S Bohemian Cafe**

**FRANCIS RENAU**

The Slave to Fashion with his $50,000.00 wardrobe.

---

FRANCIS SAYS: "You must come over, and when you do, you will say, I am glad you asked me."

---

EVERYONE engaged in motion picture production should see it.

**STRANGE INTERLUDE**

**NORMA SHEARER**

**CLARK GABLE**

**M-G-M ACHIEVEMENT**

Directed by ROBERT Z. LEONARD

**EUGENE O'NEILL'S**

revolutionary play that startled the world becomes even more amazing in its brilliant transition to the screen.

**SID GRAUMAN SUPER PROLOG**

GRAUMAN'S
CHINESE
Sam Kress Makes Place for Himself in the Cafe Business

Hollywood now harbors another beautiful eat emporium. It is one created for Sam Kress by William Seigelman, of the Stone Construction Company. It is a masterpiece as far as such business places are concerned, for it is designed the new and ultra modern store front, the cafe proper and the soda fountain. Serving delicious and wholesome dishes will be the byword of Sam Kress' Cafe.

One can't help but marvel at the beauty and unique arrangement of the various departments, so as to permit Sam Kress to render his many friends a greater service than he has ever before been able to do in any other line of endeavor that he has followed.

Ye Editor joins his many friends in wishing him well, when we say what we do here, we just voice the sentiments of those who could be reached at this time. However, we venture to say that Sam Kress has more friends in and around Hollywood than any other twelve men you can gather together in his present line of business, or any other walk of life.

WELCOME, SAM KRESS, Back to Hollywood!
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SALES TYPING EDITING
ELLEN CHILDS AND NICK MARTINO

Every Wednesday evening the Legion Ascot Speedway runs a special Italian Helmet Dash, the winner is crowned by a beautiful girl. Last week Miss Ellen Childs was given the opportunity to wear the crown after picture her doing her duty by the Legion. Miss Childs is the young star of "Hi Diddle Diddle," presented at the Florence Theatre last Friday and Saturday evenings.

HOLLYWOOD LEGION STADIUM

The motor racing of "Assassin" Wesley Ketchell, lightweight over from Washington, was suddenly halted at Hollywood last Friday by a fall, lucky lad parading under the name of goree Mickey McFarlane, of Chicago. Ketchell nailed McFarlane in the first round and crashed him to the canvas twice, but the gent with the Irish moniker, disdaining a count jumped to his feet and smothered Ketchell until the bell. After that McFarlane based Ketchell's ear up and down with his left and smacked him with an open right until Ketchell looked foolish, winning the nod from one judge and referee Freddie Gilmore. The fans, who seem to delight in roasting Gilmore, should shout him a lot of respect. He was in a tight spot. Ketchell's downswing a big outdoor show planned by Jack Doyle. But Gilmore acted without instruction. He had one judge with him if he was wrong, but he ignored the opening and ended with the judge favoring the unknown McFarlane, the dark horse who was given Stadium fans the biggest upset of the year. Other results: Ruby Mendaza, 156, won from Johnny Berto; Guy McKinney, 150, beat "Wild Man" Ceasars; Joe Shute, 147, ousted Johnny Martine. In the hottest heat of the night Tony Chavez win from Rito Martinez. These boys put their heads into races, but one second won the nod. Ray Macias, 155, looked like a winner, until Tommy Hofman got his bearings. The judges split and referee Abe Ruth gave it to Hofman. The attendance was close to capacity.

WRESTLING: Last Thursday's bouts: Everett Marshall was taken out of three falls from "Bull" Hefner. John Finck defeated Barney O'Keeffe in a sensational bout, throwing his man so hard he could not continue. Wladis Zlakicho dressed with Glen Wade. At Belfort and Harry Kruukamp, drew. Pat McClure, using an airplane spin, tossed Julian Strongbow in six minutes. The crowd was good.

OLYMPIC GAMES STARS FEATURED AT CULVER ARENA

Tuesday night will be surprise night at the Culver City Arena, when eight action bouts will be staged—all four rounds. The bouts will be on Tuesday this time instead of the customary Monday, an account of the Lee Ramage-Steve Hamas fight that is scheduled for Wrigley Field on Monday.

Promoter Cy Sinz has arranged for many Olympic stars to be on hand for introduction at the Culver stadium, and he is also planning for many of the country's well known athletes to appear.

SPANGLER CONTINUES WINNING STREAK

AT LEGION ASCOT SPEEDWAY

Is there no stopping of this boy Lester Spangler? Danny De Palo seems to have the right combination on that number 19 of his, and Lel is the boy who can drive it. In the fifty-lap feature race of last Wednesday's brilliant program, Lester jumpeled out in the lead and, except for a few laps when Trippett got close to him, had things pretty much his own way.

Here's some good news for all to whom it may concern—Shaw's trouble with Fred Blauvelt's car is about over, so they hope. Leon Durye, internationally famous for his driving or race cars and a mechanical genius, has decided to pitch in and help that little area of specimen of mankind—Mr. Wilbur Shaw, to youse.

Durye has convinced Shaw and Blauvelt, that if they can get a battery to stand the gag, they will go places with a Mallery ignition unit. Durye points out that all their, and everyone else's trouble is in the magneto and the minute they can eliminate that they eliminate the trouble. Fred and Leon have been experimenting on batteries for the past two weeks and they just about have the secret. Watch them do their stuff next Wednesday evening. We'll be skating.

CHAINS WITH CONNIE

Have you been down the boulevard lately? As I wandered along, my attention was attracted to a young woman very chic. It wasn't just my size, Miss Dunn, the owner, and a charming girl, said that taking orders was one of their specialties. She has some really delightful hats too. The lady in charge was a Miss Leslie, and the other Miss is a Miss Leslie too.

Children's feet need attention these vacation times. We took the kiddies to the Children's Bookery on the corner of Vine and Selma, and bought two of the best looking pairs of shoes. This little shop is a very attractive place, and is the last word in this line, being especially planned and designed by Miss Nolan who gives a perfect fit. Barbara Blue and Thomasina Mix and several children of famous people frequent this popular shop.

The last time I was at Jeanette's Beauty Shop, I had an excellent blow. It is a pleasure to enter this parlor, as it is a particularly cheerful place, and the girls are bright and snappy. They give a grand permanent, just try one, and see for yourself.

It was a hot day so I dropped into the French Drug Store and ordered one of their famous drinks. The store was crowded as usual, but I soon got a seat. Their sandwiches are excellent, too, I tried them.

Girls—Have you ever ordered for a far jadelet? You should see these at Ferguson's at 353 S., Vermont Ave. They are the cutest things and so smart. You can get one made of most any fur, and they are so comfortable—good for cool evenings. Well, you just take "a million" in one. I reckoned and bought one for myself and was the envy of all the girls in my set.

We visited the Round Table, not the one at the Court of King Arthur, but the one on Hollywood Boulevard, near Brunson Avenue. It was fun to go there, and help yourself to the daintily prepared dishes, as it quickly passed. A nice place too, and convenient for most of us. Better go early to this place, as it has a waiting time.

Shorty's—a funny name, but it's quite important to the high school boys, and the young college student. The co-eds of the campus and the fraternity house, are always attracted to the young ladies. Without Shorty, one wouldn't have them, as at his little store, at Bronson and Hollywood Blvd., something different will be found, such as ties, socks, suspenders, sweet shirts, sport coats, and all the things that make fun on the beach so important. Shorty isn't new to Hollywood, having been at the same stand a number of years.

STEV E HAMAS MEETS LEE RAMAGE MONDAY NIGHT AT W RIGLEY FIELD IN RETURN MATCH

Steve Hamas is going to try and prove to the folks world that Lee Ramage's victory over him was a fluke, and Mr. Ramage is going to fight to stay in the top match running, and if he does he will be one of the most popular scrubbers in the heavyweight division. Here he doesn't—why, it will be slow music for Lee Ramage and a quiet exit. His challenge against Lee has been the real spooking thing we have seen in some time. The crowd will go out to see Steve Hamas get revenge, and they are liable to come out happy over the outcome.

WHAT—NO FISH?

Isadore Bernstein, who considers himself one of the foremost fishermen of the motion picture industry, took Irving C. Franklin, of Franklin & Stoner, and Carl Ruprecht, business manager of that firm, on a day's fishing trip yesterday. Included in the party was Wendell Franklin, Mr. Franklin's ten year old son, who was the only member of the party to catch any fish.

HIPPODROMING WRESTLERS FLOCK TO SOUTHLAND

The best comedians that Hollywood has to offer and this includes Charlie Chaplin and the rest of the funsters, cannot for a minute outshine the wrestlers that have flooded into the Southland since Lou Durro and Billy Sandow have cornered the grappling situation. How the public stands and falls for this sort of stuff is beyond us. It is evident that all matches are being made to suit the public and is just a matter of thinking how to keep the PUBLIC MEANTS so as to keep them guessing as to who will win. From all appearances it seems to be an out and out racket which takes us back to VAUDEVILLAINS playing the HONKY TONK hours about the country. YES, ONE NIGHT STANDS WITH sucker gals succoring by their local idols who face RINGERS under different names, NEW CHAMPIONS spring up over night and are defeated in the WRESTLING CAME and then pass out of view. If anyone ever tried to carry a record book on wrestling they would need a truck to carry the volumes to a final resting place, where the public can forget how they were artistically gyped.

SANTA MONICA BAY CRAPPERS PLEASE

Frank Kerwin started off with Abe Coleman as the main attraction at the Santa Monica Bay Arena wrestling show, and what he did to their idol, Myron Cox, suited the best tour's fans just enough to put the show over as a regular Wednesday night diet for the beach arena. Last Wednesday night, they brought Miler Coleman back and you no doubt have read the results in your daily paper.

PUT—PUT—PUT

Floyd Clymer, chief of the Los Angeles Motorcycle association who is arranging an attractive program for Thursday night at White Sox Park, featuring a match between Minky W. (assistance) and George Lannum, predicts that there will be racing almost every night in Southern California before winter is over.

Clymer points out that, with San Diego running each week, and the races there attracting large crowds, Cucoa, Santa Barbara and Fresno are ready to start. "Sprouts" El- dor, world's short track champion, holds sway at Fresno where races were held two months ago.
"The Strange Interlude" is the Most Daring Story Ever Filmed—Proves Norma Shearer Great Artiste

Hollywood awaited patiently for "STRANGE INTERLUDE" to reach the screen, with more interest than they did "GRAND HOTEL". No that this latest M.G.M. epic has had its world premiere at Grauman's Chinese theatre, filmgoers were prepared to fasten on to its potential drawing power. What a thrill they got when Norma Shearer showed Clark Gable, as well as add new laurels to the company that produced it. Miss Shearer, to our way of thinking, never gave a greater performance. Her makeup at times was hideous, her fans and admirers, that love to accept her as the sweet darling of the screen, are going to be somewhat disappointed, for she permits herself to become a party to an affair with a doctor—-which is her character's purpose. Especially so under the circumstances involved by her husband, whom it is said to be suffering from a malady known to their family tree. Clark Gable seemed miscast, in fact, his makeup towards the end, looked dirty, making him anything but a young romantic physician. He played the part like any actor would have done; making the best of it. Only at times did he rise to any great heights, and when he did, he was handicapped by a makeup that misled what the fans expected of him.

The work of the balance of the cast was well done, especially Ralph Morgan and Alexander Kirkland, who could easily have overshadowed their parts. TAD ALEXANDER, a youngster who seems to know what it is all about, as far as creating with the grown ups, COMMANDS A WHOLE LOT OF ATTENTION for the brief time he was on the screen. Maureen O'Sullivan had very little to do but what she did was OK. Robert Young looked and acted acceptably. Two old favorites, MARY ALDEN and HENRY B. WALTHALL stood out in their short opportunity to emote what they had.

Miss Shearer did entirely too much weeping and crying; too many anti-climaxes, had the people restless with some washing out. However, you'll still find many people who like Eugene O'Neill's play and book, hence enjoy the picture. The opening night caused a riot of curiosity seekers, for they surely saw everywhere that, there was anybody. M.G.M. did themselves proud, with their settings outside of the Chinese and Sid Grauman's prologue. Robert Z. Leonard has been helped out from over the top, while the dialogue and continuity by Bess Meredyth and C. Gardner Sullivan, passed muster. Lee Gemsaid a good job of photography. Cedric Gibbons looked after the art work. Douglas Shearer the sound. Exhibitors will draw 'em in by selling Norma Shearer in her greatest role with Clarke Gable playing opposite her, along with Eugene O'Neill's masterpiece, revealing an improved art in acting and talkies.

THE GRAUMAN PROLOGUE OR REVUE IS OUT AND OUT PROPOGANDA FOR THE OLYMPICS. It is too bad that this same stunt couldn't be staged in every big city in the United States, for it would so enthuse the natives that they would break all speed records coming to the Olympics. This being the other motive of John M. Stahl's film, we are given tracks to the ground to see the greatest show of all times staged in the Swedeland, which has caused the world's eye to be focused on Los Angeles.

PREVIEW

"The Devil and the Deep"

Preceded at the United Artists, Pasadena

Score one for a potential star and the most perfectly sustained characterization of the screen year, Charles Laughton as an intently jealous British submarine Commander in "The Devil and the Deep" scores sensationally. His personality is so amazing that it is impossible to even look at another character while he is on the screen. His work is so perfect that he makes Claude Binyon in "Hell's Below" a pallid disaster, and Gary Cooper a frightened school boy. But in spite of Mr. Laughton's performance (for perhaps it makes the rest seem shady) this Paramount picture is pretty much of a mess. It suffers from a highly artificial story by Harry Kurnitz. Had it been directed, it might have been as successful as Harvey's "Shanghai Express." Marcel Deziel, however, lacks the knack of making unbelievable plots seem dreadfully important and realistic.

Furthermore, the film jumps disconcertingly from sophisticated drama to melodrama and back. It forces Mr. Laughton to speak lines which are incredible even for a lunatic. The realism of the whole picture smashes in the absurd scene in which Tallulah tells confesses that Gary Cooper's character is "a man of steel" and "his vision and life of the submarine disaster cannot quite reproduce that lost realism, excellent though they are for the most part.

A great deal of credit should go to Charles Lang for his splendid photography which rarely left us in the dark under circumstances. The African atmosphere is also well established, photographically, in the earlier part.

Tallulah Bankhead as the Commander's wife, contributes nothing to the picture, dumping the part. Her contribution is diversely different. Gary Cooper is too represented. The ship does well and the action of them spend perhaps a third of the picture standing side by side, looking out at the camera, and speaking lines. It becomes very boring. In fact, the whole picture suffers from the common Paramount touch of too much talk in too little time.

Others in minor roles were Cary Grant, Juliette Compton, Harold Rosson, Gordon Westcott, Johnie Dugan, Dorothy Christy, and Arthur Hoyt. Ben Levy adapted the story. "The Devil and the Deep" suffers from conflicting lines of interest which have a disintegrating effect on the attention of the audience. It should have been a solid character study of Charles Laughton. When he is off, the interest lags.

—Harold Wright.
As Seen and Heard by Arthur Forde

ON BOARD THE S.S. PLAY—After a hard day’s grind, you may find relaxation and fun on a palatial liner, miles at sea.

A TRIP TO NOWHERE—sounds odd but that is just what you do when you do not need to step on the “Magic Carpet,” but need the fun of the sea. In fact, the ship is an amusement park and in less than an hour, you are gently returned to the pleasant people of “real liberty”.

A DELIGHTFUL DINNER—and will wash down the special cocktail with the caviar.

We were handed a real “Wine List” which, of course, called for a special cocktail to wash the appetite.

THOUGHT THE OTHER PARTY had won the election but realized that we were on the high seas.

AFTERWARDS—a splendid orchestra pace us the latest in dance music and between “GAMES” we indulged in the bass players and had a good time.

WE NOTICED—quite a few celebrities who were really enjoying themselves, including James Duzen, Jimmie Greer, Bert Munson, Chaz, Ruth Eddings, Eddy Faye, J., Larry McGrath, Anita Garvin, Ann Greenbrae, Dorothy Haller, Billy Snyder, and Red Skelton at the Frolics.

We heard from Moe Morton, you know, he of the Frolics, on Wellington Blvd., that his current role as Mickey, Howard Sher- hen, Roland Brown, Frank Fray, and Bara Stanton, each with a number of guests, had to be replaced because of the “holiday.

OUR GENIAL HOST—Jack Lewis stated that on the Saturday before, at least 200 people had been unable to find accommodations.

IF YOU WANT—“real entertainment” and ready access to the top ship, take a “TRIP TO NOWHERE” on this wonderboat.

* * *

“HOLD EM JAIL” is the funniest comedy seen in years and certainly establishes Wheeler and Woolsey in the hearts of theatregoers who like amusements in the lighter vein.

NORMAN TAUROG—was the director and his two assistants, the hot shot, take a “TRIP TO NOWHERE” on this wonderboat.

** ** **

THE story by Tim Whelan and Lew Lipton and the screen play by S. J. Perlman, Walter De Leon and Eddie Welch were strong factors.

The story is of two salesmen who are thrown in jail and of the amusing complications which follow; but a comedy story is almost impossible to tell, suffice it to say that the situations called the best from the cast and they kept “the pot boiling” at top heat.

EDNA MAY OLIVER was a strong support for the boys and her uncanny comedy priceless.

W. A. HYMER is always good, but in this he achieved his usual self in the character of “Al Dumb Cowl.”

ED-CAR KENNEDY as “The Warden” was perfect. Paul Hurst, recreates Ates and Robert Armbrister are great assets in the family.

BETTY CRABLE is the new feminine supporter for Wheeler and Woolsey and this girl is not tall of pegs and "An Attraction." DAVID O. SELZNICK is starting right by giving as “attribution fure” of this character and RKO-Pictures is pointing the head right way to box office success with their recent pictures.

JESTERS’ LAWN PARTY was an enormous success and this lively little club of the younger set interested in pictures and the theater sponsored a successful event.

MANY STARS were present and among those we noticed Claire Windsor, Lillian Irwin, Jacqueline Wells, Donald Crisp, Arthur Japhson, Sam Cusulon, Georgie Harris, Charles Oker, Sandra Arleaux, Marcello Morin, during the gathering, a major attraction was the “Comics” of the Filmgraphy, Buddy Daggett and Billie Morris.

HOW THOSE GIRLS—must have worked to get up such cute decorations, not to mention the refreshments as well as the minature miniatures of the lawn, which was crowded all the evening.

THE BEST—dance music we have ever heard, or saw it, the Moon, but we stayed overnight with the rest of the crowd.

A FEW—more parties of this sort and The Jesters will surely “be on the map,” as one of the locust clubs in the movie colony.

WENT OVER—to the Florentine Theatre, to see the opening of the high flying D.D.R. a miniature musical comedy revue.

IT WAS GOOD—and the Lewis Lane Production Company, that the two sides were the ones, if they do to continue produce revues of this high caliber.

THE MUSIC—by Jack McGuiire, Lovely costumes by ADREANA and a scenic production which would do credit to a “full size” musical show.

THE CAST—was excellent and Jack Egan, Ellis Childs, Dan James, Myrls Grinn, Kurtis, Charles McGarry, Perry Allen, Jo Ann and Jean Carroll, Dazze Wayne, Honey Day and Frances Starr, not counting a series of beauties with credit to Sheets Wagner, Earl Wallace and Mildred Morgan for the snappy numbers.

JULES CRONJER—seems to be the busiest camera man in Hollywood as this vet- eran photographer is now working on “The Missing Witnesses” at International Studios, for Ralph Like.

WE HAVE VIEWED—several excellent pictures recently in which Jules contributed his art—

THE RECENT DECISION—of a prominent company in the motion picture mar ket on the credit sheet was brought about by men of such high caliber.

CHARLES FRENCH—an “old timer” of the stage and screen, told us recently that “better treatment” is accorded the players as the studios than it used to be.

WHAT HE MEANT—was that a couple of years ago it was extremely difficult to even see a casting director, but that courtesy and kindness now reigns, and especially to experienced players.

HARRY MYERS—you all know him, is getting ready to produce a series of two reelers, centering around the life of the average married couples.

OF COURSE—Rosemary Thetby is to work with Harry and he has already secured ten well known players, and an experienced camera man, who are ready to start at any time.

BEN LON—made a clever remark a few days ago when interviewed and immu nity director, came to a full stop in the pro duction, over the story, Ben’s remark to the other “very important person” was “you need to write the story." It can’t be much worse than the thing they have given us.

TOM RICKETTS—has a record that no one else can attain, in that after producing musical shows in London and New York, he directed the first picture in Holly wood, on November 11, 1911.

QUIT A RECORD—but Tom is still “carrying on” and as we watched his clever work in a fantastic Picture-Universal Studio “Monte Madrid” a few days ago, we realized what experience means.

WE ARE GLAD—to know that Sol Wurtzel is “in the saddle” once more at the Florentine.

WE HEARD—recently that some “Un known” had written a letter to Sol, calling his attention to a player in a remote theatre.

THESE EXECUTIVES—would have consigned the missile to the waste paper basket but Mr. Wurtzel investigated and found out that the player in question was a “friend.”

LE ROI DES RESQUELLES, “KING OF THE GATE CRASHERS,” AT THE FILMARTHE THEATRE.

A French picture with plenty of action, snappy songs numbers running through the show and such but it is very enjoyable.

Pierre Colomber directed, and kept the rapid tempo of the comedy at a high speed.

The story is called “Connie" and stars Nap, Kery, Helena Perdine, and Howard Wilson. Each of them are famous on the screen.

Parts crowds, interesting street scenes of Paris and the usual crowds that frequent the sporting events of the French metropolis are all shown in this picture and the six day bicycle races, at the Hippodrome, are par tic ularly thrilling.

They understand the French language would perhaps catch a little more of the humorou dialogue but the story is so well told in its own way that it is very enjoyable.

You know well that the French Producers have always sent us something of interest and that is why we see the picture.

We advise you to see this picture as you will learn how the gate crasher gets along at him as he leaves the boat which is much be ter than his getting a “last minute reprieve” as the usual picture does. Dramatic, just enough comedy by the other players to re move the dreariness and “the finish” which is missing.

Of the cast, Arline Maclean is exceedingly clever as “a confidence woman,” mas queezing as a Countess and an aide to the conducoteur, all of which. Without a doubt, the card is being used as in the usual pictures, the cast of "the doctor.”

Tony Garnet directed masterfully as the story, which ran two days, carried out their stage and the theater titl will refresh something new in an ending.

* * *

“THE LAST MILE,” A TIFFANY PRODUCTION.

Here is a picture that is a credit to the Producers, the director and the cast; and what a start for the usual theatre tour will agree with us.

And if all the Producers turn directors, as they seem to be doing, the usual theatre tour will agree with us.

Most of you remember the stage play, which ran for the longest period, of the story of a young man executed in the electric chair, and afterwards found that he was in nocent.

But the characterizations of the condemned men in the Death House is what is known and House is what is known and known as "The Condemned Boy," is just as fine in the screen version as he was in the original stage play. Preston Foster, as "Mccar," comes near carrying off the acting honors with George E. Stone running him a close second as "Berg."

Noel Madigan, as "the Italian Alfie," and "Eyes of the Bat," as "the Crazy Man," Daniel Haynes as "Jackson, the colored convict," and formerly of "Green Pastures," and "the largest piece of cock, Al Hill, Frank Sheridan, Alec B. Francis, Eduard von Sloan, Ralph Theodore, Jack Kendall, Walter Hossley, Walter Scott, Kenneth McDonald, and Walter Walker, added their talents to the splendid cast.

Outick Foster was a particular notable figure as "The Condemned Boy’s Mother." The difficulty of carrying this screen play with a tin tin key was cleverly carried over by Sam Blatche.

The camera work of Arthur Edson is superb, and the screen play of Seton I. Mil ler was natural especially the dialogue. The prison Break was thrilling and the crime, as a man turned in retrospect, made it particularly interesting.

E. W. Hammons, the producer for World Wide Pictures is to be congratulated on "The Last Mile," and we feel that will reap a financial reward.

JULY 23, 1932
Night Hawk

BEN TURPIN WILL SHARE HONORS WITH FRANCIS RENAULT FRIDAY NIGHT

Friday evening is to be fannukers’ night at Stark’s Bohemian Cafe, when Ben Turpin will be the central attraction, sharing honors with Francis Renault, who has caused such a sensation there where night cafe followers gather evenings to dine and dance, and to enjoy the music played by Buddy Fisher and his Famous Dance Orchestra, along with such well-known entertainers as Melba Snowdon, Esther Bradley, Billy Daniels, Vanity Kirby and Marian Dalw, who are enjoying their 12th week of great success, Armstrong and his band, and veterans, Melba Rhoden, Velda Dancy, Greg Brown, Charles Bygum, Dewey Lynch and many others. The beauty chorus is without a doubt the finest in the Southland.

FROLICS GARDEN

We doubt if you will be able to make two more capable fannukers in night life amusement resorts than Red Stanley and Phil Saxe. These comics seem to fit into the cafes perfectly and know their audiences and what it takes to make ’em laugh. Frolics Garden visitors have fallen head over heels in love with these comedians and we don’t blame ’em for a single moment. They are the life of the Irving Aaronson’s Commanders, and are ably assisted by The Three Bachelors and other punch configurations.

LOOKING AROUND THE TABLES we glimpsed Sol M. Wurtzel, John Stone, Jimmie Grier, Gilbert Roland, Teddy Hayes, Jimmy Dunn, Richard Tucker, Arthur Rosson, Rowland Harvey, Chas. Chase, Bill Guthrie, Frank Orsatti, Lew Brie, Joe Benjamin, Clarence Rand, Billy Snyder, Joe Cohen, John Lester, Jimmy Age, Bess Merydth, Nick Grinde, Eddie Mannix, Sylvia Thalberg, Sally Blaine, Sidney Landfield, Reed Howes, Albert Kaufman, Erich von stroheim, Jane Talent, Bert Hanlon, Larry McGrath, time and space doesn’t permit us to give the names of all whom you know so well, who make the Frolics Garden their meeting place nightly with the best known satellites of stage and screen.

**Jack Dunn has arranged Olympic Program at Beautiful Rainbow Gardens**

In keeping with the Olympic Games’ spirit, which now prevails in our fair city, Jack Dunn and Andy Muro have arranged for a special “All-Olympic” program, which is open Monday, the 25th, at the Rainbow Gardens.

Beginning with an orchestration arranged by Mr. Dunn called, Music of All Nations, and ending with “California, Here I Come,” the program promises to be one of variety, snap and harmonious beauty. The ball room will be completely redecorated in keeping with the motif: flags of all the nations fluttering in the refreshing breeze, pictures depicting the various forms of athletic competition on the walls, a form in white standing before the orchestra drawing the strongest strains of harmony from the willing musicians as only Jack Dunn can, happy throngs on the side lines watching the matching couples glide to the dance-impelling music—there you have the picture of Olympic Week at the Rainbow Gardens. Your host! None other than Jack Dunn, will greet you and you may rest assured that, with Jack as your host, you will enjoy every minute of your evening.

PATIO ROOF

Sid Grauman headed the caravan of those who journeyed from Grauman’s Chinese theatre premiere opening of “The Strange Interlude” to dine and dance. The main topic naturally was the picture and the tremendous opening. Looking around the PATIO ROOF, we set our optics on MRS. TOM MIX, Darryl Francis Zanuck and his Missus, WESLEY RUGGLES and Arline Judge (MRS. RUGGLES) Lee Garce, who photographed the picture, NANCY CARROLL, Richard Wallace, C. C. BURR, Armand Kalko, his wife and mother in law, LOUIS BROOK, Josephine Dunn, ARTHUR UNGAR AND WIFE, Lucille Cleason, MR. AND MRS. HARRY BURNS, Charles Grayson, RAMON ROMERO, Ray Taylor, FRANK ORSATTI AND MILTON BREN, Ruta LeMaire, JAMES STARR, John Lebedeff, LEW SCHRIBER, Edward Celler, MR. AND MRS. JOE MCCLOSKEY, Ned Horke Broun, JAMES RYAN, EDGAR ALLEN WOLF, Falker Banks, HARRY WEBER, Milton Golden, JOAN MARSH AND hundreds of others, all having a great time. Henry Halhol and his orchestra are still on the job, with Clarence Rand doubling in singing and leading the orchestra when “Hank” feels the urge to take a rest and that is quite often.

CLUB AIRPORT GARDEN

Saturday night found the Club Airport packed to the doors. Art Jett and his orchestra were playing to their hearts’ content. There was a team of girls dancing in mid floor, kicking in all directions and very much enjoyed by all the natives present. Tommy Jacobs, the Generalissimo of the place, was busier than a bird after his catch on the drop of the shot. Wilson Miracle strolled by and gave us the “Hello” as did John Emerson and Anita Lane. Bert Harold, Rita LaFeay, Ben Bar, Ruth Roland, Francis McDonald all passed us like an on review at our station at the door. Jane Jones, Mcl Calth and George Lloyd chirped a few ditties in great form and pampered ’em. MAXINE GREGORY, a cute little blonde hula dancer told a story with words and body whirling in all directions. She looks very promising, especially for picture work. AS WE WERE LEAVING we encountered three very sweet girls, they handle the host check department and look after the guests’ wants as far as cigars and cigarettes. You will have to travel a good distance to find nicer and more gentle girls than the Missus DARLING, EDITH De VEIGUE, and VENETE TRACY. (We hope, VENETE, that we spelled your name correctly. If not sue us.)

“MOTORCYCLE MANIA”

“Motorcycle Mania” is the definite title chosen for the new Metro-Goldwyn-Mayer sport champion short subject completed, with Jack Cummings directing.

Featuring “Pat” Mossman, world’s champion motorcycle stunt rider and horseless pitcher, this short contains some of the most hazardous shots ever filmed. The young dare-devil drives his motor at a speed of 60 miles an hour through a 100 foot jump into the ocean; carries four people on his motor while doing balance stunts at high speed; drives blindfolded won hurdles, and makes “ringers” in a “motor cycle horse-shoe tournament.”
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Previews Are Hurting Theatre Business Says Exhibitor

Extra Racket is Toughest in the Past Ten Years

PREVIEWS AND DOUBLE BILLS GIVE PATRONS 20,000 FEET OF FILM TO VIEW

Exhibitors are complaining about the methods being used by some of the West Coast theatres, where a preview is advertised of a picture which has run in as many as 15 theatres. When the feature preview is exhibited, along with the double feature and shorts, the public see as high as 20,000 feet of film in a single evening, and theatre-goers, who attend theatres in the same neighborhood, run into the same preview highly advertised, as a first run by the exhibitors. This is doing more to drive patrons out of the theatres than bad pictures.

One exhibitor cancelled his contract with one of the producing companies to play their pictures in his theatre first run, because the same pictures had been previewed in all opposition houses in his neighborhood. He sued the company for breach of contract but they settled out of court. Exhibitors pay the exchanges and producers $25 to $50 per night for some of these so-called previews. One independent producer admits that his negative cost was earned by showing his picture in so many different houses as a preview, before the general release. Theatre-goers complain after an evening of this kind, due to the strain on their eyes.

"IF CHRIST CAME TO CHICAGO"

The sensational and highly dramatic story is to be the second production that Reliance Pictures, Inc., will produce. Edward Small, head of Reliance, announces the signing of Jack Laity to adapt the story for the screen. Laity is now busily engaged on this assignment.

Few people know Chicago better than Jack Laity. He has worked on the Windy City papers for years and some of his best stories were created in that port of the country. He is an ideal man for this particular job.

"If Christ Came to Chicago" is in novel form and was written by William T. Stead.

CHARLEY CHASE

There are few comedians in the fun-making world today, who have the background that Charley Chase has. He came up from the stage and is deserving of every success he has attained in the "Charley Chase"-Roach Comedies, which are being released for M.C.M.

AGENTS SLASH PRICES TO $3 PER DAY IN ORDER TO KEEP DOORS OPEN

The war, now between the agencies who are furnishing extra talent for the independent producers, has cost the day players some good American dollars, for gradually prices have been slashed to $3.00 per day. Out of this extras are forced to pay ten per cent to the agency who give them the job, and what more, the other day extras were asked to go to San Pedro for a $3.00 job, pay commission and carfare out of their daily wage. This is the lowest it has been in ten years, and will do a whole lot to drive extras out of the business.

The Central Casting Corporation, who furnish 95 per cent of the extras for the major studios, have had to slash their prices. Every now and then they get $3.00 calls for tremendous crowds, and are forced to go to Main Street and other poor districts to engage people who, in most cases, are undesirable, to say the least in the motion picture business. This takes the jobs away from our town's people, who have kept this industry alive, reared families here and are tax payers. This is unavoidable, since the price of admissions have been cut and Old Man Depression has made a personal appearance inside of our studios as well as in public life.

PLENTY OF FUN

An intimate revue, with an all-star cast, will be the next attraction at El Capitan Theater, Henry Daffy announced today. Negotiations are being completed and rehearsals will start immediately with a cast of "big names" which will starle even star-studded Hollywood.

This revue will be patterned after Lou Holtz's famous revue which was the sensation of last season in New York City. Ben Bard is lining up the show.

LOSES MOTHER

Herman Garfield lost his mother, who died suddenly. He and his brother Sam are east-ward bound with the remains.
Cosmo Kyrle Bellew Back in Hollywood After Finishing Picture in England

It is an old but true saying about Hollywood "Once they get a taste of our film capital and what it has to offer (which includes the city, its people and the industry) THEY ALWAYS COME BACK." This is once more true in the case of Cosmo Kyrle Bellew, who came here from England, made a place for himself in the industry and then was called back. While there he played in a picture for the British Dominion, Limited, over which the noted English producer, Herbert Wilcox, presided. In that picture the beautiful Winifred Shotter is starred as "Antoinette," directed by the famous German megaphone wielder, Director Selphe, who made this same story in Germany, and was later engaged to make it for the British organization. The above scene was taken from the picture and is published for the first time in America.

FLYING OVER OUR HEADS AT THE BEACHES we saw a plane with a streamer reading "KEMP FOR DISTRICT ATTORNEY." It takes a lot of nerve for anyone to run against BURON FITZ, for he has this man's team about in the palm of his hand. Rightly so; he's shot square all his life.

RED SANDLER who is one of the chief funmakers for letor Aronson, should be a bet for some short reel subjects. He has an eccentric mannerism and a voice that is funny just to listen to. Who knows but here is a star funmaker of the flickers going hungry for a chance to disport his real acting talents.

THE MASQUERS CLUB is to hold its outdoor MESS AND OUTING this year at the UPLIFTERS CLUB, August 21. Their last affair of this kind at the Pathe lot on "Forty Acres" was a huge success.

WALTER HAST severed his connections with the J. G. Mayer Agency, Ltd., after working with the organization for some time.

JOHNNY CONDE, former ring warrior, who has been devoting most of his time working in pictures of late, finished in "LIBERTY ROAD" for RKO-Radio. Rowland Broad directed.

COL. REGINALD BARLOW finished in "SPEAK EASILY" with Buster Keaton, and joined the JACKIE COOPER troupe, working in "FATHER AND SON," directed by CHARLES REINER. And, lest you already know, he was very much in evidence among the leading players in "THE AGE OF CONSENT" for RADIO PICTURES.

NAT SPECTOR no B. B.'s place in "THE CELLAR CAFE," when the latter had to be rushed to the California Lutheran Hospital for an appendicitis operation.

MAE CLARKE looking as good as ever on the MGM lot the other day with Al Kingston, who is Leo Morrison's right hand man. Hope she gets back to work and is better than ever.

BLANCHE BRYER AND JILL BRENNAN "helped" us as we sat checking who was who at Stark's Bohemian Cafe. For the moment, we were lost in the midst of our job and failed to catch the greeting. But, HA! As we left, we found out. So THERE, take that and SIGN IT, GIRLS.

BELIEVE IT OR NOT, Mr. Fierce and Mr. Gentle are extra appearing in RKO-Radio's "All the Evidence," now being produced by the J. G. Bachman unit at the RKO-Pathe studio. Also, Mr. Day is head soundman and Mr. Knight is the makeup artist.

THE INSIDE DOPE

Harry Sangor, New York comedian; Violet Barlow, well known screen personality, and her husband, Charles Owens, have been added to the cast of the Lewis-Lane musical, "H. Diddle Diddle."
The cast now includes Martin Crinkely, Ellen Childs, Jack Egan, Don James, Ferr's Tens, Charles McCahey, Harry Sangor, Violet Barlow, Charles Owens, Jean Carroll, and Jo Avery.

There is a chorus of twelve beautiful girls.

THE DAY FOLLOWING the announcement by M. H. Hoffman, Jr. that he will produce a special feature attraction titled "Two Good Fives Dollars" he received 18 telephone calls from friends who wanted to borrow money.

"Yes, we have received 20 telephone calls from friends who wanted to borrow money.

"Cripple: Good Fives Dollars" will be produced by Junior Hoffman as a special and will not be included in the Allied twenty-six.

"DUDDY FISHER" of the screen, has returned to Hollywood after an eight-month's tour throughout the country in vaudeville, singing the biggest song hits of the day. He is now anxious to resume his picture work.

RICHARD JOHANNES has changed his name to "DICKIE" WALLACE, an idea he has been brought him added luck, for he is working with Jackie Coop in "FATHER AND SON" at the MGM studio, playing "Stooge" Smith. His work in "Shandy," starring Jean Harlow, produced recently and directed by William Christy Cabaniss, has gained the praises of some of the most hardened critics.

WILLIAM F. KAY, who has just finished the script of "Luxanita's Secret," now being read over by Paramount for early production, says it was his toughest assignment in 23 years of newspaper, magazine and screen work. With salvage operations under way off the coast of Ireland, writing a story in Hollywood wasn't at all easy. But, judging from the bonus check hand him, everyone was satisfied. His next script is "Bindle Stig," pending adoption of which he is to tour to New York to close contracts for his forthcoming book, "Cumbustion," scheduled for copyright and future printing. Kay will return to Hollywood in ten days.

After an absence from Hollywood of six years, Baby Peggy, now a young lady of 13, has returned to the film city with her parents, Mr. and Mrs. J. Travers Montgomery. They have taken a house on Ruggles Drive in Beverly Hills.

The young actress has been living with her parents on a ranch at Laramie, Wyoming, for the past six years. Her first appearance in talking pictures is seen in features.

For those who throw that partner's ace and bid no-trumps on a two-suit hand, R. K. O. Radio Pictures has a pleasant surprise coming.

The film company's New York office recently signed Ely Culbertson, foremost bridge expert and teacher, to make a series of amusing short features.

The pictures will stress the entertainment possibilities of bridge, now being seriously played by twenty million fans, yet will be so constructed as to allow Culbertson to give additional tips and lessons in painless doses.

Many well-known and not so well-liked bridge characters will appear throughout the series as comedy relief.

WOLFE GILBERT is in the scenario department at the Fox studios. He no more than set foot on California soil than he was deluged with offers to write revues, music, lyrics, and become a scenario writer, the latter post he accepted, and now we will see, Wolfe.

BROKEN NOSE MURPHY is back in our midst, and these so-called hard boiled looking guys had better look to their laurels and jobs, for "MURPHY" is back from the circus, and bow.

DUMMY, THE NEWSBOY, according to Rowland Brown the director of Radio's latest feature, "LIBERTY ROAD," put over the best scene in the picture at the rough quarry, where he is shot and killed. Stahl said about the best evidence why other directors should use DUMMY, for he never looks for charity, he wants work and DELIVERS THE GOODS.

Starting most any day Charles Huncins production will begin the first of a series of eight pictures entitled "Out of Singapore," which will be recorded on R.C.A. Photo-Phone Equipment at Two-Art Studios.

KID McCOY (Norman Selby) was released from the California State prison July 19. He is to go to Detroit to become physical director of a well known and famous automobiles plant. Good luck to you kid, you are on your way, and more power to you.

JACK PIERCE was left off of the credit sheet of "BACK STREET" through an error, and we regret it very much. For it was his great makeup work, which made the unique artistry of IRENE DUNNE and ability of JOHN BOLES stand out so vividly in Fannie Hurst's beautiful story, which John M. Stahl has made into one of the best directed pictures that Universal has produced in many years.

BILLY DOOLEY is back in town after a successful vaudeville tour on the Fanchon and Marco circuit of theaters. He is considering some picture work, prior to taking up another tour.

HARRY HOLMAN we'd to go east and play vaudeville but his agent, Leo Morrison handled the wires between here and New York, and Harry hunted back, because studies were burning for him to work in their pictures.

PAUL BERN AND JEAN HARLOW stood in the foyer of Grauman's Chinese theatre at intermission on the opening night of "Song of the South," holding hands and smiling like two sixteen year old children, unaware that they were in a public place. Oh, boy, were we embarrassed?
SHORT REEL PRODUCERS SEEK ACADEMY RECOGNITION

I. E. Chadwick Stars Fifi Dorsay in Great Story

PRODUCERS ADMIT THAT SHORT'S OFFER 40% OF ENTERTAINMENT OFFERED ON PROGRAMS

Ye Editor, having directed and produced short reel subjects in the past, naturally is in sympathy with the two-reel comedy producers who have recently asked the Academy of Motion Picture Arts and Sciences to include their subjects, when the votes are cast for the best pictures of the year. Their suggestion to the body is that there be three classifications. The cartoon offering first; news and novelty second, and two-reel comedies third. In this manner they feel all will have something to look forward to when making short reel subjects for the world's best theatres, which are now carrying them on their programs to the point of rendering 40 per cent of the entertainment offered.

Misses E. H. Allen, of the Educational Pictures, and Henry Ginsburg, general manager of the Hal Roach studios, are the prime movers in this most interesting proposal to the Academy, and we cannot see where it can very well turn a deaf ear to the request of these men and those whom they represent. We must admit that the present short subjects are part of the industry. The producers are members of the Association of Motion Picture Producers, and their votes are cast in the organization on all matters of interest to the welfare and future of this business that pays us our weekly stipend to carry on this good old game of life.

THE GIRL FROM CALGARY

SELECTED BY MONOGRAM PICTURES AS VEHICLE FOR POPULAR ACTRESS

Marked by several innovations in independent production, "The Girl from Calgary," Monogram musical starring Fifi D'Orsay, went into production today at Monogram Studios.

The picture has the distinction of being the first independent production to be filmed in color, the first independent musical production, the first musical production of the season, the first independent production to use two directors, and it's Fifi D'Orsay's first independent picture.

Phil Witman and Leon D'Ussseau are the two directors, while Paul Kelly, famous stage actor, and Astred Allian, Edward Feathers, Ottale Noonith and Ralph Sidon are featured in the cast. I. E. Chadwick is the producer with Trem Carr supervising.

Production started early last week at the Hal Roach Studios on "FREE WHEELING," the latest "Our Gang" comedy. Dickie Moore, who recently completed an important role with Marlene Dietrich, is again back in the harness of a "gangster." The comedy marks the initial appearance of little Jackie Lynn, screen "wonder child" who played an outstanding role with Laurel and Hardy in "Pack Up Your Troubles."

The group also includes among others, "Spanky," "Stymie," "Beezy" and Dorothy. The supporting cast includes Lillian Rich, Wilfred Lucas and Creighton Hale. Robert McGowan is directing the comedy from his own story.

"WHEEZER," formerly of Our Gang, is working on an "Exposed" for Trem Carr studios—Danna Whitley, four-year old blonde beauty doing the backward—McDonald kiddies from Clendales making a try at pictures—Bradley Metcalfe rehearsing for a stage presentation for Hollywood Community Theatre School—Jean Morrow shopping at the Broadway—Ruth Grace coming out of Paramount studios.

Tad Alexander, who played the little son in "Strange Interlude," has won one of the most important child roles in years as a reward. He was yesterday chosen to play Ethel Barrymore's son, the little Czarovich, in "Rasputin," in the MGM studios.

The role is that of the little son of the Russian emperor, whose illness introduces the "Mad Monk" into the royal household, and precipitates the superstitious awe of the Russian rulers that starts Russia toward rebellion.

In the picture Lionel, Ethel and John Barrymore all appear, John as the Grand Duke, Lionel as the "Holy Devil" and Ethel as the empress. The casting is played by Ralph Morgan, who also scored in "Strange Interlude" and "Natacha" by Diana Wynyard, famous English stage actress. Charles Brabin is directing.

WHY DEAR OL' ENGLAND PLACED IT'S STAMP OF APPROVAL ON

ELAINE MORRO

SCREEN
Stall (London) "Mr. Wu"
Samulson "Afterglow" Edna Valters "The Dream of America"
Ideal "The Spy"

STAGE
"Chu Chin Chow" His Majesty Theatre
"Adelphi" The Golden Hoth Daly's "Sybil"

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George Raft

Under Contract to
PARAMOUNT

in Preparation
"NIGHT AFTER NIGHT"

Direction
Archie Mayo

Management
Nat Goldstone
Our Message and Duty

Every man has a duty to perform to his country, himself, and most of all, God. Any efforts in these directions will gain one life and happiness. Every obstacle that we place in our own way willfully or innocently, will retard our progress. The man who knows his misgivings and tries to surmount them is numbered among the greatest of the true. And we must number among the beaten the thores of happiness, we quickly deliver a message through these columns which we feel is our duty to GOD and MAN. Being in this spirit at this time we quote:

Isa. 61:1—"The Spirit of the Lord GOD is upon me: because the Lord hath anointed me to preach good tidings unto the meek; he hath sent me to bind up the broken-hearted, to proclaim liberty to the captives, and the opening of the prison to them that are therein: to recover of them the foresaid which is broken, and to restore sight to them that are blind. And me will he impart, and will deliver them that be drawn for the breath of none, and will take away the words out of the mouth of the ungodly, and will cast the devil out of the earth."

Humility and with gratitude we have done work which we believe is our duty and hope that our readers will enjoy as much pleasure and also a better understanding, as we have gained by the avenue and channel to create what ever better thinking that we have at our command and aided you to share with us this day.

Moving Movie Throng by John Hall

War is war and war war but Hollywood jumps from the frying pan right smack into the fire!

We are in politics—Not satisfied to be household characters, the makers of movies, Hollywood producers tired the 37th Street racket—and lost their shirts. This presidential campaign is finding them playing PARTI- PAN's politics.

One may well wonder by what cunning and secret strategems politicians caused a much over-publicized movie mogom to represent them, to run for the REPUBLICAN Primary and mouthed the colors of Hollywood's motion picture industry.

One wonders how this "bake in the wood" in politics was brought by partisan politics, imperiling the interests of an industry, the prosperity—are the very life—of which depends on political neutrality in all political matters.

Because of the grossly exaggerated importance given to this individual by press agents, the statement that his partisan political activities are personal will be accepted by the opposing political party, the Democratic. In the minds of all concerned he has impressed the fact that he represents the motion picture industry. There is no public denial of this. This office is silent.

Outwardly, to the world at large, the active and ubiquitous Mr. Louis B. Mayer is a Republican and an active worker for the Republican party. He is a democratic appointment. In this particular case, the fact that the persons press were exploiting is menacing to the picture industry. The time
tight on one individual threats to burn down and destroy political neutrality in this in-
dustry, with its natural reprints from the party opposed.

Our so-called Hollywood "Big Shots" appear incapable of realizing the blinding glare of national publicity. In this matter they are no more in the public opinion of the motion picture industry than Mr. William Randolph Hearst is the spokesman for the American "yes" and people. However, bullhogs give to each a semblance of author- ity both are too glory-hungry to deny in cold print.

Unfortunately, the same may be said of virtually every Hollywood "Big Shot." Ap- parently no one ever told them that increasing financial power implies proportionally increased responsibility to the public; increased proof of absolute integrity in given words and a proper sense of moral values and the fitness of things in general.

A personal visit to the President of the United States, a courtesy shown thousands of citizens—huh, as a subject for PUBLICITY, is distinctly bad form. It is no Hints of a diplomatic post, without accompanying official visits, are very UNDIPLO-
MATIC.

The political neutrality of the motion picture industry through the "Big Shots" office, should be proclaimed on every screen in the country. If the candidates are to be given screen space, there should be an equal division. Re- dix interests see the wisdom of this. Hollywood should follow the example set. This is the time to act.

Hollywood, Filmograph, longest established Hays' outfit, takes the attitude that the industry comes before individuals, and it takes this occasion to remind all glory of the Hollywood "Big Shots" to the matter of motion pictures. Regardless of their personal political views, they MUST work for candidates who will do the necessary to achieve POLITICAL NEUTRALITY of the Motion Picture Industry as a public in- situation, housing and all the control the greatest and most effective form of world-wide propa- ganda over desired by the mind of man.

DAD SAYS

With Richard Dix and Ann Harding co-starring, RK-O-Radio's "The Conqueror," will go before camera tomorrow morning, with Will- liam Wellman directing. The film has the lead in "20,000 Years in Sing Sing." The "Sight And Sound" also sponsored by RK-O-Radio, starring Bill Boyd, as John Barrymore, based on the life of John MacGrae...MG-M will take "Green Earth" in China with Chinese actors...Johnny Mack Brown plays rethrough in "Sport Page." Neil Hamilton has a good spot in "Ani- mal Kingdom." Paramount will star Randolph Scott in "Heritage of the Desert," which "Polo" is opening in cast of "Polo," Jack Holt picture for Colum- bia...William Dietlere will direct "Six Hours' Sleep," a well known number at the studio. MGM has the lead in "Porky Pea!"...Westly Ruggles directs for RK-O-Radio.


The romance of Edward Robinson in "Silver Dollar" at WFN...Paramount consider- ing George Raft for a part in "Want Your Shirt?"...Luis Velez booked for three weeks over Public Theaters on East Coast...James Gleason not in cast of Charles R. Rogers' production, "Madi- son Square Garden," spot for him...George O'Brien's picture for Fox...Jack La Rue plays the role of the priest in "Cleave to Arms," Paramount.

LA VIDA SPRINGS PICKUPS

There were plenty of visitors here from all parts of the country, in fact, we counted six different state licenses on the buses that came to Los Angeles. A host of them were here in deference to the Derby—another derby, the Derby, the horse that they must look after. Several of the busmen, Mr. and Mrs. George Hineman, Mr. and Mrs. P. Schimam, Olive Wood, Gladys Gordon, all of Los Angeles, Mrs. M. Norris of the Breakfast Club, Lee Rose of Rose Hotel, Long Beach, Mr. and Mrs. Samuel Moogin of Tamales, Mrs. C. and Mrs. Munn of Cardina; Dr. and Mrs. D. G. Guilding of Santa Monica; Mrs. Rasy- rnea Rabin and son, Thomas, aunt and cousin at Roy Stewart, motion picture star; and Mrs. and Mrs. Roberts of Brea.

DAD

JULY 30, 1932

IN HOLLYWOOD NOW

By Bud Murray

Sh—Sh—speakingly—"it's FOOT- LIFES"—so the AD reads—and that's the audience actually opening NITE—unto the Motion Picture Theatre, sponsored by Gerold Davis, who ought to know better. The Motion Picture Director (or boy fri end) Constable Davis, thinking, contrived the best part of the evening's entertain- ment—thus proceed each of the above—court of a peacock of an Adam team, and then Dora- thes are in and Billy Boyd is at the microphone—Bill all the most together and they spell Mother, and there's a hand out—who—like them—IN HOLLYWOOD, NOW

At that a good crowd turned out opening Night with what, which, wrapped into shape, with plenty of cuts in dialogue and dance, and lightened up, and some of those "Hi-dawgs" replaced, might justify Gerold Davis efforts. As usual the pro- cessional "backing agents" were there in clusters—M. D. Williams and the Ko Koon; Ace Rolf Armav, Er. Silvestro,—"The Oppo- sish" producer Homer Curran of Delance & Curran,—"Sheets" producer—Buster Mill- ler down in front—William Cushman, our old concerf giving a "look see."—Bake Kane with the boy friend and just the same a new Mack Sennett contract)—The Gleason family and Ben Alexander—Oh yes, the wizard Carter that Harry Abit must have one of the many sambos of this piece—and so back to the Orpheum where our RK-O-Radio wound up a very successful week, IN HOLLYWOOD.

On the Beach and the Boulevard—HOLLY- wood and way stations—Jerry and Jack Lester shipping morally along. Johnny Hyams (remember Hyams & Melvyns) fitting along with a flock of new players which he intends to produce with 15 million who is on his way to HOLLYWOOD, NOW—Bill Holligan wearing a leather jerked but with about a hundred thousand in traffic.—Bert Gordon trying to get the best of a traffic signal—Ford Stearling parking in a Red danger zone—That "Feby and Hyde Traffic cap" Earl Redk Sendlessly looking for "suck- ers."—Arthur Kay wildly unloading his hands into the Hollywood, NOW—Some regulars who are running in company.—Our old boy Arthur C. Vige for Congress, in Los Angeles City College was in regular—and there is that ex- deputy Sheriff Irvin Tappin for Judge of Super- ior Court, and all the "RENO" people going for him strong—Ask Lt. Merle Swain about him—Not forgetting our playmate Assem- bliman Milan Golden—Last word from the California Lutheran Hospital, where B. B. B. has his appendix taken away from him, is "OKAY SEWING"—Not Speer pinch- blogging for B. B. B. Lewis head man of the Frolics, now running about his S. S. La Playa, and Folks "YOU MUST COME OVER HERE with me to the Brown Derby for a snark—Sid Grun- man as congenial as ever, and always with his "Lido" in the last. There's a bit of a name—Ed Perkins former press agent now "reclining" the Creek Theatre-Sid Silvers and Les Lipman (Connoisseur) gives rid of the cutties for the cause—IN HOLLYWOOD NOW.

FRESH MAGNOLIA Deep Rock WATER

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A Magnolia Water Co.
Academy Should Disband Assistant Branch or Take Action
Rowland Brown to Direct Jean Harlow for MGM

CHARLES RAY IS TO STAR IN "WAYNE MURDER CASE"
Edward Small to Produce George Bancroft Features

CHOOSE FEW BELONG TO ORGANIZATION WHILE...ASSISTANT DIRECTORS FIGHT FOR RIGHTS

The Academy of Motion Picture Arts and Sciences is supposed to be a branch of the motion picture industry that works for peace, harmony, and a better understanding between the producers and workers as well as the public at large. Right in their own rank and file they are at present harboring a body of men who are known as assistant directors. These positions formerly belonged to the Associated Assistant Directors. There was a split-up in the ranks of that association which caused the Academy to form a branch for them of which Scott Beall was appointed to act as chairman for the membership.

Today, the Associated Assistant Directors do not belong to the Academy, but are functioning under a Federation of Labor charter, and are causing the producers no end of worry; for the non-members of this union cannot work on locations. Hence, many companies are held up by the unions of the various cities, when the film companies arrive, and the producers are forced to put in a man who does not have a union card.

All this could be avoided if the Academy would take in the Associated Assistant Directors Association, which carries with it the Script Girls, who too, are an important factor in the industry. While there are staunchers and allowing the present condition to continue, they are making themselves the goats for the Union and injuring the producers instead of helping them, all because they harbor the assistants and are keeping them from joining the Union, which means nothing but plenty of trouble for the industry.

I. E. CHADWICK DECIDES UPON THIS VEHICLE FOR HIS RETURN TO THE SCREEN

Decision to give Charles Ray a starring vehicle for his screen comeback was announced today by Fred Cago, Monogram producing head, and without any auditions Ray was co-starred in "The Wayne Murder Case," which I. E. Chadwick will produce for Monogram re-linking with the studio.

Some years ago when Chadwick was making pictures with Theda Bara and the late Lillian Gish on his road to stardom in "Some Punxins" and "Sweet Adeline," two of Ray's most popular silent pictures, he began to feel his fortune in producing "The Courtship of Miles Standish," and is now returning six years later to Chadwick's guidance of the type of role which won him the initial popularity.

DOING THE AVENUE
(With Landis Buford)

Hello! Everybody, how do you do? This is a new feature of Hollywood's finest motion picture magazine. It is about the colored players of stage, screen and radio and undeniably good, news and views about that group of players who are appreciated by the audiences, but are not so very well known off the stage. It is the purpose of this column to act as an ambassador of good will between the performer and the admiring public.

The big city has its Harlem; Chicago has its State street on the south side and Los Angeles has its Central Avenue. There have been numerous attempts to label this part of the city of the Angels Brown Broadway, Harlem of Los Angeles, Beale Street of Harlem, and so forth, but the moniker of Central Avenue has withstood the assaults of its most ardent opponents and thus this city has something as indicative as the other cities of our fair land.

A STREET SCENE—Alma Travers leads by in a free wheeling car, Eddie Anderson and Alex Leon joy ride across with this, Stumpy Colman talking about the grandeur of the Madris of New Orleans, Davey Johnson looking for good times and promising them a long term contract, Sol Butler filling about as he did when he and Charlie Paddock were the two fastest men in the Good Old U. S. A., Los Hite in his long car, while the various writers for the papers attempt to shout the boys and steal their paper is the best in the land as Little Bobby Frazier of the nimble feet passes by without a care in the world. Day! Then an eyelid. Zach Williams standing on the corner?

Judith Vosselli

The day of the arena is here, but, since the coming of the talkies, the vampires must be able to play all sorts of characters, and we nominate Judith Vosselli to that versatile class. On the strength of her past performances on stage and screen, New York stage producers are seeking her services for the Metropolitan fall, and we may lose out to them, unless some of the major studios sign this charming actress for some very good parts in their forthcoming pictures.

A new unit titled "Ballet" is being prepared for Fanchon & Marco by Larry Bel- las. The Athers and the Colonnette Ballet have been signed, with other acts to fol-

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Specialists—Men, Women, Weds., Thurs., Choice of Manhattan, Arch or Hair Trim with Shampoo and Finger Wave, $1.00...
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Changes Name of "Dickie" Wallace
Now working with Jackie Cooper in "Father and Sons" at M.G.M.
DIRECTION OF CHARLES REINER
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Courtesy to all agents
In the summertime, we particularly need good drinking water. Recently, I was chatting with an interesting gentleman, who was telling me about the new MAGNOLIA DEEP ROCK WATER, a pure drinking water fresh from the old Frost well on the Lankershim estate. The well, where this healthy water is pumped out, bottled, and delivered to you the same day, is one of the oldest commercial wells in Los Angeles. Professor Maas, of the University of Southern California, has charged and superintended, and takes analysis daily. They have distilled water also. Several people I know have tried it, and like it.

Have you been to the JANETTE BEAUTY SHOP yet? If you haven’t, you have missed the best wave, manicure, or “what have you.” I am still raving about my permanent. It is perfect, and I have had compliments galore.

If you looking for something new, girls, in the lingerie line, drop into HAIOFF’S, at the corner of Hollywood boulevard and Cherokee Avenue, and see the “Easy Mold” brassiere, especially designed by “Rene” for the am-tarned back. You will like it, as it fits perfectly. Hummoff’s is the only shop in Hollywood who has this model. They also have some striking pajamas. You should see them.

Everyone loves flowers, and they are used for all occasions. THE LITTLE FLOWER SHOP is one of the best places I know for lovely fresh flowers. They have a splendid variety, too. Their roses and dahlias are gorgeous. The shop is at 6500 Sunset Boulevard near Cahuenga avenue.

One good move deserves another.

THE MOBLEY EXPRESS AND TRANSFER CO., located at the corner of Sunset Blvd., and Cahuenga Avenue, will move you any place at any hour very reasonably. They have quick, capable men who give excellent service. So, for your next move, call Mobley. They will also be glad to store your trunks, or what you have.

SOME FISH STORY

The largest Bonita ever known to have been caught in Santa Monica Bay was the prize of the week of Charles Yamato. A Japanese angler at the fishing barge, Star of Scotland, off Lick Pier at Ocean Park, weighed 16½ pounds, the big fisherman seems to have set some kind of a record and old timers of the bay district have scratched their heads in vain, trying to think of someone who ever nearly approached this specimen.
RADIO-LITES
By RUTH FLORENCE

Effective August 1st Lewis Allen Weiss, manager of Don Lee Broadcasting System, has been named as the organization to take over the office of vice-president of WJR, the Goodwill Station Inc., Detroit. Mr. Weiss is present in advertising circles, is director of the Advertising Club of Los Angeles, and is also a member of the speak- ers bureau of the National Association of Advertising Clubs. For the past two years Mr. Weiss has valiantly guided the destinies of KHFJ, information has just reached this office to the effect that Leo D. Tyone, late advertising director of this station, will suc- ceed Mr. Weiss.

Did I hear you say I just hate to write letters? Well to you I would say—yes you don’t need to write. Just dictate your billou- doux into a recording make—and presto! You have a record! Mother back home, would enjoy this novel token. (Inquiries regar- ding this service invited.)

Raymond Paige, KHFJ director, will con- duct a special arrangement of Gerstein’s “A Man Must Dance” in Picturegoer at the Hollywood Bowl July 29. It is espec- "The Most Dangerous Game"

Richard Carroll’s new story, "The Most Dangerous Game," is ideal motion picture material and RKO deserves great credit for translating it—though not ideally—to the screen. Despite some obvious faults, among which are frequent lapses from motion picture to stage technique, this picture is one of imagination and merit. It is certainly more good than bad, and my criticism is not that it is not done well, but that it might have been done better.

It is one of those films in which the parts are greater than the whole. For instance, in the very beginning of the picture we are treated to a shipwreck which excels anything that follows. It is pure motion picture, an example of excellent cutting such as is seldom seen in Hollywood films. And the question naturally arises—Why wasn’t this type of cutting and photography used in the latter sequences, where the opportunity was ever greater? From the shipwreck sequence, the picture travels to the scenes in the castle, which are utterly dull and tatty for the most part, trying to be dramatically full of action.

I blame the spotty quality of the picture upon the error of having co-directors. And as I have already stated, Steinhardt’s work in silent pictures, if I am inclined to credit him with the action parts and Mr. Irving Pichel with the stogy ones. Mr. Carroll was the photographer with admirable results. The settings were striking, beautiful, and authentic. The motion picture producers have taken considerable licks with Mr. Carroll, as he is a hardworking, conscientious fellow, but have re- tained the fascinating idea of a mad Russian Count who hunts men for sport on his island kingdom. I can easily forgive RKO for introducing a girl into the story, although the idea of Mr. Reichardt accompanying her is absurd. But I cannot forgive the introduction of the girl’s drunken brother who serves no conceivable purpose, and whose silly prattle destroys the very atmosphere of mystery and horror which the picture- tales were designed to evoke.

Leisl Banks was the outstanding personality in "The Most Dangerous Game," lending reality and force to the character of the mad Count. His makeup is worthy of commendation. I question Jack "Reichardt." Mr. McCormack is too non- chalent throughout. At no time does he even faintly resemble a man being hunted for his life. Fay Wray is unconvincing, and Robert Armstrong had the unfortunate role of the girl’s brother. He was not a bad actor but not exciting.

I might note that Mr. McCormack wears a remarkable wrist watch which survive a soaking in the ocean with forlorn, and does not lose a second. I might also note that the Count’s hunting dogs are remarkable creations that can trail their prey through a swamp a foot deep with water without once losing the scent. I might further note that the Count’s island is a remarkable one for its small size, having a waterfall tolerably comparable with Niagara. In other words, there has been considerable carelessness in attention to details.

—Harold Weight

PREVIEW
"Two Against the World"

"Two Against the World" conclusively demonstrates that some producer’s moral senses are completely absent. There is no sense of adventure not to do without today taking the tremendous power of the motion pictures for good or evil, or they are deliberately attempt- ing to destroy the morals and conscience of the American public. There has been no picture issued by this company during the past year (which I have seen) not pandering some bit of smut or social wrong somewhere in its length. The stock "comic relief" has been the intro- duction of homosexuals who were formerly used only in the lowest burlesque houses. And to their wonderful gallery of evil doers—gangsters, racketeers, pros- titutes, gamblers, murderers, crooked politicians, mistresses and hoodlums—they have added a fit subject in the millionaire’s daughter of "Two Against the World." This time, how- ever, all previous examples of this type of subject have been mild. This thesis is stated: If you are rich enough, it is proper and right that you break all laws of God and man. In rapid sequence, the picture not only condones but approves insistent snobbery, in- human cruelty, lack of maternal feeling, lack of law abiding, lack of law enforcement through money influence; adultery, murder, bribery of public officials, perjury on the witness stand, and misconduct of a special prosecutor in performance of his sworn duty. And the only effect of this picture is to prove that in America the soldier is an ideal man, that quality is a dirty-shorted, bearded, wild eyed, tangled haired Hollywood version of a radical.

It is not the fact that these conditions are presented that I deplore, but that they are presented under the guise of romantic and adventure stories. The message to the American public is that the only recognized evil is that which crosses her desires. If the Hays organization permits this film to be released in its present form, "Two Against the World" may well prove a gospel of MPDPA. Desecration and responsibility in Hollywood motion pictures will be dealt with.

PREVIEW
"The Most Dangerous Game"

"The Most Dangerous Game" concludes that some producer’s moral senses are completely absent. There is no sense of adventure not to do without today taking the tremendous power of the motion pictures for good or evil, or they are deliberately attempt- ing to destroy the morals and conscience of the American public. There has been no picture issued by this company during the past year (which I have seen) not pandering some bit of smut or social wrong somewhere in its length. The stock "comic relief" has been the intro- duction of homosexuals who were formerly used only in the lowest burlesque houses. And to their wonderful gallery of evil doers—gangsters, racketeers, pros- titutes, gamblers, murderers, crooked politicians, mistresses and hoodlums—they have added a fit subject in the millionaire’s daughter of "Two Against the World." This time, how- ever, all previous examples of this type of subject have been mild. This thesis is stated: If you are rich enough, it is proper and right that you break all laws of God and man. In rapid sequence, the picture not only condones but approves insistent snobbery, in- human cruelty, lack of maternal feeling, lack of law abiding, lack of law enforcement through money influence; adultery, murder, bribery of public officials, perjury on the witness stand, and misconduct of a special prosecutor in performance of his sworn duty. And the only effect of this picture is to prove that in America the soldier is an ideal man, that quality is a dirty-shorted, bearded, wild eyed, tangled haired Hollywood version of a radical.

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SPORTS

BY EDDIE DEMEREE

100-Lap Feature Race at Legion Ascot Speedway Wednesday night

For the first time in racing history followers of Castorway will have the opportunity to see a 100-lap race under artificial lighting. Since June 15, 1929, night racing at the Legion Ascot Speedway has been one of the most popular sports in Southern California but, until the last two weeks, forty laps were the limit for the main event. Then the distance was raised to fifty laps and, this proving such a success with fans, Dr. Fred Loring, chairman of the race board of control, raised the ante to 100 laps for next Wednesday.

Who will win the race is a problem. We have Lester Spangler, who has been having an almost unprecedented winning streak in the shorter races. Spangler is a sweat chauffeur and drives a well planned race. He's our first choice.

Then there's Wirley Shannon, driving one of the fastest cars on the track, number 5. Wilbur hasn't had much luck in the shorter distances but, if you think back you will remember he was a "gaww" in the 100-lap events last winter.

You can look for Mel McKee and Sam Palmer to do something also—and don't forget Kelly Petillo in the late Francis Quann's Miller Special. Kelly broke the track record for the time during Wednesday evening. Barracuda accidents we will tab Spangler to win, Shaw to second with Petillo, Palmer and McKee pushing them all the way. Let's see how near right we are. We may be wrong—Ernie Tripplett may win but our choice remains. We'll be seeing.

THE "I TOLD YOU SO" BOYS HAD THE SCARE OF THEIR LIVES MONDAY EVENING AT WRIGHT FIELD

Just about the time the Lee Ramage boosters set back Monday evening and talked to themselves and said "I told you so," wasn't Lee more than holding his own against Steve Hamas, whom he had whipped the last time they fought? Then Miss Hamas refused to have it that way and topped Mr. Ramage's out and out and into the ring to make it more interesting, when the crowd, who idolized Steve Hamas, were pulling for him to knock the blackie, Lee, out of the picture. Lamar came back and made one of the most sensational finishes seen in a local ring in many a day. He had Hamas practically out on his feet at the bell, and so ended the outdoor saltik treat at Col. Jack Doyle for the ten thousand fight fans who journeyed out to the bull park to see this battle. RAMAGE will never amount to much until he learns what GO God gave him a right hand for. Only three times during the ten rounds did he use it, and then only fatily—yes, in a half-hearted way. Had he had anything in that hand he would have allowed the birdsie to chirp sweet music of PLEASANT MEMORIES into the ears of Steve Hamas. Take Lee Ramage and put him before a sund gun for hours and let him wheeze away with that right hand of his and you will have another Gene Tunney. Watch the sport columns for the Olympic Club announcement of their next show. It should be a whale of an evening for saltik lovers and old Finians has some treats in store for us in the very near future if the plans of Col. Jack Doyle and his "I told you so" boys hold."

HOLLYWOOD LEGION STADIUM

James J. Jeffries, former champion of all the world, acted as referee of the main event at Hollywood last week, and Jeff was kept busy—wondering what the crowd would think if he tossed both principals from the ring. Jeff never said as much, but the painted look on his face as the bout dragged on ten steady rounds told what was in his mind. Mr. Harry Thomas, former heavy with a pile-driver punch, met long and lean Jack Beasley. Now, if Thomas ever connected—but busts! Beasley knew all about that lethal right and just danced in and out and around the lumbering Thomas, until the fans started the old roozerzy. Bing Crosby, seated with a girl friend, looked like he would break into a croon of lament. The usual ringside reporters were silent as the tomb. Beasley won. As usual, the prelims scared the show. Artie Duran, 122, followed Charlie Kaiser twice and won easily. Ray Acosta decision Johnny DeCourcy, Joe Shave, 145, was giving Kenneth Johnson a tough fight when he received a bad cut over the eye which gave the go to Johnson. Tony Chavez and Rol Martinez, sacking for Frazer and Rowery, surprised the fans with a spiritless four rounds to a draw. Pete Mike and Jack Campbell, rugged welters, boxed a draw. The crowd was good. This week, Fidel Labardo and Varis Miling.

CRICKET WAGS AS KING PLAYS ROLE

Claude King, as secretary of the Hollywood Cricket Club, has been too busy planning for the arrival of the English and Australian cricketers for the Olympic games to spare much time for acting, has been lured back into production for a role in Norma Shearer's starring film, "Smiling Through," which Sidney Franklin is directing at Metro-Goldwyn-Mayer.

The opportunity of appearing in a cast which includes Miss Shearer, Fredric March, Leslie Howard, Ralph Forbes and O. P. Heggie, to mention only a few, was more of a temptation than King could withstand. So King has to wait until he can finish his role as Norma Shearer's father.

CULVER CITY SWAPFESTS

The bay district 112-pound championship will be decided Monday night at the Culver City Arena, when Mickey Erza and Rex Reese, Hollywood favorites, box the six-round main event.

Johnny Gadzyn will square off against Rod Alcaro in the four-round semi-windup. Other bouts on the card—all four-rounds: Joe Chippers vs. Nick Rapas, 130 pounds; Larry Nacrzara vs. Bill Coran, 170 pounds; Ray Nacrzara vs. Tom Carr, 124 pounds; Joe Alcals vs. Ernest Jath, 140 pounds.

HARRY COHN was seen talking things over with Ted Brown at the MGM studio Wednesday. Wonder what is up?

EAST MEETS WEST

When two men pledge friendship in India, it is customary for them to exchange head dresses, and so it was when former California Nice boxing star (in turban) and Lal Chand Mehra, well known East Indian Actor and Technicolor Advisor (in the ten gallon hat). The other two gentlemen in turbans are Gurmit Singh and M. Zaffer, members of India's World Champion Field Hockey Team. Lal Chand Mehra is also Olympic Attache for India.

"VENETIAN LOVER" by A. De Novo is the colorful tale of a painter of the 15th century. Douglas Fairbanks could do wonders with this attractive story. (RICHARD R. SMITH, NEW YORK)

"WITHIN THOSE WALLS" by R. H. Stern has much heart interest regarding an apparently sedate school teacher who nevertheless had her big moment. Good Irene Rich role. (STRATFORD PRESS, BOSTON)

"THEY CALL IT SIN" by Peter B. Kane, who always provides excellent cinematic material, tells about adventure Lamont Young who eventually married the pretty trained nurse. (H. C. KINSEY, NEW YORK)

"APARTMENTS TO LET" by Joseph H. Parks, as it does with the quaint characters in Mrs. Peabody's boarding-house, offers another interesting film possibility like "Grand Hotel." (HARPERS, NEW YORK)

"A DANGEROUS SITUATION" by Louis Tracy, Peggy thought is might be fun to marry an Indian prince, but it wasn't so funny. Looks like good cinematical to us. (E. J. CLODE, NEW YORK)

"THEIR CALL IT SIN" by Albert Z. Steadman Egen. A girl didn't know she was a foundling until she grew up and then she changed her name ad provided a dramatic story. Good boxoffice. (MACAULAY, NEW YORK)

"THE DOCTOR'S DEFENSE" by Sidney Forsberg is an excellent father and son story that tops hard at am's heartstrings. This new publisher has started his career with a list of brilliant printings and this book is no exception. More power to him! (H. C. KINSEY, NEW YORK)

"STAR OF EARTH," by Octave Ray Cohen is a Hollywood murder mystery with Cohen's usual lovable Harry, the plump detective, prominently displayed. Excellent character role. (APPLETON, NEW YORK)

And speaking of the famous writer of darktowen stories brings to mind "Our Darktown Press," by Inez Lopez Cohen (Roy's wife). It contains a thousand laughs in the form of bona fida snippings from colored newspapers. (APPLETON, NEW YORK)

"THE WEDDING CHEST MYSTERY," by A. Fielding, Inspector Painter of Scotland Yard solved the mystery at the body found in a Chinese chest. Here's a good detective tale and a Chinese angle (which is now so popular) thrown in for good measure. (H. C. KINSEY, NEW YORK)

"PRISONERS UNDER THE SUN" is a most colorful yarn about an Englishman in Egypt written by a German and published by an American. Exceptionally picturesque material for the talkies. (STOKES, NEW YORK)


"RIGHT OF WAY," by Harald Bindless is corking action material of the Canadian wilds with a good role for Ken Maynard. (STOKES, NEW YORK)

"THE RETURN OF JENNY WEAVER," by Margaret Turnbull. A distinctive mystery story with a summer calamy as its locale. Mysteries are returning to popular favor. Why not more "em in the St. Vitus snapshots? Particularly good ones like this?" (LIP-PINCOTT, PHILADELPHIA.)
THE BIRD OF PARADISE

All Richard Walton Tully will ever recognize about "The Bird of Paradise," suggested by his play, as produced by RKO-Radio is the TITLE. After that he will see the most queasy picture that has ever been made this season.

Dorothy Del Rio is no more the TENDER AND FAITHFUL Luana than the order could ever be. Lupe Velez would have given a much better performance than Miss Del Rio. She fails to arouse any real interest, and when she attempts to dance alongside some of the natives it is a sad and sorry sight.

Joel McCrea, as the strong minded hero, is lifetime. His face is like a cold mask, he shows little or no emotions and you don't give a rap if he gets the girl, dies, or lives, especially when he is captured and the natives are brutally knitting him. He stands bound to the post, with no expression whatever.

The whole story is loosely thrown together, it is colorless, falling terribly to compare with "White Shadows of the South Seas," or "Take Me." Some of the scenes are disgusting, especially when Luana sucks the lemon and forces the juice down Joel McCrea's mouth as he lies there unconscious.

The blazing volcano is well handled, it works orders on the director and waits 30 days before it demands its pound of flesh from Luana for aiming. Further, Joel McCrea runs in and steals the King's daughter; where there are a thousand natives, all watching them. They follow the couple to the water front and allow them to get away without a chase. Within a month the king goes directly to Florida and claims his daughter, knowing of course all the time, she was there, and then forgives her sin. Director Forrer said it is about time to finish this masterpiece, so to the island they go, and do their duty. Of course the hero loses his LOVED one for whom he had built a home, so he follows her to the island from whence she came, and is captured. He is finally rescued by his BUDIES who drop a couple of natives with two shots, and a thousand BARBARIANS dash away to save their king.

Poor race producers wouldn't have been forgiven for such discrepancies in their stories as David Selznick allowed to get by his MASTER MIND. The picture smacks of a serial, episodic. The idea there was, but too many cooks will spoil any soup. The supposed red blended romance, and the so-called dangers of the islands are the prime misses here. There are TOO MANY FAMILIAR HOLLYWOOD faces in the picture to accept it as a story laid in the very locale that it is supposed to be in. The dance numbers, as staged by Busby Berkeley, were so accept as to taken on the islands, are paltry and faked. The FIRE CIRCLE DANCE where Joel McCrea steals Luana away from her parents, was the most effective which, of course, was made right here in the SOUTHLAND.

RKO-Radio need never fear that there will be any more litigation about who wrote "THE BIRD OF PARADISE." The producer, who produced it, for every producing company, at some time or other, have made this story over and over again. It is a formula well known to all authors who have GONE HOLLYWOOD.

We doubt it Wells Root, Wanda Tuchock and Leonard Praskins recognize "THE BIRD OF PARADISE" they wrote as a screen play in what will eventually reach the screen. Arbat F. Marshak, the film editor, should be given a medal by the Academy of Arts and Sciences for putting together such a hodge-podge of nothingness as reached the screens as the RITZ THEATRE for the other evening as a preview. This is not ONE MAN'S OPINION, it is the consensus of many with whom we talked after the show. The gang made merry with the POWERS THAT BE, who were stepping on themselves in the back and figuring that it would be safe to cry. Everyone by the big flash of lights and cameras on the outside, as theatregoers rubbed shoulders with satellites from stage and screen to see this epic of the ages, as made by RADIO PORTRAIT.

If there is any real credit you will have to hand it to the cinematographers, Clyde D. Vane, Lewis Howard, and the costumers, as they have captured this movie he got at Knudstad too, are worthy of commendation. They will tell you that this is the greatest directed work that King Vidor ever did. Our grand children in years to come will still tell you differently.

A load of these HOLLYWOOD ACTORS who support Dorothy Del Rio and Joel McCrea in "THE BIRD OF PARADISE"—John Halliday, Richard Sheas, Callig, Bert Roach, Creighton Chaney (son of the late Len), Wade Bottle, Arnold Gray, Agustina Bortago and a couple of new faces, Napoleon Pakah, Sofia Ortesa. In closing we would like to pay tribute to the music score, which really makes the picture. Carroll Clark's art work, although very good, failed to inject the realism into the picture, one expects in such a production.

—HARRY BURNS.

THE ROAD TO CALIFORNIA AND HAPPINESS

FLORENZ ZIEGFELD loved CALIFORNIA and came back to claim it and CALIFORNIA claimed him. He stopped with us a while and then made this his final RESTING PLACE. Let us burn a candle of friendship and love in our hearts for this Noble Son of Joy and Happiness who gave his all to this world, that others might be happy.

THE MIGHTY DOLLAR never ruled him, he ruled it, made it work and for people. He was a man of self-reliance, be it known, he once took his last sleep HE MUST HAVE HEARD THE WORDS OF "OUR MASTER" SAYING—"WELL DONE MY TRUE AND FAITHFUL SERVANT."—What a blessing to know that ONE HAD LIVED AND WORKED SO CLOSE TO THIS PERFECTION AND AS DO "ARAREN"—he will give you a complete explanation about his work.

—HARRY BURNS.

THE CROONER

Lloyd Bacon brings in another good picture about the short professional life of a hum orchestra leader. By an accident, he becomes a sensational megalomaniac and the girl he loves, only to guess who the story is a take-off of? Daniel Mannings, as the crooner, is splendid. While the part is really a "Hatter" or "Gibber" type, Mannings did all right, especially in the sequence where the crooner goes astray. These scenes will hit home with a lot of humoral male and female.

The story has a swell moral, but who'll take its. Ann Dohree worked the part well, but it but didn't seem to make any impression on her. Must any extra girl from the ranks from whom Ann came so recently have been just as good in the part. It's just the part breaks and you get in this business you should remember this before she hits the high and walks out. The public is quick to pick you up, but much quicker to throw you away, as the picture shows.

Ken Murray, as the crooner's press agent, came down near stealing the picture. Watch this comic who comes from now on.

Guy Kibbee wasted in a bit. What a shame.

In the crooner's orchestra there were plenty of big names and close backs. Keene had so little to do it is a shame even mention their names. Well, maybe they needed the money.

Allen Vincent, Luis Alberni and Claire Dodd were fine in what they had to do. On whole "The Crooner" is a good picture which the public will love. But what is it all for? What do they do to their crooning idols, I don't know. —BEE VEE

"BEAUTY PARLOR"


About fourteen years ago you dragged me out of the cellar at the old Rotten Film Co. and loaded me with the responsibility of being Harold Lloyd's art director, starting me on this career which led to Italy, Ireland, the South Seas and the settings for Sparrows, Seven Heaven, Sunny Side Up, Lightnin', They Had to See Paris, Scareface, Song of My Heart and completing the cycle back to Harold Lloyd's latest—MOVIE CRAZY. Thanks, Harold! We've had the old nose to the grindstone because you started us off as a busy responsibility. We might have missed a little of life if it was all worth-while—enough of that—anyhow Harry, I settled into your chosen profession and here's the dope:

Fifty humorous yarns called DESERT ROUGH CUTS, connected for BY, the life, love and happiness story in the heart of Hollywood and made more and more to come. What's more, I have the little desert place with all its consolation and potentialities for bigger things in the writing field. Write me a line and I'll make you at home. Borego is down near the border, half step between Belsey and Julian.

Adios

HARRY OLIVER

"BLACK ECHO," by Donald Greg. A strange romantic story on the little-known islands of the South Atlantic coast. Striking and colorful setting with a strong love interest. (PEGASUS PUB. CO., NEW YORK.)

"OUTLAW BLOOD," by Eli Colter. A western with the hero born in an outlaw hand. Likely material for Tom Tyler as star. (KING, NEW YORK.)

Announcement to Rectal Sufferers!

E. C. HAMLEY, M.D.
Senior Partner of the firm of Drs. Hamley and Kammara, also organizer of the Pacific Coast Proctological Clinic, and who wishes to announce that he has served all such commissions and has opened private offices in the Garden Building, where he will continue to confine his practice to rectal diseases, such as:

PILES (Hemorrhoids), Fissure, Fistulas, Pruritis, (itching piles), constipations and any intestinal disorders from the rectum, cancer excepted. All treatments are given in the strictest confidence and from the work of pleasure is caused by course of treatment. No charge made for the first consultation, which is absolutely free. Satisfaction guarantee is given assuring patient of permanent relief.

E. C. HAMLEY, M.D.
SUITE 404, GARFIELD BLDG., 403 West 8th St., Los Angeles, California. Telephone T.Ucker 6919.

E. C. HAMLEY, M.D.

REFERENCES—Famous Motion Picture People.
"CONGRESS DANCES"—at the Film- 
arte Theatre this week is by far the 
most promising picture scene in years. 
Nigel Bruce as a poker-playing, 
uncouth ace at least twice to 
realize the beauty, mendacious 
direction, great players, and his-
terotically involved. 
In fact, there are many 
abductions, including entertainment, 
for the public as well as 
students.

THEY SPEAK ENGLISH—although 
Eric Porter, the prod-
ducer, still has the 
UFA Studios in Ber- 
lin, Germany. 
IF BOX FILMS— 
can get as much out of 
Lillian Har- 
vy as Eric Porter, 
the im- 
vestor of the picture 
did in this one, they 
have

She IS LOVING—has rare charm, 
and her acting was superb in 
its shadings from comedy to drama.

"THE FEUD"—marvellous as 
"Prince Muttner," and Lil Dagover 
is beautiful and clever as "The Countess," while 
Hepburn is one in a deal of roles in 
"The Czar of Russia" and "Ursula." 
GIBB MCLAUGHTON, "Adjutant to the 
Czar," Eugene Rex, Jean Das, Helen Hayes, 
Oliver Hopper, Stanley Spence, Thomas Wegg- 
afin and Turquin D'Or were perfectly cast 
in the other characters.

THE HISTORY OF European politics of its most turbulent times when the curious 
countries thought they had been released of Nips, influence and Muttner was 
secure in his scheme to get the Congress of Na-
tions in his power by providing ammunition for 
them.

THIS IS THE THEME—of this inter-
esting story. The historical events are 
veiledly portrayed from the arrival of Kings 
and Potestates in Vienna, the Ambassa-
dors, with all their pomp and glittering uni-
forms, the massing of the various armies and Vienna in 
holiday attire.

"THE PHOTOGRAPH"—of Carl 
Hoffman, the young and promising 
filling music— 
including the songs sung by Miss Harvey as 
well as the old Viennese melodies, makes this a 
pleasure to watch in every respect.

WE HEARD—a great deal of "Congress 
Dances," which has passed a six-months' stay 
in New York and London, but never realized 
what drew the crowds until we saw it re-
cently at a pre-view.

AN ADDITION—to the programme this 
week is "something lovely," by that master 
director, Eisenstein. A short subject in which 
music is explained by pictures.

IN A SINCERITY—can’t miss these 
two treats at the Filmore Theatre on Vine Street.

"FROM BROADWAY TO CHEY-
ENNE"—is the latest Trent Carr for Mon-
ogram Pictures and they have a winner in 
Rex Bell.

"BREEZY" is the title by which Rex is 
being referred to by his more 
recently acquired love interest, 
Harry Fraser. The tale concerns a 
young District Attor-
ney in New York (Rex Bell), with 
both on the opposite 
end of a gang (Robert Ellis) and his henchmen but is shot in 
the attempt. 
After the young District 
Attorney recovers from his illness he takes 
his father’s ranch in Wyoming where he discov-
ners that the New York gang are "putting out" over the cattlemen of the West. 
He again robs the gang, and the leader 
commits suicide when he finds out that he 
is to be the principal actor in a "nasty" 
plot.

An interesting picture which touches East 
and West; the riding of the cow-
boys as well as the insight into the doings of 
gangsters, makes this one particularly desir-
able to all who demand action in their 
entertainment. 
Beautiful atmosphere with some good 
situations, there is a girl, played 
by Morceline Day, who is not only pretty but has a speaking voice which is particularly 
good.

Huntley Gordon is compelling as "The 
District Attorney" and Gwen Lee does a 
creditable job as "The Countess," while 
Roy D'Arvay, Harry Semels, John Elliott, 
Bette Davis, Ethel Hayes, Al Bridges, 
and others have a good account 
of themselves in other roles.

THE PHOTOGRAPH—of Archie 
Stout is particularly beautiful especially when 
the story "goes West."

THE SOUND—of Belknap and Philips is 
clear and distinct and Trent Carr has pro-
vided a fine production.

YOU CAN USUALLY—find entertain-
ment-as-in-a-Magnum-Picture-and 
"From Broadway to Cheyenne" is no ex-
ception.

"DOWNSTAIRS"—a MGM Picture in 
which John Gilbert came into his own as 
both star and writer, was pre- 
visored to the other recommenda-
tion of the Citizens. 
Jack Gilbert makes good as a 
writer and actor and the audience applauded 
his appearance on the screen as well as at 
the finale of the picture.

MONTA BELL—directed this picture 
in the United States, is a milestone in film 
and showed fine discrimination by 
with both stars and 
playwright.

THE CARRIERS—of which a chauffeur (Jack Gil-
kert), whose philanthropies covered the 
maid servants, both young and old, as 
well as his own endowment.

HIS END—was dramatic. During 
a scuffle with the major domo after a 
night out, the chauffeur is knoced 
to a knell of wine where he is 
drowned.

PICTURE QUOTES—are the sur-
rroundings of this dramatic story which shows 
Virginia Bruce, a newcomer at MGM, 
which is new.

She IS LOVING—has free 
dramatic 
ability. 
Paul Lukas has another thank-
less role at the absurd hotel," but he 
plays it with sincere accuracy.

BODIL ROSSING—can always be 
depended upon in anything she does and her 
characterization of the maid whom the chauff-
eur relieves of her hard earned savings is a 
gem.

OTHER SPLENDID PLAY- 
ERS—who contributed to the excellence of the picture are 
Hedda Hopper, Mme. Backlanvon, 
Reg-

tilde, Emerson, Marion Leucin, and 
Ludlief. 

THE CAMERA WORK—of 
Hassan Fadwain, is particularly distinctive and the 
locale picturesque.

A GOOD PICTURE—which should 
ap-

porti-on to Jack Gil- 
kert as well as others for 
its splendid entertainment.

JACK PIERCE—the make-up artist at 
Universal, its designing characters for 
Boris Karloff in his forthcoming production, 
"The Invisible Man."

THE WONDERFUL CHARACTER 
STUDIES—at the players in John Stahl’s 
"Back Street," that opens the Carthag 
Circle Circuit this week are all the cre-
ations of this talented artist.

EDWARD CAIN—is well under 
side with "Merry-Go-Round" as 
"Father of Met-
ropolitan politics, and Universal Films expects this 
to be one of the "great ones" of the year.

"GUILTY AS HELL"—is the title of a 
Paramount picture which was previewed at 
the night of its release.

VERY INTERESTING—is this screen 
play by Arthur Kober and Frank Flaherty, 
"Riddle Me This," by Daniel N. Rubin. 
THE STORY—concerns a police re-
dector (Edward Cain) and a captain of detectives (Victor McLaglen), 

A MURDER OCCURS—in which 
the wife of a prominent physician is the victim. 
The police and the reporter start on the trail. 
Harold Lockwood as Attorneys, 
and Frank Reicher. 
NOT ONLY—have they provided a 
good number of players but the screen 
play is by Tom Reed.

CARL FREUND—is in the camera 
nature of the case that will make all the requirements for 
the popular screen fore.

"GRAND HOTEL"—famous on 
the screen and stage has a nomske in the latest, 
its latest acquisition is David Horsley, a ju-
vellite player, who recently completed an 
engagement at Chicago Rogers in 70,000 
Windsor Theatre.

THIS YOUNG MAN—may not 
reach stardom for some time but Mr. Frelkoff told 
us, "I have never seen better engagements in 
the aging with major studios."

HE ALSO HAS—under contract, Hugh 
Harvey, one of the best of the younger, 
and Ruth Weston, whom you all know. 
Ruth has just signed a contract with Columbia to play 
ap- 

ter, Lew Stone’s new contract— 
with MGM Studios seven consecutive years. 
Quite a record in these uncertain times.

PARAMOUNT THEATRE—at Sixth 
and Broadway, has two wonderful attractions this 
week in "Mamie Racketeer" and "Dark-
town Rooster." 
As alien 

Achilles is appeared as an actress 
in her latest, she is shown as a master mind 
who, by her persuasion and cleverness in de-

ter, Frank Mitchell, is played to 
the letter. "Hang Up Your Hat," 
At ANY RATE—they are making 
good preparations to open around August 8, and 
"Life" is stirring around this theatre on 
Hollywood Boulevard.

THEY HAVE—Bunny Weldon 
starting the dances and Bungy is a wonder at "this 
sort of thing, as are 
usual performers, has the same sort of material in 
New York."

THESE PEOPLE—are recently 
from New York, where they have produced 
20 hits.

THE HISTORY—of musical shows at this house which promises "something different" in the field of good mu-

A LINEMAHON, who is playing 
one of the leading roles in "One in a Life 
Time," returns to the Warner Bros, lot where 
she was borrowed, to again appear with ED- 
WARD ROBINSON in "Silver Dollar."

MAKING COMEBACK 
CAROL LINCOLN, after being out of 
pictures for about two years, is making a 
comeback in "The Day of the Gladi-
ators," by Warner Bros. An 
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OPEN AGENCY 
HARRY BAILEY has formed offices 
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taken offices in the MIDWAY BUILDING 
in Beverly Hills. We wish them every good 
luck, both are honest and conscientious work-
e...
Billy Daniels, Kirby and Duval, Those Stepping Steppers, Continue to Click Nightly at Stark's Bohemian Cafe

BUDDY FISHER, the Nation's Joy-Bay, and Carl Osborne, Denny Lynch, Trey Brown entertain Myrna Kennedy and Francis Renault. Miss Kennedy was guest of honor Wednesday evening at Hollywood's bright spot, where Francis Renault, latest sensation among female impersonators, is holding forth.

“ALL AMERICA” GRID STARS ARRIVE AT UNIVERSAL CITY

With Los Angeles daily welcoming the cream of the world's athletes, the current week saw the arrival of a score of America's greatest football players, not to appear in the Olympic Games but to take part in “All-America,” at Universal studios.

The party was in charge of Christy Walsh, noted sports authority who has represented Carl Loomis, Jr., in assembling the players. The football stars greeted at the station included last year's entire All-America team, with a single exception, and also All-America players of former seasons. Those in the group were Schonfeld, Notre Dame; Coley, Army; Carlin, Notre Dame; Booth, Yale; Shaver, Southern California; Nevers, Stanford; Mann, Minnesota; Varr, Notre Dame; Ordi, Calgiate; Quine, Pittsburgh; Linehan, Yale; Cain, Alabama; Baker, Southern California; Phillips, California; Wickhurst, Navy, and Hills Southern California.

The “All-America” griddies, who are quartered at the Roosevelt Hotel, spent their first day in meeting the screen stars at Universal City, and this morning start active practice under the tutelage of W. A. Alexander, coach of Georgia Tech, who accompanied the players West. Director George Stevens will assist Russell Mack in preparing the players for the picture's opening scenes, and when Mack has put the finishing touches on "Once in a Lifetime," his current picture, he will take up the direction of "All-America."

NIGHT HAWK

NIGHT LIFE LOVERS ARE MAKING THE ROUNDS OF PLAY-SPOTS, FINDING MUCH JOY AND MERRIMENT

STARK'S BOHEMIAN CAFE

The merry whirl of night clubs these days are keeping up with the Olympiad crowds that have flocked to the city to attend the grandest affair that has struck Southern California in many a day. The other evening we dropped into the Stark's Bohemian Cafe, and there were athletes from the Fatherland making merry with others from other nations. It was indeed a Bohemian night. Buddy Fisher and his orchestra were on the job and they livened up things in great shape. Francis Renault, the most spectacular female impersonator since the palmy days of Julian Eltinge, was creating little short of a furor with his display of the most gorgeous gowns and a voice on a par with any of 'em. Francis is no mere star along with his other talents the Billy Daniels, Kirby and Duval knocked 'em for a goal with their singing and dancing. Melba Snowden and Esther Brodelet sang and danced better than ever. Myrna Kennedy, Dorothy Reid, Stage Bill Boyd, and hundreds of others of note. Eugene Stark is one of the most widely advertised caterers to the public in the whole world, and many who have come here from abroad are telling him how his reputation for good food has reached their every shore.

FROLICS GARDEN

Irving Aaronson and his bands finish their long engagement at the Frolics Sunday evening, to be replaced by Bill Hogan and his orchestra. Cafe patrons will regret to see them leave as they have been a vital pleasure for weeks. Red Stanley and Phil Saxe, ace fumakas, have more than done their share toward gaining greater popularity. The Three Bachelors, Christine Marson and Milla Sonde, all have made many friends. BILL HOGAN is taking over a tough spot, but comes well recommended from the Bay City. We will hear him and his band Tuesday evening, when they make their initial bow at the Frolics Garden.

“REUNION IN VIENNA”

Robert E. Sherwood comes through with another satire that is a WOW in “Reunion in Vienna.” All it lacks is a beautiful and startling actress who can treat the situation more from a dramatic standpoint than did Ina Claire, although her flare for comedy was very essential in the present form. Many voiced their sentiment that they can't for a minute forget the performances of Alfred Lunt and Lynn Fontaine in New York, that the author must have had them in mind when he wrote the play.

Donald Brian, who plays the part made famous by Alfred Lunt, too, carries his role with an air of indecision at times, and naturally holds the attention over Miss Claire, however her work was very acceptable to Belasco theatre-goers. As the curtain rang down, you were very happy that it ended as it did, which is a sign of respect for the actors' and actresses' ability to come to end's satisfaction. Donald Brian is a splendid actor, well liked—equally as well as Miss Claire.

The rest of the cast carried their parts in the best advantage. Among those entitled to credit were Ethel Greer, Anne Revere, William Bixby, Ben Sprague, Edgar Barrier, Diana Gray, Walter Poulter, Jack Thomas, Karl Di La Motte, Leon Stewart, Constantin Oski-Abhi, Juan Villanueva, Harry Wallon, Arnold Haute, Cawdwell Logan, Oliver Eckhardt, Frederick Bertrand, Veda Bembarak, Ralph Munn, Robert Dale, Carl Kriwack, Frederick Saunders and Willi Strobel. "Reunion in Vienna" is worthy of a Belasco and Current production. We doubt if they will break box office records with it. Nevertheless, it is good clean entertainment which the Sherwood sophistication very much in evidence throughout.

“THE PIE COVERED WAGON”

Is a take-off on "The Covered Wagon" with three year old kiddies as the stars, written and produced by Jack Hays. Director Charles Lamont had every opportunity to make the kids do something that would create legitimate laughs, and resulted to old hokum, making the children look like a lot of martians. They merely walked through their scenes, the little girl showed the rest a few lessons in acting.

The audience roared at times over the antics of a bear chasing a colored lad, and howled when the Gang hurled pies that smashed the so-called Indians' faces. Nothing new in this gag but, all in fun, little to educate or uplift the children.

The first of these fun-films was by far the best, and if Educational are not careful the School Boards of Education will ban these subjects, as it will make the children feel that they can get away with most anything.

The musical score by Alfresco Caroli helped the picture in a great measure. Dwight Warren photographed it, while William Austin was responsible for the editing of the subject. William Fox handled the sound. This short was built for kiddies and that is about all who will enjoy it.

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Our Tribute to John M. Stahl-Back Street - Universal Pictures

HOLLYWOOD

filmograph

HOLLYWOOD, CALIFORNIA, SATURDAY, AUG. 6, 1932

PROJECTIONIST UNION DECLARES WAR ON LOCAL THEATRES

CLAIM THAT THEY DO NOT EMPLOY MEMBERS OF UNION LOCAL 150 I.A.T.S.E.

An open breach between the local theatres, operated by the Hollywood Theatres, Inc., and the Union Local 150 I.A.T.S.E. has come to light, with the announcement of the Union that the following theatres do not employ their members as moving picture projectionists. The list follows: Mirror, Stadium, Beverly, Carmel, Filmarte, Apollo, Vista, Studio, El Portal, and the Paramount located at Santa Monica and Western.

It is a sad state of affairs that this trouble has arisen at this time, because it is hard enough to drag theatre-goers into shows without bringing on any antagonism against the theatres, and we hope that the exhibitors will adjust their difficulties with the unions ere long.

PAGE MESSERS D'ARRAST AND CANTOR, PLEASE

Al Rogell, who recently quit the Al Jolson film because of a story disagreement, was signed immediately by Columbia to direct "Air Hostess," which will glorify the adventures of the pretty girls who fly the great transcontinental planes for a living.

Melvile Baker, brilliant young scenarist who has written for Douglas Fairbanks, Norma Talmadge, Lillian Gish, Adolphe Menjou and other stars, is now working on the story.

GLADYS LEHMAN BACK AT WORK; ADAPTING RICE'S PLAY, "LEFT BANK"

Gladys Lehman, talented Universal writer who penned the picture version of "Seed" and "Back Street" has returned to her desk after a two-months' vacation.

Miss Lehman has been assigned to write the screen adaptation of Elmer Rice's sensational play, "Left Bank," which Universal will place into production and which John M. Stahl will probably direct in early fall.

IRENE DUNNE

In one of her characterizations, as she appears in "Back Street", directed by that master, John M. Stahl. It is a funny Hurst story, produced by Universal Pictures, and which was given its world premiere showing at the Carthay Circle theatre Thursday evening for an indefinite run.

WEAK-KNEED EXHIBITORS ARE TO BE REPLACED BY LOYAL FOLLOWERS

By Harry Burns

Subsidized exhibitors who are fighting the ALLIED STATES ASSOCIATION OF MOTION PICTURE EXHIBITORS' policy of outlasting compulsory arbitration, smashing the credit committee racket of exchanges, eliminating the great evil of unfair and unreasonable zoning and protection of combinations of chains and exchanges acting through the Hays organization, paving the way on block booking, unreasonable protection, music tax, and copyright abuses will find ALLIED fit and ready to fight them to the last ditch. And also, they will finally come to the point—where a NATIONAL CONFERENCE BOARD with bonafide and sincere (not subsidized) leaders of the producers, chains, and independent exhibitors, will work out this problem to the entire satisfaction of all concerned, for they will be free from any political alliances and will render a service in good faith to all exhibitors.

The exhibitor today finds himself in the self same spot that the producer does—that of the man who is being watched. He will be called to task for the first false step that he makes and will have to change his ways or let some one else take his place who can serve the public as well as the industry's better interests. The man of the hour today is the exhibitor, and the producer owes him every bit of encouragement and help he can muster to bring the public into the theatres, rather than petty manipulation and politics that hinder his progress.

Thelma Todd and Zuzu Pitts will shortly start another comedy at the Hal Roach studios under the direction of George Marshall. They recently completed "ALUM AND EVE," which tells the story of a couple of girls and a speed cop.
EUGENE STARK’S BOHEMIAN CAFE OFFERS SPECIAL OLYMPIAD PROGRAM TO ENTERTAIN GUESTS

Running the shows practically continuously during the run of the Olympiad, Eugene Stark has arranged a special program, with plenty of variety, fun and amusement to please the most fastidious persons, and the very best folks in pictures and the theatre have taken advantage of looking in on the one bright byplay in Hollywood, and have applauded the work of Francis Renault, the latest sensation on the West Coast, other than 20,000 stars of pictures who have been in tunics in his female impersonations. Francis will close his engagement at Stark’s Saturday night. Buddy Fisher, the Nation’s Joy Boy, and his all star orchestra have shared honors with Francis Renault. The famous impresario is another Ted Leats, in fact one of his best numbers is an impersonation of the King of Happiness. Buddy has a great organization of entertainers in his band. Charles Bynon, Treg Brown, Denny Lynch and many others disport their musical and acting wares during the three performances nightly to tremendous applause. Billy Daniels, Kirby and Dawal, that fast stepping and singing trio, have been going better than ever with each performance. In fact, they cause little short of a furor every time they step on the stage. Evangeline Kirby offered a solo dancing number the other night that was a W.O.W. of an offering, and the cash customers went for it in a great way and demanded that they take a number of times before they would let her beg off, so the show could continue. Melba Snowden and Esther Brodeloe, too, clicked in a similar manner.

SOME OF THE GUESTS PRESENT WERE: Alexander Pantages, Sid Grauman, Fifi Dorsay, Mr. and Mrs. Harry Lewis, Karl Normand, Mr. and Mrs. Dewey Robinson, Al Herman, Joe Morrison, Hunk Anderson, William Le Baron, Claudia Morgan, Ruth Carter, Lucille Powers, Ben Bard, Faith Roland, Chuck Riser, Roger Marquetti, Ben Vennera, Bobbey Gray, and many others. Every night is a big night at Stark’s Bohemian Cafe, and we love to dine and dance there, for Eugene Stark is a great host and he surely serves fine food—Being lover of the Bohemian atmosphere we find it all at Stark’s at all times.

BILL HOGAN OPENS AT FROLICS GARDEN TO SPLENDID SUCCESS—HAS A FINE DANCE ORCHESTRA. PLENTY OF SHOW FOR ALL TASTES

You will have to hand the palm to Bill Hogan although his name may not mean much to you right now, because you may not have had the chance to dance to his music that he and his boys play. If you have, why you know that he is deserving of a lot of praise, for he followed Irving Aaronson and his Commanders in without any hurrah, extra publicity, or time to prepare for a grand opening, and to say that he and his orchestra have caught on, and are entitled to his great band is in no way from new friends with every evening’s entertainment that he renders. What’s more, Bill Hogan is a showman, and has his boys put over many features during the evening, which click along with the band offerings. At Koko’s, who scored so handsomely in “Hallabutt,” acts as master of ceremonies, and holds the show up to the high standard of the Frolics Garden with his witty sayings and bits of entertainment. The rest of the show, as offered by Milda Sunda, the Frolics singing favorite, again won the cafe violent favor, even in a greater measure by the numbers that Al Siegel, her discoverer, wrote especially for her. Enrica and Norello are the best dance team working in cafes or the theatres in the Southland. Omar, another dancing marvel, clicks. Enrico Ricordis sings to his heart’s content and that of his audiences as well.

AMONG THOSE PRESENT WERE: Bert Wheeler, Irving Aaronson, Clara Horton, Winnie Gomez, Sugar Guidice, Margaret Young, Choc Mosconi, Al Siegel, Walter Cain, Jimmy Starr, Larry McGrath. We caught Mr. and Mrs. Jack Leats dancing their heads off. THEY SHOULD WORRY, everything is hotly top and then some. Max Moran, who is responsible for the show and the band, was all smiles and rightly so, he knows his shapes and his public. Lee Morey looked serious for the first time, because THINGS WERE QUIET, and he found a partner in the art of fiddling in IRVING AARONSON, who was looking the villagers over as a spectator for the first time in eight weeks.

Tom Coakley replaces Henry Halstead at patio roof on night of August 15

Coming directly from the Athens Club, Oakland, Tom Coakley and his band will replace Henry Halstead and his orchestra at the Patio Roof in the Roosevelt Hotel, Hollywood. Tom has had his boys have been playing over the Lucky Strike Hour, and are great favorites up north. General Manager Dave Boice, of the Roosevelt Hotel, is quoted over his latest acquisition to the list of entertainers that he has prepared for his guests, and expects quite a turnout for the formal opening on August 15, when the Orchestra makes its bow on the roof. Theaters are dropping in at the Patio Roof nightly right after the show and are being greeted by the genial host, Joe Mann, who should have his name over the door of his own cafe, for he works for those who employ him as if he was running his own place of business.

JACKIE TAYLOR STARTS AN ENGAGEMENT AT COCONUT CROVE IN BREAKERS HOTEL AT LONG BEACH

Jackie Taylor ad his Greater Orchestra, which held forth at Stark’s Bohemian Cafe for many months, started an engagement at the Coconut Grove, Long Beach, located in the

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BREAKERS HOTEL. He has as added attractions, Margaret Laurence and Ralph Irwin. Jackie Taylor has a happy face of opening any show that he and his orchestra work, and the “Grove” will soon find many of the regulars dropping in to hear and applaud Jackie’s band and at the same time dance to his fascinating music.

JIMMIE GRIER OPENS AT BILMORE GARDEN TO GOOD SUCCESS—HAS OLD “GROVE” FAVORITES AS ENTERTAINERS

Tuesday evening was the formal opening of Jimmie Grier at the Bilmore Garden. Those who turned out were loyal followers of “Jimmie,” for the Bilmore decided to advertise his opening there to any extent. Be that as it may, Jimmie Grier and his Orchestra scored with those present, he even seems to have improved over his work on the Coconut Grove platform. Strange as it may seem, he has his old “Grove” favorites, “Go Go Dels” and the “Three Cheers,” with the following newcomers, Roy Hendricks, Wimowee Lane, and a clove Hawaiian Dancer, whose name we failed to catch. Ben Bard, Ruth Roland, Stanley Smith, and a few others were the only picture people on hand when we sat and watched the show. However, those present were of the fine stock as far as cafe visitors go, and enjoyed the music to their hearts content, if their applause means anything.

ART JELL LEAVES CLUB AIRPORT GARDENS THURSDAY AUGUST 11—MADE MANY FRIENDS

Art Jell and his Orchestra are leaving the Club Airport Thursday, August 11, after being there 12 successful weeks, and making many friends. Art Jell personally is one of the most talented of the younger orchestra leaders and shouldn’t have a bit of trouble to keep busy engaged with his boys, in theatres, pictures or cafes. There are a number of cafes dicker for his services. The only reason he doesn’t accept at this time is that he is wanted out of town, and he prefers to stay here. George Hamilton and his orchestra are to replace Art Jell and his boys.

With Art Jell and his boys scoring a hit nightly, there are several entertainers as Jane Jones, George Lloyd and Mel Calish singing old time favorite and popular numbers, gaining many encores nightly. The Club Airport Gardens has four spirited girls dancing and singing as an added attraction. At any rate, we hate to see Art Jell and his orchestra leave the Club Airport Gardens, for the place seemed made to order for them.

B B B SHOULD FEEL ENCOURAGED THE WAY BUSINESS HIPS UP AT THE “CELLAR”

B B B is still at home after his operation, but the “Cellar,” over which he has been presiding over since it opened up, to the time that he was rushed to the hospital for an appendicitis operation, is doing great business. Net Spectator is doubling for his pal B B B, and is making more than good. He can sing and has a great personality. Al Reno, who is interested with B B B in the project, was on hand the other evening and watched the show with a smile a mile long. There were many celebrities present. Estelle Taylor and Lyle Talbot were whispering into one another’s ears during the evening. Goin’ Gordon, too, was happy. Jack Le Rue danced with one of the cutest of cute girls, Miss Laulile Keating, Sunday Roth dropped in. Jack Darro, who with his brother Louis are charged usually with singing wrestling shoes, dined and danced. Maynard Lassell flew in town from New York, he told us. There were many present—you tag ‘em, we haven’t the heart. The PAN-SIE BRIGADE was very much in evidence on the dance floor, entertaining, and all over the place.
George Hamilton's Airport Orchestra

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**Doing the Avenue**

With Landis Buford

My! My! My! I touched a very tender spot in somebody's heart when I spoke of State street last week in the Windy City. Some of the former inhabitants of that fair city, who are interested in the theatre, touched me on the Avenue— and candidly informed me that the only street in that city was South Parkhury.

After thinking it through I agree with the late Chicagoan and Edna O'Brien to rectify my error. Thus, when thinking of streets, always Dream a little Dream of South Parkhury.

It is true that at one time last week was little more than the excuses of Lucky Day that was paralyzed here recently at one of the uptown saloons. This kind of thing will soon tire the patrons with the colored performer as they will think that he only imitates. The producers of shows should remember this when they have a list of colored actors and actresses working for them.

**OUT OF THE WINDOW.**

The Avenue is one of the most picturesque places in the city. There you see people from all over the world. You see from a window Mrs. Digita, the wife of one of the largest theatres, who was brought here from Harlem to work at Al Jolson's picture; Henry Brooks, billed as the "Kings of the Bobbies," Eddie Barr, who played the part of Lil Min, in "Kenge," for the Lafayette Players; James Lawrence, one of the most reliable a colored singer to see the Olympic Games and take over the stage and screen talent on the Pacific Coast.

A PAGEANT

The Sajun Truth Home will be benefited by a pageant given at the Filmore Playhouse on Aug. 11. Leading people of the city will donate their services to the enterainment on an effort to raise funds that home built in memory of one of the first American-born Negro poets. Mr. Ford C. Conington, Urban League head, take one of the important part in the play.

AGAIN THE ATHLETES

The athletes are with us again this week. After such startling performances of last week we are forced to band him a long distance handshake, so, congrats to Tolson, Metcalfe, Gordan, Jansmon, and to the many others whom space will not permit to name.

John Lester Johnson, in his day one of the real good ones among heavyweight boxers, is becoming a conspicuous figure on the screen. He has been working under contract that will appear in a fine comedy bit in Radio's "Liberty Road," directed by Roland Brown. John Johnson's fine physique and wide, happy smile add value to an acting picture in which he works.

**A Great Hot---A Great Band---**

FRANCIS RENAULT BOOKED BY DOME IN OCEAN PARK

While finishing his contract, the balance of this world's most brilliant vocalists, Francis Renault, the sensational female impersonator, is also working in the Dome in Ocean Park, and follows this engagement with a week at Pantages theatre in Hollywood.

**IN THE BEST OF FAMILIES**

Theatre-goers want to laugh and it is a hard task for any producer to find a suitable vehicle. But now they have found a play in "Old Man and Woman."

"In the Best of Families" tries hard to do all; they slip past the danger line and make it as risque as they possibly dare. Still, hard boiled Los Angeles refused to get behind this play with a loud voice of protest. Mr. and Mrs. Lurie are the couple, and apparently they are playing a manner instead of a comedy. Mrs. Lurie is as good as any. Miss Richard, a blonde, is also good in her role. A few puns and a bit of pantomime seem to make up the entire entertainment. It is safe to say that this play will die.

**THE HOLLYWOOD BOWL**

The event of the year was the magnificent concert given last evening to 2000 persons natives of 58 countries in their representative costumes, made a historical pageant "under the stars," which will forever be remembered by those lucky enough to be present.

The audience started to their seats long before the pageant began the Bowl was fanned to capacity with many turned away. Miss Dorothy Drexel, as "California," was a glorious figure and thrilled those of us who are familiar with the achievements that brought the music music there, and the Hollywood Bowl Orchestra, under the direction of Arthur Alexander, was a musical treat to be remembered and could not be given another such event for a long time.

"Kenge," the former Italian conductor, received an enormous ovation when he led the orchestra in Rimsky-Korsakov's "Shchezovade." The reception accorded this master work could not be described by any critic.

A great night for the Hollywood Bowl management and this great event will be carried to the four corners of the earth by the representatives of the 58 countries taking part in the pageant. The name "Hollywood" will, if possible, be more famous than ever and we, who live here were justly proud.

**AMERICAN ACTRESS SCORES IN ENGLAND AND RETURNS HOME**

Elaine Morris gave American actresses something to think and talk about, by her work in silent pictures. England called her and she went abroad and scored on stage and screen, and today she is making Hollywood her post office address and the money she is earning, which will enable her to go to that country, and we will soon see her in some talkies. If she gains the opportunities here that she will find in British pictures she will have another fine character actress, to place on our list of those that are "tops in pictures."

Miss Morris has a personality all her own, doesn't pretend to be like any one else, and says to it that only those who performances as her recommendation for future consideration in England. Those who have had the pleasure of meeting and talking to her, say that her voice and mannerisms should fit her scene doing very excellently, and we join her many friends in looking eagerly forward to the time that she will appear in this American picture industry again.

**SIGNED BY WARNERS**

Jacymmich Allen has been signed by Warners for several engagements, and Florence Ruth, Florenz, will prove a great education for the charming actress, who came here from Texas as an entertainer on radio and stage.

**GENERAL WORKS HARD FOR DEAF-PRIVILEDGE DAYS**

The General Casting Agency are working hard these trying times to help the actors that play the part in their talent studios. They have met especially is deplorable, and they are handling more just their share of work and must, to it that only those who are actually making a living by working in pictures are given the calls. Jack Rose is the studio representative of the concern.
**FANNIE HURST HOLDS RECORD FOR AUTHORING SCREEN HITS**

Fannie Hurst is an authoress who holds the distinction of having more of her novels pictured than any other writer. The world premiere of Universal’s “Back Street” at the Carthay Circle Theatre Thursday, Aug. 4, marks the sixth time that one of Miss Hurst’s human stories has been dramatized and presented on the screen.

The story which embraces a span of 30 years, is woven around the constant love of a man and a woman, portrayed by John Boles and Irene Dunne.

---

**NORMA SHEARER’S CHARACTERIZATIONS OF NINA LEEDS IN “STRANGE INTRUDER”**

*WOMAN’S VIEWPOINT*

The story of Nina Leeds is an exceptional one; therefore her unconventional life really has no bearing on the subject of the average woman’s morals. Nina Leeds is an unusual woman, and as characterized by Norma Shearer in “Strange Intruder,” her thoughts and actions are in keeping with her personality and hence justifiable in that, sublimely, much good and little harm is done. And that is the true test of good or bad ethics. Nina Leeds is a complex woman, and in order to fulfill these complexities three men are required for the completion of her life. She proves to be thoroughly capable of drawing lover, husband and friend into the turbulent whirlpool of her existence. Nina Leeds has had four loves in her life, and died in her last and finally, mother love. She is equal to all these. Because her need was greater than the average woman, she expected more, and being intelligent and epicurean she made the pattern of her life, artistically. She was able to meet situations; had she middled her life and been a failure there would have been no justification for her, but since such was the case she was not to be condemned or derided, rather very much to be admired.

Again it may be emphasized that such unusual women are rare and to Nina Leeds is not really a basis for modern feminine morals. The normal woman could not lead such a hectic and varied existence and emerge as victorious as Nina. Even the average man could not attempt to adopt such a code and successfully enact it. Nina Leeds made three men happy; she, however, was not one to become complacent, she is invariable even through her old age. Yet it has been truly phrased that, “By their fruits ye shall know them” and Norma Shearer’s delineation proves so rich a personality can tell so magnificent a story.

—DORIS WOLFE GILBERT

**REGINALD BARLOW, noted screen and stage actor who recently scored as the Baron with John Gilbert in “Douchtrists,” has won another notable role as his record. He was yesterday cast as the general in “Raspoutine,” Metro-Goldwyn-Mayer’s co-starring vehicle for John, Ethel, and Lionel Barrymore.

Charles Draper is directing the new drama of Russian of war times, with an elaborate cast that includes Ralph Morgan, Diana Wynyard, Ted Alexander, Gustav von Seyffertitz and many others of note.

**MAY WE HAVE AS MUCH TO PROUD OF WHEN WE ANSWER THE CALL OF “THE MASTER’S VOICE.”**

Our only prayer today is that when we pass out of this earthly being and into the GREAT BEYOND, we will leave behind us the good name, love and devotion that this good old world held for JAMES QUH, when THE MASTER’S VOICE CALLED HIM AND HE ANSWERED.

The motion picture industry owes him a great debt of gratitude; he was indeed THE MAN OF THE HOUR, the friend of the friendless. His aims were always high, but not to his own gain. He was a MAN at HEART, a child of GOD, who decided his every move and gesture. When he foresaw the end, he turned to his devoted wife, and showed that in his heart he had found God, for he gave up all to be near his beloved wife, and lived in her arms. WHAT COULD HAVE BEEN A SWEETER DEATH THAN THIS?

“Many are called, but few answer,” said Our Master. James Quirk heard the call and answered it. Who are we to question the judgment of Our Father? He knows best. He gave James Quirk to us, and since he felt that James Quirk had shown His children the road to happiness by saving the Master, he had the right to claim him. We thank God for the pleasure he gave us as a Disciple of GOOD WILL TOWARD MANKIND.

**COLUMBIA SIGNS SAMMY BLYTHE COTT, ETHEL BARRYMORE’S SON, FOR SECOND LEAD IN “THAT’S MY BASIS”**

The New York production of the play, which was recently produced in Boston by George L. White, has just added Mary Carlisle to its cast. The lead, Mary Carlisle plays opposite . . . (continued)

**DAD SAYS**

DAD SAYS

DAD SAYS

**IN HOLLYWOOD NOW**

By Bud Murray

The XXI OLYMPIAD—at Los Angeles—Hollywood taking a back seat—now that all the athletic stars of all nations are in the limelight—everybody, when you go, when the boys are introduced, real enthusiastic applause is heard—the like of which we haven’t heard in a theatre in Many Moons—D’ E PRESSIONIST—”Some ideas” are knocked higher than a dog’s tail—chat with a SRO sign opening day over 100,000 paid admissions—Put that in your well-known pipe.

**DRIP DROP HAWKS**

Drip drop the Orpheum, where Dick Mass manager, greets you at the door with a “joo J. E. Brown” smile—why not?—the inner lobby, jammed, waiting at the outer lobby, jammed, to trip by the lines of waiting customers, and it wasn’t the vaudeville either, it was just Frank Buck’s marvelous animal show. Even “Bringing Back the Albatross”—Bobby Woolery, Bert Wheeler, Lulu Lipton and Edgar Clarke, taking a look-see, ever getting someone for their forthcoming Columbia pictures, which will have to do with Africa or jungles or something—Clarence Nordstrom drams in front of the lobby bunched into Chang Ray Pictures, Bill Woodfin, Johnny Hyams and Frank Buck himself, all waiting in line—Vlid Cudney, the deejay—name sounds—Leon Errol, the “stuck-up” kid; Jack Waldron, one of the last of the masters of covenants; with Eddie (Sunktus) Nelson, who is taking advantage of his new home; El Brendel, back from vaudeville tour, the near-reject burnt out in the Clark Brothers picture, side (you remember Clark & McCullough) and there is Monroe Rasmussen Dunlap—Dunlap from the Olympic Games—his new best blonde bride—piping the California Fites the O. O.—Mark Kelly didn’t show up—big appliance for the Munsey—Mr. and Mrs. Wally Ford at ringside—Oh yes, the: Campus Crooners, Bessie Reas, Jaxo Arden and Mac Hansen are at Coral Gables, and Hal Holstaid and we held over and not bad—right IN HOLLYWOOD, NOW.

**SELUANN**

John R. Freuler, president of the nearly formed Film Association, Inc., has arrived on the West Coast. After a conference with Supervisor Burton King, Freuler announced that the two pictures they were interested in—1932-1933 would be ready for the camera within the next ten days so that the program can get off to a flying start. Louise Pollard, an old trapper, died Tuesday evening at 5 o’clock, at the General hospital.
CHEAPLY MADE SHORTS ARE CHEAPLY HELD
By S. J. Sax
Production Head of Vitaphone Studio
Brooklyn, New York

The making of short subjects is really a business apart from the production of feature pictures. It's a specialty requiring short subject specialists. A feature director, I have found, cannot make good shorts unless he has previously had some experience with a short product. A successful feature picture writer or a successful Broadway author, cannot write good shorts. And a producer who tries to regard the short as a mere filler, and as such attempts to cash a few dollars here and there in the production of a short, is going to find his own attitude reflected by the exhibitors he tries to sell and the music fans that see the product. They won't think it important.

At the Brooklyn Vitaphone studio, I have made it a policy never to cheapen a production because I could save a few dollars, or a couple of hundred dollars. We try to give each short a feature production value—each an independent product and depend upon increased efficiency in production—keep down the expense to a sound business level. Recently I was busy at Warner Bros. Burbank studio, supervising the production of two two-reel Technicolor musicals which Roy Mack was directing for us. In so far as I have been able to learn, Vitaphone alone will have this type of short in 1932-1933.

I am confident of the reception they will receive when we release them on our next year's program. I predict they will be the outstanding shorts of the year. They will be part of the 26 "Broadway Brevities," musicals, Vitaphone will release during the coming year. Regarding the others in the series, some will be condensed 20 minute versions of former stage musical comedy stage hits and operettas. The balance will follow closely those we produced this season such as "The Musical Mystery," "Footlights," "I'm a Happy Man," and "Mammy Dear." In four of "The Broadway Brevities" two reuters Ruth Etting and Bing Crosby will again be starred.

The two popular series of animated cartoons, "The Looney Tunes" and "The Merrie Melodies," which Leon Schlesinger produces for Vitaphone in Hollywood, will again be on the Vitaphone 1932-1933 release schedule. The industry is already too complex with the great popularity of animated cartoons, for me to point out that these two series are enjoyed by all.

What is undoubtedly the most important factor for a short subject producer to bear in mind when planning his product, is to provide for variety—the greater the variety the greater the possible theatre use. A producer can't expect an exhibitor to make up his program with nothing but comedy shorts—or several Ziegfelds—or several cartoons—or strong dramas—or shorts of striking similarity. The successful exhibitor knows he must present a balanced program. In planning Vitaphone's 1932-33 program, I believe we have succeeded in providing enough variety to enable the exhibitors to balance any feature picture he may run.

Another factor that must be borne in mind by the short subject producer is the fact that more feature pictures are being produced than ever before. This pictures have made movie fans discriminating audiences. The shorts that go on the program must in every way be able to stand up with the feature picture. The poor short played with a good feature suffers too much by comparison, while a good short with a poor feature will help to save a show. And, of course, good shorts with a good single feature give the exhibitor what he wants—perfect programs.

IRENE DUNNE AND JOHN BOLES

Those who retain a feeling of affection for the days of thirty years ago, when horse cars were the accepted mode of transportation, have a treat in store in "Back Street," the Universal love drama which celebrated its world premiere at the Carthy Circle Theatre on the evening of Thursday, August 4.

Though the latter part of the story takes place in 1932, the earlier scenes are laid at the beginning of the present century, and both Irene Dunne and John Boles, who play the principal roles, are seen in gradually changing type of wardrobe. Especially in the case of Miss Dunne, though her beauty does not undergo any alteration, her gowns show an amazing change in the space of thirty years.

In connection with the premiere of "Back Street," Carl Ettner, nationally famous musical director, leads 60 musicians in a half-hour program of popular selections.

FUNMAKERS MAKE MERRY AS FILM PATRONS CHUCKLE WITH GLEE OVER THEIR ANTICS

The Gypsy songs which Maria Alba will sing in "Hypnotized," Mack Sennett's spectacular roadshow production, are being especially written for her by Bernie Grossman and Desideri Vest, as well as the Hungarian music that will be used in the picture.

Somm is personally directing "Hypnotized" and it will be released in the early fall through World Wide Pictures, Incorporated.

Herman Bing has been assigned the captain's post of the good ship "Australis," which is one of the spectacular sets Mack Sennett is using.

The first of the Radio Stars Series being released by STANLEY DISTRIBUTING CORPORATION, Harry Richman in "I LOVE A PARADE," has been booked in

ANDRE CHERON
Now Appearing in...
"BACK STREET" At Carthy Circle Theatre...
A Universal Picture

FLOYD SHACKELFORD
At Bridge 4137
CLARENCE BROWN Returns to Hollywood - - Director J. Crawford

THE TROUPERS' PICNIC SLATED FOR AUGUST 24

THESPians of stage and screen to make merry and talk shop

THE TROOPERS, the greatest agglomeration of people off the stage in former or later days will not have their monthly dinner at their clubhouse in August, as they will meet in the "great out doors," and have an old fashioned get-together.

THE TROOPERS' PICNIC will take the form of a day and will be held at North Hollywood Park, one of the garden spots of Southern California. AUGUST 24th. the date and President Joe De Grasse called on us a few days ago and promised his fellows and their friends a "square day" at the park.

OLD TIMERS, whose names have been written in the greenwood and really get to know one another at a "real picnic," YOU KNOW, will bring their family basket is brought forth and filled with all the edibles to tickle the palate and handed around to show what the famous folk could do.

YOU KNOW—what some of the old timers were that we used to play where "simply minded" and were remembered by our boyhood and girlhood days.

THAT is what this event means—and when the Troopers' monthly dinner is a gala event in the lives of veterans of the stage the Picnic is expected to "top them all" in the way of enjoyment.


Frank Schubert is one coming under the above heading.

Frank makes his living by laughing. He possesses an unusual laugh that causes others upon hearing it also to burst into loud and noisy guffaws. Quite often Frank has been ejected from theaters because acts have been unable to continue when he gets started. The "laughter" is playing a part in "Liberty Road". This is the film which star Doris Day directed for RKO-Radio and will do his noted giggle.

MIX MIXES WITH BARNETT, WHEEZES IMMEDIATELY CEASE

Insults don't mix with the Mix temperament.

So discovered Vincent Barnett this week when the famous "riffber" tried his deprecating talents on Tom Mix at Universal studios. The comedian, measured the cowboy star in Director Arthur Rosson's office, started his line of reflections upon Mix in general until a hard right punch from the westerner whipped off his head to call an abrupt halt to the fun.

It developed later that Mix had wished of Barnett's insulting intentions and decided to turn the tables with helpful anger. His counter plan worked like a charm.

Barnett is scheduled to appear in the next Mix film at Universal, "Tom's in Town," which Taylor will direct.

FIFI DORSAY, in "Girl From Calgary" spangles, entertained 150 or more Olympic athletes from Canada today on the set of Monogram studios.

Fifi sang several of her "katcha" songs for the boys. But who was the athlete that got up and took off his coat while Fifi was singing?

CHRISTIAN RUB has been signed for an outstanding character part in "The Silver Dollar," the First National picture in which Bebe Daniels is the leading role.

The German actor recently finished a role in "Those We Love," with Mary Astor and Kenneth McKenna.

PRESTON FOSTER today was signed for an important role in the Paul Muni picture at Warner's First National, "I Am a Fugitive.

Foster plays Killer Mears in "The Last Mile," also plays a ruffian in "I Am a Fugitive.

TED STROBACH today took up his post as steward on board the "SS Australis," which happens to be one of Mack Sennett's splendid sets for his spectacular roadshow production, "Hypnotized."

Mack Sennett is handling the direction of this super-comedy picture himself, and has for his assistants George Sherman and Jean Yarbrough. An early fall release is scheduled for "Hypnotized" and the physical distribution will be handled by World Wide Pictures, Incorporated.

OLYMPIC Finance Committee is sponsoring as one of the Olympic features, a week's dance program at the Philharmonic Auditorium under the management of Freda Mueller Sterling and direction of Albert Deaz. This "Olympic Dance Festival," as it is known, has as its inspiration the "Around the World in the Dance" program which was referred to above. This will be the first time since the ancient that dancing will occupy its place as an official part of the Olympic.

Other countries of the world have long been heralded as the cradle of the arts and the home of the ballet, etc., but none have dared to make dancing as important a part of their Olympic meet as the outdoor sports. It has remained for America to open the eyes of the world to the importance of the dance and its rightful place among the exhibitions of physical skill which constitute the Olympics.

CLAUDIA DELL will be seen in more pictures this year than any other actress in filmland.

Her blonde beauty will adorn no less than thirty-two feature productions during the 1932-33 season.

Stirred by the acclaim of success, the young actress and accredited her presence on a number of occasions to give away the Indian Helmet to the winner of the Sweepstakes race over this distance, and whenever she happens to be dancing on a cafe floor, everyone that catches up with her will take a second look and even remark, "What a facinating girl." We ask you, what could be sweeter and better than this, to make her a logical girl to get some place in the movies?

THE SNUDDEN ILLNESS of RALPH GRAVES has necessitated his withdrawal from the leading role of Universal's football drama, "All America," and Richard Arlen has been secured for the part on a loan from Paramount. He has already started work on the gridiron of Loyola University, with more than a score of All-America football stars who came to Hollywood to appear in the picture, under the direction of Russell Mack.

Andy Devine, who made such a hit last season in "The Spirit of Notre Dame," will appear as the football-playing Andy in the new picture.

John Diearra has been engaged by Carl Laemmle, Jr., for the role of Arlen's younger brother in "All-America," and Preston Foster will be seen as Steve, a fellow member of the football team.

M. H. Hoffman, president of Allied Pictures, announces that the entire executive and production forces of his organization will move to Pathe Studios in Culver City on August 6.

The new headquarters will occupy space formerly used by the Goldwyn Company. Twenty-six offices on both floors in the new Allied Building will house executives, directors, writers, cameramen, production manager, foreign and purchasing departments, and publicity staff. Cutting rooms, projection rooms and cutting offices will be located on the lot near the main offices.

The balance of the Allied Twenty-six features for the season 1932-33, totaling seventeen pictures, will be produced at the Pathe studios.

Al Bogert, Hollywood's own heavyweight wrestler, has ended a national tour and has made two appearances at Hollywood American Legion Stadium. Al, formerly a studio worker, has thousands of friends here. He is a marvellously developed young giant, holding his own with the best of them.
Premiere Night S. R. O. Only
SEATS ON SALE NOW FOR ALL SUBSEQUENT PERFORMANCES

World Premiere

BACK STREET
FANNIE HURST’S SENSATIONAL LOVE STORY

with

IRENE DUNNE
JOHN BOLES

A UNIVERSAL PICTURE

CARL ELINOR ORCHESTRA

THURSDAY EVENING
AUGUST 4th

Phone Oregon 1104... All Agencies
Tickets $3 and $2.50 plus tax

THE ONLY HOLLYWOOD PREMIERE HELD DURING THE OLYMPICS

Moving Movie Throng by John Hall

Carl Laemmle, Jr., is doing things with his father's big studio: He is making consistently good pictures... .

This is a rich father, happily escap-
ing that Hollywood curse, "genius," he has earned and justify wins a real title—Hard Worker.

"Dracula," "Mur-
ders in the Rue Morgue," "Franken-
stein" and "The Old Dark House," the last to be released soon, seem to indicate a lean-
toward shakers; how-
ever, a series of more conventional pictures such as King of Jazz is not too much, after this.

Carl Laemmle, Jr.

Excellent financial returns from these hor-
rrow films is a temptation; but young Laemmle seems to realize the danger line. Shouting wisdom beyond his years, he strikes a balance even his wise old dad must envy with care-
siderable satisfaction. . . .

Some three years after his first output, Laemmle, Jr., gives the impression one gets from meeting an experienced and very crit-
ic shuoman, who really wants to do big things in a big way, even if he works himself sick while tricking.

"Junior," as his intimates call him, has ceased to be a boy. He is a man in words and action, yet retaining an outward juv-

...enility likely to mislead a stranger into consid-
...ering him "just another rich man's kid son."

A brief meeting with him still quickly dispel

this illusion.

"Seed," "Strictly Dishonorable," "Spirit

of Notre Dame," "Tom Brown at College," "O. K. America," "Once in a Lifetime," the Tom Mix series of feature westerns, and now "Back Street," and others, all high-class box-office films, are the rich fruit of this young man's judgment and hard work.

Yes, we are compelled to admit that Carl

Laemmle, Jr., is a bit more than "the kid

son of a rich father." By his works we are

compelled to credit him with accomplishment

far beyond his years. His work during the

last three years is second to no Hollywood

producer's, and surpasses that of many.

In "All America," a feature now in the

making, Russell Mack, director of "Spirit of

Notre Dame," "Scandal for Sale" and "Once

in a Lifetime," is directing a group of Ameri-

can's greatest football stars, each one a former

All America player. To top this feature,

Laemmle has borrowed from Paramount one

of its best young male stars, Richard Arlen.

Very evidently confident that his son knows

what he is doing, "Uncle" Carl Laemmle says in the background, referring all to juris-
yor, the man responsible for the fortunes of an

organization valued at some twenty million

dollars. To date, Senior Laemmle shows

no sign of regret.

... the world must accept Carl Laemmle, Jr., as a real, productive part of the Hollywood

scene. That he has not been fooled upon to

his public detriment by an elaborate com-

pany publicity staff is the best kind of proof

that he prefers hard work to ballyhoo.

Fortunately, no salaried Universal publicity

writer dares refer to his boss as a "genius."

If "Genius is an infinite capacity for taking

pains,"—just plain hard work—dissatisfied

people will admit that young Laemmle is try-

ing for a title; but he is suspicious of titles and all those who hand them around.

When "Uncle" Carl Laemmle, dean of all

independent producers, told the world his

son, attaining his majority, would head all production at Universal, the movie world

smiled—and sealed, "Broadway," and "King

of Jazz," both million-dollar pictures—and then some—threatened Universal with disas-
ter: picture people shook their heads and were sorry for "Uncle" Carl. Did "Uncle" Carl

verbally spank junior and take hold? He did NOT. The young man came right back with "All Quiet on the Western Front"—and "It" leaped to the very top with the

best picture of that year. And young

Laemmle has held that place. Today Uni-

versal is the most prosperous big producing

company in Hollywood. The plant is owned by Carl Laemmle, Sr., NOT Wall Street.

It is said that Carl Laemmle, Sr., arrived in the United States when a boy, with less than ten dollars in his pocket, Leipzigh, Germany, is his native place. Carl Laemmle, Jr., born in millions, inherited from that poor immigrant boy the ONE great open resume to real success in America, INDUSTRY; the will to work.

DANNY HALL . . . . Technical Director . . . .
"BACK STREET" At Carthay Circle Theatre—A Universal Picture
Fanchon and Marco to Produce Musicals as Unit

Ray Taylor is to Direct "The Lost Special"

SUCCESS OF "DESERT SONG" PROMPTS PRODUCTION OF "IRENE" STARRING DALE WINTER

With "The Desert Song" establishing box office records throughout its coast run, Warner general manager of Fanchon and Marco, has obtained the rights to produce tableau versions of several other famous musical successes.

First on the list of motion picture house versions will be "Irene," to be immediately put into production. Six Fuster is directing the dances, with a book director still to be announced.

The cast of "Irene" will be headed by Dale Winter, who starred in the coast legitimate theatre production, and Bobby Watson. Watson leaves New York by plane this week to begin rehearsals.

The entire troupe will number about sixty, with thirty-two boys and girls in the chorus. New costumes, new scenery, and properties are being created at the Fanchon and Marco Hollywood studio. "Irene" will run about six hours and there will be no provision for picture house version.

According to recent information, the last business deal consummated by the late Florence Ziegfeld was an agreement with Fanchon and Marco by which the idea firm was sold the rights to produce a picture house version of Ziegfeld's "Whoopee."

Production of this complete musical comedy will begin at the Fanchon and Marco Hollywood studio within the next week. Several members of the original New York cast are being negotiated with for roles in the new version.

It is Marco's intention to present the entire book, lyrics, and dances of "Whoopee!" with a cast of 65 and a chorus of 36. This show will probably play a number of picture house dates in addition to the regular Fanchon and Marco route.

Three of Mack Sennett's most popular stand-by comics have been signed by Fanchon and Marco to make personal appearances in the "Hollywood Comedians" unit which opened at Loma's State, Los Angeles, August 5th. They are Ben Turpin, Molly Flann, and Snub Pollard. All three will make the complete F. and M. tour.

Teddy Joyce, well known master of ceremonies, who recently was brought west by Warner Brothers to appear in "The Crasher," will head the comedian unit. Others in the cast are Dorothy and Helena Blomber, Mary Miles, Cadleen Besnette, and Joyce and Gary.

ARCHIE COTTLE, veteran song writer and show producer, has been signed by Fanchon and Marco to stage a unit in which Vera Gordon will be starred. Gordon is writing the book and lyrics, and will also direct. Tentative title is "Hearts of Broadway."

Vera Gordon's daughter, Naddie, will appear with the character actress, as well as the new Fanchon and Marco working discovery, Max Lerner.

"Hearts of Broadway" is scheduled to open at Loma's State, Los Angeles, August 26th.

IRENE THIRER IN THE NEW YORK DAILY NEWS in speaking about CHARLES MIDDLETON in MYSTERY RANCH said: "Charles Middleton, whom you usually see as the District Attorney in Bickers which requires 'em, gives the best performance in the picture as a rancher, who, with the aid of a band of outlaw Indians, runs the town, just about the way he sees it. He kills without compunction and when the cowpunchers officials don't seem to do anything about it, in steps GEORGE O'BRIEN, a sturdy ranger, who eventually gets his man."

CARYL LINCOLN IS TO PLAY LEADING ROLE IN BIG U SERIAL

Caryl Lincoln, former Wampas Baby Star and Fox contract player, has been assigned a leading role in Universal's new serial, "The Late Special," which will be placed into early production with Cecilia Parker, Frank Glendon and Francis Ford also in the cast.

Henry MacRae, head of Universal's serial department, will direct the first part of the thriller and Ray Taylor will take over the direction reins on the latter chapters as soon as he completes the filming of the Tom Mix starring film, "Tom's in Town."

The picture is based upon the Sir Arthur Conan Doyle narrative, "The Lost Express."

The original cast. This program has a big following, and KMPC welcomes them to their schedule.

KFI asks you to hold your horses—the events are coming—right out of the bag, you know. Still, say they will be on the air again every Friday night from 7:30 to 8:30. Like all dreams, this circus will be "bigger and better than ever!"

The circus will be performed by a greatly enlarged cast, to the tune of music furnished by the Gilmore military band of sixteen pieces and a cellophone. This feature will be originated in the studios of KFI, and will be broadcast over the entire network of the National Broadcasting Company's Pacific Division.

Hollywood-On-The-Air, the film colony's own radio broadcast to the world, has been changed from 1 p. m. Saturday Pacific Standard time, to 8 to 8:30 p.m. each Thursday, effective August 4.

The programs, featuring the outstanding picture personalities in the industry, will continue to be released over the giant network of the National Broadcasting Company, according to John Sallows, in charge of the radio series.

David G. Solnick, executive vice-president in charge of all RKO-Radio production, in charge of the unusual broadcasts more than a week ago, has presented a program that stars theEmergency. Caryl Lincoln, Adela Rogers St. Johns, Local listeners may hear "Hollywood-On-The-Air" each Thursday evening over KFSD, San Diego.

FIFI DORSAY will broadcast over KNX between 6:45 and 7 o'clock each evening from August 1 to August 6 in behalf of the Olympic games. She will give a program of her famous "hearts" French songs, and will be accompanied by Roland Becker, who was her accompanist during her recent personal appearance tour.

MAGNOLIA Deep Rock WATER Pure Wholesale Drinking Water Phone Gladstone 6835

Magnolia Water Co.

EDDIE LAMBERT--

Dear Friend: I welcome you back in Hollywood. Your friend,

EDDIE LAMBERT

This Week at Paramount Theatre

Los Angeles
VERA WEST—When you hear the feminine portion of the audience in any theatre all aitter over the lovely gowns worn in a picture it is rarely that the name of the creator of these gowns made the entire audience go wild.

BUT—in "Back Street," a Fanny Hurst story which will come into the newly opened Carthay Circle Theatre tonight, the gowns worn by the principals are predominant.

MISS WEST—the creator of these gowns was an adept pupil of Lady Doris Gordon, famous all over the world, who had her establishment on Fifth Avenue in New York, and Miss West was an apt pupil of this creator of clothes for women the world over.

SHE WAS—also with Sophie Waxer of Fox Studios and helped to design the costume effects which made famous the gowns worn by her performers.

UP BY 10:30—secured the services of the artist, Vera West, and since coming here her work has received splendid comment from the studio heads.

BUT, SHE DECLARED to a few days ago, that these gowns created by her from Dante would create an audience at this opening of "All aifter a Trotter.

STAGE PRODUCERS—are here in full force, ostensibly to witness the Olympic Games, but Mutua pictures are really the attraction.

STAGE ATTRACTIONS—have not been the only past time attractions at the stage this week and we feel sure that quite a few of them will be put to work before they are allowed to go off the stage. Though the stage has many attractions to its bowers, Hollywood is sure money.

PARAMOUNT pictures are evidently tired of educating the public, as some of the recent efforts are not only causing the same public to respond at the box office but are entertaining.

"Guilty as Hell"—and "Madame Rueckstein" are the ones we refer to of which we have reviewed recently in our columns and also set the reception awarded "Madame Rueckstein" at the immense Paramount Theatre down town.

WE NOTICED—the re-admission reaction was decidedly favorable to guerilla title and melodramatic action with clever comedy interpreted.

RONALD COLMAN—is another device of the stage who has heard the call of the stage and AFTER "CYNARA," which he is making for Samuel Goldwyn, he will leave Hollywood for New York, where Frederick Lonsdale, the famous playwright is at work on a stage vehicle.

WE CANNOT KEEP—the true lovers of the stage from the glare of the footlights, even with the financial attractions of moving pictures.

LUPE VELEZ—will not return to the big screen, as the MGM has offered her the feminine portion of "Congo," which is expected to be one of the hits of the year.

WALTER HORTON—has the male portion of this production and Lupe couldn't resist the opportunity of working with Walter in a story just butt.

POLAN BANKS—is to play the prince of the year at the Roosevelt Hotel on Friday and 250 invitations have been issued to the elite of Society and Motion Picture celebrities.

THE PARTY—is to welcome Crown Princess Brida, a world wide celebrity, who came here with the other royalties to witness the Olympic Games.

FOR YOUR INFORMATION—the Princess Brida is of the family of the Mas-harejah of Kapurthala, an Indian Potentiate, who governs one of the most important and largest provinces of India.

Little Stories

"COQUETTY"—Or light or dark, or short or tall, She sets a spring to shame them all; All's one to her—above her fan, She'll make sweet success at Caliban. —T. B. Aldrich—Quatrains—"Coquette."

FIFI D'ORSAY did not live in the days of Caliban but to watch her at a party at the Monogram-Trem Carr Studios a few days ago she certainly slayed them, for she wowed the audience with her Replica. While Fifi was not born in Paris she is more the accepted idea of a Parisian than others who were born on French soil.

MONTREAL—was her birthplace, and those of you who have ever surfeited in that Canadian province will realize just what we mean by Fifi's chic.

FIFTS PARENTS—raised children of whom one was the youngest and showed early talent by playing before anyone else could muster.

HER DRAMATIC ABILITY—was inherited from her father's sister, Blanche de la Buharrie, Canada's best beloved dramatic actress.

IN HER TEENS—Fifi went to New York, the Mecca of all those aspiring to the stage, and the Greenwich Follies grabbed up the Frenchiest of French girls.

MANY OTHER STAGE SUCCESSES—came into her plan, both on the legitimate theatre and the vaudeville stage, because the moving picture offered her great opportunity for her peculiar talents.

THE BEST PICTURES—made by Fox, with Will Rogers, who had this afternoon announced his departure from Vaudeville, the pictures offered her great opportunity for her peculiar talents.

THE MONOGRAM PICTURES—at last secured her services and she was prevailed upon to star in "The Girl from Calvary," where I. E. Chadwick, the producer, is giving her a lush stage vehicle.

NOT BEING CONTENT—with only making pictures in the daytime, Fifi D'Orsay is delighting radio fans in the evening over station KNX.

LA VIDA SPRINGS PREPARES TO MAKE MANY IMPROVEMENTS BEFORE FALL

The powers that be have considered the desirabilities of La Vida Mineral Springs and have gone into the details of making many improvements in this famous health resort. There is one reason they can't break this fall. Fall will have, as one of its added attractions, a swimming pool, second to none in the state as far as such conveniences are concerned at such a resort. Better parking and housing facilities—although the present accommodations is very satisfactory to the guests, the management feels that this in the land is none too good for their visitors.

Among the many added improvements La Vida Mineral Springs the past week-end we find such names as George Ward of Chicago; Phillip Schoor of New York and the return of Sam Monkin and wife for a second visit; Mrs. Celic Du Faut, Mr. and Mrs. R. Maug, Mr. and Mrs. T. Carr, Mr. and Mrs. W. Center, Mr. and Mrs. E. Eble and son, Lewis Cohen, all of Los Angeles; Miss Catherine of San Antonio; Mr. and Mrs. A. Bennett, Mrs. R. H. Smith, Mr. M. Mac Diitch, Ruby David Liezsmith, Ph. D., Frank Cooper, of San Diego; George House of Santa Barbara, Carl Lumpin of Glendale; Horace Harper of Hollywood; Felix Whitmore of San Francisco; Werner Kruger of Hollywood, and others. The Sunday crowd was large.

Such well known physicians as Dr. P. Benaon and his brother, are always available at the Springs. They have made friends and are true friends to their guests and needs of their clients and patients. Miss Rachel Babcock is the resident manager. Miss Babcock has taken over this little lady has proven herself to be a bundle of loveliness. The guests learn to love her, for she is so sym pathetic and considerate. If she can possibly help them, she will.

WHEELER AND WOOLSEY—have a great pipe of peace and no wonder, with their latest picture effort, "Hold 'Em Fall," was a huge success.

COLUMBIA—will be the scene of their latest triumphs and with Leon LePoutre writing the story and Eddie Cline direct to there is every reason to feel sure that they will make another hit.

CAN YOU IMAGINE—these boys in a satire on the serious picture made in the jungles of Africa.

CONGRESS DANCES—starts another week on Friday and it is expected that crowded audiences will be the order of the day.

This theatre—of foreign pictures has done a remarkable business even when you consider the attractions of the Olympiad.

ON THE SAME PROGRAM—the Sherry, the master hand of Ei senstein, Russia's premier director.

A RARE TREAT—are these two pictures of "Congress Dances" is entirely spoken in the English language, although made in Germany.

LaRoy Prince, primed to director of "Vani
tes" and the California colored production, "LUCKY DAY," has been signed by Fanehlo and Mace to direct a new stage revue. Prince's will be titled "Okay, United States," and is said to be a gay satire of conditions political and topical. The cast will be selected this week.
“Back Street”

SCREEN PLAY

AND

CONTINUITY

Written By

GLADYS LEHMAN

FOR UNIVERSAL

JACK PIERCE

Creator of

Make-Ups

Irene Dunne - John Boles

“Back Street”

A UNIVERSAL PICTURE

Back Street

PHOTOGRAPHY

by

KARL FREUND
The Thirteenth Guest

Theatre-goers are in for a splendid morsel of entertainment in this M. H. Hoffman-Monogram feature picture. It is from the story by Armitage Trail, author of "Scarface," and adapted to the screen by Frances Hyland, and directed by Albert Ray. It is a thriller of the finest order, with nothing to offend any of the straight laced clientele. It is for the flesher theatre days. It is indeed a credit to the Independents, and M. H. Hoffman is to be complimented for his sensitive entertainment value in this narrative and giving it the staging that he did. Equal credit should also go to Director Albert Ray and Frances Hyland for the parts that they played in bringing in such an entertaining picture.

The casting of the production is also worthy of praise. Lyn Talbot, easily steals the picture. He is a new personality that will be heard from. Ginger Rogers, too, came in for no end of attention. She looked and acted her role to the last letter. Errol Alderson, a very versatile character actor, caught our eye for his rendition of a hard part. J. Farrell MacDonald again gave one of his well balanced acting parts, and gained many a laugh along with the strictest of attention. You will love Frances Rich, young daughter of Irene Rich. This lovely being is like she has two spits of go in her she plays a snob and how she plays it. She's showing great possibilities right now. James Gleason gave another Bob McNutt flat foot in this one, and he was a riot of fun. William Davidson always gives a finished performance and he outdid himself in this one. Tom London did a fine bit. Crawfud Kent, Ethel Wales, Phillips Smalley, Robert Klein all did fine bits. Would have to be Harry Neumann was class A. Here is a cinematographer that never loses an opportunity to make his photography work stand out in every picture that he works on, and in this instance he more than proved his ability. Baldey and Phillips' sound was very good. EXHIBITORS PLAY THIS ONE ACROSS THE BOARD. IT'S THE BEST MONOGRAM PICTURE UP TO DATE.

HARRY BURNS.

Off His Base

Short subjects, when properly made, will always be popular especially when such excellent results are forthcoming. Such is the case with the first Olympic Picture "Jerry at the Journal" series, an Educational Picture.

Eugene Palette, as "Jerry," held the theatre in a room of laughter with the pity dialogue, and his manner of delivering his lines, while Peggy Montgomery, whom you will remember as Baby Peggy a few years ago, played the principal feminine role.

Eddie Dunn, Banks Winter, Mike Dentin, James Thorne and Emil "Irish" Meuwel were others who should be commended for their naturalness.

This Norman L. Spar production was on a lavish scale and should the rest of this series measure up to this one we are in for some good sports pictures, which are not only good entertainment but still show famous athletes at their work.

Life Begins

Life WILL begin again for Warner Bros. if they give us more pictures like this. Here is a picture failed theatre-goers have been waiting for. Anyone who had anything to do with this picture can take all the handshakes and pats on the back, and really know that he is not being sequel or kidded.

"Life Begins" is really a grand picture, real drama, real pathos, and really comedy. What more can one ask of a picture? You get these tags at your heartstrings with D. W. Griffith used to give in the good old silent days. People say they are not getting those reactions from the tables. Let them see "Life Begins" and they will change their minds.

Even Loretta Young and Eric Linden are reminiscent of our well-loved Lillian Gish and Mary Pickford. And you like have to take an eye to the picture, take a lump in your throat or a tear in your eyes anytime they were on the screen. Give Miss Young more of these parts.

As for laughs, there are plenty. Frank McHugh, as the exorbitant father, was a riot. The scene where the nurse tells him he is a father and he passes out, the audience just roared.

Check up another good performance for Frank.

Glenda Farrell, Alina McHous, Preston Foster, Clara Blandick and Viktor Osbome are the remainder of a perfect cast. Each one's performance was individual and outstanding.

This is the second good picture by the directorial team of James Flond and Elliot Nugent. Take the first one, and don't let us separate and combination—Flood of the Mississippi, and Eliott of the stage. A blending of the two arts it is a real "Life Begins" was made for adult minds. It is laid in a maternity hospital and it knocks the heart out of the mental sick, and the inductor's back rubber so hard so don't bring the kids along if you want to keep their illusions. One account of this maternity theme some say that a lot of people will not like or get the kick out of this picture. But we don't think you have to be a parent to get the kick out of "Life Begins," as most everyone has had some friend or relative go down in the shadows, and knows what it is all about.

Shoshen ought to clean up with this picture if handled right. Here is out of the ordinary topic to ballet about. They have been crying for a picture that is different. Well, here it is, "Life Begins."

—BEE VEE

alemany printing company
**SPORTS**

By EDDIE DEMEREE

“**My Hero**” Shouted Sweet Sheila—then—

**SHEILA TERRY AND LESTER SPANGLER**

When Lester Spanger won the Italian Helmet dash at the Ascot Speedway recently, one of the most interesting introductions at the American Legion track was Sheila Terry. The reason for all this attention was she was to crown the victor with the muchcoveted helmet. She became so excited and thrilled that she fairly shouted “My Hero” as she left impression upon his heart a kiss that made Lester blush even redder than the lip rouge which became smeared from the dazzling lips of the charming and sweet actress. Can you blame him? And “Was his face red?”—look at the expression on his face, and to, and behold, the little gal is still thinking about what happened on the track and her kissing the winner.

**HOLLYWOOD LEGION STADIUM**

Last Friday night was a large night at the Stadium. Olympic stars from all the Nations were presented and were given a rousing reception by the boxing fans. The main event featured Pidco LaBarba and Marty Milligan, 128... LaBarba won all the way, which was no upset... Bruiser Broeker, an aggressive young light-weight, floored Late Casro in the first, but Castro came back and won a draw. It was a snappy bout throughout... a boy named Myles (K.O.) jenius knocked through four rounds with Eddie Greb, cutting Greb’s eye and bleeding his nose, leaving referee Ben Whitehead with gore... Greb won and Whitman continued to work looking like a butcher... A change of shirt would have been appreciated by the feminine fans... Don’t forget the ladies, Benny. Marvin Zinapi, 128, as usual, was too fast and clever for his opponent, Toney Chawd, winning the nod... Ace Dodge, promising young heavyweight, was almost sunk by Tony Snauw, a tough Mexican, but he weathered the storm. Sousa won the nod... Jack Laird, once manager of Jack Dillon, handles Dodge, a real comer if not rushed. This week Tom Patrick vs. Mickey McFarlane.

WRESTLING—Last week's stadium wrestling card headlined John Peck, who claims the heavyweight title and defeating Jim Lownds to meet him. Peck is a great wrestler and is entitled to a chance at London. “Bull” Hefner, a real good one himself, had no chance against Peck, who defeated him with two terrific body slams, the last fall being so hard Hefner was out for ten minutes. At Bayside, Hollywood's own, an Abilene in the mat and a very promising young Hercules, draw with Harry Ekizian. Ohi Shikine tossed Harman Van Doze in 4:29... Everett Marchall, always popular, won from Walter Podask, winning the only fall of the hour. The crowd was good.

**SQUAWKS, AND PLENTY OF THEM**

The extras are kicking because when CENTRAL CASTING CALLS THEM THEY RECEIVE $5 and $7.50 for a day's work, and when they get the same calls through THE RE-LIEF FUND they are paid only $3, and that THE FUND are bringing into pictures a lot of undesirables who can't even speak English, and who have never seen the inside of a studio.

One of the butter-ins didn't even know where to get his check cashed or WHY THE STUDIOS HAVE A RED LIGHT OUTSIDE OF THE DOORS TO THE SOUND STAGES. The extras claim further that they are ENTITLED TO A CHANCE TO LEARN A LIVING SINCE THEY HAVE WORKED IN PICTURES FOR 10 YEARS OR LONGER and always given their best, no matter what the pay check was per day.

**CHATS WITH CONNIE**

**MOST GIRLS LOVE HATS,** Yesterday I was chatting with two delightful young ladies who have charge of the Louise Hat Shop, who told me the fad styles are about the newest we have had in years. One of the models in particular, was the cutest thing I have ever seen—just adorable. It was an original, and indeed very chic. You will like Louise Hats. The shop is located at 661/2 Sunset Boulevard.

**THERE IS AN UNUSUAL GIFT SHOP** on the corner of Sunset Blvd., and La Brea Ave. They have many attractive things at the Hollywood Shop, including appropriate gifts for most any occasion. I noticed some cute things that would just do for brick prices; and there are Olympic novelties, too—a circulating library, also, in connection, so you can, if you wish, select one of your favorite books. There is no membership fee.

**ONE OF THE MOST POPULAR** Beauty Parlors on the Boulevard is the Olea, located on the mezzanine of the Owl Drug Store, on Vine street and Hollywood Boulevard. These operators of course, are entitled to the credit to the thriving business in their line of work. If you would like a hot oil treatment, or bleach, ask for Hal. He gives a grand one—and what a special offer.

**RECENTLY A FRIEND** presented me with a box of the most delicious candy. Besides being a pretty box, there was a most marvelous assortment—just about every kind of candy you ever heard of—English toffees, butter creams, etc., and what a flavor! The best box of candy in town will be found at Little Pal’s Shop, 7157 Sunset Blvd., near La Brea.

**HAVE YOU BEEN TO** the Midget Tie Shop yet? Here you will find a splendid variety of good looking ties. One can never have too many of these, so don’t forget this nice place. The number is 6513 Hollywood Blvd., opposite the Iris Theatre.

**BOOKS**

**LOOSE SHOULDER STRAPS** by Alan Dubbs also deals with other loose things. Gall wanted to know all about life—P. S. She found out. (WILLIAM FARO, New York.)

**CAKE WITHOUT ICING** by Maggie Greig deals with the love of Jill for a handsome but married tea-planter. Colorful story with a nice opportunity for Constance Bennett. (DIAL PRESS, New York.)

**THE SWEET CHEAT** by Herbert Croeter, the movie publicity man, who understands the cinema’s need for material, has everything: love, suspense, thrill, sensation, etc. Sylvia Sidney gets our vote as the chief thrill. (MACAULAY, New York.)

**THE INTERNE** by Wallace Thurman and A. L. Furman contains much of an inside slant on hospital life. Ought to be a big box office bet as a shattering, shaming shimen. (MACAULAY, New York.)

**THE FRENCH HUSBAND** by Kathleen Coyle tells about a count who married an American heiress and then neglected her for his mistress. The beginning is rather snappy, but the ending happy. Good role for Maxine Cooper. (DUTTON, New York.)

**ROYCE OF THE ROYAL MOUNTED** by Amos Morse is a roaring, roaring saga of the north with an ice-iron for Box Belt. (MACAULAY, New York.)

**PIGN WHISTLE CAFE**

Hollywood film folk added their votes to the rising chorus of endorsements of the candidacy of Sheriff “Bill” Troeger for the Republican nominations for Congress in the 15th district, at a campaign dinner Monday night at the Pign Whistle Cafe. Among the many speakers at the dinner, presided over by Eugene J. Gottlieb, were: E. B. Herkheimer, one of the first motion picture producers of Hollywood; “Daddy” Lloyd, Harold’s father; G. T. Ellis of Warner Bros.; Burr McIntosh; Eugene Stern, owner of the Plaza Hotel; and John Kingsley, president of the Hollywood Boulevard Merchants Association.

The Los Angeles Amusement Organizations and affiliated unions, with 25,000 members, and the Affiliated Improvement Associations of Los Angeles City and County comprised of 150 organizations, at this dinner announced their unanimous endorsement of Wm. J. Troeger for Congress.

**JOE BERLINER OPENS HIS NEW CAFE AMID A BLAZE OF LIGHTS AND COLOR**

Joe Berliner’s famous restaurant, located at 3367 Wilshire boulevard, reopened the other evening amid a blaze of lights and color, and is prettier and better arranged for handling large crowds of patrons than previously. Joe, who is personally one of the most popular of cafe men in Southland, has spent years of connection with Harry’s at Hollywood, stands in line, under his present arrangement and in the location where he is now established, to make even a greater name for himself and his cafe.

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**Art Jell and his Orchestra**

Finish a Very Successful 12 weeks’ Engagement at the Club Airport Gardens on Thur. night, Aug. 11

Club Airport Gardens CA-12566
Outside Interests Have Eye on Cosmetic Business Here

Political Situation Has Big Shots Plenty Worried

WOULD LIKE TO CHISEL INTO CONTROL MAX FACTOR SEEMS TO HOLD

While the Motion Picture Make-Up Artists Association is trying hard to drag back into its fold the old standpatters among their members who deserted the organization and shifted on their own, and who have openly been fighting to wedge into the cosmetic business of the motion picture industry, certain downtown business interests, who have had their eye on Hollywood for some time, are once more casting an eager optic in this direction, in hope of breaking down the stronghold obtained by Max Factor Cosmetic Company, which practically furnishes 95 per cent of the studios and their workers with all cosmetics and hair tools that are used. The business is worth way up in high figures to any firm that can break down what seems a corner or monopoly of the business.

The other morning at the Breakfast Club Ye Editor talked with some of those interests coming into Hollywood, and they voiced their opinions very strongly in favor of taking a hand in the present make-up artists' mixture and fight to gain some of the cosmetic business that the Factor interests, Ern and Perc Westmore have worked into a very profitable deal.

CHAS. MIDDLETON SHARES HONORS WITH CHESTER MORRIS, MAE CLARKE AND FIFI DORSAY

Charles Middleton no more than finished in "Hell's Highway" for Radio than he was engaged by World Wide for "Breach of Promise" based on the story "Obscurity" by Rupert Hughes, which Edwin Carewe is in conjunction with Benjamin Verschelser are producing at the Educational studios. Mr. Middleton is sharing honors with Chester Morris, Mae Clarke and Fifi Dorsay. Paul Stein is directing the feature.

ON STAGE

Nancy Cornelius, daughter of Constance Cornelius, is working in Kenneth Harlan and Al St. John's vaudeville act, booked by Harry Weber throughout the RKO circuit.

STUDIOS ARE DIVIDED ON WHO TO VOTE FOR AND FEAR REACTION IF THEIR MAN FAILS TO WIN

By Harry Burns

Some one page Messrs. Hoover and Roosevelt and ask them what we folks back in the good old fashioned motion picture industry shall do about the present political situation. It will take a Philadelphia lawyer and all his helpers to figure out the present puzzle as to which way the wind will blow, presidentially speaking, so that Louis B. Mayer, a staunch Hoover worker, won't get his and the film industry's fingers burnt should one Mister Roosevelt accidently or on purpose sneak into the White House at Washington, D.C., some times known as the capitol of the United States of America, or recently famous as the battle ground of the Bonus Brigade.

The other day there was a meeting at the Warner Bros. plant at Burbank, where William Gibbs McAdoo, a walking advertisement for the Democratic party, and others broke bread with Jack L. Warner, Darryl Francis Zanuck, and heads of every studio except MGM (where, of course, you will find plenty of Hoover-Mayer supporters in this political struggle). All this spells trouble for the film bankroll, and many sleepless nights, for, should the keg of dynamite that the industry is sitting on accidently be set off before we have cleared our connections, some one is liable to be hurt. Right now the big shots are plenty worried, not only as to who will become our next president, but also in the local political situation—who will go to congress when the election is over and it has become yesterday's newspaper instead of the news of the day.

THE OLYMPIAD GIRL

At Universal City you will find The Olympiad Girl, Violet Ramden, whom Roy Edward, manager of the Commissary, engaged to entertain the girls at the movie city. To say that she is a beauty would be putting it mildly, but, to talk about her charm and her willingness to help everybody, that is another matter, and it is the truth.

COLONEL REGINALD BARLOW

Universal has fallen in line with other major studios and has contracted for the services of the versatile character actor, Col. Reginald Barlow, for the "Merry Go Round," directed by Edward Cohn. Col. Barlow, in but a short time, has made himself the most sought for artist that has come to us from the New York stage.
WHO IS YOUR MAN FRIDAY?

Who is your man Friday? Is it yourself? Are you making a fool of yourself; working yourself to death by taking on the world's troubles? OR are you just a natural petty for others, who are using you as their MAN FRIDAY?

This sort of stuff will go on and on, as long as you are willing to play the game that way. There is only one way to get away from it all, and that is to stop holding yourself under false values. YOU ARE NOT AS BIG AS YOU THINK YOU ARE, for self-appointed rulers usually fall the hardest. They actually belong, stays on an even keel, faces the truth, tries to do the best by his fellowman, and above all, knows his place and keeps it, and who works his way out of being the world’s MAN FRIDAY.

The power of LOVE is the greatest power of all. LOVE for one another, LOVE to serve, LOVE to help, LOVE to be humbly thankful! But, are the roads to happiness, health and prosperity STOP BEING MISTRESS MAN FRIDAY, be yourself, and see the way peoples hate towards you will turn to love. What, then, we ask, could be sweeter than this?

Moving Movie Throng by John Hall

Out from the chaos created in Hollywood by the advent of the sound picture is a reflecting reality minder.

The technical intricacies of the new art are in full blossom, among former one-mind rulers, the admission that the production of talking motion pictures is not a one-man job.

The day when a movie could be "written on the cuff" is no more. The demon Diabolikon has definitely balanced limitations of the microphone combination, so that the use of words with plenty of vivacities—otherwise screen players would have had themselves hiding at audiences. The delectation of words requires some knowledge of English.

This is why movie audiences of today really benefit from attending picture shows, because they hear good English, spoken by trained clousters. A good talking picture has the same linguistic, educational value as the speaking stage. The boys who formerly wrote them "on the cuff," with few exceptions, are not utilizing dialogue for sound pictures.

The ungrammatical silent picture title has disappeared from our screen, and in its place we have the best talking actors in the world, from all nations, many of them foreigners, speaking what we call "broken English." The audience is grammatically correct, and our own players, from the Barrymores down to the most unimportant "bit" player, are delivering our mother tongue as written by recognized authorities. This angle of the sound picture, along with punctuation, should be of concern to all Hollywood press agents. Its value to the public is great. The student of English, by attending moving picture shows, listens to the linguistic experience of professional players, helps himself enormously.

The one-man executive department of the old days, suddenly confronted by the intricate sound-recording equipment and the absolute necessity of accurate English, must give way to newer conditions or step out. Turning to other technical details, he meets another group of new problems beyond his one-man will. And the one-man executive department finds the well trained stage player a trifling different thing than the intricate difficulties of the old silent movie days.

These men and women from the stage know their work. Once familiar with the "mike" and motion picture routine, they don't expect to be instructed in the art of acting. They KNOW how to act. They know what to do with their hands and feet and how to wear clothes. And if they are unwise to a part—they know it, and generally decline it with thanks.

Recognizing these things gradually is showing themselves the first steps in producing pictures. They show that the reality the public expects the dramatic standard of the stage. The fans want to see their stage favorites in pretentious pictures on their stage vehicles. The producers are beginning to understand WHY the public refuses to pay to see stage favorites in shabby films.

Ethel Barrymore once declared she would not work in a motion picture. Whether this is true or not is beside the point. What is important is that the fact that Miss Barrymore, with her two famous brothers, John and Lionel, is appearing in "Reapstain," a spectacular new costume picture, is the natural outgrowth of the fact that she had realized before she consented to appear in a sound picture, the artistic Ethel Barrymore had the assurance that directors Lionel and John and the producers that Hollywood was quite capable of successfully picturizing the famous Barrymore technique without endangering its quality.

And it is the gathering together of this Barrymore triumvirate that proves beyond all reasonable doubt that Hollywood is developing a perfect, right, and correct defense department which cannot accomplish this betterment. Modern science and skilled players have trained them how to stage picture, which they had been traditionally trained in recognized schools of learning, the damnable refusal of the public to pay cash for products of a bygone age, combined to compel the realization that the one-man picture plant cannot survive, and give for better pictures: they are on the way.

DAD SAYS

Samuel Blythe Colt, Ethel Barrymore's son, walks out at Columbus . . . Lope Velez and Lee Tracy have the leads in "Phantom Plane" . . . John Cromwell directs—RKO-Red . . . WFN uses screen rights to "Grand Slam" for William Powell . . . Al Jolson has again accepted back into cast of "Animal Kingdom" replacing former recipes . . . Irene Dunne goes into another production from Edward Robinson's next picture for WFN is "Lace on Your Hat" . . . Edward A. Tauny slated to direct "The Island of Lost Souls" . . . Ben Hecht field to put out his shingle again—a good agent . . . "70,000 Witnesses" . . . Charles R. Rogers, vice-president of RKO pictures, preceived big, rich Ralph Murphy directed . . . M. C. Loes is Mary Pickford's business manager . . . You are the roads to health and prosperity STOP BEING MISTRESS MAN FRIDAY, be yourself, and see the way peoples hate towards you will turn to love. What, then, we ask, could be sweeter than this?

John Hall

In Hollywood Now

By Bud Murray

Who said "no place to go in HOLLYWOOD"?—Try and do it,—What with the Olympics every day and nite as early as 8 a.m.—The re-appearing of The Carney boys—"Back to the Future" and a stage show, with a Carl Etorre fine—for the "chickes"—at The Greek Theatre under Ed Perkins' direction—by R. E. W. Anderson and a dance recital the other way by Myra Kinch, a local girl who made good in a big town—then the Hollywood Bowl—for the concert with Mulliner Ray's Ragtime Band conducting—added attraction, the Belcher Bait, in a "Tableau vivant" (one gets that way to those places) IN HOLLYWOOD.

Like a message from Old Spain—is the third generation of the famous Original Con- manos, the daughter of Eduardo and Elisa Conman, the cream of all Spanish dancers—Now if this offspring is now dancing in the stage production at the Carthy Circle don't click, then Joe E. Brown's mouth is just a button-hole.—Vie a Espaol (If we're wrong, sue us) IN HOLLYWOOD.

At the Greek Theatre, Reinald Warrard impressed us very much with his technical innovation—but his voice is not what it was in 1921—but his lager register, and his lighter songs are superb.—L. E. Behyma, the impresario and Ed Perkins managing director, gazing—Myra Kinch looking the place over preparing for her debut IN HOLLYWOOD.

Then far more of that Olympian Paradise—At the Beach some of the sand gathered in defiance of "Depressionist Duds"—Everyone seems to "O-LIMP-IC" and friendly with each other—Nowhere else we can find. The sands gathered in defiance of "Depressionist Duds"—Everyone seems to "O-LIMP-IC" and friendly with each other—Nowhere else we can find. The sands gathered in defiance of "Depressionist Duds"—Everyone seems to "O-LIMP-IC" and friendly with each other—Nowhere else we can find.

Bud Murray

In Hollywood Now

By Bud Murray

At the Friday Nite Legion Fights—Mach Calhoun all ages, having landed the much coveted way past the Jack Oakie, in "Madison Square Garden,"—Harry Jan, buy friends of Mr. Gustin's "Paddocks of 1926-27"—Did we have fun (Remember Jacks and Whiskel team)?—Charles Frericks N. Y. book looking things over a couple of more big bookers—Harry Weber and Max Hart—Eddie Ely, ever so humble Sambo, Nels, Ray and Ralph Muncaster, colored spritner champs received, and then, too, the Legion gane them each a watch—George Raft and Charlie Hanin and Ira, Calif. Conman—Just a nice load of dance man rite in HOLLYWOOD NOW.

FILM THEATRE
129 Vine Street, Hollywood

New Playing
"CONGRESS AND MILLAMAN"
with Lillian Harvey, Conrad Nagel, Lily D agover and Helen Garret
—THIRD WEEK—

PHILELLE THEATRE
129 Vine Street, Hollywood

New Playing
"CONGRESS AND MILLAMAN"
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"CONGRESS AND MILLAMAN"
with Lillian Harvey, Conrad Nagel, Lily D agover and Helen Garret
—THIRD WEEK—
Facts about Motion Picture Relief Fund

One of Hollywood's real tragedies was brought to the attention of the Motion Picture Relief Fund not so very long ago. A good man, a man of fine character, and with ground back had struck a rest as it were. All his life he had been successful in all his undertakings, but now of a sudden things would not go right. Finally he came to the end of his rope and through the kindness of the Academy of Motion Picture Arts and Sciences located at 1099 S. Fairfax Blvd., arrangements were made whereby the needed man received his room and meals in return for a small charge. The ground was, then a new manager moved in, and not liking the man, asked him to move. Next he got a job through the courtesy of the large theaters on the Boulevard, working in the prologue. He had no money for food and a week was too long to get along while waiting for his money. But he couldn't borrow any in advances and so became ill at work and fainted from hunger. The theatre manager fired him without asking the cause of his illness. Some time after that a Val- uable Christmas present arrived on the street very faint from hunger. The man until then brought to our office where his story was learned and help was given.

Phone Calls from All Over State Ask About La Vida Reservations

There are so many calls coming into La Vida Mineral Springs from all over the State for reservations, that President W. N. Mil- ler has ordered direct phone service installed in the La Vida Hotel, so that Resident Manager Rachael Babcock can take care of all the return for a small charge. Next Sunday, La Vida Mineral Springs will celebrate their 26th wedding anniversary. Their guests, all of whom have been married at La Vida, will enjoy the festivities. It is fitting that the fame of this resort is fast spreading to all corners of the country, especially Californ- ian. La Vida Mineral Springs is a nice place for week end parties. First because one can swim, and second because they can have their own. The cabins are complete in every way, as for light housekeeping means, go- ing to the neighbors in a restaurant does not. Another dine in a rest- a-8taurant can do so with complete satisfaction in the Cafe, operated by Archie Rosenbaum, which will be celebrated their 26th wedding anniversary. Their guests, all of whom have been married at La Vida, will enjoy the festivities. It is fitting that the fame of this resort is fast spreading to all corners of the country, especially Californ- ian. La Vida Mineral Springs is a nice place for week end parties. First because one can swim, and second because they can have their own. The cabins are complete in every way, as for light housekeeping means, going to the neighbors in a restaurant does not. Another dine in a rest- a-8taurant can do so with complete satisfaction in the Cafe, operated by Archie Rosenbaum, which will be celebrated their 26th wedding anniversary. Their guests, all of whom have been married at La Vida, will enjoy the festivities. 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The picture is "The Phantom of Crestwood," based on an original story by Bartlet Cernack and J. Walter Red, now in production under Ruben's direction. 

The radio version will go on the air via the fifteen stations of the National Broadcasting Co., in its fifteen-minute chapters, to be released at the rate of one a week on the nights of August 26 and September 2, 9, 16, 23, and 30. Originating in New York City, where a special cast is rehersing, it has been produced in Los Angeles over KFI at 6:30 to 6:45 p.m., Pacific Standard Time and at corresponding hours on the west coast.

One hundred prizes will be given for the best sounding crime and point in writing the criminal, according to David O. Selznick, executive vice president of all Radio Pictures Production.

The first prize will be $1,500, and the second, $1,000; third, $750; fourth, $500; fifth, $350. The sixth, seventh and eighth prizes will be $250 each. The ninth, tenth, eleventh, twelfth, thirteenth, fourteenth and fifteenth prizes will be $150 each. The thirteenth to the twenty-fourth inclusive will be $50 each. The twenty-fifth to the fiftieth inclusive will be $25 each. The fifty-first to the hundredth inclusive will be $10 each.

The contest is not to be a guessing game. The names of the prize winners are to be announced on the air Thanksgiving Day.

All persons are eligible to compete except the employees and the families of employees of the RKO Distributing Company, Radio Pictures, Radio-Keith-Orpheum Corporation, National Broadcasting Company, RKO Corporation and their affiliated or subsidiary organizations.

Paul's words to the Corinthians:

"By one Spirit are we all baptized into one body, whether we be Jews or Gentiles, whether we be bond or free, and have been all made to drink into one Spirit;" constituted the Golden Text in the Lesson-Sermon on "Spirit" on Sunday in all branches of the Mather Church. The First Church of Christ, Scientist, of Philadelphia, and the Christian Science Church, of Boston, will also follow the text (I Corinthians 12:13). The text is complete and only the second verse is omitted.

"And there sat a certain man at Lystra, in the city, a cripple, being a cripple from his mother's womb, who never had walked: the same heard Paul speak: who stedfastly beholding him, and perceiving that he had faith to be healed, said with a loud voice, Stand upright on thy feet. And he leaped and walked." (Acts 14:9-10.)

CAUGHT ON MME. SAUNDERS the other day—you know she is Hollywood's gifted mystic. Madame was beaming happily—and why not—two of her favorite clients had just dropped in to tell her that they had signed on the coveted dotted line—of course she had predicted they would!

Polly Walters did not return to do work with Bert Wheeler at the end of their personal appearance tour, but went on to New York for a week's visit with her parents, after which she will be westward bound.

LAWRENCE KING

LAKEVILLE, INDIANA

Under the management of L. D. King. Available for Clubs, Pictures, Recordings.

T. C. L. C. A.

Curt Laemmle, Sr., Curt Laemmle, Jr., John M. Dunne, Irene Dunne, Universal Pictures. "BACK STREET." Has Great Success with With three comedies being completed this week, the Hal Roach Studios, Inc., will have set more than 30 percent of the new season's product. Fifteen stories will be prepared following the temporary halt in production, which was effective Saturday, Aug. 6, according to Henry Ginsberg, general manager, and due in large part to the desire for more beautiful, talented girls for the stock company, and several comedians with starring possibilities.

In line with the new policy, Mr. Ginsberg said that the Roach organization is paying more attention to the up-and-coming, talented girls for the stock company, and several comedians with starring possibilities. "We are concentrating on the young girls, who are likely to make it," he said. "We are trying to develop them into stars, and they are doing well."
FIVE COMPANIES STARTING
PRODUCTION, ADD TO 12
IMPORTANT FILMS FOR
NEXT SEASON

With five new pictures in production this week, the Paramount studios now have twelve important films for next season in simultaneous production.

Starting work this week were "A Farewell to Arms," "The Sign of the Cross," "The Honest Finder," "The Night of June 13" and "Madison Square Garden." This makes a total of seven pictures to get under-way within the last two weeks. "The Phantom President" and "The Big Broadcast" having commenced camera work the latter part of last week.

Already in work were "Blonde Venus," "Horse Feather," "Love Me Tonight," "The Decoily and the Deep" and "Guilty as Hell." "A Farewell to Arms" has Helen Hayes, Gary Cooper and Adolphe Menjou working under the direction of Frank Borzage; Cecil B. De Mille began work on "The Sign of the Cross" with Fredric March, Elissa Landi, Claudette Colbert, Charles Laughton and Ian Keith heading the cast.


"Madison Square Garden," which Charles R. Rogers is producing at Paramount for this company's fall release, comprises a cast of Jack Oakie, Warren Hymer, Thomas Meighan and Marion Nixon.

Scheduled to start camera-work during the coming two weeks are "Night After Night" with George Raft, Nancy Carroll, Pat O'Malley and Alson Skogworth; "Heritage of the Desert," a Zane Grey story starring Randolph Scott; Sylvia Sidney and Gary Grant in "Madame Butterfly" and "The Last Minute Secret." ALMOST READY—is J. C. Bach to start "Beautifully Trimmed," or "Goldilocks"—they haven't quite decided upon the title for the first one, at the Pathé Studios, Culver City.

A GREAT NAME—has Mal St. Clair, and he will direct this Bach production, which will give us some more entertainment from the independents.

Paramount Offers Plenty of Activity on West Coast
Edward Small Has Many Plans for Productions
Edgar Lewis is Engaged Direct Features
Fanchon and Marco Sign Madame Ernestine Schumann-Heink

LILYAN TASHMAN IS TO APPEAR IN FASHION FEATURE.
LEWIS FOSTER WRITES JOE PALOOKA SCREEN STORIES.
BERT E. SEBELL BECOMES PRODUCTION MANAGER.

An article picture based on the romance of style in which some of the most beautiful fashion models of all Europe will be seen and in which Edith Tashman will display many gorgeous creations in feminine attire, is now being planned by Reliance Pictures.

Edward Small, president of the Reliance company, is enthusiastic over this unusual production. He plans to bring to Hollywood the most noted beauties of the world in the presentation of this feature. Every model will be famous for some particular charm so necessary to fame today's woman.

No definite title has as yet been given this picture. Small has engaged Dan Totheroh to write the screen play and it is understood that all of the important features on the Reliance program for fall release.

Foster has been associated with the Hal Roach, RKO and Bennett studios. He was allied with all of the first Laurel and Hardy laughs comedies and held similar posts with the Harry Langdon, Charlie Chase, Karl Dane, and George K. Arthur, Louise Fazenda and other similar comedy producers.

"Joe Palooka" is based on the Ham Fisher comic strip and radio character and the Reliance executives are now seeking some one to impersonate this favorite dumbbell type that has become so popular in the comic section and on the radio.

Arrangements have been made by Edward Small, whereby Bert E. Sebell has been appointed production manager for that organization.

Sebell has been identified with the production side of motion pictures for many years, having served in this division with Cosmopolitan Pictures for three years and with Fox for four years. He has directed and handled production matters for many foreign versions of big pictures and is ideally suited to his present post with the Reliance company.

Sebell's most recent affiliation was as production manager for the "First Year," co-starring Janet Gaynor and Charles Farrell.

ENTERTAINED
Mrs. Constance Cornellius entertained the principals of the Grauman Chinese production last night at the conclusion of the first of the "Strange Interlude." Show. There were 110 guests, among whom were Mrs. Anna Kitch, Mrs. Nelle Bach, Miss Krys Field and Miss Peggy Denbe.

To Play Five-Week Engagement on the Coast.
Other News of Interest

Madame Ernestine Schumann-Heink has been signed by Fanchon and Marco to play five weeks of "Irene," the musical, and has been engaged for the role of the leading lady of the operetta, playing the regular picture house circuit, broke all time records at the Vancouver, week of July 28. This followed a week at Seattle during which the Four Depart- ment put the finger on the management of the Fox Fifth Avenue for continually standing them up in time to create picture theatre house circuit.

According to figures established on the coast, "The Desert Song," Fanchon and Marco's Operetta, playing the regular picture house circuit, broke all time records at the Vancouver, week of July 28. This followed a week at Seattle during which the Four Depart- ment put the finger on the management of the Fox Fifth Avenue for continually standing them up in time to create picture theatre house circuit.

Following closely upon the announcement that Fanchon and Marco will produce "Irene" for movie house presentation, comes word that the same firm will create picture theatre house circuit, which will open in San Francisco on Aug. 19, Joe Penner, musical comedy star, and Olave Olson, of the original "Follow Thru" cast, will head the new company. It is Marco's intention to release this unit with a cast of 65. Like "The Desert Song," "Irene" and "Follow Thru" and the others will be complete versions with- out intermissions, but so shaped that they can play one night legitimate dates, if necessary.

With August 12 set for its opening at Loc's State, Los Angeles, Fanchon and Marco's picture house production of "Irene" has been completely cast.

Louis Littauer, assigned the management of this production, was manager of the original "Irene" company, and Dale Witter, Bob- by Watson, Dorothy Lee, Marcie Wil- gan, Betty Farrantine, and George Ball, of the first "Irene" cast, are featured in this one. Others in the cast are Warren Wood, Ed- die Featherstone, George Fox, Sydney Reynolds, Annly Arden, and Wanda Allen. Gay Foster is starring in the musical, with Verna James assisting in the dances.

Man Successful Business Men and Women Have Been Helped by Madame Saunders' Scientific Crystal Readings. Her work is not "Fortune Telling," but True Mystical Prophecy made possible by her constant contact with the Astral, Mental and Spiritual planes. Her remarkable charge of $100.00 will enable her to reach all who seek her services. You will feel better after consulting her. Drop in and get a reading.

Mme. SAUNDERS
HOLLYWOOD'S TRUE MYSTIC

6816 Sunset Blvd. Opposite Hollywood High School. "C" in Hollywood. Phone Portland 3123 Hours 11 a.m. to 9:30 p.m. daily except Sundays
WE HAVE DISCOVERED a wonderful place to either reduce, or build up the body, and what a relief it was, for several people I know have asked me to recommend this kind of an institution. This one in particular, is the Blis Reducing System, and they are indeed doing some marvelous things here. Most people go to reduce, while others, who are under weight, have no difficulty in gaining. Either one can be done in an amazingly short time. This system is very thorough, and Dr. Blis explained to me about the different light ray heat, the Gardner rollers, normalizers, scientific manipulation, etc., which was very interesting—so interesting that I took a treatment myself before leaving. Girls! What a place to reduce, and you'll find the treatments, too.

* * * * *

OF COURSE YOU HAVE HEARD of Hollywood's favorite cafe, McHuron's Grill, where the famous Toad in the Hole is served. I dropped in here last night, and had a wonderful dinner. It was simply delicious and I recommend it highly to anyone. McHuron's Grill is next to the Regent Hotel.

LAST WEEK I TOLD YOU of a new drinking water, the Magnolia Deep Rock water. This water is tested daily by Professor Mass of the University of Southern California, and it is considered one of the very finest. You are sure to like it.

THE HOLLY-HEART SWEET SHOP, on the corner of Hollywood Blvd. and Western Ave., is another popular place, though quite new. It is specializing in the best of sandwiches, ice creams, and—well, the most delicious candy I have eaten in a long time. Drop in around breakfast time, and order some of their hot cakes. They excel in these, too.

* * * * *

A FEW DAYS AGO, one of my Persian kittens became ill, so I called the Hollywood Dog and Cat Hospital, which immediately sent out an ambulance and took Mitzi to the Hospital. A slight operation was performed, and Mitzi returned home looking as fit as a fiddle. Dr. Fosbinder is a splendid doctor, and if you like kittens, he has some awfully cute ones, that he will let you have for only a few pennies.

“LOUDER, PLEASE!” COMEDY SATIRE OF THE PUBLICITY MEN IS SLATED FOR PASADENA COMMUNITY PLAYHOUSE.

The first western production of “Louder, Please,” a comedy satire of the publicity men, written by a young New York drama critic, Norman Krause, is announced for the Pasadena Community Playhouse, to follow “The Better and Egg Men.” “Louder, Please” had its premiere at the Masque Theatre, New York, last November.

The Following Theatres...

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Local 150, I. A. T. S. E.

MIRROR APOLLO STADIUM VISTA

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Santa Monica and Western

Moving Picture Projectionists

LOCAL 150, I. A. T. S. E.

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The last word in rhythm and syncopation. The Nation's Joy-Boy

BUDDY FISHER

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Not a dull moment from 7 p.m. to the wee hours of the morning.

THREE SHOTS NIGHTLY!

8:30-11:30 p.m., and 1:30 a.m.

The Best $1.50
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IN ALL OF CALIFORNIA

Eugene Stark

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EVERY NIGHT IS A GALA NIGHT AT

Eugene Stark's Bohemian Cafe

THE SLAVE OF FASHION

FRANCIS RENTCUL

Now appearing in his fourth week of great success. The fairest of the fair sex are nightly feasting their eyes on his $5,000 wardrobe, and receiving gifts of roses from this great artist.

KIDDIES

JACKIE COOPER CAST IN CRAWFORD PICTURE

Jackie Cooper will appear with Joan Crawford in her latest role on the screen. He was yesterday decided on for the child in “Lost,” in which Clarence Brown will direct the heroine of “Little Lynton” immediately on his return from Europe.

The new Metro-Goldwyn-Mayer picture is a story of modern life by Edmund Goulding, author of “Dancing Mothers” and director of “Grand Hotel.” Cooper will go into the picture on completion of “Father and Sons” in which he is now appearing.

It will be Miss Crawford’s first appearance since “Little Lynton” and “Grand Hotel” as she has been vacationing in Europe.

MITZIE GREEN IS TO MAKE “Little Orphan Annie” for RKO-Radio, the nationally known comic strip by Harold Gray. When seen on the Radio lat Mitzi radiated happiness at being home once again. John Robertson is to direct.

Dickie Moore, who rates rather high in the blue book of screen youngsters, will soon be very much in love with Mitzi Green, herself a high-caste juvenile player.

The youth today was signed to make “pappy love” to Mitzi in RKO-Radio Pictures’ “Little Orphan Annie,” soon to be starred in production by John Robertson, director.

The roles of the little five large grand duchesses, daughters of the late Czar, were yesterday filled at the Metro-Goldwyn-Mayer studios by four clever young actresses in their scenes for “Rasputin” in which John, Ethel and Lionel Barrymore appear together for the first time on the screen.

Jane Parker, who recently played the juvenile heroine, in “Father and Sons” with Jackie Cooper, Dawn O’Day, noted in “City Girl” and other pictures, Mabel Marden and Helen Robinson will play the roles.

They will appear in the huge throne room and cathedral scenes in the vivid drama of Russia. Charles Braham is directing, and Diana Wynyard, Ralph Morgan, Tad Alexander, Guslow von Seyffertitz, Louise Closer and others of note are in the supporting cast.

BRADLEY METCALF scores a hit in several adult plays given at the Hollywood Community Theatre School last Friday.

Bob McGowan, who has been directing the “Our Gang” series for the past eleven years at the Hal Roach studios in Hollywood, recently created a new record for scenes filmed in one day. He claims to have filmed 47 scenes with the kids during the making of “FREE WHEELING.” His previous record was 30 scenes. In view of the fact that McGowan has to work with youngsters ranging from three to six years of age, film does it as an achievement.
Wilbur Shaw Wins Unofficial Gold Cup Championship of Pacific Coast at Legion Ascot Speedway

Wilbur Shaw, who seemed to have had a "jinx" on him ever since he returned from Indianapolis, stepped up two weeks ago in the first 100-lap night race ever run at the Legion Ascot Speedway and won by an almost an entire lap over his nearest competitor, Ernie Trippet. Last Wednesday night he again took the lead in the 100-lap Gold Cup Classic Championship and came in for the win, climaxing a great week for Wilbur once when Wilbur shielded the oil in the oil slick Gardner's car, and came down on the apron of the track in order to avoid hitting Lester Splanger's car, which had been wrecked in the middle of the south turn. Due to the fact that Ernie passed Wilbur under the yellow flag, to our way of thinking, his claim should not be allowed.

What a night of thrills the drivers at Ascot gave the spectators. In the Italian Helmet Dash, Kelly Petillo came in for an easy victory over Wilbur Shaw and Sam Palmer and was presented with the beautiful Helmet by Dorothy Layton, a new "fand" for the Hill Race Studio. Incidentally, Kelly set a new track record for the event of 52.83 seconds, breaking his own record of 53.22 seconds which he made July 25.

In the main event Kelly led the field for almost a third of the race, only to lose his position when he had to come into the pits for a change of tires. Lester Splanger then took the lead, only to crash on the south turn when he shielded in the oil on the track from Chet Gardner's car, which is quite out of the line, but he happened to have a guardian angel riding on his shoulder, for he escaped from the accident with only slight scratches.

Next Wednesday night there will be another night of thrills at the Speedways, beginning with the Helmet Dashing heats, a 30-lap main event and a 5-lap special event.

HOLLYWOOD LEAGUE STADIUM

Sturdy Lieutenant Jack Kennedy, the Navy's own referee, popular with Southern California boxing fans, when last week's main event was in the second round, suddenly stepped in between Mickey McFarland and Guy Salerno and should McFarland to his corner, giving the decision to Salerno on a foul. McFarland's habit of boxing with open gloves seemed to be the cause of the trouble, his flattened fingerprints allegedly finding their mark in Salerno's eye. The lanky Chicagoan is a slicker. Kennedy warned him to close his gloves, but events indicate the warning was overlooked. Salerno showed up after the bout with a badly swollen left eye region. Substituting for Tom Patrick, Salerno was being outpointed when the end came. Other results: Fred Shell, heavyweight, decision William Shinn, June Painter, 1,2, and Don Kennedy fought four rounds, Ponce winning. Fred Denner, 165, won from Don Conn. Bessie Komhoft, substituting for Tommy McGuigg, 124, lost to George Hansford. Bozo was down twice, but, as usual, fought like a little tiger until the last bell. Eddie Talian and Ralph Mestal, colored Olympic stars, were presented with wrist watches. This week Mildred (Babe) Didrichson, the one-girl track team from Texas, will be similarly honored by the American Legion boys.

The Legion Stadium continues to draw full houses each week, the last week's house being close to a sell-out.

WRESTLING BALLYHOO TO DRAG IN SUCKERS

Every other Thursday evening Billy Sandoe stages one of those "rasch!" shows at the Legion Stadium. All day long there is a ball-hogging shouted out musical tune in order to attract the attention of the suckers, some of whom actually buy the tickets. Which takes us back to the days when the late P.T. Barnum said something about a sucker being born every minute. Hollywood goes him one better—they are born by the hundreds. Billy Sandoe is in opposition to Leo Decour, another Wrestling impresario, who stages bouts at the Olympic. His public relations make for the same kind of bunk. It is common talk that the principals have talked it all over before they enter the ring, and that those who fail to keep their word usually find themselves on the outside looking in. Now if there weren't something of a broken word falling out between Leo Decour and Billy Sandoe, former box friend and promoters of many "come on" matches in Los Angeles, before the splitup of Strangler Lewis and Billy Sandoe, and the latter going after the promotion business, it might be interesting to bring his own personally managed wrestlers to put ON A SHOW for the natives from time to time.

ASSIGNED TO "THE NEW YORKER" APPLE MARY, one of the important characters in All Kenyon's "United Artist" starring picture, "THE NEW YORKER," will be played by Dorothea Welbert. Victor Potel and Helene Cohn, along with Tammany Young, have also been added to the cast which now includes: Madge Evans, Roland Young, Harry Langdon, Bodil Rading and Edgar Crammer. Direction is left to Chester Erskine, young New York stage producer.

DOUGLAS MONTGOMERY IN THE BUTTER AND EGG MAN TO OPEN AUG. 16, AT THE PASADENA COMMUNITY PLAYHOUSE

The date of the opening of Douglas Montgomery in "The Butter and Egg Man," Geo. S. Kaufman's comedy satire of the Broadway show producers, has been set for Tuesday evening, Aug. 16. "The Butter and Egg Man," although an outright comedy, is generally considered an outstanding contribution to American literature by one of the country's greatest writers of satirical comedy, Kaufman, the co-author of "Of Thee I Sing," this year's Pulitzer for "In a Garden" and "One in a Lifetime" and other stage hits.

William Demarest, honor, has just been signed by Sum Sax, producer of the Broadway Butter and Egg Man show, for one of the "Pepper Pot" revue series which Viaphone is reteating.

IAN McLAREN

The present day actor is called upon to play many parts. Shakespeare once said this, and it is true in the case of Ian McLaren, who is playing "CHRISTUS" in "The Pilgrimage Play" during evenings, while in the day time he can be found in the midst of a political story, "Mary Go Round," at Universal City, where, under the direction of Edward Cahn, he is appearing with Sidney Fox, Eric Linden, Mayo Methot, Louis Calhern, Barton Churchill, Robert Warwich, Edward Arnold, Tully Marshall, Gustie van Seyfforts, Joyce Compson, Dorothy Grainger, and many others in a notable cast. Karl Freund, who did such great photography work on "Seed" and "Black Street," is the chief cinematographer on this picture.

PRODUCTION RESUMED AT WARNER BROS. STUDIOS

Warner Brothers-First National studios resumed activity this week with several thousand employees, players and extras reporting for work at the big Burbank plant. Work starts on two important pictures with seven others on the schedule to go before the cameras before September 1.

Eight or nine thousand people, including extras, will be given at least part time employment during the month of August at this one studio. Three of the nine pictures planned for this month are spectacular productions requiring unusual numbers of extras and many sets. All of this means additional work for more people.

Three thousand extra people will be needed for certain sequences of "Silver Dollar," a story of the gold rush days in Colorado and the career of Denver's most notorious stage-thrill, in which E. G. Robinson is being starred with Bebe Daniels playing opposite him. Nearby as many more extras will be used in many scenes in "I Am a Fugitive from a Chain Gang," sensational export of a southern prison camp, featuring Paul Muni in the leading role.

The third big production to start at the Warner plant will be "Twenty Thousand Years in Sing Sing," an adaptation of the novel by that name with Spencer Tracy in the principal role. For this picture at least 2,500 extras will be used at various times.

With these three productions under way at one time, arrangements are being perfected for care of the largest crowds ever assembled in a movie, the extras will be fed in shifts by the studio restaurants, and special transportation facilities to and from Hollywood will be provided.

All told, the reopening of the Warner-First National studios after a month's inactivity is an event of singular interest to thousands of Hollywood people.

Announcement to Rectal Sufferers!

DR. E. C. HAMLEY, M. D.

Senior Partner of the firm of Drs. Hamley and Kessmann, also co-founder of the Pacific Coast Proctological Clinic, established in 1922, wishes to announce that he has severed all such connections and has opened private offices in the Garfield Building where he will continue to confine his practice to rectal diseases, such as:

PILES (Hemorrhoids), Fistulas, Ulcers, Pruritus, (itching piles), constipation, anal skin infections, fissures in the rectum, cancer excepted. All treatments are given in the offices, no confinement or detention from work or pleasure is caused by course of treatment. No charge made for first examination. No case is accepted for treatment if patient is guaranteed in assuming patients of permanent relief.

E. C. HAMLEY, M. D.

SUITE 404, GARFIELD BLDG., 403 West 8th St., Los Angeles, California. Telephone T'Oker 6191. Press Parking at 819 South Hill St., Ed's Auto Park

REFERENCES: Famous Motion Picture People
SCREEN AUTHORS

EVEN AUTHOR APPROVES "SKYSCRAPER SOULS"

Once in a blue moon on author looks upon what a film studio has done with his or her story and finds that it is good. An instance was recorded yesterday in a telegram, received at Metro-Calgondi-Mayor by Irving Thalberg.

From Faith Baldwin in New York, Thalberg received a wire saying that he had seen MGM's screen production of her novel, which Edgar Selwyn recently finished directing under the title of "Skycraper Souls." The author had nothing but praise for every detail of the film—production, adaptation, acting and directing.

The wire follows: "Hooray just seen "Skycraper Souls" and was extremely gratified with its splendid cast, production and direction. My sincerest thanks to you, Edgar Selwyn, Elmer Harris and the others who worked on this for making such a fine film. Sincerely, Faith Baldwin."  

WESLEY RUGGLES TO DIRECT "THE MONKEY'S PAW"

"The Monkey's Paw," an English short and stage classic, today was purchased by RKO-Radio Pictures for early production.

Wesley Ruggles will direct, according to an announcement by David O. Selznick, executive vice-president in charge of all RKO production.

"The Monkey's Paw" was a celebrated mystery story by W. W. Jacobs which later was dramatized by Louis M. Parker to score a pronounced hit on the London stage. Graham John, an English writer, was assigned to write the screen play.

SEVEN SCREEN AUTHORS JOIN ACADEMY WRITERS' BRANCH

Seven prominent screen authors have been enrolled in the writers' branch of the Academy of Motion Picture Arts and Sciences, Al Cohn, branch chairman, announced today.

The authors and screen plays with which they have been associated are:
Louis Wirtz: "Five Star Final," "24 Hours," and "Ladies of the Big House."

C. Edward Roberts

Writer on
"Torchy Comedies"  "Western Limited"
"Midnight Patrol," Etc.  "Death Song"

Author of
"Wild Women of Borneo"
"The Long Shot"
"Without the Law"
"Treadmill"

Has available, or in preparation, the following stories:
"Used Women"
"Hell's Heaven"  "The Age of Madness"
"Wings of the Night"
"City Hall"  "Face Value"
"Blood and Water"
"No Down Payment"  "The Phantom Plane"
"Over the Top to the Poorhouse"
(The disillusionment of a soldier who fought for his country trying to readjust himself.)

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SALISBURY FIELD ADAPTS "BEAUTIFULLY TRIMMED"

"Goldie Gets Along," a sprightly story exposing the beauty contest racket, will be filmed as "Beautifully Trimmed," it was announced today by J. G. Bichan, producer for RKO-Radio Pictures.

Malcolm St. Clair, who will direct the film at the RKO-Pathé studio, is assailing Salisbury Field in the screen adaptation.

No cast has been selected.

NORMAN KRASNA IS BUSY ON THE COLUMBIA LOT

Norman Krasna, brilliant young Columbia scenarist, has been assigned to collaborate with Gordon Kahn on the story, "Parole Girl," following his completion of the script for "That's My Boy," the football-mother love film Columbia is now producing with Richard Crimell and Mae Marsh featured.

Krasna is the author of the Columbia picture, "Hollywood Speaks," featuring Genevieve Tobin and Pat O'Brien, and also author of the Broadway play "Louder Please," in which Lee Tracy was starred.

Not yet twenty-one years old, Krasna is a former assistant dramatic critic of the old New York World. He came to Hollywood two years ago to work in the publicity department of one of the major film studios and there get the material for "Louder Please."

Maurine Watkins, author of "Chicago," is one of five new writers to become associated with Paramount. The others, all skilled scenarists, are Douglas Day, Harold Shumate, Sidney Lazarus and E. D. Lasbin.

The writing talents of Harry ("Shanghai Express") Hervey and Zoe ("The Greeks Had a Word for It") Atkins have been combined for collaboration on the screen play of a forthcoming Paramount picture.

Claude Binyon, former member of Variety's staff, is writing an original story for Stuart Erwin and Alphonse Sheppard at the Paramount studio.

Guerriere Morris, novelist, has joined the writing staff at the Paramount studios to write an original story for Maurice Chevalier. His working title is "The Pied Piper of Paris."

Film rights to "The Shining Shack," latest story by Vichi Baum, author of "Grand Hotel," have been acquired by the Paramount studios. No cast or directorial assignments have been made.

More than fifty of the world's leading authors have been solicited by the Paramount studios to submit short stories for episodes to make up the picture, "If I Had a Million." From stories sent in, five will be selected.

These stories will be interwoven into a general plot showing what would happen in the lives of persons to whom a million dollars suddenly were given. The central idea concerns a dying multi-millionaire who takes five names at random from the telephone book as beneficiaries in his will.

Amelia Earhart returned to Hollywood this week to spend a few weeks with her husband, George Palmer Putnam, chairman of the editorial board of the Paramount studios. Since flying Putnam to his new job several weeks ago, Miss Earhart has been in the East on business.

An author's division of film actors might well be formed at the Paramount studios these days. Working in "The Sign of the Cross" is Elisa Landi, author of three novels; in "Night After Night" is Max West, who has two published books, two more to be out soon; in "Horse Feathers" is Crouse Marx, author of a book, "Beds," and there is George M. Cohen, whose "Twenty Years on Broadway" is a favorite.

* * *

BOOKS

"THE GREAT DAY," by Georgette Carneau, has all the inside sensational dope on the tabloids. A natural cinema story and we are puzzled because it hasn't been snapped up immediately. Get on the job, you scenario scouts, or we'll sie the Bay Scouts after your jobs! (LIVERIGHT, New York.)

"HOW TO WRITE AND SELL POPULAR SONGS," by a Hollywood songwriter, tells you all about it in a few well-chosen words, and it only costs you two bits, postpaid for a thousand bits worth of information. (VICTORY CO., Box 42, Sassafras, Calif.)

"HEADLINES," by Janece Cooper, is jam full of dramatic conflict, sensation and inside newspaper angles. Fine film fare. "Morriss, it's just made for us!" (HARPERS, New York.)

"HOSPITAL," by Rhoda Trax, is a solid story of a surgeon who placed his profession beyond all thoughts of gain. Good Richard Dix role. (DUTTON, New York.)

"THE WOMAN IN BLACK," by Herbert Adams, is one of the better mysteries with several unique twists. (LIPPINCOTT, Philadelphia.)

"STATE FAIR," by Phil Stong, is a weaving first novel with punchy characterization and colorful back drops. Congratulations to the movie producer who secured it. (CENCYRORY CO., New York.)

"RED HAIRIED ALIBI," by Wilton Collion, holds your interest from first page to binding. One of Wilson's best. (MERICAN, New York.)

"SONGS OF THE GOLD MINERS," by Sterling Sherwin, has 20 original rousing songs of the days of '49, exceptionally suitable for musical background for early day shots. The only book of its kind on the market. Truly a musical nugget. (CARL FISCHER, New York.)

AUG. 13, 1932
HOLLYWOOD FILMGRAPH

THE INSIDE DOPE

HENCEFORTH STUDIOS AFFILIATED with the Independent Motion Picture Producers' Association will operate under a "closed shop" policy instead as studio workers are concerned.

This was assured this week when representatives of the producers' group and agents of the International Alliance of Theatrical Stage Employees signed a pact covering the status of studio labor.

This agreement, a compromise of the past pact drawn up on July 22, gives added strength to the cause of union labor in the film industry.

MANY PEOPLE in the film industry are becoming more and more interested in the vibrating tactics of a certain Hollywood trade paper editor.

This fellow, who has a happy good opinion of himself, crashed into the film colony with a halleluia and proceeded to set himself up as a "last word" on picture reviewing.

At first his stuff had a certain snap to it, and his previews and comments on films and film people was accepted with great interest. Lately, however, he seems to have gone way of all flesh, and now his editorial observations have a hint of fuse-feeding and contradictory weakness.

He back-tracks on a lot of things he says, and some issues of his paper are filled with recants and change-of-mind on strong opinions voiced the day before.

Can it be that the advertising pressure is getting him? Anyway, the studios folks are accepting his praise with a grain of salt, and many say who he lambasts feel that he is not always fair in his appraisals.

FRANKLY FARNUM is starting with Fanchon and Marco "Fellow Thru" for a tour of 45 weeks and is opening Friday night at the Manchester Theatre.

Alexander Carr, famous Hebrew character, was today added to the cast of Mack Sennett's "Hypnotized" which is being planned to play the last picture to the Irish Charlie Murray.

Sennett is perfectly directing this greater circus picture and George Sherman and Jean Yarbrough are his assistants.

World Wide Pictures, Inc., through whom "Hypnotized" will be released, have promised an early fall release.

THE BILTMORE HOTEL is having a grand OLYMPIC BALL on Saturday night, in which they are presenting all the winners of the Olympic events over the year on the "Lucky Strike" program, which is the beginning of a contract for JIMMIE GRIER to play on the "Lucky Strike" program. He is to get four eleven-minute sequences, which is to be the most time given any band on this program. Jimmy Grier has signed STANLEY SMITH to start singing for him next Monday night, making nine singers on this program.

Russo, also, film funnyman, went to San Francisco with a crowd of Hollywood celebrities, to attend the Shrine convention, and did he have a good time. Just ask Russo, if you want to know.

Mr. and Mrs. David O. Selznick are receiving congratulations of the film colony following the birth of a seven-pound son, Jeffrey Mayer Selznick, at the Cedars of Lebanon hospital.

Mr. Selznick is the son of Mr. and Mrs. Louis B. Mayer of Santa Monica. Mrs. Selznick is the son of Mr. and Mrs. Lewis J. Selznick of Hollywood, and is executive vice-president in charge of all production of RKO-Radio and Radio pictures.

Lupa Velez, the Mexican bombshell, will unveil her TFT potentials in "Phantom Fama," the inside story of America's master publicist.

The actress today was given a high profile assignment and colorful role in the forthcoming Radio picture, by David O. Selznick, executive vice-president in charge of all RKO production.

Cary Rabboni will direct the film from a script prepared by H. W. Sloanan and Ben Markson.

Production is set for late August.

J. CARROLL NAISH, the Irish actor, has been signed for the featured role of Pedro, the Mexican bandit, in "The Kid from Spain," it was announced today.

The actress today was given a high profile assignment and colorful role in the forthcoming Radio picture, by David O. Selznick, executive vice-president in charge of all RKO production.

DOROTHY CHRISTY spoke at the meeting of the Pasadena Kiwanis club yesterday and made a big hit with the Pasadena boys.

GEORGE KOTZONAROS is back in Hollywood after a successful trip east, where he wrestled all cameras. He is to work in a feature at Radio Studios under the title of "Sports," written by Jerry Herrin. The athletic star is very popular with producers as an actor on a part with his ability to grapple, for he always gives his best whenever called upon to work, be it on the mat or before the cameras.

JOHN THOMAS NEVILLE, who wrote the screen play and dialogue for "Honor of the Press," the Fanchon Royster Production which has been shown during Olympic week at the Million Dollar, also prepared the special dialogue on "Heart Punch," the new Royster picture which starts August 20. Reaves (Brevity) Eason will direct "Heart Punch."

NELLA WALKER has been added to the cast of Ernest Lubich's production "Honest Finders" at Paramount.

Radio-Lites

Lee Tyman, having duly concluded Lewis Allen and Mrs. K. H. J. H., is off to a go to good start—his first day was marked by a long line of friends and wellwishers thronging the picture lot to wish him luck.

"Uncle Herb" Witherspoon, venerable manager of RKB—the Dan Lee station at Santa Barbara, is making plans to broadcast the forthcoming Spanish Dancer, "Flora" on Aug. 19. This feature will be heard over the Coast network.

Bob Swain KHJ announces, is the latest victim of a police telephone call—had it not been for the continual woe of the police and the quick action of Mrs. Swain, результат может быть очень неудачным—when a sergeant of police called Mrs. Swain the other day, inquiring whether she had ordered an ambulance—the lady dined into the living room and turned on the radio and heard Bob announcing. Reassured as to her husband, she returned to the phone and told the sergeant of the hoax. Bevo, Mrs. Swain? If you are wondering what that commotion in the sky is all about—don't permit it to disturb you. It is only Bud Ernst of KMPC putting in time to renew his pilot's license to fly.

KMPC has this week added to its nightly features, the entertainment from the club Air-Port Gardens in Glendale—Art Flel's orchestra and artists are scheduled nightly, including Sunday—KMPC 11 in 12 p.m.

Raymond Paige, mack of KHJ, scored a thaw at Radio City's "Buen" in his direction of Cerutin's "American in Paris." This is especially commendable, inasmuch as he followed the production director Melchior—the KHJ Kahlo was there "in person" to witness the triumph of their directors—

Dorothy Myburg, the Hollywood Film Reporter, the other, handled the feature of "Back Street" in a very peppy manner. This was due no doubt to the fact that Dot is the one who started radio reviews of big theatre openings and is a master at the art. Dot has scheduled a film interview over KFAC for Friday evening, Aug. 12, 6-1/2 when she will have Miss Claire Windsor, popular screen luminary, talk all about her life. Movie fans are invited over to the station on Mari- posa and Wilshire.


My Dear Mr. Baruns—:

It has just come to my attention that the Mack Sennett Studio is employing in the neighborhood of 200 people at $2.00 per day, and people having been supplied by the North Hollywood Chamber of Commerce.

These people, to my knowledge, have nevir worked in a picture before and have no interest in the industry, white, as you well know, several thousand people who have given on the best years of their lives to the industry, and believe me, are going hungry in Hollywood. It is a deplorable condition for a producer to take advantage of the unemployed situation, but it is worse when they ignore the suffering of those who have taken the good and bad with them for years to help them make pictures.

It seems to me that this situation should be brought into and given publicity, and I know of no one better able to take care of the matter than you. With kindest regards and best wishes,

One who has taken the good and bad for ten years.

THE EXTRA GIRL

By The Spotter

There are many girls in Hollywood who would make good leading ladies, or should we say ingenues for either the stage or screen, if they were only given a chance. Many are in the extra ranks today; others have just had stage experience. Ruth Lloyd stands out very prominently this week in our estimation. She is of the kind of girl that has a sparkle in her eye that catches your eye. She is sweet, lovable, has that something that spells

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"The Slave to Fashion"

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THREE SHOWS NIGHTLY—$1.00 and $1.25 P.M., and $1.50 A.M.

Starting on Fourth Week at

The Talk of the Town...
PAR M A N T O M T H EAT R E—is where Eddie Lambert "had them in stitches" all last week, with his famous impersonations, such as "Mr. Lincoln." 

GREAT ENTER-TAI-NMENT—where "Guilty as Hell" was the featured picture, which we reviewed recently, also the stage shows whereroid, Zimbilat, Nie Hap-mom, Lucille and Byron, Shaw and Forley, Webster and Marino, Inez King and the Paramount Girls made merry.

BY THE WAY—Danny Dare is the latest recruit from the New York stage, where he produced these clever ensemble dances for "Little Show," "Sweet Adelina" and Lou Holtz's "You Said It." 

A DIFFERENT SHOW—shown by the Paramount beauty chorus since Danny Dare arrived, as the beautiful electric ballet was a knock out and received generous ap-pause from the large audience, when we reviewed the show.


THIS COMES— from their usual casting director, Charles Richards, recently from the Pathé Studios, which sets a pre-cedent for independent producers.

WHILE IN—"70,000 Witnesses," another Rogers production, there are such high power names as Phillips Holmes, Dorothy For-dan, Wesley Ruggles, Johnny Mack Brown, Leo Cady, Kenneth Thompson, David Lan-den, Dorothea Hues, Farrell McDonald, Red Head, George Rosener and Dorothy Christy.

ANOTHER SURPRISE—which the Rogers productions have is Jack Lait, writing two stories. "The Girl Without a Room" and "A Good Man."

DICKIE MOORE—that cute youngster, has been signed for a feature role in "Metro- nymes," Rogers Productions' third feature picture.

DUKE LEE—whom we forgot to men- tion in a Spotlight Theatre show, was one of the bright spots of Paul Gerrard Smith's play.

THIS OLD TROOPER—has been in pictures for far too long, and if this is the first time we remember him on the stage, but he gave a fine performance, as "The Old Judge."

TW PREVIEWS—of the same pic-tures on the same stage, was an innovation set by Charles Rogers with "70,000 Witenes-ses.

BOTH THEATRES—received it favor- ably, which demonstrated that a neighbor- hood theatre, "The Rita," and a metropoli-tan audience, "The Paramount," on Sixth St., Los Angeles, both acclaimed this one heartily.

BUD BARKSY— we saw recently at the Mardi Gras, the meeting place where he has turned from producer to writer.

"TARZAN AND HIS MATE"—is the current attraction at the Tower and Johnny Weismuller and Maureen O'Sullivan are to be featured.

A LUCKY ACTOR—is Edward Arnold as he came out here from New York to play with Ernest Trues in "Whitlin' in the Dark."


AFTER THAT—Warner Studios will have Arnold in "20,000 Years in Sing Sing," and probably Rogers Productions in "Madison Square Garden."

FAIRFAX THEATRE Inc.—have added another fine house to their string of theatres as the Wilshire Theatre, on Santa Monica Blvd., which has been dark for some time, was opened on Wednesday, last, with a distinct-audience picture.

IF THEY GIVE—as good entertainment as Manager Winter does at the Fairlawn, it will be a long time before it is "dark" again.

THE IMMENSE CROWD—attending the Filumarte Theatre on Vine street, in Hol- lywood, to witness "CONESS DANCES," have been a great surprise to everyone, but word-of-mouth advertising has done the trick, on account of this marvellous picture from Germany.

THE THIRD WEEK—has been found necessary, which starts today, and if you have not had time to see this great feature, be sure to put something else off as it really is a treat.

IT LOOKS LIKE—a good luck has hit two old timers of the films as we talked to Roy Stewart and Priscilla Dean on one of our recent visits to Universal City.

UNIVERSAL STUDIOS—are busy these days with "King Football," as the All American champions are making a new picture with Russell Mack making great headway with "All America," a shining yarn of the great stadiums.

EDWARD CAHN—as Universal Films is making great strides with his tale of American politics of the big cities.

WE HAVE BEEN WATCHING—this one closely in the making and from every in-dicator it will strike the ball for the Lomondome banner.

LEW AYRES IS LUCKY—as Carl Laemmle, Jr. has decided to let those clever boys, John Bright and Kubec Glasmon write and direct "Love Among the Gamblers," on the gambling boats, anchored off shore, which have been getting a lot of publicity.

YOU REMEMBER—Lou in the "Door-way to Hell," where he played a baby faced gambler so successfully. It looks as if the subject picked up by Junior Laemmle will make another smash hit, for the company which features the "GLOBE" for its trade mark.

COLUMBIA RULES—and the studio with this has added a fashion expert in the person of Rebek Hyler. It was a PUPIL—at the famous Adrian, who has become famous wherever he goes, now he is the fashion designer for MGM pictures.

ANOTHER SURPRISE—at Columbia Studios, was the news that they will start seven new pictures in the next three weeks, including "Connecticut Yankee," directed by Herbert Kilgosh.

THE WELCOME MAT—was out for M. H. Hoffman a couple of days ago as we dropped into the Pathé Studios at Culver City.

WE WERE CONDUCTED—through the elaborate quarters by Larry Urban, who entertained us and gave us various offers fed up for the executives and their staff.

PLEASANT SURROUNDINGS—make good pictures and Senator and Junior Hof-fman have always been noted for the thought given their employees.

MONOGRAM EXHIBITORS—should benefit by the presence of the Hoytman to Culver City.

JUST THINK—Joseph Schnaitzer has se-cured the services of Leo Carrillo and Vivian Osborne for the leading roles in "Freedom," the main uniform as a yarn from, and he told us that the new season's output was of the highest order.

CAYOCALEGUE—will, of course, be the pinnacle of the year, and we greeted Frank Lloyd, whom we worked with at Uni-ver sal Studios in the dim past.

LOVELY PHYLIS—whose name used to be Haver, was another one we had the pleasure of greeting at the same place and, unless our memory, Billy Sement will finally capitulate, and let Phyllis give us an- other treat by making a picture while she is here.

PERHAPS YOU KNOW—Hal Phye, undoubtedly the biggest name and fame of the portrait photographers in the world—if so, you will find him at the Fox Studios where he is behind the camera and come here to photograph some of the many beauties under contract to Fox Films.

THE HOST OF PHYE—is George O'Brien of Fox Films, as Mr. and Mrs. Dan O'Brien, George's parents, are on the high road to recovery after a serious illness.

IRELAND IS PROMISED—a look at the former Chief of Police of San Francisco, Mr. O'Brien declares that while he hopes to see the famous lanes of Ireland, Ireland is his main interest.

BRUNSWICK RECORDING LOST A MAN—when James O'Keefe arrived here on the famous Santa Fe Chieftain recently. He TAKES THE PLACE—of Ben Farnum, who is now a director at the Fox Studios who resigned a short time ago.

A NAME ON THE DOOR—faced us recently. It was connected with "Walking Down Broadway," a picture which we will direct.

WE LOOKED IN—and there was Erle von Stromberg busily engaged in writing this usual picture which he will direct.

THE DIRECTOR HELM—is in charge of Phil Rosen and this one spells box office, from our short observation.

A HIGH STRIDE—is now being hit by the Fox Studios. We luncheoned at the Com- missary a few days ago with Frank Perret, the man you can always find a yarn from, and he told us that the new season's output was of the highest order.

NOT SO BAD—for a start, and besides Lee J. Cobb, who is the young star, the studio has a few other stellar names under consideration.

TO DIRECT "FREEDOM"—will be William Nigh, who made many famous suc- cesses under the MGM banner.

Arthur Forde

As Seen and Heard by

"Little Stories"

"NO STAR IS EVER LOST WE HAVE ONE—WE ALWAYS MAY BE WHAT WE HAVE BEEN."

—ADALIE A. PROCTOR—"Legend of Provence."
“Once in a Life Time” Proves a Great Fun Provoking Picture of a Stage Play

When Uncle Carl Laemmle bought “Once in a Life Time,” to transform it to the screen, we thought that he was just about ready to spend a nice sized fortune on a lot of talk and situations to the public was not familiar with, and that he should well get out of Hollywood, New York, London, Paris and Berlin, and from there on, would die which we were prone to predict a natural death.

But now, after Carl Laemmle Jr., produced with Russell Mack as director, you can say for us, that the public will have seen a fairer laugh at the antics of the principals in the picture than hard booted Hollywood or the other metropolitan we mentioned above, for it is the trifle and funniest story of GOOD OLD HOLLYWOOD, ever pictured, or ever will be told on the screen.

The Universal opus is during to say the least, far what producer would have dared allow Gregory Ratoff to impersonate the Herbert producer that he does. It is not a type that is ever done, true to life—it can be done in films, but not him. Jack Oakie is as bright as some of our so-called supervisors and, even go a step further, directors who are getting big money. Alene McMahan, as the voice culturist, was immers. Her work was superb, colloquial as the lines in the picture. Russell Hampton does his best work in this one and is by far ahead of anything Universal has given him to do. The surprise of the picture is Oulette Stevens, a newcomer to the screen, and, traveling in fast company, he stepped out above some of the biggest actors in the picture Louise Fazenda did what she had to do well. The same can be said of Zasu Pitts. Sidney Fox had very little to do, but she more than held up her end of the picture. Mona M arms did a fine small part. Eddie Kane, Johnny Morris both helped materially. Claudia Morgan was O.K. Earl McCary, Frank La Rue, Gregory Gage, J ohnna Houlad, Deon Denets, Carol Tests and others helped to keep up the farce tone.

Russell Mack staff share acting honors with Alene McMahan, as far as leading the rest of the cast, with Oulette Stevens close on their heels. There were bits galore, all well acted. Director Russell Mack has a happy faculty of getting actors that know their work to show it off. For instance, when the minister at the wedding scene—there couldn’t have been a finer actor in it, to suit the part, we failed to catch his name.

“One in a Life Time” is from the play by Mess Hart and George S. Kaufman. Seton I. Miller did the splendid job of writing the screen play, while George Robinson was responsible for the excellent photography. Billy Ricter, assistant director to Director Mack, too, ought to be given a word of praise for his production worked out for Universal.

“My Pal the King”

Who ever selects Tom Mix’s stories believes in a variety of them. "My pal the King" is different any that he has made, and offers Tom plenty of chance to show off his circus act, which calls for all of his horses including Tony, the Wonder Horse, and every rider and all of the men that can act a part.

“My Pal the King” is colorful in more ways than one. It deals with a Make-Believe Kingdom that is being ruled by a villainous Prime Minister (James Kirkwood), instead of the southland’s (Rex Cherry) of a king. He is a horse, but how he can act, he shares acting honors with most of the grown up, and proves a great aid to Tom Mix.

The outdoor circus performance for the youthful king is typical of a command performance and one of the greatest scenes in the picture because of his book cowboy antics. Noel Francis was very, very good. Jim Thorpe and his Indians commanded attention. Others who gave good performances were Finis Barton, Christian Frank, Clarissa Selwyn, Ferdinand Schuman Heint, Wallis Clark ad others. Tab Mcickey Rooney, will be one of the main attractions in the circus after this picture.

Tom Mix has to act more natural in this one than any of his late pictures, his voice acts well, the tables are helping his personality to get across better than it did in the old days, but all the same, he does a great job. The story is from the pen of Richard Schayer, continuity and adaptation by Jack Nattier and Tom Crier, supervised by Stanley Bergman, photographed by Dan Clark.

—HARRY BURNS.

Warner Bros. Salishes Slashes of Its Stars

Now that the clouds of the long-endured depression are about to clear away, Hollywood’s movie producers are able to afford more grand programs. Their latest effort, according to rumors afflating in the film colony this week, will be to top of a few thousand dollars from the movie star payrolls.

In recent months the stars of the film’s foremost celebrities have compromised with producers and accepted cut in salary. But the latest maneuver will affect the entire roster of stars, if the reported move of the producers is carried out.

Systematic reorganization in salaries of big stars will be made on a percentage basis, ranging as high as thirty per cent. No mention is made of reduction in high salaries of studio executives, but perhaps such cuts would not attract as much “favorable” reaction in Wall Street, as the case of majority of salaries. The attack on the stars causes a great deal of concern among producers, who feel that the studio in its present condition is unable to make a profit.

Warner Bros. and First National are declared to be the leaders of this latest economy effort. Yet it is believed that other big producers will follow suit, in the event this company makes this in connection with their own companies.

Long-suffering Hollywood merchants, who hailed the recent stock market advances as an indication of returning prosperity will find little comfort in this latest move. Choppings

“Drifting Souls”

The latest Warner Production was shown at the Fairfield Theatre recently, and while Lewis King did a splendid bit of directing, the story was a trifle sloe in getting under way.

The story is about a girl who must get $5,000 immediately to have an operation on her father’s heart. At the last minute of her relief, she has an auto accident in which a man is killed. To furnish an alibi, suggested by a crooked friend of the young man, the girl marries the youth. However, he is indicted and at the trial the young wife defends her young husband, she being a lawyer. She eventually fasta in court the truth of the situation and discovers that she really loves the man she married for convenience.

Of course, the usual combination reporter and detective is your and Raymond Hatton furnished the regular in that role. Lois Wilson was natural as the “girl,” and Jean Couing, whom we don’t remember seeing before, was fine as the “prostitute husband.” Theodore Von Eltz, Shirley Grey, Big Boy Williams, Bryant Washburn and Edmund Breese were able players in the story.

If you like mystery, drama and comedy cleverly interspersed in your film fare, you think you will relish this one.

of movie star salaries will make considerable inroads into Hollywood business, and as the extras have not been able to do anything lately, it is upon the big stars . . . large earners and large spenders . . . that the producers have pinned their hopes. Perhaps the depression is not yet done with the film industry.

Producers have often declared that star salaries are a minor item in production expense, and if this is true it is difficult to see how any reduction in star salaries will have material effect in reducing high studio overheads.

CHARLIE MAAS FROM NEWARK, NEW JERSEY, is in our midst. He is visiting his old haunts here more, he has a number of friends here, which are having the time of their young lives showing him the sights, in film circles and what have you to offer—and he is seeing everything.

ELAINE MORRO

Here is an American actress, who was born in Calcule, India, went to England where she made a hit on the stage and screen, returning to America where she originally made a hit in silent pictures, to try her hand at our talkies. Elaine Morro is the versatile actress that we are referring to, and you can see at a glance that she looks and reminds you of our well known actresses, but when she starts to talk, you will bet your last dollar that she is a Britisher, who has just dropped in to America to give us the once over.

Elaine Morro, since coming to the Southland, has been receiving acquaintances with many of her old friends during the good days. D. W. Griffln at the Reliance-Majestic studios, and old D. W. Griffln friends that more, the Oldeyolcitizcirs from dear old England have been charmed far above words to see Misa Morro, their favorite English actress, here to help us in the work of making our films. The big star of the picture is an extremely interesting interview, as she has to do for the picture that is now in the making. She feels that she appreciated their help and support while in their country, by routing for them and spuning them on to win.

“70,000 Witnesses”

An unusual title and an unusual picture is this first effort of the Charles Rogers Production since their affiliation with Paramount. Ralph Murphy, the director, was given an extremely interesting yarn to begin with and handled his players with skill, keeping the spirit of the picture at a high tempo throughout.

Carroll Forte wrote the screen play from a novel by Courtland Fitzsimmons. Not only did he get all the meat out of the novel, but added other clever situations of great interest. Additional dialogue was by P. J. W. Selvon and Allen Richkin. Henry Sharpe photographed the production masterfully—especially the scenes at the third degree—under strong lights.

The story is of football, but it is entirely different from anything you may have seen before. One of the players is killed during a game and suspicion is thrown on another young player, whose brother, a gambler, bet heavily on the result of the game. The mystery is finally solved by a detective and a radio announcer, who have the game played over in se-

Looking at the picture, one is a sample of what Charles R. Rogers will give Paramount Pictures, they are on the road to successful box office return. The previous audience at the Ritz Theatre, where we saw the picture, applauded wildly at the finish.

REVIEWS AND REVIEWS

By Arthur Forde

“70,000 Witnesses”

An unusual title and an unusual picture is this first effort of the Charles Rogers Produc-

TYPWRITERS—ADDING MACHINES

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Exhibitors are Killing Patronage via Too Long Shows

Trailer Companies Fighting For Studio Business

MANY ACTORS AND ACTresses COMPLAIN

Actors complain about major studios calling them for tests and, after they have gone to the trouble of making the tests, they notify them that they are going to use one of their own stock players. This is unfair, and furthermore, the calling of actors to make tests to try out scenes for some of their pictures and then telling them they are not the type for the picture is bad taste, too.

BEN F. ROSENBERG ACCEPTS POST WITH EXHIBITORS SCREEN SERVICE

There is a war on between the National Screen Service, which to date has sort of cornered the trailer business of the leading motion picture companies, and the Exhibitors Screen Service, over which George Hirliman is president. Ben F. Rosenberg has been appointed Western Division representative of the latter organization, and has thrown his hat into the ring on the side of the Exhibitors Screen Service, and the fight is on for the business of the studios.

The Exhibitors Screen Service's main headquarters is in New York, at 203 West 146th Street, while their offices here for the present are located at 6624 Romaine Avenue, but will shortly move over to film row in Los Angeles. The National Screen Service has representation both here and in New York City.

SOME GRAFTER

There is a publicity man, not a member of the Wampus, who works all sorts of gags. At times he produces short reel pictures; other times he gyps actors and actresses. He prefers the ladies. (he's married, but cares little for the oats he took) promising 'em publicity in the papers. He is in bad with all publications; every one is up to his game, and he promised us at one time that he was through with this sort of a racket. He is in again, and if he doesn't stop in his own tracks we will publish his name.

HAS OWN MONK

Tony Grecco, who handled the chimp in Tarzan for Bud Barsky, has one of his own monkeys which he is working in pictures, and makes great predictions for the animal.

WITH WELLMAN

Frank Hoppen is doing with Director William Wellman on the Radio lot in "The Conquerors" starring Richard Dix and Ann Harding.

SHERMAN TO PRODUCE

Harry Sherman is to produce eight features for the Independent market. He is now preparing his stories and will soon announce cast and director on his first picture.

Craufurd Kent

Might well be termed the beau brummel of character actors. He always looks like he just stepped out of a band box. What more, he knows his acting art. The talkies have proven a great aide to this noted character artist of the silent days.
AL CHRISTIE STARTS ANOTHER SERIES FOR EDUCATIONAL

GUY PRICE is rapidly becoming known as the film colony’s real estate broker. The one time dean of western dramatic critics, who quit column writing three years ago after 18 years service with the Hearst papers, is considered an authority on beach property values, having specialized for some time on Santa Monica, Malibu and other oceanfront properties. He divides his time between selling sand along the Pacific and homesites in Beverly Hills. In addition to his many real estate activities, Guy also is in the architectural and building business, holding a partnership in the firm of Warner and Price of Beverly Hills, and only recently completed a dandy beach house for Robert Woolsey, stage and screen comedian. His firm also has turned out, in the past month, building jobs for Norman Taurog, the director, and S. S. Hahn, attorney.

A foreword passage from the Christian Science textbook, “Science and Health with Key to the Scriptures,” by Mary Baker Eddy, defined Heaven as “Harmony; the reign of Spirit; government by Divine Principle; spirituality; Bliss; the atmosphere of the Soul.”

THE MOTION PICTURE PROJECTIONIST SQUABBLE

Union Local 150, I.A.T.S.E., is again calling attention to several theatres in Hollywood that do not employ their members. These theatres formerly employed members of the Union. The group operated by Hollywood Theatres Limited locked out the Union men several months ago, disregarding a contract held by the Union with this Company and which does not expire until Sept. 1st. Since then, the Union claims they have made several overtures to the owners of these theatres in an effort to adjust the controversy. The theatres are employing ununion projectionists at a salary for before that commonly accepted as standard for this class of work throughout the country.

MR. AND MRS. EBB HADLEY from Waco, Texas, entertained at luncheon in the M.G.M. Studios, Mr. and Mrs. Holt Maxey, Mrs. W. D. McDermott, and little Mary McDermott, and Miss Elma Lee. Clark Cagle was introduced to the visitors, and he particularly paid attention to Little Mary McDermott, a wee bit of a child, who was startled beyond words when the star fanned her dressing.
“Tiger Shark”

Edward G. Robinson, as a Portuguese fisherman, gives an outstanding performance in “Tiger Shark,” at a premiere in Warner’s Western. The story concerns the tuna fishing industry, with the sea for a background. Zita Johann, a new leading lady, turns in a hit. She has what it takes to get places in Hollywood—poise, ability, and a voice that thrills. We predict a great future for Miss Johann. Howard Hawks directed, screen play by Wells Root, from an original by Huston Branch. Photography is the most beautiful we have ever seen, and is by Tony Gaudio. Supporting Mr. Robinson and Miss Johann are, Richard Arlen, Sheila Mannes, Leila Bennett, J. Carroll Naish, Vinc Barnett, and William Ricciardi.

The picture has its tense moments and although it is not an outstanding picture of the year, it is interesting.

—LESLIE SPEARS

JUDITH VOSSELLI is considering going into “Intermission” stage play, which will take her to the East, for a New York run. Aside from this she has offers from the Metropolis and some picture engagements in the offing, should she decide to stay in Hollywood.

NINA WILLIAMS, wife of the late Robert Williams, is proving her ability to emote before the cameras on the major studio lots. She has just placed herself under the management of J. C. Mayer-John Lancaster Agency, Ltd. Miss Williams is as capable an actress as any that we have here. She comes from the stage and has worked in “Life Begins,” “Three on a Match,” and other pictures.

PANTAGES THEATRE

Teddy Joyce, that dynamic, scintillating, one of the most outstanding masters of ceremonies on the stage today, heads the new bill playing the Pantages Theatre this week. Walter Hiers, Ben Turpin, and Snub Pollard are laying them in the aisles, and who is better fitted for that good old slapstick comedy than these three. The Blossom Sisters, those sweet demure little things, turn out to be more than clever the say in which they handle comedy lines. Mary Miles, and Cathleen Nesbitt in specialty numbers are supurb. Lumber, the goofiest xylophonist we have ever seen, just wont let you stop laughing. For screen fare you will see, Janet Gaynor, and Charles Farrell in “The First Year,” The famous lovers again give fine performances. The picture deals with the trials and tribulations of a young married couple. For more fun than youve ever had, visit the Pantages Theatre this week.

CONNIE RAY, daughter of George Kuhn, is making her bow in pictures. She looks like a find for some of the wise producers—young, ambitious, and good looking. And, of course, has a soul that will get over on the screen.

HAST SUES MAYER

Walter Hiat is seeing J. C. Mayer Agency Limited for commisions due him.

VERSATILE STAGE AND SCREEN ACTOR IS BACK IN HOLLYWOOD

COSMO KYRLE BELLEW

Courtesy to all agents Phone OXford 7111

TIL McCOY AND HIS FAVORITE HORSE THAT HE USES IN COLUMBIA PICTURES—PRODUCED BY IRVING BRISKIN

Irving Briskin, producing the Tim McCoy series for Columbia release, has just recently completed the eleventh picture of his second series. “The Gun Poucher,” his next, is now in preparation. Briskin is also planning on making an outdoor Indian picture, using Tim McCoy’s ranch in Wyoming for a background, and also the entire Rupahoe Tribe of which Tim McCoy is an Honorary Chief. Producer Briskin is one of the most youthful in the picture field among the independent companies making pictures, and has been very successful. Tim McCoy is pictured above on his favorite mount, which he uses in Columbia Pictures which are clicking everywhere.
REST-PEACE

When we become tired and weary from the worldly struggle and strife, and seem to be at a loss which way to turn, we can always find solace, REST, PEACE, SUPPLY, in the following quotations from the Bible and the words of our MASTER, JESUS, who said:

St. Matthew XI—28-29-30—"Come unto Me, all ye that labour, and are heavy laden, and I will give you rest. Take my yoke upon you, and learn of Me; for I am meek and lowly in heart; and ye shall find rest unto your souls. For My yoke is easy, and My burden is light."

It was DAVID who had the confidence in God's Grace when we learn in Psalms XXIII.

"The Lord is my Shepherd, I shall not want. He maketh me to lie down in green pastures; He leadeth me beside still waters; He restoreth me in the paths of righteousness for his name's sake. Yes, though I walk through the valley of the shadow of death; I will fear no evil; for thou art with me. Thy rod and thy staff they comfort me. Thou preparest a table before me in the presence of mine enemies; Thou anointest my head with oil; My cup runneth over. Surely goodness and mercy shall follow me all the days of my life, and I will dwell in the house of the Lord forever!"

Moving Movie Throng by John Hall

A word for the ladies: Is the commercialization of Hollywood's ONLY source of revenue profit?

Hollywood to the contrary, a woman's brains are in her head—call them "Million-dollar Legs" don't make an actress; the priceless brain beats that.

All of which is apropos of Hollywood's silly habit of placing FEMALE talent in places where female thinking: The overestimating of female physical sex and underestimating of female intelligence.

The natural creative importance of sex—its predisposed task, the life of the woman becomes in every way co-equal with the life of the man. Their mutual acceptance of normal existence, with its rational social benefits—will promote civilization. The provocative instinct is incidentally.

All qualified dramatists know these things, and they write accordingly. This "Million-dollar Legs" don't make an actress; the priceless brain beats that.

The short story of this is, not that women are "emancipated," but that they have at last been allowed to express themselves. Until now, they were too much of a burden to express themselves.

Thinking observers deplore the tendency of educated "emancipated" woman to wander from the home to the trades, professions and commerce. It may safely be assumed that normal married woman will strike a race-saving balance. The point at issue is the desirability of the normal by commercial exploitation, as a means of forever over-emphasizing the thoughtless argument that women are born merely to bear children. This is not so, as it is instantly demonstrated in many countries where women work shoulder to shoulder with men. In some countries women are more beasts of burden.

Millions of intelligent women—and men—read and regale their minds with the excellencies of modern literature and history. The triangle and the identity are Hollywood's mainstays. It is an old and deep rut in which the movie industry plods its stereotyped way, because real creative writers are not allowed to express themselves. Indications are that "emancipated" woman is fed up with being shown as nothing but a sexy animal, forever "on the make," and is going to force a change far better.

In Hollywood Now

By Bud Murray

The Xth Olympiad is closed—What a sight that leaves in your heart—That closing day at the Olympic Stadium built for "to-be-forgotten" sight. The wind-up of the 18 days—what horses—but what men—what hard men—human sacrifice and what sort of stamina on the part of all men—everyone trying for the prizes of the winners of the profes'sions—living to watch the sun set down in faded behind the "sun-kist Stadium"—those Natty bugs—"Attention." The saluting cannon outside the walls—finally "taps" as the "Blazing Tarch" atop the pedestal was slowly extinguished—and so one of the most magnificent plays of the world, probably almost all of this or any state in the United States comes to a dreary close—but it proved one thing, that in the midst of all this "harry-time talk," AMERICA can snap out of anything if it makes up its mind to do so.—It will take us a couple of days to get back to earth and HOLLYWOOD, NOW.

A surprise visit from one of our former presidents. In 1924 he was here for a pleasure trip—Here in a romantic tenor with the He-man background—His boy friend Marty Edwards, motion picture scenarist, showing him around the town.—A last minute visit from our old side kick, Eddie (Sunkist) Nelson, who is telling our hero of his happy time in the hills, getting a well earned rest between routes.—A surprise phone call from a very sinister voice, who put away—Then as the golden sun began to hide behind the "sun-kist Stadium"—those Natty bugs—"Attention."

Bud Murray


Among the guests at the La Junta Mineral Springs, who are there at the end of the past week, were Mr. and Mrs. D. Mangin and son, Howard, of Tuscan Arts; Mr. and Mrs. S. B. Breese, Boll Pullam, Mr. and Mrs. J. Eichberg, Mrs. I. Zollman, Mr. S. navina, Mrs. T. Finstein, S. Kardener, E. H. Harrison, William Pirof, Mrs. W. S. Pullam, Mr. Mrs. Eishberg, Mrs. George Maudsion, Edward Clark, G. F. Gersh, Mr. and Mrs. Eugene Jacobson, Tony Mason, all from Pullam. Mr. & Mrs. D. Sargent, bacher, daughter and son, Mr. and Mrs. Chas. Morrison, Miss Lulu Mohr of Long Beach; C. B. Sargent, Mrs. F. W. Fletcher of London, England; Joseph Sauer of Sylwey, Australia; Harry Cadmus of Kansas City, Mo.; Mr. and Mrs. H. A. Moore of La-Crusis, Wyo.; George Pettijohn, twin of New York City; Henry Myers of California; E. I. of Australia; R. M. of New York, the return for the third time of Mr. and Mrs. Samuel Mehlman and Phillip Schorer of New York City; Mo.; Mr. and Mrs. R. Mann is also with us again; Mr. and Mrs. Foster Curry of Camp Bundy are among the regular visitors here. And there is Mr. and Mrs. C. Cassel, Mr. and Mrs. E. W. Bar, been Hawaiian and Erem Herabadian, world travellers.
**PICNIC and ALL SORTS OF ENTERTAINMENT ON TAP SUNDAY AFTERNOON**

WE MADE AN ERROR in our Aug. 6th issue where we stated that the Troupers’ Picnic of the year would be held on Aug. 24th.

THE TROUPERS’ PICNIC—is always held on a Sunday so that everyone can attend, and Aug. 31st is the date.

SUNDAY, in other words, is the real date and if you have ever attended any of these affairs, you will surely not want to miss this one.

BE YOUNG—for a day and enjoy the games, the suck races, etc., and all other splendid games which were fun for us a few years ago.

BRING YOUR BASKET—and perhaps you will be able to take someone else, who is less fortunate than you in the way of real food, shares.

“SIMPLICITY RULES”—is the way Joseph de Grasse explained it to us at the last Troupers’ Dinner and that tells everything.

THE GREATEST AGGREGATION—of fun and laughter of longer days will be there and, for no less reason than that, you should attend.

A REAL DAY—of ducks, with real people who have natural amusements before luxuries became so common.

THAT IS WHY AT THIS EVENT—means. We will be there in full force, and not in the way of reporting, but to have a GREAT DAY.

REMEMBER THE DATE—Sunday, Aug. 31st, at North Hollywood Park, one of the garden spots between Sacramento.

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CHARLES FREEMAN IS HERE FROM NEW YORK TO GIVE US THE ONCE-OVER

Forecasting a closer union between motion pictures and vaudeville, Charles Freeman, former head of the RKO vaudeville department in New York, today arrived at the Radiola Pictures studio in Hollywood to confer.

Freeman’s duties will consist of viewing new films for the purpose of complementing them later with suitable vaudeville bills.

“The theater department of Radio-Keith-Orpheum, realizing the importance of balanced entertainment, will hereafter choose vaudeville bills in harmony with pictures.”

“Too do this it is necessary to get first-hand knowledge of the films that we are completing so that supplementary vaudeville bills can be organized with care.”

A theatrical man of wide experience, Freeman started in the show business as a reporter for “Variety,” later becoming manager of the publication’s Los Angeles and Chicago offices.

• • •

DOING WELL

Gerardine Barton, after finishing her contract with Warner Bros., has been playing in a number of features on the other lot with even greater success.

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**MARQUEE VERSUS ABILITY**

If the powers that be in New York made a rule not to give screen credit to those who are today finding their names flashed on the silver sheet, what da you think the business would come to? Everyone, from the producer to the director, would put up a havel that would be heard clear across the high seas at the old world. Exhibitors fail to realize what they are playing with, when they leave the names of important actors off the marquees, as in the instance of Col. Reginald Barlau, who plays one of the best parts in “The Age of Consent”; in fact, he almost steals the show. Still the theatre manager, who so often doesn’t know a ham actor from a real one, allates a chance to slip by to place even a small sign with some of this actor’s pictures and his name in view of the public. By actual count, he has appeared in 16 features since last August. His appearance on the screen usually brings a round of applause, so popular has he become on the screen in the short period of time of one year. On Broadway, the name of Col. Reginald Barlau means that whatever player he is in, commands the attention of public and critics alike. Some one at Radio Studios made a boner when they sent out the billing on “The Age of Consent.” Their desire to sell their new star, Dorothy Wilson, blinded them to the extent that they failed to see a real artist and added attraction in Mr. Barlau in the picture. Give credit where credit is due, and you will further the interest of this industry, which, of course, aids you, for what helps one, helps all.

• • •

**SCREEN CRAFT SIGNS HAL SKELLY**

CHARLES KRANZ, president of Screencraft Attractions, announces that Hal Skelly has been signed for the leading role in “Hotel Variety,” first of a series of twelve feature productions.

“Hotel Variety,” the story of a small theatrical hotel, will be produced in New York, under the direction of Raymond Cannon. Arthur Haarl, author and scenarist of “Hotel Variety,” will supervise.

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**JIMMIE GRIER AND HIS FAMOUS ORCHESTRA**

Biltmore Garden Room
INDEFINITELY

Lucky Strike—Monthly
M. J. B. Demi-fasse Revue—Weekly
K. F. W. B.—Nightly

Presenting the greatest of entertainers in the West
GOGO DELYS WINONA LOVE RAY HENDRICKS DICK WEBSTER KENNY ALLEN THE THREE CHEERS
(Vocalists)

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**SAM HARDY IS IN CHARGE OF ENTERTAINMENT—MEMBERS AND GUESTS ANTICIPATE MUCH FUN**

Sunday afternoon, Aug. 21, will find The Masquers and their guests having the time of their lives at the Uplifters Ranch, located in the hills of Santa Monica, and within a stone’s throw of the ocean. It is a yearly event. Last year it was staged on “Forty Acres,” in Culver City, and the men had the greatest treat that the club had staged up to that time.

Sam Hardy, who is president—or should we say Harlequin—of the Masquers, is the chairman of the entertainment committee and is allowing no stone to remain unturned in his effort to give the great crowd that will be on hand something to remember in the line of real fun and amusement.

There will be many games—prizes will go to the winners, and a real old fashioned barbecue feed will be on tap from 9 a.m. to the wee hours of twilight.

• • •

THE JESTERS—have great plans for the future, and at the Brown Derby last week, the curious heads of committees, with President Leonard Smith, outlined some great doings in the near future.

A WEINER ROAST—for next Saturday and a dinner dance on Sept. 9 at the Miramar, are a few of the things planned.

WHEN YOU REMEMBER—that Judge Rosen is vice-president; Eddie Brand, sergeant at arms; Bud Maggott, financial secretary; Billie Morris, treasurer, secretary; Sterre Arieus, Bea Fox and Lorraine Thomas, reception committee; Elene Aria, membership; Arthur Davis, treasurer; Johnny Quillen, entertainments, and Gertrude Short, ways and means, then you’ll realize what is in store.

They have so far arranged a Beach Party on Aug. 26, a Dinner Dance at the Miramar on Sept. 9, and a Basil Concert on Sept. 23.

THESE ARE A FEW—of the things planned, but this young organization has a fine president, and all his aides are for him at every turn.

• • •

“Africa Speaks,” “Ingagi,” “Trader Horn,” “Tarzan” and “South Sea Adventures” have all proved to be a great sensation, and now Sal Lesser, veteran Hollywood producer, comes forward with the announcement of plans for a satire on all adventure pictures.

Lesser, who recently organized his own distributing company, known as Principal Distributing Corporation, plans to make this new film immediately, and will have none other than Robert Ates as the star of the production.

Ales will be seen as the irrepressible explorer in this comedy-thriller, which is to be ready for release this summer.

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**HOLLYWOOD FILMOGRAPH**

Masquers are to Hold Their Mess Sunday Afternoon at the Uplifters Club
Troupers Entertain Members and Guests Sunday Afternoon

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**JAMES MARCUS**

STANDS IN GLASS BY HIMSELF AS AN ACTOR OF CHARACTER ARTS

PHONE Fred Robinson HE-8887
SCREEN AUTHORS

'TWAS ISADORE BERNSTEIN WHO WROTE ADAPTATION, SCREEN PLAY, DIALOGUE, FOR "BY WHOSE HAND?"

Columbia Pictures failed to give Isadore Bernstein credit on the screen for writing the adaptation, screen play and dialogue for "By Whose Hand?", showing this week at the Pantages theatre. Mr. Bernstein is now writing the screen play and dialogue of "The Lost Continent," for Franklin and Stoner at the Tex Art studios. This picture promises to be the biggest independent production of the year.

"BLACK MOON," a fantastic story dealing with Voodoo worship in Haiti, will be produced by Columbia.

"Black Moon" is a novel by Clements Ripley, which is to be serialized in Cosmopolitan Magazine. Ripley is well known for his gripping tales of West Indian life.

Beginning in New York's topmost social circles, the story success to the mysterious Black Empire of Haiti, described so romantically in W. B. Searles book, "Black Magic," and there the fascinating blonde woman who had shone brilliantly in Manhattan society, is revealed dramatically as the white priestess of a weird voodoo cult.

"Black Moon" should be even more of an entertaining novelty to motion audiences than "Frankenstein," "Dracula" and the recent "White Zombie."
"Okay America"

LEW AYRES' HITS in this latest film, made at Universal City, with a famous columnist as the central figure. His is a most difficult role—a star worthy of a splendid picture. By a close margin, Hal Furness, the director, shares equal honors, through the deft handling of his players, and the clever way that he treated the delicate situations in the picture. This original story, by William Anthony McGuire, and screen play by William P. McGaha, had plenty of interest, with its clearly worked-out kidnapping situation and the bringing of some of the smartest and best educated gangsters ever seen on the screen, as well as some adroit comedy situations.

This interesting story is of a famous columnist (originally slated for Walter Winchell), in the largest city in the world, whose work gets him into some dangerous situations, but he is fearless at all times. Of course, there must be a girl, and this time they choose Maureen O'Sullivan. But we don't see why, as she was totally unfeared for the role.

The remainder of the cast was perfect and Louis Calhern, as "Mileauscy Russo," was vivid in his delineation of a "gangster role." Edward Arnold, as the "leader of the gang," played a great scene where he insisted on the columnist going to the White House to ask a favor of the President.

Rollo Lloyd, whom we have not seen before, has a hit as a "derelict character" which was a gem. There's a long cast and we should like to give each individual credit, but, as space forbids, we shall only mention their names: Frank Sheridan, Walter Catlett, Allen Dinehart, Margaret Lindsay, Wallis Clarke, Nance O'Neill, Frederick Burton, Marjorie Cameron, Henry Armetta, George Dox Clarke, Emerson Trexco, Ruth Lyons, Bertin Burnett and Frank Darren.

It was Lew Ayres who carried the picture along so successfully, with his good natural ability, and we are sure that we saw the experience of Taggart carrying him by his clever direction.

The photography was in charge of Arthur Miller and it was of the highest order, as was the entire production. We almost forgot to mention Felix Young, as associate producer. But by the excellence of the production, we recognized a master hand. Carl Larimacre, Jr., is again to be congratulated in producing a picture which some thought would be unintelligible to many; it is "real entertainment.

“A Passport to Hell”

ELISSA LANDI has at last something more worthy of her great talents, which clearly demonstrates that she is not only beautiful but an actress of ability. This picture from the Fox Studios, now playing at Lane’s State Theatre, is a yarn of the interior of Africa just before the Great War.

A woman has been sent from a British colony, arrives in a German colony, and being a British subject, is to be interned. To prevent this, she marries a young German officer. His father, the commander, sends him into the jungle in disgrace. In the meantime, another German officer arrives at the post from a trip to the interior, and the young woman falls in love with him. This is the situation when the young husband returns from his trip. He is so madly in love with the girl that he becomes a traitor, receives money to help her escape, and then commits suicide. She is suspected of being the spy but the Commander discovers that it is his picture particularly effective and the telling of the story by Frank Lloyd, the director, holds your interest throughout. Miss Landi is beautiful and enacts the difficult role of the young wife to a commendable manner. Alexander Knox, as “the young husband,” is particularly effective with Paul Lukas, as “the other man,” does the best work of his career. Warner Oland is the “Prussian Commander” to the life, and Donald Crisp, while having only a small role, is extremely effective. Earl Fox, Andrews, and Yule D’Amour, in supporting parts, were all players who gave splendid performances.

The screen play by Bradley King and Leon Gordon, as well as the story by Harry Horvey, holds your interest to the last, while the photography of John Seitz was at the highest standard. Fox Films have something in “Passport to Hell,” which should please theatre patrons everywhere.

JONES SELLS STORY

Charles Reed Jones, Director of Publicity and Advertising for Majestic Pictures Corporation, sold the screen rights of his novel, “The King Murder,” to George R. Batchelor of Cheshard Motion Picture Corporation. This play will go into production next week, under the direction of Richard Thorpe. Jones also wrote the shooting script. The release title is announced as “The Broadway Mystery.” “The King Murder” is the first of Jones’ series of detective amateur detectives. “The King Murder” was awarded the E. P. Dutton Mystery Story prize when it was published.
**SLEEPING SICKNESS**—has a naïve note, "Naguna," and Carl Laemmle, Jr., who is always on the lookout for something novel, will file the project.

**THE BIRELL AND PAUL LUKAS**—will be the featured players in this unopened play, which shows the scientific care necessary for this dread disease, but a number of thrilling animal sequences will also be seen in it by Ernest Laemmle, who has been chosen as director.

**HEADED FOR NEW YORK**—was what Louis Calhern told us recently, while he was at the Universal in Hollywood, where the picture, "Merry-Go-Round," which he will present, will be run on the stage. For three months the famous palace to beげる people once more from the local Russian colony, most of whom attended the famous parade in St. Petersburg when the Czar ruled Russia.

**THREE NEW STARS ARE HERE**—in the persons of Jim Bausch, who won the Decathlon; Juan Zabala, the wonder runner of Marathon fame from the Argentine Republic; and Jean Shih, who won the woman's high jump.

**ADVANCE PUBLICITY**—has done a great deal for these three Olympic heroes and the studios could not pass up such a good bet.

**CINDERELLA IN HOLLYWOOD**—is what Dorothy Wilson represents, as she once said from her stenographer's desk to the leading role in the "Age of Consent," for RKO pictures.

**200 STENOGRAPHERS**—at breakfast recently, as guests of their former co-worker and a member of the Kress organization, were entertained to an informal evening at the modern of this type.

**WINFIELD SHEEHAN OF FOX**—signed Alonzo Stagg of Chicago University, Howard James of USC, and Ted Jones of Yale, to technical experts on "Rockette Revue." AFTER THAT—Missie Pickles for the cast, Pierre Bouchard and Tom Taylor of Van Dyke, Ernest Lee, Jr., of Princeton; Eddie Mays of Howard; Moon Mullins of Notre Dame; Rob Russell of Northwestern; Dave Van Sieker and Jack Bitters of Ohio; and many others.

**WHAT A LIST**—for this amusing_santer-football story but Fox Films never stop at nothing to attract us and in making a real picture.

**THE CARRET**—which started ten years ago at Second and Spring street, Los Angeles, is being revived at the Elgin Theatre. "THE LONE WOLF OF TINEN"—is the present show which is good—see it and next week they will present "Black Velvet," the greatest success of the late Frank Keenan.

**THEY DESERVE CREDIT**—for this understanding, and Truman Curtis, president, and Max Reis, manager and treasurer, are working hard to arrange a new bill weekly.

**LITTLE STORIES**—The eye of every object is inexcusable meaning; the ears see it what it is easy to see. "Carville!""History of the French Revolution," page 58.

**THE CAMERA**—is the tool which conceives the story or scientific achievement to the masses and the man who is in charge of that instrument, means much more than the audience; seeing the picture on the screen, ever realizes.

**The chief feature to chat • • •**—Karl Freund is the man we have in mind, which brought the quotation above, and we chatted quite informally, while luncheoning in the Indian room at Universal City. He told us of one that had originated and which can be seen in most up-to-date films—"the trachecting shot.

**However, our chat had to come to an end as the call came in for Mr. Freund to report on the set of "Merry-Go-Round," which Eduard Calm is directing.

**Jack Pierce's Designs and Makeups**—mean a great deal to Universal Pictures, and we stepped into this artist's studio recently and found him at work on a model of "I Think of It."
“Bill of Divorce”

If RKO-Radio had set out deliberately to produce a film demonstrating perfectly and conclusively how not to make a movie picture they could not have done it as well as they have in “Bill of Divorce,” premiered at the United Artists, Pasadena. Here is the talkie at its worst, the photographed stage play at its dullest. Here is a picture without motion, without action, without pictorial beauty.

There is not a long shot in the entire picture, and very few medium shots. There are only three exterior scenes. The rest is an unending soporific succession of closeups and semi-closeups in which the characters go through stage gestures and talk—TALK!—TALK! The dialogue is as insipid as the scenery. The costume is colorless. The photography is without depth or contrast.

From beginning to end there is not one iota of pictorial intelligence or imagination in “Bill of Divorce.”

The chief blame for this picture should fall on the shoulders of George Cukor, the director. He had never made a real motion picture. His films are talky, stagey, and unvisual. He has yet to realize that the motion picture may use the whole world for a background, and that screen characters may be photographed from any angle and distance. Time stage gestures and business do not belong in films.

I shudder to think how terrible “Bill of Divorce” would have been without the saving presence of John Barrymore. As the amiable husband he gave a sure and deft stage performance. Billie Burke was merely pleasant. Katherine Hepburn—who might have been good if given the chance—was forced to dress like, talk like, and slouch like Greta Garbo. I should have thought that the dismal failure of RKO’s carbon copy of Marlene Dietrich—Guilt Andri with her incredibly bad make up—would have been a lesson. But this aping of Garbo is even worse and the attempt to make Miss Hepburn up with sunny cheeks was laughable. Elizabeth Patterson was excellent in the role of the aunt, and Paul Cavanagh and David Manners were present now and then.

The screen play was supposedly adapted from a Clemente Dane stage show by Howard Estabrook and Harry Wigston Grubbe. I fail to see any adaption to motion picture needs. Sid Hickox photographed.

“Almost Married”

There is a consistent—and rather successful—attempt throughout “Almost Married,” premiered at the Colorado, Pasadena, to tell the story photographically rather than through dialogue. Excessive dialogue in motion pictures is—and always will be—a confession of the inability of the writers to imagine action. William C. Menzies and Marcel Vanol devise theories for their efforts to make a real motion picture. Photography by John Mougall.

Here is a light and shadow in the picture that is remarkably effective, and the composition of many scenes distinctly good. Particularly in the asylum (yes, this is another film with an insane husband) and attic studio sequences are these qualities noted.

The performance of Alexander Kirkland as the lunatic, is outstanding, comparing most favorably with like portrayals of John Barrymore, Leslie Banks, and Charles Laughton in previous productions. Ralph Bellamy is far below his average. Violet Hening is obviously miscast, and Allen Dinehart fails. In minor roles Michle Auer, Gustav von Seyffertitz, Maria Alba and Herbert Mundin were remarkably good.

The story of “Almost Married”—unfortunate title, that—is the stumbling block upon which the whole production falls. It is episodic and utterly impossible. The whole film, in its weaknesses and strong points, is decidedly reminiscent of the average Fox “program film” of the silent days.

—HAROLD WEIGHT.

E. J. CLARK, manager of the El Cortez Hotel, spent the week and as a guest of H. D. Clark, managing owner of the Caribbed Hotel at Carlsbad, California.

TYPEWRITERS—ADDEING MACHINES
HOLLYWOOD’S MODERN EQUIPPED SHOP
RENTER A MACHINE—2 MONTHS $5.00
OWN YOUR OWN—MONTHLY PAYMENTS 5.00
HOLLY-BEVERLY TYPEWRITER CO.
1650 North Cahuenga—GLADSTONE 1900

W. W. Holmes

Can play anything that looks like me.

Phone: Madison 5864
Address: 549 Ceres Ave., L. A.

Gabriel Canzano

and his cute little monkey have been busy.

New available for pictures.
Phone 51-9657 Message Madison 4912

Announcement to Rectal Sufferers!

DR. E. C. HAMLEY, M.D.
Senior Partner of the firm of Drs. Hamley and Kammann, also co-organizer of the Pacific Coast Proctological Clinic, established in 1923, wishes to announce that he has severed all connections with the Group and has opened private offices in the Garfield Building where he will continue to confine his practice to rectal disease such as:

PILES
(Hemorrhoids), Fistula, Abscesses, Prolapses, Rectal piles, constrictions and all other inflammations and ailments of the rectum, cancer excepted. All treatments are given in the after hours condition or detention from work or school. No patient is caused to come to this office when not on a day for first examination. In case if accepted for treatment a guarantee is given assuring patient of permanent relief.

E. C. HAMLEY, M.D.

Visit Dr. Hamley at his offices. Talk with him. He will give you a complete examination absolutely without cost.

REFERENCES:—Famous Motion Picture People.

One of our friends from New York arrived suddenly to see the Olympic Games. We haven’t large accommodations, so hastened out to buy a small couch. It was not as easy as you may think, for we nearly wore out a pair of shoes running to the many furniture stores. At last "SWETS" on Cahuenga Avenue, had just what we wanted, and we found out that the prices were lower than any other place we had visited.

The Canby Cottage, a favorite rendezvous of Hollywood’s elite, is serving some neat, and need we say, very appetizing dishes. A friend took us there to dinner, and we cannot remember when we enjoyed a meal quite as much. This is the place for dainty food, well served, and the new location is on Vine Street.

Recently we entertained at Bridge, and in our haste had forgotten a very necessary thing—the flowers. We immediately phoned our neighborhood florist at the Orchid Shop, and before you could say "Jack Robinson," a box arrived with a beautiful assortment of garden flowers. So we dropped in this lovely flower shop next day, and noticed some gorgeous gardenias, which would be exquisite for formal occasions. This is an attractive place, and you would be surprised at the low prices.

Another nice shop on the Boulevard is the Felix Beauty Shop. Here you are sure to get a good permanent, or whatever you wish. The operators, who are all experts, use the best of materials, which is one of the reasons for their very fine work. This shop is near Gower Street.

Kiddies

"Spanky" McFarland, tiny member of "Our Gang" kids, and "Babe" (What-a-gal) Dilldick, winner of many championships, feted and dined and congratulated each other at a reunion held at the Hal Roach studios. "Spanky" and "Babe" hail from the same home town—Dallas, Texas.

Did You Know—An energetic 65 year-old grandmother was responsible for "Spanky" getting his first job as a member of Hal Roach’s "Our Gang" kids.

Dickie Moore, member of Hal Roach’s "Our Gang" kids, has been loaned to Charles Rogers for a prominent role in "Metropolitan Garage."

Forty or fifty child prodigies who know how to test a horn, saw a fiddle or beat a trap drum, invaded the RKO-Pathe studio today. J. F. Schnitzer, producer for Radio Pictures, was casting a kid band for "Second Fiddles," soon to be filmed featuring Leo Carrillo, Viviene Osborne, Una Merkel, Tom Moore and a cast of twelve.

After extensive sound tests, eight will be chosen.

Larry Darmour, producer of the "Mickey McGuire" comedies for Radio Pictures release, today completed the 3rd of the series titled "Mickey’s Charity."

Having completed his role as Jackie Cooper’s brother in "Father and Sons," young Maurice Murphy arrives at Metro-Goldwyn-Mayer to become Robert Montgomery’s screen brother. Maurice was yesterday announced for the cast of "Tinfall," in which Tallulah Bankhead and Robert Montgomery are starred. Harry Beaumont is directing this Carely Wilson adaptation of a story about the "peniless rich" which Mildred Crane wrote for the screen.

References—Famous Motion Picture People.
**SPORTS**

**Kelly Petillo Wins Main Event at Legion Ascot Speedway**

Breaking the jinx which has been riding with him for the past two and a half years, Kelly Petillo came in for a win in the main event at the Legion Ascot Speedway last Wednesday night. Kelly had plenty of hot competition throughout the race but he took the lead in the first turn and held it throughout the entire fifty laps. Ernie Triplett won the Italian Helmet dash and was presented with the beautiful Helmet by none other than Fisti Duray. The boys must have known who was presenting the Helmet for it was one of the most hotly contested Helmet dashes ever held at the Ascot track.

The Legion track is the fastest and sportiest five-eights of a mile dirt track in the world and the boys driving on the track always give the spectators a full evening of thrills. Strange as it may seem, the drivers are considered the best at the dirt track drivers, seem to have trouble learning the combination of the local track. For instance, Cliff Bergere, Billy Arnold, Louis Schneider and many other eastern drivers who have won sensational races at Indianapolis and other tracks, have never been able to do anything out here. Fred Fromm, who won the race this year at Indianapolis, refuses to even appear on the Ascot track.

Then there is Leon Duray who refuses to take his hat off to any driver for speed, endurance and real championship of a race car. For the past three weeks Leon has had his new miller out on the local track but has never been able to give the drivers any real competition. Last Wednesday night, after driving one of the five-lap heat races, he turned the car to Wilbur Shaw (Wilbur having torn out the rear end of number 5 during last week’s race) and then bailed out in sixth place in the second five-lap heat, he finished in almost a dead heat with Fred Gardner for second place. Then in the main event he worked his way up to second place and was crowding Kelly for first, when a tire blew out on the south turn.

Next Wednesday night there will be another evening of thrills at the track, starting with the Helmet Dash, three ten-lap races, a 50-lap main event and a five-lap special event, with such drivers as Kelly Petillo, Lester Stenger, Wilbur Shaw, Ernest Triplett, Chad Gardner, and Sam Palmer, fighting it out all the way for a win. Bobe Stopp, who was injured several weeks ago expects to be back on the track in another week or so and who that boy Bobe can drive. We’ll be seeing.

***

**HOLLYWOOD LEGION STADIUM**

"Loop the loop" Tommy Hoffing and willis, but slow, Jimmy Evans, 152, headed the card at Hollywood Legion track and the customers started walking out when the affair was about half over. There is little to be said for either of these boys. Both have been in the ring long enough to know something about boxing; evidently they have seen their best days. Their go was for below Legian standard. Evans got the nod. Other results: Judda La Salle won from Artic Duran, Jimmy De Luccia, 158, was far too good for Bobby Graham, who was down for the count in the third, dropping the decision. Lupo Castro and Boomer Brooker, 135, furnished the best bout of the night, Boomer fighting his way to a win. This Boomer lad will make it tough for all the lightweights. The kid has a lot on the ball. "Indian" Jimmy Smith stopped one in the first with his stomach, taking the count from Kenneth Johnson. They are welterweights. The evening was given a little interest when Bazo Kamish, always ready to mix, took the nod from Red Stephens. This was an upset. Stephens failed to connect, as he usually does, with his deep-producing right, and little Bazo walked away with the honors. Due to an accident on the next time, Bazo; that red head will be after you. This week, Ted Morgan meets Baby Salt Soria.

**WRESTLING—Last Thursday’s wrestling card was headed by John Pesek, one of the best in the game. John refuses to be thrown, and the boys who meet him face tough going. His terrific body slams take all the fight out of his victims. This time the victim was Charlie Santen, a good man from Missouri; but John slammed him down so hard he was a pretty sick bag afterward. The second almost sent him to the hospital. When they find real opposition, Pesek will pack the Stadium. Other results: Luis Magno won from Don Dando. Al Bagger and Joe Banashi, drew. Oki Shikina tossed "Indian" Julio Strandburg. Everett Marshall broke even with Glen Wade. This was a rough go and had the spectators standing. The big hoss, though so fat and padded, has the fans winking at each other. Why not stage a real go between John Pesek and an outstanding opponent? John ungets for real opposition.

**CULVER FIGHTS**

Hueria Evans will face a Tartar Monday night at the Culver City arena, when he tackles Pedro Villanueva in the eight-round main event. Pedro is a stablemate of Baby Arismendi and one of the most powerful punchers to invade these parts in some months. Villanueva defeated Tommy Hughes last Monday in a decisive manner. Four four-rounders will comprise the preliminaries, with a couple of the sensational young former Simon Purees going up against stiff opposition.

**DIXIE KID, a fighter of old days, was sitting waiting for his lunch at the Paramount studio. Spike Robinson, himself a fighter of some of the old days, saw this. He passed his plate over to Dixie and waited to be served. The pair boxed years ago in the squared circle.**

"ONLY THE RICH," by Brus Fletcher, is about a girl like Dorothy Machiavelli, who dropped forty million to pursue the man of her choice by plane, trains and other modern inventions. Sure pick as a picture. (ALFRED H. KING, New York.)

**AUTO RACE FANS ARE THRILLED AS CHARMIN DAUGHTER OF HAWAII PRESENTS HELMET AMID MANY THRILLS TO VICTOR**

**The Political Whirl**

Sheriff Traeger Issues Statement

Announcing a campaign platform which is a model of brevity and straightforwardness, Sheriff Traeger’s statement, just issued, says: "I am a firm believer in teamwork. I am seeking preference from the Republican party. I accept the party platform and the program of its leaders. I am mindful of the needs of Los Angeles Harbor, of Boulder Dam, and the adequate protection of California products such as the citrus and oil industries. I will earnestly assist in preparing legislation designed to create a banking system giving full and absolute protection to investors. I have lived in California all my life, and in my district more than 20 years. If I did not believe I could be beneficial as representative to Congress I would not offer myself."

LEO V. YOUNGWORTH FAVORS REPEAL OF 18TH AMENDMENT

Leo V. Youngworth, candidate for the Republican nomination for United States Senator, has a long distinguished record in civic and fraternal affairs,...

"EXPERIENCE COUNTS" is what Eddie Baker told us recently of his father, Edwin Baker, who is running for representative in congress, in the 16th district.

OUT OF 19 CANDIDATES—Baker is the only man with political experience, having served for 8 years as assemblyman at Sacramento and 2 years on the city council of Los Angeles.

**PANTAGES THEATRE NOW!**

**Every Joyce**

Dynamic Master of Ceremonies. Thanks to Fanchon & Marco.
Buddy Fisher and a Great Show Hold
Guests’ Strictest Attention at Eugene
Stark’s Bohemian Cafe

Offering a variety show that compares with any offered in any theatre, Eugene Stark, Generalissimo of the Bohemian Cafe, has a worthy headline in Buddy Fisher and his all-star dance orchestra, who are nightly making a great hit with cafe lovers of music, dancing, and fine food. According to the hundreds of letters coming in from listeners in over KNX. Buddy and his boys should command attention of the motion picture producers on a par with any of the bands and orchestras now in the limelight.

The show that surrounds Buddy Fisher and his boys is made up of the greatest variety of artists. Charlie Alden, the latest sensation among Hawaiian dancers to come to this country, is playing a return engagement by popular request. Anda Rice, Jr., who is a natural born clown, parodies "em at every show. Billy Daniel, Kirby and Duval have been working three months at Stark’s and never repeated a number, so versatile are they in their chosen line of entertainment. Evelyn Mantis, star of the air and cabaret entertainer par-excellence, is making a great hit nightly. The “Songbirds of Songland,” Jimmy Hatton and Carl Beynon, singing “Songs of Today and Yesterday,” are commanding attention from all who hear them. Treg Brown blows a mean cornet, his triple tone notes are causing “em to stop, look and listen. Ben Bard visited Buddy Fisher, and is shown playing while Buddy directs him.

The best folks of Pasadena, Beverly Hills, Hollywood and Los Angeles are making Stark’s Bohemian Cafe their night spot among the cafes. They are rubbing shoulders with satellites of stage and screen. No matter how fastidious you may be, you can always feel at home at Stark’s Bohemian Cafe. To mention all of the names of those who drop in for a bite to eat and dance, would be giving a list of the blue bloods of stage and screen.

PATIO ROOF HAS ‘EM COMING NIGHT AND DAY

The majority of cafes in and around Hollywood either do a good business in day time or the evening. The Patio Roof, which is in the Roosevelt Hotel, does a sort of day and night business.

For the elite of the Southland dine there at lunch time, while evenings they dine and dance to the time of Tom Coakley’s orchestra, in between enjoying as fine food as they are apt to eat at home.

Dave Baice is the manager of the Roosevelt Hotel, and has Joe Mann in charge of the cafe. The other day Miss Nancy Carroll dropped in for dinner, and “Joe” was caught in the act of personally looking after the wants of the popular actress. Mr. Mann, lest you already know, is the life of the place. He knows more people by their first name and never forgets to sing it, than any dozen men in Hollywood.

Wednesday evening sound Tom Coakley and his orchestra fresh from making a great hit in the Athens Club in Oak land, entertaining quite a representative audience that had gathered to welcome him to Hollywood. Tom and his boys showed them that they know rhythm, and played and sang their way into the hearts of those present. Two solo singers, Virginia Hart, who is easily one of the best of entertainers seen around these parts in some day, crooned her way to success. Betty Kelly, too, caught on in fine form. It was indeed a fine opening for a new band.

In looking over the guest book of the Patio Roof we ran across the following names of those who recently visited the Roosevelt Hotel Cafe: Gretta Nis- sen, Walter Heyburn, Dorothy Jordan, Margaret Smith, Freeman Land and wife, James Starr, Louella Parsons, Charles Bickford, Prince Orsini, Mary Carl- lisle, Mary Pickford, Anita Stewart, Dolores and Helene Costello, Mrs. B. P. Schulberg, Mr. and Mrs. Harry Cohn, Mrs. Frank Borzage, Wallace Beery, Anita Page, Nattie Drexler, John Boles, Edward Everett Horton, Myrna Loy, Ruth Collier, Mary Brian, Nils Asther, Dorothy Mackauil, Edward H. Griffith and many others. It is surely a spot to meet the big shots of stage and screen, and at their best.

FROLICS GARDEN

It seems that the first place that people want to go to after they arrive in Los Angeles is the Frolics Garden. The reputation of this outdoor amusement place seems to have traveled the world over. The cool nights have forced the management from time to time to resort to using the indoor cafe facilities. However, no matter if it is inside or out, they are sure to have a delightful time. Aside from the famous ball room dancers that have trod on the boards of the Frolics, George Brackett, who is the general manager of the Frolics, has seen to it that there is always a fine band to play dance music. Right now they have Bill Hogan and his orchestra.

The Frolics boys play a brand of music that makes you forget your troubles and step out to the floor and dance to your hearts’ content. The show offered is under the eagle eye of Moe Morton. He has as entertainers Mills Sonde, the latest singing sensation discovered by Al Siegel. Enrique and Novello, two of the celebrated ball room dancers that have trod on the local boards, Walter Kane acts as master of ceremonies. And as an added attraction, The Three Bachelors are playing a return engagement. The orchestra boys sing solos and do different numbers during the evening’s entertainment. We are soon to see the singing and dancing beauties that made such a hit when the Frolics first started, and boys, up to the time of Tom Coakley’s orchestra, in between enjoying as fine food as they are apt to eat at home.

Ted Doyle and boys make hit at grand hotel

Ted Doyle and his boys, now playing at the Grand Hotel in Santa Monica, have something real to offer in the way of entertainment. The gay parties which flock nightly to this enchanting rendezvous are being thrilled by the voices of George Wald and James Newill. Yes, and George Wald has a “shouting dollar” personality and what with his beautiful voice he will soon have all the ladies’ hearts going pitter patter.

Ted Doyle furnished the music for M-G-M’s “Red Headed Woman.” They are also Victor record artists, and have made a number of electrical transcriptions for foyers. Stetzick. For an evening packed with entertainment and thrills, don’t miss Ted Doyle and the new Grand Hotel Dining Room.

PIL GOLDSTONE is back in California and has begun preparations for the immediate production of “Crusade,” the third Majestic feature of the season. “Crusade” is a play by William Collier; Edward T. Leane wrote the script and dialogue. Frank Strayer will direct.
HOLLYWOOD FILMOGRAPHY BOARD

HOLLYWOOD FILMOGRAPHY BOARD

COLUMBUS
14918 Cahuenga Bivd., HO. 1281
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PARAMOUNT, HO. 2411
11 A. M., to 1 P.M.

PALM CANYON

TIMES

BURLINGTON

THE NATION'S JOY-BOY

BUDGY FISHER

AND HIS ALL-STAR DANCE ORCHESTRA

Eugene Stark's BOHEMIAN CAFE
8:30-11:30 P.M., 1:30 A.M.

The greatest variety show offered by any cafe

The great and only CHARITA ALDEN Queen of Hawaiian dancers. Still going great, BILLY DANIELS, KIRBY and DUVAL, EVELYN MANIS, the captivating Songbird of the air. ANDY RICE, JR....Just a natural clown. The silver tone Crooner, JIMMY HATTON. TREG BROWN, Ace Cornetist. CHARLES BEYNON, Songs of today and yesterday.

Eugene Stark's BOHEMIAN CAFE
8:33 Santa Monica Boulevard, The Home of No Cover Charge at any time

PHONE CRESTVIEW 8111 FOR RESERVATIONS

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PHONE CRESTVIEW 8111 FOR RESERVATIONS
Radio Racketeers Replace Fake Movie Schools

Who is Back of the Present Political Orders?

Sol Solinger Leaves J. G. Mayer Agency
HAS SERVED AS REPRESENTATIVE OF FIRM
FOR SEVERAL YEARS

Sol Solinger, after serving the J. G. Mayer Agency for several years, turned in his resignation Thursday, and will soon have an announcement to make about his new affiliation. Mr. Solinger is well known and liked in film circles, and is a good acquisition to any of the personal representatives and managers now in the field. The bigger the agency the better for "Sol" has the contacts and knows the agency game.

HOLLYWOOD WILL BECOME BATTLE GROUND OF U. S. A.
PRESIDENTIAL AMBITIONS

The recent political activity of Jack Warner and his aides, at the Warner-First National studio, has all the earmarks of orders from the higher-ups in the East.

It will be recalled, that when the Warner company was making its phenomenal rise with Vitaphone, Wall Street had John J. Raskob figured as one of the posters behind Warner Bros. Raskob, of course, is one of the leaders of the Democratic party, and is likely he still maintains power in the Warner organization. When Louis B. Mayer began getting on the Republican bandwagon and applauded so lustily when Hoover was elected, many people got the idea that the Republican faction had taken the whole movie business into camp.

Can it be that Raskob, in the interests of the Democratic party, has sent orders to Hollywood that Jack Warner and the rest of them should start a little howl for the Democrats?

It is wise for the film industry to interest itself in politics, where its own welfare is concerned, but its wisdom in aligning itself with any particular parties or factions is open to question. No matter how the pendulum swings, it may feel the axe of retribution.

GREAT NAMES— are Kalmar and Ruby, and Paramount have signed this team to write an original story, with music and lyrics, for the Marx Brothers.

"KID FROM SPAIN"—was the brain child of these clever writers, and we watched a little of this unscripted recently, and can realize why Paramount grabbed these boys.

FOX BUYS—the wartime reminiscences of the Belgian spy, "Martha McKenna," now running in serial form in the London Sunday dispatch.

GREAT THINGS— have been accomplished by Winfield Sheehan, and Sol Wurtzel, since they returned from their vacation.

INTERNATIONAL DEALS—in pictures, as well as politics, are the order of the day and Joseph Schenck and British Dominions Film Corporation have come together for United Artists release.

"MAGIC NIGHT"—will be the first one to be seen in the United States, and the famous Jack Buchanan will be featured.
LACK OF INTEREST IN WORK IS PROVING COSTLY TO PRODUCERS

The extras are making it tough for the directors to make their pictures on scheduled time these days, and the directors, in turn, are very much pleased at the way some of the extras are conducting themselves. And rightfully so, for extras, in many instances, pay the jobs and when they get them they become clock watchers.

The other day while Ye Editor was watching the filming of one of the big scenes of a picture, we noticed the extras paid as little attention as they could to the instructions being given them, and many had to be upbraid ed for not keeping their wardrobe intact as it should be in the manner of the director. One director, who is known to have a heart of gold and who is the extras' friend, complained how annoying it was for him to get cooperation from those he has helped most. They annoy him for jobs, and then do everything that they should not do on the set. Rules should be put into effect to stop card playing, and all sorts of annoyances that the extras are now getting away with during working hours. Time is money to the producers, and whatever time is lost by the directors through the misbehavior of the extras, proves very costly to the company. If checked up it will prove to be mostly the new comers in the business that cause the complaints—the old timers know better.

W. W. HOLMES is not a new face to the Arena. He has been working in pictures for some time. He looks like a good bet, knows what it takes to please directors and casting directors, and can be reached either directly or through the Central Casting Agency. Mr. Holmes is a likable sort of individual, who works hard, first to make friends and next to keep them.

Again we end this weekly message to you and with the soaring of the extra sad song "Farewell to Thee" we leave you until we meet again.

DRASTIC BANS—against the fan magazine writers is to be shipped in the bud by a protective association of their own. CONTROL OF WRITERS—and self censorship, is the aim of this new association, which is found necessary, after the sensational doings which have been recorded recently.

Wm. Meiklejohn
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JACK and CHARLES
CURTIS and ALLEN
R.K.O. Vaudeville Agents
NEW YORK, N. Y.

PICTURES
1907

BEN TURPIN

(Arn Born 1869)

The Inside Dope

CARLOS MOLINA, whose tangos and rhumba band has been a feature of the Ambassador Hotel's Coconut Grove for the past three and one-half years, is leaving the Grove August 27th.

Before making any extended tie-up, Molina's band will appear in engagements in San Francisco, Los Angeles and Eastern cities. Molina's music has been largely instrumental in making the tango and rhumba popular among dance lovers and patrons of Coconut Grove, and his absence from that popular rendezvous is a source of regret to everybody.

TEDDY JOYCE and his lovely mother are to be the house guests of Estelle Taylor this week at Malibu. It looks like romance as they have been seen dancing at all the gay places for the past two weeks.

BERT LEVY, the cartoonist, was a guest of George M. Cohan's, at the Paramount Studio one day before. Ye Editor caught the two in earnest conversation outside George's dressing room.

RED STANLEY, who has been creating quite a sensation on the local stages, has just been signed for a bit in "Walking Down Broadway," which is to be produced by Fox, starring James Dunn, with Eric von Stroheim directing. We understand Stanley is to play a drunk in a cafe, who insists on singing.

The Acme of Playspot Entertainers

Buddy Fisher

and his
10 GOOD REASONS WHY HIS DANCE ORCHESTRA IS THE TALK OF THE TOWN
1. MERLE ALDERMAN, Arranger, Vocalist, Piano.
2. JOHN TE. GROEN, Drums, Vibraphone.
3. CLIFFORD HOKE, Reeds, Arranger.
4. ABE C. COHEN, Reeds, Violin.
5. JOSEPH SKRIVANICK, Reeds, Cello, Vocal.
6. CHARLES BEYNON, Reeds, Flute, Vocal.
7. WILLIAM MARKS, Violin.
8. CARL OSBORN, Ace Trumpet, Arranger.
9. JIMMY HATTON, Guitar, Vocal.
10. PHILLIPS GANDON, Bass, Vocal, Arranger.

Offering the latest creation in Dance MELLOW MUSIC

NOW in TENTH WEEK at STARK'S BOHEMIAN CAFÉ
Available for Pictures Management
J. G. MAYER-JOHN LANCASTER AGENCY

Critics and public alike have acclaimed Buddy Fisher and his sweet all-star dance orchestra one of THE BEST that has come out from the east in years.

The Nation's Joy-Boy

Buddy Fisher

Radio-Lites

By RUTH FLORENCE

With the cessation of the glorious excitement of the Olympic Games, and Olympic Games entertainment, attention is once again directed to regular channels—and radio dial will once more turn "as per usual." In passing one might add that the radio programs played no little part in the matter of Olympic entertainment—well, it is now all grand and glorious memory, with our hearts (as well as the Los Angeles treasury) much enriched.

In the meantime program directors have prepared well for the Olympic aftermath—with many new and novel features for the broadcasting.

Under the rather interest-creating title "Now I Can Tell It to You," KFI, KECA offers Captain Don Wilkie, famous secret agent of the United States State Department—no KFI every Sunday at 6:45 p. m. Capt. Wilkie is one of a famous band of secret service agents who were detailed for special duty during the world war, guarding naval air bases established in England to locate and destroy enemy submarines ( Vita!). Project in this Capt. Wilkie made an impressive record investigating counterfeiting, acting as president bodyguard and other delicate duties involving national safety and welfare. In his program Capt. Wilkie will give intimate close-ups of many of the famous people he has served—with inside details of hundreds of cases which are now historic—for obvious reasons, however, he will not discuss certain cases which are now pending.

KMPG will bring to its listeners an enjoyable skit entitled "Breakfast with Sue and Jack." The skit is based on what the title implies. This is on the air Monday mornings, 7:45-8:00.

Beginning Saturday, Aug. 20, KDB (Don Lee station at Santa Barbara), will begin feeding the network with dance music supplied by Frank Greenough and his Santa Barbara Boulevard Hotel band—from 8:30 to 9:00 p. m.
Save our beaches for the people

John Keith Jr.
Assemblyman 57th District
Graduate Courses at U. C. L. A. A new era in politics

RELIEVE LAND TAX BURDEN

HOLLYWOOD FILMGRAPHS

United Artists, British and Dominion Losses Big Deal

International Photographers to Stage Ball, Oct. 29

GEORGE ARLISS will Next Appear in “THE ADOPTED SON”

Vera Gordon is Signed by Facchino and Marco

JOSEPH M. SCHENCK AND HUBERT T. MARSH CLOSE THREE YEAR PACT

Marking what is claimed to be the first real international alliance in the motion picture industry, and with American and British stars and executives yesterday exchanged telephonic greetings between Hollywood, Washington, D.C., and London, in celebrating announcement of formation of a new film organization throughout the English speaking world. Hubert T. Marsh, managing director of the British and Dominions Film Corp. Ltd., speaking from England, and Joseph M. Schenck, president of the United Artists, speaking from America, revealed plans that ultimately will extend the new organization’s activities to all civilized nations of the earth.

Mary Pickford, Douglas Fairbanks, Samuel Goldwyn, Ronald Colman, Eddie Carrol and Al Jolson talked to England from Miss Pickford’s bungalow at the United Artists studio with Schenck acting as master of ceremonies in Washington, and stars, executives and members of the British press hearing the conversations in London by means of amplifier.

Schenck announced that United Artists has signed a three year contract with the British and Dominion Corporation, largest independent producing company in Great Britain, to distribute all the foreign’s pictures in the United Kingdom, Canada, Australia, New Zealand and Ireland, in addition to its own. The pact also pledges cooperation in making pictures of international appeal.

The British and Dominions concern is similar in purpose to United Artists as regards production, with a roster of stars that includes Jack Buchanan, Robert Tilton, Tom Walls and Sidney Howard, who are said to be the biggest box-office attractions in the British Empire.

Schenck and speakers in Hollywood and London welcomed the film alliance as far as cementing cardinal relations between English-speaking peoples, and providing a new international medium through which they can artistically express themselves on the screen without being controlled by the ordinary methods of mass production.

When the United Artists stars spoke from Hollywood at noon, it was nine o’clock at night in London.

JACK JOHNSON met his match over on the Paramount lot the other day when Oscar (Bootblack) Smith squared off with the former heavyweight champion and knocked a cigar out of his mouth. It was all in fun, but Central Avenue hailed Oscar as their new champion, and Jack felt sort of hurt, if you ask us. However, he kidded Oscar to the point of having him to try and repeat but Oscar, if you please, knows when he is well off, and he knows that Minter Johnson is cunning enough to reverse the victory. So that is the, the affair is ended in Minter Smith’s favor.

AMBASSADOR HOTEL AUDITORIUM IS ENGAGED FOR GREAT SHOW AND DANCE

One of the most significant affairs in the fall calendar of entertainment was announced today in the form of a mammoth Motion Picture Exposition and Ball, to be presented by the International Photographers of the Motion Picture Industries at the Ambassador Hotel Auditorium, October 29th.

With the most distinguished affairs of the Waugas, the Academy of Motion Picture Arts and Sciences and other major film organizations, this celebration of the 25th anniversary of the industry, will be a revelation of their most intimate secrets of motion picture photography.

Leading cameramen of the industry, members of Local 659, which includes such names among the profession as Karl Freund, Tony Gaudo, Charles Rosher, Hal Mohr, Karl Strauss, Clyde DeVinna, Elmer Durr, Arthur Weyl, Edward Cronjager, and many others equally noted, will cooperate with the leading make-up men of the industry to demonstrate, to the public just how they achieved their most weird and unusual effects.

The entertainment committee preparing the Motion Picture Exposition and Ball of the International Photographers organization, includes, in addition to those already named, Howard Ward, Hal Mohr, Jackson Rose, Arthur Miller, Gilbert Warren, Frank Good, Mickey Whitley, Paul Eagles, Jimmy Palmer and Billy Twyman.

“A NIGHT IN MEXICO” LEO CARRILLO THEATRE

Jose Mufica, noted motion picture and concert star, was guest of honor at the opening of “A Night in Mexico,” a new musical review, at the Leo Carrillo Theatre on Olvera Street. The company includes 22 talented Spanish and Mexican entertainers, who recently arrived here from a successful engagement in Mexico City. Jose Cervin, former Ziegfeld dancer, staged the production.

Senorita Adriana, stole the entire show; the audience stood up to applaud. This girl is talented and beautiful. Please page the movie scouts who are looking for new faces and something worth while.

In the supporting cast are Carmen Guzman, Palotas, Moreno and Valencia, Rambo Dancers, Senora Avenida, and Anita. “A Night in Mexico” is in two acts and a colorfull array of scenes, with Livetha and music by Cordova Cana. Don’t miss this show for real entertainment.

—LESLIE SPEARS

ABOUT PEOPLE SEEN AND HEARD IN VARIOUS PLACES

New York Jimmy, as he struts by, those the Latchkey, Stepp and his travels — Harvey Brooks. Pianist

Popular — L. Z. Cooper also Pianist Popular — Bud Scott of the Banjo — Mie Digs — Marguerite Jones, one of the Follies — Laurence Crutier, the Lafayette Players’ heavy man — Chick Beamer.

FROM A STORY BY EDGAR FRANKLIN, NOTED AUTHOR OF MANY STORIES

“The Adopted Son,” from the story of Edgar Franklin, will be the next George Arliss opus at Wernon Bros., studios. The story now being made into a talkie was first produced by Rolfe-Metro back in 17 and was one of the big hits of that day. Franklin is one of the world’s top story writers and is strange that he is not brought to the coast to do the dialog for his own story. He has had several successes to his credit, both on stage and screen. “White Collars,” which was one of the stage’s biggest hits, was from his Saturday Evening Post story.

REVE RE IMPERATORS SELECT “HEARTS OF BROADWAY” AS VEHICLE

With the cast supporting Vera Gordon in “Hearts of Broadway” complete, Facchino and Marco are after the Four Normans, Mack Lerner, Myrtle Lyman, Nadie Gordon, and the Carla Torney dancers are included in the cast.

Archie Cotter, who wrote and directed “Hearts of Broadway,” interpolated several new songs which are to be released by De Syba, Brown, and Henderson. They are “Hearts of Broadway,” “Try Me My Love and Kisses,” “When I Dance With You,” “Turning of the Tide.”

Having acquired the rights to several out standing musical comedies for picture house tabulating, Facchino and Marco are in the midst of their busiest producing season in ten years, “Follow Thru,” the complete Seeha and Meekstown production, to open at the Fox, San Francisco, August 19th, with a cast including Joe Ponder, Olive Olsen, Helen Wright, Mates, Ambly, Madeleine Shephard, Atlas Duncan, and Earl Maestros.

Immediately following “Follow Thru” Facchino began rehearsals of “Sally,” in which Mary Eaton is to be starred, T. Roy Barnes and Louise Good, who has been signed for featured roles, with Larry Ceballos on the directorial end. “Sally” will have a cast of 150.

Although no principals have been signed, the chorus for “Wahoo” is rehearsing, with indications pointing to an early release of the Ziegfield musical. Presently Marco is in New York negotiating for additional musical comedies. It is expected that, due to the success of “The Desert Song” and “Irene,” the Facchino and Marco organization will release a complete musical comedy with Marco and Facchino Ideas taking up the other three releases, dressed in knickers as he leaves the rehearsal room; Edward Bailey coming out of the musician’s Building with his brief case — C. C. Rosomand, noted baritone, as he attempts to explain some of the intricacies to one of the uninitiated — and so on into the future. The pageant given for the benefit of the United States Red Cross was a success in all ways. The show was splendidly done and admirably received by the large audience. Honors went to Floral City, Tommy Anderson, Laurette Butler’s Kiddies and Frieda Shaw’s Eludes Ethiopian Chorus.
Ye Trouper and Their Ye Trouper Inn on El Centro St., Hollywood, give us pause and make us think...

What do ye there, Ye Trouper? Have ye haste for all Trouper purposes? Have ye spent years of troupers on stage and screen? The pause will give you halF and full cheer.

Ye Trouper ye are, every one of ye, hold aloft the spirit and hold the ageing bodies of your Volunteers yea, ye yea, ye, ye, ye, ye, ye.

John Hall

Who is a maching in which Ye Trouper of this yeartimes years ago, aye, aye, aye, aye, he played a Shakespearean thespian stalk ahead and tremble in impotent rage as they stir the Theatre of Yesteryear. The "moderated" among ye, shifted in the knee, know the ache of the player who has learned his Drama thirty years ago. Ye know that to be "modern" and "natural" is a process stuckled on with but a dubious tincture of real ART.

Ye give to the New its tributes of today; but ye can't forget the golden past and its glorious moments. Thirty years is a long stretch of time. Three decades of change have ye lived; from Booth to the Barrymores of today. From Irving to Astia. And now ye face the microphone! And through these things ye gather together and search out the fallen among, and with such scented resources as ye have success to them who are unable to help themselves.

'Tis the noble spirit of the thing that sounds the clarion note of the worthiness of Ye Trouper. In the mad mood there was a grand known to the world as Hollywood, a handful of men and women of the Theatre of Yesteryear who are making a stand for themselves a retreat, and from there go about seeking their own and shielding them from the cold, merciless brutality of a generation gone mad in the fight for glory and gold.

Though they adapt themselves to a strange new Theatre, Ye Trouper know the futility and waste of effort. This form found upon the earth here and there tossed from a studio is aTwist of an elderly player who is a real artist is their lot. The rare and precious vantage of their art is too much for the understanding of ticklebox producers who employ make-up artists to "make 'em look the part," and cut the dialogue to the bone.

Ye Trouper is a reservoir rich in character talent, though the same seems unknown to Hollywood producers. The little group contains within itself players with not less than thirty years on stage and screen. Here have the essence of histriom — and it struggles for existence in the heart of the American motion picture industry. Maybe it should be affiliated with the Hays Office and the Academy of Motion Picture Arts and Sciences. Maybe Ye Trouper should carry union cards.

John Hall

Looks like Ye Trouper need a smart organizing lawyer-petition. The Academy, the Hays Office and the Central Casting Corporation, legally, are in with the big money — and Ye Trouper are incorporated. Ye Trouper! It would be the "Fourth Estate" of pictures, and it's active participation in all matters pertaining to pictures, and the private lives and conduct of all in pictures — including big producers — might bring sudden and great prosperity. Just a thought.

Maybe the knowledge of traditional laylocks of craftsmen has perished from among men and the songs of Ye Trouper full upon blind eyes and ears no longer attuned to the series of the years. Maybe dichotomy is a philosophy, and Ye Trouper are incorpated. Ye Trouper! It would be the "Fourth Estate" of pictures, and its active participation in all matters pertaining to pictures, and the private lives and conduct of all in pictures — including big producers — might bring sudden and great prosperity. Just a thought.

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Maybe the knowledge of traditional laylocks of craftsmen has perished from among men and the songs of Ye Trouper full upon blind eyes and ears no longer attuned to the series of the years. Maybe dichotomy is a philosophy, and Ye Trouper are incorpated. Ye Trouper! It would be the "Fourth Estate" of pictures, and its active participation in all matters pertaining to pictures, and the private lives and conduct of all in pictures — including big producers — might bring sudden and great prosperity. Just a thought.

Ye give to the New its tributes of today; but ye can't forget the golden past and its glorious moments. Thirty years is a long stretch of time. Three decades of change have ye lived; from Booth to the Barrymores of today. From Irving to Astia. And now ye face the microphone! And through these things ye gather together and search out the fallen among, and with such scented resources as ye have success to them who are unable to help themselves.

'Tis the noble spirit of the thing that sounds the clarion note of the worthiness of Ye Trouper. In the mad mood there was a grand known to the world as Hollywood, a handful of men and women of the Theatre of Yesteryear who are making a stand for themselves a retreat, and from there go about seeking their own and shielding them from the cold, merciless brutality of a generation gone mad in the fight for glory and gold.

Though they adapt themselves to a strange new Theatre, Ye Trouper know the futility and waste of effort. This form found upon the earth here and there tossed from a studio is aTwist of an elderly player who is a real artist is their lot. The rare and precious vantage of their art is too much for the understanding of ticklebox producers who employ make-up artists to "make 'em look the part," and cut the dialogue to the bone.

Ye Trouper is a reservoir rich in character talent, though the same seems unknown to Hollywood producers. The little group contains within itself players with not less than thirty years on stage and screen. Here have the essence of histriom — and it struggles for existence in the heart of the American motion picture industry. Maybe it should be affiliated with the Hays Office and the Academy of Motion Picture Arts and Sciences. Maybe Ye Trouper should carry union cards.
ARVID GILSTROM Directs Harry Langdon at Educational Studios

K B S (Tiffany) Studios Prepare for Busy Season

IN FIRST OF SERIES OF TWO REELERS FOR EDUCATIONAL RELEASE

ARVID GILSTROM is hard at work on the first of a series of six Merman comedies over the two-reel route at Educational studios. The story, "The Big Flash," is by Bobby Vernon, dialogue and continuity by Frank Griffin. The cast is one of the best that has been assigned to a short reel subject. Vernon Dent, Mathew Betz, Ruth Hailstrom, Lita Chevalier, William Irving, King Beagden, Billy Engle, Helen Foster, Jack Gray and his namesake from the stage are also among those listed.

HARRY LANGDON stepped in the height of a very successful vaudeville tour to play in Al Jolson's feature, "The New Yorker," for United Artists. With this picture out of the way the famous funmaker was rushed into the beginning of his new series, because he had foreseen the allotted time he was to start and finish his two-reel picture.

The Gilston Productions are making this series and we feel that they are in line to make quite a hit with them because of Harry Langdon, who, though born in tenement years of work, has built himself up in the hearts of the public to the high box office standard that he has proved himself to be by his pictures. 

NOT AGENT JACK

Jack Rose of the General Casting Agency reports that the Jack Rose who was injured the other day was the actor.

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Paramount Studio

SAM BISCHOFF ANNOUNCES PRESENT PROGRAM FOR 1932-33 WORLD WIDE RELEASE

With K-B-S. production activities at full swing under the management of Sam Bischoff, chief studio executive, Tiffany Studios have entered the 1932-33 feature program for World Wide release with several stories ready for immediate production and many others in preparation.

Casting on "FALSE FACES," Kabuk Glazman's sensational story of a plastic surgeon who made a "rocket" of his profession, is in the final stages of elimination with Lowell Sherman already announced as the star. "FALSE FACES," now in production with Sherman directing.

Warren D. Duff is working on an adaptation of the Viole Delmar story, "UPTOWN NEW YORK," scheduled for production immediately following "FALSE FACES." Louis Baum is working on a treatment of "THE DEATH KISS," a mystery murder story by Mabelson St. Dennis; and Robert Florey is getting down to the business of opening scenes in "A STUDY IN SCARLET," a Sherlock Holmes story by Sir Arthur Conan Doyle, both pictures to be ready for an early starting date.

Under supervisor Irving Starr, the Ken Maynard western will completed final scenes in "COME ON TARZAN" last week, with "BETWEEN FIGHTING MEN" in the last stages of editing.

Earle Snell is completing his adaptation of John Ewing's original story, "FARGO EXPRESS," scheduled for Aug. 20 on starting date. Phil Reno will direct.

At the same time J. P. McGowan, veteran western director, has been assigned to direct the Maynard to follow "FARGO EXPRESS," temporarily titled, "DRUM TAPS," and is working on an original story. Alan James has been given the assignment for directing "GUNS THAT KICK," the Maynard to follow "DRUM TAPS" in production.

ZASU PITTS. VON'S FAVORITE ACTRESS—and she is all at one again in "Walking Down Broadway," with Boots Mallory, who comes from George White's "Scandals," where Winfield Sheehan saw her.

ON OR OFF—Zasu is funny, and from what we gather from the fox officials, she has the chance of her career in her present role.

FIVE TRIALS—have been given "Bird of Paradise," a Radio production, during the heat wave in the East and this RKO production has whipped all box office records.

THIS SPEAKS WELL—for this interesting picture, which received various reviews as it was drawing power, when it was previewed.

CAN THEY MAKE "JARNEGAN"?—You know, Jim Tully's story, which received quite some comment in the papers recently.

QUEER PEOPLE—had thumbs down about Harry Langdon. Having Hughes wanted to make it, but Tiffany Studios. under Kelly and Bischoff, have tried some that others thought would not make the grade and they won.

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SCREEN AUTHORS

"ACADEMY" IS STRIVING TO PROTECT SCREEN WRITERS' CREDITS BY CARD SYSTEM

ESTABLISHMENT OF A PERMANENT REGISTRY of credits for motion picture writers as part of the administrative code of practice governing the relations between writers and film producers, was announced today by President M. C. Loew of the Academy of Motion Picture Arts and Sciences.

Writers who have contributed to a film but have not received credit on the screen will be able to register a certified record of their work for reference by prospective employers or other interested parties.

The new file was set up by action of the executive committee of the Academy writers branch, which has been studying the operation of the new code since its adoption on May 1, 1932.

THOMAS BURTIS, author of "Madison Square Garden", who is now writing for Paramount, has received word of the current publication of his new novel, "The War of the Ghosts" by Doubleday, Doran and Co.

The story deals with aviation and the part it plays in an imaginary war in 1958 and is said to approach the Jules Verne type of fantastic fiction.

Al Block has been assigned the task of writing the screen play for Bill Boyd's next picture, "Yebon," which is to be directed by J. Walter Ruben, is from the widely read magazine story, "Sir Pilgrim's Passes," by W. C. Tuttle.

B. F. Zeidan will serve as associate producer on the Boyd picture.

ROBERT A. DONALDSON, former newspaper man and well known contributor to national magazines, has been signed by Universal to write an original story under the supervision of Dale Van Every, associate scenario editor, tentatively entitled, "Commerce of the Air." Donaldson was a member of the Universal studio publicity department a year ago.

DOROTHY FARMAN, one of the film industry's best known screen writers, returned from a two-year vacation in Paris, and was immediately signed by Charles R. Rogers. Miss Farmen has authored a number of outstanding productions for many of the industry's leading stars before her jaunt to Europe was under contract to Metro-Goldwyn-Mayer for three and one-half years.

Her first assignment for Rogers will be the adaptation of Jack Lait's story, "I Can't Go Home," which Rogers plans as the fourth of eight features he will make for Paramount this year.

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REVIEWS AND PREVIEWS

By Arthur Forde

RONNY

THIS MUSICAL SENSATION OF VIENNA, Berlin and Paris has at last reached the screen of the Filtmarte Theatre, on Vine Street. The composer of "Ronny," Emmerich Kalman, who gave us "The Gay Hussars" and "Sari," has surpassed himself in the lovely music of this new show. The catchiest song numbers, including "The Old Dream of Happiness" and "It Is Better So," will all be whistled on the streets.

The story is of a Prince who composed an opera, and his courtiers were at their wits' end for the right leading lady, but the Prince accidentally selects her himself. This is a rough idea of this lovely story, but the manner in which UFA produced it must really be seen to be appreciated.

Reinold Schumacher is the director, and he fulfills everything the composer intended. The photography of Fritz Arno Wagner is on a standard with the rest of the production.

Kathe von Nagy is the lovely girl who plays "Ronny," and by her splendid voice and attractive appearance she feels sure that she will reach Hollywood eventually. You know Willy Fritsch in other UFA productions. In this one he is better than ever. He is supported by Otto Waldburg and Willi Grill. As for the girls in the production—they are a treat for any eyes and this tuneful operetta, with its splendid production, must be seen and heard to be appreciated.

Another attraction this week is "Hagar," the discoverer of the lost art of Canto Breathing. She is certainly one of the world's wonders.

TORCHY'S VOCATION

Usually we enjoy the snappy wonder, office boy that C. C. Barr puts on the screen from the famous series of "Sd." novels, but in the latest one there doesn't seem to be any beginning or ending. Just two reels of film and then "Fins," and you go home.

Ray Cooke worked hard in his efforts to make something out of nothing. C. C. Barr directed, but the adaptation and dialogue by George Jose, and Edward K. O'Brien, was not brilliant by any means.

There is a fine cast of capable players, who had the same handicap as the star and director: and Edmund Breese, Franklin Pangborn, Harry Holden, Charles French, Adeline Astbury and Marion Shackleby did the best they could with the mediocre material. The photography was in charge of Louis Physic and was commendable, in fact it was one of the bright spots in the picture.

There has been so many fine Torchy comedies, but we are afraid that this one will not get the laughs.

THE BUTTER AND EGG MAN

This hilarious farce comedy, by George S. Kaufman, at the Pasadena Community Playhouse, was produced in lavish style by Gilmore Brown. Douglas Montgomery is much beloved by the patrons of this theatre and his impersonation of "Peter Jones" was superb. Ralph Freund ran a close second to the star in his clever characterization of Joe Lehman, the theatrical producer, whom we have seen many times in the old days. Charles Levison, Virginia Brown, Ruth Levison, Lillian Rivers, Charles Tyler, Willard Sea, Jack Hatfield, Mildred Pringle, Ruth Dyson, John Wray Young and Ellis Jones were others worthy of honorable mention.

The production was on the same scale as other productions put on by Gilmore Brown, and the direction of the players was by an expert. As we did not reserve seats in advance, we viewed this show from a seat against the wall, but even with this obstacle we enjoyed it thoroughly.

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“Hell’s Highway”

Radio Pictures must have another fine chance to make a picture that would bring the cash customers in droves into the world’s best theaters. They missed fire because there is a lack of real understanding of the subject and the laws of this country. In the picture “Hell’s Highway” a boy is brutally killed by being accosted to death. The man responsible for this crime isn’t even apprehended, he goes scot free. Richard Dix starts off as a criminal in prison and finally dies a criminal after killing a guard. His fans won’t like that, although Richard Dix gives his best performance since “Cimarron.”

There is not one in the picture that does any outstanding work, unless it is Charles Middleton, who as a preaching convict, is the hub of the story. His ability seems to be the highest attention and praise and many laughs during the life of his role. Sandy Roth also commanded attention. J. Henry Gordon and Oscar Apfel had small but important roles. Tom Brown could easily have stayed at Universal and not lost anything by not playing the part he did. Louise Carter was excellent. Rochelle Hudson did a bit. Warner Richmond and Stanley Fields figured in the progress of the story as guards. Warner Richmond had the best of all the wise. Fuzzy Knight gains some laughs. Joe Dummy Hernane did one of the most realistic scenes in the picture.

C. Henry Gordon and Oscar Apfel should get their just desserts in the end along with Richard Dix, who was just naturally bad and had to die. Joe Richardson, Bert Stenby, fel Kley, Clarence Muse, Bob Perry, Harry Smith, Ed Hart, Chas. Gorman, John Henry Lester, and many others helped materially.

Rudolf Brown directed the picture and he said, after viewing it, that he wanted his name taken off of it. He surely started out with a great idea but it was lost between the front office and the cutting room. Somebody mixed it up badly and the more they fool with it the worse it seems to get. The story is by Samuel Oritz. Robert Taker and Rudolf Brown. One of the high lights is the photography of Edward Cronjager. David O. Selznick won’t write the world that this is one of his best pictures. You can bet all the tea from here to China he will try hard to fix this sick sister before he even thinks of anything else.

“I Mr. Robinson Crusoe”

Who was it that said “A KING CAN DO NO WRONG”? Well, no matter what Douglas Fairbanks does in pictures, as long as he is a leaping and fighting dynamo, he is bound to please his fans. In “Mr. Robinson Crusoe” he is the old Douglas Fairbanks, full of pep and animation. There are a lot of inconsistencies in the story and in some of the situations. They were even further back the first we heard of it when Jack Benny had his comedian drop banana peels so their pursuers would fall while chasing them, and the churning of milk by a goat instead of a dog walking on a treadmill. Only in this instance they have the dog urging the fast and agile vehicle on the road while “Dog” builds a home with all the ingenuity which is sure fire for his admirers.

However, the fans will like the picture, it is colorful, novel and replete with impossible feats that at times make you think that the jungle has brought to light another superman. He has the same sarcastic, good old serial Tarzan, type. Oh, yes, there is a romance, too. Maria Alba is the girl and looks close enough to be passed as a native. There are plenty of South Sea Islanders in the picture. It is even more colorful than “The Bird of Paradise,” made by Radio Pictures. William Farnum and Earle Brown are about the only ones of importance who play in the picture. They aid Mr. Fairbanks in a measure to keep up the interest in the story. Elton Thomas wrote the story, Tom Corahey adopted it. Edward Sutherland directed the picture. Max Dupont photographed the picture. All are entitled to whatever glory may go with such a task.” MR. ROBINSON CRUSOE” is worthy of a top fine showing, but lacks names and box office appeal to get any big money for Douglas Fairbanks or United Artists.

“The Most Dangerous Game”

Our reviewer, Harold Orlando Weight, previewed “The Most Dangerous Game” and told the absolute truth about what he figured this Radio Picture offers in entertainment value to the screen. Some thought he was wrong, and told us so. We journeyed out to Glendale and viewed the picture at the Alexander Theatre, and heartily approve our reviewer’s stand, and say that in some cases he was inaccurate. This is the case with this picture, or the most case. “THE MOST DANGEROUS GAME” misses being a great picture because the story and executive department of Radio Studio should spend more time preparing stories, and less time juggling the picture after it is completed.

-HARRY BURNS.

THE QUEEN OF SONG

INEZ KING, Paramount’s Enchantress of Song, is now in her eleventh week at the downtown house. After concluding an entire tour on the RKO circuit, INEZ was featured with EDDIE CANTOR during a week’s run at the FOX theatre in San Francisco. A delightful voice plus lots of personality has gained for INEZ KING the title “Enchantress of Song,” and rightly so, for she is truly enchanting.

DO DOROTHY LAYTON AND KELLY PETILLO

When the Italian Helmet dash race started the other night at the Asest Speedway, Manager Regaland of the track said that in his estimation Kelly Petillo had taken a good shot at the fair charmer, Dorothy Layton, who was slated to present the helmet to the winner, and that he had gone plumb crazy to cop the much coveted crown and the kiss from the Hal Roach star actress. One glance at the way Kelly was breaking all records made you believe every word of the statement, and as quick as you could say “Jack Robinson,” the speed demon came home a winner, Miss Layton is shown here crowning the winner. Everyone applauded, and was the glad (meaning Miss Layton), for she, too, had her eagle eye set on Kelly to win the minute the race started and she pulled for him the rest of the evening to come through in the bigger events.

Lawrence King

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To doing it seems as if, when God conceived the World, was Poetry; He formed it, and that was Sculpture; He colored it, and that was Painting; He peopled it with living beings, and that was the divine eternal Drama."—Charlotte Cushman.

The executives of the Motion Picture profession are realizing more than ever, that Hollywood tomorrow is a future city. Jack Coogan had entered a famous University to take a drama course and become a great summer, by being placed under a regular course of training, by Warner-First Nation.

The stage is real, for the training, and recently at a preview, we noticed a young actress who played "Hazel Cousins" in "Thirteen Women" for RKO Studios. Her interpretation of this tragic character showed great experience, and the studio informed us that the name of the actress was Peg Entwistle. We had tea with this charming young girl recently at her home in Hollywood, where she lives with her family, who were famous stage personalities a decade ago.

The Theatre Guild gave Miss Entwistle three weeks of intensive training, starting when she was only seventeen. Walter Hampden and his company was another famous agglomeration with which she worked and made great headway in her dramatic career.

A few of the famous plays in which Miss Entwistle was recently spotlighted are "Star Final," "Alice Sit by the Fire," and "Three Little Women," all of which she played on Broadway, New York. Sounds like a veteran, but this young girl who started out in "Thirteen Women," has had a veteran's experience.

The screen is gradually realizing that training is what counts for success, and the charming "Peg" reminded us so much of Maude Adams in her heyday. Watch for Miss Entwistle, for RKO Studios have persuaded her to sign a contract after her fine work in "Thirteen Women."

CRUSADES" IS INTERESTING—

and Phil Goldstone, of Majestic Pictures, is now working on this picture at Universal City.

THREE FAMOUS NAMES—are in the cast. Evelyn Brent, Leo Cody and H. B. Warner, and the story is of a crusading district attorney, with Frank Steiner at the director helm.

LOOK GOOD—for Phil Goldstone and Majestic Pictures, with such a great story, players and director.

ROACH STUDIO OPENS—on Sept. 29. They will then start on a Taxi Comedy, Our Gang, and a Charlie Chaplin.

LAURIE AND HARRY DUE—on Sept 12th, and will get to work on their arrival.

BARTY COMEDIES—and two features, are the record for these two boys, who are now on their sixth anniversary as a team.

HAWK AND SOL WURTZEL—were seen lunching together in the Cafe on the Fox lot at Westwood quite recently.

EVERYONE INTERESTED—and guessing at what this means, but Fox, with Sol and Laurie at the helm, are out for experienced people, and Howard can certainly claim lots of that.

NOEL MADISON IRISH, now—he has just been cast for an Irish characterization, after being identified in so many clever Italian roles.

A GOOD ACTOR—can do anything and it is only being identified with one kind of character for a long time that keeps so many of them in a rut.

M. H. HOFFMAN PROGRAM—GREAT—as his four classy melodramas, "Officer 13," "The Midnight Alarm," "Bewitched," and "Seven Days," all bring us back to the ten, twenty and thirty days and good melodrama is always welcome.

Dace FOREC—has five roles in the four Allied Specials, "Three Castles," "Desert Jockey," and "Red Kites," and "Casablanca." Pathe Studios—Lucky—in getting such a big boost in their career, as the Hoffmans on their last at Culver City.

VAN TRENFO DIRECTS VIVID PICTURES—and his "Hollywood Scandals" is almost finished at the old Fine Arts Studios on Council St.

A GREAT LESSON—to those thinking of entering the pictures without having the right Rolks to the difficulties is the theme.

WE MADE A TRIP—to these studios recently, and found Van hard at work, directing Virginia Card, his discovery.

WALKING DOWN BROADWAY—is the classic title of a Fox Picture, now in the making at the Westwood Studios, and Van Stromhe is startling everybody, by being a little too interested at the moment.

SPECIAL CASTING DIRECTOR—was one of the demands by Van, as his own habit known of having startling types in all his pictures, helped him to fame.

BOOTS MALLORY—the girl that Win- nie Sheehan picked for the lead in Van Stromhe's picture, made a great hit in New York before coming to Fox. She will be a big star, as he met the girl accidentally on the lot, and while looking at a picture, it occurred to Van that she had the type wanted for the part.

LUNCH AT FOX—is quite an event for us, and we noticed a crowd around someone who looked as if shoulders had found out it was Minna Gembel, Studio Sweetheart. It is what some people have picked for Miss Stromhe's picture, for she is not only everybody's favorite at the studio, but the scribbling from the past always willing to write something nice about her.

VERA WEST AT IT AGAIN—des in making some marvellous costumes for Tula Birell, for the forthcoming production pictures.

UNIVERSAL IS LUCKY—in having such a distinguished designer as Miss West on their payroll.

CONWAY TARELE LEAVES US—to go North and work for G. W. Pabst, under George S. Kaufman and Edna Ferber. "DINNER AT EIGHT" is the title and will open for the V.O. Box on Oct. 14th as a Harris Production.

ONE WAY OF GETTING BACK—to his rightful place on the stage, is how Con
ever described this trip to us.

BUTTONS ARE KING,—what we realized on our trip through the Peninsula, Con some time ago.

THE SAME APPLIES—to moving pictures, we set where the various moves being made in a scene were by pressing buttons, as quietness must prevail.

SECOND CAMERA MEN ARE IMPORTANT—as we noticed Dick Friar, once more working under Carl Freund at Uni- versal on "Merry-Go-Round." Not enough credit—given to these important people, who are often responsible for the good camera work, great experience under such a master as Carl Freund means a great deal.

WE SAW "TWO AGAINST THE WORLD"—at a preview in Santa Barbara, where we went for the great Festival, with Spanish Pasadena at the Warner's Theatre in Hollywood until pack them in this week.

"THE BITTER TEA OF GENERAL YEN"—would make one of the best pictures of the Orient in Columbia.

BARBARA STANWYCK AND NILS ASTBERG—had great inspiration in the author's, "The Littlest Rebel," by Sam Sturges of the Nog, as she spends a lot of time on the side lines, watching Frank Capra direct.

"THE KING MURDER"—was the theme on which George Bacher's Chester- field production was founded.

RICHARD THORPE—has directed some fine pictures, but with his present cast, consisting of Convy Tarele, Natalie Moore- head, and Old Al, released, and Frank Fraker, and Maurice Black, and a real murder mystery as a theme for a background, Dick thinks this one must be a winner.

GWILL ANDRE LEADS—in the feminine role of RKO Picture of criminology, as the partner of Aken Wolfe, Eddie Sut- phin directs.

FRANK MORGAN—brilliant stage ac- tion, is another famous name, for he will enact an important character and you know what Frank can do.

BUSBY BERKELEY—the dance man, is hard at work at the Goldwyn Studios, re- hearsing the girls, "The Kid from Spain." YOU KNOW WHAT BUS CAN DO—if you saw the gorgeous work in "The Bird of Paradise."

A GREAT TEAM—are Ed Morgan and Leland Sherman, who will work together on "Pirates," at the Tiffany Studios.

by Arthur Forde
“SQUARE SHOOTERS” Dropped into the M-G-M Studios the other day, and Frank, who has known him for 15 years. We got to talking about the good old days, when Frank was chief editor of Universal. It seems he dropped into the picture and directed for Marlin comedies. For a while, we talked of how to make the comedies funnier by just throwing the names in and there. Now he has a sweet job at M-G-M pilots and special studio. Irving Thalberg, now one of the chief executives at M-G-M, who managed Universal during the hectic period of the company, had a chance to know its film editor better than anyone, so years later, needing someone at the M-G-M to come up with special pictures, he engaged him, and Frank has more than made good. Frank Laurence, being a regular sort of film editor who knows his business, he understands the welfare of our community, and when we asked him to give a few of his favorites who were running now at Tuesday's election, in his own words he said, "They are all square shooters," and that about tells the truth and the story. We next ran into another fellow, Judge Daniel Beach, who is responsible for the community. He should be returned to the bench, and there is Mitchell Lewis at work in a picture on the lot at the same time, and he has the running for member of the assembly, 57th District. He too, has the backing of the industry. Dick Coburn, current assemblyman, Judge Alfred E. Pomeroy, and we can't blame him. Just as we stopped outside, an old friend of ours happened and called, "Elly LeRoy, Kibbitz, Republican State Assembly, 57th District," and we started to think—just what to do.

JUDGE CHARLES E. HAAS candidate for Superior Court Judge, Office No. 2. It is easy to see, therefore, why Judge Haas approves those voters who say, "Show me!" when asked if they are willing to vote. “I am one candidate who CAN show the discriminating voter a real record in statemanship and political achievement.” Haas is a Californian in more ways than one, California was the name of the little town in Monterey County, Missouri, where he was born, and at an early age he arrived in Los Angeles by way of Missouri.

Here he attended the public schools, graduated from Los Angeles High School in 1923, and then attended Stanford University. Past graduate student of law at George Washington University, Washington, D.C., followed by membership in the bar for the last 12 years. He has had a spectacular career in public service and is replete with fine accomplishments. During these years he has held important civic posts as Superior Court judge.

Judge Haas was first appointed to the Municipal bench by Governor Richardson in 1926, and then re-elected by a position that is a large vote in the following year. Later he was appointed to the Superior Court bench by Governor James Ralph. And we ask you whether the people know his business, and we know what to do in this case.

FRANK LAURENCE

COL. HARRY M. BAINE that straightforward and outspoken candidate for Supervisor, Third District, is the incumbent and was appointed to that post by Governor Ralph after consideration of many men. A large property owner in Los Angeles and Hollywood, and a seasoned business executive, Col. Baime is famous as the founder of Hollywood's annual "Santa Claus Lane," that brilliant Yuletide display familiar to all who visit Hollywood at Christmas. However, Col. Baime does not believe in playing Santa Claus in governmental affairs.

"I am not a politician; have never held public office," declares Col. Baime. "I have no political debts to pay and no political punishments to render. I am not interested in political intrigue. Citizens have a right to demand integrity in their public officials. They have a right to sound, economical business management in the conduct of the affairs of Los Angeles County.

FROLICS GARDEN

Bill Hogan and his orchestra are increasing in popularity at the Frolics Garden, where they are the stellar attraction. As added attraction Jack Lester and his dancing Partner are putting on some numbers and can dance to any tune they are handed by Maile Manda, she takes on any tune and can dance to it.

BURON FITTS was appointed as Deputy Sheriff by Sheriff Traeger, and is working for the re-election of the Sheriff next week for the office.

CAPT. JAMES IRVINE SEES ELECT. AS SUPERVISOR

Hollywood and the film industry is rallying to the support of Captain James Irvine, candidate for Supervisor in the Third District.

FROLICS GARDEN

Olympic Hotel, under the guidance of E. M. Larabee, is catching on. The gag crowds are flocking to this new rendezvous, with high anticipation of good dance music, entertainment格尔, and delicious food.

EDDIE DALI

a new play in a large way for the rising popularity of this magnificent new Beach Hotel, what with GEORGE WALD and JAMES NEWILL satisfying with songs. "Fat" Baldwin entertaining with comedy numbers, and Charlie Kiece playing the piano as its never been played. They are on the air every night over station KFJH, with Bill Goodwin announcing. Every Friday night at 10 o'clock a dancing contest is scheduled to take place. E. M. Larabee has arranged to have many famous people present one of whom will present silver dancing cups to the winners.

JIMMIE GRIER and his famous orchestra are to give the happy diners at the Biltmore Hotel an entertainment supreme. With the greatest array of talent in the Gage Delys, Ray Henderson, Kenny Allen, Winmoma Loose, Dick Webster, and the Three Cheers as cocalets. In addition to the Biltmore engagement this famous orchestra is broadcasting the Lucky Strike program monthly, M. J. B. Deeni's Resce weekly, and KFWB nightly.

OF ALL THE BEAUTY PARLORS we have been to, the Felix Beauty Shoppe is the best, and far beyond the most unique. Dick and his girl, Helen, are always waiting for you, Felix offers you a Facial in a sun-garden under a lovely shady tree—and what a facial. Our feeling of envy had completely disappeared, and we felt entirely like a new person. How it smells next. While waiting for our wave to dry, Madame Marie, palmette and card reader, told my fate, which made me happy. You see you—what is this interesting place?

Betty, Irene, and Meryl, who are experts, do the finest work, and give excellent service. They have their own specialties, and do them to their utmost. Felix uses the highest grade materials, and has in connection a remarkable soft water system.

This is a grand shop and you will get plenty of attention. It is on the Boulevard near Coeur.
SPORTS
By EDDIE DEMEREE

100-Lap Main Event at the Legion Ascot Speedway Next Wednesday Night

Next Wednesday night promises to be another night of thrills for the spectators at the Legion Ascot Speedway, when they have another 100-lap main event. There will also be a 15-lap event for non-Miller cars, giving those drivers who haven't such powerful cars, a better chance to prove their driving ability.

Have you noticed the difference in the driving of the two classes of cars? The Miller drivers have so much power in their motors that they have to shut off their motors, or use their brakes, before going into the turns, while the non-Miller cars are driven with their motors wide open throughout the race. It takes real driving ability to handle one of these cars when they go into a slide or spin and with these boys getting a better break on the track, you can look for some of the favorites of tomorrow to develop out of these drivers. In fact, that is where your favorites of today started.

Kelly Petillo won the Helmet Dash last Wednesday night and was presented with the beautiful Helmet and the $1000 purse by none other than Priscilla Dean. In the main event Ernie Triplett took the lead at the first turn and held it for the entire 50-laps with Lester Spangler finishing second, Sam Palmer third, Carl Ryder fourth, Mel McKee fifth and Kelly Petillo sixth.

Babe Stapp was back on the track last Wednesday night after a several months' lay-off due to his accident last spring. Babe did some wonderful driving in the Helmet Dash and the first ten-lap heat, but his arm is still not strong enough to handle the strain of the grueling driving and he turned his car over to Mel McKee to drive in the main event. However, in a few more weeks Babe's arm will be strong enough to allow him to give the boys at the track some real competition. We'll be seeing...

HOLLYWOOD LEGION STADIUM
Has off to little Ted Morgan, former Junior lightweight champion. At Hollywood Legion Stadium last Friday, steeplechased Ted, but a mere shadow of Ted Morgan, the champion, met youth and strength in the person of "Baby" Sal Sorio, a hard-hitting Mexican, who stopped "Mushy" Callahan's attempted come-back, permanently shelving "Mushy," and knocked the husky Sorio out of the ring, then proceeded to pound him to the canvas—but Sorio saw the inevitable and slipped a few feet below the belt. Referee Tony Lee, after several warnings, gave the go to Morgan on a foul. His toughest opposition out of the way, Ted has a clear field among the welterweights. He's going to take a real good boy to head him. Other results: Jose Shobe decisioned Rudy Mendoza, 145. Referee Larry McGrath decided Ray Acosta beat Manuel Samita, 165. Max Massell and Fred Benner, 165, boxed a tough go to a draw. Two judges gave the decision to Kenneth LaSalle over the veteran Johnny La Marr. In the opener Russell Beach won from Fred Catanis, 142. The house was good.

HOWARD HUGHES ENTERS DEL MONTE TOURNAMENT
Howard Hughes, the film producer, has entered the California Amateur Golf Tournament to be held at Del Monte, Sept. 5-11.

The famous movie-maker is in top form, having practiced daily the past three months in preparation for the annual California golf classic.

Producer Hughes is one of the most skillful golfers in the motion picture colony, having a handicap rating of 2.

He will make the trip to Del Monte in his new Boeing speed plane, one of the fastest ships in the country.

CULVER SCRAPES
Six great four-round battles are billed for Monday night at the Culver City arena featuring a double main event of junior welterweights and lightweight. Victor Vieno, sensational 140-pounder, will meet the test in the hard-punching Mexican, Judy Garza. In the other top four-rounder, Larry Navarro, Mexican club fighter, and one of the hard-hitting 170-pounders on the coast, will square off against Bill Tish Delany.

The rest of the card: Perfecto Lopez vs. Ernesto Yoth, lightweight; Ramon Navarro vs. C. Romero, featherweights; Jimmy Pratt vs. Ernest Salazar, flyweights; Peter Pena vs. Ray Rivers, featherweights.

H. LOUIS OBERNDORF, local publicist, has moved his office from 6272 Yucca St. to Room 214 Baiting Studio Building, 6605 Hollywood Boulevard.

Announcement to Rectal Sufferers!

DR. E. C. HAMLEY, M. D.

Senior Partner of the firm of Drs. Hamley and Kamman, also co-founder of the Pacific Coast Proctological Clinic, established in 1921, wishes to announce that he has severed all such connections and has opened private offices in the Garfield Building where he will continue to confine his practice to rectal diseases, such as:

PILES
(Hemorrhoids), Fistulas, Fistulas, Pruritis, Itching Piles, constipation and all other inflammations and ailments of the rectum, cancer excepted. All treatments are given in the office, no confinement or detention from work or pleasure is caused by course of treatment. No charge for first examination. If case is accepted for treatment a guarantee is given assuring patient of permanent relief.

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REFERENCES—Famous Motion Picture People

Where the Elite dine and dance to their heart's content

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The Musical Joyfest Floor Revue
Buddy Fisher
and his All-Star
Dance Orchestra

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Primary Election August 30th
General Election November 8th
Buddy Fisher has Studios Very Much Interested in His Orchestra at Stark's Bohemian Cafe

The minute Eugene Stark places his stamp of approval on an orchestra or an artist, it seems that the motion picture producers, directors and casting directors cast an eagle eye on his selections, and so it is right now for he has had Buddy Fisher, the Nation's Joy-Boy, entertaining his guests the past ten weeks, and studio executives have been visiting the Hollywood Playground and reporting to their superiors about the orchestra and their many entertaining points and features. Cafe lovers have been dining and dancing to the Buddy Fisher brand of "Melodic Music" nightly, until the place would become a very funsome spot without their enchanting and entrancing symphonic music. What more, Buddy Fisher should be termed the one-man band for he plays actually every instrument in the orchestra, and it is uncanny at times to see him go from one instrument to another, and to play such music as he does. It seems incredible that one man can master so many musical contraptions.

The great Bud Harris, former instructor of music for the YMCA, has found that he is connected with is a huge success, for he puts his very life in directing ten men. This week he created a new Hawaiian for Charlotte Alden to do her sensations; Hal, Hal, Hal, mystery to you; it is in the air and is a different line than Miss Hug's and she, too, should go a long ways with Southland cafe victors. They too, have a Hawaiian String Band that is a wave. We caught Bill Worthington, Jerry Rice, Carl Rainwater, Bud Eng, Leonard and Harry Montgomery, and chose Avantures at the piano. If Joe Mann happy these days, all because Dave Boice, the manager of the Roosevelt selected such a fine orchestra. B. Carter, assistant manager, too, is smiling and rightfully so. We even caught Eleanor Witter, social secretary to Manager Boice, all smiles while the Roof Patio was filled with correspondent, having the time of their lives, with the stars above them as their roof, listening and dancing among the stars of the stage and screen with the good old stars shining down on their heads.

Regina DeBori, famous Rumba Dancer, recently returned from a European and South American tour. Since her return she has been extensively engaged in motion picture work, and is now featured in the Jack Laitzoff production at the Carthay Circle Theatre, where she is starring a big hit in her original Cuban Rumba Dance, assisted by the Havana Cuban Band and Alexis, the first male Cuban Rumba dancer here. Miss DeBori and her mother are maintaining their home at the El Cortez Hotel in Hollywood.

NOAH BEERY, JR., TO STAR IN SERIES OF NEW FEATURES FOR LAEMMLE
Armand Schaefer, who has directed some of the best Western features lately, starring such box-office favorites as Ken Maynard, Buddy Roosevelt and Buffalo Bill, Jr., has been signed by Universal to direct a new series of big Western features, with Noah Beery, Jr. in the stellar role.

The actor has formerly connected with Metro-Goldwyn-Mayer and the Mary Pickford company, and has been devoting the past two years to direction of independent dramas and serials. He is also the author of a number of successful screen plays. This new series will bring the second group of big outdoor features to the Universal program. Tom Mix, dean of cowboy stars, having recently signed a new contract with the Loewemle company.

Young Beery is one of the best horsemen in the film colony, and his knowledge of western customs and adventures, gained through days on ranches and in study of frontier history, will add a great deal of the colorful roles he will enact under Schaefer's direction. Most of the stories will be laid in the adventuruous days of the late 70's and 80's.

In selecting Schaefer for this important series, Universal has obtained a man who will put box-office power and real dramatic punch in the pictures, as the returns on his other Western films will readily reveal.

Thorpe COMPLETES 12TH FOR CHESTERFIELD, AND "BUDDY" SHYER DOES HIS STUFF
Richard Thorpe, one of the best directors in the independent field, has just completed his twelfth production for Chesterfield Motion Picture Corporation. It is a murder mystery, based on a novel by Charles Reed Jones, and features an all-star cast headed by Garry Owen.

Once again Thorpe had as his assistant producer that up-and-coming young fellow, Melville "Buddy" Shyer, who has assisted Thorpe on all of his recent features with Chesterfield, the Invincible company, Big Four, Art-class and on serials for Mascot Pictures.

Shyer is regarded as one of the real comers among assistant directors, and has worked energetically to help Thorpe put over his string of box-office knockout.

CENT BRYANT, "TAMIRAMA"
Telegrams were read from Charles Wakefield Codman, Eddie Cantor, Arm Caldwell, Ray Hubbell and Joe Buck, president of the American Society of Composers, Authors and Writers. The affair was sponsored by Frederick V. Bowers and Chris. O. Brown.
Eva Tanguay Deserving of Greatest Testimonial Benefit

The Industry Should Fight New L. A. Censor Laws

HAS ALWAYS GIVEN HER SERVICES AND MONEY TO HELP OTHERS

Eva Tanguay, for many years ruler at the very apex of vaudeville's headliners, is desperately ill and almost destitute in her home here. Her physicians question her complete recovery and her pride prevents her from appealing to her friends.

Just a few years ago, she was known to be the highest salaried act in vaudeville. This "I Don't Care" girl rose by sheer force of a magnetic personality to be the first to command four figures for a single act. Today she is broke, not because of imprudence but because she could never say "no" to a deserving or needy friend. Of her talent and money she gave without stint; her utter unselfishness is the cause of her present plight.

She has earned the right to have her many friends, in the name of those whom she helped, come to bat for Eva in this her hour of travail. Not charity—she would resent that—but some kind of testimonial that would afford all an opportunity to pay tribute to the coming days of a great artist in a big way, is a suggestion we would like to further.

Artists, Agents, Managers should immediately get together in furthering a monster performance the entire proceeds of which shall go to Eva Tanguay as a love offering on the part of her fellow artists and her beloved public. It is hoped that the promotion of such a testimonial will be gotten under way forthwith and not postponed until it is too late, as was the case with the late Ferris Hartman. • • •

WROTE ORIGINAL

Ethel Hill wrote the original story "Virtue," for Columbia Pictures, which is soon to go into production on that lot. Warner Bros. just bought "On Common Ground" from Miss Hill for Ruth Chatterton. • • •

"SECRETS OF THE FRENCH POLICE"


KARL FREUND TO DIRECT "IMHOTEP" FOR UNIVERSAL

Karl Freund has contributed to European and American Art in Motion Pictures for so many years as Cinematographer, that Carl Laemmle has rewarded him with a directorship.

Not only will he be a director, but Universal Films has given him one of the most difficult assignments of the year, in that weird story, "Imhotep," the tale of an Egyptian mummy which comes to life in the 20th century.

GIVING POWER TO POLICE COMMISSION IS BACKHAND SLAP AT US

A new law is pending before the Los Angeles City Council which, if passed, will be one of the most dangeous pieces of legislation ever foisted upon the public. Its provisions give to the police censorial powers, permitting them to close forthwith and refuse permits to reopen any show, theatre and motion picture house because of what they may consider indecent or immoral exhibitions.

In addition to this, it is further proposed that every place of amusement be compelled to pay a POLICE COMMISSION PERMIT FEE besides the other taxes now fixed by law.

Should this law be passed, it would undoubtedly be adjudged unconstitutional by the Supreme Court, for it would give to the Police Commission powers, both judicial and confiscatory. Should the commissioners, for any reason, see fit to deny a man a permit to operate his theatre because an act on the stage or scene in a picture be considered by them "indecent or immoral," he would have no recourse except to abandon his theatre.

The motion picture industry has for years fought all forms of censorship industriously, and to date has been the best judge of their own ethics. Every case of censorship against the speaking stage has been propaganda of some sort and has been dismissed by the courts. In a recent case the policeman who constituted himself as qualified to pass on matters classical in closing the play "Lysistrata," was finally compelled himself to spend a term in jail for his temerity.

Managers and the motion picture organizations should gird their loins at once and prevent such an ordinance passing even if they must resort to a referendum. If there is a public hearing on the matter, attend, by all means. • • •

"CARNIVAL"

Samuel Freedman, who was associate producer at Universal studios and who used to be one of the owners of the Fine Arts studios, has signed with World-Wide through Joe Benda to produce "Carnival," by Robert Terry Shannon and Harold Shumate. Shooting starts Oct. 1. • • •

JOHN DAVID HORSLEY HAS LEAD WITH CLARA BOW

John David Horsley has been selected to play the lead opposite Clara Bow in her forthcoming Fox picture, "Call Her Savage," to be produced by Sam Rork.

Horsley's previous hit was made in "7,000 Witnesses" and this new assignment will afford him the greatest opportunity of his career.

August 26

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Hollywood Filmograph—
Many thanks from company for Filmograph reaching us regularly with mail. Thoughtful and considerate and we appreciate.
Again thanks.
M G M COMPANY.

JOHN M. STAHL

The most successful directors of our best talkies today started their careers as actors on the legitimate stage. John M. Stahl comes in that category. His latest directorial accomplishment, "Back Street," written by Fannie Hurst, class a most successful engagement Sunday at Carthy Circle Theatre. Director Stahl is now preparing to direct another history making picture, "Only Yesterday," which has a national background.
PACIFIC COAST LECTURE CLUB MAKES FIRST BOW IN L. A.

Attended by a gathering of prominent Southern California business men and professors, the first luncheon of the Pacific Coast Lecture Club, Inc. held in the music room of the Biltmore, Thursday, was hailed with success.

First on the program, and outlining the activities of the club and forum was Dr. Maurice B. Janis, president of the organization. Dr. Clinton Wonder, chairman of the meeting introduced the speakers: Judge Ben Lindsey, Nola Luxford, Dean Holmes, Baron von Richthofen, Dr. Earnest A. Reynard, Yale Whitey, Mrs. Gladys S. Curly, Mery Brent Wiltzade, Col. Albert E. Barnes, Charles Bradley, Professor Maxwell S. Hagen and William Henry Evans.

Among the prominent personalities attending the luncheon were Jim Tully, Arthur Collins, the African explorer, and Alexander Irving.

THE INSIDE DOPE

THE SPORTSFISHER

You have heard many fish stories. Well, Ye Editor, Harry Burns, was invited by Frank Lawrence to motor to San Diego and board the Sportfisher at 6 A. M. and return at 5 P. M., after cruising for 32 miles for Yellowtail. We did. We brought home enough fish to feed a dozen families. In our group were Frank Lawrence, Ben Lewis and Fred Schreit. Needless to say that Ye Ed had the time of his life, and if you want him to stop working, just start talking to fishing. Some day we are going to write a real story about fishing on The Sportfisher, which carries about 40 people, and is operated by a crew of regular hand-men—especially Frederick B. Conopio (Shorty), who was so willing to help everybody aboard, he had a good time.

VERNON DENT HAS SIGNED for the six series of the Langdon comedies to be made for Educational. This is Dent's first appearance with Langdon since the old Bennett days, eight years ago. "The Big Flash," just completed, was directed by Arvid Gilchrist.

THOMPSON SCENIC STUDIOS have completed their contract with the Trinity Auditorium, having installed a complete stage equipment. All scenery at the Hollywood Biltmore was also furnished by Thompson, as was that of the Paris Inn, which was recently redecorated and reformed.

THE WATSONS are a busy family. Delmar recently played "Willie" in Fox's "Salome Janie's Wild Girl," directed by Royal Walsh while Garry, the three-year-old, played "Stonewall" and "Whitney" in the same picture. They are the children of Willard Robertson and Sarah Padden.

Eleanor Cordron, five-year-old youngster, being tended by guests of the El Cortez Hotel, and apparently making quite a hit with all the boys.

Ruth Gracie dropped in to tell us about a grand interview she had with Director Michael Curtiz at Warners-First National Studios.

Elaine George gets a nice role part in Warner's production, "Twenty Thousand Years in Singing.


Bradley Metcalf rehersing for another stage play.

Lester Lee entering Universal Studios.

Irene Benedict and Mickey Martin finished for Burton King at the Ralph M. Like Studios.

Hollywood Screen Children's Rescue, directed by Nan C. Wells, singing with Al Jolson in "The New Yorker" at United Artists Studio.

Rosemarie Winger, freckled, dark hair, and everything, posing for publicity pictures.

THE CALIFORNIA CARLSBAD HOTEL

The California Carlsbad Hotel, that charming and delightful hotel, famous for its Mineral Springs Water and located on the main highway between Los Angeles and San Diego, is pleased to announce the appointment of Mr. H. D. Clark, as Manager, the operator with a world of experience in the opera-
tative hotel business, as such as the Carlsbad.

In a short space of time he has introduced many innovations which have attracted many people and spread their word-of-mouth.

His Saturday night dinner dances have become very popular with San Diego, Oakland, Los Angeles of the Hollywood people. Many parties are planned for Labor Day and reservations are being received each day, in-
dicating the popularity of this beautifully ap-
pointed hotel with its 100 rooms—all with bath or shower—its wonderful private beach, golfing, bathing and riding facilities.

The springs of mineral waters, located on the premises, are famous for their close par-
ty to the water's edge. The Carlsbad, California—now from which the California Carlsbad takes its name. Another outstanding feature is the Clinic and Bath Depart-
ment, complete in modern equipment, with a competent staff, specializing in Mineral, Salt, Glo, Colonic, Needling, Neutrons, Pack, Spray, Tartar, Sip and Salt Racks.

The distinctive character and delightful at-
mosphere of the Carlsbad Hotel attracts and appears to the people as giving the utmost in comfort at not too high prices.

Believe Agitators from the East are Now Operating Here

There seems to be an underrun of labor violation among these studios. Although it is nothing definite that one could place a finger upon, the consensus of opinion is that the "red" element is working surreptitiously.

The 11 regular crafts which are demanding wage readjustments and an eight-hour day, are having their difficulties adjusted through the medium of the ASPSE and the Federation of Labor and are not the cause of any untoward agitation.

But there is a side issue at work which the regulars claim is either the efforts of racketeers trying to muscle in, or a movement to organize a studio union.

The first attack has been aimed at the Cameoramas' Union in an endeavor to or-
ganize the organization. Under the name of the Empire State Union, a body said to be in existence in New York. They are trying to gather some of the camera-
phers and studio workers in the camera de-
portments into their alleged membership at $25.

It has been reported that they claim 500 members but it is impossible to locate either their officials or membership at any definite headquarters.

Although efforts have been made to ob-
alate information as to the purpose of these presumed organizations, their work is being car-
dered on under dense cover. It seems to be more of a censorship than actual, but there is sufficient evidence to warrant the belief that something is being promoted to bring into exist-
ence opposition labor bodies that will have no connection with the national organization.

COSTUMES Kline Bellew

Just returned from London and ready to again face the eagle eye of the camera. 

Courtesy to all agents.

Phone OXFORD 7111
“The Crooked Circle”

When this reaches the screen, theatre-goers will see and hear another laugh provoking fare comedy along the lines of the “Gorilla.” Ralph Spence was the author and has used as his muse a here, a phantom character which he has come to believe they created fantastic and thrilling stories. The story of the pictures made resemble the Paramount. Ralph Reicher produced the film. It is pleasing and cleverly made. It is the story of two Italian girls in London, who, after a number of humorous situations, finally come to America and marry. The film is full of humor and a great deal of cleverness. The acting is excellent and the story is well told. It is a fine comedy and will be enjoyed by all who see it.

SAM KRESS IS MAKING THINGS HUM

Hollywood has another institution that is here to stay. They refer to it as the Kress Cafe, which is being 8664 Sunset Blvd. and 6611/12 Sunset Blvd. It is a place where people can enjoy a good meal and a good time. The cafe is located near the Paramount Theater and is a popular spot for actors and actresses. It is a great place to meet friends and enjoy a good meal.

JEAN DARLING IS BACK

The title role of the stage and screen, Jean Darling, has returned to Hollywood after making a two-year tour for the Paramount. She has been working hard and is doing well. She is looking forward to her return to Hollywood and is eager to get back to work. The public is looking forward to seeing her again and is excited about her return.

“Strange Justice”

Strange Justice is a new film that has been making its rounds in the theaters. It is a story about a girl who is sent to prison for a crime she did not commit. However, she manages to escape and seeks revenge against those who wronged her. The film is directed by Victor Schertzinger and is a great example of how art can serve as a way to bring attention to important issues. It is a powerful and thought-provoking film that is sure to leave a lasting impression on its audience.

“Chats With Connie”

Connie, the popular radio personality, is back with another installment of her column. In this edition, she talks about the exciting world of Hollywood and all the things that are happening behind the scenes. She provides insights into the world of acting and the pressures that come with it. She also talks about some of the exciting new projects that are currently in the works and what the future holds for the industry. This edition is sure to be a must-read for anyone interested in the world of Hollywood and the people who make it happen.

“Compliments Of The Manager”

Playing Abraham Lincoln in “The Phantom President” with George M. Cohan. Directed by Norman Taurog. At the Paramount Studios.
Peace

When you find peace of mind, you will find a healthy body, functioning perfectly. When the body acts that way, the mind naturally reacts, and you find all five physical senses, SIGHT, HEARING, SMELLING, TASTING, and FEELING, in tune with peace of mind.

It is here now, in our very hearts and minds, if we are only willing to accept it as we are to try and draw out of us. We have a million dollar institution, all our own, in our very souls, and ignominiously go chasing rain-boats elsewhere.

CHRIST said "Peace be with you," and it is with you NOW, this very minute. Refuse to accept any other false signs, turn them away from you as you would anything harmful.

Moving Movie Throng by John Hall

Hollywood has gone collegiate. Recent productions have been using the real thing, and the collegian sophistication on exhibition is not an exhibit of 1932. It is the real McCoy.

Strongly, Hollywood's "Greats" fail to overawe our temporariness. The double entendre has shot over a lot of Hollywood heads these last few weeks, leaving the victims smilingly humiliated.

Frankly, Young America, fresh from Alma Mater, politely refuses to be dazzled by the "Greats" of dear, sunkissed Hollywood. Scores of invasions have been tossed aside. The lads seem to prefer to foregather and make merry among themselves.

No; the American college boys don't fall for Hollywood in a great big way. The glamour of world events, put to the test of real collegiate optimism, just falls to be glamorous.

To the small army of big time college men who have been dispensing themselves before the camera of various studios, the paint on the gorgeous scenery is just paint. And the go-go-of the humans is just go-go. Real classroom intelligence unerringly picks the real, and, as is fitting, collegians overrun the talented.

Yes; the college boys have been about it. Here and there studio departments, whose quaint English left nothing to the imagination, caused collegiate broads to rise a trite. The boys are too well tried to be rude. Of course, they may be execrating if they were slightly astonished. What stranger wouldn't be?

Well? Now who in thunder is to blame if sounds of American college graduates find themselves working in America's "Sixth Largest Industry" under bros speaking broken English? If the college boys show genuine astonishment, who is to blame? Somebody overlooked something; well, beggars can't think of anything.

Fortunately all concerned, the collegians were real; and being real, they were thoughtful of the feelings of the dilettantes working with them. Questioned, many of them wondered why Hollywood is so wildly ballyhooed in the senescence of educated youth; they found their conceptions of leadership in industry somewhat befuddled. There were many serious discussions among them, this Hollywood trip was a new experience.

For many of them it was the first contact with industrial America.

One young producer threw a house party and invited the gang. They went, and all had a good time in a beautiful mansion. The boys were impressed by the lavish hospitality of Hollywood's most august extension to their ground. These young producers may consider himself with the knowledge that collegiate entertainment is one of high appreciation. He, by the way, is a typical young American, and, as the boys say, "knew his stuff."

Laughing off the joke on itself, Hollywood is reverting its guns and "shooting" tests of certain of the nationally known collegians, hoping to find some marketable screen material of the hokum type. This is good business. The industry can use more brains. The college boys know what they want, and if it is Hollywood, it will give Hollywood's gain.

The American motion picture, in all departments, needs a heavy injection of real American brains. Hollywood preferred. We are told the game is a business and must pay. From a national standpoint, it is a lot MORE than a business. It has national and international potentialities only educated minds fully understand. Our educated men and women will stress these things—and the same time make a profit.

The cage-men brutality and sexual animality of humanism, gripping the dimes, quarters and half-dollars of the millions among us, has been known not a few. To the hokum type of American pictures. Thinking minds know the hokum untouchable possibilities of a medium of education and entertainment reaching all mankind. Mental scope has been lacking. The motion picture cries out for cultivated brains.

All most vitally concerned should understand that all the good or misaccomplished by the motion picture resulted from the labors of the literary men and women who have made the classic hits. The first of these educated people has been maddened by the box-office business heads in the major cities close to the college broods. The American collegians in our midst recognize this. If these tests shot now being made in Hollywood result in the acquisition of a small squad of these boys, Hollywood will have taken a step in the right direction.

DAD SAYS

No matter where you go in HOLLYWOOD—now the same question is asked—"Is there business coming back out of these audiences?" If so, what about musicals and revues? How about some real entertaining pictures? Well, twice in the past week we went to THE HOLLYWOOD BOWL and on each occasion not less than twenty thousand persons (paid admissions) were very intent and attended. —The Fernandes Brothers and the Balcher sisters.

By Bud Murray

IN HOLLYWOOD NOW


Sams Joffe signs with RKO Radio as associate producer for Joe Maitan with Charles Farrell's place in "Tea of the Storm Country," at Fox. Tom Tully will direct Lee Amees in "Men Without Fear" for U. —Carol Lombard slated for big spot in "No More Orphans," to be directed by Wal- lace Beaudine, from Kay Francis stories. —Monica Dance Marathon—We drop in Sunday nine—were adorbed with an audience of about three thousand persons. The head men, Duke Hall and Bill Stein, great over the fact that it's been that way every since the contest drifted down on East Seventy-fourth Street, now dancing for over 40 days, or 1111 hours—To preserve the popularity of this "near rock," which must be entertaining—just look at the stage and see the stars do stamped into—"America's Sweetheart." Mary Pickford drops in and receives a tremendous ovation—forced to come down in trains as M. C. and introduced Ben Bard, another M. C. who told a gag and sang a song, "Fute." Ben sang "Karat," and "Varecme Creole Fashion Plate, danced with one of the contestants, and sang a couple of numbers.

Al Herman was shanked on a separate "back-room" stories told by Bert Wheeler, of Wheeler and Woolsey, Reese Ats and Charlie Dixon. —Bill Heine, of Marv, and Ricardo Cortez made a get-away with "If You Got to Go, I Got to Go!"—Donald Kerr did a pretty job of playing the character of the original black Crosst, "hoofed" a hit—Harry James, of Jams & Whalts—Phil Harris, of American Ambassadors, shocked a couple of oldies—Billy Taft and Lee did a mean "Hoosta" dance—Ruth Redden did a cute German number—There were notable who stood up for a bit—Ernest Lubitsch, Bill Beaudine, Tod Browning, Mrs. Frank Tinner, Betty Furness, Mrs. George Moran down in front, Shirley Moore, Jimmy Dunn, Eddie Clune, Mr., and Mrs. Jack Lewis, Shirley Callahan, Lee Smur- ans, and these people came out in nitty and alt and sits and until they have started a "Side-Wheeler" contest—three runners up being Bill Beaudine, Tod Browning and Billy Delmas.—The first prize will be a "follified" mug in its own right.


Attention—Change of Phone Numbers

George Kotonaras

Phone Douglas, 1623.
Address 1001 Mainst., Glendale Cal.

SEPTEMBER 3, 1932

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IN HOLLYWOOD NOW

By Bud Murray

DAD SAYS


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Buddy Fisher has Created a Place for Himself in Filmland

Pauline Fredericks to Tour for Henry Duffy

SHOWS HE IS A SPLENDID TRAOPER AS WELL AS MAESTRO

Buddy Fisher, the Nation's Joy-Boy, together with his all-star dance orchestra and entertainers, is now on his eleventh week at Eugene Stark's Bohemien Cafe. He has built a place for himself in flandmark by proving that he is capable at entertaining on his own merits, let alone furnishing such dance music as in have "jumped" visitors say that his mellous music is the finest now being offered by any maestro of such an orchestra.

Cafe visitors have fallen in line with the fans that Buddy Fisher has won over in other cities in which he has appeared, applauding his individual offerings along with his colleagues, for Buddy is a sort of a one-man band. He can play any instrument in the orchestra, and his imitation of Ted Lewis is a masterpiece and a real musical treat.

Producers are casting an eagle eye in Buddy's direction for two reasons: First, he has a splendid orchestra, and second, he is not at all bad looking, in fact he is young, interesting and photographs well. He has a personality that reaches the very hearts of his listeners and onlookers. His face, at present, is wrapped in smiles. Why not Mrs. Fisher and the kiddies just arrived from Chicago, and he happy! Who wouldn't be? He has been away from them for eleven whole weeks, and being a happy sort of a family man, he missed them and counted the days until he could bring them to Hollywood.

THE EXTRA GIRL
By The Spotter

John Wray, character actor, whose experience goes back to pre-talking days, expresses some valuable and pointed opinions on Hollywood's biggest industry, and what it has done to further amusement activities throughout the world.

"The rough and rocky road to fame for an actor, as we all know," says Wray, "lives from the 10-20-30 days to Broadway and on to Hollywood.

"Now, Hollywood, in bringing such splendid film art as 'The Miracle Man,' "All Quiet on the Western Front,' 'Aline,' 'Street Scene,' and 'Back Street,' is passing through this same rough and rocky road.

"At the time when producers were perfecting the art of the silent drama—bang! like a flash, they became extinguished. Talkies literally took the country by storm. An entirely new medium of screen expression had to be developed and the machine-like activities of the studios underwent a radical change.

"Then for a second time in two years, another crash and doom about the ears of the industry came crumbling the whole economic structure. The cut of fabulous salaries of pre-depression days went into effect, and many found themselves without jobs, the whole world was panic stricken. Yet throughout it all, Hollywood persisted and continued to turn out films that reached the very hearts of people, and kept the wheels of industry turning."

This is one of the many things that Hollywood has done and is continuing to do for its glamorous public.

"John Wray started at the bottom of the ladder and endured all of the hardships that they of the stage art must endure before they earn the title of trooper. He scored a tremendous success in the Lothair role of the frog in "The Miracle Man" produced by Paramount. He is now at Warners-Fox National Studio making "Cranial Pool" and "I'm a Fugitive." He also was seen in "Doctor X." His play "Night Stick," converted to screen under the title of "Alinka," was one of the season's hits.

CHARLEY MURRAY AND GEORGE SIDNEY ARE TO BE SEEN HERE SOON

Henry Duffy starts his fifth consecutive season of successful productions at the El Capitan in Hollywood next Sunday, with Pauline Fredericks in "As Husbands Go."

Duffy feels very optimistic about the coming season and believes it promises the return of happy days for show business. So sangwine is Terry that he is planning some interesting events not only for his local house but for the coast. After the run of Miss Fredericks at the El Capitan, he is preparing a road tour for the attraction that will take in all of the cities of the Pacific states and perhaps as far east as Chicago. Its first road showing will be at the Alcazar in San Francisco.

Duffy has hopes of acquiring the Alcazar theatre in San Francisco again, the house which became the foundation of his once zirable fortune. Despite the fact that his financial pyramid collapsed along with those of many others in the fiscal panic of '29, Duffy has persistently refused financial aid in the form of partnerships and is working to start over. He is now ready for the acting of this boy that they wanted to know why.

TOMMY CONLON

who played the star role of Art Sings in "Young America," a Fox production directed by Frank Borzage, is now playing the part of Stephen, the Christian boy who is forced to betray his people, in the "Sign of the Cross," under the direction of Mr. C. B. DeMille, at Paramount Studios.

Just the other day, while young Conlon was playing a scene with Fredric March, there were a few well known picture stars on the set watching him. They were so impressed by the acting of this boy that they wanted to know why.

TOMMY CONLON, who, he was, as they had never seen him before. All said plenty would be heard about him in the future.

Before starting the "Sign of the Cross," Tommy played the role of Richey, in a Tiffany production called "Those We Love," with Mary Astor, Kenneth McKenna, Lilian Tashman, Hele Hamilton and Josephine Crow.

Some of his previous roles in the past year have been "Johnny, the boy lead in "Over the Hill," Marie Dressler's son in "Caught Short," "Flying High"; "Charlie Chans Chance"; Joan Bennett's young brother in "She Wanted a Millionaire"; and Marlon Nixo's young brother in "Rebecca of Sunnybrook Farm." His father, Bill Conlon, who started him in pictures and directs his business, feels that he may take Tommy to New York once he has had several offers. However, in talk at Paramount of Tommy during the leading role in "Mrs. Wiggs of the Cabbage Patch."
STUDIO PERSONNEL LIST ANNOUNCED BY WARNER'S

Jack L. Warner, vice-president in charge of production of Warner Bros.-First National Pictures, has just announced a completed list of the personnel of the West Coast studios for the new season.

The completed list of executives includes: Jack L. Warner, vice-president in charge of production; Darryl Zanuck, associate executive in charge of production; William Keenig, general studio manager; Laurence Hubbard, Hal Wallis, Roy Griffith, Henry Blanke, associate executives; William Dvor, manager personnel department; Maxwell Arrow, cost estimating director; William Mayber, assistant casting director; George H. Thomas, publicity director; George R. Billian, advertising manager; Lewis Geh, manager technical department; Frank Murphy, electrical engineer; Major Levine, director of sound; Anton Grot, chief artist director; Leo Forbstein, musical director; Parke Westmore, manager makeup department; A. C. Wilson, manager property department; Fred Cate, manager studio laboratory; Harold McCord, manager editorial department; William Guthrie, location department; Howard Smith, manager reading department; Orny-Kelly, costume director; N'Wass MacKenzie, manager wardrobe department; P. A. Chase, comptroller; C. H. Wilder, cashier; R. J. Ohrmer, contract department; Ralph E. Lewis, resident attorney; William Beatty, resident attorney; Arthur Klein, transportation department; Edward Ekerle, operating department; L. J. Helper, manager West Coast theatres; DeLorean Anthony, management foreign department; Gerald King, manager KFRB; Robin Walker, manager purchasing department; Maudie Baumak, research department; Victor Vance, art title department; Elmer Priger, portrait department; Milton Cohen, camera department; George Young, chief of studio police.


Featured players under contract include: George Brent, Loretta Young, Warren William, Guy Kibbe, Patricia Ellis, Joan Blondell, Dick Powell, Betta Davis, Hardy Alkire, Sheila Terry, Lorna Max, Edward J. McNamara, Helen Voson, Lyle Talbot, Preston Foster, Ann Doran and Jacqueline Allen.


CHEE WEE, the famous radio singing dog, is celebrating his tenth birthday anniversary this month. Chee Wee is the original radio singing dog, and started his career nine years ago.

LEONARD ST. LEO, who discovered THE OLYMPIC TRIO that is clicking everywhere, has joined the Casino Dancing Academy at 1606 Cahuenga, where he will teach the art of stage and screen dancing.

The Following Theatres . . . Do Not Employ

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Tom Mix Plans to Tour World with Own Troupe

Japan Plans to Make Its Own Talkies Ere Long

Previews Place Exhbitors- Producers in Hot Water

Harold B. Franklin Says

Things are Looking Up

WILL COMPLETE SIX MORE WESTERNS ON BIG U CONTRACT

When you have been an adventurer all your life, the habit persists.

Tom Mix, whose life contains more adventurous chapters than a western pioneer novel, after remaining "put" for a year in Hollywood, has headed the call of the open trail and is preparing to launch one of the most ambitious of his career. The great cowboy star is making plans to embark on a world tour with his famous cowboys, horses, ropes and guns, following the termination of his contract with Universal Studios. Mix, the "real McCoy" of the films, like the late President "Teddy" Roosevelt, believes in the "strenuous" life. A genuine cowboy, Texas ranger, federal marshal, and veteran of five wars, the actor has never been challenged about the authenticity of his screen roles. He has 38 bullets and knife wounds to attest to his experiences.

Although no longer a youth, Mix retains his riding ability, and his shooting and roping eye along with his inconquerable urge for adventure. He will make six more hard-riding, straight-shooting western dramas for Universal before setting out on the world cycling tour.

GATEWAY PLAYERS' CLUB

Little Theatre groups, endeavoring to do fine things by way of presenting good plays and pleasing their audiences deserve a great big hand.

"The Wife Surprises," as presented by The Gateway Players, was playing entertainment and well worth the efforts of the entire cast. Outstanding among these was Lillian Marcus, who turned in a splendid interpretation of her role as Marcia Delano. Others in the cast include Faith Titus, Rosa Pedratti, Ann Barbeau, Estlanda Black, Ethel Christ, Darveda Caruthie, Betty Middleton, and Jack D'ecroct. "The Wife Surprises" was directed by Gene Coughing and Janet Northrop.

PARAMOUNT'S HALTING OF "MADAME BUTTERFLY" PRODUCTION CAUSE OF MUCH TALK

Just when everybody was all set to see "Madame Butterfly," Paramount halted work on the film.

This, despite the fact that Dan Venturini was dispatched to Japan to get shots of scenic stuff suitable to the opera, and other ambitious work was under way to make it a big hit.

While no particular reason is ascribed for the sudden halt, in some quarters it is rumored that certain Japanese sources have been curious about treatment of the story from their angle.

From one of its correspondents in Japan, Filmograph learns that there is much more interesting scenery there that might have been filmed if Paramount had given the project a little more thought.

Incidentally, Japan is manifesting increased interest these days in the possibility of making movies in Nippon. Many other countries, England, France, Germany, Russia and some of the Latin American nations have endeavor to compete with Hollywood in a big way. But relatively little interest in a very highly organized country, and if the Japanese make up their minds to enter the world movie market, they will do it successfully.

This does not imply that Japan will restrict itself to its own native tales, or stories dealing with Japanese life or locales. Tokyo will become the world's third largest city in October, when it takes in a great number of outlying suburbs, and it is as modern, perhaps more so in many ways, as any American city. The Japanese will show their acumen by importing the best Hollywood film talent to make, and instruct their own people in making talkies.

Already several Japanese companies have requested information from Fred Fox, local newspaperman who is handling publicity for Tokyo commercial interests, regarding Delecoo's memorable play, "The Dashing of the Publics PAN'S "INDIES" AS EXHIBITORS DISCLAIM RESPONSIBILITY FOR BAD PICTURES

One independent preview, which was held on a local theatre audience as a fast run preview, was closed off the screen the midnight before. In order to prevent themselves from the wrath of theatregoers, exhibitors have ceased to be flashed on their screens that THE MANAGEMENT ACCEPTS NO RESPONSIBILITY FOR ANY INDEPENDENT PICTURE BEING BELOW THE STANDARD AND VALUE OF OTHER PICTURES EXHIBITED. BUT IT DOES FEEL IT CAN WELL BE RESPONSIBLE FOR ANY MAJOR STUDIO PREVIEW. In face of all this trouble over present day previews, there are still some exhibitors who are bucking the public by advertising a preview picture, which is nothing else than a completed independent picture.

The exhibitors buy these prints for small rental price and temporarily gain a larger attendance than they would ordinarily draw by their regular show. However, while this may seem to be adding to their coffers, it is fast helping to kill the goose that lays the golden egg. Running their programs up to such a late hour and disrupting patrons with talking pictures, they will soon be unable to coax them into theatres to view their pictures at any price.

Gods." They have also inquired regarding the newspaper report that Metro-Goldwyn Mayer might film "Good Earth" in China. Studio facilities in Japan would undoubtedly be provided in lavish style, and with every modern technical facility, for enterprising producers who wish to produce all or part of their films in Nippon.

It is to be hoped that if and when Paramount proceeds with their eagerly awaited film, it will reveal some of those scenic grandscars that endear Japan to all who have visited it.

PUBLIC NOW SHOPPING FOR PICTURES—THEATRE ATTENDANCE IMPROVING

Good news, folks! Theatrical business throughout the country has taken a definite turn for the better. This is the encouraging report brought by Harold B. Franklin, president of RKO, who arrived in town last Monday. Accompanying Franklin came S. L. Rouse, Martin Beck, Phil Reisman and Robert Singh, executives of the company. They are on an inspection trip of RKO theatres throughout the country and their smiling statement is the conclusion arrived at by personal contact with conditions in various localities.

"The public is attending theatres—more so now than at any other time since the depression set in," Franklin said. "This activity, I have discovered, is fairly general.

"The basic industries in the big cities are improving and agriculture is showing steady advances. This is one of the main reasons the picture business today is in an improving state.

Franklin asserted that bigger and better pictures are coming out of Hollywood—another reason for increased theatre receipts.

"The Radio Pictures Corporation is designing its entertainment to fill definite needs. We have had a sensational success with Frank Buck's 'Bring 'Em Back Alive' and we expect to surpass even that record with 'The Bird of Paradise.'"

Mr. Roshul is here for a brief rest period before he launches into production of special shows for the gigantic theatres in Radio City, which are to be under his direction.

The most elaborate of these theatres in Radio City in New York will be the largest in the world with seating capacity of 6,000. The entire project, Mr. Roshul stated, is the greatest building enterprise in the world, involving more than $250,000,000. Its theatres are to open late in December.

The eastern executives will spend several days here in conferences with B. B. Kahane and David O. Selznick.

The Masquers' Mess Proves a Huge Success at the Uplifters Ranch

Everybody from Little Billy to Harlequin Sam Hardy of The Masquers will欢呼 for the statement that never before did they enjoy more laughs and have a better time than they had recently at the Uplifters Ranch where the organization held its yearly mess for members and their guests. One look at the above picture will tell you the true facts about who was who and about how many folks enjoyed these festivities.

Willy Collier, Sr., outdone himself at this affair by his smart and witty sayings during the many athletic games and the barbecue feed that was served to those present. Prizes galore were won by the members who took a hand in the various sport events. Sheriff Trager and Mitchell Lewis dropped in to tell the boys not to forget to vote for them at Tuesday's election. There also were booster present for many other candidates. Harry M. Baine's supporters were very much in evidence, and Joseph Goldsmith talked your right arm off about Senator Shortridge. Bert Levy left his drawing table at home and shot some closeup pictures with a very cute camera. It was a great event, mates, and we defy you to pick yourself out in this crowd.
THE NOVELLINO PRISONER

Harold Orlando Wright

THE INDEPENDENTS

Who will be the Moses to lead Hollywood out of bondage to the hollowness? I pick the Independents to do the trick. When the industry was in its glory, the film moguls monopoly years ago, the Independents broke the monopoly's back.

Some of these producers have the big production companies in their sights. They can't make good pictures themselves, but they can give the public something different to see. So far they have only used the studios and films as a means to spread out and other select propagandize.

As a result of continual production of poor pictures, the big companies have been selling lower paying pictures than ever was a former times commanded.

And the Independents have been making better pictures. Working without the handicap of heavy debts, huge overhead, and expensive print, they can spend their money on entertainment.

It is their day to roar.

GOOD IDEAS BUT—

Myles Connelly, new associate producer at Fox, says that some young American producers are trying to direct toward directing rather than writing and acting.

What does he mean—more Scares and hundreds have turned their ambitions toward directing, what good has that done? Have these young would-be directors got to get their chance to show off their abilities? Will Mr. Connelly give them an opportunity?

If so, I wish he'd let me know. I would like to take a crack at showing some of those "va's" how to make pictures myself.

Mr. Connelly also says that writers should be encouraged to write directly for the screen. That is absolutely true. But if they do write directly for the screen their efforts aren't much considered. They must turn around, write them in fiction or play form, sell them and then get published or produced. Then Hollywood will buy the result (much less suited to the screen than to the original) and pay a continuity writer to return it to the screen form.

However, his ideas are good. I hope Myles has a chance to carry some of them out.

* * *

WHEN IS A FAKE NOT A FAKE?

Yes, it's a riddle. The answer is:

When it is not produced under normal conditions.

Personally, between a recent exhibit ushered into print by the press, "THE INNOCENT BYSTANDER," I choose the latter. At least in "Innocent" we are entertained, rather than being diluted with innumerable close-ups and medium shots of the "I" expert featured in the former film. I didn't see "Innocent," but I know animals in exiles end force them to stage battles. I have too much sympathy with those who have not played out of such manufactured spectacles. If the worldly gentleman shading the stars and the starlet fall into the enfancee when a python and tiger who didn't wish to quarrel were being fought about the food, I might have found enthusiasm enough to cheer. But I would not have been cheering for the gentleman.

SCREEN AUTHORS

FREULER ACQUIRES NOTED AUTHOR FOR SCENARIO STAFF

John Freuler, head of Freuler Film Company, has taken a leaf from the notebook of other more celebrated film magnates and has come to the Coast announcing the acquisition of a noted Broadway author. N. Breuer, Morse, who has written numerous Broadway hits, has signed with Freuler to do the continuity on a series of productions to be made here. Morse recently completed work on "Behind the Screen," to be produced in the fall by Burton and Edson in New York.

Morse will arrive this week to begin work immediately on the first script which is a story that appeared in magazines in form under the title of "Ten Minute Eggs."

* * *

JACK LAIT ARRIVED IN HOLLYWOOD THIS WEEK

The writer has agreed to draft the screen story of William T. Story's famous novel, "If Christ Came to Chicago." Lait, well fitted to do the adaptation inasmuch as he probably knows Chicago better than any other writer in the game. He worked on the weekly city newspaper for many years and when anyone in the show game thinks of Jack, the thought of Chicago just naturally enters into the picture.

SADA COWAN was signed today to write the screen play and dialogue for Ed- win Carewe's first World Wide Pictures production, "Terrestrial Youth." This story is adapted from the New York stage hit, "My Son," by Martha Stanley and will feature Jutta Gould and Russell edward.

EDWARD SMALL of Reliance Pictures Inc., is not letting any guff grass under his feet these days. Small has arranged whereby Edwin Lowe will be starred in a series of Reliance productions, the first of which will be Stephen Endicott's popular and sensational novel, "Masquerading New York." Anthony Veiller has been engaged to write the story, and they have five film valets, spacious offices and some of the finest dressing rooms that have been occupied by former star of theatre and screen.

MARRIAGE LICENSE," by Cecil Strange, is another movie selection. Rose had many experiences in and out of matrimony. Up to going to press, Freddie was hip man in the story—and there were plenty of low ones. Listen! We see Miriam Hopkins in this. (COVINC-FRIEDYE, New York.)

SECOND FLIGHT," by Naboo Bartley, if not already on the movie lot, should be. Roy Delane was divvored Derby, the movie star, and the complications began in a small Ohio town. (FARRAR & RINEHART, New York.)

ROSA MORENO piloted ZABALA, the great Marathon runner, about the Paramount lot today. Many of the scenes of the race could be stopped long enough from shaking hands with the many well wishes who gave the Argentine boy, who started life as an orphan and made himself the most idolized runner in the recent Olympic marathon race, a hearty welcome.

SINISTRO CARGO," by Stanley Hart Page. A beautiful musical comedy actress is found abandoned in the home of a New York family. What will happen? It's an opening! Now go on with this thrill-er, and produce it! (ALFRED A. NOFF, New York.)

MUSIC

IF I WERE PRESIDENT

By GEORGE M. COHAN

"THE PHILANTHROPIC PRESIDENT"

The nation should have more food— and more time in which to eat it. Congressional medals should be presented on a basis who has a producing garden in his backyard.

Post offices would do well to give a free stamp for every two bushels of wheat bought. In but, more important, let's take more time for eating.

The country is growing food-gulping con- scious.

FOLKS are afraid they don't eat when the get the chance. Reminds me of the circus.

When meals are regular, a bugle is blown. Everyone drops his work and rushes for the grub. They have to be there on time.

There's a story about one circus worker who hailed everything as the bugle blew and started running.

He took two steps and fell down. He got up slowly and, brushing himself off, went back to his horse job.

"Aren't you going to the mess tent?" a bystander asked.

"Nope," he said. "Too late now."

HANG UP YOUR HAT

Because of the most captivating music we have ever heard, written by George M. Cohan and Dave Silverstein, coupled with equally clever lyrics by Bernes Granuma, Victory Song was presented in the show, "Hang Up Your Hat" caught the public fancy at the Music Box, and with bigger names in the show would have a chance to beat the honors of Holly Wood. Cohan, the author of the screen vehicle in this one. Eddie Prince put on some catchy dance numbers.

"Hang Up Your Hat," by Dave McGahn and Elouise Hunt. The cuffed trumpeter, Bruce Coleman, more than gained his share of attention. As did also Eddie Chandler, Rich- ard Sumner, Rene Marcelle, Josie Rubie, Dick French, Isabel La Mat, Phil Hanna and Lucile Brown.

The song, "Liberty Road," which Clarence Muse, popular screen actor, composed for the score of the picture produced by R-KO and starring Richard Dix, will retain this title, although the picture will hereafter be called "Highroad." Muse is now assigning a prominent and humorous role in "Washington Merry-Go-Round," which James Cagney stars is directing at Columbia Studios. He has a splendid part in Richard Barthelmess' latest starring ve- hicle, "Cabin in the Cotton," now being released in key cities throughout the country.

ONE SONG MAY HELP BEGIN- NED TO RADIO FAME

Radio fame may be quickly achieved by the use of a single song hit, serving as a trade- mark for the entertainer.

This is revealed in a survey of the careers of radio personalities assembled for Para- mount's "The Big Broadcast."

Here are the songs which brought each suc- cess:

Bing Crosby: "I Surrender, Dear."

Barnett Shonto: "Sisters, Sisters, Sisters."

Kate Smith: "When the Moon Comes Over the Mountain."

Cab Calloway: "Minnie the Moocher."

Nell Carter: "Three Little Kings."

Arthur Tracy: "Martha."

TRAGEDY OF MUSIC

Bee Varde, Joseph de Grasse, and Cel- esette, the violinist actress, did a bit at The Toppers dinner recently titled "Tragedy of Music." It was an interesting story and caught with the thespians and their guests.
HOLLYWOOD FILMOGRAPHY

THE SEEN AND HEARD

ARTHUR FORDE

HOME WORK—is how the stars at Paramount Studios are getting back to reminding them of their old school days. But at last night, instead of attending social functions, is the new routine, since the talking pictures came into vogue.

SPORTS CELEBRITIES—on ice, since Charles R. Rogers started to make "Madison Square Garden," at the Paramount Studios.

ALL ACTORS NOW—are the famous Jack Johnson, Ted Sloan, Billy Pogue, Mike Donovan, George McManus, Mady Colahan, Jack Keaveny and Renee Lou Magnees, under Harry Joe Brown's direction.

BATCHING TOGETHER—are Randolph Scott and Gary Grant of Paramount Studio, at a little cottage near the campus of U. C. L. A.

THRUlleD CO-EDS—discovered recently their husbands are both lost, and they are rather enjoying the novelty.

MISS WOODS OF PARAMOUNT—is quite a celebrity of the writing craft, who depends on the news of the studios.

THIS YOUNG LADY—of the publicity department at this famous home of well-known stars, is never too busy to answer questions.

DO YOU KNOW—Bill Nelis, assistant to Burton King, supervisor of Monarch Pictures, working at the International Studios? He's the new MAMMOTH STAGE—was a busy place, where they staged a prize fight during the making of "The Fighting Gentleman," with Fred Neumann directing.

MMF, TASSAUDS IN LONDON—is the world place where Charles S. Belden based his story, "Was a Woman."

LIONEL ATWELL WILL MAKE A HIT—"in Doctor X," Warner Brothers hired him to report for the role.

EDDIE SITTON OF REMINGTON PICTURES—is a new one, but he has been appointed executive head of this latest producing company.

MANHATTAN TOWERS—by Leo Obreht, will be their first story, with James Hall and Mary Brian in the leading roles.

CAULIFLOWER ALLEY—always interests sports lovers, but Columbia are about to make a picture, written by Nat Pendleton. Only ONE CHAMPIONS—of 24—is Mr. Pendleton's record, and he has found much interesting material among would-be's quarrels for his story.

BIGGEST SET YET—for the Fox production of "Tess of the Storm Country," andacco0d000rd is use0 at Walthsburg.

AL SANTELL SAVES MONEY—by taking exteriors on the lot instead of transporting the multimillion dollar way down South.

MAE BUSCH COMES BACK—in "Doctor X," a Warner Brothers picture now steering the country.

A CLEVER RAP ADDRESS—Mae, and she sets the fans on edge in this latest mystery story by her clever work.

THROWING THE BULL—is Sidney Franklin's specialty, not the director, but the bull fighter, and Sam Goldwyn has signed him for the Cantor Picture.

EN ROUTE FOR PARIS—was the bull fighter—but there is money in pictures than anything else, so Franklin returned to Hollywood.

JEWISH CHARACTERS FULL OF PATHOS—and Gregory Ratoff has made a speciality of these roles.

TWO AT ONCE—for him at the same time for RKO Studios, "Phantom of Crestwood" and "Swapping" are the present assignments of this clever actor.

SHANTY TOWN—will be Mary Pickford's next in place of "Happy Ending." Both are by Frances Marion.

HAPPY ENDING—was bought by Irving Thalberg of M-G-M Studios, as a vehicle for Helen Hayes, which should be a great choice.

ASSOCIATE EDITOR—of Photoplay, is the author of the book of this corporation who has recorded May Allison.

THREE MAGAZINES OFFERED—Mr. Jones, as he has always been interviewed with her much beloved late husband, James R. Quirk, and she accepted their offer.

PALACE ON WHEELS—with seating room for 2,000 in the latest for the film stars as a hideaway.

ALMOST FORGOT THE BATH—but Arthur Lake signed, to go to the latest for the film stars as a hideaway.

Buter for his latest investment, Soo Cady and he are on their way to Lake Tahoe. Won a good life?

GOOD NEWS—at M-G-M Studios as Robert Leonard is to return and sign a new contract.

GREATER the 1935-1936—Mr. C. Leece, who diplomatically arranged the details of this director's renewal with studio where he has made such a success.

DINNER AT LEVY'S—was an excellent event, for Marta Levya, brought into the M-G-M list, engineered with Manny's many friends, GREAT SURPRISE—for Manny, who never realized the club or the possibilities of the M-G-M list.

PRISONS IN VOGUE—just present in the motion picture studios, and we have found that Carrida making a scene in a cell at Pathes Studios recently, where he was at work for Jefferson Pictures.

EVEN TOM MIX—was seen in one recently on our Universal City, where he is making "Tom in Town," under the direction of Arthur Rosson.

LUNCING AT PARAMOUNT—brought Arthur Laughton, Gillian Young, C. R. Booth, that grand new team, to our vision recently.

NIGHT AFTER NIGHT—is the title of the new story by C. R. Booth, under Archie Magee's direction, and we hope they make such a success as "Mme. Racketeer," their latest hit.

RKO LOSES CORTEZ—and the free lance artists have another favorite to contend with.

A GREAT FAVOR—Ricardo Cortez, but he thinks he will be much happier, once that he will be able to select his own stories.

WASHING UP ON FOREIGNERS—is what M-G-M intends to do in the near future, while Fox Films are going into this thing with a "race car" with Archie Magee, and they hope make such a success as "Mme. Racketeer," their latest hit.

THREE MORE NAMES ADDED—to "False Faces," now in the making at the Tiffig Studios, under Lealet Sherman's direction.

MIRIAM SEEGER, JOYCE COMPONE, GENE MORGAN—will reinforce the large cast that the K-D-S-World Wide Pictures have already under contract.

FULL STEAM AHEAD—are Universal Films, with their football picture, "All America," under Russell Smack's excellent direction, with an all star football cast.

NECK AND NECK—are Fox and Columbia with "RacketeR Rox" and "That's My Boy," for release when the football season opens.

A NEW HOOXIE FILM—for Henry Goldstone, and Majestic pictures, which is news for the west coast and those interested in the great out doors.

CELEBRATED NAMES—on the cast, as Matthew Bets, Leon Chandler, Doris Hill, Joseph Gerard, and Charles French, will support the western stars, under Henry Goldstone's supervision.

BULL FIGHT ON A BOAT—is what Tug Garnett treated his passengers to on his new 65-f. m. yacht.

MEN WITHOUT FEAR—is the story that Tug will direct for Universal Films, so he had a projection machine installed on the boat, in which some real bull fights scenes were shown.

By Arthur Forde

MARLENE DIETRICH TO UNITED ARTISTS THEATRE

Marlene Dietrich is to open within two weeks in "The Blonde Venus," directed by Josef Von Sternberg, for Paramount, at the United Artists Theatre.

HILL STREET THEATRE TO REOPEN

The Hill Street theatre is to open within two weeks at popular prices, with a variety show of pictures and vaudeville.

CRICKETERS HOLD BANQUET

The Cricket Club of Hollywood entertained the Australian team last Saturday night at the Blossom Room of the Roswell Hotel. C. Aubrey Smith, president of the Hollywood club, in his enthusiasm to make Cricket a more popular international sport, was given a warm ovation on his opening speech. The entire party rose to their feet and sang, "For He's a Jolly Good Fellow," Claude King, the host, made the rounds of each table to see that no one was more than satisfied. The party was more than successful from the opening course at dinner to the last wails on the Patrol Roof, FRANK FAY, that invariable comedy king, and Barbara Stanwyck entertained with much grace. Grace LaRue did that but Dick and party entertained with with Modest songs. Other celebrities present were: Alec Francis, Edward Everett Horton, Jamison Thomas, Melvin Brown, Ivan Simpson, Allan Mowbray, Hale Hamilton, and many others.

SARDI OPENING IN NOVEMBER

Sardi, famous restaurateur of New York, at whose establishment the names on the Great White Way are wont to congregate for at least a year, is about to open a similar palace for less a less than a great American hotel. The grand opening is slated for Nov. 15.

By Arthur Forde

NOW ON THE TWELFTH WEEK AND GOING STRONG

THE NATION'S JOY BOY AND HIS DANCE ORCHESTRA AT EUGENE STARK'S

THREE SHOWS NIGHTLY—8:30-11:30 p.m. 1:30 a.m.
BOB HAZEL, S. F. SHOWMAN, SCOOPS M-G-M FOR AMERICAN SHOWING
By Lou Jacobs

Bob Hazel, San Francisco showman, is in Los Angeles making arrangements for the premier of "Rasputin," a German film said to be currently creating an emotional sensation.

The picture is reported to be authentic in many of its episodes, the actual sights of historical settings having been employed by the producers. The picture is said to be free from Soviet propaganda and in that respect it is not a favorite in Russia except among the "Whites."

In light of the fact that a film of similar title was made by M-G-M, starring the royal family of Barrymores, this German opus is likely to create more than passing interest in this country where comparisons cannot be avoided. The interest cannot injure other film for the ensuing controversy will bring business to both. In that respect, we are reminded of "The Devil," in which two versions of the stage, one played by George Arliss and the other by the late Edward G. Robinson, one American and the other an American version, created great excitement in this country for many years some 25 years ago.

The first print of the German "Rasputin," to arrive in America was delivered in Los Angeles and will be privately previewed the coming week, when its premier opening will be announced.

Credit must be given to Bob Hazel for accomplishing a master stroke of showmanship in securing this picture inasmuch as he is rubbing the thunder which M-G-M has ruffled about their gathering of the royal family for "Rasputin" now in production.

CHARITA ALDEN—CONRAD AND SHELL

STAGE STAR OF "OLD SOAK" IS CLICKING IN OUR BEST TALKIES
By Hal Wiener

One of the old time favorite character men of Broadway, who grew up with the theater, and who is now sojourning in Hollywood, is Harry Beresford.

Beresford earned his right to speak with authority on the art of character acting with some 50 odd years of stage and screen parts behind him.

"In character acting," says Mr. Beresford, "the essential thing is, not to be yourself. Bury your own personality in the part you are portraying. Suprême art in art. Make your character so vivid and human that all reference to yourself in the part is forgotten. In other words, make the character a living, breathing creation."

Coming from the old school of the drama, Beresford knows whereof he speaks. Such character men as Emil Jannings, (who we learn, may be back on the screen very shortly) and the late Lon Chaney, adhered to this rule, he points out.

"Comedians," Beresford goes on to explain, "most often make the most successful character people. Take, for instance, Marie Dressler. For years she did nothing but burlesque, taking falls and doing slapstick comedy. After her part in "Anna Christie," M-G-M saw the possibilities of a great dramatic star in her comedienne and her success in "Min and Bill" and "Emma" proved their judgment."

Remember Dan Marquis' stage play, "The Old Soak," in which Beresford scored? Wouldn't it be a pleasure to see a revival of this one of our local stages? We would like to suggest the idea to Harry Duffy.

Other outstanding Broadway productions, in which Harry appeared are "Boys Will Be Boys," which incidentally, was the play in which he had his first big part, "The Wrong Mr. Wright" and "The Professors Love Story."

More recently he has been seen on local screens as the down and out actor in "Dance Team," as the river captain in "Hearts on Earth," and as the old school master in "Scandal Sheet."

Beresford has just finished a part in Dr. Miller's "The Sign of the Cross," in which he played an ancient Biblical character or an "early" Christian, as he puts it, being that he had to be at the studio at 6 o'clock every morning for a week.

We eagerly look to the future when we shall see Harry Beresford in bigger and better parts, and, shall we say, equally as interesting characters as he has given us in the past.
Eugene Stark Offers Variety of Plenty in His Nightly Shows; Buddy Fisher Clicks

With Buddy Fisher and his marvelous orchestra still the headliners, after 12 weeks of entertaining the public Eugene Stark's Cabaret Club, many other features, along with his great attraction, are now being offered as cabaret fare, who are nightly dashing in at times, dance and be entertained. Conrad and Shell, the "Two Tall Yanks," are whipping it up in their lively band, while the rest of the crowd, including Buddy Weiss, Kirk and D'Angelo, are putting on very nifty dances and songs arranged for them by Billy Gilbert. Eileen Manis, who sings as sweetly as she looks—and that is beautifully—scatters tremendous with each performance. But, Oh Boy, Oh Boy, they get an eye full of the gorgeous Charlie Ain't. In the lovely and can dance that Hula Hula—Sweet Mammy, burn my clothes—she's hotter than hot when it comes to telling a story with her hands and what have you, that it takes to do this sort of a dance. The musical treats, aside from the great work of the orchestra, are among the attractions of the club. The signal attraction, the entire club, comes from such stellar artists as Carl Osborn, the ace trumpeter, who Bing Crosby thinks is the greatest of all triolers. Charles Benjamin and Jimmy Hattan sing "Ditties of Today and Yesterday" like nobody's business. You can drop into Stark's at any time between 7 P.M. and 4 A.M. and you will find some of the best known folks from all walks of life, having the time of their lives. It is a typical Bahamian spot and has one of the finest houses in Eugene Stark, who has fed every kings and queens in his years of catering to the public. Ralph Arnold is the chief grecio, who meets you at the front door and turns you over to Mr. Stark, and from then on you are in far plenty of pleasure.

COCONUT CROVE DOINGS

Sally Sweet was signed by the Coconut Grove to a five-year contract. This is a trade for the Franks, who run the place at the Ambassador Hotel. She will great in public favor with leaps and bounds and keep the audience in the air. He replaced Carla Malina, and he didn't walk into a tough spot Marga Jakabon sings entertainingly. Frank Hazzard, taa, comes in far his share of attention, Phil Harris is still the top local guy, excepting for his car and keen in entertainment of this kind, Borough Fitts was entertained Tuesday evening after the election returns came in. At his table were Mr. and Mrs. Leo Neuman, Dave Finch, Mr. and Mrs. Jerry Goldner, and Dorothy Stegel of Philadelphia.

PATIO ROOF

Tom Cookley and his orchestra, popular Oakland dance band that recently won count-to-count fame on a national network with the entire show, are doing nightly at Hollywood Roosevelt Hotel Patio Roof. Many stars, songstresses and othernotables are rubbing shoulders and breaking bread with the stars at their roof.

Tom prefers the Coupe, which is one of the best places of the University of California, Stanford, Washington State and St. Mary's. Their careers three years ago at the Hotel Alhambra in Yosemple, after which they played the Mark Hopkins and Fairmont hotels in San Francisco. They have just completed a successful engagement at the fashionable Alhambra Club in Oakland.

Virginia Fogg and Betty Kelly, singing new songs, are on an added feature with the aggregation. Other vocalists include Al Morris, Carl Romano, Ellsworth Coates and Stan Brem. A visit to the Patio Roof also includes being greeted by the king of hosts, Joe Mann.

BBB CELLAR CAFE

Well, here's the seventh edition of "BOYS WILL BE GIRLS," presented and staged by BBB at Al Rosen's Cellar Cafe, and a large gathering was an hard to enjoy this novel revue. Among the customers were in attendance were: Mrs. Roy Del Ruth and party, Irene Purcell and party, Bert Wheeler, Harry Doo, Robert Benich, Bobby Watam, John Bright, Vici Baum, Bill Cunningham, and Dr. Philip Murphy, whom BBB recommends highly as a doctor who knows his cutting.

Show opens on a live number and has these boys do their dancing. Outstanding was the wardrobe, which would be credited to a third dollar producer. LOYCE TRENT seems to be the real impersonator, and he rendered "What Is It?" in excellent voice to prolonged applause. Then don't INDIAN AND TRIBESしたものby SOUT West of Buddy Fisher cleverly done; and good-looking BOBBY GORDON singing "IS I IN LOVE. I IS." He had the women peering with Os's and Ah's, NELL DORNEY vamping all over the place with "WHAT I'M DOING FOR LOVE." and then the ever and "LOVE THY NEIGHBOR," in a rendition of "HEP WOMEN," that pleased the large gathering. We liked JEAN RUSSELL imeniously; likewise Lean Freeman and the band. Boy, what music—and NAT SPECTOR, who always delivers and good back up LEE ROSS, who sings to the beat, the LEO-ARD STEVENS, who plays the KNIFE, lends great support. And that ever and only BBB, who sells this show. If you don't believe me take a dollar same evening and go to Osema and Hollywood Blvd. Believe me, BOYS AND GIRLS, you wont be disappointed.

Gene Cag and his eleven black axes, hot Chicago orchestra, will make their local debut as an added attraction Sunday night at the BBB Cellar.

GRAND HOTEL A MECCA FOR FILM FOLK

On the sands of Santa Monica, regal and pretentious, stands the GRAND HOTEL, which is destined to be one of the most famous and popular spots on the coast. TED RAFFEL and his orchestra, playing nightly, has made a tremendous hit. James Neville, and George Kald come to satisfy with songs. The Friday night dancing canteen, a weekly feature, is quite an attraction. Last week CHUCK Sample presented a new beauty to the winners. Kathleen Mahan, most charming hostess will greet you at the Grand Hotel, which is truly a GRAND HOTEL.

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NIGHTFLEET

Sprint Races and 1,500-Lap, Main Event at Legion Ascot Speedway Next Wednesday Night

The special events for the non-miller cars, which they have been having at the Legion Ascot Speedway, have met with so much enthusiasm from the spectators that next Wednesday night they may be followed by the first race of the year, a 1,500-lap main event. This will be followed by a 60-lap main event for the B, C and D classes, the last of the spring season.

What a race the drivers of the non-miller cars gave us in their race last Wednesday night! Bill Hart took the lead in the first turn, holding it throughout the race, with Clyde Blaemner, H. D. Prlar and Johnny Keating fighting it out the last few seconds. At winning in the order named. The Legion has inaugurated the Class B, or non-miller car event, in order to encourage new drivers. Watch these boys—you will see very clever driving, and given a chance at faster cars, they would give your favorites of today some real competition.

Ernie Tripplet won the Helmet Dash and was presented with the Italian Helmet and the Kiss by chairman little Darus Jam, and from the way Ernie and Kelly Piolla fought for first position, it would seem that they knew who was presenting the Helmet. Was that a race at all or was it a race? Lester Spangler won the 100-lap main event with Gary Deavin second, Charles L. Deanes and Alton Lunsford third. It was a real exciting event, cars trouble and what have you, those four cars were the only ones to finish the event.

Chet Gordon, who has been having more than his share of trouble this season, promises to have his car in first class condition for next Wednesday night and give Ernie Tripplet, Lester Spangler, Kelly Piolla and Sam Pickens some real competition in the main event. Good luck, Chet we're for you. Many of the boys, who have been driving on the eastern tracks this summer, have promised to return to the Coast in the near future. In fact, it is possible that Bob Carr and "Whitehead" may be back for the race next Wednesday night. Will you be there? We certainly will.

HOLLYWOOD LEGION STADIUM

Baze Kamisho took the main event from George Hansford at Hollywood last week, because Baze is a smart boy; he listens to Tom Kennedy, his smart manager and second. Same thought it was closed enough for a draw, but a check-up sheet Baze outpointed Hansford, who was the favorite, and during the late stages actually outdug him. The Hans- ford flash was not there. Like the rest of the hard-hitting boys, George forgot his boxing, hoping to put over the spread-priest. Red Stephens made the same mistake with Baze—and last, putting his toughest man, Underwood, he has a good chance of holding his spot. Other results: Hy Liester drew with Vic Charomello; Mickey Hay, 136, in a hard go, won from Lope Castro; Roberto Gomez and Gene Espinosa, 124; draw; Rita Martin and Tony Chavez, 127, rates their third go, and like the others, it was hot from start to finish. This time it was a draw. These tous always give the fans a big kick. They are hot Stadium favorites. Joe Pence, 135, won the semi-final from Boomer Brooker. This week, Cecerino Garcia meets Tommy King.

OLYMPIC FIGHTS

Carl Jack Doyle started something when he put over ten four-round bouts at the Olympic Club, and that seems to have been but a prelude to what newspapers are calling the most exciting fight of the year in any of the big clubs. Jack Doyle is expected to go all the way, and is expected to go all the way, and is expected to take the Olympic crown. Jack is expected to go all the way, and is expected to go all the way, and is expected to take the Olympic crown.

WHITMAN JOINS JOE BERLINER'S CAFE

Benny Whitman, popular fight referee, is now greeting the sporting and acting proclivity in his new capacity as manager of Joe Berliner's Wilshire Cafe near La Brea.

CHRISTY CABANNE TO DIRECT

Great news we received recently, with the announcement of Sig Neufeld, that Christy Cabanne was to be placed under contract to direct "The Wise Girl," for Premier Pictures. A great story, with just the right amount of tears and pathos, is being written and adapted by M. T. Mather, who has some really important stories to his credit. Universal City will be the scene of the next Christy Cabanne's efforts, and Sept. 6th is the starting date.

The tentative cast mentioned to us by Mr. Neufeld, contains many important and box office names, which should make this production a real winner. Christy Cabanne is one of the best known directors in the film world, and has had great experience in both the silent days, as well as since sound pictures came into such great vogue. He started with D. W. Griffith a few years ago, and a training with Griffith means a great deal even today. Cabanne has forged ahead ever since that time. Premier Productions made great headway under the late Morris Schleimer's supervision, and Sig Neufeld is carrying on the plans made by that great and experienced producer.

The signing of Christy Cabanne by Neufeld and his associates, as well as the ability of F. U. Herbert as a story writer for the screen, should assure this one even greater success than their former efforts.
Producers Must Stop Shooting at The Skies

JOAN CRAWFORD THRILLS GREAT ATTENDANCE IN "RAIN" WITH HER GREATEST PERFORMANCE OF CAREER

United Artists' "Rain," now at Grauman's Chinese, is one of their best pictures. Joan Crawford offers her greatest performance ranging from the hard booted Sadie Thompson to a Madonna and back again. The direction of Lewis Milestone is very masterful. Next week's issue of the Filmograph will carry complete review of the picture.

—HARRY BURNS.

Producing is a business, and a very important one, as well as a very risky one. Take the case of the producers who are shooting a picture in the midst of the Presidential campaign. The voters are being told by their friends and neighbors not to vote for the man who is making that picture. The whole campaign is being run through the camera. Moreover, the producers are being told by friends and neighbors to vote for the man they are shooting. It is very hard to do business under such circumstances.

The Allied States Exhibitors have taken a stand on this subject. They have adopted the following resolution:

"RESOLVED, that the Chairman make public in Washington the following statement regarding the policy of the independent motion picture owners, members of this Association, during the Presidential campaign:

"The efforts of Will H. Hays, of the Motion Picture Producers and Distributors of America, and Louis B. Mayer, of the Metro-Goldwyn-Mayer Company, in behalf of the Republican ticket, and the prominence of Jack Warner, of Warner Brothers, and Frank Walker, of the Public-Comerford Circuit, on the Democratic side, have given rise to harmful speculation as to the probable use of the screen as an agency for political propaganda during the Presidential campaign.

"The Allied independent theatre owners, controlling a majority of the neighborhood and small town motion picture theatres, as well as some down town first-run houses, hereby declare that they will not, under any circumstances, allow politically-minded producers to use their screens for propagandist purposes. The sole function of the theatre is to afford entertainment, and the public and all candidates for office are cautioned to disregard the expressed or implied claims of motion picture executives that any considerable number of screens can be delivered for political use.

"The Allied independent theatre owners recognize that the public is interested in newsreel shots of the candidates, and in hearing their more important utterances. But strict neutrality must be maintained; and should it become evident that one candidate is being favored over another, the reels will be cut or rejected to preserve that balance which the public demands and which is consistent with the primary duty of furnishing entertainment, not propaganda, to the public."

Disturbed by the current discussion as to whether certain figures in the industry active in the two major parties will be able to influence the screen in favor of the candidates they are supporting, the Board of Directors of the Allied State Ass'n of Motion Picture Exhibitors adopted the following resolution:

"RESOLVED, that the Chairman make public the following statement to the policy of the independent motion picture theatre owners, members of this Association, during the Presidential campaign:

"The efforts of Will H. Hays, of the Motion Picture Producers and Distributors of America, and Louis B. Mayer, of the Metro-Goldwyn-Mayer Company, in behalf of the Republican ticket, and the prominence of Jack Warner, of Warner Brothers, and Frank Walker, of the Public-Comerford Circuit, on the Democratic side, have given rise to harmful speculation as to the probable use of the screen as an agency for political propaganda during the Presidential campaign.

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MILLION-DOLLAR MADONNA

The exit of the screen in Los Angeles was the scene of a welcome celebrity yesterday. In a day's work, one of the world's greatest stars, Joan Crawford, brought in a million-dollar production. The picture is "Rain," and the producer is United Artists, who have made a big hit of it. The film is being shown in all parts of the world, and is expected to bring in a fortune. The film is being shown in all parts of the world, and is expected to bring in a fortune.
Blessed Event" Premiere Proves Bloomer Event for Warner's Pat Casey is Expected to Settle Labor Troubles

GOOD PICTURE IS GIVEN A BAD START BY OVER BALLYHOO

We wonder how many of the stars that were advertised to be present at the opening of "Blessed Event" last Thursday evening at the Warner Bros. Hollywood theatre, passed in review before the anxious public who stood outside for hours. No one of importance was seen to enter the front door.

They finally decided that "Blessed Event" was a boner for Warner Bros., for the stars and public alike passed this affair up even at $1 and $2 plus tax, not interested to see what was labeled "another Warner epic.

The picture is above the Warner Bros. average. The star, Lee Tracy, should be very careful as to what side of his face they shoot when the camera-men set up on him. The screen production was even better than the stage play, thanks to the fine direction of Roy Del Ruth.

Why the Warner Bros. three-sheet pictures without any attractive actors like in "Blessed Event," is beyond us. The play was done here by Henry Duffly with Reginald Denny as the star, which sort of took the edge off it, instead of helping the public interest to arise to any given point.

**ALVIN GREG IS A MAN OF MANY FACES**

Alvin Greg is a newcomer to Hollywood and carries in his equipment wealth of that stuff that is an ever precious commodity to the industry—individuality and a grotesque sense of humor.

Greg has specialized in bizarre character representations upon the European stage and photographed into a very mobile face. He speaks fluently the Russian, French, Chinese and English languages and can also interpret in these tongues. He has had varied experience in the art of pantomime and should be an asset to foreign versions made here. Casting directors do well to interview this young man for their records and possible future needs.

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**Harry Langdon Clicks in the 'Big Flash'—From Pen of Bobby Vernon**

Here we have an Educational shot that is true blue for any man's program. For this glibter "The Big Flash" is unexcelled. It is pure hokum of the skillest order, yet has a plot that will beleguer the newspaper angle of the crime wave that hangs together despite the advertising. The gaging is novel particularly the packeting of raw pop that pops under the heat of a fervid love scene.

Harry Langdon is at his best ably assisted by Vernon Brent. His frozen pan blundering, the character of an assistant newspaper man, then snapping the rubbery of a jewelry store, kept the audience at the Uptown screaming. Why are the experts at Harry Langdon is to make a comeback in pictures is absolutely wrong. As far as the public is concerned he needs no comeback. He has been there all along.

Ruth Hatti provides the love interest and Litsa Chevret the vamp villain. The last gave evidence of possessing fine balance and understanding of values and is very pleasing to watch.

Great credit should be given Bobby Vernon for the story. Frank Gillen, too, for the adaptation and dialogue, shares honors. The photography of Gus Peterson was exceptionally especial and not confined to the routines. Arvid Glattem did a superb job of directing losing no opportunity for milking every situation of its fun possibilities. This short subject should raise high the yearly score.

Sept 10, 1932

**San Francisco**

by ROBERT C. HAZEL

370 Golden Gate Ave.
Phone Franklin 7984
Filmgoer's San Francisco Representative

Much interest has centered around the opening of the President Theatre. Sam Harris, veteran showman, has completely renovated the house and will open Sept. 15th, with much presentation and first-run pictures with a weekly change at 40 cents top. Herbert Harris has been appointed manager and Neil Harding will direct the stage presentations.

Myron B. Goldsmith's military mystery melodrama, "G-2," which opened at the President last week, has been a great hit and Balfour and Forster a visitor to the Victorville headliner, is now in its fifth week at the Golden Gate Ballroom playing to full houses. Forty couples started the contest which has now shrunk down to 12 couples. Balfour is playing six Circus Acts, two Revues, two griller orchestras with Rookery Lewit as M. C. "Raspum, Saint or Sinner," the film now being screened at the Filmarthe, has broken all box office records for this house. Aaron Goldberg, owner of a circuit of movie houses, has closed his Circle Theatre on Market street to be entirely renovated. The work is being done by Martin Riff, architect, and will be completed and ready to reopen as a model theatre. Bob Levy has been promoted to the Golden Gate Theatre building. Bill Drummond has re-engaged as manager of the new Lyceum Theatre in the Mission district. The Capitol Theatre is showing five acts of Bert Levy Vauders, a 12-grader show and two feature pictures. John Goldsmith, manager, reports an increase in business. Much credit goes to Frank Bumley, director of the Warne's Vaudeville, for the atmospheric lobby display on Mr. and Mrs. Martin Johnson's African travels. The jungle atmosphere is attracting considerable attention.

John D. Clark, division manager, and Mrs. Frank Bumley, manager of Paramount Publicity, are making a tour of the West Coast offices by airplane.
The Last Word in Dance Orchestras
Buddy Fisher
and his
MERRY MAKERS
13th Week at
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Including Sundays.

The easiest way to
produce "Forgotten Man"
Clara Bow Now Set For Fox Film Talkie Under Sam Rorke’s Wing
Ruby Keeler to Make Her Film Bow on ‘42nd Street’

EMIL JENSEN ANNOUNCES NEW LINE-UP—PRODUCTION TO START SOON
Patrician Pictures revives activity with the acquisition of “The Forgotten Man.” Emil Jensen of Patrician has, for the past few months, been quietly acquiring new stories and personalities for a series of pictures.

Affiliated with Jensen in this is A. Leslie Pearce, playwright and producer, who is adapting the story and Alan Croslan, who will direct the new production.

Jensen, through the Ruth Drayer Agency, has also signed a new leading man in the person of Edward Allen to long-term contract. Allen comes to the motion picture industry after a very successful career in stock and recently concluded a forty weeks’ engagement in the largest theatres from coast to coast.

CHARLES MIDDLETON
Upon finishing in “The Silver Dollar,” with Edward G. Robinson, for Warner Bros., at First National studios, Charles Middleton was engaged by J. B. Lasky to play the role of “Henchman,” in “The Branch of Promise” with Chester Morris and an all-star cast in the lineup. Following this he worked in “The Phantom President,” starring Geo. M. Cohan, at the Paramount studios. We next find Will Rogers using Charles Middleton at the Fox studios in “State Fair,” and in his spare moments the clever character actor is working for Cecil B. De Mille in “The Sign of the Cross” at the Paramount studios.

Charles Middleton is one of the most versatile actors in the business and can do and does play so many different parts that the producers are unable to catalogue him in any particular key of stage or screen acting. With this matter settled, the actor has a real chance to disport his acting wares, for he is allowed plenty of margin to play the parts allotted to him as he visualizes how they should appear on stage or screen.

EUGENE STARK’S BOHEMIAN CAFE

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Bizarre Characters
in Russian, Chinese, French and English Languages

European Stage Experience

LAID IN AFRICAN JUNGLES: SHOWS STRANGE ANIMALS

With the advent of animal pictures, every form of wild beast has been made to do its stuff for the benefit of the camera.

Not until Ernst L. Frank started making a villain out of the African totoe fly for Universal’s “Nagana,” which is the fly’s name in Swahili, did he know just how pestiferous an actor can be.

In the picture, which is to star Paul Lukas and Tala Birell jointly, a perfect zoo of jungle creatures has been collected. Cobras, pythons, tigers and other of the gentle denizens of this old earth are in and they go about their task with vim and vigor until the director lets loose a few hundred hussies at them. Then these braves break in sail. This fly is the inducer of sleeping sickness.

However, it is in connection with the scientific purpose to discover a cure for the disease as well as exterminate the pests that provides the motif for “Nagana.”

CALL HER SAVAGE” IS VEHICLE SELECTED—GREAT SUPPORTING CAST LINED UP

Clara Bow is to give the amuse ment world another chance to see and hear her in talkies. Sam Rorke made all this possible by closing a deal with Fox Films to produce “Call Her Savage” under his managerial wing. The supporting cast that will help the form er “It” girl to make her comeback on the screen are Gilbert Roland, David Manners, Thelma Todd, Willard Robertson, Mona Owsley and War button Heyburn. The story was writ ten by Edwin Burke, who also wrote the dialogue and continuity of the picture. He will stand by on the set during the shooting of the picture. John Francis Dillon is to direct.

Just one year ago this month, Sam Rorke started negotiating for the Clara Bow deal. He had it set a number of times and something always seemed to happen. He had faith and confidence in Clara Bow and vowed that if it was his last act in the picture industry, he would make a picture with the famous actress. He made good his pledge and on the Fox Films lot at Westwood the company is busyly engaged shooting the picture.

UNIVERSAL SCENARIO CO.
BUSY SUPPLYING THE GROWING DEMAND

This is an age of special films, types and single purpose people. General merchandise business is a thing of the past. We now have department stores, but we still go to the butcher shop for meat—all of which pertains to an observation we were afforded behind the scenes of the Universal Scenario Co., owned and operated by Wertheim and Norton, and dedicated to the sole purpose of supplying the market with the product of writers.

With the tremendous urge and forced feed operations of the Independents recently, the demand for stories under management of the Universal Scenario has made it necessary to increase their staff to almost double and activities in their office resemble those of a busy factory.

Most of the contacts for the firm are made by Miss Grace Norton, who knows her story and her market as a captain knows his ship. She is aware of the demand at each studio and can supply the need. Consequently her sales are frequent. She recently sold Columbia McDonald Colt’s “Ranger Man” and Gladwell Richardson’s “Gun Puncher” and took several option deposits on others. Miss Norton is a specialist of high quality.
IN HOLLYWOOD NOW
By Bud Murray

So a "Jaded HOLLYWOOD," has fallen for Walkathon and Marathon dance down Santa Monica Way, run by the able Dade "Cracked Ice" Rogell directing "Air Hostess."— Columbus... WFN will cast Ruth Chatterton and George Brent in "The Last Word,"... Universal will feature him in "Imitation of Life."... John Zonn has feminine lead... Sally Eilers will be spotted by Fox in "Second-hand Max."... Preston Sturges writes an original screen story for Sidney Fox, Universal's star... Bette Davis is signed for leading lady, "Parachute," Douglas Fairbanks' picture for WFN... Thelma Todd and Dickie Moore in "Brother," an original story, for Nat Pendleton—Columbia... Mille Sondo, singer, added to cast of "Plainclothes Man," Jack Holt's picture... Robert W. Sherwood, the film critic, writes the screen play of his story "Reunion in Vienna"... Grace Toggi, Mexican dancer, cast in "The Kid from Spain," Eddie Lang's picture... Lionel Atwill slated for the lead in "Vax Museum," Michael Curtiz directs—WFN... Preston Sturges writes an original screen story for Sidney Fox, Universal's star... Max Miller, star reporter, writes another story, "I Went Away for Awhile," have you read it?... Paramount will star Geo. Ralft in "Bodyguard"... Leila Hyams new free lance... George Jessel and Norma Talmadge to make a picture for an independent producer... Paramount to cast of "Hot Saturday"... Paramount... Bert Wheeler and Robert Woolsey as a team to return to RKO... Alan Mowbray plays George Washington in "The Phantom President,"... WFN wants William "Dad"INO, on April 10, 1932, at the "Hollywood Now" party organized by the Hollywood Filmography, Inc.

THE LAST WORD

Hollywood is now having the last word to say about Paul Bern. To many it is just the passing of another man high up in the ranks of film circles. To others, just yesterday's name. To those who knew and loved him, it is a shock to see such a great man go the way that he did. No one need have any regrets when the final fade out comes alone—yes, when the last word is spoken—for life is just that way. We all have to go on to the place we know about and will be a new Paul, a new dream—Paul Bern was a dreamer. He possibly knew and saw more of this life than any of us. He figured this was the end of all that was earthly for him. He wrote his own Finish—he has done this sort of thing to many others in his plays and scenarios—why not to himself in real life?—so he penned the last word. And through his last act brought to life, not just life, but LIFE—LIFE is this the play of life—and Hollywood mourns him. Many will miss him in more ways than words can express. Those who have faithfully served him until the end, will hold sacred his memory. Peace be with you wherever you are, Paul Bern, you have earned the title bestowed upon you when you called yourself a man—yes, a man among men.

Moving Movie Throng by John Hall

Cocktail drama. The cocktail kick must be there—there just ain't no drama.

As they mellow before we cannot escape the reflection that whether or not the public wants the cocktail variety of drama, Hollywood is going right on making that kind. Any number of bright young writers involved is no pre-prohibition: it is merely an effort to boost the box. The kick has multiple strength.

The kick is staggering; sophocian; afterglow; befuddling; it leaves us wondering if our fundamental American sense of the fitness of things really is its healthy, wholesome self. There seems to be the spirit of our picture theatres a barbarous paganistic, seemingly disguised as entertainment, yet chillingly hinting at an exultation utterly at war with American home ideals...

The ingredients we find in our cinematic cocktail drama, in their treatment of the scenes, suggest a sophisticated skill, concocted by a supersensitive gag writer who is not picking up their play in the paralyzing clutch of the dramatic tensions. Mothers curse children; children curse parents. Women ridicule marriage and cynical deride the bearing of children. There seems no end to the disgustingly drivel. Anything for a "kick."

The reaction among the audiences is nightmarish. To achieve suspense; to create tension in audiences, unskilled writers and psychologically deformed producers unconsciously border across the boundary separating reason from madness....

Many feature films contain "kick" scenes and sequences making their creators certifiable for immediate incarceration in the psychopathic ward of the most conveniently located hospital for the mentally irresponsible.

Our dramatic (film) speechy cocktail and its devastating kick probably suggested a recent movie title: American Madness.

Is this what we find a simple demonstration of mortality test by suggestion. Our entire series of phantasmarian screen horrors, in toto and by sequences, in each situation "productions," gives impetus to the creation of an even more horrifying horrors. The thing indeed threatens to lead us into a spirit of American madness.

Physiologists and pathologists say the strongest of all is the one that convicts. The men of science are thinking philosophically, ignoring the mental and spiritual. Actually, the motivating force back of all man’s activities, the force making him supreme all over the earth, is the spirit of adventure; the insatiable human desire to go places and do things...

The spirit of adventure in mankind's supplementary pursuit of frugality, football, baseball—ever the night club and the speakeasy cocktail. It inspires worship of the Napoleon's, the Fearing of the Lindbergh's. Through it all, even humanity vicariously satisfies the inborn spirit of adventure; that spirit which has made our nation great and has not been extinguished of this tiny whirling ball we call the earth.

Recently, the lives of reporters, even murderous gangsters, have met the human craving for vicarious adventure. All ages devour the picture answering the call of the wild in every human. The psychological triangle drama makes them yawn and eagerly wait for the "heartsick, thrilled, dead body" ending. The abject emotionals involved. The oldsters who have lived are bored. The love scenes hold the middle-aged; and the acting must be beautiful—not the sex pinching of a love-crazed multiple divorcée, or the playboy cooing of a young girl. The screen is built to last. The glory of achievement over great obstacles. The wide open spaces of the earth. The speedily and normally action—and to rendition with lust...

For immediate publication in the pacific war of the most conveniently located hospital for the mentally irresponsible.
“Back Street” Is Big Hit in 20 American Key Cities

As “Back Street” takes hold in New York and 20 other leading cities throughout the United States, both Carl Laemmle and Carl Laemmle, Jr., are receiving a flood of letters from exhibitors and fans urging that John Boles and Irene Dunne, co-starred in “Back Street” be brought together for another production.

“Back Street” this week closes a successful run of five weeks at the popular two-a-day Carthay Circle theatre, Los Angeles. Box office reports are to the effect that it exceeded every respect the interest aroused by “Seed,” one of the outstanding productions of 1931, also directed by John M. Stahl. “Seed” also had its premiere at Carthay Circle.

Reports from major cities indicate that “Back Street” is equaling or smashing box office records which have stood for several years, even in the face of adverse business conditions and that critics are loud in praise of the performances by Miss Dunne and Boles.

RALPH SPENCE has completed the dialogue, “Let’s Play Ball,” a Metro-Goldwyn-Mayer production featuring William Haines. Picture goes into production early next month with Harry Pollard directing.

L. CASE RUSSELL, scenario editor for Napa Productions, has completed the continuity of her story for John Lowell’s first production, “Lawless” which Edgar Lewis will direct.

“SILK STOCKINGS” SET FOR SUMMERVILLE-PITTS FEATURE

Carl Laemmle, Jr., of Universal, today announced that he had purchased talking picture rights to “A Pair of Silk Stockings” by Cyril H. H. H. H. H. H. (A. C. Haydon, British agent, to be used as the first starring vehicle for Slim Summerville and Zasu Pitts.

“Thirteen Women”

Ricardo Cortez will certainly be on the toobboggan if he appears in many more pictures like “Thirteen Women.”

They bring him into the picture, and then drop him out of it, with little consideration.

All Radio Pictures seem to die a natural death at the final fade-out because of the fact that someone seems to get tired and doesn’t know just how to wind up the story. Honors of the picture, such as these, are not given. “Back Street” is not an exception, but is a success because Miss Dunne and Myrna Loy. The great artistry of Irene Dunne saved her from being overshadowed by the exotic Myrna Loy, who plays a sort of female “Dracula” who makes the Swami (C. Henry Gordon) do her bidding, causing him to finally lose his life so that she may rule a business that he, together with his many followers, who happened to be elderly members of Myrna’s during her college days, has built up.

Highlight performances in the picture, aside from the main principals, were given by Jill Esmond, Mary Duncan, Kay Johnson, Florence Eldridge, Julia Haydon, Harriet Hagman, C. Henry Gordon, Blanche Friderici and Edward Pawley.

Wally Allbright, a lovable young writer, commanded a great deal of attention, and is worthy watching for future references.

“Thirteen Women” is from the pen of Tiffany Thayer, with the screenplay by Bartlett Cormack and Samuel Ornitz. Photographed by Leo Tover; edited by Charles L. Kimball, and music by Max Steiner.

George Archainbaud directed this opus and what entertainment there is in it Radio can attribute to his understanding of public praise for his earlier “By the Light of the Moon” and what have you on the line of月份 and films which are secreted from the public.

David O. Selznick, executive head of Radio pictures, surely needs some older heads sitting in swivel chairs, who are not afraid to say “no” and mean it when it comes to story treatment and casting, and who will favor no particular actor.

Writers’ Manuscript Service
122 East 7th Street, Los Angeles
SALES TYPING EDITING

“SONS OF THE WILD JACKASS,” by Roy Tucker and F. R. Barkley, Washington newspapers, should offer astonishingly good movie possibilities at this time. The book was suppressed. It’s a political satire and plenty piping hot! (L. C. PAGE, Boston.)

“NOTHING IN VEST,” by Patricia Wentworth, unfolds the story of the pretty stenographer who married the handsome hero. Typical movie fare. Cinderella always was good to us movies. (LIPPINCOTT, Philadelphia.)

“KEEPER OF THE KEYS,” by E. D. Bigger, is another Charley Chan mystery already in work at Hollywood. A surefire boxoffice bonanza. (BOBBS MERRILL, Indianapolis.)

“NO MORE A CORPSE,” by Loring Brent, is a sensational story of the Frankenstein school and should be a walloping movie success. (ALFRED H. KING, New York.)

“LUCILE CLERY,” a woman of intrigue, by Jos. Shoring, deals with an actual character. It offers wonderful opportunities for an actress of the highest order. Also, it’s got lotsa plot for any movie lot. (HARPER’S, New York.)

MAY ROBSON today was signed by Radio Pictures for a featured part in “Little Orphan Annie,” now in production with Mitzi Green featured in the title role. Miss Robson will play the elderly and coquettish Mrs. Stewart. The film is based upon Harold Gray’s famous cartoon strip.

“Little Orphan Annie,” adapted to the screen by Wanda Tuch and Tom McNamera, is being directed by John Robertson. Baxter Phelps, Edgar Kennedy and Kate Lawson are others featured in the cast.

PRODUCERS are clamoring for Dickie Moore’s services. Latest is Bryan Foy who will use the youngster in “Cauliflower Alley.” For this privilege, the producer will use the line “Courtesy of Our Gang” under Dickie’s name on the title sheet.

Temperament among film stars in known to have often been a stumbling block in picture making. Children have seldom, if ever, been accused of getting cocky and obstinate.

Yet, it is recorded that when director Robert McGowan wanted Dickie Moore and four-year-old Spanky to enact a scene together in an Our Gang comedy, the latter stubbornly refused.

Investigation by the director revealed that the kids had had a spat on the side-liners.

No amount of coaxing by the director could change Spanky’s mind. And for the first time in his 12 years of handling the Gang kids, the director was forced to use a “double” for Spanky.

The kid quartet was patched up, however, shortly before the filming of “Birthday Blues,” when director McGowan brought around a big birthday cake for Jacky Lynn. The kids got jealous, begged for a “hunk,” and presently all was serene on the Hall Roach set.

Daniel Boone has just been signed at Educational Studios.

Jack Hays, producer of Baby Burlesks, Comedies, has just signed four-year-old Daniel Boone, on eighth direct line descendant of the famous historical Daniel Boone.

He will have an important part in the next Baby Burlesk, which is titled “The Kid’s Last Fight.”

ONE OF THE MOST POPULAR young ladies around the lobby of the El Cortez Hotel in Hollywood, is five-year-old Eleanor Gordon, the charming little daughter of Mr. and Mrs. Sid Gordon. According to Manager E. J. Clark, little Eleanor seems to be the favorite with all the guests.

FRIENDS OF LITTLE GORDON LEWIS, former Sennett comedian, will be pleased to learn that he is recovering from a serious illness at his home in Harrison, Ark., and will be happy to hear from any of his old pals. Write him care J. M. Wagley.

TITLE CHOSEN FOR COOPER PICTURE

“Divorce in the Family,” has been chosen as the final title for Jackie Cooper’s new Metro-Goldwyn-Mayer feature.

“Fathers and Sons” on the original script by Maurice Rapt was changed to “After Divorce,” then to the new title that is said to best describe the theme of the picture that was directed by Charles Reisner.

DID YOU KNOW THAT—Mary Pickford’s favorite actor is four-year-old Spanky, member of Our Gang kids?

TECHNICALLY SPEAKING

Beatrice Ward acted as technical advisor on a hospital set for Frank Borzage, directing “Dance to Arma” for Paramount.

alemany printing company

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"The Flying Fool"

"The Flying Fool," an English-made picture produced in Great Britain by P. A. Powers, was previewed at the Uptown theatre, L. A. It is difficult to believe that this picture is of recent fabrication.

Years ago when the "muller drummer" was hitting its stride among motion picture audiences, this thriller would have headed the list. Its suave, mustached villain, shy heroine and Dick Merrilees-type hero, are all things of the past and have no place in the dramas of today. However, with all of its incoherence and truly trashy story material, "The Flying Fool" does bring several excellent photographic shots to the screen. One in particular is where the camera, shooting from the cockpit of a speeding plane, catches the tip of the wing and a racing auto on the road below in what is a thrilling race scene as if we have witnessed in some time. Claude Strien-Greene is responsible for this fine camera work.

Henry Kendall, Denita Hume, Charles Farrell, and Morton Walker are the principals in this murder mystery in which they simply hear some wild stories about some murder or other that has been committed at some time or other by somebody or other. Walter Summers directed.

*****

"The Thrill of Youth"

George R. Bachiller's production, "The Thrill of Youth," a Chesterfield picture made at Universal, should rate well up among the Independents. Edward T. Lowe adapted this story which deals with the trials and tribulations of our jazz age.

The cast including June Clyde, Allen Vincent, Dorothy Peterson, Matty Kemp, George Irving, Ethel Clayton, Lucy Beaumont, Tom Ricketts, Caryl Lincoln and Bryant Washburn, adds materially to the success of the film.

In "The Thrill of Youth" two brothers, one dynamic and boastful and the other a bashful and shy suitor, vie for the hand of the girl. She, not wishing to hurt the feelings of the weather brother, invites him to a mountain resort where, after a day of picnicking, tells him that she is going to marry his brother. They are forced to spend the night at the mountain resort when a terrific storm prevents their return to the city.

The girl's fiance believes he has been tricked, a fight between the brothers ensues, and all ends happily when the girl discovers her true love is not with her fiance, but with the shy brother.

The story material is a bit trite, however clever direction by Richard Thorpe and smooth continuity help to conceal this. Photography of M. A. Anderson is very acceptable. Buddy Shyer assisted Director Thorpe.

—HAL WIENER.

MANY NOTABLE CELEBRITIES dining at Sam Kreis' new place on Hollywood Blvd., were recently seen: Anita Stewart, Vince Barnett, Benny Rubin, Walter McGrail, Frank Mayo, Bob Dillon and Monte Katterjohn.

*****

REGINA PALMER, demonstrator for Max Factor's Make-up Studio, has just returned from a week-end visit at the beach, where the sun pleased her, blistering her to a crisp.

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REVIEWS AND PREVIEWS

By Arthur Forde

"The Fourth Horseman"

Stanley Bergman, who supervises the Tom Mix Pictures for Universal, seems to have caught the pulse of the lovers of outdoor pictures, and especially of the Tom Mix fans. We watched the preview audience closely and noticed their enjoyment, their breaking into hearty applause at several peaks of adventure and exciting chases of Tom by the villain.

The screen play, by Jack Cunningham, had just about the right amount of thrills, laughs and heart interest to keep the action at the highest tempo. The story revolved around a young girl who owned a ranch, but had forgotten to pay the necessary taxes and was about to lose it. With the help of the Tom, who was always held back by his mustaches, she gets her ranch back into their clutches, under the guise of friendship, but Tom comes to her rescue, and of course, straightens up everything to the satisfaction of all, and gets the girl.

Nothing very heavy to think about, but Tom's great personality, coupled with his daring riding and superhuman powers in overcoming all difficulties, was appreciated by the juvenile members of the audience. Fred Kohler was a sinister villain and Margaret Lindsay, who is a very pretty girl, saved the day, or rather, made the villain the hero.

Raymond Hatton, Buddy Roosevelt, Richard Kramer, Harry Allen, Herman Nelson, Paul Shuman and Realso Marcini were others who helped this Mix feature to a successful finish. Hamilton Dixon, who directed the film, was directed, but the fans came to see Tom Mix and Tony, and applauded vigorously at the end.

Some lovely scenery and novel shots were photographed by Dan Clark, who has received his fine reputation on Tom Mix pictures. "Universal Pictures are cleaning up with Tom Mix as a star, and this one will add to their reputation.

"The Painted Woman"

Fox Films have provided Peggy Shannon something exactly suited her, and while the story is another one of those stories of the Oriental waterfront, with their futilism and fision, they have dressed this one up with great atmosphere and made it an interesting story with few complications.

The original story by Alfred C. Kennedy, screen play by Guy Bolton, and dialogue by Leon Gordon, were extremely well done. The direction by John Bigstone was clever and shows this director's great experience in the handling of exotic scenes, and exciting chases.

The lovely photography by Ernest Palmer, as well as the settings and atmosphere of the Oriental, were well executed.

The story is of a girl cast on the waterfront cafes by unworthy parents, and in her wanderings, is driven from one man to another, until she hates them all. A real man, in the person of an ex-marine, who has turned into a successful business man, comes into her life. Peggy Shannon shows her fine temperament in the difficult role of the girl, and she is ably supported by Spencer Tracy as the ex-marine, and William Boyd, her nemesis, who is killed before she is freed from his coils.

Irving Pichel is splendid as a renegade lawyer, who makes a play for the girl, and Paul Roudien is perfectly natural as a notice boy. Marcy Kinsell, Laoso Winter, Chris Pin Martin, Paul Forcasi, Stanley Fields, Wade Boteler, Jack Kennedy and Desby Robinson helped to make this one the success it is.

We think you will enjoy Peggy Shannon in her latest characterization, as Fox Films has provided a great cast, director and production, that has caught the spirit of the Oriental waterfront.

"CAPTAIN BRASSBOUND'S CONVERSION"

We fear that "Captain Brassbound's Conversion," which opened at the Pasadena Community Playhouse on Aug. 30, while it may interest drama students, will have little appeal to the general audience. Excellent cast and remarkable settings cannot conceal the fact that play is a shadow, and that it is one of Bernard Shaw's caslers and inferior pieces. Morris Ankrum, a Frederic March-like fellow, gave the finest performance of the evening as "Brassbound." He was closely traveled by Charles Gerrard, Donald Stuart, and Thomas Browne Henry. Here is a quartet that motion picture producers might well keep an eye on.

Murry Gray essayed the difficult role of Lady Wingerfield and Montagu Lovee was the villain of the piece, with notable work of Hester V. Young, John Halam, Frank Lockhart, Louis LeVise, Henry Kleinboch, Joseph Hamilton, and Harry Shawman. Minor parts were expertly filled.

James B. Ford, who directed the play, was handicapped by its verbiage, but managed several good bits. Malcolm Chaknabin, art director, was responsible for the striking settings. Gilmer Brown, as usual, has given the play a finished production. The Playhouse announces for its next attraction Norman Krasne's "Leader, Please," which should prove of great interest to Hollywood, dealing as it does with publicity men.

—HAROLD WIGHT.

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IN HOLLYWOOD . . .
“They Call It Sin”

Director—Thornton Freeland
Writers—Hayward and Green
Photography—James Van Trees
Cast—Loretta Young, George Brent, David Manners,
Louis Calhern, Una Merkel

“THEY CALL IT SIN,” bad as it is, couldn’t even be called a work of the Devil, because old Nick is credited with a certain satanic cleverness. So Loretta Young’s vehicle is simply a spirited and directed flicker. It flickers and then dies a ghastly death. The pity is that it is a good cast it is unequipped. With Loretta Young built up along Joan Crawford lines, the first error is made. This young actress has a natural charm that doesn’t fit into a disproportionate role and story. Sue, a homely, almost mentally defective girl who was born in every mediocre picture till now, doesn’t seem necessary, with death imminent, and in it is not a case of possible infection.

With everything in “THEY CALL IT SIN” but the kitchen sink, the great part of the picture is dull and boring to extinction.

—DORIS WOLFE GILBERT

“Gold”

“Gold,” a Western Star picture starring Jack Hoxie and featuring Alice Day, was previewed last Saturday at the West Adams Theatre. It is an excellent picture of its kind, but one that is overdone in the making of the adobe thrilling. The picture has much to recommend it—a moving story, a capital fight, plenty of wild riding, a bandana, educated horse, gun play with action, an exceptional cast, fine photography and lace intensity—everything that the book has needs. Jack Hoxie, the star, was of particular interest to this reviewer who knew he first came off the range back in 1917 as one of the hands for the West Coast Pathes studio with Jimmie Youngdeer, a tall, handsome, uncouth redhair who knows his ropes and brushes but has a coy co-ed. The amazing thing is that the only thing Jack has lost is his bashfulness and in its place has acquired a splendid acting personality. He hasn’t aged a moment and his big smile and perfect teeth are better now.

“Gold” was directed by Otto Brower for Harry C. Goldstone.

—LOU JACOBS

Announcement to Rectal Sufferers!

DR. E. C. HAMILY, M. D.
Senior Partner of the firm of Drs. Hamley and Kammann, also co-founder of the Pacific Coast Proctological Clinic, established in 1923, wishes to announce that he has severed all connections with the former office and private offices in the Garfield Building where he will continue to confine his practice to rectal disease such as:

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(Hambrunch), Flanor, Flanor, Prorion, (itching piles), constipation and all other inflammations and ailments of the bowels, e.g., hemorrhoids, piles, impaction, etc. It is necessary for the office’s confinement or detection of rectal disease.

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E. C. HAMILY, M. D.
Suite 404, Garfield Bldg., 403 West 8th St.
Los Angeles, California.
Telephone Tucker 6193

REFERENCES—Famous Motion Picture People
Sam Hardy Created a Place for Himself on Stage, Screen and in Hearts of Fellow Workers

By Hal Wiener

One of the screen’s busiest comedians, who migrated to Hollywood from Broadway years ago, is the eminent Harlequin of the Masques, Sam Hardy. He is often referred to as “Get Rich Wallingford” of the movies, because of his tremendous popularity following his creation of this screen character in pre-talkie days.

Now Sam is kept on the jump being an important figure on committees at the Masques, Swimming Club and Uplifters, to say nothing of his current studio activity.

Anything that Sam starts out to do, that doesn’t end in a rip-roaring success, we’d like to know. Take for instance that Masquers’ Mess which was held recently at the Uplifters Ranch. Everyone who attended will vouche for the statement that never before did they have a better time with more laughs and spontaneous fun.

Now we learn that on Oct. 15, the club will hold their first Harlequin’s Revel. Plans, under the eagle eye of Sam, are rapidly going forward and one of the hilarious bits of entertainment promised, we learn, will be the “Burning of the Mortgage.” This will leave the Masquers absolutely out of debt and with money in the treasury. Good news of good times.

Early in January the club will stage a public revel in which the usual round of fun will be heightened by the staging of several one-act sketches. At present Sam spends a good deal of his time out at RKO where the super-production “Kong” is nearing completion. When finished, this picture will be similar in scope to “Lost World.”

On Sept. 12, when the studio starts shooting “Goldie,” he will have what he considers to be his best screen role, opposite Lil Damita. His latest for the same company, which we should see on the local rialto soon, is “Phantom of Crestwood,” in which he handles the chief comedy role. Judging from his past performances, we should be in for a bit of fun here.

“Charm School,” one of his old favorites, and “Strawberry Blonde,” he tells me, have been spoken for by Henry Duffy for staging at the El Capitan. We would like to see him do a stage production here and either one of these plays would be suited perfectly to him.

“CHANDU, THE MAGICIAN”


Having won tremendous applause from all corners of the United States in its nation-wide radio hook up, Fox’s film version of “Chandu, the Magician,” will undoubtedly develop into one of the biggest box office attractions of the fall season. Splendidly directed by Marcel Varnel and William Cameron Menzies, this fantastic tale of Egypt and secrets of hidden tombs will thrill both youngsters and grownups alike. At the Uptown preview, a receptive audience roused and wondered at the magic of the yogis, and of Chandu’s weird power over Rakudo.

Edmund Lowe as Chandu is especially noteworthy and does a fine piece of acting in a part vastly different and more becoming to him than has been seen on the local screen in some time. Irene Ware as Nadji, makes an attractive heroine; Henry B. Walthall as Robert Regan, inventor of the death ray, turns in his usual splendid performance; Bela Lugosi, as Rakudo, does a commendable character study, though his villainous role is a bit too “heavy.”

Others who score include Herbert Mundin, Virginia Hammond and June Vlasek.

Beautiful photography, under the supervision of James Wong Howe, is one of the outstanding achievements of the picture. Phillip Klein and Barry Conners did the screen play from the story by Harry A. Earnshaw, Vera M. Oldman and R. I. Morgan, infact all who had anything to do with bringing “Chandu, the Magician” to the screen should be recommended. The Fox Film Corp. can be justly proud of this one.

CASEY ROBINSON today was assigned the direction of “Renegades of the West,” starring Tom Keene, according to an announcement by David O. Selznick, executive vice president in charge of all radio production.

“Renegades of the West” is based on a magazine story by Frank Richardson Pierce.

Radio-Lites

By Ruth Florence

CARLTON KELSEY—formerly medical director at Radio Station KFWB, receiving offers to direct “WHOOPDEE” for Fanochan and Marko.

CHARLIE HAMP—reading his fan mail at KHF which numbers over 200 weekly; and Raymond Page, musical director of the same station, rehearsing at the Hollywood Boat for the latest concert of the season. Ran into the Ripley Girl.

CONSTANCE EVANS—featured in Jack Loughlin’s prologue at the Carthay Circle. Constance is the only girl in the world kicking 120 a minute.

BOBBY MAY—RKO headliner, making his jumps via automobile, and on account of scattered news, decided to take the train to Denver and enthrall his costar to Joe Holmes, who works in his act. Car was completely demolished with no injuries.

MURIEL STRYKER—in charge of Fanochan and Marco production department in Milwaukee, Wis., spending several weeks here in conference with Fanochan.

GOOD NEWS—for Radio talent, according to word received from Radio Stations KHF and KFWB. More than 20 sponsors have set up the dotted line for programs commencing on or about Sept. 15. Auditions are taking place twice a week at both stations. These houses give as many artists like Ed Wynne, John Melbury with Jimmy O’Reilly and his orchestra, Olsen and Johnson, Charlie Hamp, the Watson Sisters, Raymond Page, Leigh Hardman, Red Cerman and Ed Flein C. Hill. Eliminate crooners, nudes, supers, Hill Billies, mouth harp players and players, 99 per cent of the amateur talent, 25 per cent of rural players and sketches, Bob Shaler, prohibition advocates, talks on finance and banking, leading radio musicals, language lessons and dance marathons. * * *

September 3rd is a big day for the Happy-Go-Lucky Gang (Don Lee System). On that day this gang will appear at the near Long Beach Municipal Auditorium. The show will start at 8 p.m. At and Cal Pearson will head the delegation, which will include such favorites as Norman Nielsen, Ronald Graham, Lillian Fagan, tomatoes, “Chevalier,” Carter, “Mac,” and others.

Tom Clesby, whose band broadcasts regularly from the Roosevelt Hotel and over the Columbia-Don Lee network, was a varsity basketball star at St. Mary’s and University of California ... men of the latter college. St. Mary’s in Stanford, comprises his orchestra. (Collegiate, eh?)

Radio get hot for a new tune! Mr. Whitman, rein up your horn! Gay Lombardo, all that saxophone! Burn your band, Bon Bernie, burn your horn! For you are about to hear a piece of music. Radio Pictures today announced the acquisition of all rights to Maxie Herb Brown’s newest melody, “Sleep, My Sweet,” described as a melodic and lyrical topper over his recent sensational popular song success, “Paradise.” “Sleep, My Sweet” will be introduced by Constance Bennett in her forthcoming picture. “Rock-a-by” the story of a woman denied the right of motherhood by a social law she could not beat down. Paul Lukas and Phillips Holmes support Miss Bennett in this story by Lucie Beauder.
LITTLE STORIES

"The best way to keep good acts in memory is to refresh them with new"—attributed to Cato by Bacon.

This quotation applies to film executives in their relation to their employees who have made good acts for them.

We speak of George Melford, who is affectionately named "Uncle George," for the splendid cooperation he has always given anyone working with him, as well as for his record of successful pictures, both from an artistic standpoint as well as financial returns.

Do you remember "The Sheik," "Eternovana," "Behold, My Wife," and "The Sea Wolf"—all Paramount hits in the days of the silent pictures—and more recently, "East of Borneo" and "The Homicide Squid," which gave Universal more fame, as well as box office returns? George Melford was responsible for all of them. He is of high prestige and received his early training at the Boston Museum, in the good old stock company days when an actor received his training with every sort of character under the sun.

Sauber's and his own stock companies in Salt Lake City and Rochester, N. Y., which were two of the most famous training schools of the stage in this country at that time. In the mad rush of present day motion pictures many new executives overlook the great acts which are right at their doors, and seek out others who are forced on them by publicity.

No other business can be compared with motion pictures. Many people with the necessary experience are brushed aside, while in other professions years of training hold at the public's disposal.

This little story just mentions George Melford as an example. There are a host of others, both directors and players. We saw the picture we mentioned in this article, and anyone with good taste and judgment who enjoys them as well as we. The great ones of the silent days are just as capable as some of the present ones, and they have "experience" behind them.

DARRYL ZANUCK'S BIRTHDAY—was one of the big events of the year at the Roosevelt Hotel recently, where the males celebrated, without the aid of their wives. THE CREAM OF FILMDOM—was gathered by Sid Grauman and included such famous names as Winifred Sheerman, Irving Thalberg, Jack Warner, and Al Jolson among the guests.

CRACKED ICE—will be the title of the next Marx Brothers effort for Paramount Pictures; and the baby of the family himself thought up this classical name.

PARAMOUNT WON—with "Horne-feathers," and the new name savor of new gaps, if these funsters can think of any others after Norm McLoud lost them through their paces.

RAIN—in HOLLYWOOD—a little easier than usual this season, but it couldn't dampen the ardor of the fans at the opening at Grauman's Chinese Theatre.

FOOTLIGHTS—on this Lewis Milestone production for United Artists, who goes far ahead of her predecessors, in this famous role.

THE FOUNTAIN—on RKO—is to be produced shortly, with Ann Harding in the featured role. Charles Morgan is the author of the most popular book of the year.

PROBLEM FOR SELZNICK—was Ann; until someone called his attention to this charming story, which is made to order for her peculiar type as a film star.

KING OF THE JUNGLE,—that Paramount will make in the near future, is another of those African jungle stories of the wild beasts and hair breath escapades, with man as the central figure.

GEORGE BANCROFT WINS—the title role of the big he-man and we don't know anyone more capable than George. He will be Max Marcas at the directorial helm, which should cinch one this as a winner at the box office.

THE SUCKER—is the latest yarn of a gentleman of the prize ring, who thinks ALL STAR CAST IS BUSILY ENGAGED AT UNIVERSAL CITY—LOU OSTROW IS IN CHARGE.

Work was started this week at Universal City, on the first of a series of eight features that Remington Pictures intends to produce on the West Coast under the eagle eye of Lou Ostrow.

"Manhattan Power," written by David Hempstead, Jr., with dialogue and continuity by Norman Huston, is now in production with Frank Strayer directing. Such sterling players as Mary Brian, Irene Rich, Hale Hamilton and George O'Brien will all be in the all star cast, with as many more names to be added.

Lou Ostrow was formerly with M-G-M. He resigned his post with Universal to join this organization. J. D. Trop is negotiating with independent enterprises which wish to release the pictures. Louis Schneider, acting for Remington Pictures Corporation, closed the deal with Lou Ostrow.

everyone else unimportant unless connected with the squared circle.

DICK BARTHELMESS FITS—into this story like a 400-foot story might be good material in the short subject field, and he has made a success of the scheme.

VALUABLE FINDS—are demonstrated in any ordinary test, and the public gets the benefit of seeing what the studio has in mind for the future. David Selznick is delighted that he sanctioned it.

HOT SATURDAY,—is a great cook nomen, and William Sieber and his company are having a great time at Arrowhead, making scenes for Paramount Pictures.

RANDOLPH SCOTT, OUR OWN PICK—in this year's crop of stars, with Nancy Carroll and Cary Grant, are the featured players. It looks like a great bet for Randy.

FRANK STRAYER Directs "Manhattan Power" for Remington Pictures

LIFE GUARD EXAM—will be the next big story for the writers of the Pasadenas Community Playhouse in the near future.

MARATHON DAYS will probably be the next test for the writers of the Pasadenas Community Playhouse in the near future.

SIDNEY FOX FEATURED—and by the way, the watch-dog of the community content Santa Monica—surely got a few ideas which will be let loose in the next feature.

IN DOUBLE HARNESS—Frances Dee and Gene Raymond will travel in Paramount pictures and they should make a decided hit by their youthfulness.

SOPHIE KIETH'S NOVEL—is being read by this promising couple, and from what we heard, picture fans should find real entertainment.

LIKE SIAMESE TWINS—are Wheeler and Woolsey, and if theatre patrons can help it, they will never be separated, for as a team they were a riot in "Hold 'Em Jail."

FRIENDS AGAIN—are these two boys, and Radio Pictures are casting curious eyes at Columbia, who have them under contract at the moment.

TOM BROWN WINS—a new contract from Universal Pictures, after "Tom Brown of Culver" stormed the country with its great lesson of a youth's influence over his father.

SOUTH WINS—in this one as everyone wants to see his boy win after watching the struggles Tom went through in his latest story of the son of a war veteran.

A NEW START—was given John Wayne, the latest Western star of Warner-First National, and he came through with flying colors all over the country.

RIDE HIM COWBOY—had a clever director at the helm in the person of Fred Allen, who made some daring and thrilling out-of-door films last year.

EDDIE LARKIN—one of Larry Ceballos most valuable assistants in the production of the "Desert Song" for a Pantages and Marco, gets his reward.

PARAMOUNT THEATRE—stage shows all the famous in Los Angeles, and they have given him charge of their stage shows, in place of Danzy Dare who goes to M-G-M to make shorts.

HEADED FOR HOLLYWOOD—is Robert W. Sherwood, perhaps the best known critic of the New York stage and an authority on "REUNION IN VIENNA."—will of course, be his first assignment, and Metro-Goldwyn Studios have promised him Diana Wynyard and the Barrymore clan for the start of a great cast.
The Troupers To Stage A Monster Carnival

233 Club Prepares for Frolics and Dinner at Uplifters Ranch

SEPTEMBER 26, 27, 28, 29 AT THEIR GREEN ROOM FOR BUILDING FUND

It is seldom that the public is given an opportunity to express its esteem and appreciation for the many moments of pleasure and entertainment that the actor has afforded them. The profession, on the other hand, has never refused to give of its talent and efforts in aid of any deserving public movement or charity.

Now an appeal is being made by The Troupers, a club composed of veteran actors and actresses, of stage and screen, asking the public to support their movement to build a home for their aged in Los Angeles, similar to the home supported by the Actor's Fund in New York.

A four-night funfest in the form of a Carnival is to be held at The Troupers' Club House, 1634 El Centro, in Hollywood, from Sept. 26 to 29 inclusive, in which every form of fun making entertainment which the fertile minds of the striking effects divine will be provided. For value received, no admission fee could ever buy more pleasure nor be contributed to a better cause. The entire proceeds will go to the building fund.

"SMILIN' THROUGH" IS ONE OF BEST BETS OF SEASON

Direction—Sidney Franklin.
Play—Jane Cowl and Jane Murfin.
Screen Play—Ernest Vajda and Claudine West.
Dialogue—Donald Ogden Stewart and James Bernard Fagan.
Photography—Lee Garmes.
Cast—Norma Shearer, Fredric March, Leslie Howard, O. P. Heggie, Ralph Forbes, Beryl Mercer, David Torrence, Margaret Seddon and Forrest Harvey.

Metro-Goldwyn-Mayer has brought to the screen world another notable achievement in "Smilin' Through." Every effort on their part has given this classic of the ages a sumptuous and pictorially beautiful setting in which Norma Shearer assumes a distinct triumph. Any doubt as to Miss Shearer's ability to adapt herself to this old fashioned girlie heroine of the Jane Cowl-Jane Murfin romance will be wiped out after viewing her performance in "Smilin' Through.

Her success in this screen masterpiece will, we predict, be heralded far and wide following the picture's release. Her portrayal of Kathleen is done with utter simplicity and understanding. It is her finest screen creation to date.

One of the striking effects of "Smilin' Through," which must be credited to Director Sidney Franklin, is to make the audience feel that the action of the play is taking place today rather than in war torn 1917. The heartaches, sorrows and emotions were those of today rather than those of yesterday.

The story, of which a good deal is told in retrospect, builds slowly at first with basic values stressed in every scene. Audience emotions are played upon until the closing reels when miles can be heard throughout the auditorium with many handkerchiefs dotting the audience.

A splendid cast has been chosen in support of Norma Shearer with Fredric March in a perfect role for him. Leslie Howard will undoubtedly garner himself laurels with his interpretation of Sir John. O. P. Heggie does an English characterization in his ownimitable manner. Beryl Mercer, David Torrence, Margaret Seddon, Ralph Forbes and Forrest Harvey give good accounts of themselves.

Dialogue by Donald Ogden Stewart and James Bernard Fagan, is another of the excellent achievements of the picture. With Lee Garmes on the photographic end, the picture should be rated as one of the artistic hits of the season.

—HAR LEWIS.

M. H. HOFFMAN, JR., of Allied Pictures Corp., and producer of the series of Hoot Gibson westerns, now owns an Honorary Captain of the Colver City Police Department. Junior Hoffman became the recipient of good badge No. 1, in the new series of captain badges, and also had to go through the details of being fingerprinted and photographed. No one at the Allied lot has been able to persuade Junior to stand for a photograph at any time, but this time he just had to take it and grin because that all goes with being a captain.

CALIFORNIA CARLSBAD HOTEL
AND MINERAL SPRINGS
BY THE SEA
CARLSBAD, CALIFORNIA
MANAGED FOR YOU

ON THE LOS ANGELES-SAN DIEGO COAST HIGHWAY

SEPT. 10, 1932

PAULINE FREDERICK PLEASES THEATRE-GOERS WITH "AS HUSBANDS GO"

Rachel Crother's stage play once more pleased theatre-goers, especially in the capable hands of Pauline Frederick, who stars in the Henry Duffy production at the El Capitan Theatre.

Miss Frederick worked very hard to garner the laughs in the very humorous situation, and she found excellent running mates, for theatre-goers attention, in such stellar actors as Bramwell Fletcher, Kenneth Thompson, George Renavant and Julie Dillon.

Verne Lewis, as the maid with an accent, gave a polished performance. Little Jay Ward, as the boy, was excellent. Others who helped were Henri Crabtree, James Ellison and Jane Grey.

Russell Fillmore was responsible for staging and direction of this pleasing three-act farce. If you want to drive the blues away, come in and rub shoulders with your neighbor at the El Capitan Theatre, and hear them whisper "That reminds me of so and so." When you can do that, you are entertaining theatre-goers now a days.

BILLY DANIELS, KIRBY and DUVAL

Attention!
CHARITA ALDEN

Eugene Stark's
BOHEMIAN CAFE
8533 Santa Monica Boulevard - CR 9414
OFFERS
BUDDY FISHER
AND HIS ALL STAR DANCE ORCHESTRA
AND MERRY MAKERS

MARIO and MARGARITA

Mae Moore
'HOTEL CONTINENTAL' 'YELLOW TICKET' 'SHANDY' 'MEN IN HER LIFE'

Courtesy to All Agents Fitzgerald 2436
EUGENE STARK CONTINUES TO ADD VARIETY ACTS FOR HIS BOHEMIAN CAFE PATRONS’ APPROVAL

Cafe visitors have been nightly applauding the great throng of Merry Makers that Buddy Fisher has been gathering up at his Bohemian Cafe. With each week there is a greater variety to entertain players and amusement seekers. The latest addition finds Mario and Margarita, the cleverest dancing duo now in the public lime-light hereabouts. In their first appearance they offered another of Bob Gilbert’s acts. This time a ball room dance that is a pipin’, and what more, Evelyn Manis uncovered a nifty singing and dancing number which reveals that she looks as well as sings, and dances better than was ever by the Hula Hula Queen of Dance, again trills her outlooks with her captivating numbers. Violin solos by Bill Markowitz are on a par with any musical offerings on any concert stage. Carl Osborn’s trumpet numbers and his playing for the dances are knockouts with the most learned of music lovers. Those singing stars, Jimmy Hatton and Charles Bryunton, continue to click nightly. Buddy Fisher is a whole show in himself. He plays many instruments, his solos imitating Ted Lewis always bring down the house. Motion picture producers and directors have been visiting Stark’s in the hope of hearing for the orchestra for future picture engagements.

* * * * *

TOM COAKLEY PROVING TO BE DRAWING MAGNET AT BLOSSOM ROOM CAFE

If you happen to drop in at the Blossom Room, located in the Hollywood Roosevelt Hotel, any evening except Sunday, you will find Tom Coakley and his orchestra whooping it up in great fashion. In fact, they will take you over their musical route, on a par with any like aggregations that has set foot on Southern California soil. The only trouble with the boys is that they are working their head off to small audiences, owing to the fact that not enough stage and screen personalities of Hollywood have beheld these masters of the intricate art of playing dance music to have them become real boosters which they would be once they heard the boys play.

All this only goes to prove what Hollywood is missing by not packing the beautiful cafe nightly and placing Mr. Coakley in the same plane of their lives with Tom Coakley and his orchestra.

Supporting Tom Coakley aside from the 14 versatile musicians of his orchestra, are those very capable artists, Virginia Haig and Betty Kelly. Miss Haig reminds us of Barbara Stanwyck, more action and voice. She could lead her own orchestra. The boys swear by her and when she takes the baton and tarts wielding it you know that she belongs there. Betty Kelly has a very sympathetic and soulful voice. She is good to look at and commands attention the minute she sets foot on the stage. Miss Kelly puts everything that she has into her numbers, and with Miss Haig, she is making many friends nightly.

Take a glance at the personnel of Tom Coakley’s orchestra, all class, and you will find the greatest of them is his cornet up to the minute, and their versatility so evident during an evening’s entertainment.

Stan Bredt, sax and voice; Bill Worthington, sax, trumpet and guitar; Al Morris, sax and voice; George Kinney, sax; Carl Ravazza, sax, guitar and voice; Elizabeth Coates, violin and voice; Edward Aguilar, violin; Lyle Bard, trumpet and voice; Bud Bars, trombone; Leon Green, piano and guitar; Jackson Swales, piano; Jerry Rice, banjo; Jim Emerson, drums, and Bob Englander, bass.

Mr. and Mrs. Freeman throw their best hosts at one of the most delightful dinner parties of the season in the Blossom Room of the Hollywood-Roosevelt Hotel. The affair was in celebration of the birthday anniversaries of Mrs. Margaret Smith of Honolulu, and Mr. Lang’s step father, Mr. Henry Blu.

The table was surrounded by a novel setting of vines and flowers to represent a scene in Hawaii, with soft Hawaiian music playing in the background. The decoration scheme was carried out by the Italian Duval’s and Misses Thomas, Grace Lang Jump, Margaret Smith, Mr. and Mrs. Bert de Blin, Col. and Mrs. Chas. Stanley, Mr. and Mrs. Charlie Freeman, Mears William Sanford and Allen Wegg.

* * * *

B B C ELLA

There is a fashion show on in town, and no one is giving it a tumble as such, all because the costumes are being worn by the men in the B.B. Revue in his cafe at Cosmo and Hollywood Boulevard. Boys will be girls, and what girls!—there are some costume those that are for the best shows offered on any legitimate stage. The boys carry themselves so well in them you almost believe you are looking at some gorgeous women. B. B. B. is entitled to a lot of credit for the way he handled the show. The other night we ran into Shirley Chase and wife, Estelle Taylor, Stuart Erwin, Sue Carroll, Niek Stuart, Ruth Roland, Ben Bard, Edward Everett Horton, Lillian Bird, Donald O’Conway, Jack Raymond and others.

BONNIE LEE, America’s most perfect boy as a girl in the B. B. C ELLA, was left out in the cold by our reviewer last week. It was all one of those mistakes over which no one has control. Bonnie, if you please, has made many friends and works hard to please them every time they drop in at the night spot.

* * * *

PARIS INN CAFE

Bert Rovere, genial host, and his original singing waiters are nightly drawing large crowds of amusement seekers to the Paris Inn Cafe. Many Hollywood celebrities are also making this internationally known cafe their rendezvous for midday dinner parties.

Interviewed by Glitter Peddler, Bert’s interest in who is responsible for the appetizing menu is one of the busiest personalities of the cafe.

For entertainment the Paris Inn boasts of Leslie McGwire, a protege of Giovanni Martini, Metropolitan Opera tenor, the ban boy tap dancer, Donnie Palermo, Steban Marzeno, acrobatic dancer, and Ken Wilmash, Master of Ceremonies.

For those not fortunate enough to be able to visit the Paris Inn, Bert Rovere has arranged two daily broadcasts every Saturday and every other broadcast of one and two in the afternoon and the other between 11 and 12 o’clock at night. The entire program, including the famous Paris Inn orchestra, under the baton of Salvador Nuno, is broadcast. Jack Carter does the microphone announcing.

If you are on the lookout for novel entertainment and simply SWELL food don’t fail to visit the unique Paris Inn Cafe on Market Street.

**SPOTS**

MANY UPSETS IN DOPE HOLD ASCOT SPEEDWAY THRONG SPELLBOUND THROUGHOUT RACES WEDNESDAY NIGHT

All the favorites went haywire Wednesday at the auto races at Ascot Speedway, when Babe Stapp, upon his return to the track, cleaned up on his old rivals, who had all sorts of trouble to keep in the 60-lap main event race. Kelly Petillo and Lester Spangler were forced out. There was also a nasty snarl with Chet Gardner getting a cut on the chin and Sam Tyler escaping without a mark. The first bit of excitement of the evening happened when Kelly Petillo whisked out in front of Ernie Triplett and Lester Spangler, winning the Italian Helmet Dash and a kiss from Rochelle Hudson, the Radio Studios’ coming starlet. Miss Hudson was given quite a hand as she posed for some pictures with the winner, and was her heart aflutter when she was told she could kiss the winner. E. C. Woodford and Rex Meyers won two five-lap events in fine form. It was one of the hardest fought evenings for place and money that the racers put over in some time.

Kelly Petillo and Lester Spangler, being dissatisfied with the way they finished in the 60-lap race, asked for a match race for Wednesday night and the American Legion, which stages the great races, has accepted their proposal and will let them run it off over the five-lap course. It looks like another great night of short sprint races, which are becoming more popular than ever.

**HOLLYWOOD LEGION STADIUM**

Tommy King, a tough, stiff puncher from the east, shared the main event at Hollywood last week with Celerino Garcia, Phillipine welter, and one judge and the referee called it a draw. Garcia, plenty tough himself, was up against a vicious in-fighter and reticent for the worst body punishment seen at the Legion in many a day; but he weathered the storm and sent King reeling with hard rights to the head, winning the draw verdict. King is a smart, vicious figher and matched styles with Garcia, sending the brown boy out of the ring in a badly battered man.

With King hovering about looking for work, life for the welter is going to be far from pleasant.

Other results: Caddy Casey, 140, won from Bobby Hagan. Eddie Greb, 125, was too tough for Sid Torees, winning after a tough bout. Frank Astrada, young Mexican, 175, drew with Don De Long. This was a battle fought out, Astrada showing plenty of class. Berry Garcia, 130, outpointed Don Kepner.

Two tiny boxers, Baby Manilla and Peppe Sanchez, 115, went four whizzing rounds. Peppe bounced the little brown boy off the canvass and outpointed him, winning the nod.

This week: Ted Morgan vs. Kenneth LaFond. This should be a sell-out. Last week’s house was very good.

**CULVER CITY FISTICUFFS**

A snappy fight card, headed by Hueria Evans and Eddie Lloyd, hard hitting fighters, have been lined up for Monday night at the Culver City Arena. Perfecto Lopez, fast Mexican lightweight, is back on the card boxing Irving Cobb. The rest of the card: Cannabis vs. Louis Corcho, 140; Bob Delaney, 165; Ernest Toth vs. Eddie Pruit, 138 pounds; Eddie Equitallante vs. Cuddy Jones, 147 pounds.

**THE M-G-M BASKET BALL TEAM CHALLENGES**

The boys that hold down the desks in the information offices of the M-G-M studios have finally rounded up a well-balanced basketball outfit, and now a number of them are trying out in similar positions in any studio in the Southland. These boys are a nice lot of youngsters, cleancut, alert, always on the job, and if they can play basket ball like they hold down their jobs, all other teams are in for a lot of trouble.

THE MEGLINS HAVE A NEW IDEA FOR KIDDIES

By Hal Wiener

These Meglin’s Ethel and her hubby, who golfed the kiddies, are making rapid strides with their dance projects in Southern California.

Every mother and father, who want their young daughter and son to have sound and healthy bodies, should investigate this new advancement in teepicheere.

While being entertained by hundreds of these young Americans going through their dance routines, Mr. Meglin told of his new concept to the participants. He indicated that he was going to have these young American girls and boys take dancing lessons. These girls and boys will be taught to tap, and dance the latest dance steps. These young performers will be taught to tap, and dance the latest dance steps. These girls and boys will be taught to tap, and dance the latest dance steps.

Henceforth,” relates Meglin, “we have trained and developed youthful talent for stage and screen work. In this we have been successful and many of our protégés have been awarded stage and screen contracts. But for those parents who do not wish their children to follow a career, we are going to install a special course of training which will not only instruct the little ones in the art of dancing, but also act out a weak body. We will endeavor to build, through our particular method of teaching, strong and healthy little men and women.

In our movement we have the cooperation of the board of education,” Mr. Meglin went on to state. “Chiropractors, osteopaths and their parents have all spokesmen enthusiastic, asking when the course will start.

“The way plans are working out, we should be ready to open the new course in about two or three weeks.

**SALES**

STAGE PRODUCTIONS VAUDEVILLE ACTS

J. D. MARTIN STUDIOS

4114 SUNSET BLVD.,
Hollywood, Calif. Phone OLymnia 1101
HOLLYWOOD, CALIFORNIA, SATURDAY, SEPT. 17, 1932
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MARLENE DIETRICH Misses Fire in "Blonde Venus" Says Critic

Electrical Pageant Promises Many Thrilling Features

Jesse Lasky Ends Paramount Contract—Joins Independent Ranks

NIGHT OF SEPT. 24TH WILL GO DOWN IN CINEMA HISTORY AS GREAT EVENT

The Motion Picture Electrical Pageant which is to be held on the evening of Satur- day, Sept. 24, at the Olympic Stadium, promises to be a revelation in the spectacular. Pre- vious pageants have proven breath-taking, but according to Frank Murphy, the present ef- fort will outdo anything heretofore attempted.

Murphy, who has been electrical engineer in charge of all the pageants thus far held, informs that the floats to be exhibited are not to be the same as those seen at the Shrine Convention recently held in San Francisco. Although the chassis of the San Francisco pageant has been dismantled and redesigned and some of the most unique effects ever accomplished will disappear from this pageant above the others, each studio has designed its own float and all were built under direction of Murphy.

The Pageant is held annually for the pur- pose of raising funds for the Motion Picture Relief Asn., and is under the chairmanship of Jack Warner, head of Warner Bros. Sta- dium of which Frank Murphy is electrical chief.

The floats are being constructed in the studios of J. A. Biggam under the direction of Biggam. In connection with the pageant a slight un- pleasantness arose when Leon Bayard De Volo, who claims to be the designer of the floats, filed suit and attached the bank ac- count of J. A. Biggam for $600, claiming due to him for his designs. In having the attach- ment released, Biggam said that he paid De Volo or Bayard in San Francisco for some work he did under the name of Roneo, and as a consequence of having shown receipts to the Labor Commission in San Francisco a claim, placed there under the name of Bay- ard, was denied. The matter will be heard in court here shortly. Dan Conroy is attor- ney for De Volo.

LAUDS SONNY

Duke Hall last Sunday evening introduced Sonny Lamont, to the great crowd at the La Monica Dance Hall Marathon contest, which he and Bill Stearns are staging, and he told the audience how "Sonny" gave a quart of blood to save the life of Eva Tanguay, his best friend when he needed help. "Sonny" did a dance number on the floor, which was a riot of fun. He is one of the famous Four Lamonts of vaudeville fame.

WORKING

Michael Visaroff, was all set to leave for New York after a long engagement, when he was called by the RKO-Radio Studio, for a part in Ed Sullivan's picture, "French Police." Finishing this, he was then engaged for a part in "One Hour to Live" at Fox, under the direction of Dietle. This postpones his New York production.

CHRISTY CABANNE

Starting Sept. 22, patrons of the Million Dollar Theatre will be afforded the opportunity to see "HEARTS OF HUMANITY," a feature picture directed by Christy Cabanne. At present Mr. Cabanne is di- recting "The Red Headed Alibi" with an all-star cast. During the silent days he rated as one of the ablest directors on D. W. Griffith's staff.

DIRECTION OF JOSEF VON STERNBERG IS SPOTTED; WEAK—PHOTOGRAPHY BY BERT GLENNON IS EXCELLENT

The credit sheet given at this preview of "Blonde Venus," a Paramount Picture, stated that the name of Marlene Dietrich should be in larger type than that of any other player, but they didn't take into consider- ation a child, that is perhaps the finest ac- tor on the screen today—Dickie Moore. Now that that is off our chest, we will try to direct this latest picture featuring the glorious Mar- lene.

In the first place, the story was so choppy and contained so many distinct sequences, that it became tiresome, and it should have ended where the mother first lost the charge of the child, and not dragged along to her second triumph in Paris. The final sarcastic ending with a reconciliation with her hus- band.

We shall not try to tell the story in detail, but simply state that the theme revolves around a woman's love for her husband and child. She takes the downward path, not forgetting the consequences.

Miss Dietrich's work was spotty; fine in one sequence and in the next quite ordinary. As for those atrocious eyebrows that someone advised her to use, the less said the better. It looked to us, as if she suffered from poor direction. Herbert Marshall was great as the wronged husband," but Cary Grant topped him a little in the role of "her sweet- heart"—and so good looking.

There was a large cast of players, but the roles of the four principals stood out vividly, but the others were submerged.

However, we will append a list of "who's who in the picture," but will state that Ruth LeRoy had the fastest role, and handled it with discretion. Robert Emmett O'Connor, Sidney Tolto, Frances Sayers, Morgan Wal- lace, Evelyn Preer, Robert Greaves, Lloyd Whitlock, Cecil Cunningham, Emil Chau- tard, Brady Kline, James Kilgannon, Ster- ling Holloway, (watch this boy in the future, he is from the Pasadena Community Theatre) Charles Merton, Ferdinand Schuman Heinl, Jerry Tucker, Harold Berquist, Dewey Rob- inson and Clifford Dempsey.

Bert Glennon showed us some beautiful photography, especially in the earlier se- quences.

Josef von Sternberg directed and as far as we can make out Paramount should give Mar- lene Dietrich a chance with another director, for we believe that she has great talent and another director may be able to appreciate her fine points.

Paramount will probably cash in heavily at this preview, with both the star's name, and the star's name, but we fear disillusioned theatre patrons will not carry "word of mouth" advertising, which after all is what counts these days.

—ARTHUR FORDE

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MCHAEL GLENNON—COMMUNITY DIVISION OF SCIENCE—HOLLANDIA INSTITUTE—HOUGHTON, MICH.
David O. Selznick Strives to Meet Public Demand

BY SENDING EXECUTIVES TO NEW YORK TO LEARN PUBLIC TASTE AND TREND OF AFFAIRS

In order to maintain a constantly fresh viewpoint on story material and to better gauge the trend of public taste, executives and salesmen from studios will be provided trips to New York, according to a novel plan of rotation announced today by David O. Selznick, executive vice president in charge of all production.

Mr. Selznick plans to have at least one studio executive in New York at all times.

H. N. Swanson, associate story editor and editor-in-chief of the Hollywood-on-the-Air radio broadcast, is in the east now scouting for new story material. Before Swanson starts his trips west another studio officer will be on his way to New York in accordance with Mr. Selznick's procedure of rotation.

"I think all studio executives will be benefited by these occasional trips," Mr. Selznick said. "The experience will broaden their views.

"Studio executives, I believe, are far better equipped to find material in New York than are New York executives unfamiliar with the general picture. Furthermore, if we can have practically at all times at least one active producer or editor in New York.

"This policy, which was carefully considered, will have a two-fold effect. It will assure the studio of the purchases of stories that meet the demands of the public, as judged by the home offices. Executives who make a study of this matter, and at the same time guarantee that those stories are adaptable to production.

"In its second phase, the trips to New York will cement friendly relations between the distributing and producing ends of the industry and result in closer working harmony.

Identity of the executives who will follow Swanson to New York cannot yet be announced, Mr. Selznick said. The producers and editors who find time between actual production will be in line for the trip, he indicated.

REPRESENTS CURTIS AND ALLEN
Bill Michiejohn has opened offices in the Taff building to represent the RKO agents, Curtis and Allen, on the West Coast. This means that any picture satellites who want to play vaudeville can now deal directly from the Southland.

ALBANY POST FILLED
Bill Raynor has been appointed branch manager of the Educational-Film Division, in charge in Albany, filling the post which was vacated through the recent death of Howard Breuer.

Mr. Raynor has had wide experience in executive sales posts with many of the major companies.

Clyde Beatty, animal trainer and feature character in Edward Anthes's new book, not yet published, was announced as the star of Universal's screen version of that book. The story tells of the hazards and thrills of the training of wild animals. The title will tentatively be "Man and Beast."
Jascha Heifetz to Appear at the Bowes Wednesday

Irene Dunne to be Starred in "Just A Woman"

NINETY-PIECE ORCHESTRA
TO BE CONDUCTED BY
FAMOUS MAESTRO

Jascha Heifetz, one of the world's foremost violinists, will give his only concert in Southern California this year in the Hollywood Bowl on Tuesday evening, Sept. 20. It is a year since this master of the bow has been heard here, and soon after this recital he again will leave for the east for further concert engagements. Last summer, at the conclusion of the Symphonies Under the Stars season, Heifetz played to an audience of more than 14,000 persons.

Since then he has been on a world tour, returning to Southern California a week ago, when he had his first glimpse of his two-month-old son, Robert Joseph, born to his wife, the famous Florence Vidor, while he was abroad.

Many requests for another Heifetz recital, and the prospect of continued warm weather this month, influenced Bopolait and Comstock to complete arrangements with the famous musician for this concert. The Bowl orchestra of 90 pieces also will be heard, conducted by a celebrated director.

The program will include "Mag-</p>

BREACH OF PROMISE" WILL MAKE GOOD ANYWHERE

STARRING CHESTER MORRIS, Featuring MAE CLARKE, DIRECTED BY PAUL STEIN, PRODUCED BY BEN STEIN, PHOTOGRAPHED BY ART MILLER.

When a motion picture can make this reviewer forget he's working it must have plenty of entertainment value, good interpretation and convincing direction. "Breach of Promise," previewed at the Stadium theatre, has all of that with a margin of plunage. This picture will click in any theatre.

The yarn, from a story by Rupert Hughes, abounds a blend of rural and sophisticated, poignant and exciting. It is with the love story and action thriller, finely mixed. A country girl, bound out to a dairymaunt family, upon the advise of a worldly woman, tries to entice a young senator elect, who has returned to vacation on his farm. Caught in a compromising position by her guardian, the senator is led to believe that he had been framed and accuses her wrongfully. In retaliation, she suits him for breach of promise and ruins him. Her conscience smites her and she voluntarily confesses, re-establishes the ruined young man and repays him in a way that is as delightful as it is unexpectedly well done and free from mawkish sentiment.

Chester Morris gives a stirring portrayal of the senator and Mae Clarke is delightful as the girl. A splendidly well rounded picture was arranged by Charles Middletich, as the criminal Mary Doran was also very well cast and others deserving praise were Theodore Von Eltz, Elizabeth Patterson, Lucille La Verne, Eddie Borden, Edward La Saint, Alza Reese, Harriet Lorraine, Phil McGough and Tom McGuire.

The direction of Paul Stein was most commendable as was Art Miller's photography.

"LOUDER PLEASE"

Pasadena Community Playhouse reaches a new high of entertainment for the season with the production of Norman Krasne's hilarious satire on Hollywood publicity men. "Louder, Please," the current playhouse show, has been a great success. Two features in particular are responsible for the hit quality of the production: Morris Ankrum's direction and a perfect cast.

Ankrum achieves the spirit of the satire ideally with a flashing, driving tempo, which keeps the audience on the edge of their seats. His direction is remarkably effective. He was assisted by Monte Collins, who, in addition, gave one of the best comedy performances of the evening.

Victor Jory, of course, was the outstanding member of the cast, as a publicity director, Jory, always a brilliant actor, outdoes himself and contributes a perfectly sustained characterization, replete with humor. Helen Mack seems certainly headed for big things, if her work as "Katherine Block" is anything criterion. She was startling, Jean Innes attracted attention as the stenographer, so did Bernadine Hayes as the movie star.

In a wealth of excellence, it is difficult to make selections. Hamilton Cummings, as the detective, must be mentioned, as must Al Jarvis, the photoplane. I can omit William M. Griffith or Horace McCoy, Bert Morrison, Howard Harding, Sam Armstrong, Pat Abbott, Jerome J. Jerome, Bruce Stone—all must be seen to be appreciated.

Norman Krasne's talent for creating a thoroughly amusing piece, which is loaded with clever lines. Only in the middle of the third act does it have a momentary lapse from its otherwise sophisticated smoothness, when it scrapes rather close to melodrama. Malcolm Chisholm has contributed a splendid setting for the play.

It is seldom, in these days, that one is offered such an evening of laughter and enjoyment as is to be had in Gilmore Brown's presentation of "Louder, Please."  

"HALOIR WEIGHT.

Considered the OLDEST COMEDY unit in motion pictures, Hal Roach's Our Gang comedies are celebrating the 10th anniversary.

Jackie Cooper is the outstanding "Gang" graduate. He developed into the stellar ranks while on loan for "Skippy," and has since maintained his standing in Metro-Goldwyn-Mayer productions. Many of the kids have gone into vaudeville, while others are knocking around the film colony occasionally appearing in feature pictures.

Jackie, with the outstanding performers. He has been in film harness for six years. Present members of Our Gang include Dickie Moore, Spanky, Jackie Lynn, Stymie, Echo, Buzzy, and Pete, the dog.

VICTOR A. MAZKOUNE, who is in charge of the studio business of T'ai's Studio Catering Service, says that J. Taï, Jr., is not and has not been affiliated with his organization for the past two years.

J. WALTER RUBEN IS TO DIRECT RADIO STAR IN HER LATEST ASSIGNMENT

Irene Dunne today was announced for one of the greatest dramatic parts ever given a young actress when David O. Selznick, vice president in charge of production of Radio Pictures, confirmed her assignment to "Just a Woman."

This well-known play by Eugene Walter was recently purchased by Radio and will go into immediate production.

"Just a Woman" is the highly dramatic story of a woman in a mill town who inspires her laborer-husband to great accomplishment. Money and power make him turn against her but she stays by him and in the end wins him back by a startling sacrifice that means personal humiliation for herself but eventual success for themselves.

J. Walter Ruben, who has just finished direction of Radio's prize broadcast mystery story, "The Phantom of Crestwood," will direct Miss Dunne in "Just a Woman."

Wanda Tuchrow, Bernard Shubert and Owen Franklin are co-writing the screen play.

"Just a Woman," will be given a production comparable to Miss Dunne's recent great success, "Symphony of Six Million," in which she was co-starred with Ricardo Cortez.

HERE

Maurice Oater, holder of the Gaumont British Coast office, has been announced as the new manager of the Gaumont, and he will be accompanied by Arthur Lee of N. Y. They are stopping at the Rossmoor hotel.

"WHOOPPEE"

Fanchon & Marco are to produce "Whooppe," with Miss Bobby Arnit in the leading role. Others of note slated for the review are Miss Jane Lee, Buddy Doyle, Mr. Nuenger, Carter, De Haven, Jr., Pierre Genilus, Juan Villalba, and Robert Dyer, Eddie Abeo, and Gene Gebrun.

"Whooppe" will open September 22 for one day at the New Hollywood, and then follow the Fanchon & Marco route from there on, which means one week at Long Beach and then to Los Angeles.

A benefit for Eva Tanguay, supported by Martha Mears, will be staged at B & B Celar at The night of Sunday, Sept. 18. Fifty per cent of the proceeds will go to the once dynamic Eva Tanguay.

WRITING

The urge to become an author has struck in the casting department at Universal. We learn that Dorothy Hughes, who helps to dish out the extra work at that studio, has turned to scribbling as a pastime. Just what the object of her deep thought is, she doesn't reveal, but we feel sure it will be for local magazine publication.
LOVE

In the words of Mary Baker Eddy, discoverer of Christian Science, "DIVINE LOVE ALWAYS HAS MET AND ALWAYS WILL MEET EVERY HUMAN NEED." We use "LOVE" as our message of the week to our readers.

CHRIST said: "THE LABORER IS WORTHY OF HIS HIRE." but some people seem to forget that those who work for or publish a newspaper come under this category. HOWEVER, this editorial is prompted by LOVE. It is the love of the editor for those who are toiling shoulder to shoulder with him, under trying circumstances, to give to the motion picture industry and the public something that is uplifting, helpful, loving, kind, and at which all honest Hollywood has yet to bring together a finer body of men and women that those who weekly help Ye Editor perform his duty on Hollywood Filmograph.

AT THIS TIME, WE ARE WORKING LIKE TROJANS TO MAKE OUR YULETIDE NUMBER A GREATER MESSAGE OF LOVE TO THE WORLD. Knowing that, through LOVE everything is possible.

Moving Movie Throng by John Hall

Now comes the producer complaining that the stars is in his spaghetti—in fact scattered over the entire movie landscape.

"The extra (bless his bronc'd noggin yea for movie fame) scrambles over barbed wire entanglements, cr a w l s through sewers, over sheds, u n d e r fences, through windows—and even fires over studios, to crash his way to money and the burning light which crum pleth the fashion of the Devil's land, to ashes the stoutest of the stout, leaving no trace.

"And what is an extra? It's the uninti- stated. W ell, folks, will you remember the superannuated of the stage? The guy they reduced to "super"? Well, in Hollywood, he—or she—is the "extra"—the old stage "super." And, like the "super," they swarm over the picture scene like an army of pugnacious ants, each one taking—or trying to take—a bite of the good things on the more.

In the very midst of our Greatest Economic Crisis Every Known in History. Na- tion, the motion picture producer of Hollywood suddenly finds the swarming extras a problem he can’t keep out of his hair. They climb all over him and his studio, and when he hires an army of them, they say they immediately start playing ping-pong, coon, bridge, poker or some other game not even remotely related to the job of making a motion picture. The producers say every large crowd of extras spends all of its time dodging work and generally gumming-up the direc- tion, stars, pictures—and all others trying to make a picture. He (the producer) claims the extras have no serious ambition, thinking only of lunch box and the pay check. And the producer is worried about it. And when a producer is worried—something happens.

Now this is a mighty serious thing. Close observers say there is a lot of justice in the complaint of the producer. That har-
International Photographers Add Many Features For Exposition

Allied Pictures Are Producing "The Iron Master"

The TROUPERS Seek STARS To Help Them Put Over Carnival

Ralph Ince Drops Grease Paint for Directorial Post

KARL FREUND WILL TALK ABOUT FOREIGN STARS AND PICTURES

Significant indeed is the announcement that Karl Freund, brilliant genius of the camera from the UFA Studios in Berlin, who for the past season has been turning out Universal's outstanding specials, has been made a director at this studio and handed the prize picture of the year to direct.

Freund, it is stated, will wield the megaphone on "Inhotmet," that weird and uncanny tale of an Egyptian mummy who is reanimated after 3,700 years of being dead. This odd and cabalistic feature, in line with the series of hair-raising thrills Universal has been specializing on this year, goes into production this week.

Freund has gathered together an able cast for his first directorial effort. Boris Karloff of "Dracula" and "Frankenstein" fame will impersonate the mummy. Others supporting him are Zita Johann, David Manners, Bramwell Fletcher and Edward Van Sloan. Chas. Stumar will be at the camera.

Karl Freund has filmed over five hundred pictures in his brilliant career. Among his outstanding European productions which were shown in this country also were "The Golem," "The Last Laugh," starring Emil Jannings, "Variety," "Berlin, Symphony of a Town." In America, "Dracula," "Black Street," "Strictly Dishonorable," and "Merry-Go-Round" attest his distinguished talents.

Freund will talk about his achievements at the Exposition and Ball of the International Photographers of the Motion Picture Industries to be given at the Ambassador Auditorium on October 26th. He may also give some reminiscences of his work with F. W. Murnau, Emil Jannings, the great, Royal German dignitaries whom he photographed. His appearance at the Exposition will add much to its interest.

Photos $3.50 Doz.

8x10 Professional
10 Proofs Shown
BYOAN STUDIO
5866 Hollywood Blvd. Hl-2694

CHESTER M. FRANKLIN DIRECTS REGINALD DENNY—LILY LEE IN LEADING ROLE—FINE SUPPORTING CAST

Reginald Denny and Lily Lee have picked the plum part in Allied Pic-
tures next year, "The Iron Master."


"The Iron Master" is the fifth of the series of six Stage Classics on Al-
lied's program of 26 features for the season 1932-1933, and will be direct-
ed by Chester M. Franklin. Screen-
play, adaptation and dialogue is by Adele Duffington and picture goes on produc-
tion on Sept. 16 at the new Allied Building in Culver City.

THE EXTRA GIRL

BY THE SPOTTER

GEORGIÉ LEE, who recently returned from a 30-week successful vaudeville tour with a dance unit, is in our midst again and no doubt will be seen around the different lots quite often.

Her sweet countenance reminds one of

JOSEPH DE GRASSE, FORMER DIRECTOR, HEADS ACTORS' ORGANIZATION CHARLES THURSTON IN CHARGE OF FUNFEST

By Lou Jacobs

There is no substitute for experience. The
newest creations usually emanate from the most mature brains. If you doubt it, get an earful of the plans that are being formu-
lated by and for the Troupers Carnival to be given on opening night, and you will see the result in one of the outstanding events of the year.

Naturally, a cause so deserving is bound to attract a host of clever minds. There is something quite unique in the effort of this organization of older brothers of the profession, old in years but youthful in spirit, who, with a grim and determined intention, seek to provide for themselves by creating and endowing now, a home for their future.

We were privileged to sit in on a commit-
tee meeting and listen to the plans in prepara-
tion for the Carnival to be held on their own grounds on Sept. 26-7-8-9 and for novelty and surprise it is going to be a "pip.
"First, they are setting the event in the period of "the 90's," and most of the members are digging deep into old wardrobe trunks and resurrecting memories as well as costumes. A sec-
tion of old Chinatown of San Francisco is to be revived with all its "horrors," an oldtime bar with all the old time trimmings is being installed; a gigantic slide for life is being ar-
range
ted as a free attraction.

A "parade" which will not be a parade at all but a tremendous open air vaudeville show that will cover the length of Hollywood boulevard and will do its stuff on each block as a ballyhoo the Saturday before the show. A mammoth court, a brick construction con-
test; unusual catch-peezy devices made for laugh getting purposes, in short, a consensus of the finest bits in Hollywood is being em-
ployed to provide pure, unadulterated sur-
prise fun during the event.

The success of the affair, however hangs on one important phase. Attendance. The younger generation in the profession must be brought to realize that the success of this ven-
ture is insurance for their future. They should be induced to do their bit. That bit is merely to attend one night and notify the committee that they will be there and will lend their services or the value of their pres-
ence.

The stars and feature players, so difficult to contact are being appealed to to accept in-
vitations to attend and lend them their value in the success of the occasion. Demands as such are not being requested but the active support of all the profession is most earnestly desired and their official attendance is requested.

So assured are The Troupers of the suc-
cess of their Carnival that a committee is in negotiatons with several realtors to secure a site in close proximity to Hollywood and plans to start building their "Home" just as soon as the funds are adequatelyunder way.

Joseph De Grasse is president of the or-
ganization and the Carnival is under the di-
rectorial guidance of Charles Thurston.

IS TO DIRECT BILL BOYD OF SCREEN FAME IN "MEN OF AMERICA" FOR RADIO

Ralph Ince, actor-director, today was sig-
died by David O. Selznick, vice president in charge of Radio Pictures production, to di-
rect "Men of America," starring Bill Boyd. "Men of America" is an original story by Humphrey Peabody and Henry McCarty. Production will start within three weeks.

Director Ince, if you please, could easily have continued to wield the megaphone on other pictures out, but he felt that until he found a suitable story, he would rather act before the camera than direct others in the art of acting. However, Radio Pictures drew the first attention of the actor-
director, and we are betting he will come through with a "foot.

HOLLYWOOD RAMBLINGS

Marie Dreszer greeting Clarence Brown in the MGM commissary as only Marie Dres-
zer can... John Gilbert in big conference with architects over new wing he is building on to his home for Mrs. Gilbert... Ramon Novarro entertaining three out of town guests for luncheon at the studio and pointing out celebrities... Heinz von Foerster doing his own house campaigning now that she's in politics... Veree Teasdale agreeing to give her a little first aid... Colleen Moore bringing a corsage of camellias to a girl in the casting office as she leaves for a vacation... Joan Crawford at the Grauman Chinese... Wallace Ford promising daughter "Pat-
ty" ice cream if she is good and Patty not the least bit interested... Robert Young receiving mysterious phone calls from ardent female admirer in New York... Conrad Nagel getting over an attack of cold and realistically registering pain in "Kongo"... Virginia Bruce thrilling members of the com-
pany with gripping dramatic scenes... Don Ameche wishing that they would let Marie Dreszer make a talkie of "The Old West"... Norma Shearer cutting a birthday cake at the side of the pool for Irving, Jr.'s second birthday... Nomination for the most am-
bitious actor in Hollywood, Kane Richmond... Clark Gable in Hollywood garage bring-
ing in many customers as he fixes his own car... Nomination for the nicest groomed actor in Hollywood, Pauline Lord... and Barrymore giving a brilliant performance as director Bolshavsky warns the Russian National Anthem... Wonder if John Hersholt ever loses his kindly manner... Anita Page a vision of loveliness in a stun-
ing fall outfit of grey...
San Francisco by ROBERT A. HAZEL
378 Golden Gate Ave.
Phone Franklin 7904
Filmograph’s San Francisco Representative

Max Morris and Isadore Lichtenstein, owners of the Western Poster Co., believe the only way to coax "prosperity from around the corner" is to keep it bustling. The department stores, shoe stores, and all the other shops will do so, and until it bursts. Mr. Lichtenstein started the ball rolling by purchasing a new five-passenger, 12-spline Cadillac convertible. It's a wow! Mr. Morris, accompanied by Mrs. Morris, has just returned from a 12-week trip to New York, London, and Paris. He contacted various business and professional men both here and abroad, who reported business was done. In New York and London. Mr. Morris found the theatrical business taking a turn for the better. The British made film, "Jack, the Boy," which was being shown in London during his stay, played to full houses, and the Non-Stop Vaudeville theaters were playing to capacity. Both London and Paris theaters favor American made films, he reports, and American made films are being shown everywhere.

Herman Kersken, manager of the Fox, has created a trailer for the coming attractions that ought to bring in his business. It's an absolute knockout! Herman deserves much credit for the many innovations at the Fox, he is constantly on his toes for business building. It's J. J. Franklin to grab "old man depression" by the back of the neck and kick him in the pants. Every since his arrival a complete change has overtaken the RKO Golden Gate box office. Starting with "The Bird of Paradise" followed by "Back Street" then by Wheeler and Woolsey, in "Held Em Jail," business has been soaring in leaps and bounds.... Seen on film row: San Francisco screenwriter S. F. Pelton, whose contentions are known.

San Francisco now commands greater attention than ever. Judith Vosselli is to play lead in "Intermission" at PARAMOUNT STUDIOS. Sid Grauman and His Trip from Chinatown to the South Seas After taking a peek at Sid Grauman's latest prologue, "Chinatown to the South Seas," we must say that it is the best that he has ever produced. The transformation scene from the street of Chinatown in San Francisco to the home of JOE HORN in PAGO PAGO is without a doubt one of the biggest surprises staged in Grauman's Chinese theater.

The imagination and creation of such a prologue commands the respect of the theatrical and motion picture industry, and if what we hear is true, NEW YORK producers want to re-stage the prologue in play form.

The Master Showman, Sid Grauman can well take a bow on the prologue that we saw Thursday evening at Grauman's Chinese theater in conjunction with "Rain" as the stellar attraction.

HARRY BURNS

PARAMOUNT STUDIOS pulled a new wrinkle. They wanted Vince Barnet on the set Sunday at 6 P.M. He was up in the vicinity of Lake Arrowhead. They broadcast over KNX at 12:30, noon. He was located after fully 100 people told him that he was wanted. He phoned the studio and arrived ready for work at 5:30 P.M. Worked all night and all the next day.

The transformation from San Francisco to Pago Pago is not without its difficulties. "Rain," the latest feature, is midway in its opening. Using every conceivable trick at their command, "Rain" seems to be hitting its stride for good. The prologue scene from "Rain" was a big hit at the RKO Golden Gate, getting ready for a week's vacation.

Mae Moore STAGE AND SCREEN ACTRESS
Returns from an Eight-Week Eastern Vaudeville Tour
Available for Picture Work
Phone PL-2436

NOTICE!
The floats used in the Shrine Convention at San Francisco and which will again be used in the forthcoming Motion Picture Electrical Pageant to be held in Los Angeles on Sept. 24th were designed by—LEON BAYARD DE LOLO

PRODUCER BERG TO OPEN STAGE PLAY IN SANTA BARBARA SATURDAY, SEPT. 23
Playing her first "straight" role since coming to Hollywood, Judith Vosselli is busy these days rehearsing for "Intermission," a play in three acts which will shortly be staged at the Biltmore here.

Featured in the cast with Miss Vosselli are Madame Bellamy and Glen Tryon, both well known in film circles.

The play is scheduled to open in Santa Barbara, Friday, Sept. 23, and will go from there to San Francisco and then to the Biltmore here.

Producer Berg, whose play "Courage," starring Janet Beecher scored a tremendous hit on eastern stages, is leading off his efforts to make "Intermission" a reigning success.

Patrick McCay, formerly associated with John Golden, is directing.

Leo Ortega, also known as "Spanky," working with Joe Lewis for several years, arrived in Hollywood with his family. He plans to open at the B B B Cellar Cafe.

Kit Guard, a movie comedian, has been given a contract by Allied Productions and will appear in "Remember," at the New Amsterdam, as a special engagement for the next week.

Peggi May and Gene Russell were married this week at the Methodist church in Hollywood. Gene is one of those "Boys Will Be Boys" in B B B's Cecil Carfood show. B B B gave the bridal pair a buffet supper after the ceremony.

Flora Jackson out of the profession for about six years, is remodeling the Old Cocktail Clock on Beverly Boulevard and plans to open in a week or ten days with an elaborate floor show. Flora has a number of friends in the business and we are wishing her lots of good luck. The new place will be known as the Zulu Hut.

EQUITABLE PICTURE IN ARBITRATION
"Decency," a feature film adapted from the play of the same name by Arthur Gregor, directed by the author, starring Dorothy Burgess, is now a bone of contention between Gregor and Equitable Pictures, and will be arbitrated by a board of arbitration. Points at issue are whether the picture is incomplete. Second, financial differences between Arthur Gregor, author and director, and Equitable Pictures. Equitable Pictures is headed by Walter Stern (said to have retired), Jules Lippman and E. Bloomer. It is said a prominent producer offered a release, but his offer was refused by Equitable Pictures. It is said the company borrowed $10,000 from Phil Goldstein and is in the red approximately $2,000. For last week, Jules Lippman reports say, invested several thousand dollars.

SEPT. 17, 1932

S. F. E. P. - R. A. T. - D.
HOLLYWOOD FILMOGRAPH

Don Lee—Columbia Broadcasting Station to Book Talented Radio Station Are Seeking Vaudeville Stars

TOMMY LEE IS PLACED IN CHARGE OF NEW DEPARTMENT IN LOS ANGELES

Don Lee, realizing this, has appointed Tommy Lee, his youthful and capable son, to the post of manager of the Artists Bureau, and has given him complete charge and co-operation, so that he can handle the department in such a manner as to render the greatest service to artist and station alike.

Tommy Lee is a popular young man with the artists and should find little or no trouble to bring together the finest talent and programs for the best stations on the Don Lee-Columbia broadcasting chart and other stations.

BERN BERNARD, booking manager for KRO on the Pacific Coast, is booking three weeks ahead, prior to the opening of the Hillbilletts, Los Angeles. Looks like good times are coming, so cheer up, artists.

Station KFVD brings to our attention the opening program of the American Legion Weekly Party. Miss Helen Wray is the hostess, and the program is the usual vaudeville, designed to keep the Legionnaires enjoying themselves.

RADIO EXPERT RETURNS

Arthur Huotari, the marine radio expert who performed some creditable work with the "Suicide Fleet," and "Hell Divers," is back in Hollywood from Shanghai, where he was radio operator on a large merchant marine during the recent Sino-Japan unpleasantness. He is preparing to resume his activities for the medium and is available through Central Casting.

M. P. RELIEF FUND

A very pathetic story comes to us of a young man who applied to the M. P. Relief Fund for assistance. He was much worried about his young wife. The couple had been living on her earnings because work in the husband's line was very scarce. The wife, an usherette in a theater, was taken ill at work and when she admitted to the manager that she was going to become a mother in a few months' time, lost her job. The young woman's parents are in no position to assist the couple financially and there was no one else to whom they could turn for help. Assistance and food was supplied to the couple by this organization and the wife was referred to a doctor for free examination and medical care.

SID GRAUMAN'S STAGE PROLOGUE IS GREAT BUY FOR FANCHON & MARCO

SID GRAUMAN, who's name out West means as much as SHUBERT does to New York, has certainly outshone anything in the way of prologues presented at the Chinese theatre in any time. With a few minor changes it would be a great buy for FANCHON AND MARCO for a tour of their circuits. All items were either important with the exception of Winona and Gomez, held over from "Strange Interlude." Eddie Carroll comes from New York. La Fayette and La Verne from the Forest Club, New Orleans, Long Tack. Stark left the way from his homeland China.

Fire was swept with a four minute interlude by David Brockman and orchestra. A well arranged four minutes of classical and popular. Brockman comes from the Universal Studios. A great showman and an artist in his line. Prologue opens with Chinese atmosphere built around Long Tack Sam, who offers 12 minutes of fast and furious entertainment. His two daughters, Mi Na and Nee Sa Long, should be showered with picture offers. Closing the first act which the first big punch are La Fayette and La Verne, creators of the dance doing an Apache number entirely new and different. When La Fayette swings La Verne around the stage by the hair of her head it pats the audience in a furore, and the punch climax where La Verne is thrown bodily out of a window is exceptionally thrilling and leaves the audience gasping for more action.

A transformation in 30 seconds to the South Seas, a mechanical arrangement that received applause. Everything typical of the island was presented in the last half. Possibly the outstanding applause was Eddie Carroll, with his personality he could tell anything. His impressions of Jimmy Durante and Chevalier were a show stop. Another chape that the "movie wise ones" should not pass up. Gomez and Winona present an artistic dance that was successful.

JACK WALDRON SCORES DECIDED HIT IN "SALLY" AT LOEW'S STATE

Fanchon and Marco have gone away over their budget for the production "Sally" with Mary Eaton, Jack Waldron, T. Roy Barnes and Jack Egan, whom we should imagine are getting what is the average unit cost. With the "DESSERT SONG" breaking records, "SALLY" should do even better especially when it is presented in the new theatre. 'SALLY' is one production for the four-a-day policy, actors wont last the season, should be cut to three-a-day. Possibly Jack Waldron is the outstanding laugh producer (playing Leon Errol) he works hard for laughs and gets them, his up to date Rapid radio hit introdured was a winner. Sally has lost none of her charm days by gone, she is still the artist, and a personality that wears on you. T. Roy Barnes, a name that means something anybody's production, is outstanding, an actor in every fourth of the world. "This Jack Egan plays a minor role and done commendably. Miss Harriet, George Gulch and Jack Duffy play their parts in artistic fashion. "SALLY" is presented in live scenes with a company of 40: picture was "SPEAK EASY" with Jimmy Durante and Buster Keaton, shorts and a newer completed. Rudolph Sh earer at the organ. Business good.

FIFI DORSAY NOW CLICKING IN TOP NOTCH ACT ON PARAMOUNT STAGE

With Fifi Dorsay, picture name, and an excellent stage show a big gross business should be the result at the Paramount this week. There was not a dull moment in the 40 minutes of stage entertainment. Opening with Romberg Impressions, with George Stoll and his orchestra, arranged by Virginia sang "Back to Me," and another number, "Sally," substituted. This little lady has one of the finest voices we have ever heard at the Paramount. George Stoll's solo "One Alone" always registers solidly. Stage show opens with a boy and girl number singing "Valentine." Both novel and different. Eddie Larkin, new dance director of this house, is clicking beautifully. His numbers sparkle with neatness and originality. Eddie Stanley, held over from last week, tells a few gags and introduces Virginia Karns in another vocal rendition of "A Tree Romance." For sold applause. Dorothy Dayton, cute Miss, doing a tap routine on her own, nicely done. Art Ward, juggler, adds some class in the middle of the bill with hoop juggling assisted by the Paramount chorus. His finish, juggling six hoops, got him off to one of the nicest handfuls of the afternoon. Eddie Stanley introduces Fifi Dorsay and Fifi is just a bundle of personality, cleverness, vivaciously plus. She rendered three numbers, "Sweet Nothing of Love," Please Come Take a Walk" and one done in French. The piano beat received the biggest laugh in the whole show and Eddie Stanley was responsible for that. This boy knows his vaudeville and is an artist. Closing was the Norman Thomas Sextette, minus Norman, who was out on account of an injury. Act consists of a singer, piano player, two male dancers and a diminutive drummer. Each boy is exceptionally clever but most of the credit should go to the diminutive drummer. He had them applauding into the finale. Joe Kornblith, who books the house, deserves credit for one of the best shows so far this season. On the screen "TODAY'S WITNESS." with a box of soda and "Madam Curie." 

LOCAL STATIONS SHOULD OFFER AS GOOD RADIO PROGRAMS AS NEW YORK STATIONS

With as many products being produced and shipped from the Southland as they are in New York, the local broadcasting stations are trying hard to line up the various firms so they can compete with New York's famous programs. The nearest thing to it offered on the air right now is the KFWB Sunday night program, which is the most talked of, and which has caused the operators of the various stations to wonder how they can beat the barrier. They have started angling for vaudeville names that can carry a following by Remington and Pootz who will back up their favorites on the air.

The greatest problem that the radio, vaudeville and movie picture entertainers have faced in years is the kind of representation here, so that they can sell their talents properly to radio stations.

POOCH, THE PUP! A HIT

The newest cartoon creation by Walter Lantz, the masterpiece "Weasel, the Rabbits," titled "Pooch, the Pup," a Universal production, made its first appearance at the Los Angeles Orpheum last week and was an immediate hit. "Pooch, the Pup," is the hero in a cartoon comedy called "The Butcher Boy," and the least to be said is that, if the Walter Lantz comedy slant holds the standard of this one, Universal has a hot box-office hit that will keep the audience going for. Lantz is clever at this type of picture and one of the very best cartoonists in our line. This impressionism is exceptionally catchy.

CLAY CLEMENT WITH REMINGTON

Clay Clement, son of the famous dramatist, has joined the Hollywood colony and is playing an important part in "Manhattan Tower," a Remington Productions feature, directed by Frank Strayer. Remington Productions, headed by Eddie Sihm, general manager, and Leo O'Shore, producer, has offices and producing at Universal. The cast of "Manhattan Tower," headed by Mary Brian, includes Irene Rich, James Hall, Noel Francis, Hale Hamilton, Clay Clement, Jef Prouty, Mydta Westman, Billy Dooley, Wade Boteler, Cameraman, Ira Morgan. Story by David Hemphust; continuity by Norman Ruston. This is the first of a series of eight, to be done, with the emphasis on the Remington. Special attention is being given to the number of会对观众的吸引力。


Chats With Connie

Pearl-tipped fingernails are the vogue, and the Felix Beauty Shoppe is just the place to get a manicure, or "what have you." This fine shop specializes in beauty treatments, and has the most efficient help, all bringing experts. The very best materials are used, and at this particular time, they are offering an unusual permanent wave at a ridiculously low price.

We tried one so we know. Felix also gives a grand haircut.

WOULD YOU LIKE to have your greatest wish fulfilled?

Not long ago, we heard about a splendid reducing system, "The Bliss," where they absolutely guarantee to relieve you of all your superfluous weight. With Dr. Blint's careful attention, and the use of the Gardner rollers, and normalizers, one should be in "good shape" in a very short time.

BADLY IN NEED of a package of needles, we remembered that there was a new shop on the Boulevard at Bronson Ave. Upon entering we saw a good-looking morning dress, and looking around noticed a counter of notions. Mrs. Ora Soule, formerly of Pasadena, the owner, has a fine assortment of various articles that are a necessity to any household. There is also another department, that is featuring cards of all kinds, and many other useful things. This is a novelty shop and you too, should know about it.

DOES YOUR PIANO JAR on your server? Well then, it needs tuning. What is more annoying than hearing a beautifully rendered selection on a poor piano, very much out of tune? This happened recently at a supper party, and we were determined it would not happen again. An acquaintance of us that could be relied on, and we thought you might be glad to know about this particular one at the Western Piano and Radio Exchange on Highland at Hawthorne. This shop has many fine pianoforte; also fine radios, and we are told they make unusual exchanges, too.

THIS IS THE TIME to pick up Christmas gift bargains. We have discovered that the Frazier Blouse Shop has bargains in lingerie. They are showing the lovliest slips, and the very newest form-fitting brassieres, along with many other exquisite things that never fail to attract the feminine eye. One always needs hose, and they have all sizes and the latest fall shades. You should also see their gowns and pajamas; especially the latter, which were tremendously striking in vivid colors. We dropped in here for a few minutes, and were thrilled with our selections.

THE INTERNATIONAL FEATURE "Hollywood Scandals" being made for Big Four is creating somewhat of a mild jealousy among the majors. It is reported that some of them are fascinated by the title and have made overtures to purchase it, but Van Trefon has gone too far with his production to accept offers thus far made and it will be released as scheduled.

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"CABIN IN THE COTTON" IS MADE GREAT PICTURE BY FINE DIRECTION

Whoever selected "Cabin in the Cotton" for Richard Barthelmess seems to have forgotten that Mr. Barthelmess is no longer a dashing juvenile. It is true that the Warner's star played the part and strived to give us another "Tobable David," but his age caused the picture to miss fire and resulted in many snickers from the audience.

Great credit is due Michael Curtiz for his directorial work. The story being a jumpy episodic narrative, you could readily see the handwork of Director Curtiz where it was most needed.

We liked Dorothy Jordan very much in this one, along with the splendid work of David Landau, Berton Churchill, and Russell Simpson.

Bob Davis, Dorothy Peterson, Floline McKinney, and Virginia Hefford could have been allotted more to do to hold up their end. However, they were pleasing.

Ervie Alderson, Edmond Breese, Henry B. Wathall, Walter Percival, Harry Cording, John Marston, Chermie More, and Hardie Albright round out the good cast.

It is a story laid across the Mason-Dixon line, well staged and beautifully photographed by Barney McGill.

"Cabin in the Cotton" is from the novel by H. Harrison Kroll, and adapted for the screen by Paul Green.

Warner Brothers may get away with this one, but in the future they must not forget that Richard Barthelmess is not a "miracle man" even with the aid of makeup, and can only play parts which the public will believe are true to life.

—HARRY BURNS

"RASPUTIN," AS PRODUCED IN RUSSIA, OFFERS MEDIUM FAN-FARE FOR THEATREGOERS

This German financed "Rasputin" is good box-office. It comes to one like an old friend for it is a silent with sound effects, two well rendered songs and an orchestral accomplishment that is more than satisfying. The sub-titles are in excellent English.

There is no attempt at a story. This picture was made with German capital in St. Petersburg, Petrograd or Leningrad according to your political sympathy. The scenery therefore was taken on the actual spots of the narrative. The continuity follows the devil-mock Rasputin's from his discovery to his death. There was no attempt to color or modify the events as they are historically known.

There is a cafe scene that is splendid realism with some trick photographic shots that rival "Metropolis." The acting, done by Russians, is entirely adequate especially that of Michaeloff who plays the title role. He portrays a malevolent character with a "Scroge" appearance and psychic influence over the royal court. The prince and conspirators who accomplish his death are also played with convincing intensity. The scene invests is on an extensive scale with all the barbaric grandeur of old Russia.

This picture, while not suited to the first run houses, will do a tremendous business in the art theatres and will stand bit billing in any neighborhood.

—LOU JACOBS

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SCREEN AUTHORS

ORIGINAL STORIES GAIN FAVOR

A statement of considerable interest to writers that the studios are looking with more consideration upon original stories and that published novels and short stories are dropping from sale favor, was made by Grace Norton, of Wertheim and Norton who, through their Universal Scenario Co., handle perhaps, more picture material than any similar concern.

Miss Norton states that the studios are now paying as much money for originals as they are for recent novels and that the name value of the author is not now nearly as important as the quality of his work.

Where a short while ago, no scenario department would even consider reading an original manuscript, today, they are giving attention to all manner of originals, the thought behind being the possibility of having an interest in the novelized versions after the picture is made.

Wertheim and Norton are handling the publication of several books made into novels after the stories were sold to studios. Through their radio department, broadcasting material is finding a ready market. Their short story material, after careful editing by them, are readily being sold to magazines.

MURRAY ROCK is production manager for Richard Talmadge at Universal City. The company is going to Big Bear for their latest picture, "On Your Guard" with an all star cast aiding the star put the picture across.

F. MURPHY, a well-known majority writer, who has been with Warner Bros. now becomes a full-time writer at MGM.

THE DANCING TEACHERS BUSINESS ASSOCIATION is to stage a rally dance at the Elks Club the evening of Sept. 18.

MAY McAVOY intends to make a comeback very soon. She has been seen around the studios talking to friends who advise her to return to the screen.

BOB GILBERT is not only a fine actor, dancer and teacher of dancing, but he is a producer of revues. This week he has The Bob Gilbert Revue, with Helen Janus, Woody Spears, and the Four Dancing Debutantes working at the RKO theatre in Long Beach. They just returned from Caliente where they made a hit.

**BOOKS**

"THE MARRIAGE RITE" by Evans Wall is fine fare. When her husband turned to other women, Lulu, believing that one good turn deserves another, turned to other men. (A. H. KING, NEW YORK.)

"STUNT MAN" by John Weld. Hollywood's own dish, seasoned and spiced expressly for the silver screen's gold. ( McBride, NEW YORK.)

"RIDERS OF THE OREGON" by David P. H. Sanders. Cattle, murder, love. Full of twist for Tom Mix. (A. H. KING, NEW YORK.)

"NO MORE ORCHIDS" by Grace Perkins who can now afford them. Anne was suddenly bereft of luxuries, but she found love. (Is it love a luxury?) Good Constance Bennett role. (COWICH-FRIEDE, NEW YORK.)

"THE TOASTED BLONDE" by Christopher Reeve. Jean Harlow in the toasted role of Vivien. "Good English mystery. (A. L. BURT, NEW YORK.)

"AN IMPERFECT LOVER" by R. G. Crew. "Cyrano," was based on this good novel. Naturally a movie natural. (GROSSET & DUNLAP, NEW YORK.)

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KIDDIES

**Betty Jean Baschiera**

Filmland has many cute and clever children. One of them, Betty Jean Baschiera, looks like a child that will soon be heard from, for she has everything that it takes to command attention. She is just three and a half years old and is talented in many ways. She is a pupil of Mlle. Gita Rayeva who conducts a dance studio at 5923 Carlton Way. Betty Jean has been appearing on many programs lately. Her acrobatic, Hawaiian and Spanish numbers given at the Plaza Hotel recently won her plaudits of every one present. She has grace, charm and poise, and like her little sister of two years, is ready for a screen career which should rival her work on the stage.

BELIEVE IT OR NOT: A film fan ran up to Spanky, the chubby little Our Gang kid while he was visiting Catalina Island with his parents recently, and bending down before him said: "Could you punch me in the nose like you did in 'Choo-Choo?'"

Spanky obliged, popped the fan on the forehead and laughed. Amazed at the kid’s belyy wallop, the fan managed to stammer "thank you," and slunk away holding his nose.

RED HEADED JERRY TUCKER, Paramount’s baby contract player, has packed his bag and gone over to M-G-M for additional scenes in "Prosperity" with Marie Dressler and Polly Moran.

MATT MOORE, today won the coveted role of the doctor in the Radio Pictures "Little Orphan Annie," according to an announcement by David O. Selznick, executive vice president in charge of all Radio production.

ROSITA BUTLER, child actress, reacts the role of a flower girl in Fox’s "Six Hours to Live," starring Warner Baxter. We watched Rosita making several scenes and marveled at her ability to act. We predict bigger things for this clever youngster.

MARILYN BARTH, with her big black eyes playing with a lot of little boys.

FREDDY TEPPER, 4-year-old youngster, strolling along the Boulevard.

Little Buster Phelps today became a brother and an orphan by the same signatory gesture.

He was signed by Radio Pictures to play the brother of Mitzi Green in "Little Orphan Annie," a screen-comedy adaptation of the well known strip in the Sunday supplements. Production of this picture will start within a week under the direction of John Roberton.
LITTLE STORIES

"Men are but children of a larger growth. Our appetites are apt to change as thought and observation, and to grow as growing things in the sunlight of our own country."

There’s so much talk of gangs these days that it is a pleasure to know that there is one gang in this world, housed in a picture studio, that has lived longer and is still as bustling and busier as ever they set out to be."

"Our Gang" is the aggregation we speak of, and the only thing necessary to be a member is extreme youth and brains—in fact, the younger the better. About 12 years ago this group was formed by Hal Roach and he put Robert McGowan in charge as undisputed leader and he has held full sway ever since.

We have watched this band for years and the former members have grown up and graduated to the screen and stage as juveniles. A few days ago we made another visit to the Roach Studios, in Culver City, to watch the latest members of this famous gang at work. Being little boys and girls, they of course have nicknames, and "Spanky" seems to be the star of the present aggregation because of his extreme youth. He was sent to Hollywood from Texas, and has reached the ripe old age of 3. At the time we wished to get a statement from him he was entirely too busy talking a toy boat.

The next one was Dickie Moore. No need to introduce this veteran of the screen, as he is admired by millions. He recently finished an engagement with Marlene Dietrich in "Blonde Venus," at Paramount Studios.

"Babe" is just two years of age, and at present leans upon his mother for advice.

"Stymie" is another clever colored gentleman of the same family.

"Baby Fats" is an old timer in the picture game, and at present is about seven years old.

"Dorothy" is the lovely little feminine member of the troupe, and is quite popular with all the boys.

Patience rules here and Bob McGowan, the director and father confessor, has plenty of that necessity. They are all attention when he calls, but you should see them tranquility when the general is off duty, and wish we could tell you more about the greatest gang in the world but space forbids.

"ONE IN A LIFETIME"—was one of Arliss’ finest characterizations, and Frank McMahon has been the benefit of helping other stars to fame with his clever comedy.

BERT LEVY HEARS—was much annoyed when we shoted into his car recently, while on a visit to our office.

REMINISCENCES—we have invited them to explain in "pedigree English" to a Chinaman, who explained that he had a Degree from Oxford University.

ERNEST PASCAL RETURNS—to Warners to write the next screen play for George Arliss, who is expected back soon from dear old England.

A MODERN YARN—with a foreign background, should not Geoge to a "P" if his many fans are easy to please when it is on the screen.

"THE BIG CHANCE"—is the name of the next one that Arliss Herman will produce and also direct. We saw a little of his last picture which was exciting.

TREM CARR STORIES—will be the scene of Al’s article "Relish-Go-Round," the first picture of the year featuring politics.

MANY TO FOLLOW—hard to beat this one, with the great cast of featured players, and a director who is rapidly forging to the front.

MAY YOUR SPEAKS—and Boris Karloff is on his way in depicting the wretched character of "Im-Ho-Tep."

A NEW DIRECTOR—Carl Freund, and perhaps one of the best casts of the year, with David Manners, Edward von Sloan, Brannwell Fisher, Arthur Byron and Zita Johann.

Oscar "Red" Byron, who has been heard in all the big Hollywood pictures, has signed with Paramount in production. He will be in "Madam Satan," which is due for release in the autumn months.

REED HEAD OR NO—is the quiedy Pauline Frederick in at the Capitol, and she is going to let the audience decide whether they want her back or not.

"AS HUSBANDS GO"—is the comedy that presents the most interesting and amusing story of the talkie picture field.

"THE THREE LITTLE PIGS"—is the most engaging comedy with the three little pigs of the screen, and the seventh in a series of "P," with a "F," as his many fans are easy to please when it is on the screen.

"THE WALTZ"—is the name of the next one that Erich von Stroheim will produce and also direct, and we have a little of his last picture which was exciting.

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As Seen and Heard by Arthur Forde
THE BIG FOUR OF "MERRY-GO-ROUND"
A UNIVERSAL PICTURE

Edward Cahn
DIRECTOR
of
"MERRY-GO-ROUND"

Edwin Arnold
AS "JIG ZELLI"
in
"MERRY-GO-ROUND"

Ian McLaren
AS "THE POLITICAL LEADER"
in
"MERRY-GO-ROUND"

Louis Calhern
AS "THE DISTRICT ATTORNEY"
in
"MERRY-GO-ROUND"
"SIGHT" REVEALS NEW STAR SCREEN FUNSTER IN BEN BLUE

Someone new, to make us really laugh, flashed on the screen at a preview recently, when Hal Roach-M-G-M's was shown us called "Hot Spot." We watched a comician cavort on the stage of Loew's State Theatre recently and felt sure that some astute producer would realize his value in screen entertainment, and so some executive at Roach Studios did the trick.

Ben Blue was the boy we saw, and he is a comic of the "first water," a real clown, who, after a few manerisms are eradicated, should be up in the big money. He doesn't depend altogether on the dialogue furnished by the writers, which so many other comics do, but pantomime is his forte.

"Hot Spot" is just the breath of a story that concerns two taxi drivers and the many delicate situations they fall into. One of them is so simple and the other just short of thinking ability.

The new comedian has fine support in Billy Gilbert, the other member of the team. Billy is a fat man and equally clumsy, which always gets the laughs. Murid Evans supplies the necessary amount of pulchritude, which all comedians demand. She can also take the rough stuff, if you know what we mean. Harry Wood was always our favorite villain, and we find him here always suspecting his lovely wife, and in this story he has reason because of the delicate situations she gets into.

"HERITAGE OF THE DESERT" SHOWS US RANDOLPH SCOTT IN STAR ROLE

The first picture of a player who has recently been discovered, should always be interesting. Randolph Scott comes off with flying colors in a Zane Gray story for Paramount pictures.

The production opened with a bang, which showed gorgeous scenery and shots of cattle that held your attention. After that it slowed up considerably. The story is interesting and concerns a surveyor, who is sent into the cattle country to survey a ranch. He is waylaid by a rival who shoots his horse, turns him loose on the desert where he is almost lost, but the daughter of a rancher rescues him in the nick of time. Of course, the result of this is gratefulness, and finally love develops. The only obstacle is the fact that she is engaged to another man, who competes with cattle thieves and for his interference. Then everything is well. Quite an elborate production was given by Paramount Pictures. Henry Hafaway directed cleverly.

Randolph Scott has a great personality and should click with the fans, especially with the girls, although he should also interest the men.

As for Sally Blane, whom they assigned the feminine honors, she is getting more beautiful in every picture we see, and her acting ability is founded upon solid ground. David Landau is gradually being recognized as an asset to any picture with his forceful work, and J. Farrell McDonald is too well known to say much about. Gordon Westcott made a fine villain in the Biggles stories, but here, far from playing the outdoor picture, he is a welcome addition for his laugh creating qualities and they were much needed here.

We almost forgot Archie Stout, the photographer. He clearly showed us some lovely Western scenery.

This is good entertainment and Paramount has a good bet in its latest find, which should appeal to the family trade.

"THOSE WE LOVE" PROVES ANOTHER WINNER FOR K-B-S TIFFANY

All the old formula is reversed in this latest K-B-S TIFFANY-World Wide picture. Where the villain formerly pursued her it is the villainess that does the dirty work, and where the little child recovered them, here quite the boy is used.

However, it's grand entertainment and K-B-S have given this a first class production, with a good director and a fine cast of experienced players.

"TAKER" is a former story by George Abbott and S. K. Laueus, Hugh Herbert has written an interesting screen play around a young couple very much in love with each other, with the addition of a young son to cement the ties. Life goes along pretty much for these three until the facts of the separation sit and in, and they have not gone with these people, which threatens the extinction of their happiness.

Just as everything looks quite dark, the boy decides that they are really suited for each other, although the father has made his first false step. Everything finishes as bright as a proverbial marriage bell.

Robert Florey did a nice bit of directing different situations in a natural manner, which could have easily revived the ridicule.

Mary Astor was a "gorgeous wife" and Kenneth McKenzie made a splendid "weak husband." Lillian Tashman is our favorite as a "bad woman," for she does her dirty work so nicely and in this instance she excelled every line, both with her clever ways as well as the lovely clothes that she wore.

Tommy Cotten is a great boy actor and at times he had the audience in tears with his struggles to hold his little family together.

The clever bits were played by Virginia Sales and Forrest Harvey, and Earle Foxe made a great deal of the role of the husband of the unhappy woman. Pat O'Malley, Harvey Clark, Cecil Cunningham, Hale Hamilton and Edward Maxwell added greatly to the success of a delightful comedy by an entirely new company.

The photography of Arthur Edeson was up to the standard established by Tiffany Studios.

"PAYMENT DEFERRED"

This play of Jeffrey Dell may have been interesting on the New York stage where it received much praise, but as a screen vehicle it got on the nerves of the audience, and everyone seemed relieved when it was over. The screen play by Ernst Vadja and Claudia West, had much of merit and centered around an English bank clerk and his little family. The bank clerk got into financial difficulties and was at the end of his rope, when a nephew from Australia makes him a visit. The nephew has a considerable sum of money on his person. The uncle possoms him with cyanide and buries him in the back yard, which causes the murderee to he hounded by his dead at every turn. He sends his wife and daughter on a vacation, and while they are away, he becomes friendly with a modiste and takes her into his home. The wife returns, learns of his infidelity and commits suicide with the same poison, which her nephew had killed. The authorities suspect him of murdering her, and he is convinced and hanged.

A morbid story throughout, without one moment of relief, but Charles Laughton, who remains true to much of Emil Jannings work and with a forthright action of playing; but for not motion picture audiences who demand "action" in their entertainment.

Dorothy Peterson was poignant as the disappointed wife, and Maureen O'Sullivan showed great promise of developing into an interest- ing star carne. "Merry-Go-Round"

"KLONDIKE"

Trem Carr has turned out some winners for Monogram but the latest, produced by W. T. Lackey, with the frozen north as a background, is one of the best. The screen play, adaptation and dialogue by Tristan Tapper is excellent. The direction of Phil Rosen demonstrated his fine experience, and the photography of James Brown was pleasing.

The story centered around a young Metropoltan doctor who had experimented upon a man, with an operation that had never before been performed. The man, unfortunately, died and public sentiment forces the Medical Association to cancel his practice. In his predicament he turns to a hobby in which he has indulged—that of flying. When the decision comes that he can no longer carry on his profession, he embarks with a friend on a trip to the north country but the machine cracks up. The aviator is killed and the doctor is seriously wonded, but is found by some trappers and taken to a trading station.

There he is nursed by a beautiful girl, the daughter of a storekeeper. While she is engaged to an invalid, the doctor falls madly in love with her. In an emergency the doctor is put out, part of the invalid through successfully. H. B. Wallach, George Hayes, Ethel Wales, Tully Marshall, Pat O'Malley, Priscilla Dean, Myrie Steedman and Lafe McKee were other players of merit who deserve individual notice.

An interesting and clever story that the many theatres carrying the Monogram pictures on their program will enjoy.

"THE MILLIONAIRE CAT"

R-K-O-Radio—Louie Bristle has made a typical "knock 'em down an' shut 'em out" short reels called "The Millionaire Cat," with Clark and McCallough. Like they made in the good old Mark Sennett silent days. It is built for laughing purposes, and tub if you will, Ben Holmes and Tom Leonard, with digging up plenty of old gags and putting new overcoats on em, are a brace of J. B. Smith and with work by Bobby Clark and Mark Sandrich, the latter also capable directed this fun-film. Outside of the fun-making of Clark and McCallough, you will find Jimmy Floodag, Stuart Holmes, Anita Garvin, Carol Petts, Nora Cecil and Catherine Courtenay. The last two mentioned artistes were a bowl as the avatars. Bobby Clark hogged the rest of the picture. Nick Macuraco photographed this short reel so it moved swiftly and clearly. Sam White edited. Mark Sandrich knows his comedy and he created laughs where others would have failed.

—Arthur Forde.
New York Stage Productions

"Three Live Ghosts"
"Nightcap"
"Polly Preferred"
"Cobra"
"Silence"
"The Enemy"
"Broadway"
"Nightstick"
"Tin Pan Alley"

Motion Pictures

"New York Nights"
"All Quiet on the Western Front"
"Czar of Broadway"
"Quick Millions"
"Silence"
"Miracle Man"
"Miss Pinkerton"
"Doctor X"
"Central Park"

Author of

"Nightstick," "Sap From Syracuse," "Broadway Bound" and "Middle Distance"

— John Wray

HENRY FINK

Playing opposite Lily Damita

"Goldie"

J. G. Bachman Production

RKO PATHE STUDIOS

Story - Adaptation - Dialogue

of

"Okay America"

(UNIVERSAL)

WRITTEN BY

WM. ANTHONY McGUIRE
**SPORTS**

**SWEETHEARTS**

**COCONUT GROVE**

Phil Harris has won the love and respect of "Grove" visitors by his willingness to give them what they really want in the way of dance music and entertainment. His co-workers idolize him as much as the public does, and they work with him for that feeling of unselfishness and understanding that is so evident in his relation to his listeners. With Buddy Fisher and his orchestra of Merry Makers, a whole show all in themselves; Mario and Margarita, the best dancing team around these parts, are held over as an added attraction. Backed up by Billy Daniels, Kitty and Duval, the Fashion Plates of Entertainers, who offer songs and dances that hold you; Charita Alden in some new exciting dances still brings down the house; Evelyn Mannis, the cutie of cuties, sings and dances right into your heart. She wears one of those dancing costumes, you see, and you will give her both eyes and all ears. The ace musicians and merry makers, Jimmy Hatton, Charles Beynon, Carl Osborn, Bill Markowitz and others just keep you guessing their limit as to versatility. Buddy Fisher, with the aid of his band manager, has his fingers crossed to keep his leader around these parts offer cafe visitors. Three shows nightly are offered at Stark's Bohemian Cafe—and what food!—so tastefully prepared by Stark Stark.

**BLOOMSBURY ROOM**

The Blossom Room of the Hollywood-Roosevelt hotel was a scene of brilliance during the evening of the opening of the premiere of "The White Cliffs" at Grauman's Chinese. Throughout the supper period and after the show, the tables were occupied by a glittering galaxy of notables. Among those who were entertained and were entertained were: Mr. and Mrs. Bennett Lyon, Delores del Rio, Bud Murray, Thelma Todd, Elyse Jalandoni, Mary Stubbs, Elaine Landi, Leo Carrillo, Anita Stewart, Virginia Lee Corbin, Ricardo Cortez, Cosmo Kylelle, Charlie Ruggles, Frank Lloyd, George Stone, Mr. and Mrs. Jack Warner, King Vidor, Cedric Gibbons, Ben Hecht, Laughton, Elizabeth Moran, Joe McCarey, Una Merkel, Myrle Loy, George O'Brien, Wallace Beery, Will Hays, Wheeler and Woolsey, Claire Windsor, Wesley Ruggles and Henry King.

"HEARTS OF HUMANITY" PROVES "INDIES" KNOW THEIR PICTURES AND THAT CHRISTY CABANNE IS AN EXCELLENT DIRECTOR

Stories of New York's Ghetto are always sure fire, and "Hearts of Humanity" just misses being another "Alie's Irish Rose" owing to the fact that the producers were short on money to spend on the production and had to make it in such a short time, that only a miracle man, could bring in another epic. What "Hearts of Humanity" has is, brimmful of family entertainment, performances that smack of real ability on every player that had anything to do with the picture and this goes for Jeff Hersholt, who plays a lovable character, that reminds us of the early days of Emil Jannings. Claudia Dell never was sweeter than she is in this one. J. Farrell McDonald, can always be relied upon to hold up his end of any picture and surely does it here. Charles Delaney, who to any thinking hasn't been given a square deal by the industry, comes through with a splendid performance. The kiddies keep cropping up in our mind and we can't stay away from them any longer. Jackie Searle and Dickey Walters (Richard Johanners) tear your heart strings until they holler for help. Star material if you ask us, and there also was Betty Jane Graham with not so much to do, but what she did click. The other growthups who are numbered among those who did a swell job of acting are: Richard Miller (Buckie), Whitfield Cook, Tono Naroski, Budge Remick, Myrle Loy, George O'Brien, Wallace Beery, Will Hays, Wheeler and Woolsey, Claire Windsor, Wesley Ruggles and Henry King.

**SCENERY RENTALS**

STAGE PRODUCTIONS — VAUDEVILLE ACTS

J. D. MARTIN STUDIOS

4114 SUNSET BLVD.

Hollywood, Calif.

Phone Olymups 1101

**SALES**

**SCENERY RENTALS**

STAGE PRODUCTIONS — VAUDEVILLE ACTS

J. D. MARTIN STUDIOS

4114 SUNSET BLVD.

Hollywood, Calif.

Phone Olymups 1101

**HOLLYWOOD LEGION STADIUM**

Tod Morgan's stout heart alone carried him through ten torrid rounds with his much younger—and tougher—opponent, Kenneth La Salle, at the Stadium last Friday. Morgan, in his day one of the very best, is facing the youngsters and making his grade on his experience and a fighting heart. He lost to La Salle, but the fans gave him a big cheer for his gentleman-ness. The fact that Harry Gallund, in his day a great tester, lost to Al Herrera, emphasized the old saying that "They never come back." Two former greats on the same card, both taking the worst of it from oncoming youngsters, is a grim reminder to the fans that the boxing racket is no place for any but the fat. Other results: Hy Ritter, 150, won from Victor Campione. Arny Duray, a low Mesquite, 124, stopped Jack La Salle in the first. La Salle stayed down too long. Rugged Joe Skube, 145, defeated Kenneth Johnson. This was a tough one. Don Conn, substituting for Tony Sousa, won from Young Pape, Jr. The house was very good. This week, George Hanft vs. Vincent Torres.

**RUNYON WRITES FOR PICTURES**

Damon Runyon, generally regarded as the greatest sports writer in America, and whose writings are read by literally millions of newspaper readers, has agreed to write a story for Columbia to produce a motion picture. It will be titled "The Marquess of Queensbury," and it will reveal the colorful, exciting and amusing life of one of the most famous prize fighters and their training camp.

Runyon has written many short stories which have appeared in Cosmopolitan, Collier's and other magazines.

Announcement to Rectal Sufferers!

**DR. E. C. HAMLEY, M. D.**

Senior Partner of the firm of Drs. Hamley and Kaminoff, also co-organizer of the Pacific Coast Proctological Clinic, situated at 1016 W. 7th St., Los Angeles, is so well known for all such connections and has opened private offices in the Garfield Building, that it is deemed advisable to continue his practice to rectal diseases, such as

**PILES**

(Hemorrhoids), Fissures, Fissures, Pruritus, (itching piles), Acute Anal Fissures, and Ulcerative and Granulomatous Piles of the Rectum, cancer excepted. All treatments are given in the office, the nature of the patient's case is determined by the pile. Cure is guaranteed in cases of permanent relief.

**VISIT DR. HAMLEY AT**

5111 S. Hope street, Los Angeles, California.

**FREE PARKING AT 819 South Hill St., Ed's Auto Park**

**REFERENCES**—Famous Motion Picture People

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SUITE 404, GARFIELD BLDG., 403 West 8th St.

Los Angeles, California.

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TOM COAKLEY, VIRGINIA HAIG AND BETTY KELLY

Blossom Room visitors have been nightly applauding the work of this trio. Tom Coakley has one of the finest bands that the North has seen in some time. Misses Haig and Kelly are the charming singers who shared honors. Miss Kelly finished her contract. Miss Haig continues to help keep the high standard of the band at the Hollywood Roosevelt Hotel, where the elite of stage and screen rub shoulders with the guests of the hostelry.

For Entertainment and Food Hollywood's Joy-Spot is Far Ahead of Any Other Cafe. Drop In And Be Convinced.

Eugene Stark's

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Buddy Fisher and his Merry Makers
- Starks Bohemian Cafe Offers Such Stars Nightly -

THE BILLY GILBERT TRIO
Billy Daniels, Kirby & Duval
Offering an entire new program
MERLE ALDREMAN
Pianist Supreme
CARL OSBORN - Ace Trumpeter

Charita Alden
Queen of the Hawaiian Dancers

Evelyn Mannis
Songs and Dances That Will Please You Greatly

CALIFORNIA'S SONGSBIRDS -
JIMMY HATTON and CHARLES BEYNON
BILL MARKOVITZ - EXTRAORDINARY VIOLINIST
JOHN TE GROEN -
The Man Who Makes the Drums Do Everything But Talk

Added Attraction - Held Over by Popular Request
Mario and Margarita
(Those Dancing Marvels)

NOT A DULL MOMENT from 7 P.M. to 4 A.M.
EVERY NIGHT INCLUDING SUNDAY

MOTHER WILL TELL YOU
That Eugene Stark is the only man in California who knows how to cook food like your own mother cooks at home . . .
COME TONIGHT AND HAVE THE TIME OF YOUR LIFE
-No Cover Charge at Any Time-

THE GATHERING OF THE MUSICAL CLANS

Buddy Fisher, Chuck Riesner and Earl Taylor

When composers and musical geniuses get together something is liable to happen, such as pictured above when Buddy Fisher, America's Joy-Boy, who is now on his 14th week at Eugene Stark's Bohemian Cafe with his orchestra of Merry Makers, stopped waving his hatchet long enough to try out some new songs with Chuck Riesner, M-G-M director who at one time one of the most noted song writers and vaudeville headliner, and Earl Taylor, who has written such hits as "My Southern Rose," "Waiting at the End of the Trail" and many others.

THE TROOPERS, INC.

Mr. Harry Burns, Editor of Filmograph, Hollywood, Calif.

Dear Harry,

The many articles about the general activities of the Troopers, which have from time to time appeared in your excellent paper, are deeply appreciated by all our members, many of whom—both men and women—are pioneers in the great moving picture industry, the circumstances of which, today, encircles the globe and whose center is this Heaven endowed spot.

Not a few Troopers, old in the service before this wonderful new medium of entertainment was discovered, have been drawn together like a scattered fold to at last shore in the peace and quiet life of the great American people—people of whom a large majority herefore not only found their greatest pleasure in the theatre of the spoken drama, but learned of the modes and fashions of the hour portrayed by our talented people trained and schooled for a life-time in their profession.

Our forthcoming carnival is to obtain funds to carry on the task set for us by the founders of our Association, i.e., to produce the best of the past, to promote the best of the present, and assure the best for the future.

The benefits of the Troopers Association are far-reaching, particularly in the encouragement and cheer lovingly given by the members to the many having a hard fight to carry on, as well as the more practical giving for immediate need, which at this time is tremendous.

And so our carnival, Harry, where all the various artists will give of their time and talent for this most worthy cause, is in a measure helping to relieve the pressure on our already over-taxed charity organizations, to aid which many of our members have generously given of their time and money over a long period of years.

Knowing as I do the great personal interest you are showing toward the success of our carnival undertaking, I not only take this opportunity to extend you the thanks of the officers and members of the Troopers, but shall happily look forward to seeing you on the evening of the 26th inst., with the traditional "bells on."

With best wishes, I am,

Sincerely yours,

JOSEPH DE GRASSE

JACK WARNER SOUND ASLEEP

Jack Warner has been quoted in the trade papers as having said the following:

"Americans want entertainment. If you give them that, there is little to worry about even in these abnormal times. Audiences want action, motion as well as emotion. * * *"

We all were under the impression that Jack Warner understood somewhat public taste and that his, in producing pictures, tried to cater to such taste. But now he comes along and tells us that up to this time he made pictures without having a knowledge that the public wants "motion and emotion," and that he, having now discovered it, will make pictures they will like.

You had better ask Harry Warner to return the money you paid him for pictures made by his company during the time Jack Warner did not understand what the public wanted, for according to what Jack says the pictures were misrepresented to you.

SEPT. 3, 1932—HARRISON'S REPORTS.
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ROSCOE KARNS • • •

Just finished in Paramount's "NIGHT AFTER NIGHT" Direction of ARchie MAYO

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Col. Reginald Barlow • • •

About the time this copy of Hollywood Filmograph reaches you Col. Reginald Barlow will have played 30 different parts in as many pictures within one year

Harry Gould
FLYERS PAY LAST TRIBUTE TO AL WILSON IN SOUTHLAND

It was a sad group of good fellows that gathered to pay their last respects to a brother flyer. Al Wilson, who had paid the supreme penalty for daring to find something new for aviation sport as well as working to find something new under the sun in the way of airplane stunt flying. Al Wilson gave his life that his Buddies might learn from his experience, just how far aviation has advanced and just what they can and cannot do in the way of trick stunts in a plane.

One of the most prominent in film circles who paid his respects was Dick Grace, who was also a member of the unfortunate happening to one of his pals. We, too, shared the honor of knowing and calling Al Wilson a pal. Oh! he was too busy traveling and trying all sorts of stunts in the aviation world to pay much attention to pictures, but his work stands as a memorial to him. His name as a MAN will live among men and especially his co-workers in the field of aviation.

—HARRY BURNS

Making The Rounds With Leslie Spears

Billy Dooley driving out Cahuenga Pass, headed for Universal to do a part in "Manhattan Towers."

"Duke" Hall, still on the job as host to the Marathon contest at 4 o'clock in the sun-up. After the Premier of "RAIN," all the Celebs flocked in to sit, and sit, and sit and the marauders danced, and danced, etc.

Stanley Smith, on the Biltmore premiere with Jimmie Grier and his famous orchestra. Stanley is also working on "Pete the Prospector" at Paramount. He has just recently completed a tour of the country with a musical comedy which was more than successful. We hope he repeats in pictures. The boy is good.

Noel Francis, on the set for a part in "Manhattan Towers." This ex-Ziegfeld beauty is rapidly making a name for herself and no wonder, she has everything.

Ort Carries is preparing a beautiful loving cup as winner of the dancing contest at the GRAND HOTEL last Friday night.

Incidentally, the Grand Hotel is a mecca for film folk, and what a place—moonlight—romance—music—oh, me—t.

"A NIGHT IN MEXICO," gay musical romance going into the fourth week at the LEO CARRILLO THEATRE, on Olvera street and ADRIANA, star of the piece, a good book is—soil—go down and see for yourself.

... HARLEM SINGS

Baron Lawson, manager of the Virginia Dixie Singers, noted radio entertainers, furnished the Harlem delegates for Paramount's production, "Phantom President," the Geo. M. Cohan, Jimmy Durante laugh yarn.

Gilbert Allan is the youthful director of the musical aggregation, which can be heard every Monday night from 8:15 to 8:45 over Radio Stations KFI and KECA, also on the Gilmore Circus program.

Perciss Chaplin, sea expert, is collaborating with William N. Robinson on a new treatment of James Costez's book, "S.S. San Pedro," which is being prepared for U.I. This makes 31 men and women writers preparing 19 stories for the Lifebuoy.

"RAIN" CREATES GREAT CONTROVERSY IN FILMLAND SCREEN AND STAGE PLAY COMPARED

Take a peek at the above picture. Joseph Schenck entertained the press one sunny day on the isthmus of Catalina where "Rain" was produced. Everyone there was Lewis Milestone stands in the center with the cane in his hand, Walter Huston, Guy Kibbee, Matt Moore, William Gargan, Walter Catlett, Frederick Howard, Ben Hendricks, Jr., and many others which included Nate Watt, the very capable assistant director, who has worked with Director Milestone for years on his biggest pictures.

Hollywood turned out to see and hear Joan Crawford in her first world premiere picture, "Rain." To say that they were ready to be critical was very evident, for when the picture was finally reel off all you could hear on all sides was "Did you see Jeanne Eagels play the part on the stage?" Little did one hear of the performance that Gloria Swanson gave in "Sadie Thompson," the silent picture version of the same story. Joan Crawford, to our way of thinking, gave a greater screen performance than she did in "Grand Hotel." In the John Colton story her role is that of the girl who tried to escape her past, only to be ensnared in the very same life by a man of the CLOTH. Any re-make of this picture, up to date has fallen down miserably. Lewis Milston worked like a Trojan with a familiar story and plot, and what we saw Thursday evening at Grauman's Chinese is a much improved print.

"Rain" is good entertainment if you like that kind of a story. The churches will be up in arms over it as there is little or no moral to Sadie Thompson. Women will hate "Sadie." They will think her catty, while the men will admire her pluck.

Joan Crawford rises to her greatest heights when Walter Huston in the film tries to convert her, and finally does. We feel that it would be better to close that scene with the closeups of both glaring at one another on the stages salubrity, rather than go to the long shot and lose the illusion of Mr. Davidson actually falling in love with Sadie Thompson. The road that Walter Huston has to hoe down is a hard one. Theatregoers are not ready for such preachers and quotations from the Bible.

Guy Kibbee is always welcome in any picture. Audiences lose a lot of excitement the minute he appears on the scene, expecting something to happen. It usually does. He knows his drama and his comedy. He shares honors with Beulah Bondi as the straight laced wife of Mr. Davidson. Miss Bondi makes her presence felt even without uttering a word.

William Gargan stands the acid test of the picture like the real trouper he has proven himself to be. Walter Catlett gains many a laugh as the Quartermaster, knowing the value of a situation. Matt Moore gives a finished performance, the best he has given in years. Kendall Lee served in her role adequately. The work of Ben Hendricks, Jr., and Freddie Howard is exceptionally good as the aides of Sergeant O'Hara (William Gargan). The woman who plays the wife of Joe Horn is not given credit on the picture. It is her work in Pago Pago that snatches of realism.

"RAIN" was taken from the stage play adapted by John Colton and C. Randolph, from a story by W. Somerset Maugham, with the screen adaptation by Maxwell Anderson. Photography work of Oliver Marsh is brilliantly handled. A word of credit for the art work goes to Richard Day. Sound is in the hands of the expert Frank Crenzbach, and film editing by Duncan Mansfield is a he-man's job. Grauman's Chinese Theatre is showing a reviled print of "Rain" since the opening night, cut down to the proper footage. Might we, in closing, say that UNITED ARTISTS should find Joan Crawford's first starring vehicle under their tutelage, a good innovation to follow with other stars from the various studios. They did something with her that M-G-M have failed to do—and that is to prove to the world that she is just as great a dramatic actress as she has proven to be in lighter productions.

—HARRY BURNS

TYPEWRITERS—ADDING MACHINES

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HOLLY-BEVERLY TYPEWRITER CO.

Gladstone 1990
HOLLYWOOD FILMOGRAPHY

Chit, Chat and Chatter by Hal Wiener

Fox Films Studios Are Preparing Some Great Music for "Cavalcade"

Music, the medium through which many an artist has given vent to his ideas, is finding its way back into our lives, generalized. Studies are being prepared for a busy season with many song and dance pictures scheduled for early shooting.

With the advent of this comparatively new form of screen entertainment, Arthur Lange, music editor in chief of Fox Hollywood, encouraged by the public's enthusiasm, predicts:

"A great change will be seen in forthcoming musical productions."

"Instead of writing music to fit stories as has been the practice, new story material will be created to fit music. By this method music will become a part of the theme and to a certain extent dominate the dramatic production plan."

"Likewise a change will be made in the selection of stars. Hereafter box office names meant more to the success of a singing picture than the music. It is true that the success of a song, especially in pictures depends, to a certain extent upon the person who sings it, but if a melody lingers with you after leaving the theater, then it is the song and not the singer that you remember. This effect is what we are going to strive for—to at least have one outstanding melody that will dominate all else. And these songs are to be written to fit the personality of the singers."

Remember Arthur Lange's "Paradise Song" which Polo Negro sang in "The Woman Conquers." It is a hit, a hit and nothing else and Lange has more big hopes for the revival hit, "Rackety Rax." It is hoped a pleasure to know that he is once more running the gauntlet of musical notes. He knows his "de-ray-me" and we look for many "tea strike" musicals from his pen in the very near future.

WE TALK TO MARY BRIAN IN BETWEEN SCENES ON UNIVERSAL SOUND STAGE

Behind closed panels of a studio sound stage one may view glamorous and spectacular feats . . . . a massive production in action . . . . prop men darting hither and yon . . . . extra people sitting wherever they spot an empty chair . . . . awaiting their call . . . . electricians testing out every klik and klack and bit players nervously wandering their one or two lines . . . . thrilled at getting their first big break . . . . we, though seasoned to life, thrilled with the excitement of it all.

But this is only a bit of a show business, as Ms. Brian, star, calmly reading over her lines . . . . also Jimmy Halp peering up and down fixing his tie and adjusting his cuffs . . . . Billy Dooley talking drunkenly to Noel Francis part of their scene coming in. . . . Barrymore, the generical girl, glimpsed beautiful Mary Brian, its star, calmly reading over her lines . . . . also Jimmy Halp peering up and down fixing his tie and adjusting his cuffs. . . . Billy Dooley talking drunkenly to Noel Francis part of their scene coming in.

Another, "Okay America," is a hit, a hit and nothing else and Lange has more big hopes for the revival hit, "Rackety Rax." It is hoped a pleasure to know that he is once more running the gauntlet of musical notes. He knows his "de-ray-me" and we look for many "tea strike" musicals from his pen in the very near future.

BREMELL FLEETHER IS SIGNED FOR "IM-HO-TEP" BY UNIVERSAL — IS A MOST VERSATILE STAGE AND SCREEN ACTOR

Bramwell Fletcher is raving mad by this time. But not as you might be led to believe. He's happy that he is raving mad, for his role in "Im-Ho-Tep," which he starts this week for Universal, depicts him as a raving maniac.

"Im-Ho-Tep" is not as profane as the title would seem to indicate. Though Fletcher is one of those weird startles—the film's Egyptian mummy which comes to life in the 20th century.

Talking with Bramwell in his dressing room at the El Capitan theater, just prior to his press stampede with another starlet, our Frank Strayer systematically directing each scene with a calm cool head . . . . Lou Ostrow, that jovial fellow, comforting tired and grumpy extra as the wee hours of the moroon roll by . . . . Lionel Belmore drops in to say cheers . . . . immorality . . . . immorality . . . . and we snatch a few words with our charming star, Mary Brian . . . . she just got in from a town and a half months vaudeville tour with Ken Murray . . . . act was such a hit that they played a return engagement in Chicago . . . . Boston audiences also demanded a second appearance . . . . Fletcher thinks that he is ready to play the role of the mummy—maybe that's why he scored such a hit. . . . anyway, glad to see Mary back home in pictures again . . . . she likes the eastern stage and hopes to do a play there some day, perhaps . . . . will never appear behind footlights in Hollywood, though she likes to be remembered for her screen work here . . . . not compared with it . . . . can't blame her—she's done some mighty fine pictures.

The director Strayer calls all people on set for a new scene . . . . our pleasant but short interview ends . . . . lights are turned up again . . . . extras take their places . . . . cameras start clicking and "Manhattan Tower" once more goes into production . . . . while we sneak off for our forty winks.

DAVE DAGGETT RETURNS

Been wondering for the past three years to as just what had happened to him, when we last saw him on the screen in "Bad Penny"? Well, Dave is back again, and it is in a reliably solid rôle in the scenario of the upcoming musical for Fox's very nice part in a current picture. After finishing work on "All Quiet on the Western Front," Dave immediately left for the East coast to resume his stage work. While there he boasted himself on the legitimate stage and in many stock productions. Now, after three years of hard work Dave feels that he is ready to take up the rudiments of the talking screen. With a back ground chock full of experiences on the stage we can predict great things for Dave Daggett, and that the Colgate Palace was the first to locate him back to Hollywood and to him a very successful screen debut.

MR. AND MRS. (BLANCHE MAHAFFEY) RALPH M. LIKE

Here is the first published picture of Mr. and Mrs. Ralph M. Like. The happy couple was married recently but barely received publicity on all sides. Their faithful old standby of a cameraman caught them at Stark's Bohemian Cafe one evening, and if you ask us, they were in one of their happiest moods. Mrs. Like was formerly playing leads in pictures. Mrs. Like being the producer. The pair met, fell in love, said "I Do"—and now, will Mrs. Like continue on the screen or will she become a real, dutiful wife?—that is the burning question. You try and answer it as we can't get an OK or a turn-down one at this time.

"HAT CHECK GIRL" IS DELIGHTFUL ENTERTAINMENT

DIRECTION—SIDNEY LANFIELD. STORY—RICHARD JAMES. SCREEN PLAY—BARRY CONNERS AND PHILIP KLEIN. PHOTOGRAPHY—GLENN MACWILLIAMS. CAST—SALLY ELLERS, BEN LYON, MONROE OWSEY, GINGER ROGERS, NOEL MADISON, DEWEY ROBINSON, ARTHUR PIERSO, PURNELL PRATT AND HAROLD GOODWIN.

Here is a delightfully refreshing bit of entertainment. Fox's latest, "Hat Check Girl," with Sally Ellers doing the checking, is the sort of screen material that exhibitors are always eager to get.

Richard J. James, that of the romance of a poor girl and a neer-do-well son of a millionaire, has been given a new dress with ultra-modern cabinet settings. Spicy situations and witty dialogue from the pens of Barry Connors and Philip Klein has transposed a mediocre story into something better in screen fare.

Most of the wisecracking dialogue has been entrusted to Ben Lyon as the night club neer-do-well. His breezy for light comedy roles has rapidly lifted him to the ranks of box office favorites. And Sally Ellers, too, will doubly win acclaim as the checker in a fashionable night club, who is susceptible to love at first sight.

A very talented girl is Christine Marson, who will hold you spellbound with her dancing. She was roundly applauded by the preview audience following her cabaret number.

Monroe Owsey, who has not been seen on the screen for some time, turns in a splendid performance as the editor of a scandal sheet. Ginger Rogers, Noel Madison, Dewey Robinson, Arthur Pierson, Purnell Pratt and Harold Goodwin all turn in fine performances.

Sidney Lanfield's direction should not go unacclaimed, as it is by his guiding hand that the picture keeps up its fast tempo. Glenn MacWilliams' exhibition of unusual camera angles also contributes much to the success of "Hat Check Girl."

WILLIAM ANTHONY MCGUIRE HAS CREATED NICHIE FOR HIMSELF IN FILMDO

On the 23rd of the month a byword among showgoers will be "Okay America," for on this date William Anthony McGuire's bombastic expose of current newspaperism will be unreeled at the Orpheum.

Coming hot off the press, "Okay America" will bring to you inside dope by one of the greatest metropolitan reporters ever seen on the silver screen. It's one of McGuire's latest drawings—Larry Wyne, who sees all and prints everything. Smiling Lew Ayres will doubtlessly garner himself plenty of glory in the character.

We caught the preview of "Okay America" and as a tip don't miss it. It's one of William Anthony McGuire's best stories so-date.

Immediately after Universal finessed this screen play, McGuire went to work for Sam Goldwyn, and now he's busy at his typewriter pounding out script on "The Maskerader" in which Ronald Colman is scheduled to have the lead.

Another of McGuire's brain children, which shows promise of b.o. (office box to you) is "The Kid from Spain" in which Eddie Cantor does the song of a gallant toreador.

You remember McGuire's "The Bad Penny" which played a successful engagement at the Biltmore last season. He tells me that several bids have been made to make this into a picture. It's a good play and either a picture version or a revival staging of "The Bad Penny" would be appreciated.
MAY OUR GOOD WISHES

"RAIN"

ON

LONG TACK SAM
And His Daughters
Mina
and
Nee Sa Long

LA FAYETTE
and
LA VERNE
International Dance Stars
CREATORS OF THE DANCE

EDDIE GARR
Hollywood in Person
Direction of
WEBER & SIMONS
(AGENCY)

DAVID BROEKMAN
and his
GREATER CHINESE THEATRE ORCHESTRA

SID GRAUMAN
California's Beloved Son
and Master Showman

My Good Wishes to Sid Grauman, but I'm producing my own.

— B. B. B.

GRAUMAN'S CHINESE THEATRE
HOLLYWOOD
THE PHANTOM EXPRESS" OPENS TO GREAT SUCCESS IN NEW YORK CITY AND SAN FRANCISCO—"LOST CONTINENT" IS NEXT

"The Phantom Express," the railroading thriller produced under the Franklin and Stoner banner, has been heralded with much success following its opening at the Globe Theatre in New York, and the President Theatre in San Francisco.

Reports reaching us at this time state that audience reaction and box office receipts have shown the wisdom and shrewdness of producers in turning out timely entertainment of this nature.

"The Lost Continent," an original from the pen of Isadore Bernstein, after 11 weeks preparation, is all set to go into production.

These producers believe that careful preparation is of utmost importance and that the quality of independent pictures would be greatly improved if continuity and dialogue were given more sufficient thought and time by their makers. Franklin and Stoner have done much to raise the present day standing of the independents.

A THUMB NAIL PORTRAIT OF BEULAH BOND

Beulah halls from the Windy City...her first character role came in Maurice Brown's Chicago Little Theatre in "Cranford...at the age of seven played "Little Lord Fauntleroy"...learned 47 sides in one week...14 weeks in summer stock with Stuart Walker...played two summers at Elitch's Gardens in Denver...then to Broadway (every actor's goal) in "One of the Family" with Grant Mitchell...Maxwell Anderson gave her a part in "Saturday's Children"...also played coxswain woman in "Marseilles," Clemence Dane's play...then came "Cook Robin" by Elmer Rice and Phillip Barry...her Mrs. Jones in "Street Scene" brought Beulah to coast...played the same character in Sam Goldwyn's screen production...recently seen at Mrs. Davidson in "Rain"...now showing at Grauman's Chinese theatre...is now on her way to New York for a part in a Sidney Howard play which opens on September 28.

DOUBLES HIS TALENTS

Charlie Chase, famous funmaker, has three more comedies to make for the Hal Roach Studios this year. However, his contract is such that he has the opportunity to make features in between each laughmaker.

THE ELECTION "LUTHER REED"

What filmland needs most today is the director who knows the value of the industry's dollars that are being spent on pictures. So that the old devil, waste, will be shown the way out of this business. Luther Reed, to our way of thinking, numbers among the most conservative of directors who, if given enough leeway to spend what monies are needed to make good pictures, will come as close to delivering the goods as any director in the business.

MESSRS. BACHELLOR AND COHEN ARE MAKING ONE FEATURE A MONTH ON UNIVERSAL CITY LOT

"Slightly Married," an invincible picture, now in production at Universal City, boasts a cast of "big names" to shortly grace our silver screen.

Walter Byron, Evelyn Knapp, Marle Fredost, Dorothy Christy and Jason Robards have started shooting in Mary McCarthy's newest brain child. This clever author's has several winners to her name. At present she is working on "Ships of Chance" in which Lew Ayres is scheduled to star for Universal.

Others who have outstanding parts in "Slightly Married" include Clarissa Selwyn, Herbert Evans, Robert Ellis and Phillips Smalley.

Richard Thorpe, who has a fine reputation in directorial circles, is handling the megaphone on the production. M. A. Anderson grinds the camera while "Buddy" Sker assists Thorpe.

Invincible and Chesterfield Pictures are controlled and operated by George Bachelore and Maury Cohen. They have scheduled 12 features on this year's program. "Slightly Married" is the seventh of the series. The producers are away ahead of schedule of one picture per month, as they started working last March on their initial production. Producers Bachelore and Cohen feel that this is to be the greatest independent year of any that they have experienced. They lay this to the facts that the independents are making their best pictures, and that those producing are more dependable, that they will deliver their promised program of pictures, thereby gaining greater attention and confidence of the exhibitors, the exchange men, and above all, the public. Mr. Bachelore is due back from New York about October 1, and he will start another Chesterfield production which, for the present, is titled "Down in the Dumps," and which Richard Thorpe will direct.

Carl Laemmle, Jr., is boldly taking a step to inaugurate a new cycle of film fad. He is introducing a current policy of producing timely subjects with releases to coincide with the events of the day. With his eye upon the calendar, Laemmle recently finished "All American," a grid story aimed at reaching the screen for the football season; "Merry Go Round," a political story for election fare, and "Okay America," a yarn with broadcasting and kidnapping angles.

In Loving Memory

Edward J. Montagne
Gone but never to be forgotten

HARRY BURNS
“The Hound of the Baskervilles”

Here is one of the most mystifying of Sir Arthur Conan Doyle’s great detective stories. It was brought to the screen by an English film concern and is to be released in this country by Goldwyn Pictures.

Having heard this Sherlock Holmes’ story on the radio over a national program, we naturally had more than a passing curiosity as to its screen adaptation.

The novel of the Baskerville’s, stage by stage, and the most readable of its kind, is a three-act melodrama. Mysterious deaths, several in number, in the family of the Baskerlives, and of how Sherlock Holmes, dressed in top hat and tailed coat, will continue to click with movie fans for years to come.

Robert Redford handles the role of Sherlock Holmes with an understanding of the famous fictional character. As Dr. Watson, Fred Lloyd does an excellent hit of acting. Others who are sure include Willard White, as Dr. Mortimer, Elizabeth Vaughan as Laura Lyons, Heather Angel as Beril and Reginald Bach as Stapleton.

Expert direction of the man who directed the late Edgar Wallace helps out the production tremendously.

WALTER BYRON IS PROOF THAT ENGLISH ACTORS CLICK IN OUR TALKIES

The man who transposed Tommy Atkins from the pages of Kilgile’s book to the English stage is now winning himself new laurels on our screen. He is none other than that dastardly villain of make-believe, Walter Byron.

If you do not already know, “Tommy Atkins” was the final English play in which Byron appeared before embracing the American cinema.

It came about in a most unusual way, as he related to us between scenes of “Slightly Married.”

“Sam Goldwyn had been after our producer, Ronnie, many weeks for new talent that might be developed into cinematic material. Ronnie, poor fellow, was at wits ends to help Mr. Goldwyn. He knew of one who would be right for the American screen.

“It wasn’t until the last night of our performance in ‘Tommy Atkins’ that he thought of me. I had seen some film experience in England and France. Just before the performance that evening, Ronnie came to me and said that Sam Goldwyn, the great American producer wanted to see me immediately after the last act. Well, we weren’t finished until after ten o’clock, and Mr. Goldwyn was to leave that night for America.

“Immediately following the performance, not waiting to remove my grease paint or costume, I dashed over to the fashionable Carleton Hotel and—well, the outcome of our interview can readily be seen. A few days later, I was on my way to Hollywood with either fan or infatuation awaiting me.”

His first picture under the Sam Goldwyn banner was opposite Vilma Banky in “The Awakening.” His success in this picture brought him many more fine productions. Mr. Byron is on his way up the ladder to fame, for he has what it takes to make a truly great actor.

BURR McINTOSH RECITES “INVICTUS”

Burr McIntosh, the actor-philosopher, in an inspiration talk at The Troopers dinner last Sunday night, read William Ernest Henley’s poem “Invictus.” It created such an impression that we are reprinting it in order that all may have an opportunity to once again feel the uplift of a tremendous thought.

INVICTUS

Out of the night that covers me,
Black as the pit from pole to pole,
I thank whatever gods there be
For my unconquerable soul.

In the fell clutch of circumstance
I have not winced nor cried aloud.
Under the bludgeonings of chance
My head is bloody but unbowed.

Beyond this place of wrath and tears
Looms but the horror of the shade,
And yet the menace of the years
Finds, and shall find me—unafraid.

It matters not how strait the gate,
How charged with punishments the scroll;
I am the master of my fate,
I am the captain of my soul.

WALLACE BARLOW DUG INTO HEART OF AFRICA FOR HIDDEN JUNGLE SECRETS

Africa, the dark continent, with its vast mountains towering over hidden valleys of thick undergrowth, reveals beauty that is unparalleled anywhere in the world, are being exploited by Wallace Barlow, who has recently returned from an exploration into the heart of the vast wilderness.

Wallace Barlow, a field geologist, made this trip under the auspices of the Rhodesia Congo Border Concession Co. His work consisted largely of mapping out northern and part of southern Rhodesia with the aid of the hardy new portable camera.

Yet behind all this array of beauty, he says, there lurks danger in fever and disease, a sinister menace to all who dare explore hidden jungle secrets.

Foremost among evils of the dark continent, he says, is the dread of sleeping sickness, found mostly in the Loangoa valley, the basis upon which Universal’s “Naguana” is written.

This disease is carried by the tsetse fly. Barlow was bitten several times by this insect during his stay in the jungle.

Another notorious illness on which Barlow can comment knowingly is Black Water Fever which is carried by the Anopheles mosquito.

If space would permit, we could go on retelling adventures in this vastly different country as we heard them told to Bud Baskey over the luncheon table at MGM. Bud, you know, owns those renowned chippens seen in “Tarzan.”

We would like to tell of how this young boy, Barlow, learned to speak four African tongues, and of the Quinine rituals every afternoon at 5 o’clock, and of the hunt for the deadly Mamba, and of his trip up the Zambezi river in a canoe, and of his many wonderful adventures too numerous to mention.

But enough to say that Hollywood and most pictures which Barlow observes can offer in helping to make the now prevalent African pictures more exact in detail. He knows Africa, having made its jungle his home for several years.

ANNETTE MARGULES PAYS HOLLYWOOD VISIT

Broadway’s most recent contribution to Hollywood is Annette Margules, famous make-believe “siren” of the eastern stage. Her California visit, though purely unprofessional, should nevertheless be welcomed among film producers who are scratching their heads these days for new films.

To say that Miss Margules is outstanding in her chosen profession would be putting it mildly. Her never-to-be-forgotten character of Tondelyo in “White Cargo” has caused sensations of all to all longing to see her images in motion pictures.

When we talked with Miss Margules in her suite at the Hollywood Roosevelt Hotel, she seemed to revile that lost glamour of by-gone show days. Here is talent that should not be allowed to remain unused. It’s a tip, Hollywood, and we feel sure a splendid one.

KENNETH MCKENNA IS VERSATILE PERSONALITY

Folk of the film colony who are book hands and take keen delight in pursuing the worn pages of some rare book, will find a heaven on earth among the library shelves of the McKenna abode.

Kenneth McKenna, when not working out some directorial problem or rehashing his stage lines, often shuts himself away and relieves his acquaintance with famous authors of yesteryear.

One of the outstanding collections of George Bernard Shaw’s manuscripts, first editions and letters is in the beloved possession of Kenneth. Among screen folk, Jean Hersholt and Director Al Green are also slaves to the hobby of literature collecting.

Next to it he likes boating and especially whaling. Yes, he actually helped chase one down some 75 miles out of San Pedro. And was it exciting? You should have heard Ken tell about it. Truly a thrill in a lifetime.

But we’re getting away from Hollywood and the all important business of acting, (which is what we really meant to talk about). Kenneth has toads aside his megaphone, at least for the present, and once more dusted off his makeup box. It all happened when a rumor reached his ears that more good actors were needed. It’s good to see him facing the camera.

We’ll never forget his character of the submarine commander in “Men Without Women.” It was outstanding. At present he is appearing on the local screen in “Those We Love.”

DOROTHY BURGESS TO DO LOCAL MUSICAL PRODUCTION

Dorothy Burgess, the hot blooded title of “The Bird of Florida” and the alluring titians of “Lulu Belle” has turned her thespic thoughts toward more lyrical themes.

She tells us that negotiations are rapidly maturing whereby she will be seen and heard on our local footlights in “By By Bonnie,” that gay musical comedy from the able pen of Albert von Tilzer.

If plans work out satisfactorily, and “By By Bonnie” is produced locally, Miss Burgess should prove to be a distinct hit, as her appearance in the musical was one of the reigning hits of Broadway.

New melodies have been added, Miss Burgess tells us, and the production has been re-writing so as to fit our local costumes.

Producers here, have overlooked a good bet in Dorothy Burgess, one of the cleverest and most versatile thespians to evade Hollywood. Right here, on our own doorstep, with our own stage and screen experience behind her, is the type of girl, the personification of charm, that studio producers who have clamored loudly for.

Will she have to go back to Broadway like so many others have done in order to prove to Hollywood that she can act? We don’t think so, but if “By By Bonnie” is produced...

for the best in...
TROUPERS CARNIVAL Attracts Cinema and Theatrical World Stars of 'Yesterday Are to be Glorified

What About Greek Theatre and Unemployed Musicians? Broadcasters Tell Way to Radio Success

DANIEL FROHMAN AND FRANK GILMORE LAY PLANS FOR CARNIVAL AND PROPOSE HOME

By Lou Jacobs

Youth is ever intolerant of age. It resent adviser and craves the chance to find out for itself. Those who now are in the flush of joyous youth who are aware of the fact that ages are as yet few, are reminded that life has many peculiar twists in its course down through the years. This is not to say, the contrary, it's a double service; to the younger generation a call to heed the truth that no airplane can ever attain the speed of the passing years and to those who need to protect the comfort of their declining years. The Troopers are making a praiseworthy effort to build a home for their aged, so that they may continue on to the end, among their own; where they can relive their glories and speak of their day. It is a service that sympathetic they lived through them together. Happiness, insurance—a new note to wildly rushing youth.

The first step to attain this praiseworthy objective is the so-called Carnival which is to be held in and about their club rooms on the grounds of the American Legion Stadium in Hollywood on the evenings of Sept. 7-8-9. We say "so-called" because it means more than a Carnival: more than a frac. It is to be a form of amusement as yet unnamed. Every feature has been developed by the Troopers for originality and novelty.

Last Sunday evening, the writer attended for the first time the monthly supper of the club. It was, thrice beyond measure, especially with the singing of Cosmo De Acosta, and again meeting and hearing many whose names were mighty in the days of youth. Imagine, after 23 years, meeting the adorable leading lady of the stock company with which he found his stage legs in San Francisco. Evelyn Selby, as charming and winsome as she was just after the historic earthquake when she was the sweetheart of the ruined city.

Burr Machatson, the master photographer, printer, actor-philosopher; next to us sat Helaine, time. Now, on this occasion she was the Orpheum, and now a star writer on the Times; opposite sat L. E. Behymer, impresario and perhaps the best loved figure in the world of concert music; Fred Bowers who added to his established fame by now more noble and legitimate in this manner for George M. Cohan, the Ambassador, Names to conjure with; several hundreds of them and all united in a solidarity of purpose to make the Carnival an outstanding success.

Already the event has attracted national attention as was signified by wires received from Daniel Frohman, president of Actors Fund, and Frank Gillmore, president of Equity. The latter wire which follows, was read by Charles Miller, local representative of Equity: "Any activity of Troupers Club of importance to the theatrical pro- fession and of particular interest to the Ac- tors Equity Association. I sincerely hope the success of Troupers Carnival will far exceed their most optimistic expectations. Please convey to them the compliments of the Council and my personal regards and good wishes." (Signed) F. Gillmore.

The wire from Daniel Frohman, president of the Actors Fund was sent to Joseph De Grasse, president of The Troopers. It read: "For 30 years we have maintained a Home for Aged Theatricals in the east. I hope the west coast will be enabled to do the same for those who have spent their years in entertain the people. Good Luck." (Signed) Daniel Frohman.

FREDV. BOWERS

FRED. V. BOWERS

FREDERICK V. BOWERS AND HARRY WEBER STRIKE UPON GREAT IDEA

Frederick Bowers, well known song writer and Harry will be troubadour represen- tative, are arranging a monster testimonial designed to glorify the stars of yesterday. The tremendous suc- cess of the testimonial to George M. Cohan which was achieved by Bowers recently, prompted this move- ment which is aimed to introduce Holly- wood to its distinguished citizens. The response of the song writers to the appeal for their presence at the Ambassodor function was spon- taneous. Hardly had this occasion been con- cluded when Weber and Bowers, over a table in the Coconut Grove planned this worthy effort. "It is surprising," said Bow- ers, "what a treasury of truly great artists is this Hollywood. Some of them names which have been ringing with acclaim for the past 50 years. Names that the stage and its love have been proud to honor, are. Now living almost unknown in Hollywood. Those of the stratos who should best be informed as to the true greatness of players, are indifferent to their importance.

"Mr. Weber and myself feel that they are entitled to the thrill of being once again ac- claimed at their stage home. It is a service not only to them but to the motion pic- ture executives who do not seem to be aware of the richness of the talent which here abounds.

"Mr. E. L. Behymer, who has been ap- praised of our plan volunteered to aid in the musical field and believes that Mr. Shu- man-Heink and many other singers of note would be happy to respond." The testimonial will be held in the Bir- more hotel upon a date not yet as determined but will in all likelihood he before the approach of the holiday season.

MANY KEPT FROM SUMMER EMPLOYMENT BY BOARD'S FAILURE TO ENCOURAGE COMMERCIAL ACTIVITIES

What about that Greek theatre in Griffith Park? It was designed and presented to our city for a definite purpose. The acceptance of that gift implied a civic obligation. We are now informed that the Park Board is about to announce a constructive policy for its use. Two seasons have passed and noth- ing has been heard. The management of that theatre has failed ignominiously both the pub- lic and its trust.

It is not the place here to review the reason to expect that this wonderful edifice would be used similarly to the municipal theatre in St. Louis, which each year, being a part of the city's citizenship with considera- tion of a sort that is considered the most pow- erful educational influence in the sphere of music in this country. It provides an outlet for talent as fine as fine gets, it gives employment to hundreds of workers as well as musicians and it is profitable and self-sustaining.

That was the idea back the gift of Col. G. J. Griffith. How was that idea executed? By the most shrewdly display of ingratitude, deceit, and personal vindictiveness out flaunted before a self-respecting community.

Van Griffith, son of the donor, whose concept built and perfected the Greek theatre, was ousted from the board of Park Commis- sioners, every vestige of voice in the conduct of his father's gift stripped from him and every constructive use of that gift throttled. It is only used as a political pawns to the de- privation of public rights and welfare.

L. E. Behymer, Los Angeles' noted im- pressario, offered to conduct the theatre for the city and afford a form of summer enter- tainment that would be credit to our city, as is everything which Mr. Behymer undertakes. L. E. Behymer has been asked to run the Greek Theatre, Griffith Park, a place for the public rather than a beneficial possession of the city.

The magnificent Park Board, which weekly glorifies itself in posing as a great public benefactor over the radio, in its gen- erous gift of a band of UNEMPLOYED musicians which it broadcasts by ITS public address system to a dozen or so other parks. Big hearted Park Board, of course it's using its own and not the public funds. Yes it is—! One band to cover territory reach- ing from the beach to North Hollywood and other far flung reaches. Why not a band in each park if it desires to aid the unemployed, and are they unemployed musicians if the city—excuse please,—the Park Board em- ploys them? Let us strip this park board of its politic and obstruction policy and petition the Mayor or whoever is their boss, if any, not only to re- place Van Griffith with some authority over

INSIDE "INFO" FROM BING CROSBY, ARTHUR TRACY, BOWSELL SISTERS, KATE SMITH, CAB CALLOWAY, VINCENT LOPEZ AND BURNS AND ALLEN

"Create something novel."

Such is the consensus of advice from 14 of the leading broadcasting stars of today to persons who aspire to radio fame. Opinion is given by the cast of air celebrities acting and giving their special- ties in Paramount's romance of radio life, "The Big Broadcast," in which they appear with Stuart Erwin, Leila Hyams, Shannon Lynn and other screen players.

Here is what these "veteran favorites" say: Bing Crosby: "Be sure you have something to offer radio. Hundreds of mere sing- ers, musicians and even humorists are available but only those with something different get to the top as big time radio stars of today prove."

DEVELOP NEW STYLE

Arthur Tracy (The Street Singer): "De- velop a style of rendition and delivery that is entirely distinctive. It may be a novelty of intonation, selection of music or original songs but find that something you can do better than anyone else—then go!" Kate Smith: "It's a matter of natural talent, hard work and lucky breaks. To attract attention, try and hold popularity. Bump up on something interesting in itself. Then remain alert and ready to change to meet new tastes."

Boswell Sisters: "To be in line for either opportunity or luck, it is necessary to have radio's TC, that is capable of something appeal- ing to the public by ear as the movie star appeals to the eye. Do not overlook the value of any training in the whole musical field. And no matter how different your radio specialty may be, PLAY ON IMAGINATION

Cab Calloway: "Play to the imagination of your public, and use your own imagina- tion to do so."

Clyde Brothers: "Originality marks the road to radio entertainment success."

Burns and Allen: "Alertness, novelty and flexibility are the components of success."

Vincent Lopez: "Start out after a definite something. Radio has many fields; aim for that to which you can contribute something you are convinced that many—but not necessarily all—people will like."

The gift of his father, but accept the services of L. E. Behymer, manager of the theatre and investigate the much vaunted beneficence to the UNEMPLOYED musicians band paid with public funds for which a compen- sating, inefficient and arrogant committee takes the bow.

Electric Repairs GRanite 7664
BARKER-ALLEN ELECTRIC
1607 Cahuenga Blvd.
IN HOLLYWOOD NOW
By Bud Murray

The depression didn’t seem to effect the first annual Rally Dance of the Dancing Teachers Business Association, held at the Annual Convention of the S.B.T.A. in Hollywood, California, on March 3, 1939. Published weekly by HOLLYWOOD FILMOGRAPH, INC., 100 California, Los Angeles, California, Post Office Box 2141, Hollywood 21, California. HARRY BURNS, President and Editor Phone, Hillside 1146

Vol. 12 Hollywood, California, Saturday, Sept. 24, 1932 No. 36

Serving God and Man

The passing of Abraham Frank shocked every one who knew and loved him. Even Governor Rolph, Jr., stopped to pay his respects to the state and country long enough to pay tribute to the man who served GOD and MAN as only he could. Financiers rubbed shoulders with colored bootblacks at the services officiated over by Rabbi Edgar F. Magnin at Temple B’nai B’rith, Monday afternoon at 3 o’clock.

He was a member of the Superior Lodge of Accepted Masons of Chicago, and the services were very impressively rendered by members of one of the lodges here. Never before was there such a profusion of floral decorations as that which graced the synagogue at this occasion. Rabbi Magnin, too, must have given the service a great consolation with his words of love and praise for the deceased whom he knew so well.

The Ambassador Hotel, over which Abraham Frank presided as general manager, will find it hard to replace him as he was a man who knew his business, had a heart bigger than himself and was always willing and ready to do evert he would do the most good. He lived and died looking after the welfare of every one who crossed the threshold of the most famous hotel in the Southland.

Moving Movie Throng by John Hall

Frenzied traffic has landed us where we are. Frenzied movie plots are pushing us under the water. As a nation, we are on the crest of a wave of frenzy.

• • •

The center of our popular music production is called Tin Pan Alley. The center of movie production is called—well, a lot of things we don’t like. Propagating sex and violence is the way to quietude.

Between the air plane, the automobile, Tin Pan Alley and movie lot plots, the nervous system of the people is taught and to the danger point. As a nation, we can’t relax.

After all, being a dandymo is a serious business. For one thing, it is highly contagious. Allowed to run its course, it might destroy whole populations. The wine-racker might be a very dangerous citizen.

Once upon a time, as the story books say, a king’s lady remarked that, lacking bread, the hungry poor could eat cake. The national frenzy produced by this wine-crackin’ immediately filled seven continents with wine-cracking aristocrats and peasants.

• • •

In those days the nearest to the all-powerful throne was the king’s jester—in an actor; the best comedian in the country. Through out all time the best leften for the human drama has been supplied by actors, some of them being great statesmen.

• • •

When Disney created the British Empire, making Queen Victoria an Empress, he began playing a clever part, flattering the young queen and at the same time confound ing and defeating his political foes. He had many within England and all through Continental Europe. The Great Disney was a great actor, turned statesman.

He entered as second class matter April 13, 1920 at the Post Office, Los Angeles, California, under the act of March 3, 1879. Published weekly by HOLLYWOOD FILMOGRAPH, INC., 100 California, Studio 1146, Los Angeles, California, Post Office Box 2141, Hollywood 21, California. HARRY BURNS, President and Editor Phone, Hillside 1146

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In our own country today the path of the public entertainer leads down the same lanes trod by all the Disneys of all time. The highroads of history are covered with the dust of forgotten rulers and peoples who were swayed to national disaster by the public entertainment supplied by men with minds un able to grasp the significance of public entertainment to the life of a nation—whom who grasped it too well for the public welfare.

• • •

The snake dance of the Indians of our Southwest is an echo of a past lost in the mists of the ages. It is public entertainment, slightly religious in spirit. On the other side of the continent we find the Boston, who are not a little motivated; half show, half ceremony. What these primitive people do dominates the emotions of the level and people. It holds there a savage, a succession of world-swaying religious leaders, creators of new creeds, failed to change the savage for the better. Their public entertainment holds them what they were at the beginning.

The civilized white man, caught in an era of "thrills," is a wilder dancer than any modern savages, and more grotesque figure than any firewalker, because he pos sesses the so-called advantage of his concep tion of what constitutes civilization. He is supposed to be enlightened. The reviewer is saving on, wonders. And the tempo of the white man’s civilization continues to increase.

The fixed Law of Progression involves a limit to all things within the understanding of man. Our national frenzy must come to its halting place. Plainly, nerve-wracking movies must cease, else we are going to become a nation of neck-jerkers and eye poppers. The thrill, the eternal "kick," sought by picture producers, must inevitably exhaust itself—-the people who go to movies are going to degenerate into a mob of dozing, pop-eyed neurotics .

Of course, this drama can’t go on for very long. Love it does the moviegoers are going to round-up and cage the nuts commercializing human nerve reactions.

Eddie Ruggles, technician formerly at KMTR will start technical for KMPC as well as handle the Midnight Variety request prog from 12 M to 1 P. M. nightly.

Photos $3.50 Doz.

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RADIO ARTISTS—Attention! I am working on a radio "idea" which I am sure will be of vital interest to all radio and disc artists now broadcasting. A call will reveal this valuable information

ARCH WOODY—HI 1146

SEP. 27, 1933
At Jolson Offers Photographic Music—For First Time on Screen
Irving Briskin Says Music is Coming Back in Pictures

HOLLYWOOD FILMGRAPH

LIFE SAVER OF FILMLAND THROUGH FIRST TALKIE HIT MAY ONCE MORE PROVE SALVATION

Al Jolson’s United Artists vehicle, "The New Yorker," the first feature production with "photographic music" running all the way through, it also will introduce a number of new songs, studio executives declare yesterday as the picture entered the final phases of editing. It was Al Jolson who saved the motion picture industry by his first talkie, "The Jazz Singer," and may repeat in this one.

Six numbers, composed by Richard Rodgers and Loren Harry, are an inherent part of the film story which is said to promise a revolutionary method of presenting music on the screen. The titles of the numbers in "The New Yorker" are: "Hallelujah, I’m a Bum. You Are Too Beautiful. "I Got Goin’ Back to New York. "What Do You Want With Money? "Sleeping Beauty" and "Laying the Cornerstone."

Rodgers and Hammerlin staked upon the germ of the new screen music method while working on Maurice Chevalier’s picture, "Love Me Tonight," and have fully developed the technique in Jolson’s comedy, which is adapted from an original story by Ben Hecht. Each of the songs is a film directorial debut of Chester Erskine, 28-year-old Broadway stage producer, who came to Hollywood to study and make a production of "Ragtime."

WORKING HARD

Ray Linnister, assistant director for George Archainbaud at the Radio Studios on "The Penguin Pool Murder," was for years Herbert Brenon’s assistant. He is very popular and always supplies himself with a fine aide. On this picture he has Bob Margolis, who also is a movie maker. Both men are working hard on the picture.

NOTED SCREEN MOTHER

Ferka Boros, famous character woman of the screen, has won her many laurels for her screen mothers portrayals. She will be seen as Ramon Novarro’s mother in "Hit Parade," and had a splendid part in "Little Caesar."

DID YOU KNOW—That Charley Chase, Hal Roach comedian, once sang illustrated songs in picture houses?

SOMETHING NEW:

You remember Lou Holtz at the Palace Theatre in New York, do you that he had to pay four dollars for a seat? Well, Eddie Lambert and Al Herman have the same idea for Hollywood, and, at present are negotiating for a Boulevard Theatre. There will be a big time vaudeville bill with one of the many famous names playing over. Many other novelties, including a beauty chorus that will be a dream, as Ben Bird of "Black Beauty" had opposite that alignment along these lines during the time he played the big house.

This will be the only "two a day" vaudeville house in the United States and should be a great drawing card in Los Angeles, with popular prices prevailing.

MOVING PICTURE PROJECTIONISTS, LOCAL 150, I.A.T.S.E., are continuing their campaign of informing the public that theatres operated by the Hollywood Theatres, Limited, and the Mirror Theatre, do not employ members of their organization. E. W. Apperson, business representative of the Moving Picture Projectionists states: "During the summer of 1931," Mr. Apperson goes on to state, "the Moving Picture Projectionists extended a reduction in scale to the Hollywood Theatres, Limited, in an effort to help alleviate the losses caused by the general decline of business. A $100 per cent reduction in scale was extended to be in effect for a period of 90 days, terminating on Nov. 1, 1931. At the expiration of this time, the Hollywood Theatres, Limited, gave every projectionist in their employ a two-weeks notice of termination of services."

The whole matter, Mr. Apperson says, culminated in the lockout of the Moving Picture Projectionists.

MISS FRITZI FERN, whose career in motion pictures dated from the flourishing days of the nickelodeons, was recently called in to replace an all-electric starlet and who was to appear with Universal and Fox, later joining the freelancers, died at the Cedars of Lebanon Hospital, Los Angeles, Tuesday, Sept. 20, failing to rally from a major operation to remove a brain tumor. Miss Fern is survived by her mother. By a tragic coincidence, Miss Fern passed away on the date and at the exact hour of her birth. She was a charming young woman and a versatile actress, and was extremely popular with all who enjoyed her acquisition.

CALIFORNIA-CARLSBAD HOTEL, Land Minerals Springs at Carlsbad, Calif., is proving to be quite the playspot for the elite of Hollywood. From reports that come to us we find several celebrities spending their week-ends at this famous hotel. Mr. Harry D. Clark, who is the resident manager of that haven, has arranged special accommodations for his many friends who come to enjoy this wonderful paradise.

E. J. CLARK, manager of the El Cortez Hotel, in Hollywood, celebrated another birthday last Sunday. We tried awfully hard to determine his age, but Eddie said that he hasn’t used candles on his birthday cakes for some time, and added that your guess would be just as good as his. He was showered with gifts from many parts of the country and it made him feel quite happy to be remembered by his many friends on this occasion. Through this column we also want to extend our best wishes and hope for many more birthdays and perhaps some day he will tell us his age.

The Chuck Wagon Trailers will hold their fall round-up and chuck wagon dinner at the Providencia Ranch, Burbank, Sunday, Oct. 2. This organization was formed for the purpose of banding together the old time cowmen, who rode the range prior to the year 1901. Only members and those eligible for membership are invited.

Members of the Chuck Wagon Trailers who are associated with the motion picture industry include Neal Hart, western star; Harry Gant, cameraman; Fred Burns, former champion roper, and Billie Boros, who was a once "Skeeter Bill" Robbins, Lee Sherk Charley Aldridge, Frank Murphy, Geo. Miller, Noble Johnson and Steve Clemente.

MIKE MARITA, that versatile Japanese actor, has been awarded an important role in Universal’s "Nagana." We watched him rehearse a medical sequence from the sleeping sickness story on the sound stage the other day. He has the role of Dr. Kabazuchi.

"Emil and the Detective"

FILMARTE THEATRE

It’s different, this year’s juvenile feature story of children’s smartness, and cleverly produced at the great UFA Studios in Berlin. It also proves that there are clever juvenile artists in all parts of the world, as Wolf Konhausen, who plays a kidnapped boy, is unusually natural in his work. The story concerns a small boy in a provincial town in Germany, who is sent by his mother to Berlin with a large sum of money to deliver. On the train, he is accosted by a crook, and learns of the money that the boy is carrying. He kidnaps the boy and goes to a hotel with his ill-gotten gains. The boy ferrets out the man and gets a position as bell boy until he finds out where the money is concealed. When this is accomplished he eludes to all the boys in the city to help him, and they capture the thief and bring him to justice.

The finish of the picture shows the triumphal return of the boy to his native town, where all the children and their parents celebrate and give him a reward. There must be 5,000 children in the production, which was so beautifully photographed, that it is almost a travelogue into the largest cities of Germany.

Billie Wilder wrote the scenario from a famous novel by Eric Kaestner, that had a huge sale in Germany when it was published. Fritz Ranp plays the wily crook cleverly and Karthe Haack gets a pathetic note as the boy’s mother. Olga Engel, Rudolf Bierbract, Lage Landgut, Hans Shufurmin, Hubert Schmidt, Hans L. Loehr, Ernst Egrath and Waldermar Kupczyk are among the famous continental actors in the large cast.

COLUMBIA STUDIOS PLACE MUSIC IN CONSPICUOUS PART IN MCCOY’S OPUS

Music seems to be coming back to the screen, slowly at first, but in the less surely. The latest product of melody’s return is the announcement by Irving Briskin, who produces the Jim McCoy Western films for Columbia, that music will play a conspicuous part in McCoy’s latest outdoor thriller, "The Gun Puncher."

The Hollywood Hillbillies, great radio favorites in the movie colony, will be heard in four western songs.

Fuzzy Knight, well known dancer and entertainer, also will make his film debut in this one.

"The Gun Puncher," which is being directed by Otto Brower, are Western director, will have a cast including Joyce Compton, Robert Reazor, Hooper Ashley, William V. Mong andMurdock MacQuarrie.

NEW TUNEFUL MELODIES SHOW PROMISE OF BECOMING POPULAR

Everyone will be singing, humming or whistling a couple of brand new songs when Radio’s "Marx—Such Foods," featuring Leo Carrillo, Vivienne Osborne and others, is released.

"No, No, Momma," a captivating number sung by Vivienne Osborne, former Folies Bergere star, is one. Frankie Harling, noted composer, wrote the music and Leo Robbins contributed the lyrics.

"Dream a Song," is the other, also a Harling composition with words by Jack Brennam. Leo Carrillo sings the number.

"March to Freedom," an original orchestration by Constantin Balahinekof, written especially for "Second Freedom," is the catchy theme music of the J. I. Schnitter production made for Radio Pictures.

Art Iff and his orchestra were on hand throughout the week at the cafe and prison scenes with, Art also doubling in makeup in order to fit into the situations.

Buddy Fisher and his MERRY MAKERS are now on their

Week at Eugene Stark’s BOHEMIAN CAFE

PLAYING that is Mellow—Sweet MUSIC Enticing—Pleasing and will it make you dance? We’ll tell the world!

ATTENTION PRODUCERS—THIS WEEK . . .

Starring Bob Gilbert Revue

Warner Bros. Downtown Theatre—Los Angeles

HELEN JANUS and WOODY SPEARS—and

THE FOUR DANCING DEBUTANTEs

Rose Kirk, Agnes Lynch, Helen Curtis and Bobbie Clark

. . . . The Joy Boy . . .
Columbia Studios Are Producing Most Unique Program

BRUCE (LUCKY) HUMBERSTONE Becomes Paramount Director

POPULAR STARS AND CASTS MAKE UP ACTING LINEUP WITH BEST DIRECTORS SUPERVISING PLAYS

Columbia sends four more pictures into production this week, two feature pictures and two westerns, starring three of Columbia’s most popular stars, Jack Holt, Buck Jones and Tim McCoy. This brings the total of pictures in production to eight.

Holt appears in a role of a hard-laden New York detective who never carries a gun, in “Plain Clothes Man,” prepared by Jo Swerling from a story by Keene Thompson. “Plain Clothes Man” is Holt’s third picture in the last three months. The others were “This Sporting Age,” a sparkling polo story, and “War Correspondent.” Irving Comings is directing “Plain Clothes Man” with Lillian Miles, Arthur Vinton, Walter Connolly, Gavin Gordon and Jack La Rue cast in featured roles.

The second feature is “Obey the Law” the first of a series of romantic melodramas in Columbia’s Action Series, to be directed by D. Ross Lederman from a script by Charles Condon. The entire picture will be filmed along the San Pedro waterfront in speedy motorboats. No cast has been selected as yet.

Buck Jones will have one of his greatest roles in “The Sundown Rider,” a story prepared by Lamber Hillyer and directed by him. Hillyer is perhaps the greatest director of western pictures in the business; before coming to Columbia, he directed more than 23 of the William S. Hart pictures.

Tim McCoy with “The Gun Puncher” begins the fifth of a series of eight westerns on his program with Columbia this year. An excellent supporting cast is headed by Joyce Compton, former Paramount featured player, and includes Robert Frazer, Hooper Atchley, Murdock MacQuarrie and William V. Mong. Otto Brower is directing.

The other four pictures now in process of completion are “Virtue” with Carole Lombard and Pat O’Brien, directed by Ed Buzzell; “Vanity Street,” starring Charles Bickford, with Nick Grinde directing; “Wild Horse Stampede,” starring Rex, the wild horse, with Dorothy Appleby and William Janney, directed by Earl Haley; and “Cattleflower Alley,” with Los Cerrillos, Nat Pendleton, Thelma Todd, Barbara Weeks and Dickie Moore.

ACTORS JOIN ACADEMY

Enrollment of 19 prominent motion picture players in the Academy of Motion Picture Arts and Sciences was announced today by President M. C. Levee of the film body.


“FALSE FACES”

Fred Walker handled the make-ups on “False Faces,” Kibber Gomme’s story in which Lowell Sherman starred and directed for K. B. S. World Wide Pictures.

TONY GAUDIO

CINEMATOGRAPHER

(A.S.C.)


Starring

EDWARD G. ROBINSON

Produced by

Warner Bros.-First National

Messes, Hollywood Filmograph Publishers
1636 Cahuenga Boulevard
Los Angeles, Calif., U.S.A.

Dear Sirs:

Owing to the advice of a friend of mine from Los Angeles, I am desirous to be a subscriber to your weekly HOLLYWOOD FILMOGRAPH publication.

Please let me know by return mail the annual cost for the subscription and if possible, let me have a specimen copy of the said publication in order to get an idea.

Thanking you in anticipation for the above order and hoping to be favored with your reply in due time.

Yours very truly,

MISS GEORGETTE NAHMIA

c/o Banque de Solisique
P. O. B. No. 1385
Galata, Istanbul, Turkey.

HIS FIRST ASSIGNMENT IS ONE OF EPISODES FOR "IF I HAD A MILLION"—UNIQUE FEATURE PRODUCTION

Bruce (Lucky) Humberstone made two fine features, "Strangers of the Evening," for Tiffany Pictures, and "Crooked Circle" for World-Wide. Paramount executives liked them both so well, that they cast aside all prejudice against the independents and engaged Director Humberstone as one of their directors.

So from now on Lucky’s P. O. address will be Paramount Studios. His first assignment which he is directing, will be one of the episodes in "If I Had a Million," starring Richard Bennett.

Working on this story are nine different writers and directors, each given one sequence to write and direct. When the picture is completed we will view the lives of nine different characters, who are willed a million dollars, and their many experiences with it.

FINISHES

Harry Wallace finished in "Night After Night," playing the part of "Jerky" under the direction of Archie Mayo. George Raft has the leading role in the Paramount picture.

LYLE TALBOT IS LOANED TO COLUMBIA STUDIOS

Lyle Talbot, Warner Bros. new "end," is chosen by Columbia to play the leading role in "No More Orchids," opposite Carole Lombard. This seems to be Lyle’s real break and it is rumored that more leading roles are in the offing for this popular young star. In the pictures that we have already seen Lyle Talbot, it is no wonder that the various studios are bidding for his services.

... In "THE MAN FROM ARIZONA" Starring

REx BELL—For Monogram

DIRECTOR—HARRY FRAZER

...
My Sincere Appreciation...

To the entire technical crew, the production staff, and each and every member of the cast of

"The Phantom President"
A PARAMOUNT PICTURE

Your contributions and cooperation made my small task one of great pleasure

NORMAN TAUROG

WILLIAM KAPLAN, Assistant Director

The Following Theatres . . .

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—No Cover Charge at Any Time—
THE BEST SHOW IN TOWN—headed by . . .
"THE JOY BOY"
Buddy Fisher and his Dance Orchestra
The CHAMPION OF ALL DANCERS . . .

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CHARITA ALDEN EVELYN MANNIS
THREE SHOWS NIGHTLY—
8:30 and 11:30 P. M., and 1:30 A. M.

Phone CR. 9414 FOR RESERVATIONS
Batting for Woody

“Who’s business?” I said to the boy at the door of Loren’s State on opening day while waiting to see if I could get in for nothing to review the play for my pal Arch Woody who is sick in bed at the General Hospital.

“Well,” he said, as at great length and with dignity of a future chief of service, “I’ll tell you. Bing Crosby is at the Paramount today as a special guest star.”

By this time the crowd had built up in the lobby. I took a look around and saw that all the front row was filled with pretty girls. "Let’s go, Arch," I said, "it’s a dollar for the two to see Bing Crosby." "Sure," said Arch, "now let’s go up and see him." We went to the dressing room, and after saying hello to Bing, I went to the men’s room and, while he was in the ladies’, I got some of the girls’ autographs.

Jan Rubini contributed the class to this week’s show with a lullaby overture, finishing with a song mother singing her baby to sleep. A song of this type evidently means a hurried presentation of slambang song dance specialties, one atop the other, with no pause for breath or applause. Plenty of colorful bodies on the stage and all male roles which mention Central Avenue several times are the final touches. End men go to the dressing room and very few laughs in entire proceedings.

The three Gobs allowed to present their vaudeville act in one for a change of setting and these three personable show dance, comedy and song in a well arranged rout which is the outstanding feature of this program.

Back to full for a showboat wharf, levee, scene with the Captain on the upper deck and Minstrels cavorting about for more rushed specialties and a comedy soldier bit which was quite enjoyable. The last number was a sketch in which the Captain was all about and the Captain still stood on the upper deck. He may be the unit manager and if not why not? It gives him a lofty perch for close observation of his people and he can see that they are always made up all the way round and back of the ears.

FANCHON & MARCO’S PRESENTATION OF ZIEGFELD’S “SALLY”

A “Look-See” by Bud Murray

At last a real Tabloid Musical Comedy—Fanchon & Marco’s, production of Ziegfeld’s delightful “Sally” — Sunday night the theatre was jambled with standees inside and outside. Proving if you give the people entertainment they will come. In order to give entertainment, you must have money. Mary Eton looked and acted like we knew her at 21 — in Neo Yawk — Every one of her dances had that certain finesse, only to be found in a metropolitan performer — Her voice and acting has improved marvelously — There is now a Jack Winter, a <NEAT>Whitmore</NEAT>, a <NEAT>S. F. H. Allen</NEAT>, to the credit of the company.

A young man, who gives us a kick is Hal Young who plays opposite Mary — Because we were responsible for his “break-in,” in 1926, in The Student Prince — How he has improved — looks, acting, and sings — what a pair — Jack Winter, their Cocoanuts star to the old days — Maybe they are coming back — With an “honest-to-goodness” cast of actors, singers and dancers as it is in this Fanchon & Marco “Sally,” F. and M. cannot fail to do business like we saw last week — This is the best act of their career up to date, and F. & M. will have to go on to keep up to this high standard they have set.

MARATHONERS STILL KEEP PUBLIC INTEREST AT FEVER HEAT—STAGE AND SCREEN STARS ATTEND

You will have to hand the palm to Duke and Monty Hall, and Bill Stein, who are staging their third marathon at the La Monica Ball Room, Santa Monica. At no time has there been trouble with the management of the hotel and the best folks have attended their shows. The beauty about this marathon is that the promoters never allow the contestants nor the public to become serious for a single moment. There is always some by-play accompanying the electric pianos. A couple of clowns, Babe Priddy commands attention, and how she can sing; Billy and Buddy Kimball have ‘em all pulling for them; Billy Klutts is hard fighting—lucky and her Cheering Crew is very much in evidence. A couple of clowns, at least two dozen boxes will find your names in theatrical and cinema circles represented. The last time we were there Barbara Stanwyck, Frank Fay, John Considine, Sid Grauman, Mr. and Mrs. Tod Browning, Ben Blue, Ruth Renick, Ben Barry, Mr. and Mrs. Christie, Mr. and Mrs. Bondy Verbon, Sam Zeiler, Lee Hugonour, Mr. and Mrs. Joe McCloney, Chas. Sullivan, Paul Perez, William Wyler, Doris Hill, John Waters, Mr. and Mrs. Edie Cline, Roger Cornell, Nick Copeland, and hundreds of others of prominence. It was a night well spent, with many good laughs thrown in for good measure.

SCENERIST SENDS NOTES FROM YACHT TO WIFE VIA SWIFT CARRIER PIGEONS

Richard Schayer, Universal scenarist head, has developed a fast new pastime, which tops the terrapin, dog, horse and horned-road-racing — by he has a lot of fast racing pigeons at his San Fernando ranch.

While cruising in his boat without Mrs. Schayer, he releases pigeons at intervals with notes telling her that all is well. The pigeons take the trip in a little less than an hour.

To Play Western Lead

Neoma Judge, pretty young Minnesota swimming champion, has been signed for the lead opposite Rex Bell in “The Man from Arizona” which goes into production this week at the Universal City Studio. Miss Judge will have a hard time keeping her figure in the boys’ bathing suits.

Others in the cast are Nat Carr, George Cooper, Lex Lindsay, Henry Stedley, James Marcus, Theodore Lorch, Charles King and John Beck.

200 ROOMS
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Splendid Coffee Shop
Special Weekly & Monthly Rates

Educational Offers Three New Series of Shorts With Their Funniest Stars and Plenty of Pretty Girls

E. H. ALLEN HAS HAD A REMARKABLE CAREER—NOW HE’S PULLING UP EDUCATIONAL

There was a time when short subjects were looked upon as mere program fillers. Today they are made as carefully and selected as are the feature attractions. It is a credit to the distinction the short subject chief, that man is E. H. Allen, general manager of Educational and Metropolitan studios.

Quietly and modestly he has pulled out the flagbearer of personal trumpets for up to wards of 30 years, centering his most recent efforts on the cartoon form. E. H. Allen came to Los Angeles, two years before Hollywood was even thought of as a cinema center. He helped to develop the Stan Laurel and Oliver Hardy type of comedy and the York Motor Picture Co., long since but a memory. At that time, Allen was an actor. He then saw the possibility of utilizing E. H. Allen and made him an assistant director. This was the first step upwards in a steady advance of The New Mexico company. Allen then went to the executive seat of Assistant Manager of Inceville.

When the Triangle was formed E. H. Allen became one of its chief executives. With the collapse of Triangle Allen went to Famous Players (later Paramount), where he officiated as the general manager for William S. Hart with whom he remained until 1921, when he joined Educational.

From an unpromising beginning Allen has developed Educational for E. W. Hammon president, with its slogan “the spice of the program” to the point where every known producer, when they see the flash of the lamp that the next subject, a short, is going to be.

“UNKISSED SWEETIES” IS FIRST OF ANDY CLYDE FUN-FILMS

The first of the new series of two-reel comedies, starring Andy Clyde, is a “whopper” of a fun-film. It has everything that it takes to make theatregoers laugh and a bevy of beautiful and shapely girls, headed by Fay Pierre who is a newcomer, but who will make ‘em all sit up and take notice, especially when she does her bestie, on and struts on the beach. Andy Clyde carries the chief funmaking in this one, and has a good right hander in the person of Don Wilson.

They are a couple of blundering fathers of a Puritanic beach town and get into all kinds of difficulties.

Others in the cast, who help the fun rolling along, are Thelma Hall, Stanley Blystone, and the Misses Leslie and others of note and ability. Harry J. Edwards very ably directed, from a very funny right hander in the person of Ernest Pagano. Well photographed by Dwight Warren.

AL CHRISTIE PRODUCES HONEYMOON BEACH

Tanity comedy as produced by Al Christie, is the first of the series, with a fine cast headed by Glen Tryon and Billy Bevan, Ruth Flatt, Audrey Ferris, Billy Bevan and Al Christie. Miss Emmett can take just as many bumps as the late Mabel Normand did in her palmy days, and will be able to keep Glen Tryon and Billy Bevan are a very good pair of funsters. Glen, as the lead, and Billy as the foil, keep this comedy especially the early Aldo Crons and his well known manners of squeezing laughs out of situations are very much in evidence as well as a bevy of pretty girls. Harry Ed wards directed this one, and did a splendid job. Once more Jack Townley and Ernest Pagano show their unique dialogue and comic continuity in fine shape and Educational has another splendid two-reeler with a pathway to make more like. * * *

(Rprintet from Hollywood Filmlog, September 10th Issue)

HARRY LADGON C LICKS IN THE BIG FLASH FROM POMPEII — VERNON

Here we have an Educational short that is truly spicy for any man’s program. For a laugh getter “The Big Flash” is unexcelled. If you haven’t been suspicious of your fiancé or wife, you has a plot burlesquing the newspaper angle of the crime wave, that hangs together fine, and the gag work is excellent. The character of the great masthead has a good gag line particularly the pocketful of raw popcorn that pops under the heat of a fervid love scene. This is the kind of film that Vista has used at his best, illustrated by Vernon Dent. His frozen pan blundering in the character of an assistant newspaper photographer snapping the robbery of a jewelry store, kept the audience at the Uptown screaming. Who ever said Hary Langdon is to make a comeback in pictures is absolute ly wrong. As far as the public is concerned he never went away. He is more welcome than ever.

Ruth Flatt provides the love interest and Lita Chevet the vamp devil. The latter gave evidence of having made a fine balance of values and is very pleasing to look at.

Great credit should be given Bobby Vernon for this film. Frank Griffin, too, for the adoption and dialogue, shares honors. The photography of Con Peterson was excellent. Great color effects in it at his best, demonstrated by Vernon Dent. And Gil strom did a sweet job of directing losing no opportunity for milking every situation of its fun possibilities. This short subject should rate high in the yearly score.

ANIMAL COMEDY NEGATIVES ARE OFFERED PRODUCERS

Mrs. Rowan, owner of Snooky, the famous chimpanzea, has available at this time negatives of some of the greatest comedies made with chimpanzees in recent years. The late John Rowan has been associated for years with the making of such pictures, and the negatives are the equals of the finest collections of films of this kind in this country. Ye Editor, years ago, was associated with the Rowans in the film field and they have sold productions and can truthfully recommend these pictures.
Prison Movies, Censorship and Our Accusers

By Harry Burns

Some months ago Thornton Delehanty, movie critic of the New York Evening Post, put the British press on the pace for ascribing the break at Dartmoor Prison to Hollywood prison movies which were viewed by the inmates.

Delehanty observed that the pictures, a production of Anthony Asquith, had previously made a film entitled "Escaped from Dartmoor," the subject matter of which might very well have inflamed the imprisoned rebels with thoughts of freedom.

It has been a practice of the press for some time past to finger public and political quacks as to accusations of society to the influence of Hollywood productions. Yet at no time has a definite case been set up by these accusers, and the claims have always simmered down to political charges or propaganda statements.

Practically every Hollywood film dealing with subjects as prisons, racketeering, immorality and kindred social outlawry has depicted the wrongdoers as eventually being punished. It may be that these pictures, serving these films, might not get the powerful moral that is part and parcel of these oases, but if they are so susceptible they undoubtedly would lose their balance under any radical emotional influence.

The British are all wet and it is our opinion that their journalists have merely essayed to hang their patriotic prejudices against American movies on this thin accusation. No intelligent person would give the idea more than passing thought.

Another American movie script, Eric Knight of the Philadelphia Public Ledger, takes a rap at Hollywood's suipine surrender to censorship harassment, observing that "I wish that, just once in a while, Hollywood wouldn't be so darned meek, that it would get a sense of its importance and its check out."

Knight claims that Hollywood producers cater to the various censorship nabobs, and that the film industry lacks united action and strong leadership in its resistance to the encroachments of these gents who try to dictate the moral virtues of the cinema.

Arthur Rosson Is Again to Direct Tom Mix

PETER B. KYNE'S "PROMISE ME," WILL BE STORY

Tom Mix is to start another feature Monday with Arthur Rosson directing at Universal City. "Promise Me," from the pen of Peter B. Kyne, is the story selected for the famous outdoor star. Casting is right now in order on the Big U lot. Tom Mix and his staff were caught in the forest fires around Santa Paula, while looking for locations, and Tom took off in his fighting liner. It sort of cut him short to the good days when he was a real honest to goodness sheriff of a town in the middle west.

BALDERSTON GOES EAST

John L. Balderston, British dramatist, who prepared "Dracula" and "Frankenstein," is to direct the stage, left for the east following the completion of his work on "In-Ho-Tep, a fantastic reincarnation story with an Egyptian background, which will be used by Universal as a starring vehicle for Karloff.

WELCOME HOME!

Bill Maybery is back at his desk at the Warner Bros.-First National studios after undergoing an operation for appendicitis.

POP SAUNDERS

Col. Reginald Barlow plays Pop Saunders in "Goldie," directed by Mal St. Clair and produced by J. G. Bachman, at RKO-Pathé Studios; following this with a picture for Warner Bros. under the direction of Alfred E. Green.

BEACH PLACES SELLING FILMOGRAPH

CINEMA GRILL....10154 West Blvd., Culver City
VAL-DA-SONE...9404 Washington, Culver City
SANTA MONICA...9381 Washington, Culver City
BRENTWOOD DRUG...2638 San Vincente, Santa Monica
W. W. MARTINDALE...1319 W. 3rd St., Santa Monica
SANTA MONICA BOOK STORE...1339 Third St., Santa Monica
GRAND CENTRAL MARKET...1120 Fourth St., Santa Monica
DAVE'S NEWS...102 No. Pacific., Redondo HAWK...133 W. Ocean., Long Beach
CAMPBELL BOOK STORE...Westwood
DOLSON DRUG...11300 Santa Monica, Sawtelle
SWAIN DRUG...11335 Santa Monica, Sawtelle
BROADWAY PHARMACY...4th and Broadway, Santa Monica
SPENCER...P. E. Station, Ocean Park
POLLOK'S...189 Pico Avenue, Ocean Park
HARM...161 Pier Avenue, Ocean Park
MILLER DRUG...3017 Ocean Front, Ocean Park
SIMON'S BOOK STORE...1507 Trelly Way, Venice
GEARING BROS...P. E. Depot, Venice
CADIEN...645 So. Beacon, San Pedro
WILLIAMS...284 Sixth St., San Pedro
LACOSTE...534 W. Anahum, Wilmington
LARSON...210 E. Anahum, Wilmington
BUSY BEE DRUG...259 American, Long Beach
L. O. BEACH NEWS...24 Pine Avenue, Long Beach
MAC'S...33 So. Pine Avenue, Long Beach
J. STEIR...2 Pine Avenue, Long Beach
E. STIR...146 Pine Avenue, Long Beach
LYNWOOD PHARMACY...11429 Long Beach Blvd., Lynwood
P. E. NEWS STAND...Main and Wilmington, Compton
P. E. NEWS STAND...Wilmington
KEEN MOSaic

JERRY TUCKER SAYS HE LIKES MARIE DRESSLER BEST

We have been hearing so many nice things about this little red-headed youngster that we must stop for a minute to call attention to those higher up at Paramount Studios. From very reliable sources we learned that Jerry Tucker has been under contract to Paramount for some time, but in quite a lot of that it seems that other studios are doing the exploiting for this child and insist on borrowing him for roles in their pictures. Why doesn't Paramount use the boy? About a year ago this same studio was so amazed at the ability of this child that they immediately signed him under a contract but failed to use him in their pictures. In "The Phantom President," a Paramount picture, little Jerry, while appearing in only one sequence literally stole the scene, and we know too, that George M. Cohan was quite thrilled with the boy's acting ability. This past week we watched Jerry making some scenes at M-G-M's "Prosperity" picture with Marie Dressler, and Jimmy Durante was astounded at Jerry's acting. Wake up, Paramount, and give us more of Jerry Tucker, the wonder child.

When asked who he likes best Jerry said "I like Marie Dressler best of all actresses."

ROSETA BUTLER, all thrilled about joining the girl scouts. Between the added activities of this organization, her stage and screen training, and her work in pictures, we predict a very busy season for Rosita.

RUTH GRACE, stops in long enough to show us her new wardrobe for school, but states that she is such a busy lady these days between her school and interviews at the various studios that she hopes to have some of the clothes made here in one hour and just a little longer. Right behind her, we see her little brother HUGH ROBBINS, who shouts, "me too!"

WALLACE REID, Jr., planning a vaudeville tour with his mother, Mrs. Wallace Reid.

DAVID DURAND, boy actor, is signed for a major role in Tom Milne's next at Universal.

FOUR-YEAR-OLD DANIEL BOONE, an eighth lineal descendent of the famous historical Daniel Boone, has just been signed as the leading juvenile in Spiegel's Baby incubator commercials, for an important role in the next Baby Burlesk, which is entitled "The Kid's Last Fight."

MASTER JACKIE COOPER wheeled in his ninth year with a birthday gathering of his "regular" friends at the home of his mother in Beverly Hills recently. A big chocolate cake with a greeting in frosting and candy trimmings was an important part of the festivities. Any space left in young tummies after the cake, was filled up with ice cream molded in the form of various animals. After the food was devoured a game of "Fly to Paris" using tiny airplanes provided many whoops of delight for everyone. Jackie received presents from several film notables among them a miniature motor boat from Joan Crawford. The young friends who gathered for the occasion included "Syd" Franklin, son of the director; Ruth Negel, daughter of Conrad Negel; Marilyn Walsh, daughter of Paul Walsh; Helen Paterson; Andy Shuford, Roxana and Albert Stahl, daughter and son of John Stahl; and a dozen more neighborhood members of the gang.

A GREAT KID

Shirley Temple is working in "The Red Headed Aliki" for Premier Pictures, direction of Christy Cabanne. She is a wonderful kid, three and a half years old, and is working regularly in the Jack Hayes series of kid pictures for Educational.

CHILDREN'S THEATRE OF PASADENA REOPENS WITH VARIETY PROGRAM

The Children's Theatre of Pasadena housed in the Recital Hall of the Pasadena Community Playhouse reopen Saturday, Sept. 25th at 8 p.m. They will appear Saturday during the fall and winter at 7:30 p.m. and 3 p.m. the opening program features "Peter Pan, Nightingale," in magic tricks; Buckner and Nesly, acrobatic performers; Rose H. Muenchel, impersonations, and The Four Clowns.

Our Gang kids have gone to school, too, following the completion of "A Lad in a Lamp," under the direction of Robert McGowan, the kids were informed of the opening of the fall school term by the Mrs. Fern Carter, teacher, who has educated all the Hal Roach rascals for the past ten years.

Dickie Moore, Spanky, Stymie, Echo and others of the gang were officially enrolled on Monday (Sept. 11). The kids arrive at the studio school at nine o'clock every morning and are put through the regular class work for children of their ages.

Mitzi Green's hair has not been dyed platinum for her role in "Little Orphan Annie"—it is reddish brown.—Freddie Schussler, RKO casting director, is getting a new staff together...also remodeling the casting office for efficiency purposes...John Robertson is clicking on "Little Orphan Annie" and Hollywood is happy...

As cute as they make 'em...

Betty Jean Bachera
3½ YEARS OF AGE
Phone HI-5617

CHATS WITH CONNIE

One of the most interesting shops on the Boulevard is the "Morocco," almost opposite the Chinese Theatre.

Most of us appreciate gifts from the far east, and this shop is filled with the most fascinating things. The rugs, some of them made by the old Berbers, a tribe of Moors in Morocco, were gorgeous and those lovely rugs with leather pillows to match will blend in wonderfully well in 18th Spanish, Monterey, Mediterranean and futuristic homes.

We noticed many unusual things for the Spanish home. There was a fine display of pottery—old tea sets, vases and various bowls. Also old silver bracelets, rings, earrings, brass kettles and some beautifully tooled hand bags in all colors, which were "just different."

You can always be sure of a cheerful reception here, as a charming lady is in charge, and they have the most novel things, suitable for your particular home.

Girls—have you heard of the new non-fattening candy?

If you haven't, you soon will, for everyone is talking about it. Just think of it—being able to eat candy and not adding any extra weight. It sounds remarkable, doesn't it? But it is absolutely the truth, and the reason for it is that it is made of honey, lemons and three kinds of vegetables, which of course, makes it very healthful, as it contains all the vitamins.

The House of George on Vermont Avenue is responsible for this new discovery, and the only place on the Boulevard it can be purchased is The Little Green and White Candy Shop near Los Palmas. Be sure to try a box. You'll love it. It is perfectly delicious, and sells at an amazingly low price.

If you are looking for a new hat, the Louise Hat Shoppe on Sunset Boulevard has some startling creations for the coming season. Though new, this shop is growing more popular every day. You, too, will like Louise hats...

Have you ever "breakfasted" at the Lido Coffee Shop? It is on Wilcox Avenue, in connection with the Lido Apartments, and we have been told they serve awful good meals. So good, that there is a waiting line every day, so be sure to get early. At dining at the Kneickerbokker with a friend who wore a lovely canopy of garlands, we heard about the florist in the hotel who has a marvelous selection of beautiful flowers which are particularly fresh. We also heard that this is the quite the place to "ten" these days.

BOOKS

EDWIN T. GRANDY

"WIND BEFORE DAWN" by Lois Montrous. Young sympathetic college professor and his cold wife. Robt. Montgomery and Norma Shearer hit the roles like snake skins. Excellent story. (LIVERIGHT, NEW YORK.)

"HONEYMOON TRAIL" by Gertrude Fashow. Romantic story for Ruth Chatterton type. (A. L. BURT, NEW YORK.)

"ALL I COULD NEVER BE" by Anzia Yezierska. Ardent Polish girl heroine. Dramatic story. Role for good actress. Well, not necessarily good, but must be capable. (BREWER, WARREN, PUTNAM, NEW YORK.)

"THE PILOT COMES ABOARD" by Will Levington Comfort. Powerful story of the sea and love. Richard Dix as the articulate young Southerner. (DUTTON, NEW YORK.)

"THE CLOVEN-FOOTED ANGEL" by Maurice De Kuba. Adventure, drama, love and color galore. Magnificent picture for lobby roles. (MACAULAY, NEW YORK.)

BERTRON BRONSON is expected back from the South soon and proposes to return to the screen.

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LITTLE STORIES

"Neque est ullum certum amiciae internum quem consensus et societas con-
stiluuntur volutum"—Cicero, Orations I, 88.

Jerry, starting the decision.

Clara, talking.

Charles, making a combination.

no HAD, now.

Jerry, seeing the film.

Paradox, the chance.

great.

saying YOU.

however, man.

changes his camera.

Jerry, in both av-
vici-psych and ability to photograph stars all over the world as well as in the film capital. Armand Schaefer directs.

"THE ADVENTURES"—by Alice D. G. Miller, has been purchased by the indom-
itable Paramount. Miss Miller will package the film for the com-
pany and will go into production shortly.

"LAWYER MAN"—will be finished by that great duo, William Powell and Kay Fran-
cia, and they will go immediately into this other yarn.

"NIGHT AFTER NIGHT"—was hard-
ly completed by Paramount, with the famous Mae West of "Diamond Lil" fame before they signed her on a new two-year term con-
tract.

GEORGE, RAFT—a companion of the famous Mae in the unravelling of this great story, which was no doubt a helping factor.

YOU KNOW DAMON RUNYON—
the sports and feature writer? The Big U has engaged him to write a feature story which will give him a chance to see what he can do for the screen.

GONE, COLD—has that deal that the Warners tried to put over on the Fox West Coast.

GUTTING MONEY—will be hard these days but Paramount will finance Bennett on his next two.

"LIFE BEGINS"—made by James Flood, has won him a great contract with Para-
mount.

"UNDERCOVER MAN"—will be his first and Jimmy is certainly lucky in drawing George Raft and Nancy Carroll as fea-
tured players.

AMERICANS ON THE RIVIERA—
were quite shocked to read of their doings at this famous spot, when the novel of Charles Breecton was published.

CONNIE BENNETT'S NEXT—for
Radio will be an original by Adela Rogers St. John but the Breecton will adapt, and no doubt it will be something smart.

"FOOL'S ADVICE"—that Frank Fay produced independently, was once headed "thumb down," but satisfied audiences de-
cided otherwise and Warners have bought it.

CAN'T BEAT A PARE—like Frank Fay and Barbara Stanwyck who are real pals and admired by everyone.

GARBO'S LEADING MAN—we melyn Douglas, is now playing opposite Tala Birell, the Austrian star, in "Napaga" at the big U.

ERNST FRANK DIRECTS—this great story of the dangers of Africa with Sir

Gerald Grove, an intrepid hunter, as technical expert.

TENT SHOW POPULAR—on Wash-
ington's Georgetown, Bob Stark has his tent show and we all know that the company are giving the dog races next big competition.

LADY BADLEY'S SECRET—was on
the bill recently, where Lady Isabel emo-
tioned violently, as in the theatres of a decade ago—Lots of fun, however.

THE MUSEUM OF CAIRO—is di-
uplicated at the big U lot for "Im-Ho-Tep," and Carl Freund, the newest director, has his film, Charles Sturman, for his aid at the cameras.

RISEN FROM THE DEAD—looks Bo-
ris Karloff, in his uncanny make-up, as a mummy come to life, and we realized the artistry of Jack Pierce in charge of make-ups.

GREAT AUTHORS—place their books and stories in the hands of Adeline Alverd, who has a great knowledge of screen re-
quirements.

JAMES OLIVER CURWOOD—Geo.
Allan England are but three of the distin-
guished ones who give their brain children for Adeline to distribute.

TOM TYLER SIX—pictures in his new contract with the John Freuler outfit, and In-
ternational Studios are already busy with the "49's," * * * McGowan directing.

"WOMEN OF PARIS"—was a great picture with the reported want to make it again—M-G-M for Garbo, Paramount for Dietrich and Sam Goldwyn for—who?

CHARLIE CHAPLIN, PRODUCER—
will make "The Kid," which, if first effort shows such great demand among the majors.

EMPLOYEES' ENTRANCE—should be more interesting now that they have placed Alice White under contract at Warner-Film National.

"GO OUT AND WIN"—seems to be working out beautifully for these two former favorites as Clara Bow is starting at Fox and Alice White will go to her former stu-

FILMOGRAPHY

Filmarte Theatre
1228 VINE ST., Hollywood

—NOW PLAYING—
"Emil und die Detektive"  
("Emil and the Detective")
First Feature Juvenile Picture
From the Great U. F. A.

ROLF WOHNKAUSS, FRITZ RASP AND A GREAT CAST
Directed by Gerhard Lamprecht
WELLS BLANTON, one of the better known "extras," who at present is kept busy working in "Slightly Married," will, we predict, go far in his chosen profession.

Here is a boy who has that rare, but very important qualification—versatility. He has played leads in numerous independent productions, and has shown his ability to act "in the fox lot.

It would be well worth their while for producers to keep their eyes on Blanton, for he is good future screen material. We spotted him on the set at Universal, and he looks good to us.

About 30 years ago an etymologist by the name of Pyle compiled a reference volume which he titled "5000 Words Often Mispronounced." Then came the telephone and dialogue took on additional importance. A revised addition with "10,000 Words Often Mispronounced" followed, then came the Ditograph. This stored 21,000 words printed at a speed of 150 words per minute, and it went until the radio entered every home and now it is "80,000 Words Often Mispronounced" and we are told that "100,000 Words" is in preparation. We believe that we have heard some radio announcers qualify the new edition in a single evening. Radio has justified Pyle, but where will it end?

Like good violinists and other joy producing substances, Johnny MacDaniel is a one-time with age. His Sunday night Hi-jinks has increased into a gigantic shadow and now he's planning to make it twice as big in a two hour birthday day party. Get it at 8 Sunday nights, 9:00 k.c. It's most worthily airifying at that period.

Real Mireal
HOLLYWOOD FILMOGRAPHY

NIGHT HAWK

CONSTANCE EVANS, CHAMPION HIGH Kicker, HEADS STARK'S BOHEMIAN SHOW THIS WEEK. BUDDY FISHER OFFERS NEW PROGRAM OF MUSIC

Robert Ripley labeled Constance Evans "The Champion High Kicker of the World." Her best time is 49 high kicks within 29 seconds. Evans is one of the most beautiful girls we have set our eyes on in some time and we feel that she would be a great bet for pictures. Chuck Riener watched her dance Wednesday evening and pronounced her the greatest dancer he ever saw on any stage. Lew Lipton said ditto. Here is an artiste that has travelled the world over, and admits that her mother taught her all she knows about dancing. Miss Evans is the headline this the likes of which has not been equalled in a night spot such as Stark's week, for a limited engagement, and is backed up by a program in many a day. Voices Fisher, the Joy-Boy, has arranged an entirely new dance music program, adding some new musicians to his lineup. Buddy himself is proving more versatile every night by putting on the many request numbers patrons ask for at the show. Fisher orchestra is drawing extra popular stage for stage and screen stars.

Charlotte Allen, not to be outdone by Constance Evans, is putting on an unusual attraction along with her new famous Hawaiian Dance, Evelyn Mannis, too, is dancing and singing not only to her own heart's content, but as well to the crowd's that nightly visit this bright spot in Hollywood-Roosevelt. Last week-Evelyn is just as good as her first ones were. Lunching in the Hollywood-Roosevelt Blossom Room this week were Edward G. Robinson, Carmel Myers, Myrl Manning, Lester Cowan, Frank Joyce, John Waye, Anna Q. Nilson, Kathleen Williams, James Cagney, Lester Cowan, and many others. The executive committee of the Motion Picture Relief Fund met at luncheon at this famous place on Monday, Sept. 19th. Those present were Conrad Nagel, president of the organization; Fred W. Bennett, chairman of the executive committee; Mrs. Abraham Lebo, M. C. Levee, E. D. Lord, George L. Bagnall, Frank E. Woods, Mitchell Lewis, Fred Nihlo, William Koenig, Sol Lester, Frank Lloyd, and Charles Sullivan.

BILTMORE GARDEN ROOM

JIMMIE GRIER and his famous orchestra are hitting a high mark in entertainment. STANLEY SMITH, of stage and screen fame, has been signed by Jimmie and is now one of the featured singers on the Biltmore program. Stanley, with that ever lovin' smile, has already created quite a fervor among the feminine hearts. Goge Delys, Winona Love, Dick Webster, Ray Henderson, Kenny Allen, and the "Three Cheers" have a tremendous following and each one is greeted with a large band. The gay parties which flock nightly to this popular rendezvous are assured of entertainment and fun that is unequalled. In addition to the Biltmore engagement, this famous orchestra is broadcasting the "Larry Strick" program, and "M.J.S. Dimi-Tai Revue" weekly, and KFWB nightly.

COCOA GROVE

Phil Harris and his world famous Cocosnut Grove orchestra have one of the finest units of entertainment on the coast today. Every night finds stage and screen luminaries present and thrilled by the music, atmosphere and play at this gay place. James Mewill, a new recruit, comes nearer realizing the appeal of the much loved Donald Novice than any other singer since his time. We hail Mr. Newill as a coming sensation. Lesh Ray, too, should gain greater popularity with each offering. Carmen Castillo is another welcome newcomer to the Grove, who has a world of personality and ability to hold your strictest attention. Xavier Cugat is also a hit with his Rumba band and entertainers. There is never a dull moment at the Coconut Grove and they have the most nicely balanced program we have ever heard. Phil. Harris' popularity is mounting rapidly. He has what it takes to entertain the elite of the Southland.

Ben Frank called a meeting of his employees Tuesday, and informed them that since his father's death he was carrying out his proposed plans. He felt assured that everyone would co-operate with him as they did with his dad. The Night Hawk, too, feels that every mother's son and daughter who knew Abe Frank loved him and will also lend a hand to Ben Frank.

ROCHELLE HUDSON PRESENTS ITALIAN DASH HELMET TO KELLY PETITLO IN ASCOT SPEED CLASSIC

Charming Rochelle Hudson, Radio Studios’ coming starlet, is shown presenting the helmet to Kelly Petillo when he won the Italian Helmet Dash at Ascot Speedway.

Miss Hudson was given quite a hand from the auto dash enthusiasts as she posed for this picture, exclusively for Filmoograph. When she was told that she could kiss the winner, her heart went all aflutter—it’s a fact.

Kelly Petillo made a spectacular finish when he whisked out in front of Ernie Trippett and Lester Spangler to win the dash.

Allied Pictures’ "A Parisian Romance" Clicks With Theatrogoers

Once more Allied Pictures come across with another old revised favorite, and they can depend upon the family enjoying this romance. A great many of you remember this story, which was one of the biggest hit stages of the late Richard Mansfield. However, we will just mention that the story concerns the doings of a famous Parisian fop and his infatuation for an unspoiled girl whom he meets. He won her away from her sweetheart, but just before he is to wed her he realizes that their temperaments are distinctly dissimilar and so picks a quarrel with her, which sends her back to her fiancé.

Quite a pretty story and nicely directed by Chester Franklin, who has made many other Allied pictures that have clicked at the box office.

Lew Cody is exactly suited to the role of the sophisticated man from Paris who has the latches of all the notorious women of the period.

Gilbert Roland carefully handles the difficult part of the fiancé who almost loses his sweetheart, and Marion Shilling, while a little immature in her acting, is very lovely to look at.

Bryan Warbuck, looking better than ever and just as clever, was seen in a small part, while Allan Forrest, Nicholas Soussain, Helen Jerome Eddy and Yola D'Avril were other fine players who helped to make the story a successful finish.

M. H. Hoffman gave the production a lot of class and the opening seques kept us in the atmosphere by some stirring views of Paris. We think this effort of Allied Pictures will please the younger element as well as the rest of the family.

JERRY IN OUR FOLD AGAIN

JERRY DOYLE, that versatile little actress, is once more back in our fold. While sojourning in the east, Jerry made quite a name for herself, appearing with Paul Whitman and his orchestra on the Pontiac radio program. Jerry has spent over four years behind the footlights, doing a routine of clever songs and dances. Her vaudeville bookings with the Pat Rooneyes proved Jerry’s flare for versatility.

PROMOTED

Bert Hampton, who has been working with Dave Allen for 12 years, has been appointed assistant to Mr. Allen who heads the Central Casting Corporation. Bert is very popular with the studies and the extras, and his appointment will be met with the highest kind of approval.

CAFE LA BOHEME

Karyl Norman, the "Creole Fashion Plate," opened the Cafe La Boheme last night. From what we have seen of Karyl’s show before going to press, it promises to be a sensation one.

Leon La Verdi, 21-year old protege of Karyl’s does an acrobatic dance, and June Earl, mistress of ceremonies, gives her impression of Will Rogers, as well as leading the chorus of ten charming girls.

Patrons of the cafe La Boheme will be guests to three shows nightly. One at dinner, and two upper shows, each lasting 40 minutes.

We’ll miss our guess if this new show doesn’t prove to be stimulating.

LAWRENCE KING—(Tenor)

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FEATURE ARTIST—Joy Whidden’s London Orchestra—There’s a Reason

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San Francisco

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Filmgoer's San Francisco
Representative

The opening of Sam Harris' President, showing first-run independent pictures to full houses, was an eye opener to the exhibitors in this district. Proofs that fans are always ready to decorate the box office with their shields for real entertainment independent of so-called box office brands... Archie M. Bowles, manager northern division of the Famous Players-Lasky, has returned from New York... Fred Naify, manager of the Senator, Chico, is here at the St. Luke's hospital recovering from an operation... The branch managers of the western division of Universal hold a get-together meeting this week at the Fairmont... William Taylor got a good showing on film row—Floyd St. John of Co-Operative Film Exchange, all enthused about his new show, "The Explorers of the World"... He says it's a wow!... Lee Naify just transferred from Martinez to Redding... Izzy Greenspan has gone to his first love as Universal... Clarene Hill, manager of Majestic Pictures, reports big business. He has an exhibition of Hugh St. John Randolph to cover John Randolph's new movie coming in from the Sierra Nevada and Frank Decker the San Joaquin Valley and both boys are doing a step dance... Charles Mosher back from a trip around the world, and he's looking great... Bill Heineken, division manager for Selma, has returned to the coast after 12 weeks in New York... Miss Esther Leonoff on a much needed vacation... Walter Fredly, president of NationalTheatre, reports the biggest business this week since the depression started... Harry P. Franklin just appointed manager for Warner theatre... Walter and Mrs. P. E. Smith of Yuba City, here looking pictures and incidentally getting some of our cool ocean breezes... Bob Harvey back at his desk after six weeks vacation... Art Hickson, manager of the New Fillmore, keeps busy working up the exploitation... Weston and Gate, report the removal of their vaudeville booking office to the Book Concern building... Paul Sprey, now fully recovered from an operation for appendicitis, is back to work... Jack Hunter, busy buying new uniforms for the Daly City Theatre ushers... Jimmie Nasser looking like a college professor in his new eye glasses... Dan McLean, manager of the El Capitan showing some fine showmanship in putting over his shows... Joe Richards, manager of the Uptown, on his way to attend the regular Tuesday managers meeting... Bill Kohler, here from Stockton, reports the sale of his Royal theatre to Mark, the Chinese exhibitor, who has changed the name of the theatre to "The Mandarin"... Dick Spier keeping busy with his district theatre shows... George Cook getting ready to open the Spars theatre, Sparks, Reno... J. Fred Miller, former manager of the State, Oakland, to take a much needed rest... Ward Morris, manager of the Rio, working hard to get money to his box office... Irving P. Arnold, just transferred from Redding to Martinez... Bill Nasser looking better than he has for some time... Frank Call here from Delano booking pictures... Bill Quinn, of National Screen Service, here from Hollywood... Clarence Lawers, just named manager of United Artists Theatre, Berkeley, which opened last week under Fox West Coast banner... Arthur Burnett, of the Smoke Shop, lending attentive ears to Mark Harrison... Mr. and Mrs. Seiter here from Selma booking pictures...
Hollywood Legion Stadium

A goodly crowd turned out to view Vincent Torres, Mexican battler, at the stadium last Friday. He faced George Hansford, clever and hardhitting high school boy and popular favorite with the fans. Mr. Torres was a disappointment. After receiving for several stuf.

Post-Season Concert at Bowl Features Heifetz

The third post season concert of the Hollywood Bowl with Jascha Heifetz, soloist, was conducted by Alfred Hertz last Tuesday. It was generously attended showing that the populace appreciate the better things in music when the price is within reach.

Heifetz's playing was perfect. Perhaps no greater exponent of the violin ever lived, certainly no more flawless technique has ever been attained. His bowing and fingering has the requisite accuracy of a chronometer. If there is anything left to be desired, it is perhaps a lack of warmth for there is an indefinable something missing in his rendition that costs enthusiasm even though he wins intense admiration. His program was well selected and tremendously applauded.

Alfred Hertz, dynamic conductor, was in no less degree entitled to encomium. His intelligent interpretation of the orchestral numbers and co-ordination in accompanying the soloist was masterly. "Hansel and Gretel" overture by Humperdinck opened the program, followed by Tchaikovsky's Concerto for Violin in D major, Opus 35 which introduced Heifetz. Then followed the intermission. The orchestra opened the second half with "Entrance of the Gods into Valhalla" by R. A. Wagner; Heifetz then presented "Prelude for Violin and Orchestra" by Chausson and concluded the program with "Introduzione and Rondo Capriccioso" for Violin and Orchestra by Saint-Saens.

WHAT PRICE GLORY?

He was the Yankee Doodle Boy.
He wrote a song that won a war.
He gladdened the American stage.
He dramatized the Fourth of July.
For over a quarter of a century his name spelt Broadway.
He wrote and starred in more successes than any other one man.
He is lovingly referred to by all who know him as "The greatest little guy in the world."
Then he came to Hollywood.
A friend invited him for him at the Paramount Studio.
The information clerk wanted to know if he was a stage hand or a writer; said he never heard of him.

For those who don't know who we are referring to—well, he went home after the greatest triumph ever given any man who ever wrote a song or trod a board, and if you still don't know—hanged if we'll tell you.

VERSATILITY

Walter Holmes, colored stage and screen player recalls some of the many characters he has portrayed during his professional career. Walter has played butler, chauffeur, servant, animal trainer, and as he put it, "mule Skinner." What a life, but Walter only tells that it is all in a day's work. Frankly, right now, he is wishing for more of it. Much luck to this dusky actor.
Racketeers Invite Actors to Hollywood - Business is Over Run with Talent

Independents Making Majors Watch Their Step

"COME ON" METHODS USED TO GET SIMPS' MONEY FOR JOB PROMISES

Hollywood is still the hot bed of grafting agents who promise to get jobs for actors, using every manner of a "Come On" known to this good old game. One agent insists that his clients give him $200 for advertising before he even takes charge of the business affairs. There are some that work a casting directory gag, insisting that the actors need advertising through certain mediums to reach the casting offices and producers. Some of the so-called agents and publicity men advertise in the daily papers, using blind ads, which get the suckers who have talents only worthy of extra jobs and feel that through this channel is the only way to get work in pictures.

You can put this in your little note book: HOLLYWOOD IS OVER RUN WITH ACTORS, AND THOSE WHO ARE HERE OR CONTEMPLATING COMING HERE AND FIGURE THEY CAN BUY THEIR WAY INTO JOBS ARE ALL WET—and they might as well save themselves some real heartaches. We would welcome any information that will help us to run down these grafters. We are working hand in hand with the minions of the law, who will stand back of us in our fight to clean up Hollywood.

JACK SHERRILL LEAVES TOM CONLON AGENCY

Jack Sherrill has severed his connections with the Tom Conlon Agency, Ltd., after two and a half years of partnership. With 11 years experience as an agent back of him, Jack Sherrill is well able to take any sort of a post in the representative department of picture making, and should he decide to give up his own agency, he would be an ideal man for the best agency in town, who could afford his price.

Harriet Joy, (no relation to Jack) will add additional happiness to the KFWB Navy Old timer. She just arrived from the East and brought a box of laughs with her that are said to be very contagious.

Madelyn Kates and Jack Russell have signed up for a spot on the KMIR broadcast. There'll be plenty of giggles jerked out of loud speakers when they begin their sizzling.

MR. AND MRS. AL JOLSON

Four years ago—Sept. 21, 1928, to be exact—Al Jolson and Ruby Keeler said "I Do" and ever since then this charming couple have been causing the eyes of the theatrical and cinema world to look in admiration upon their happy union. Today they are in our midst. Al Jolson has just finished "The New Yorker" for United Artists. Ruby Keeler is to play one of the leading roles in "42nd Street," her first feature picture for Warner Bros.-First National. Congratulations are in order, and we join their countless friends in wishing them every happiness, good health and prosperity throughout the coming years of their married life.

EXHIBITORS REALIZE THAT "INDIES" ARE MAKING PICTURES EQUAL TO BIG COMPANIES

With such men as B. P. Schulberg, Charles R. Rogers, Joseph Schmetzer, J. G. Bachman, World-Wide, KBS (Bouchoff, Kelly and Saul), Edward Small, M. H. Hoffman, Trem Carr, Monogram, Invincible - Chesterfield, Nat Levine, Franklin and Stoner, William Sistrom, Edwin Carewe, Ben Verschilser, Irving Briskin, Patrician Pictures, Benie Ziedman, Phil Goldston, Remington Pictures (Lou Ostrawa), Ralph M. Lile, Samuel Freedman, Harry Sherman, I. E. Chadwick and many others in the field, exhibitors are sure of a better brand of independent pictures than they have ever been offered before. The "indies," have more money at their command to make pictures with than at any time in their history, and although their pictures are costing a great deal more than they formerly did in the silent days, still they are worth the cost of what the major studios are spending.

The big companies will have to watch their step from now on, or they will find the exhibitors who can, going over to the independents.

It seems that the independents have stayed away from the bad mistakes that the majors have made in the past, that is, they make their own pictures and care little what the other producer is making. They seem to have realized that to copy other producers' products is fatal, so stick to their own ideas, making the best pictures they can, for the least money.

NEW PUBLICITY FIRM ORGANIZED

The firm of Hathaway, Maxine and Secor was organized this week to centralize publicity and promotions and to work in cooperation with free lance publicity men of Los Angeles.

Officers have been opened in the Bains Studio Building in Hollywood. Heading the firm is Hanson "Buck" Hathaway. He will have charge of promotions, campaigns and publicity. Don Massie is in direct advertising and merchandising with Major Ted Secor.
THE INSIDE DOPE

SMILES FOR EXTRAS

A "Say it with a smile policy" today went into effect at the casting offices of the RKO Studio in Hollywood.

As ordered by Fred Schuster, casting director, every applicant for work, whoever he may be, will be received, heard, and given opportunity to qualify—regardless.

"If you can't be pleasant you don't belong in this department," Schuster informed members of his staff, "Give everyone the same consideration. The screen's next Constance Bennett quite likely may ask for work at this studio. It's unlikely, but impossible. I'd hate to think we'd turned her away."

ROY D'ARCY worked in the Fox Production "Sherlock Holmes," which was arranged by the Lichtig and Engländer office.

Expressing their confidence in Preston S. Foster as potential star, material, executives of Warner Bros.-First National studios notified Foster that his option had been taken up. Foster is signed on a seven-year contract with Warner Brothers, with six months options. This is the second option taken up under Foster's contract.

THE GOODYEAR BLIMP "VOLUNTEER" was listed as one of the principal props for "Hidden Valley," Monogram western on location at Lone Pine with R. N. Burrell. The cast signed by Tom Corcoran includes George Meader, Francis McDonald, Ray Hallor, John Elliot, Arthur Millett, V. L. Barnes, George Hayes, Jose de la Cruz and Dick Dickinson. Wyalyn Tatum was the scenarist.

BEN HENDRICKS, JR., was today signed for a featured role with William Haines in "Let's Go," currently in production at Metro-Goldwyn-Mayer. Hendricks recently completed a featured part in "Rain." "Let's Go" is being directed by Harry Pollard.

MRS. MARY E. BURDICK lost her brother, John W. Foley, who passed away suddenly. Mrs. Burdick was in charge of the wareroom department for the D. W. Griffith Studios.

ARTHUR DAVID HILTON, formerly of Universal, and who edited the first of the Tom Mix series, is editing for Van Beuren Corporation at RKO-Pathe.

"REALITY" WAS THE SUBJECT OF THE LESSON-SERMON ON SUNDAY in all branches of The Mother Church, The First Church of Christ, Scientist, in Boston, Mass. The Golden Text was from Psalms: "From everlasting to everlasting, thou art God!"

One of the Scriptural selections in the Lesson-Sermon included the words of John: "And this is the record, that God has given unto eternal life, and this life is in his Son. He that hath the Son hath life; and he that hath not the Son of God hath not life. These things have I written unto you that believe on the name of the Father, and of the Son, and of the Holy Ghost; that ye may know that ye have eternal life, and ye may believe on the name of the Son of God. And we know that the Son of God is come, and hath given us an understanding, that we may know him that is true, and we are in him that is true, even in his Son Jesus Christ. This is the true God, and eternal life."

A passage from "Science and Health with Key to the Scriptures," by Mary Baker Eddy, states, "He offering his spiritual individuality man more real, more formidable in truth, and enables him to conquer sin, disease, and death."

WHAT THE COURTS OF THE STATE OF NEW YORK, THE MOST DIFFICULT STATE IN WHICH TO OBTAIN DIVORCE DECREES, HAVE HELD IN THE CASE OF MEXICAN DIVORCES.

Several cases have recently been decided in which Mexican divorces have been considered. Mr. Justice L. B. Fiske, of the New York Supreme Court, held in the Were case (August, 1923) that New York citizens who voluntarily submit to the Mexican jurisdiction, by sending Powers of Attorney there, are estopped from later contesting the validity of the judgment. The divorce was one of Campeche, rendered for incompatibility. This decision is in line with Starbeck-Starbeck, 173 N. Y. 503, 1903. Jean Malin, noted theatrical man of New York arrived in Hollywood last Thursday where he arranged with Riccardi and Aquilas to obtain a divorce from his wife, Fay Hymen, also prominent in eastern circles. They were married in 1913 and lived together one day. The ground given was incompatibility. The papers left Thursday night for Mexico and the divorce is assured within nine days from date of filing. Malin is noted as having been the man who brought fame to Walter Winchell. Reprinted from the American Bar Association Journal, November, 1923.

ON LOCATION

Director Ed Cahn and the entire cast of "Laughter in Hell," including Myrna Kennedy and Pat O'Brien are on location at Sumora, John Sturges is photographing the picture for the Big U.

STARS GO BACK TO WORK FOLLOWING ALL NIGHT SESSION

At two o'clock Wednesday morning, after an all-night session of the Arbitration Committee of the Academy of Motion Picture Arts and Sciences, the breach between James Cagney and his former employer, Warner Brothers Picture Corp., was practically patched.

In a statement from Frank Capra, chairman of the committee, he says: "James Cagney and the Warner Brothers Pictures Corp., have reached a complete and friendly settlement of their differences and have formally notified the Academy's Arbitration Committee that the actor will resume his contractual relations with his employers immediately."

Those in attendance for the studio were Jack Warner, Darryl Zanuck, chief executive in charge of production at Warner Brothers, and their attorneys Ralph Lewis and Herbert Preston, as well as Mr. Cagney, George Frank and Attorney Austin Sherman.

In addition to Chairman Frank Capra, the following members of the committee were present: Fredric March, Henry Herzhurz, Joseph S.¢ Al兹tizer, A. Ball, Ralph Block and Oliver F. Carr.
Mayor McKee Cleaning Up 42nd Street Streets

ALLIED PRODUCTIONS UP WITH 26 PICTURES SCHEDULED

RELANCE PICTURES ARE TO PRODUCE ON U. A. LOT

"Still" Cameramen - "The Forgotten Men" of Filmland

NEW YORK MAYOR OUSTS FILTHY SHOWS; ELTINGE AND REPUBLIC CLOSED

NEW YORK—The aftermath of the Jimmy Walker excitement in this city has had some peculiar angles but none with such far reaching effect as upon some phases of show business.

Mayor McKee, Jimmie's successor, has the town literally aghast at his action in closing the Republic and Eltinge theatres which had been getting away with murder in the way of raw burlesque.

Forty-second Street between 7th and 8th for the past two or three years had been infested with fire circles, open-air shooting galleries and a string of cheap tawdry fairy fronts of the Coney Island sort replacing the fine high-priced theatres which used to function on that block. These houses were plastered with obscene and near obscene paintings of naked persons; more ghastly than anything ever attempted since the late lamented Mr. Anthony Comstock's activities.

The new Mayor McKee forthwith and straightway padlocked these two worst offenders last week as one of his first administrative acts and promised that the balance of the block and all similar offensive shows and racketeers throughout the town would receive his early and energetic attention.

Among the legitimate theatre managers, this brings a hope of the return to sane and decorat stage shows which became decadent with the advent of filthy and degenerate street plays similar to "The Stork Is Dead" variety which McKee promises to dispose of promptly.

This is hoped that the clean show still possesses enough entertainment value to attract predictable business.

Buddy Fisher

AMERICA'S JOY BOY

NOW IN SIXTEENTH WEEK AT EUGENE STARK'S BOHEMIAN CLUB

Heading Buddy Fisher Dance Orchestra

AVAILABLE FOR PICTURES

FIVE MONTE BLUE SPECIALS; EIGHT HOOK GIBSON FILMS; FOUR DRAMAS PREPARING

Allied Pictures Corporation have a full 1923-24 season of novelty ahead of them with a schedule of 26 features of which more than half will be completed between October 1 and January of next year according to an official statement from M. H. Hoffman, president.

The 26 pictures scheduled include six stage classics, four Allied specials, four Monte Blue specials, eight Hook Gibson specials and four Classy melodramas.

Production activity will be in full swing for the next few months with a picture going into production every three weeks.

Included in Allied season's lineup are: "Unholy Love," suggested by Gustave Flaubert's novel "Madame Bovary," which will be directed by Albert Ray and will feature H. B, Warner, Lila Lee, Beryl Mercer, Clifton Chenier, Jean Lebodel, Jack Roberts, Kathrynia Williams, Richard Carlyle and Frances Rich.

"A Parisian Romance," based on the original play of Octave Auvillet will have Chester M. Franklin in the directorial chair, as will "The Iron Mask." Some of Hook Gibson specials include "The Boiling Point" which George Mel- ford will direct, "Cowboy Counselor," "Boots of Destiny," and "A Man's Land." Monte Blue will be starred in Barry Bar- rington's "story The Intruder," and "The Staker."

CHINATOWN IN ALL ITS GLORY AT CARNIVAL

During the Streeters Carnival there was one feature that was worthy the price of ad- mission to the carnival ten times over, if they cared to charge it. We refer to the scene in CHINATOWN, with Alfred Harlow and Beatrice Warde as the prin- cipal players. Miss Warde actually thrilled the crowds as she recited a very dramatic recitation, while Alfred Harlow, in one of the finest Chinese make-ups, smoked his opium pipe and finally came through with a fine piece of acting as the Chinaman covering over his captive.

FRANCES HYLAND HEADS ALLIED SCENIO DEPT.

Frances Hyland has recently been signed to a contract as the head of Allied's scenar- io department. She will be in charge of all stories, scenarios and scripts for all of their productions.

Miss Hyland has been long associated with the stage work of Mrs. Hyland's various enterprises and has done many original, adapta- tions and dialogues, her most recent being "Guilty or Not Guilty," now in production.

JOSEPH M. SCHENCK GLAD TO HAVE PRODUCING UNIT THERE

New production activity at the United Art- ists studio was revealed yesterday with the announcement that Edward Small and Harry M. Goetz of Reliance Pictures will make their debut in association with Art Canna Corporation.

Filling the first of these pictures, "The Ear," will be an adaptation of Max Miller's current best-seller, now in its seventh printing, will be launched immediate- ly for the by the United Artists distribut- ing corporation. Miller is the San Diego ship news reporter who burst into fame with the "literary" effort.

Goetz, producer and treasurer of Reliance Pictures, formerly was assistant treasurer and comptroller of production at Paramount. He established the first Warner Brothers ex- changes, and for years has been one of the best known figures in the distributing and sales end of the film industry. He now alt- ernates between New York and Hollywood.

"I am happy to welcome Mr. Small and Mr. Goetz as producers at our studio," said Mr. Schenck, president of the United Artists corporation.

"They have made enviable records in the producing and distributing fields, and we look forward to the release of Reliance pic- tures as well as in keeping with the high standards demanded in our organization."

"PHANTOM EXPRESS" HELD OVER SECOND WEEK

Box office receipts for the first three days showing of the "Phantom Express" at the Globe Theatre in New York, have prompted H. A. Youmans, head of the theatre to book the Majestic picture over for a second week. The Phantom Express" was written and directed by Emory Johnson. William Col- lier, Jr., Sally Blane, J. Farrel MacDonald, Hobart Bosworth and Eddie Phillips have outstanding roles in the thrilling railroad story.

Little Matthew Beard, better known as "Stymie" to followers of our Gang comedies, has no use for seals. A seal is just a queer animal to the colored youngsters.

In order to get a number of effective scenes with the seal, director Robert McGowan had an assistant dress a fish made of glue just outside the camera lines. The string suddenly broke, the seal made a quick jump out of the glue-base and swallowed it. The gurgling sounds, coupled with the wild contortions of the seal, panicked the young-

Stymie led the mad dash off the sound stage. With camera poised Mr. Purvis turned coat to back to work, he argued: "If you ain't 'fraid ob de seal what fo' you all run away, too?"

EVEN IN GREAT PICTURES ATTRACTIVE STILLS ARE NECESSARY TO ASSURE THEIR SALABILITY

By LOU JACOB

There is a set of men in this industry who will bet you that if there's any hope in it that they, the master craftsmen, as individuals are generally overlooked.

Some say they can be referred to as the fork- en men: men who have been lost in the tremendous results of their labor for theirs is the last word which means success or fail- ure for any picture. We refer to the still cameramen.

Regardless of how clever the acting, direct- ion or story, it is the still photographs which sells pictures. Most exhibitors are not overly influenced by publicity, they add a grain of salt to the enthusiasm of the film salesman, they'll listen and then say: "Let me see the stills!"

Some of the greatest artists of the camera are among the still photographers in Holly- wood. Men whose knowledge of composition and lighting obtain pictures of amazing ef- fects. An exhibition of the work of the still men would be one of the most interesting dis- plays of the ultimate in modern photography. Such an art exhibit would attract national attention.

A glance through the International Photog- rapher, the cameraman's own publication, shows many cuts of the work of these gen- iuses. In this issue Hyman Fink of Faw- cent Pictures and Hendesson of RKO; Edwood Brendell of the same studio; Bert Lynch of Fox, and Alexander P. Kahle have some studio shots that are magnificent. Under the feature pages captioned "Cream of the Stills" Frank J. Bjerring of RKO and Em- il Lichtenstein of Fox, have photographs that are deserving of being classed with the world's greatest for delicacy of composition and keenness of light values.

* * *

"The Cure," the first of the Charlie Chap- lin comedies re-issued with sound and music by the Pan Breen Corporation, will be re- leased by RKO-Radio Picture.

Edna Purviance appears opposite Chaplin in this comedy short, one of Chaplin's best.

* * *

"WEST OF SINGAPORE" Allied Pictures Corp., has purchased "West of Singapore," original by Houston Branch which will be made for Monogram release.

Electric Repairs
GRANE? 7664
BARKER-ALLEN ELECTRIC
1607 Cahuenga Blvd.

... HERE IS A NUMBER TO REMEMBER ... No. Hollywood 2810

Creator of Characters on Stage and Screen
That Speak for Themselves
—Management of Edward Small Offices—

Charles Middleton
Relief Week

Whatever grievance any one may have had against the motion picture industry in the past should be forgiven after the staging of the Electric Pageant last Saturday. At the time every star of the industry was gathered here, with the Olympic Stadium and the stand the good feeling of-the Motion Picture Relief Fund and The Marion Davies Foundation reaped the harvest of what was taken in at the gate. What a noble act on the part of all these fine people. Jack L. Warner was the Director General of the affair; Joe E. Brown was the Grand Marshal, leading the parade; Will Rogers was the King’s Jester; Charlie Chaplin, Marion Davies—yes, dozens of stars rode in their autos around the field.

Tom Mix, Buck Jones, Hoot Gibson, Rex Bell and other outdoor stars showed ‘em some new western stunts very seldom seen. Hal Roach, Darryl Francis Zanuck, Raymond Griffith and other star polo players contributed some thrilling games.

We could go on for hours and rave about the show. The electrical floats and effects which were the work of Frank Murphy, the Warner Bros. electrical wizard, should go down in the movie hall of fame. It was a fine gesture on the part of the motion picture industry to aid a worthy cause. To top it off, Gov. Franklin Delano Roosevelt paid his respect to the motion picture industry by saying that he was 100% with us since coming in contact with those who make the pictures.

There is all kinds of relief work going on inside of the motion picture industry which is never made public. Jack L. Warner has had his finger in the pie in many ways, but we compliment him and his associates for the pageant, and we have one regret, that is WE HAVEN’T ENOUGH OF THESE AFFAIRS ANNUALLY TO REALLY PROVE TO THE PUBLIC THAT OUR INDUSTRY HAS A HEART THAT RULES IT AT THE PROPER TIME.

Moving Movie Throng by John Hall

Too frequently the babble success becomes a frazzlin’ and destroys those who seek —and fail at it.

Those seeking success seldom think of it. In itself, seeking success is laudable. But most who seek it seek with blind eyes, and most of those who seek it with blind eyes are destroyed by it.

Those seeking success must be flawlessly brave, and they must know and consider the cruelty of that which they seek for; for they are seeking Wealth, Fame and Power, the cruelest of masters of mankind. They must dominate these Three: They dominate all.

Beautiful Holly- wood, unanimously, is a sister less than a million. In the center of the world’s spotlight, its alluring call reaches all peoples. It is the center of the American motion picture industry; the home of the most widely adored people in the world. This fair Los Angeles which nestles in the foothills of Southern California, the world’s top amusement city, beckons and calls ‘em the stars of old. They call it the show business. They call it the dreamland. They call it Blonelyland. They have gone blind by eye. They have no price of success.

Said to say, many of them are not brave enough to pay the price. Facing seeming futility, they kill themselves, the least logical of all acts. Under continued failure, they crack. At the darkest hour, when flawless courage is most needed, they “end it all.”

The dark moment of seeming frustration brings the dying test of the character of an individual. He, or she, daring to go on fighting, faces a glorious victory or honorable defeat. Caesar crossed the Rubicon and won. But Napoleon crossed the Rubicon, too, and was treated to a fight again. George Washington, at Valley Forge, decided to go on fighting. In the world of motion pictures, to the war between the states, and decided to fight it out. The list is endless. All fought; none died by his own hand.

As with these great figures of history, so it is with the lone, obscure individual. The fighter never loses. He, or she, may fail to gain the material things sought, but in losing while courageously fighting, they win that eternal and sublime privilege which makes up the sum total of all human values; that unique value which gives man a sense of dignity; of worth.

Men discuss the act of self destruction with widely divided opinions. To condemn or not to condemn is indeed a moot question. Logic says “Yes!”; organized society says the same. The State makes it a crime. The truth is, the woman contemplating self destruction should be visited and considered a Successful people, study their biographies. From these human documents they will take new courage.

What we call success is no more than a courageous route of Despair—the well known “blues.” Reading of the success of others induces courage in the disheartened. Likewise, THOUGHT is mightier than all things—RIGHT thought. THINKING success—end DOING, gives the MIND no room for despair and thoughts of self destruction.

“As a man thinketh, so is he.”

RADIO ARTISTS — Attention! I am working on a radio “idea” which I am sure will be of vital interest to all radio artists now broadcasting. A call will reveal this valuable information.

ARCH WOODY — HI 1146

IN HOLLYWOOD NOW

By Bud Murray

Big week, IN HOLLYWOOD—The Electric Pageant, with Gov. F. D. Roose-velt the guest of honor—everyone IN HOL-LYWOOD was there to watch the final act of the “Race of Flan- ders,” a very sifty little production, indicating that the producers choose to call it “A momentous motion picture event”—and the return of Billie Burke, IN THE MARCH OF TIME, is one of the most played scenes here—pro-duced by Harry Blum by the El Capitan Theatre—At the May- nean Theatre, opening of the Edward Roscoe operetta (who, by the way, did a perfect job of the staging), we noticed Dave Peg- gott back in town—Anna May Wong sign- ing autograph books—Arthur Klein, Noo Yawk Booking Agent—Paul Girard Smith, writer—THE Electric Pageant attracted all the Movie stars this opening night—All who missed a good bet here—IN HOLLY- WOOD—

At the Billie Burke opening—bumped into Wally Fedd and his own wife—what a novel sight, IN HOLLYWOOD—Jaf-fie, Sam Goldwyn, Bill James, Harry Cohn, head of Columbia, Ricardo Cortez and Geo- Raft (look like heavies) to the show—Jaf-fie. I’ve been asked to do a motion picture, a Chadwick production for Monogram—Regis Toomey, Lucille La Veer, William V. Mong, Jason Robards are in the cast, Phil Whitman directs—Mary Brian, Irene Rich, James Hall and Hale Hamilton are featured in “Macbeth” which Frank Strayer directed for Remington Pictures—Ken Maynard to star in “Guns That Kick,” “Teheera,” or “Abilene Stage,” produced by K.B.S. at Tiffany, for World Wide Pictures—K. B. S. to pro- duce.

Sidney Fox, Universal’s tinest starlet has the leading fem’nine role in Feodora Challia- gm’s “With film feature, being made in Feodora by an arrangement with Timex In- fluent—Age Sixteen,” Harper Magazine story bought by M-G-M.

MANY WRITERS—added to the Paramo- unt staff to help keep up the reputation they have so rightfully gained by their excel- lent production of “McHale’s” for the past year.

GREAT NAMES—such as Nina Wil- cox Peinam and Nunnally Johnson, who are just two of a long list of famous ones added.

JUNIOR LAEMMLE KNOWS—what the public, evidently wonders about, has said to put Boris Karloff in a list of characters after “Im-Ho-To” is completed.

“DESTINATION UNKNOWN” is the name of an original Paramount run run run- ning as a basic idea and is being completed by Tom Buckingham, who has done great work at the Big U.

CENSORLESS

Charles R. Rogers has informed that his Paramount picture “Madison Square Garden” has been passed by the censor board. Rogers has secured William Mizer and Robi, T. Shanno’s “Strikly Personal.”
“The Golden West” Is Top Notch Film Entertainment

Dorothy Christy Kept on the “Qui Vive” These Days

When it rains, it pours. This ancient proverb still holds true, even in our modern "heart-break town"—Hollywood.

Dorothy Christy, who recently finished a part in Mary McCarthy’s story “Slightly Married” for Invincible Pictures, was staying off all other screen offers as negotiations were pending on her contract with Fox for several Westerns.

Last week she received word from the Fox Hills studio to arrange her wardrobe so that she can start work Saturday in “Second Hand Wife,” which Hamilton McFadden will direct. Her role is that of a Western heroine.

A half hour later comes a call from the Burbank studio to appear on the set in the morning for the William Powell-Joan Blondell opus, "Lawyer Man."

Two pips at once—which one to take? It was finally arranged that she work all day Thursday, Friday and finish Friday night at Warner’s, so that she could be at the Fox Studio bright and early Saturday morning.

Again we say, that when it rains, it pours in Hollywood.

KENNETH THOMPSON IS AT HOME IN ANY TYPE OF FICTIONAL CHARACTER

Kenneth Thompson, one of the screen’s better known heavies, should not rightly be type-cast as a villain. In some of his latest releases he is playing a romantic role in a straight, comedy, or romantic role as he has shown himself to be in the heavy ones.

As an example of his versatility (and the word is not misused here) let us refer to his character of Charles Lingard in “As Husbands Go” which recently closed a successful run at El Capitan.

Mr. Thompson played the part as he should be played—a straight unromantic modern day service man, who a few years ago, after being discharged from the army, married a young girl and now devotes all his time to the Warner-West National lot.

It’s a worthwhile performance for which he is receiving much praise.

Thompson’s current assignment is spending most of his time at the Warner-First National Studio where he is appearing with William Powell in “Lawyer Man.”

His fare for comedy will be readily seen when Harold Lloyd’s “Movie Crazy” is released, in which he has a small role.

His latest villainous characterization can be seen on the local screens as the murderer in “70,000 Witnesses.”

WARREN DOANE PLANS SEASON OF LAUGHS FOR SCREEN ENTHUSIASTS

Out at Universal City, Warren Doane is busy preparing his second dozen comedies for Universal release.

Warren Doane, you know, is that noble independent producer who is aiding materially in helping the short subjects attain their high position.

Mr. Doane, who came to the Lummle Studio last March to produce his own two-reeler for their release, is well acquainted with the wants and needs of exhibitors having been general manager in charge of production for the Hal Roach outfit for over 12 years.

His schedule for the year at the Big U calls for 24 two-reeler. The last of the first dozen has several days of shooting before it is finished.

To give you a general idea of what exhibitors can look forward to, he has included in his first dozen comedies such stars as Jack Benny, Edgar Kennedy, Charlie Ruggles, Bud Jamison, with Vince Barnett and nine pictures to feature an all-star cast.

The comedy nearing completion is “Shoulder Hands Man” with Frank Albertson, Goetz, Grady, Cushing, Charles Colman, John Harron, Warren Williams and the McWhirter brothers, Robert and Edward in the cast. George Stevens has the directorial post.

Around the first of the year, Mr. Doane tells us, he expects to supervise the first film of a new actor for the studio, George Sidneylovitch, an up-and-coming young man from a long line of play-write actors for the Big U.

With his many years of experience in the business of making people laugh, we can expect much from Warren Doane.

WARREN DUFF IS CHIEF SCRIPT CREATOR FOR STUDIOS

Warren Duff, the man who turns out script upon script and continuity upon continuity for KBS release, is kept on the “qui vive” these days. His work consists mostly of adapting plays and fiction for the screen technique is keeping him so well occupied that he hasn’t had much time to round out originals, for which he has gained a no uncertain reputation.

At present he spends most of his nights and days working on the adaptation of “Up Town New York” from the pen of Vilma Delean, who gave us that much talked of book, played by the picture “Bad Girl.” No cast has been announced yet.

Following “Up Town New York”, Warren Duff, if nothing intervenes, will do the screen play tentatively titled “Death Kiss,” which is based on the story by Madeline Dennis.

Some of his latest efforts which have skyrocketed Warren Duff’s name among the headliners in picture writing include “X Marks the Spot,” “Hotel Continental” and “Strangers of the Evening.”

Most of his work has been for the Fox and some for the Warner Bros.

One reader which has reached our ears (we having not been fortunate enough to have viewed it) say the picture is nothing short of hilarious entertainment.

When Warren will be looking for a much needed vacation, he will doubtlessly be called to do justice to the new Edna Ferber’s “Summer Resort,” Charles’ “Ginny Conscience” and Sir Arthur Conan Doyle’s Sherlock Holmes story “Study in Scarlet.”

These three pictures are scheduled for early production at KBS. It looks like a full season at the studio and a busy one for Warren Duff.

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HOLLYWOOD FILMOGRAPHY

Chill, Chat and Chatter by Hal Wiener

CHARLES MORTON HEADED FOR BIGGER THINGS VIA OUR CINEMA

A boy whom we believe may develop into another Charles Farrel is Charles Morton. We studied school klatsg lamps, intricate sound apparatus and studio props over at the Pathe Calverie studio for the boys’ education in cinema.

It was this; Charles (all in fun) had hopes of attending the fights that night. But although also to be, was not to be. For you see, he has the lead opposite Lit Damita in “Goldie” and his call reads 9 a.m., which means that by nine that night, with makeup box under his arm he might be bound round. For, we learned, since “Goldie” went into production the company has worked far into the night.

But that doesn’t matter to Charles Morton. He is a seasoned troup, who would rather act than eat, attend fights or stay home and listen to radio speeches.

Having been in the business of amusing theatre audiences since he was a tot of seven, that means he’s in his twelfth year. And he has been known in his time to play a dozen or more parts.

It is for this reason that we have championed that Morton’s stock is rising.

Prior to his work at Pathe, Mr. Morton did two pictures with Janet Gaynor on the Fox lot—“Four Devils” and “Christina.” After “Goldie,” which also features Sam Hardy and a “big name” cast, it reaches our ears that RKO-Pathe has another lined up for him.

Dot it be good, for he is worth their while.

EDWARD VON SLOAN TURNS EGYPTOLOGIST FOR HOLLYWOOD

“Dr. Muller,” that eminent Venetian Egyptologist, was quietly settled back in his chair outside of sound stage 12 at Universal City, taking full advantage of his rest period between scenes of “Im-Ho-Tep,” when we spotted him for this interview.

“Dr. Muller,” though, is only his alias during working hours. His real name, and the one by which you’ll know him, is Edward Sloan. This beloved stage personality, whose character studies are well known from coast to coast, could tell many stories of the theatre, that means 17 years (your Director Ed Friend called all hands back on the set. Mr. Lloyd is director of dialogue for “Im-Ho-Tep,” which ought to be good news, if you acquainted with the artistry of his work.

We watched rehearsal of a supper scene in Cairo then scamppered off for more news.

PACIFIC COAST LECTURE CLUB MAKES GREAT STRIDES

Great strides are being made by the Pacific Coast Lecture Club and Forum since its inauguration in Los Angeles a little over a month ago.

Dr. Maurice Jarvis, president and founder of the worthy organization, is rapidly building an interest in its lectures to the point in which Los Angeles alone should be mighty proud.

Along about the 15th of October, Dr. Jarvis tells us, the club is publishing its first, and probably the only one of its kind,—the Who’s Who in the Lecture World. The book will be titled “In the Palm of Your Hand.” It will contain names, pictures and records of noted lecturers now members of the Pacific Coast Lecture Club.

The Book will be available on December 1st. The subscription price is $2.00. The book will be mailed postpaid.

The proceeds of this sale will be used to support the活动 of the Pacific Coast Lecture Club and Forum.
BEN VERSCHLEISER MAKES AN EXCELLENT COMEBACK

Ben Verschleiser, one of the most successful of the independent producers, who has come back to us from the silent days, is a very interesting personality. Trained as a lawyer, he was admitted to the bar only to apply his legal education to the intricacies of show business. He gives one the impression of knowing what he wants and knowing how to obtain it. There is nothing visionary about his conversation. Verschleiser has no illusions about this picture making business.

A high order of intelligence is reflected in his pictures. This is what prompted us to make a personal call for a closer inspection of the man who can make features that would be a credit to any major studio.

Verschleiser is a tall, purposeful chap, behind whose austerity there lurks a whimsical humor which indicates the shrewd taker of chances. A keen intellect helps him reach his decisions. A fine judgmenet is leading him to an outstanding success.

"Give the exhibitor a break" is Verschleiser's motto. "There is no excuse for a bad picture unless a producer does not know the elements of good production. Persuade your moviegoer, think your details out on paper then prepare your shooting schedule and shoot fast and economically but keep within your set limits. These are some of the ingredients we gleaned from his conversation. That the majors are keeping their eye on this World-Wide producer is evidenced by the fact that already two of his pictures have been purchased by companies other than his own.

Verschleiser's next is to be a dog picture supervised by Benny Zeidman who obtained a leave of absence from RKO to handle the production. Herman Raymaker will direct.

"RED SHADOW" by Patricia Wentworth. Love and international intrigue. A movie masterpiece. LIPPINCOTT, PHILADELPHIA.

"THE SWEET CHEAT" by Herbert Crooker. What isn't this movie natural made yet? Better hurry before the lady producers in our midst. MACAULAY, NEW YORK.

"OH CYNTHIA" by Norman Knight. Sprightly story with a neat but gaudy role for Lorette Young. BOBBS-MERRILL, INDIANAPOLIS.

"THE RUPTURED ANTELope" by Gladys F. and G. Fitz for Mitzie Green in this distinguished novel of a girl prodig. KNOPF, NEW YORK.

"SIX A. M." by Maxwell Bodenheim. Sixteen interesting hours in the sex lives of various characters in a hotel. Hurd and raised for the boxoffice. LIVERRIGHT, NEW YORK.

"FIVE, FATAL WORDS" by Edwin Balmer & Philip Wylie. Best mystery of the year. Thrills, love and suspense. IMMUNE SMITH, NEW YORK.

"NYMPH ERRANT" by James Laver. A young girl's series of hectic experiences when her teacher told her to see life. Spicy and humorous. BALLYHOO & Life, so to speak. KNOPF, NEW YORK.

"WHISPERING VALLEY" by R. A. Case. Southwest Texas western of unusual merit for the price. PHOTO DUALDOUBLE-DORAN, NEW YORK.

"JUNGLE GOLD" by Harold Rinehart. A western of nature and action and a big box-office bet. STOKES, NEW YORK.

"THE ROAD TO DESPERATION" by Mary Bradley. A sound mystery for the sound era. An elephant hunt for big measure. APPLETON, NEW YORK.

"MORTIMER BRICE" by Roht. Hichens, who wrote "Garden of Allah." The several low-lives of a hero for the Colman type. Most fascinating story stuff. DOUBLEDAY-DORAN, NEW YORK.

"WINGS OF HOPE" by Hilda Mauck. Story of every day young couple ideal for cinema version. 100 to 1 boxoffice bet. CLAUDE KENDALL, NEW YORK.

"ROBBERS ROOST" by Zane Grey. Western western. Typical Zane Grey yarn with much love interest. Fine for filming. HARPER'S, NEW YORK.

"LOVE'S HOUR" by Elmo Glyn. Powerful love yarn with aristocratic Hungarian background. ELLEN LAUNDI role. MACAULAY, NEW YORK.

"HEADED FOR HOLLYWOOD" by Homer Croy. Has all the movie elements. If it hasn't already been filmed, it should be. HARPER'S, NEW YORK.

BEN VERSCHLEISER

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MR. AND MRS. MAX LANDOW
The wedding of Miss Kitty Leeds (Flossy Gold) to Mr. Max Landow, formerly of New York City, was with National Screen Service, was celebrated in the Blossom Room of the Hotel Roosevelt, Hollywood, with a dinner attended by 135 guests. The ceremony took place in the Academy Lounge which was decorated with a canopy of white camillas. The tables were beautifully arranged and displayed lavish bouquets of gardenia.

Among the guests were Mr. and Mrs. Chaas. Schwarte; Mr. and Mrs. Isador Landow; Mr. and Mrs. Chas. Dav; Mrs. Henry Blanford; Mrs. Essie Blanko; Mr. and Mrs. Morris Gold; Mr. Harry Burns; Mr. and Mrs. Emanuel Goldstein; Mr. and Mrs. Ben Blum; Mr. and Mrs. Rube Podlaur; Mr. and Mrs. Harry Gerhalt; Mr. and Mrs. Nestor Lloyd Gold; Mr. and Mrs. Carylel Therpe; Mr. W. T. Wehber; Mr. Ray Vantine; Jimmy Curry; Mr. Bert Taylor; Mr. and Mrs. Merrill Sales; Mr. and Mrs. Joe Miller; Mr. and Mrs. Chas. Shoncer; Miss Jeantie Blum; Miss Frieda Cohen; Miss Sylvia Greenberg; Miss Eletta Schwarz; Mr. Billy Van Every; Miss Ada Gold; Mr. Bob Marogis; Dr. Moe Skolnick; Mr. Andy Kostburg; Mr. Ralph Benjamin; Mr. Samuel Shine; Mr. Nathan Blum; Mr. and Mrs. Sam Gedel; Mr. and Mrs. Dave Taniman; Mr. and Mrs. E. Tilly; Mr. and Mrs. Maullheart; Mr. and Mrs. Al Levin; Mrs. Max Gradowitz and others.

"PARLOR, BEDROOM AND WRATH"
Edgar Kennedy can always depend upon a hearty laugh from us, and his recent effort produced by Lou Brock at the RKO Studios is no exception to the rule. The simple story concerns a little family, of which Edgar is the head, in its efforts to take some of the burden of an old landskly who has difficulty in letting her flat. They rent the flat. Then the complications commence and from that time on continual rear of laughter is heard all over the theatre. Of course, the story is of little importance, but Lou Brock has gathered a company of comedians who work together for the common good. Alice Lake could not be duplicated in the character of Edgar's wife, with her funny laugh and her efforts to keep the little family from gangling.

Dot Farley shows her long and valuable comedy training as the mother-in-law. She never mugs, and Billy Eugene is the lazy brother, as in real life. They added Lucy Beaumont and Tom Kennedy to this excellent cast and helped it greatly by their experience. Harry Sweet directed skillfully. This boy knows both players' and director's end of comedy equally well. Lou Brock has a splendid idea of the troubles of the ordinary family and the players he has assembled fit nicely.

Short subjects are usually called "fillers," but this series, released by RKO, can get our money at any time, and judging from the manner the preview audience received this last one we think they agree with us.

—ARTHUR FORDE

RAY TAYLOR, "U SERIAL AND WESTERN DIRECTOR, has recovered from a recent illness and has returned to the studio to direct animal sequences in "Nagana," an African film directed by Ernst Frank. Taylor has been with Universal many years and is highly spoken of by "Let's Go" Henry MacFrea, head of the serial department. Ray's many friends are glad to see him back to health and the job.
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HOLLYWOOD
**The Innocent Bystander**

*By Harold Orlando Weight*

THIS MAN MAHOMOUL

Mamoulian has achieved in the stage's one real directorial gift to the screen. Mamoulian has succeeded so well in the direction of motion pictures because in an original, and a brilliant artist and because he realized that the stage and screen were different mediums. He knows that he must tell his story through pictures, second through sound, and third through dialogue. He felt that camera angles—correctly used—could play a real part in drama and character building.

As a result, Rouben Mamoulian has directed two of the finest pictures of this year—"Dr. Jekyll and Mr. Hyde" and "Love Me Tonight." No one will forget the first transformation scene in the first picture, no one will ever forget the opening sequence of the second.

Mamoulian is one of the few directors who has sufficient individuality to make pictures which bear his individual stamp.

**COMPARISONS ARE OUTRIOUS—**

We were recently impressed by the fact that the RKO-Radio Studios in attempting to equal their greatest successes took the same director, the same star, the same scenarist, same photographer—and produced a flop. Why was "Cimarron" a hit; "Roar of the Dragon" a failure?

Front and foremost, the difference lay in the two stories. In "Cimarron" we had a vital, intelligent and true story of pioneer life, and in "Roar of the Dragon" was an im-


## SACKEN AUTHORS

**BEN MARKSON IS CALLED BACK TO RADIO STUDIOS**

HAVING COMPLETED "Rocketeers" for Fox, Ben Markson has been called back to the radio studios by his old pal, Hal B. Wallis, to work with Casey Robinson and Arge

Christine Johnston. The new story is untitled. It will be produced by Merian C. Cooper. Markson and Robinson worked together on "I've My Face Red." Later Markson wrote "What Price Hollywood?" and "Phantom Fame," while Robinson directed the latest Tom Keene western.

It is understood Radio intends to team them on future important stories.


**RKO recently renewed WANDA TUCHOCH's contract.** Her latest brain child for the company is "Man and Wife" now in production with Irene Dunne and Charles Bickford.

**CHARLES BRACKETT,** author of "Week End," arrived at RKO last week and is to start work on an original.

**M. H. HOFFMAN,** president of Allied Pictures, has signed Ben Grauman Kahn to write an original to be titled "A Shrink in the Night."

**ASPIRING AUTHORS,** here is your opportunity. Carl Lammle Jr., Universal's youthful production chief, is reported willing to give consideration to any story based on happenings chronicled in the daily prints. "Marathon Dancers," penned by Harry Sauber, is one of this type already purchased.

Lowell Sherman in "False Faces" Again Shows His Master Hand

The old adage that a man cannot do two things at one time is entirely discredited in the latest KBS production from the Tiffany Studios.

Lowell Sherman not only directed this picture flawlessly, but he played the leading role equally well. World Wide have another for the largest Theaters of the country, as it is novelty in the story as well as class in the production.

Kahne Glasmann wrote the original story and had Lewis Hughes co-operate with him in some of the best dialogue heard from the screen this season.

The yarn concerns a racket in the medical profession whereby a charlatan, who was dis-

charged from a hospital for unethical conduct, sets up in practice in one of the largest cities

in the country. He conceives the idea of appealing to the women in beautifying themselves

by plastic surgery and by his personality, clever advertising and the radio, gets a huge practice.

However, like most all racketeers, it comes to a sudden end when he is indicted for the offending to one of his victims. During the trial he faces the justice in his own defense, and by his enormous ego and a clever plea is found not guilty.

We won't tell you the climax of the story as it is one of the greatest punch lines heard or seen on the screen.

The cast is the personification of perfection and Peggy Shannon, as an assistant to the doctor, not only looked the role but played it quite naturally, commanding strict attention.

Two outstanding characters merit special commendation and those are Barton Churchill and David Landau.

None who fitted perfectly were Lila Lee, Oscar Apfel, Miriam Sogor, Joyce Compton, Purnell Pratt and Harold Waldridge, who supplied the very funny comedy relief.

R. O. Binger and Theodore McCord backed up the producers and director with matchless photo realism.

We left our hat to Messrs Bert Kelly, Sam Bischoff and William Salt K.B.S.) Producers, for giving us something entirely novel and Lowell Sherman for his splendid work as director and producer. We feel that he will be able to book this great picture, will echo our sentiments when they count the box office receipts.

INGLWOOD COMMUNITY PLAYERS OPEN SEASON

Noted as one of the finest aggregations of the Little Theatre Players on the coast, the Inglwood group are about to start rehearsals for four plays to be presented before April of next year.

Miss Betty Farrington, well known stage and screen actress, who has directed the players for the past five years, is unable to accept the directorship this year, owing to her present engagement in "Irene," which is to extend over 40 weeks.

The players consider themselves fortunate in that this year they have in their group Leslie Spears, a young actor-director from the east. He has been appointed director in Miss Farrington's place. Miss Spears acted and directed with the Chicago Theatrical Guild for three and a half years, and was one of the original founders of the "Amathayers Inc." which is numbered as one of the most outstanding of the little theatre groups in the middle west.

It is the hope of the Inglwood players to excel the high record they made last season, through the cooperation of Mr. Spears. He is one of the staff of writers of the Hollywood Filmgraph, with which he has been associated since his arrival here some few months ago.

**ROSITA MORENO RETURNS FROM EAST AND STARTS WORK AT FOX STUDIOS**

Rosita Moreno has had a close look at New York. It was immediately put to work at the Fox Studios in one of their best features now in the making. Miss Moreno has been touring the east with her act and meeting with great success wherever she appeared. Here is an actress with a great following, both here and abroad, who deserves a real break.

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George Raft Clinches Right to Stardom by Performance in "Night After Night"

If you liked George Raft in "Scarface," you will love him in "Night After Night," in which he is seen as a racketeer, but a lovable one. In the Paramount opus he plays square, loves honestly and comes through a winner, even if he has to reform to gain the girl of his heart.

Sounds like real man-stuff, hey what? That is exactly what happens, for George runs a hideaway, speakingly, of the highest order. There is a sweet soul of a girl comes into his life, for her parents once owned the very mansion that he has turned into a sweet spot

Romance overtakes George and the girl (Constance Cummings) and the rest of the story is too good to let you in on. See it and enjoy the picture.

The work of George Raft is so good that we feel theatre-goers will demand that Paramount star him. He travels in the fatest of company and there isn't a single actor or actress that steals any of his thunder and this goes for Wynne Gibson, Alison Skipworth, Constance Cummings, Roscoe Karns, Mae West and many others of stage and screen reputation.

The way that George Raft troopers, makes you feel that you are not watching a play, but seeing a real drama.

The work of Miss Cummings was indeed remarkable. Wynne Gibson deserved more to do, but what she did was far better than any other actress could have done with the part. Mae West was a riot. She was immense in the very spot that she was in. Any furthering of that character would have hurt the picture. Alison Skipworth is without a doubt a unique character actress in filmdom. She and George Raft can be teamed up for a series.

Roscoe Karns "wowed" em as Robert's pal. Al Hill too, was good.

Archie Mayo never directed a better picture from an audience standpoint than "Night After Night." Paramount should keep him and George Raft together, as the Warner Brothers megaphone wielder seems to understand the personality of George Raft better than any other director.

It was a Louis B. Mayer story, screen play by Vincent Lawrence, ablly photographed by Ernest Haller.

Exposed Is Albert Herman's Answer for Better Pictures

Albert Herman is fast developing as a Producer-Director. His latest brings "Exposed" to the screen and it was written by Mauri Grashin, who also furnished the excellent dialogue.

We find such old favorites as Buster Collier, Jr., Barbara Kent, Bobby (Wheelie) Hoyo, Al commerce, but we find the story and situations and brought out some of the best work that Buster Collier, Jr., and Barbara Kent have done in some time.

George Meehan photographed the picture and helped keep up the tempo. The credit sheet states that Gordon Griffin assisted Director Herman, and we will grant all this after viewing the picture and seeing the amount of detail necessary to handle this production.

"Black Cotton"

Messrs. Lewis & Lane, operators of the Lewis-Lane Orange Grove theatre, presented "Black Cotton" last Thursday to a very responsive audience. This all-colored Revusical, staged and directed by Jack Lester, brought to Los Angeles a bevy of performers from Harlen. "Black Cotton" features Albano Travers, colorful syncopator added much to a fairly packed house that made one forget that there ever were any signs of a depression. With her chorus of 12 beamimg Creole Beauties a special South Sea act was rendered with perfect rhythmic tempo.

Eddie Anderson, who is co-featurad with Almas Travers, added much laughter in his role of comedians. Six fast stepping boys displayed some tap and soft shoe dancing that has never been equaled for rhythm. The Gibson trio, in spite of their youth took their share of glory; and was followed by the "Three Shades of Brown," the only colored adage team in the world, and they too, proved their talents as artists. In summing it all up, here is good entertainment that is deserving of a nice place among Colored Revusicals. We predict a very long run of "Black Cotton."

Five of the best known racers have been used in the picture, including Rector Hoxie, Ralph Ince, and Roscoe Karns. Each of them has been given a part that many of the audience will remember for a long time.


Theatre-goers will find in "The Pride of the Legion" everything that makes good entertainment. Novel situations are adroitly worked out so as to bring Rin Tin Tin Jr. into the picture with human actors who unfold a drama that sparkles with realism and gives us another slant on gangster life. It shows the suffering of the minions of the law in their fight to down crime.

The scene of the unusual drama of gangster life turns out to be the inner life of a policeman who leaves the service only to be forced into action once more, this time as a real hero, regaining his confidence, winning a pretty girl, and plenty of glory.

Victor Jory plays the part of the policeman who is the pin wheel of Peter B. Kyne's story which was developed for the screen by Ford Beebe. He also directed the opus.

Mr. Jory looks and acts every inch the copper. He is well supported by Barbara Kent, who develops as the story goes along to be the moving spirit of the man who is trying to find himself. It is her urging him on that makes a real hero of him. Lucien Littlefield was splendid as the Coddler. Sally Blane too, is very good in her part. Matt Moore had a short but fine part. Ralph Ince, as the leader of the gansters is a great menace. He only needs to loom on the scene to have the audience It looo a sort of an inward beware to the hero, hoping that Ralph doesn't get away with his wicked intentions. Glen Tryon on the scene to have the audience let loose a sort of an inward beware to the laugh as one of the scene.

Ford Beebe's direction was tip top for one of these pictures, while the photography of Ernie Miller and F. W. Brown was up to the high standard of the production.

Exhibitors Need Not Worry about This One Missing Fire With Their Audiences—For it Contains Everything That is Needed to Entertain Any Audience Any Place.

"The House of Death" at Filmarle Is Cleverly Enacted by Russian Players

Those who know and appreciate Dostoyevsky's thrilling and moral tales of Russian life, will certainly enjoy one of his greatest stories as picturized by a band of Russian players.

The story is supposed to represent the true life of the author and shows the struggles and horrors of a Siberian Prison, as well as the life of the ordinary person, during the regime of the Czars.

The picture opens with some weird shots of St. Petersburg and gives one an idea of the manner in which religion and despotism where intermingled.

Directed by V. F. Fferdonow, photographed by V. M. Pronin and produced by one of the leaders of the film industry, the L. S. S. of Russian, this picture will keep you in the spirit of this great novelist's story, and the players were evidently quite in touch with the thoughts of the author. N. P. Khmeleva, A. N. Podcarney, N. M. Radin and N. M. Vitovsk were given the principal parts.

Here is no ordinary film for those who enjoy a happy ending, as the picture is full of melancholy from beginning to end. Students of Russia, of which there are many, will be able to appreciate this latest from the studios of that peculiar country.

Some excellent short subjects precede the feature film and the organ solos that John Hill always gives are a musical treat.

"The Pony Express" Is Jack Hoxie's Best Western Picture to Date

Here's a snappy out-door picture, with plenty of thrills and a pleasing story of the eventful days during the Civil War, and the old Haciendas of California. Henry Goldstone has given us some mighty fine Westerns but we think that this one even tops them all.

The story by Oliver Drake, concerns those intrepid men who carried Uncle Sam's mail in relays of horses and did noble work for those too far away from the regular mail.

A lovely girl who was in danger of losing her large ranch to a band of crooks unless she received certain papers from the U. S. Government figures in this picture. A Pony express rider was rushing the necessary papers to her and the land shark intercepts the rider, steals his horse and leaves him hanging to the side of a pass. He cleverly escapes however, gets on the back of a mule in the gangster's deformed and on his troble is over.

It is the actress's story, however, that should receive all the glory of this success, for Lew Collins, who directed so cleverly and the excellent cast that upholds him.

The photograph for the figure for "The Express Rider" and his wonder horse "Dynamite" is a fitting companion.

Lane Chandler as a "U. S. Cavalry officer," who comes to the rescue of the hero, both looks and acts perfectly, while George Hoxie as a fourteen year old, is a very acceptable hero.

Another feminine member of the cast well worthy of mention is Doris Hill, whom we do not see often enough in the films. Captivating to say the least. She'll go far one of these days. The photography of Lewis & Lane is superior in the picture, as is true of most of the feature pictures that are produced in this part of the country, and they make the best of what they have.

Here is a picture that should be well received by all audiences as the story is a splendid one and it is a picture that should appeal to the older audience.

Arthur Forde.
LITTLE STORIES

"Confidence is that feeling by which the mind embarks in great and honorable courses with a sure hope and trust in itself."—Cato.

While watching Zita Johann working in "Im-Ho-Tep" at the Universal Studios recently we realized that she was a girl who has superb confidence in her ability. Inquiring further we found out that she was born in Hungary, came to this country while quite young and was educated in the New York schools. She always wanted to be an actress, and having the courage of her convictions she entered by way of the Theatre Guild Repertory and played leads on the road with such plays as "He Who Gets Slapped" and "Peer Gynt." This gave her the necessary experience she needed to be in Arthur Hopkins' sensational "Machpelah" where she made an instantaneous hit.

The scouts that New York always has who look for promising people for the big film companies, spotted Miss Johann instantly and she was signed to the M-G-M banner. She waited for a suitable role but nothing being available at the time, returned east.

Finally Radio Pictures signed this fine actress on a contract and cast her for a part in one of their outstanding pictures, but the thought differently and refused to play in the picture. After this setback Radio released Miss Johann to Warner-First Nation, where they persuaded her to accept a role in "Tiger Shark." Her work in this picture will always be remembered. Universal saw and hired her fine work and persuaded her to accept "Slim Girl" in "Laughm Ber," which was to go to Maple. She was selected as an actor for the title role delayed this picture so she was placed in "Im-Ho-Tep," a story of ancient Egypt.

Zita Johann has an arresting personality and a voice that is particularly adaptable to the microphone.

A BELOVED SON—is to be remembered by the advent of William Wallace Reid, who is to appear and carry on where his illustrious father appeared by appearing on the screen in an automobile racing story.

WILLIAM LUCAS—is a popular actor who once more takes his rightful place as the director of this yarn and it is no less than William Kent who gave him the opportunity.

Let's Go!—sends just the right thing for William Haines, as this story will be the first thing attempted on Hollywood as this boy.

FOR DEVELOPERS—have been made for this famous Newell Coward play, and Frank Lloyd, who is to direct, will get under way early next month.

THE ACE—an airplane thriller, has been selected by David O. Selznick for one of the season’s releases and from the information we received, it should be a winner.

TWO STARS OF "CIMARRON"—Richard Dix and Irene Dunne, will be reunited to star in this air picture, and by the way the theatre going public responded on the former work and they can repeat.

LUPE, A MOTHER—but not a real one as she is to adopt the four year daughter of her sister, and in this manner will have a family of her own.

FROM MEXICO CITY—comes this cute little child in charge of the star's mother and presented to Central Animal Casting—something different anyway.

LAUGHTER IN HELL—will have the youthful Tom Brown in the leading role, as Carl Laemmle, Jr., selected this boy as the right type for this thrilling Jim Tully story.

OFF FOR SONORA—is the company under Edward Cahn's direction, and he will have the latest aspirant to directorial honors in Russell Hopton who will help on the dialogue.

THE PHANTOM PRESIDENT—opened at the Downtown Paramount Theatre to a blaze of glory and laughs that come the audience certainly enjoyed this travesty.

HORSE COUNTRY—will have George C. Cahoon and Jimmy Durante in the principal roles, the clever direction of Norman Taurog, and the rest of the great cast.

CASTING ANIMALS—is the latest in the current rage, and where they have been ranged in range almost from a flea to an elephant.

TWENTY-FOUR HOUR SERVICE—and has made good for that length of time. Robert promises as good a cast as the original show.

THREE CAME UNARMED—was picked by the Radio Studio as a suitable vehicle for Katherine Hepburn, who made a decided hit recently in one of their pictures.

MID NOVEMBER—will probably be the starting date as the new star can decide where she will be needed when and Joel McCrea has been selected to play the leading male role.

THE LAST MILE—the great picture from the Tiffany Studios that Sam Bischoff directed successfully, is making a great hit at Warner's Western Theatre this week.

GREAT REPUTATIONS—are in the works now when played on the stage, by Clark Gable who has reached stardom and Preston Foster is just as good in the screen version.

FOUR DOWN TOWN THEATRES—go into the hands of Principal Theatre this week, and Mike Rosenberg is getting ready for a big burst of management.

TOP NOTCH PRODUCTIONS—major studios are contracted for and the Principal Company will be present and the Tower should be the favorite houses of patrons who enjoy good entertainment.

IF CHRIST CAME TO CHICAGO—the great Stead novel that created such a great furor when it was first published, is being modernized by Jack Lait with George Bancroft picked for the lead.

SMALL-GOETZ-RELIANCE—Pictures with a United Artists release will make this vivid story right after they finish "I Cover the Waterfront" written by a newcomer in the game.

BUSTER PHELPS WINS—the coveted role lost vacant by the court action of the Chaplin kiddies, to be produced by Fox Films and much publicized as “The Little Teacher.”

QUITE YOUNG—is Buster, who counts up to three and a half years, and is perhaps the youngest major star in Hollywood. We know him and he can be depended upon for a good performance.

COLORED PEOPLE—will hold the boards of the Music Box Theatre in Hollywood where Robert Lincoln and a cast of 60 step in on October 6th.

HARLEM—is the story that had two successful runs in the New York Theatres, and made good for that length of time. Robert promises as good a cast as the original show.

As Seen and Heard

by Arthur Forde

OCT. 1, 1932

The DEATH KISS—this story by Arthur Forde is a house that is a back- ground, and Barry Fitzgerald in acting the original from the pen of Gordon Kahn.

REAL MELODRAMA—that Bischoff, Kelly and Sarnoff are so determined to do so well and with the Tiffany Studio luck should be another winner for these Independent producers.

MALAY NIGHTS—seem to be a Household name picked from a line of Mason Hopper, as it reveals the inner secrets of pearl diving and its attendant dangers.

RALPH LIKE PRODUCE—this one and so far he has a great cast under contract consisting of Ralph Less, Willard, Fred Kohler and other stars.

LEW AYRES, Happy—at the thought of securing foreign lands in making his next picture for Universal Films, as the locale is in Mexico City and he departs at once.

EIGHT YEARS IN HOLLYWOOD—seems to be a long time, said Lew when we chatted recently, but Ty Garrett’s picture gives him the opportunity.

KARLOFF TOLD US—the story of "Im-Ho-Tep," the picture that Carl Dreyer former ace cameraman, is directing at the big U, and this tale of ancient Egypt is certainly different than the usual run of tales, and we watch the making breathlessly.

WINCHELL WEEKENS—after turning down "Okay America," and incidentally getting much free publicity on the yarn. He decides that he wants a picture contract after all.

BROADWAY NIGHT SPOTS—will be a series of sketches that William Seiter will make for William Rowland and Monte Prize Productions. Haven’t heard from Monte for a long time.

ANOTHER ADDED TO STORY—"Gay or Not Gay" with M. H. Hoffman will produce. This will bring Betty Com-erson to the screen after her long vaudeville career.

THE NEW ONE—is Tom Douglas and Pathé Studio in Culver City will soon re- serve dressing rooms for Claire McNear, Irving, Noel Madison, Walter Percival and Lois Alberni who are in the large cast.

NOT TOGETHER—will be Ruth Chatt- erton and George Brent in Ruth’s next Warner-Film National opus, while George is needed in another picture at the same studio.

COMMON GROUND—will have James Murray in a growing male role oppo- site Ruth, as George goes into “Forty Sec- ond Street” where he is just fitted to the lead.

Filmake Theatre
1228 VINE ST. Hollywood
NOW PLAYING: "The House of Death" Dostoevsky’s Famous Story with a Great Cast
Directed by V. F. Forster
“Madison Square Garden” Is Knockout; Reveals World Famous Athletic Stars of Yesterday and Today

A triumph for clean sports is the latest Charles Rogers’ production, with the famous Madison Square Garden as a background. This story, written by Thomas Burton and screen play by P. J. Wolfson and Allen Rivkin, had the benefit of having the greatest number of celebrities of every kind of sport gracing the cast, as well as sports writers of world wide fame. The dialogue hit the ball at every round, and the play kept the audience tense in its seats until the final count. The sight alone of Jack Johnson, Tom Sharkey, Billy Papke, Tommy Ryan, Stanislaus Zbyszko, Mike Donlin and Ted Sloan would be well worth the price of admission, but when you add a cast of real players and a first class production, you wonder how Paramount was lucky enough to secure the Rogers’ unit into their fold.

William Collier, Sr. is a great actor, but in this one he did the best work of his career and was ably aided by Thomas Meighan. Both of these men experience that counted.

As for Jack Oakie and Warren Hymer, if they had a play written around them, no one could have given them a better vehicle. Marion Nixon, Zasu Pitts, William Boyd, Lew Cody, Robert Elliott, Mushy Callahan, Bert Gordon and Noel Francine each did a splendid job. We never realized before that Harry Joe Brown was such a clever director, but the task set for him in this one decides his merits.

The photography by Henry Sharp was entirely in line with the rest of the picture, and we could really imagine ourselves in the dear old Garden. It’s no use going into ecstasy’s over the best sports picture of recent events that have occurred in this great country, but wish to state that this one is “grand entertainment,” and it would be a real treat to those who haven’t the price of admission to let them in free.

Again we reiterate that Charles R. Rogers and his co-workers can get our money at any time and we rarely pay.

—ARTHUR FORDE

Hoot Gibson Scores in “The Cowboy Counsellor”—Allied Pictures

M. H. Hoffman, Jr., can well be pleased with his latest western thriller “The Cowboy Counsellor” which stars Hoot Gibson.

Exhibitors will find this picture a money maker. It has plenty of action and backed up with a story that is unique for this sort of screen entertainment. An original by Jack Natterford, the story tells of a traveling cowboy who poses as a lawyer selling “ham” law books. He becomes involved in a stage coach holdup and goes to bat for an innocent boy charged with the crime.

It is good to see Hoot Gibson in the type of role that is best suited for him. “The Cowboy Counsellor” is only one of a series that he is making for Allied Pictures and if the others come up to the standard of this one, exhibitors are in for some worth while pictures.

George Meeker directed and keeps the picture at a fast tempo, showing his skill especially in the dramatic as well as thrill moments.

Those in support of Hoot Gibson include Sheila Manners, young Bobby Nelson, Fred Gilman, Jack Hutterford, Al Bridge, Skeeter Bill Robbins, a great bet for comedy roles, William Humphrys, William McCormack, Gordon DeMaize and Ham Allen.

—HAL WIENER

THE TROUPERS MAKE MANY FRIENDS VIA CARNIVAL

The Troupers Carnival closed last Thursday after four days of hilarious fun and entirely satisfactory returns. While intended as a source of replenishing their treasury which became depleted with the collapse of the Hollywood banks some time ago, the particular fund for which it was designed was to build a home for their aged.

Beyond the fondest hopes, the Carnival has succeeded and although the returns were not sufficient to accomplish their plans, it was enough so to enable them to proceed with activities, which it is hoped that before another year comes around, the building of their enterprise will be well under way.

W. W. HOLMES Phone MA-5864
AVAILABLE FOR PICTURE WORK
COURTESY TO ALL AGENTS

“Three on a Match” Proves Another Winner for Mervyn LeRoy and Warners

Warners—First National have apparently determined—after exhausting the possibilities and popularity of the general gangster and racketeers—field—to commercialize the Lindbergh tragedy and start a cycle of baby-kidnapping epics to edify the motion picture public.

“Three on a Match” has all the virtues and vices of its predecessor in the gangster line it from the Warners’ Studios. It is hard hitting, fast moving melodrama, handled with real motion picture intelligence. It is well acted, and Mervyn LeRoy’s direction is excellent. The treatment of the episodic nature of the story is new and fascinating. This insertion of several of the important events to fix the time of the story action adds considerably to the sense of real-ism.

The sensation of this picture is a little fellow who has the role of the kidnapped baby. He is played by a child under the guidance of Carol Dempster, who was on a plane of her own. The role of the kidnapper, played by Alphonso Bedell, is a success and the child actor is playing a part that would make any child actor proud of his work. Despite the fact that the child actor has very little experience, he is acting with a determination and seriousness that makes one think of future stars.

Joan Blondell can always be depended upon, but she is becoming so definitely typed as to roles that her future is bound to suffer. Bette Davis was ravishing in appearance, but had very little to do. Humphrey Bogart, as the earthy gangster, was the only real leading man and proved to be equally good. Virginia Davis, Dawn O’Day, and Betty Carre portrayed the three girls as children.

The picture was photographed in fine manner by Sol Polito. Lucien Hubbard adapted the story to the screen. This film is in Technicolor and the Technicolor results are good. It is to be regretted that the kidnapping sequences so closely aped the Lindbergh case. We have one suggestion to make regarding the conclusion of this picture: the punishment of the kidnappers should be shown. It is not necessary to show various scenes of terror. It is our belief that there are several who have girded themselves to fight the glorification of kidnapping on the screen.

Further, it is the natural desire of a normal audience to see such beasts, as these men have been made out to be, get their’s. Further, the dramatic structure of the whole picture is weakened by the apparently conscious omission of the logical ending. We can see no reason for the excising of the story line of the gangster’s father, who is killed in order to save his son. When the gangster’s father was killed, he and his son were the only characters that had any distinguishing features. We feel that there are some kidnapper friends whose feelings or business would be injured by the proper conclusion.

—HAROLD WEIGHT

“All American” Is Screen Touchdown for Universal

“ALL AMERICAN” is what it is named. Gathered together for this football picture is the most impressive galaxy of self-improvers in the pigskin kingdom ever assembled. The cast of the “All American,” “All Stars” came near to “All America” as they try to play themselves. Every living star in the great game’s “Who’s Who” north, south, east and west in it. Red Cap (Army). Ernie Nevers (Stanford), Allie Booth (Yale), Frank Cardoza (Notre Dame) are a few.

“All American” is a football picture with a new angle, an objective instead of a subjective angle. Its theme goes beyond the “game for the game’s sake.” It is humanized to portray the game for what it means in life when the arena is emptied of barb and parade. “34” of Pacific University Eleven or Garry King (Richard Arlen), reaches after four years’ acclaim, that realm in the clouds where the organ of balance is unmingled by the altitude. Other Hepworths, Panchs, Galen’s, the greats in the game, all vying for the Nobel Peace Prize, as in “The Great” and “The Kid,” the American pictures. There are no self promotions, no owling, no pandering to the censors and the like to “easy money.” He plays at the hand business, roulette and Romeo to Salome. He neglects his share in a sound contracting business and a worthy Julee, Josephine. He finds himself a man of the world, a gladiator, a Sam Spade of life. He is living in a park bench (can one go lower?), Garry King becomes sensitive enough to realize that he cannot sustain himself on the echo of former glory without working. Meanwhile Bob King parades his brother’s career at Pacific University. Garry returns home to be disquieted by signs of an inflated cerebral circumference in Bod. The climax is the clash between “All America” and “All Stars.” Bob is selected by the “All American Board of Football” as a halfback and Garry, as one of the outstanding players of former years is chosen for the “All-Stars” team. The big moment of the picture is when Garry faces Bob, “34” All Star ready to chaste his brother, “22.” “All American.” He chides him stingily all through the game rapping him for faulty plays. One great player teaching another. Richard Arlen performs sincerely as Garry King; Andy Devine and James Gleason as football team-mate and coach respectively “click” unflaggingly; John Darrow as Bob King credits himself. Glory of the Glorified, Preston Foster, Mona Kennedy, Hal Roiold Waldridge, June Clyde and Ethel Clayton are others among the cast who pull together to make “ALL AMERICAN” a screen touchdown.

Joe (Vummy) Hermano is getting to be a full-fledged actor of no mean ability. His performance as the son of the murdered (Hermano) for Radio International was won for him a chance to emote in “PENQUIN POOL MURDER” on the same lot, under the direction of George Archainbaud.

—ELEANOR MANDEL

JOE (DUMMY) HERMANO is getting to be a full-fledged actor of no mean ability. His performance as the son of the murdered (Hermano) for Radio International was won for him a chance to emote in “PENQUIN POOL MURDER” on the same lot, under the direction of George Archainbaud.

As cute as they make . . .

Betty Jean Bachera
3½ YEARS OF AGE Phone HI-5161
HARRY AKST AND CHARLES MOSCONI TO STAGE MUSICAL REVUE

Once more bright lights will line Washington Boulevard beyond Culver City. This occasion the grand gala opening of this grand musical revue will feature Harry Akst and Slim Martin with their merry mad musicians.

"Malibu Nite," a modern musical revue with 12 talented ladies of the ensemble will be one of the high lights of the evening's entertainment staged by Charles Mosconi. Many notable of the film colony have already made their reservations for the premiere which promises to be a "red letter" one.

If you remember the grand success of the club's opening last year you have an idea of what is in store for you when festivities start Thursday night.

TEDDY Glick

Teddy Glick, famous European band leader, just arrived in Hollywood from Vienna and will organize his own band here. Here is the plan to establish himself here permanently for the purpose of doing picture recordings, concerts and radio broadcasting. Glick is well known in European circles for his ability as a violinist, as well as a composer of light opera scores.

Purchased

"I've Married an Angel" from the stage play of the Hungarian playwright Janos Vasvary, has been secured by M-G-M. It has never been presented in America and may be given a stage production before the picture is made.

EDITOR COHEN

Albert J. Cohen, former publisher and writer representative in Hollywood, has been named story editor at Universal to replace Nan Cochrane, recently resigned.

ATTENTION PRODUCERS!

Make a note of this name, address and phone number. You may need it at any time...

BOB GILBERT

5544 S. Hollywood Blvd. Ho. 9843

OCT. 1, 1932

New Frolics Cafe to Stage Gala Premiere on October 6th

World Famous Authors Stage Banquet at Writers Club

RUPERT HUGHES TO BE TOASTMASTER FOR GALA EVENT

Next Thursday evening is scheduled to be the night of nights when a galaxy of world famous writers will convene for dinner at the Writers Club. Rupert Hughes, who will act as toastmaster for the occasion, has arranged a program of speeches and entertainment which will make the affair memorable in the history of the club.

As the distinguished literary guests will be in attendance include Vicki Baum, Robert Benchley, Richard Boleslavsky, Charles Chaplin, Frank Condon, Bartlett Cormack, Homer Croy, Vina Delmar, John Emerson, Corey Ford, Hamlin Garland, Zane Grey, Anita Loos, Cyril Hume, Chas. MacArthur, Max Miller, Gouvernor Morris, Fulton Oursler, Grace Perkins, Nola Wilcox Putnam, Don Ryan, Robert E. Sherwood, Upton Sinclair, Donald Ogden Stewart, Bayard Veiller, and Maurice Watkins.

All in all it looks like a gala night for Hollywood.

THE EXTRA GIRL

By THE SPOTTER

Who said that there isn't a Santa Claus in Hollywood? Helen von Roden has been dancing around those parts for some time, always looking for the right kind of a break. Helen kept asking herself, just like thousands of others do daily, "WHAT IS WRONG WITH ME?" Just when she least expected it, Bill O'Donnell, who handles the Warners Bros. First National dancing numbers, caught a glimpse of Miss von Roden and engaged her, and is she thrilled? She told us how lovely Miss von Roden is, and how Bunty Burke is staging the dance numbers that she is to appear in, which are to be part of "42nd Street," one of the banner pictures that Warner Bros. are putting into production right now. Helen von Roden has a soul, she is brimful of fire, animation, is a lovely creature, and will get some place some day, mark that in your little note book as our prediction.

Chats With Connie

A smart woman can always be distinguished by her hats and shoes, and the hats with the greatest "chic" we found at the Louise Hat Shoppe, one of those smart little shops which has sprung up on Sunset Boulevard, and an establishment that caters to the woman who requires something unique. We selected some hats which were really admirable, and particularly suitable as these were designed by Louise herself.

While visiting the Gainsborough Beauty Shoppe, we were introduced to Miss Jean M. Stevenson, the well known Electrolysis Specialist. What a wonderful discovery this is; removing superfluous hair permanently, and without any pain.

She explained to us that successful Electrolysis depends on the operator, and when done properly, it is permanent, as well as painless. One of their specialties is shaping eye-brows, and another, correcting the hair line.

Our sister told us a few days ago of a cute little beauty shop just off the Boulevard on Cherokee.

Mr. Colson, the head of this establishment, was connected with the Society Hair Dressers in Chicago for many years, and is now located in Hollywood. They do splendid work, and specialize in permanents, hot oils, bleaches, and all the very necessary things.

At the Frazier Bleu Shop on Hollywood Blvd., near Highland Ave., you will find some marvellous bargains in lingerie, and I might say at ridiculously low prices. They are showing the loveliest hand-made slips, and the very newest form-fitting brasieres, along with many other exquisite things that never fail to attract the feminine eye. We always need hoses, and they have all sizes and the latest fall shades.

You should also see their gowns and pajamas; especially the latter, which are tremendously striking, in various vivid colors. We dropped in here for a few minutes, and were so thrilled with our selections, that we forgot our next appointment. It is a fascinating shop.

Passing the "Morocco Shop," our attention was attracted to a splendid display of the most fascinating pottery in the window, and upon entering, we discovered many unusual things in this shop. Some lovely Moroccan hand bags in new shades, that will just match your fall outfits, were on display, and by the way, these would make ideal Christmas gifts. The "Morocco" is opposite the Chinese Theatre.
Billie Burke Delights Theatregoers with Her Performance in "The Marquise"
At El Capitan Theatre

Henry Duffy has given the theatregoers a fine morsel of delightful entertainment with Billie Burke in "The Marquise," holding forth at the El Capitan theatre this week. Miss Burke was never sweeter nor more versatile in any performance she has given in the Southland than she was in Noel Coward's comedy, which was so ably directed by David Burton. Miss Burke's sterling performance caused every artist in the play to do his level best, so we found many superb performances in the play. For instance, Anita Louise who has given us so many great screen exhibitions of her talents, came through with one of the best acting parts of any girl her youthful age.

A Alan Mowbray proved without a doubt that he is a splendid actor, it being his best stage work since coming to the Southland. William Pauley and Morton Fezley played their parts with great feeling and understanding, helping to hold the interest in the play throughout their scenes on the stage. Herbert Dunston, too, was good. Eddy Howard and Reginald Sheffield were well cast and acted their roles accordingly. Cyril Delevany numbered among those who aided materially as to the tempo of the play.

Miss Billie Burke should remain on the stage, if the public never tire of her as she puts her very soul into her work, making one feel the very atmosphere and surroundings that she is portraying throughout her performance in "The Marquise."

"The Rose of Flanders" Is Splendid Stage Fare. Would Be Even Better as Screen Operetta

Los Angeles once more proved that it is hard boiled when it comes to turning out to witness a show, unless it carries plenty of big names or one outstanding star.

"The Rose of Flanders," staged in three acts, is really an operetta, ably staged, well acted, with a number of surprise artists who will make their mark if encouraged. Edward Royce produced the play as well as directed it, with books and lyrics by Eddy Howard and Reginald Sheffield.

This was taken from the novel by Molly Elliott Sewell. It was produced by the Finger, Gelberg and Royce, Inc., and they can well feel proud of the reception the play received opening night, under all sorts of trying conditions.

Earl Covent, star of the production, whose personality and voice won him encore upon encore. Miss Marianne Malone runs him a close second. May Beauty is excellent and one of the surprise of the musical. The biggest surprise was the work of Arthur Clayton as "The Cardinal." His performance is worthy of the biggest stage production.

Others who helped materially were Helen Halse who knows her drama along with the musical tempo, Joe Hennie, Russell Scott, Hedley Hall, Naomi Myrick, David Phillips Dace and the many men and women of the ensemble.

Catchy tuneful music and lyrics that the audience just can't help but whistle help to put the play over while costumes by Western Costume Co. added materially to the operetta.

The master hand of Edward Royce as the director of the piece was very much in evidence throughout the play.

The orchestra, under the direction of John Britz, is entitled to equal credit with the players, for they made everything possible for those who sang and danced their way into the hearts of the theatregoers attending the world's premiere showing at the Mayan theater.

Tom Mix Puts Over Another Winner for the Big U

"Hidden Gold," one of Universals special westerns starring Tom Mix, is a thriller that holds audience attention from start to finish. The picture proves a worthy vehicle for both the Big U and their popular star, Tom Mix.

Jack Natteford, who penned the yarn, gives us a thrill a minute with his story of a bandit holdup which threatens the ruin of an entire community. Tom Mix, as a ranch foreman saves the day by going to the president to "get" the bandits. The chase leads into plenty of action. Especially interesting was the performance of Tony, Mix's horse, in the forest fire scene.

Judith Barrie makes a very pretty heroine. Comedy relief is furnished by the three bandits capably played by Donald Kirke, Eddie Gribbon and Raymond Hatton.

Dan Clark, A. C. S., has some especially fine camera effects. Direction by Arthur Rosson is splendid.

—WILLIS

"The Monkey's Paw" Is Radio's Worst Picture to Date

Some one sold Radio Pictures a bill of goods in this one without permitting them to investigate what they were buying. The public is fed up on this sort of stuff. They never will be willing to see any one handle a featured member of the body either of human or animal. If we must have our talkies very much ENGLISH, let us at least have actors who can TALK so that Americans can understand what they are saying.

WESLEY RUGGLES was placed on the slaughter block in order that his name might pull this one out of the fire. The biggest mistake that David Selznick made was in the casting of the picture. It lacks names and actors who can hold interest. Everybody seems to be over acting, instead of forgetting that the best of the camera is one.

The story, written by W. W. Jacobs, has been widely read, and was produced as a play by Louis M. Parker. But it fails miserably as screen fodder. The dialogue is uninterseting and boresome. It takes us back 20 years when we first started to make our entry into filmdom. Great Britain may think this a great one, but the good old U.S.A. will give it the "go-by"—and plenty, if you ask us.

The artists who struggled so desperately to hold interest in this picture are Ivan Simpson, C. Aubrey Smith, Bramwell Fletcher, Louise Carter, Betty Lawford, Winter Hall and Herbert Bunston.

Photographic work of Leo Tower is not up to his high standard. Music by Max Steiner, who labored hard and uselessly to help lift this opus out of the dumbs. Poor editing by Charles L. Kimball made the story jumpy. The sound is not what we write home about, either. Carroll Clark's settings are too old fashioned and lack that certain something that makes one think they are looking at real life rather than a picture.

Radio Pictures have made worse films and spent more money, which is about the only consolation stockholders will find.

—HARRY BURNS

"A WIDOW IN SCARLET" FAILS TO IMPRESS AUDIENCE

Normand Battle has good story material in "A Widow in Scarlet." Its adaptation to the screen has, however, taken it to the mire of lowly film entertainment chiefly because of anointing dialogue and lack of making the characters living human beings instead of fictional trash.

The story, in brief, deals with the plot of an adventurous society girl to steal an internationally valued string of pearls, purely for the excitement of it all. A notorious jewel thief, posing as a detective, foists the girl's plan. He is killed and suspicion points his accessory finger at the girl. However, all is cleared up in the end when it is found that a framed member of the gang did the killing just to even things.

Dorothy Reviere struggles through reel after reel as the society girl. Her's a thankless role, regardless of the fact that she dominates the entire cast when it comes to histrionic ability.

Kenneth Harlan, Lloyd Whitlock, Glen Tyrone, Myrl Stedman, Lloyd Ingram, Hal Price, Arthur Mallet, William V. Mong, Phillips Smalley and Wilfred North are seen to advantage.

George Switz handled the megaphone and has turned out better pictures than "A Widow in Scarlet." Photograph by Jules Cronjager was up to his usual standard. Ralph M. Like probably won't cash in as heavily on this picture as he has with some of his former ones.

CLARK CAMPAIGNS FOR TUBBS

E. J. Clark, manager of the El Cortel Hotel in Hollywood, has been appointed campaign manager of the Hollywood Hotel group for Tallan Tubbs, candidate for State Senator. Tubbs has been endorsed by the American Hotel Association and from the tabulation of cards sent into the campaign office of Mr. Clark he predicts a landslide victory for Mr. Tubbs.

HELP US SOLVE THIS RIDDLE!

Is this the Voice of America speaking? An anonymous letter from Yazo City, Miss., reached us which is meaty with food for reflection. It follows:

Editor Filmograph: I am writing this at the suggestion of our picture-house manager, who takes your magazine and claims that he does not know the answer himself. Can you, through the columns of your paper tell why, in times like these, it is almost impossible to find a funny motion picture?

I have been among the unemployed for going on two years and when I can dig up enough to see a show, I'm hanged if I want to look at murders, gang-crimes, seductions, dying and crippled children and all the other horrors and sordidness. I want to LAUGH and forget my own troubles, not have 'imaginary tribulations added to them.'

Don't Hollywood suspect the need of the poverty stricken citizens in America and elsewhere, for a little real fun? This diet of strife and suffering is not entertaining and has driven a lot of the folks around here to the radio, jigsaw puzzles and in some cases, merely sitting at home doing less expensive form of entertainment.

If you have the answer, thousands besides me would like to know it.

You sages of Hollywood, who know the answer to most everything, kindly help us reply to an injustice.
Rosita Butler

Rosita Butler, who has been acclaimed by critics as the child "Sarah Bernhardt," received the thrill of her life when she enacted the role of "Lisa" in Fox's "Six Hours to Live." Warner Baxter was so impressed with the ability of this child that he actually placed her in full view of the camera when shooting several of the scenes with him.

Rosita's dramatic talents will hold your attention as she portrays the role of a poor flower girl as an accomplished actress. In spite of the fact that her current picture "Six Hours to Live" has not as yet been announced for release it is rumored that several of the studios are bidding for Rosita's services. We too, might add, another "Sarah Bernhardt" in the making.

THE CHILDREN'S THEATRE OF PASADENA

The Children's Theatre of Pasadena, playing in the Recital Hall of the Pasadena Community Playhouse, will present the Fraselli Puppet Players in a series of four productions, each Saturday morning at 10:30 o'clock, as follows: October 1, "Little Red Riding Hood," October 8, "Peter Rabbit," October 15, "Little Black Sambo," and October 22, Rumpel-Stills-Ken.

LITTLE MURIEL ALLEN is rehearsing for a brand new playlet for the academy of Clark's Little Theatre.

JERRY TUCKER had to have all his hair shaved off for his role in "Prosperity," and is now wearing a wig.

ROBERTA GREGORY, who will always be remembered for her little part as the Indian girl in "Gimcrack," dropped in to say hello. We've missed her for a long time.

RUTH GRACE stops long enough to show us some new publicity pictures.

BILLY KENT BESSEIR seems to be seen everywhere, entertaining with his newly formed orchestra.

THE NICHOLS BOYS had the honor of being boys in Norma Shearer's new picture "Smilla Through." -

FRANCES BAILIE has joined the Lew Goldner Agency and is seen daily about the studios in the interest of that organization.

AL SMITH is handling the extra talent for the Eric von Stroheim "Walking Down Broadway" unit at the Fox Films Studios.

-Sanford Raliff, booker for Universal, resigned to become booker for streamlines. - Tom Gilboy, breaking all records in his delivery of advertising matter. In a recent delivery the manager of a theatre found the paste still wet on the address label when the package arrived. That's what we call service. - George Bowles is demonstrating a superior brand of showmanship at the RKO Golden Gate. His outside advertising and lobby displays are attracting considerable attention not only the customers but his colleagues as well, and he is packing 'em in. - "Dutch" Reimer, that boy must be triplets, he pops up every place we go. - Bea Lewis, buying new uniforms for his Roosevelt theatre ushers. - Lew Marks, of Sacramento just returned from a three months' cruise through the Mediterranean. - Barney Gurnette, Santa Rosa impresario reopened the California which has been completely remodelled. - George Oppecn returned from an eight months trip in Paris. - Arthur Arvonson, of Southern Pester Co., here on a busy east. - E. Hugo Strickland, now manager for Allied Pictures. - Jack Tripp, transferred from Tulare to Osuville. - A. P. Ayler, division manager Educational World Wide Films, leaving for Seattle. - Paul Reardon, getting set to open the Grandpa, Morgan Hill. - Bob Covington, transferred from Osuville to Tulare. - Phil Frazee, opening the EIRey, Sauapalou. - Walt Remeer, and his concert orchestra, at the Fox, reverted to concerts of classical compositions after a two weeks' stint at jazz music. Reemer, a fine musician, with a splendid orchestra, has given Fox patrons many brilliant concerts during the past three years.

THE TROUPERS CARNIVAL

The Troupers Carnival offered many impromptu numbers during their four day carnival at their Green Room next to the Legion Stadium, but none proved more entertaining than the act offered by Dolly and Dimples Blackburn, two little kiddies that reminded us of The Famous Dolly Sisters, if they were as young today as the Blackburn Children. How they can sing and dance and thrilled the audience more than the entire list of the Troupers, for they worked like seasoned troupers rather than children.
Sports

Fifty-lap Main Event Scheduled for Legion Ascot Speedway Races Next Wednesday Night

Due to the rain, the races were postponed last Wednesday night until next Wednesday night.

Much interest of racing enthusiasts is centering on the Match Race between Chester Gardner and Lester Spangler. "Chet" seems to have finally found the combination of his car and feels certain that he will win again next week. However, on the other hand, Lester says: "I certainly expect to take the title this week. Suffice it to say, it will be the most hotly contested Match Race ever held at the Ascot Track. Babe Stapp, who has been doing such sensational driving in No. 5 the past few weeks and who "walked away" with the race at San Jose last Sunday, has been picked as a favorite for the main event Wednesday night. However, with such competition as Emile Tripplet, Lester Spangler, Kelly Petillo and Chester Gardner, all driving fast Miller cars—well, we ask you, who would you pick for the winner?"

Willow Shaw is expected back from Italy in time for the race and will drive Leon Denry's new Miller. Those of you who witnessed Willow’s last appearance on the Ascot Track in this car, will realize that HE certainly should be taken into consideration.

Besides the match race and the 50-lap main event, there will also be the sensational 2-lap Helmet Dash, two 10-lap qualifying heats for the main event, a 15-lap main event for Class "B" cars and a 5-lap wheel change heat.

HOLLYWOOD LEGION STADIUM

Benny Miller, one of the Miller boys, now grown to light heavyweight proportions, faced thecredible Wesley King in ten-rounds of junior heavyweight in a luncheon at the downtown restaurant this afternoon, and in an almost a body beating, with a few staggering wallop to the jaw, losing the nod to the "Assassin," who was fortunate in having Tom Kennedy in his corner. Benny proved beyond all doubt that he can "take it." Only his luck was against him. He held K. O. It was a hot go from start to finish and pleased the well filled house. In the semi-final, Hugh Curtis and Pepey Sanchez, fast 116-pounders, boxed a zippy draw. In the special Martinez and Veldman boxed a draw. Only in the last round did Gregory get away and casued four rounds—draw. Jackie Goldberg, 128, was no match for Victor Fong, being out done in the second. The kid was game. In the opener, to the surprise of all, Russell Bean took the lid over on条例 a nine round decision, as Johnny Young Tenaro in the second.

THE LEGION WRESTLING BOUTS of last week drew a good house. Don De Laun and Glenn Wade topped the bill, Wade winning. The bout was packed with big folks, Oki Shinko, the popular British-Japanese Toczo, and Tommy Marconi two out of three. Waldink Zbyzko was far too good for Rick Raines. "Hollywood" Al Baffet tossed Tex Wright and Joe Banksie defeated "Rube" Schaefer.

olympic Stadium

Tuesday night’s show at the Olympic produced the biggest upset of the year when the veterans, but plenty tough, Tommy Herman outmatched Freddie Steele, borscumming middleweight from Tacoma, smashed him to the canvas twice and took the decision from an astounded referee. Up to the sock to Steele’s tough jaw Tommy received for a devastating hall of st ill blows to the body and several almost sle p punchers to the head. But experience saved the day. In the fourth he cafe Steele a left to the chin and turned him from the floor, and again for another down; but Steele came back fighting like a tiger. The house was on its feet yelling like madmen. Here was another Stanley Ketchell a tiger buy an nihilating the man who had downed him—but the good old bell smashed Tommy Herman from that ripping and tearing wild man, and the go was over, and Tommy's tired arm was raised. It was a hurricane bout, and the veteran deserves a lot of credit. Olympic fans were enthralled. This year it is being pressed to the front and is an outstanding event.

Don Frazer, 143, won the semi-final from Kenny La Salle, outmancing and outsparring the incoming La Salle. George Haasord, 128, met a tough one in Eddie Trujillo, but outboxed the challenger until twelve rounds, Baby Sal Serricano making a champion of Herman Ritterhouse, winning the nod. Star Frisco, 118, was too clever for the veteran Mickey Gill, taking the decision after four fast rounds. Carl Gallado, 160, and Jack Levy, subbing, went four foul rounds, the decision going to Gallado. Al Greenfield, 135, scored out Henry Armstrong, colored. In the opener Johnny Mays, 150, won from Frankie Dr. Palms. Evidently the four-round cards don’t appeal, as the house was not crowded. The fifty-cent seats in the gallery did well, but the downstairs section was poor.

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- piles (hemorrhoids), fistulas, piles, pruritus, (itching piles), constipation and all other infections and ailments of the digestive system. All operations are given in the office, no confinement or detention from work or playing. All examinations by courtesy and no charge. None of the male patients is given his first examination. If case is accepted for treatment a guarantee given assuring patient of permanent relief.

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REFERENCES—Famous Motion Picture People
American Actors Complain Of Foreign Invasion

What We Need Is More --Showmanship

CLAIM AMERICA TOO LAX WITH ARTISTS FROM ABROAD

By Harry Burns

American actors and actresses are now complaining about the laxity of the United States immigration department in allowing so many foreign artists into this country, while Europe insists upon their quota of actors working in their pictures which we produce over there.

They point to various countries here bringing across players, directors, and technicians, allowing them to walk the streets unemployed, and brand the action of the producers who are doing this sort of stuff as unpatriotic, un-American.

Many foreigners, it is claimed have overstayed their time here and are remaining under pretenses of some kind or other, while if an American goes to Europe to work in a picture, he is rushed out of the country as soon as the allotted time is up and is only permitted in some countries to take a certain amount of his earnings out at specified intervals.

... 

DICK L'ESTRANGE IS ILL

Dick L'Estrange, business representative and vice-president of the Associated Assistant Directors local and secretary and treasurer of the Federated M. P. Studio Crafts, was operated on at the Hollywood Hospital during the week for appendicitis and other abdominal ailments. Just before going to press the report is that he is resting well, out of danger and may be considered convalescent.

HORSLEY TO PLAY LEAD

John David Horsley was signed by William Berke to play the lead in "The Flaming Signal," starring "Flash," the former M-G-M star canine. The story is an original by Wm. Sterer. The company is shooting at the Metro Pictures, C. Edward Roberts is the director, Imperial Distributing Corp., are to handle the distribution of the picture. John Horsley plays the part of an aviator.

... 

RETURNS

Roderick Craig, young juvenile stage player, recently returned from the east. While his interests have always been for Theatre Guilds, Roderick hopes to catch into this making of motion pictures.

APPOINTED

Sam Kress, who recently returned to Hollywood to open his fountain and restaurant business was appointed as chairman for the Hollywood Blvd. Christmas decorations committee. With Sam Kress as chairman we can predict some real action among the Hollywood merchants.

TYLER BROOKE

Here is a funmaker who knows his comedy and can command equal attention in a dramatic situation. Do you remember his great work in the stage production of "No, No, Nanette"? Producers should keep this actor foremost in their minds when casting their productions.

CINEMALAND PRODUCERS SHOULD EXPLOIT THEIR BEST PICTURES

By Lou Jacobs

If only a fraction of the money spent in making pictures elaborate, giving them big bath settings with thousands of people, "production value" they call it—if only a small percentage of that cost was expended in creating novel methods of "selling" that attractiveness to the public in some intimate manner that will get under the skin of the patrons, it would be found that the returns to the box office would justify the efforts.

Give the big Cinema palaces as well as the legitimate houses a chance to thrive by adding a dash of that old time flair for the unusual in advertising that has made the theatre the great American institution that it is. Give it that indefinable thing called SHOWMANSHIP.

Where are the showmen of yesterday? Where are the press agents like those who explicted Ann Sothern and her milk baths. Barnum and his jumbo, the X-Ray dress girl and other spectacular stunts that attracted the attention of the world to the attraction at hand? Gone, gone and in their place what have we? Ay, there's the rub!

In the realm of food the difference between a steak dined at you in a hash house and one served in a class cafe, is one of class presentation. The public is willing to pay for its fare, either food, merchandise or theatrical, presented in a forceful, spectacular, convincing manner.

OUR ERROR

If Bradley Page called us and told us that we were all wrong when we left his name out of the cast of "Night After Night," we would boldly tell him that he was ABSOLUTELY RIGHT. For he gave a performance that measured up to any of the leading roles, and in our haste to review the picture last week, we overlooked this sterling actor's part. You might as well get acquainted with Bradley, for he is going to be part of our industry for a long time.

INTERESTING

Charlie Watt, one of Hollywood's most capable assistant directors, has something very interesting to announce in the near future. His hard work on "Reefer" and "The New Yorker" will undoubtedly be rewarded by a fine assignment very soon.

NOTED

Dr. E. C. Hamley, Hemorrhoids specialist numbers among his patients some of Hollywood's most notable players and studio executives.

ENROUTE

Nina Williams, widow of the late Robert Williams, leaves for New York to resume her stage work.

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PLenty Of Good Talent Unemployed Here Now; Why Look to Outside World for More?

By Harry Burns

One of the amusing yet tragic things about the film business is the fratic manner in which the producers go on the hunt for new talents.

Newspaper scrappers cry out periodically for new faces on the screen, and then the producers send out "scouts" to all the jreekwater colleges and ham-and-egg theaters for "new faces."

In the meanwhile, there are hundreds, maybe thousands, of likely young men and women who keep missing the Central Casting bureau every day in the year looking for their $7.50 (maybe the rate's dropped to $3.00 now), and most of that furnished through the Motion Picture Relief Fund.

In the steel business, or the cloak and suit business, a man has a certain value. The experienced worker is usually preferred to all others.

The producers' idea about the extras seems to be that the more exhaustive and even silly, the better. They evidently think that any person who will longer on in Hollywood for years, content with an occasional day's check, is so devoid of sense that he will not make star stuff.

They seem to overlook the fact that Janet Gaynor, Clark Gable, among many others, were extras long before they were stars. Boris Karloff was one fellow who persevered through lean years in Hollywood and finally got a chance, but his story in the modern Hollywood is the exception rather than the rule. Now that he has hit the stride the producers scramble after him, forgetting that there are probably others among those who have endured in Hollywood that are also worthy of a chance.

The producers forget that many of these folk who stay on in Hollywood do so because they are willing to accept whatever work they can accomplish something if they are given the opportunity. Not all can become big-time stars, it is true, but there are scores of them who could really show up some of these imported "ham" that have been cluttering up the film studios. Making a living in Hollywood is a tough job for extras, and only those who won't admit defeat stay for as long as they possibly can. If they are given the chance and then fall down on the job, they would not be foolish enough to persevere after that.

Certainly, Hollywood needs all the talent it can get from the stage, from radio, from any source of artistic talent—if it is really talented, and not merely a handsome "map" or brainless form. At the same time the earnest workers who have made the films their main interest should be given a chance to compete. Then let the best man win.

Many of our casting directors and studio executives have this narrow prejudice against anybody who has been working on stage or screen. It is a foolish, hypocritical policy when one considers what people like Gaynor and Garbo, who have not done what they get a break. And it only serves to emphasize the hypocrisy when producers send out press bullet about a "search of new faces and talent" in Hollywood.

JIMMY RETURNS

Jimmy Clemens is back in pictures. He's willing to act, assist, or what have you.

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Harry "Im-Ho-Tep" the fine is sponsors the progress Universal name. the in also very close Variety equally club probably in rooms. Chesterfield, its members are amazed that their dues paying a statement from head- quarters are requested to remit forthwith.

Every assurance is given that the N. V. A. will continue on as always in the interests of its members and the profession.

BIG MUSICAL SCORE FOR "TRAILING THE KILLER"

Mr. Meyer, who has many screen successes to his credit, including "King of Kings," and "Tea," is in charge of scoring, while Oscar Potoker is writing special music. Mr. Po- toker has written special music for, "The Love Parade," "The Blonde Venus," and many other screen hits. Sam K. Wineland is conducting the orchestra.

STAGE AND SCREEN STARS WILL APPEAR AT SHRINE AUDITORIUM EVENT

The Mount Sinai Home for Chronic In- valids will soon find its unfortunate inmates wrapped in smiles. A gigantic "Stage and Screen Star's Spectacle" is to be presented on the stage of the Shrine Civic Auditorium, October 26, for the purpose of raising funds with which to buy food and clothing and improve the Home, according to Harry Blaak, president. It is said that over 20 world famous film and footlight favorites will appear in person to do their bit towards bringing happiness to the invalids of Mount Sinai.

MAY 26

Hollywood Filmmograph

N V A In Better Shape Than Ever ---- Harry Chesterfield

Mount Sinai Monster Benefit Slated for Oct. 26

Monte Blue Again Starts Working On Allied Features

John R. Freuler makes Hollywood his Headquarters

SAYS PROPERTY SALE OF N. V. A. WILL NET PROFIT AND INSURE BETTER CLUB QUARTERS

A rumor to the effect that the National Variety Artists, Inc. (N.V.A.) will be dis- continued was emphatically squashed in a let- ter received from Harry Chesterfield, national secretary of the organization.

Chesterfield explains that the rumor was probably caused because of the negotiations in progress for the lease of the New York club rooms at a profit large enough to enable the association to secure new quarters and ade- quately equip them, with a margin to spare.

The N.V.A. is, known as the active organi- zation and works with the co-operation of the Variety Managers. They have expanded millions of dollars in relief work to the less fortunate in the profession. This organiza- tion not only cares for the aged and distressed but provides burial, hospitalization and med- ical attention to its members. Through its close association with the managers it is also able to iron out business difficulties between managers and performers and there is but very little friction within the membership.

The members and others interested who were amazed and somewhat shaken by the erroneous statements that have gone forth are assured that the organization is sound and flourishing and members who are withholding their dues are pending a statement from head- quarters are requested to remit forthwith.

Every assurance is given that the N. V. A. will continue on as always in the interests of its members and the profession.

SOMERQUAT

RAOUl WALSH had an Irish set the other day and we noticed Bert Lindley, Ot- to Fries, Fred Holman and Clarence Sher- wood right at home singing as a quartet. They were good and worthy of a spot in the FOK Films production that stars John Bennett and a fine cast.

LIKE A BOXER'S MANAGER

"I think," said Jack Pierce, the chief make- up man at Universal City, that Karlko's make-up as the munkey in "Im Ho-Tep" didn't photograph so well. Perhaps it ought to be done over again. I'm willing to make the sacrifice——

And Karlko, who had spent eight hours being tortured in the make-up chair, very quietly rose, grasped the back of a chair and demanded, in the quiet, but precise English: "WHO will sacrifice?"

SAYS CLOSE CONTACT WITH SOURCE OF PRODUCTION IMPROVES PICTURES

John R. Freuler, pioneer picture executive and president of the newly-formed Freuler Film Associates, Inc., will spend most of his time on the West Coast this coming year.

Freuler, who has already built a close contact with the production and story departments in the film capital, and will confide his presence at the Home Office in New York to brief flying trips.

"It is my belief that only close contact with the actual source of production will re- sult in finer pictures——and I am going to put this theory into practice. Nothing is so neces- sary now as that each finished product will be as fine a unit as it is possible with the funds at our command. We are prepared to put certain additional sums into our pictures, when by doing so we will actually enhance our product, but every one in our organization is committed to the policy of 'dollar value' so that we can better sail with exhibitors."

Charles L. Glett, vice president of Frel- ler Film Associates, Inc., located in the Para- mount Building, New York City, announces that 18 key points have already been closed on their 24 Monroe features for 1932-33. The program consists of 12 Monroe melod- ianous, six Monroe thrillers and six Mon- arch Epics of the West.

The exchanges now distributing Freuler Film product are: Monarch Exchange, Inc., 630 Ninth Avenue, New York City; Century Film Corporation, 26 Piedmont Street, Bos- ton, Mass.; Masterpiece Film Attractions, Inc., 1329 Vine Street, Philadelphia, Pa.; Monarch Pictures Corp., 1723 Blvd., of the Arts, Pittsburgh, Pa.; All Star Features Distributors, Inc., 1910 So. Vermont Avenue, Los Angeles, Calif.; All Star Features Dis- tributors, Inc., 298 Tuck Street, San Fran- cisco, Calif.; Allied Film Exchanges, Inc., 704 West Grand Avenue, Oklahoma City, Okla.; William A. Archemb, 528 North 9th Street, Milwaukee, Wis.; Capital Film Corporation, 908 So. Wabash Avenue, Chi- cago, Ill.; Excellent Pictures Corporation, 2310 Casa Avenue, Detroit, Mich.; Monogram Pictures Corp, of Ohio, 600 Film Exchange Bldg., Cleveland, Ohio, and Atlantic Film Exchanges, Inc., Film Exchange Bldg., Dal- las, Texas, and their affiliates.

ARE YOU A YOUNG ACTOR?

Who Has Traveled in India or Asia?

(Screen Experience Unnecessary)

ARE YOU A WRITER?

Who Knows The Above Countries As A Definite Authority?

If you can qualify for either of the above positions, write a letter stating your experience and enclosing a photograph. Address Culver City P.O. Box No. 33
The Golden Rule

"Do unto others as you would have them do unto you." This is The Golden Rule. How many people live anywhere near this God-given principle to serve humanity? If I followed this in our thinking—this world of ours would be a fine place in which to live, and there would be less people doing away with themselves. Many are doing everything they can to kill themselves, only their death is a slow one, while those who have failed in their fight DO AWAY WITH THEMSELVES QUICKLY.

There is plenty of work for everybody only some people are not as lazy as others and go out and seek it. Others sit around waiting, worrying, and wondering why they fail to get the job the other fellow has. STOP WASTING YOUR VALUABLE TIME TRYING TO FIGURE OUT WHAT IS WRONG WITH THE OTHER FELLOW. FOLLOW THE GOLDEN RULE OF GIVING HIM THE BENEFIT OF THE DOUBT. IF HE IS WRONG HE WILL GET HIS JUST DESERTS. No one is going to carry this world on your shoulders. TAKE CARE OF YOURSELF—Give your fellow man all the breaks you can, and who knows, when you least expect it—HE WILL HELP YOU GET YOUR BREAK.

The office boy of today may be the president of the company tomorrow.

Such things have happened. SO BE KIND AND THOUGHTFUL—remember THERE IS A ROUND TRIP TICKET—LIFE IS JUST A BOOMERANG—IT WILL KICK BACK AT YOU—unless you follow the GOLDEN RULE AND TAKE IT.

Follow this DAY BY DAY and in EVERY WAY—You will be getting BETTER AND BETTER RESULTS—Not only for yourself, but also for THOSE WHO ARE NEAR AND DEAR TO YOU—above all, YOUR FELLOW MAN—Do it today for HUMANITY'S SAKE!

Moving Movie Throng by John Hall

If half the picture reviewers know what they are talking about, the day of the Hollywood cameraman has arrived.

"Story, poor. Direction, mediocre. Photography, excellent." So write the review boys of the East and West. The cameramen are "stealing" the scenes, according to the reviewers, as though the stars, directors, and writers were just automatons.

In reviews of 12 feature pictures, with famous stars, only the photography is praised. "Blonde Venus" is pronounced "a failure" with good photography. "Mr. Robinson Crusoe" is damned with faint praise, though "refreshingly wholesome, moor suited to children." "The beauty of its backgrounds is acknowledged."

Says another reviewer: "Vivienne Osborne proved herself a fine actress and was photographed most creditably by Charles Schoenbaum. In fact, the camera work throughout was notable, and the direction was awful."

By one of the clickless blinks come and go, and the "Photographer gives his true idea of the true picture, the true survivor. The cameramen have their hour, and they should make the most of it.

CURRENT PICTURES: "Redheadedートn" portrays a morally rotten female, a circumstance doubly despicable because the part is played by Jean Harlow, a recent widow of some note. For psychologically-minded people, this film should be avoided. "The frankly vulgar wanton "shoots the works," and an added "inexhaustibly tender" drawls some song, named after the picture. How did this get by the Hays office?"

"... in the end Kate finds happiness in marriage and virtue has its reward. Please, do YOU FEEL LIKE TALKING ABOUT MATRIMONY."—Harriet Parsons, substituting for her mother, Louella O. O'Sullivan, Film editor of Universal's Service Department.

The captives are our own. This line of thought is perfectly true, for a woman of sophistication, has all the earmarks of convincing proof of the truth of the old adage: "Chickens come home to roost." O.K., Mr. Heart!*

What's this? Another Charles Chaplin romance? For punishment, that guy must be a Joe Grim. Battling Nelson and Ad Wolgast, all in one.

Uncle Carl Laemmel, Universal's head, and brains, has a new grandson. Now Uncle Carl is going to New York and Europe to make pictures which, it is expected, will rest devoted to straightening out his offices in New York, London, Berlin and Paris and shaking hands with the old folks in Lausbech. Oh, yes; Harry Zehner, who left "U" to handle the business of Joe E. Brown, is working at the cad, again at his old desk. Harry is well liked by all.

Should Tom Mix know how to make westerns? Does a chicken know how to lay an egg? Can a duck swim? Foolish questions, one may answer. Yes, John Mix, and he knows what his millions of fans young and old, expect of—him and TONY. Tom and Tony must appear in krass and so beating his pictures. No nasty stuff for that team. Tom is just ONE kind of hero, and that hero wears Tom Mix Western clothes, rides Tony, Houston, and joins Paramount's "Sons of the Dawn."
“The Big Broadcast” Is Smash Hit
For Paramount

A hit folks—a smash, bang and a wow of a one at that. This describes Paramount's musical of musicals, “The Big Broadcast,” with Bing Crosby in the starring spot.

And what an earful of talent they have for Bing's support. It reads like a who's who of radioland. Just listen to this.

There's Vincent Lopez and his orchestra; those comics of comics, Burns and Allen; the Boswell Sisters; Cab Calloway and his musical mad men; the Mills Brothers; our own song bird of the south, Kate Smith; Arthur Tracy, Donald Novice, and ‘Major, Sharp and Minor,” three tuneful Misfits of local broadcast fame.

Now we ask you, with talent such as this all gathered together in one picture, what radio fan could stay at home with “The Big Broadcast” screening in town? And since “Chaandu, the Magician” has been brought to the audible films, all Paramount lacked was Amos 'n' Andy, and the radio stations could shut down.

But not to forget our own Hollywoodites the picture also included Stuart Erwin, who very neatly stole all acting honors from under the nose of Bing Crosby. And for his award Stuart also wins the prettiest heroine in the picture, so ably played by Lelia Haysm.

Sharon Lynn, as the alluring vamp, is content with Bing Crosby who passes up a good bet in the heroine for the more seductive arm of the vamp. Which is moreso assured to Bing's managing in the writing.

Frank Tuttle does fine directing and should be given a great deal of credit for the success “The Big Broadcast” attains.

George Marion, Jr., penned the story which isn’t particularly brilliant except for the manner in which Bing’s songs are woven into the screen play.

George Folsey's photography and the musical arrangement by Ralph Rainger prove their worth for “The Big Broadcast” should be one of the artistic hits of modern day musicals.

TALLULAH BANKHEAD AND ROBERT MONTGOMERY
PROVE THEIR WORTH IN M-G-M’S “FAITHLESS”

If it were not for the presence of Tallulah Bankhead and Robert Montgomery, M-G-M’s “Faithless” would be an utter flop. This tricky story of the current depression is replete with hokum so often viewed on the local screens.

However, through the artistry of Miss Bankhead and Mr. Montgomery, “Faithless” may become a money maker for the Culver City studio. Its star, Tallulah, is seen to her best advantage as a fabulously wealthy socialite who loses her fortune and degrades to a woman of the streets.

For the first time since her entry into American made films, the camera has captured the glamour and exotic beauty of the Bankhead personality.

Robert Montgomery, too, hits a new high as a struggling young advertising man who loses his job and $20,000 a year to later meet the girl of his desire in an east side hush house. They marry, and when he becomes sick, she goes on the streets again to get money for him. However, he agrees to forgive and forget, and thus finds.

Hugh Herbert gives an outstanding performance as a gambler. He is one grand actor who dominates the few scenes in which he appears. Louise Closer Hale contributes several amusing moments as do Anna Apple.

Oliver Marden displays his ability at the directorial post and keeps the picture from dragging. Carey Wilson in adapting the story to the screen has inserted spirited dialogue which helps the picture admirably.

KEN MURRAY AND TROUPE RUN RIOT ON PARAMOUNT STAGE

Theater patrons who were fortunate enough to have attended the Paramount last week witnessed one of the best bets in vaudeville today.

Headed by Ken Murray, this clever troupe courts over the Paramount stage to the tune of many melodies, most of which are sensational. Before continuing we'll let you in on who comprises the troupe. Of course, there's Ken Murray, cane, cigar, jokes and all—a riot who won 'em at every performance with something new; then there's the delightful little 前田, who plays it straight, incidentally is a feast for sore eyes, next comes her brother, a stoga for Ken's whiskers, and last but not least the "Three Cheers" of Coconut Grove, famed masters of rhyme and rhythm.

A lot of these top off with madly camouflaged and shifty chorus of snickerudos who click best and flashy hair in a most amusing manner—oh, yes, ball headed men's row was filled to capacity the night we reviewed the performance.

Morgan Wallace Turns Tables on Flustered Interviewer

By Morgan Wallace

“Sy, you want to interview me, eh? Well I haven't anything to say. However, if you wish, I will interview you. And seeing as it is the first time you have been interviewed, I won't tire the question too fast.

"Now, to begin with—do you believe that a good play will do big business today regardless of subject matter?"

"Well, I think it can—and then again--er--after all--maybe--er--don't you think--"

"Exactly. If the play is a good play, with a good cast, it will do business. Now don't that shatter the belief that plays run in cycles?"

"Well—I and then again no—that is I mean—er--don't you know--and on the other hand--ah--"

"I would say that it does. A costume drama, a western melodrama and a musical comedy could be playing in three show houses right next door to each other, and if they all had the quality of good entertainment, all three would click. Now the next question is--"

"What is your idea of good acting?"

"Well—well—of course there's Edel--ah--er--you know—and John—er—watching—"

"Wallace, is the name, thank you. Acting to be at its best is only shown when the audience is made to completely forget that they are viewing actors. In other words, art acting has disappeared. Acting here is not a human, and the actors are real personalities rather than merely portraying personalities."

"Interviewer's Note—At this time we were interrupted by the telephone line man who was helping us to connect a switch to the stage.""

"Do you know where the main switch is, Mr. Wiener? Maybe we can help the telephone man."

"Ah—main switch—sure—I don't know—that is —er— it might be—and then it might not be—but—of course—"

"(Another interviewer's note—As neither of us could locate the switch and as Mr. Wallace is always playing, about the only redeeming feature of the picture is the comedy of Frank McHugh. Everytime McHugh steps before the camera he's good for a laugh. You will remember him from several local stage productions. Others who help to lift “The Telegraph Trail” out of the mire include Osa Hardian and Marceline Day, Albert J. Smith, Clarence Geldert and Yakima Canutt."

"Tenny Wright did all in his power to stimulate interest in the story. Photography by a bit of hokum at times overburdened with the cost and detail, has given the picture its best quality."

The Telegraph Trail” is a Leon Schlesinger production. Exhibitors won’t clamor loudly for this one, unless for a Kiddies matinee showing.

HERMAN POLITZ REOPENS BUSINESS ESTABLISHMENT

We dropped 'n to the opening of Herman Politz's new clothing establishment at 611 South Olive street Monday to wish him all the success in the world... glad to see him back in the business after three years retirement... has some novel ideas for his men's fashions store... but, then Herman Politz always did have grand ideas... this time however, he puts them into effect...

...his shop is fixed up like a club room instead of a store... and a page boy brings in the various model suits for his customer's o. k. rather than have him looking through case after case of materials... novel, eh? if you're down town drop in and give t a treat... Herman Politz will be glad to greet you...

PACIFIC COAST LECTURE CLUB, INC., PLANS MEETINGS

The first series of lectures to be announced by the Pacific Coast Lecture Club, Inc., will be held in the Salsa De Oro at the Millennium Hotel Tuesday evening, Nov. 1.

At that time Judge Ben L. Linsley will talk on "A Constructive Discussion of Human Relations." Shirley D. Parker will deliver an address dealing with "Man, Money and Mindedness." The meeting will be presided over by Dr. Maurice B. Jarvis, president of the Club and Forum.

Another meeting will be held on Thursday night, Nov. 3, when Lai Chand Mahra and Joseph H. Huggins will deliver addresses. Major R. L. Detwiler will be master of ceremonies.

Dr. Nathanial A. Davis and Dr. Clinton Wunder will give lectures on Tuesday night, Nov. 8, while Captain M. B. Craig will be in charge. Burr Mcintyre, Colonel Joseph H. Hazelton and Dr. J. Sanford MacDonald will be heard at the meeting Wednesday night, Nov. 9, over which Dr. William S. Cassaday will preside.

One of the main goals of speakers who know their subjects and are rated foremost in their profession as lecturers—they should be well received by the thinking class of men of women.

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"The Telegraph Trail," THRILLER OF OLD WEST

Bringing another phase of the building of the west to the screen, Warner Brothers are starring Wayne in "The Telegraph Trail."

The whole film, which could have been developed into top notch entertainment, warmed the heart of a strong story around young Wayne instead of using several thousand feet of film in depicting Indian massacres.

Other than John Wayne, who is always pleasing, about the only redeeming feature of the picture is the comedy of Frank McHugh. Everytime McHugh steps before the camera he's good for a laugh. You will remember him from several local stage productions. Others who help to lift "The Telegraph Trail" out of the mire include Osa Hardian and Marceline Day, Albert J. Smith, Clarence Geldert and Yakima Canutt.

Tenny Wright did all in his power to stimulate interest in the story. Photography by a bit of hokum at times overburdened with the cost and detail, has given the picture its best quality.
LADIES, YOU'VE OVERLOOKED SOMETHING

Why are there no women "cameramen"?

In most every other branch of our industry, the more dangerous of the specie has had her fling and in many instances, with notable success. We have had lady directors, producers, supervisors, editors, writers, etc., but we know of no instance where the hand that rocks the cradle, twisted the crank.

It is strange too, from a casual observation, it would seem that women would be peculiarly suited to the demands of the camera craft. Their artistic instinct, perception of unique angles and eye for lighting should qualify many of them to produce excellent photographic results.

Many of the weaker sex have become quite proficient with the still camera. Some of our best photograph galleries have women operators whose portraitures have not been excelled; very high awards in exhibitions have been granted the work of female photographers in commercial and scenic art.

There is no doubt but that there are many women fitted to do excellent motion picture camerawork, yet that is one department strange as it may seem, that the ladies have permitted to remain exclusively masculine.

GYP PARKING STATIONS INJURE THEATRE BUSINESS

The problem that most every theatre has to consider is that of parking space for patrons' autos. This is a strong factor in the business of a house located in congested centers. Almost everywhere however, the parks co-operate with the theatres making the nominal and reasonable charge of 25 cents.

Here and there however, gyp stations invade a neighborhood and without putting a sign announcing that their charge is higher than the parks surrounding them allow an unsuspecting motorist to drive in and get out of the car with his party, then inform him that he will have to pay 50 cents for the privilege of parking there. It would be embarrassing for the car owner and his party to get back in and drive off to be must stand for the gouge.

One such gyp station is in the vicinity of the El Capitan theatre in Hollywood, where, with twenty-five cent parks all about, it causes no end of annoyance when the attendant exacts 50 cents from unsuspecting patrons. Especially on rainy nights is this aggravating when it is difficult to drive onto another place.

Where a station is under a roof and service rendered as at the parking space, the 50 cent charge is not exorbitant. Theatres should make known to their patrons in their programs where reasonable parking spaces can be obtained and also such place where they can expect to be gyped.

There should be a law making it necessary for every park to prominently post their charge in figures of reasonable size and properly lighted.

HENRY MacREA is preparing to direct another serial for the Big U. This time it will be the Robert W. Service story of "Clancy of the Mounted." It will be released as "In the Mounted," casting is now going on as Universal for a start of production within three weeks.

CHARLEY CHASE is winner of Hollywood's most notable endurance record. For the past 13 years, consecutively, he has been on the Hal Roach payroll as a featured comic beating Bobby Vernon's previous record of a dozen years with Christie Films. Bobby is now a writer and director at Educational. If anyone knows of anybody else who has worn that well with any other studio, we would be pleased to hear of it.

BLANCHE MAHAFFEY

Now Available

for Features

Courtesy to All Agents

NEW DIRECTOR OF CHRISTIAN SCIENCE CHURCH

William P. McKenzie Takes Up Executive Duties

BOSTON—Succeeding to office from which Edward A. Merritt, C.S.B., recently resigned after fifteen years' service, William P. McKenzie, C.S.B., of Cambridge, Massachusetts, took up his duties recently as one of the five Directors of The Mother Church, The First Church of Christ, Scientist, in Boston, Massachusetts, as organization whose influence now extends throughout the civilized world by virtue of its extensive publications and its maintenance of over 2600 branch churches and societies.

Mr. McKenzie, the son of a Scotch clergyman, was educated at Upper Canada College, Toronto University, Knox College, Toronto, and Auburn Theological Seminary. After a brief pastorate, he taught English literature and rhetoric at Rochester (N. Y.) University, during which time he became interested in Christian Science. Since then he has held many important positions with the Christian Science organization.

In 1894 Mr. McKenzie became a "First Member" of The Mother Church, The First Church of Christ, Scientist, in Boston; and in 1896, upon the invitation of Mary Baker Eddy, the Discovcrer and Founder of Christian Science, he came to Boston to become a member of the committee which prepares the Bible Lessons for Christian Science ser\vices. In 1898, by Mrs. Eddy's appointment, he became one of the original Trustees of The Christian Science Publishing Society, serving until July, 1917, when he was appointed editor of the Christian Science religious periodicals, in which position he served until March, 1920. Mr. McKenzie was again appointed a Trustee of The Christian Science Publishing Society in January, 1922, and he now retires from that position to take up his new duties as a Director of The Mother Church. In 1898 when Mrs. Eddy instituted The Christian Science Board of Lectureship, Mr. McKenzie was made one of its members and he served in this capacity until 1915. He has twice served as President of The Mother Church. He received instruction in Christian Science directly from Mrs. Eddy in 1898. For many years Mr. McKenzie has been a teacher and practitioner of Christian Science in Cambridge, Massachusetts. McKenzie has been a teacher and practitioner of Christian Science in Cambridge, Massachusetts; he is the author of a number of familiar hymns as well as several volumes of poetry.

HAPPY ANN

Happy Ann Brodie, one of the most lovable characters in Hollywood not to mention being a comedienne whose many screen and stage characters have brought tears and smiles to thousands, is grooming for a smash radio serial, in which her Irish, Hebrew and Italian dialects will be given exploitation. It is not known generally that Ann has a delightful singing voice and a style of putting over character songs that is all her own. Some of the producers hereabouts, who have not taken advantage of her versatility, will learn that they have been overlooking a choice bit of talent.

CECIL KELLOG, who was hurt some time ago in the filming of a picture, has opened a ranch for the studio to use as their locations out Calabasas Way. He has everything suitable for western pictures, and knowing from his experience as a backwoodsman what is needed in such pictures, it is easy to understand that the studios will patronize him.

ROLLO LLOYD, who played a role of a derelict newspaperman in "Okey America," has been assigned by Carl Lammile Jr., to direct dialogue in "Im-He-Tep."

ELAINE MORRO

(Characters That are True to Life)

TRINITY 7431

Courtesy to All Agents
JOE ROIG

After searching the country over and spending a great deal of money for the story and preparation of "Laughing Boy," Universal Studios failed to know of Joe Roig, who is right here in Los Angeles, and is ideal for the name role.

We met Joe in one of the casting offices of a major studio a few days ago, and were astounded at how much he resembles the character in the book, which we had fortunately read. After a short talk with him we found he was as familiar with the story as we were, and told us that he felt sure he could play the character exactly as the author described him. Joe Roig has another advantage in that he has played in pictures for the past six years and has portrayed a great number of difficult characters. One of the pictures in which he recently played was "Tiger Shark," and the peculiar thing is that the actors who played the feminine role in that picture, is slated to play the feminine part in the Indian play.

Joe has a magnificent physique, a student of Indian lore, an actor who should go far in his chosen profession, but the character of "Laughing Boy" has made a deep impression on him and that is his ambition at present. Like many other things that we look far and find close at home, Universal would make no mistake in casting Joe Roig in this interesting story.

MR. AND MRS. MACK D'AGOSTINO are the proud parents of a son, Richard Jordon, who arrived at the Cedars of Lebanon Hospital September 19th. Mr. Stork complained of the load as this husky young man weighed nine and a quarter pounds at birth.

THE MASQUERS CLUB will stage a Harlequin's Revel October 16 chapered Sam Hardy to Ye Editor the other day. At that time the club will pay off the mortgage on their property holdings. This was made possible through the short subjects produced and released by RKO-Pathe, through the efforts of Harry Joe Brown and Charles Rogers.

JAMIET HASSON has been appointed to the technical research staff of Universal's Egyptian picture "Im-Ho-Tep." He formerly did excellent work in the same capacity on "Business and Pleasure" and "Morocco." 

THE NEW OFFICERS, recently elected, of the Motion Picture Make-up Artists Association are Charles Dudley, president; Mel Burns, treasurer, and Jack Lloyd, secretary.

RUSSELL SIMPSON is being praised on all sides for the fine work he did in "The Cabin in the Cotton" with Richard Barthelmess as the star in a Warner Bros. production and with Edward G. Robinson's "Silver Dollar." Having finished in "The Silver Dollar," directed by Alfred E. Green at Warner Bros. Studios, Russell Simpson was engaged by Fox Films for "Cross Pull" directed by Walter Mayo.

HARRISON WILEY, former art director for Columbia, has joined the Charles R. Rogers Productions in the same capacity. His first assignment will be "Metropolitan Garage."

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GAUMONT SIGNS FOR ENTIRE ALLIED PRODUCT

M. H. Hoffman, president of Allied Pictures Corporation, closed a deal with William Gell, managing director, and Mack Oster, a member of the Board of Directors of the British Gaumont Company, for the distribution in Great Britain of the balance of Allied's 26 features on the 1932-33 program.

The deal involves the series of four Monte Blue Specials and four Melodramas. The former deal with Gaumont was for the balance of Allied's product consisting of six Stage Classics, eight Hoot Gibson Specials and four Allied Specials, and with the closing of the new contract Gaumont becomes the sole distributors of Allied's 26 in Great Britain.

Messrs. Gell and Oster were guests of the Hoffmans at a farewell dinner party before they returned to their home office in London.

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The Innocent Bystander
By Harold Orlando Weight

NATIONAL CENSORSHIP

There is an increasing agitation in this country for national governmental censorship of motion pictures. We have no idea how such a measure should be enacted. Hollywood would suffer. Yet Hollywood could blame no one but itself. The movie city has forgotten that the majority of its audiences are composed of relatively simple people. Hollywood has been producing scores of pictures on the same moral plane with "dirty" picture post cards and smoke-jack-stories. The average human being is going to see to it that his family does not see such trash. Another large group realizes that foreigners to a great extent from their opinions of American people from American films, and are naturally appalled when they consider the result.

So the professional politician who understands the tremendous political power which would accrue to the party controlling the motion pictures, finds two immense groups ready to back his cry for national censorship.

Hollywood had best clean house while it may.

---

TWO FARCES

The accomplishments of the Hays' organization in the cleaning up of motion pictures have been all. We fail to see where the said organization has made any attempts to achieve its avowed purposes, save vocal ones before women's lobbies like groups. In fields other than censorship, this group is perhaps too mute.

The National Board of Review is an even greater farce, giving up all pretenses of real censorship some years past. It has no power and no responsibilities.

A BROADWAY HICK

Speaking of farces, the attitude of the eminent George Jean Nathan toward motion pictures has always been a source of amusement to me. Mr. Nathan insists that the motion picture is nothing—too unimportant to speak about. Then he proceeds to speak long and loudly about it.

We have no respect for Mr. Nathan's opinions, because he does not know motion pictures and so cannot talk intelligently about them. He views everything from the angle of the stage which is on the face of it absurd. If a critic of Mr. Nathan's beloved stage should follow the same line of reasoning, he would firmly announce that the motion picture is the only real art, that he is going to go to a ten cent burlesque show and a twenty-five cent stock company bill to prove that he was right in calling the stage rotten.

As a matter of fact, the stage has as big a percentage of flops as the screen. New York considers itself lucky with one real hit per season, and the quality of the shows that fold up the second or third night is unbelievable rotten.

The motion picture is a sad state at the present moment, but anyone making upon ignoring the possibilities of the screen is strangely like the country hick who upon first seeing a giraffe shouted: "There ain't no such animal."

A couple of poohs to Mr. Nathan.

THE NEW TREND

Every picture we have previewed during the past two months has dealt primarily with a hunch—usually with a husband—about the difficulties of the sex. There is one advantage to be noted in this trend. The directors want to go out and study the prototypes of their mad characters.
STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.


State of California
County of Los Angeles

Before me, a Notary Public in and for the State and county aforesaid, personally appeared

M. H. HOFFMAN, president of Allied Pictures Corporation, who, on oath, deposes and says that he is the Editor of the Hollywood Filmograph, Exc., and that the foregoing is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, Harry Burns, 1428 Gordon St., Hollywood, Calif.
Editor, Harry Burns, 1428 Gordon St., Hollywood, Calif.
Managing Editor, Harry Burns, 1428 Gordon St., Hollywood, Calif.

2. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.)

Robert C. Monroe, 6555 Odus St., Los Angeles, Calif.

3. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of the known bondholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing all of the company's stocks, bonds, and other securities and a capacity other than that of a bona fide owner; and this affidavit has no reason to believe that any person, corporation, or association has any interest direct or indirect in the said stock, bonds, or other securities than as stated by him.

HARRY BURNS.
Sworn to and subscribed before me this 1st day of October, 1932.

(Seal) HUBER A. COLLINS,
Notary Public, County of Los Angeles, State of California.
(My commission expires June 11th, 1934.)

SCREEN AUTHORS

BEN MARKSON has sold "Lucky Devils" to Radio as the title for the original he and Casey Robinson are writing with Agnes Christine Johnston. The story was formerly called "The Stunt Man" and Robinson is slated to direct. Markson recently wrote "Rackety Rax" for Fox.

M. H. HOFFMAN, president of Allied Pictures Corporation announces the purchase of "Pallman Car," original story by F. Hugh Herbert and Paul Perez. It is undecided whether Allied will produce "Pallman Car" as a special or as one of the Allied 26 for the season 1932-33. A special cast will be selected and a great deal of preparation is planned to make this one of the outstanding Allied releases.

GENE TOWNE AND GABRIEL RASHER, scenario team which is specializing on "dynamite originals," has come up with an idea for Constance Bennett. They are preparing an original yarn entitled "The Best Dressed Woman in the World" and will have it ready for submission to David Selznick, at Radio, when they return to Hollywood in about a week.

At the present time, they are flying to New York for research work on this story and also on "Strange Bedfellows," which they sold to Charles R. Rogers a few days ago.

ADELA ROGERS ST. JOHNS is going to write the original story of "Style," one of the series of features that Reliance Pictures Corporation will produce for United Artists.

But with an hour to spare before she boarded the train for New York this week, the noted author dashed into Edward Small's office in the Reliance suite at United Artists studios where arrangements were hastily concluded for the early delivery of the script which will be written in New York.

Famous manniquins from the fashion centers of the world will be brought to Hollywood and will appear in the "Style" production. Each model will be noted for some outstanding achievement. One will have a divine form; another will be used because of her exceptional attraction and it will be Miss St. John's task to incorporate as much interest in each beauty as her fertile pen can create.

"Style" will probably follow the production of Max Miller's story, "I Cover the Waterfront," which is the first of the Reliance series.

LEON GORDON. M-G-M staff writer, will collaborate with John Goodrich and Claudine West on "Son Daughter," which proved to be an outstanding David Belasco stage success for Leontine Uri.

THE CAT AND THE FIDDLE PROVES GREAT CARD FOR BELASCO AND CURRAN

HELEN GAHAGAN, OLGA BACLANOVA, ARMAND KALIZ, PAUL GREGORY, SAM ASH AND EDGAR NORTON SHINE BRIGHTLY IN LEADING ROLES

Theatrepeople can rest assured that at the Belasco Theatre, will be here for some time as the production that Meers Belasco and Curran have given us is worthy of the best theatres in New York City, the show place of the world.

It is a musical love story by Jerome Kern and Otto Harbach, artistically staged and directed by Edgar McGregor with numerous innovations and novelties. The work of Miss Helen Gahagan is a revelation. Her voice and acting was far above that usually offered by our best opera stars.

Paul Gregory proved an excellent leading man opposite the famous actress, being ideally cast. Olga Baclanova was far superior in this play than she was in "Grand Hotel," even though critics rave in this instance. Her singing voice and her acting is improving with each performance. Armand Kaliz showed us that he can appear as one of the leading principals in an operetta, opposite stars of fame and not withstanding the设施, he has a startling and picture-like in his many pictures. Edgar Norton, the m.n. who has played more bullies than any other actor around, plays a very funny character as "The Major," gaining many howls and laughs.

Sam Ash, as the town Trombonist, was very forthly received. Here is a real muso who has a fine voice and personality. Of late Hyten was superb as the secretary, giving a fine characterization. Inez Courtney and the following players helped carry the tempo of the play: Rodney McLean, Mervyn Jensen, Liana Galem, Clarice Le Bru, Jeannette Crago, Mavis Douglas, Mary Kendall, R. Lewis Winborn, David Milton, Maynna Farel, Tanya Sanina, Philip Wagner, Jack Wilson, George Scheller, Josica Mario, Maxine Castleton, Hazel Hayes, Sege Arno, Russell Howell and others.

The music is captivating. The lyrics refreshing. It is a show that can go on and on for years to come. See it by all means, it is well worth while in every way.

—HARRY BURNS.

JIMMY GRIER SEEKING MALE VOCALIST

Come one, come all, you aspiring young singers, gather 'round and spread the word that Jimmy Grier is seeking a new male vocalist.

Jimmy Grier is seeking a new male vocalist, and the winner in a contest soon to be staged, will be signed to a contract and will open at the Adolphus Hotel in Dallas, on Nov. 4, as a feature singer along with Gorg Delys, Dick Webster and Ray Hendricks.

Jimmy Grier, after a successful run at the Garden Room, will be leaving the pastor of November for Dallas. We will name Jimmy and his famous orchestra, for he has given us entertainment, long to be remembered. When the time comes we will say "Cheerio," and "good luck." Hollywood's loss will be Dallas' gain.

JIMMY GRIER

Sworn to and subscribed before me this 1st day of October, 1932.

(Seal) HUBER A. COLLINS,
Notary Public, County of Los Angeles, State of California.
(My commission expires June 11th, 1934.)

RADIOLITES

By

LOU JACOBS

L. E. Mawhinney, publicity man for KJH announces as All-KJH foot-ball team composed of the radio station's operators, some of the best talents in the business. Now if a match can be arranged between them and the star team of the Teesey—Wolley Station there should be a game worth seeing.

J. C. Lewis, Jr, song writer on the staff of KJH has just had his newest composition, "A Million Dreams," published, and it's said that this tune is going to make a big hit on the West Coast. It was first aired by Ray Paige on a "California Melodies" program.

The p. a. boasts of a pair of sisters, Nell Larson and Evelyn Larson. We have a secretary named Gertrude Larson. Wonder if she's related too?

That p. a. will insist on giving you sexist whistles or Charles Fletcherman, KJH's station manager. One overhead was looking to be a "rissing" young thing.

BERNICE FOLEY was an ambitious young actress a few years ago. She appeared in an undertaking while traveling, and made a hit in a small part. She is very pretty and very youthful, but the pictures overlooked a bet. Then the pictures, which she has been with for some time, the lady reporter of the air, gathering and preparing news items for women. A half hour after news broadcast daily she is heard as the author and cast of "Bob, Bunny and Junior," one of the popular department series over KECA. Now the M. P. studios are taking notice and inquiring about who is writing the dialog for this series while another of the local operators is angling for her to make personal appearance. Bernice, however, is sticking to her knitting, for she is not interested in the boxing game. She aspires only to write.

Some of the smaller radio stations are making themselves very popular with a large class of listeners by airifying records of the better class and playing them in standard and numbers during the periods approaching midnight.

Not only the radio public are devotees of jazz and ultra-modern dance tunes and many, who have reached the more conservative age, are beginning to enjoy them and are finding them and familiar when the clock ticks towards the studio hours.

We feel that a station could develop a highly specialized audience that would be worth real money to their sponsors if they adopted a policy of no jazz after 10 p.m. No station has regularly dispensed with popular music during these periods as yet but some of them are trying it and with success which will grow as it becomes established.

We wonder if those announcers who intrude their stentorian voices over the dulcet strains of the organ recitals at night know how they jive the ears of the listeners.

Lost in reverie, delighted by the soft music of familiar and forgotten melodies sweetly rendered by an adept organist; half asleep in pleasurable thoughts, to have a loud, raucous voice erupt with some unwanted and already known information makes one contemplate murder, mayhem and massacre.

But Jimmy Grier is fighting the good fight against the announers speaking above a whisper after midnight, under no less penalty than 30 days in a bolter factory.

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W. N. MILLER, President
RACHEL LEHOCK, Resident Manager

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MISCHA GUTERSON SHOULD FIND IT EASY TO CREATE NICHE FOR HIMSELF HERE

Ten years ago Mischa Guterson and Sid Grauman were working together at the Million Dollar theatre, which was then the last word in Los Angeles show houses, and staged the greatest prologues ever produced on the West Coast.

The name of Sid Grauman had been flashed across the country time and time again for his accomplishments, and when Mischa Guterson made his initial bow here he immediately proclaimed one of the greatest maestros that had conducted an orchestra in the Southland.

His Sunday concerts drew the elite to Los Angeles from many miles around. He left Los Angeles, touring the world, returning, we should say, at the right time. He should again find an open field here for his historic talents.

BUSTER PHELPS HEADED FOR CAREER AS TOT SCREEN CELEB WINS ACCLAIM

Five-year-old Buster Phelps, often referred to as the mystery child of the films, is to receive $350 a week for making a picture for the RKO Studios Inc., it was reported recently.

Master Phelps' first name is really Silas, but he will emphatically tell you it's Buster . . . who ever heard of a movie star with a bundle like Silas?

And if Buster isn't a full fledged star yet, he is headed that way mighty rapidly for, quoting Harold Weight in his review of "Three on a Match" which appeared in last week's issue of Filmgaph, he says, "The sensation of this picture is a little fellow who has the role of the kidnapped baby. He is bigger and better than Davey Lee ever was. He won the audience from the moment with a truly remarkable performance for one so young."

Buster just finished, on Radio, titled "Little Orphan Annie" with Mitzie Green. Before he starts his next he will go over to the Fox lot to replace one of the children in "The Little Leechers." The studio has not announced yet who the other child in the cast will be.

And just to give you an idea of how popular little Buster Phelps is, it is reported that Ann Dvorak is putting up a big kick that a lad just five-years-old is getting more of a salary than she.

Well, all we'll say is that whether he's five or 85, when he can win himself into the hearts of showgoers like he has and proves his historic ability, then he's worth his salary and that's that.

MICKY ROONEY, the original Micky McGuire, has just returned to Hollywood from a six-weeks' tour on the RKO Vaudeville circuit. Reports here proclaim that his act has been sensational in every city Micky has appeared.

On this bill with most of the acts taking a crack at the art of terpsichore, and the audience dying to laugh, with all of the comedy presented by Wilmot and Peters, and Don Cummings evidently there is a shortage of comedy acts.

Three Dark Clouds open and work hard, they sing, and dance, much of the intricate tap dancing is lost on this stage as the apron sports a composition covering, instead of the usual hard wood deck, a tip to tap dancers playing this house, is to rent a dancing mat for the week. Grace Fisher contours a dance and looks very well but it is not a vaudeville act as played here; she would do well in presentations. Lee Wilmot and Ralph Peters standard comedy act, on too early for the good of the bill to follow, they belong next to closing. Don Cummings talked and danced but found it tough sledding, Pinkie Ward and Van, a new act, outstanding was their low, motion, fashion, and they should stop shows. I'll bet Chinese tenor, next to closing lighting his audience to get over, and loosing his excellent chance.

—WOODY

SANTA BARBARA HOTEL UNITES WITH LAW FIRM: ADDS COMFORT TO EASY DIVORCES

The business of securing divorces has been developed to a fine art in Southern California. With the new Mexican law allowing perfectly legal separations similar in effect to those given in Reno and Paris, being granted in nine days without the necessity of the principals appearing, many are looking to the law for the kind of booking sold the fans last Tuesday night can't be classed prigilistic. Young Peter Jackson and Kenny La Salle, 140, headed the bill and powdered-headed each for ten rounds, each round lasting a thousand years and crooned to the bell by a bellman of jeers and boos. In this match Jack Doyle, California's best friend of the boxing game, was handed a gold brick. The kid La Salle was entirely too green for the seasoned black boy, who seemed inclined to be merciful, winning the nod from here to there. In the semi-wind-up, Georgie Hafstrom, 128, and Al Greenfield, sparred through four rounds of the razzberry chorus. Hafstrom won. Another gold brick for poor Jack Doyle. The special show was a real fighter, Al Romero, a tough and rugged Mexi-

can, who passed a long colored boy named Hud Atkins from post to post. Both boys tried and it was a real go. Romero won. Tony Chavez defeated Eddie Lloyd, Charley Burke, substituting for Russell Beach, won from George Jerome, colored Burke box is clever and tough. Joey Robinson, walterweight, won the curtain raiser from Eddie Sullivante. The crowd was very light. Next week, Wesley Castlewitsch and Sandy Garrison.

RICHARD ANULL

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PHONE: CR-1912

Bail Tabarin

Hollywood's latest addition to night life entertainment was the opening of the Bal Tabarin Cafe last Thursday evening.

A galaxy of the filmland's elite were on hand to usher in the new cafe. Jack Lester presented the guests with a new idea in floor shows featuring his 12 Bal Tabarin Steppers in a fast round of terpsichore.

Included in the review were Jerry Lester, Buel Payne, Edith Neidel, Jean Cowan, Don and Florez and the Bal tabarin trio.

The finest menu is being offered by Chef Florin Cuvia, specializing in tasty European dishes—and there is no cover charge.

Have the Same Legality As Reno and Paris

Secured in Nine Days—By Mail—Without Need of Principals Appearing in Court

LA FAMILIA

RICHARD ANULL
LITTLE STORIES

The trifles of our daily lives, the common things scarce worth recall.
Were it not possible to trace these are the mainstays of our art.

Are the stage and screen working more in harmony with each other? It would seem not, for few more men like Frank Craven, who has worked so many good things for the stage as an author. His "First Year" is almost an epic, as it has touched the hearts of so many people in its story of the hardest year in the life of a theatre manager.

We had the pleasure of talking with Mr. Craven a few days ago in the café at the Fox Studios, where you meet so many celebrities these days. One of the most most modest of all, he declared "I know I was lucky," which is a surprise to us after having met others who came out here to "put Pictures on its feet."

He told us that he came here as a student and was still at that stage. He is working on a new play, and before the playing of the new one, which is now being made into a screen vehicle and which caused such a furor recently when it was announced that the Chaplin boys were to be used for screen purposes in this story, the ordinary life of people that O. Henry wrote such masterpieces about are the children of his plays. London went crazy over his play "First Year" when it was shown there. One thing he told us, he was "surprised" when he got a letter from a New York friend who had used the story and dialogue in its entirety. One person in particular that he has a great admiration for is David Butler, the director, who has helped him greatly, and he thinks that the Fox producers, the Pratt productions and such a set-up under his father at the Moroco Theatre, serves him well.

It's a surprise to meet a man who has made such a splendid success on the stage, and goes on to say, that in his opinion it is the more satisfying to know that the fact that Frank Craven usually writes of the doings of the ordinary people of life, success is assured in all of his undertakings.

BACK IN PICTURES—after seeing most of the world, and living in India as the wife of a distinguished British officer; but Hollywood calls them all back, eventually.

GREATEST IN CAPTIVITY—was the aggregation of producing managers lunching together at the Radio City Studios a few days ago, and giving Sam Jaffe a warm welcome.

GREAT RIVALRY—should exist between Connie and Lillian Tashman, who is the new Tashman and gives Hollywood the latest from the style centers at least.

UNIVERSAL GETS FIT—for their picture "Silk Stockings," which will have those fluters Zasu Pitts and Slim Summerville, as well as Miss Dianna Waterman, Edward Luddy directs—and as he is an adept at comedy, and with his proposed cast should get all the fun out of this one which was all the talk during the silent days.

"A SUCCESSFUL CALAMITY"—that John W. Noble is to be "The Chief" as Miss Mary Astor, with Edward Luddy directing, and now playing at Warnors Hollywood Theatre, is packing them in at every performance.

NOT A SURPRISE—as we haven't seen George Arliss for a long time, and Warnors gives us a chance to see that George has something interesting his new project.

"THE MERRY WIDOW"—is liable to break forth once more at the M-G-M Studios in which Mae Murray made such a hit a few years back.

SINGING LESSONS—are being taken by Joan Crawford as it will be made into a musical, and dean the dancing part of it is just the thing for Joan's ability.

DOUBLE HEADER—will be played once more, where Sally Edelman and Jimmy Dunn are teamed for "State Fair" at the Fox Studio Theatre.

AUTHOR AND ADAPTOR—ganged up on the studio officials and persuaded the powers that be of the advantages of having their popular team on their vehicle.

THE WHITE SISTER—will be seen on the screen in the near future as it is rumored that M-G-M has this lovely story under consideration for a future release.

WHO PLAYS MALE LEAD—now, that it is decided to give Helen Hayes the name role? Maybe Clarke Gable will step into the shoes of Ronald Colman who played the original.

As Seen and Heard

by Arthur Forde

STUFFED SKIRT—sounds interesting and Warner-Fox NATIVE have just bought this Cosmopolitan Magazine story that has been running for some time.

A NEW TEAM—will be introduced to the public this week of the latest advent of this one—Loretta Young and Billie Burke.

A GREAT DIRECTOR—has been persuaded to stay on the stage with a three-year term ticket without any of the usual options, the reason being "Costume" on both sides of the fence.

BITTER TEA OF GENERAL YEN—as well as a number of other successes by Frank Capra, to introduce the Columbia officials and Harry Cohn in particular, that they are holding onto Frank.

ANOTHER SIX MONTHS—for David Selznick at Radio Studios, which shows that the old adage—it is not wise to sweep horses in mid-stream—also holds good with film companies.

SO TO NEW YORK—for David, and, of course, he might find a winner from the stage that some one else has missed and will add to the good ones he has produced so far.

BLACK AND WHITE CLOWN—concerns a cartoonist of the Papalciaci type, and pictures are written by two people who know their business—Billy Lyle, and Thomas Hill, both having helped.

But, TOLD US—a same time ago of this great yarn and felt sure it would go over big: Universal were wise enough to secure our picture as an entirely different plot than seen before.

INDEPENDENT PRODUCER OVERNIGHT—and the latest is Jesse Lasky, who has incorporated a company and will start to produce as soon as the papers are filed.

THE NEW FIRM—consists of Jesse Lasky, John Farrell, Mike Ahearn, Will Mox- gles, and Lloyd Wright and Charles E. Mil- feken, who understand the business end. Good Luck!

FOX DIRECTOR—William K. Howard, who recently completed a great version of the celebrated Sherlock Holmes which released Olave Brock to go into "Calvacade." ORP FOR EUROPE—gives Bill, with his nice new passport picture and a name printed for any new ideas that the European studios may be able to give him.

LOTS OF ICE—in the set with the Clara Bow picture, "The Her Savage," and not all of it to keep the famous "Bowl" cool, but to keep the costume houses used fresh.

NEW ONES EVERY DAY—for the extras, and if you see some of them sporting gardens and orchids at a party, you will know the secret, as they are allowed to take them home.

A NEW ONE—Doz Meyberg, radio reporter of the air, interviewed Reginald Denny over KFC and KVF on his work on the war front for Allured pictures. 3000 FEET OVER THE CITY—was Reg on a plane, as this is the new way to find out what the stars think of their picture, away from the publicity offices.

EIGHT PICTURES AT ONCE—under way at Fox when we walked in there a few days ago, as "Walking Down Broadway," "Tess of the Storm Country," "Call Her Savage," "Robbers Roost," "Fier 13," "Second Hand Hand," and "The Last Man on Earth" were counted.

ON TOP OF THIS—they started "Cav- alcade," which from all indications would be enough for an entire studio to work at, but Winnie Sheehan and Sul Wurtzel always do.

WE FORGOT TO MENTION—a clever hit that John Kelly did in the "playing" of "Madison Square Garden" for the Charles Rogers Production at Paramount Studios. "MEY: COLT: AND GARAGE," and Benny Stroller directing and the same company producing, have engaged Kelly for a return engagement with the cast of his fine work.

"GRAND SLAM"—interests millions, and in this part of David, has not only to be produced at Warners-First National Studios soon.

THE OTHER STORY—on the train to play the lead will be Paul Lukas who doesn't play bridge; but there will be plenty on the set to teach.

ANOTHER ASSISTANT PROMO- TED—and this time it is Bert Corley of the RKO Studios, and Louis Brock is the producer who has assigned Bert to direct Harry MacGregor.

EASY FOR BERT—when he has such fine players as Harry Sweet, Harry Grignon and Dot Farley in aviation.

"PLEASURE CRUISE."—the British stage hit by Austin Allen, is being adapted by Gay Bolton for the Fox Studios. Getting a ticket English there don't you know.

THE TWO BRITISH COMICS—Frank At- kinson and Herbert Mundin are to supply the laughs and Norman Foster will play the leading role.

ANOTHER INDEPENDENT PRODUCER—under the management of Felix, who at one time started the famous Joyce Selznick agency. He should know his play- ers.

SIX FEATURES A YEAR—is the task set by Felix, who already has a choice of release through two separate companies.

THE SMALLEST SO FAR—in Mr. and Mrs. Johnh Govers, the cutest midgets you have ever seen and now in Chas. Rogers production of "Metropolitan Garage." A COLLECTION OF FREAKS—stems to be working on the opening day and we noticed Floyee Brown, as the bearded lady, and the tallest man on earth on the same set at Paramount Studios.

JOHN CLEIN SIGNS—Norma Tal- madge and George Jessel, to make the well known success of the New York stage last season, "Wunderbar," says he will start Nov. 15th.

WE ARE FUNNY—to see George taking over Al Jolson's play when the same thing occurred at the advent of talking pictures and Al made such a success of George's vehicle.

WAR OF THE WORLDS—will be produced by David O. Selznick as a fantastic shocker for the Paramount release.

MARTIAN INVASION—of the earth will be presented by the Columbia company, "The Member of the "Lost World" it will give you some idea of the scope of this weird film.

A GOOD THING—the Lawrence Hazard play for the Paramount company that Norman Taurog is to direct; we hope it's a good thing for Norman after his recent success.

WE HEARD—that Nancy Carroll and Frances Dee are all set for parts in this comedy and we know no one better fitted to direct this sort of stuff than Norman.

STYLE—interests everyone, and when William Thawman is in a mood for the title role you may be sure it will show you all that it infers.

SMALL AND GOETZ—with their Re- liance company, will make it and we hate to hear there is another company thinking of making a style play.

MEN MUST FIGHT—and the title role is in the hands of a man who has been scrapping all his short life between his preference for the stage or screen—Robert Mont-gomery.

NEW YORK SEES—the initial perform- ance, as it will go into the famous Lyceum Theatre, on Oct. 18th, and later will come to the West Coast.

LOOKING BETTER THAN EVER—is Mary McLean whom we had not seen since the Lois Weher days and that's a long while ago, when Mary made such a hit as an ingénue.

OCT. 8, 1932

Filmarthe Theatre
1228 VINE ST. Hollywood

NOW PLAYING—
Another Smashing Hit from Germany
"Lieber ist Liebe"

Opera—Saxie—Comedy

With KAETHE VON NAGY

an Eric Pomm er Production
“Free White and 21!” Is a Sports Feature Worthy of Attention of Exhibitors

Well! Sports subjects seem to be all the rage this season, and from what we gathered, by our own observation and the enthusiastic comments of the preview audience in the lobby after the showing, this latest from the Radio Studios should be a winner. David O. Selznick has given this one a lavish production, and the screen play by Corey Ford and Francis C. Cottrell is one of the most attention-getting of the year.

The story concerns two famous athletes from one of the major colleges of the country. One is always on the level, while the other one is carried away by one of those spurious managers who promise everything as long as he gets his money and is too particular as to the means of attaining the end. Of course, there is a girl, and in this instance she works in a newspaper office in which the good little boy is sports editor. Like most women he prefers the bad little boy and even though he is a lowly player of sport. Still, the story is the meat of the story but in the telling they have crowded in everything in the way of sports that you or I may be interested in. The final wrestling match in which the bad little boy decides he is going to win, regardless of what the manager thinks he has arranged, brought the audience literally to their feet.

The clever direction of Dudley Murphy is all that one could wish. He led his players skillfully through their stunts. A little preening here and there is advisable.

As for the cast, they picked two good boys in Joel McCrea as “The bad little boy,” and William Gargan as “The good little boy.” Walter Catlett as “Shifty,” the sports manager, carried off the character beautifully and there were plenty of laughs. Also, they had the usual drunkards photographer and Robert Benchley, as the “Inebriated radio announcer,” got a few snickers. Eric Wilson, while having a little to do as a college professor, did that little well.

The camera work of J. Roy Hunt deserves special mention for its worthiness, and P. T. Fallkner was clear and distinct.

All in all, this RKO-Radio production will rank high among the sports pictures of the year, and should be popular with any kind of an audience.

“Congo” M-G-M Picture, Is too Dull to Interest Theatregoers Today

This story, by Chester De Voe and Kilborne Gordon, was interesting as a stage play, but we are afraid that the average screen audience will find the drab atmosphere, which is a keynote throughout, poor entertainment although it was excellently adapted by Leon Gordon.

A body of renegade men is presided over by a brute who has lost the use of his legs through another man’s deviltry. His revenge upon the supposed daughter of the man who caused his troubles has been in the making for years and there is not one spark of brightness anywhere. Muddy rain, crocodiles and other nauseous creatures, and the dragging of a lovely girl through all this mess adds to the horrors.

“Congo” is dull and skilfully, and we feel sorry for both him and his fine cast that they had such an unpleasant subject. Walter Huston played “Dead Legs Linga” quite cleverly and Virginia Bruce surprised us with her fine work in the character of “Ann.” She was shown throughout the picture, with the exception of a few at the beginning and the end, as a miserable, bedraggled creature. Lupe Velez was well cast as a companion of all the men. She seemed to understand their peculiarities and Conrad Nagel was fine as “Kingsland,” the man who successfully carried off this wild and dangerous mission. The voices were given by C. Henry Gordon, Mitchell Lewis, Forrest Harvey and Curtis Nero.

The camera work of Harold Rosson was quite noteworthy and the settings and atmospheres were well taken care of.

We must confess that we prefer our entertainment with a little more cheerfulness and believe that the average picture audience will agree with us.

“Wildgirl” (Fox) Share Winner, Raoul Walsh Direction Superb

Not as wild as the title infers, but this is a tale of the days that Bret Harte wrote about. It was made into a play by Paul Armstrong and Doris Anderson adapted it into a first class screen vehicle. One particular interesting thing about it is that we are taken into the beautiful Sequoia National Park and Norbert Brodine showed us some of the loveliest spots with his camera.

The heroine is a lovely girl, “Salomy Jane,” who is desired by two men, but a stranger wanders in and secures the much fought over prize. Just the average life in a small settlement, where the big timber abounds and some interesting characters that we read about in the Bret Harte books came to life.

Joan Bennett was lovely and appealing as the heroine, and Charlie Farrell made a romantic figure as “The stranger” who wapes the usual placid life of the camp. Ralph Bellamy was the editor, Josephson, “John Marbury and Irving Pichel put sufficient villainy into “Rufe Walters.” Eugene Palette created many laughs as “Yaba Bill,” but Gene can always be depended upon to keep everyone in good humor. Sarah Padden and William Robertson created other characteristics as the parents of Salome Jane. The rest of the cast were thoroughly adequate and consisted of Minna Gombell, Ferdinand Meiser, Louise Beavers, Morgan Wallace, Murdock MacQuarrie, Alphonse Ethier, Margaret Hamilton, David Landau, Birdie Upton, Spence Kellogg, and others.

As for the direction, Fox Films gave it to the master hand in out door pictures—Raoul Walsh, who turned out a picture worthy of top spot in any theatre, and in his work have more harmony and less tangles for their screen fare—and that includes most everyone.

—ARTHUR FORDE

ARMAND SCHAEFER is slated to direct Tom Mix err long at the Big U. This reminds us that Armand at one time assisted Richard Thorpe and worked his way up to handle the megaphone. Today Melville Buddy Shyer, ace assistant director for Invincible-Cheslerfield Pictures, and Baby Snub, are being handled by Armand. Why? For this we give Director Schaefer a start up the grade, and we are wondering long it will take before we read “MELVILLE BUDDY SHYER, Director” on one of the studio offices.

ROLAND HAYES PROVES GREAT ARTIST AT CONCERT

The Roland Hayes concert was transferred from the Hollywood Bowl to the Hollywood High School auditorium because of threatening rain, but Friday. It tested the capacity of the school hall.

The negro singer is perhaps one of the most interesting figures in the musical world. And he has the two requirements of a great soloist—vocal and indescribable beauty. He is spiritual enough to make him a little bit of a mystery to the average person but quite strong enough that the audience has a definite desire to know more about him. He has a remarkable voice. It is such a voice as one could hear and then not hear again.

When the doors were thrown open to French, his dictum is perfect but he is just another great singer of songs. But when he essays his negro spirituals there is no singer in any language or clime, nor of any class of music who can approximate him.

EDWARD KENNEDY CLICKS IN RADIO - LOU BROCK COMEDY

It seems as if we are fated to see most of the previews of Lou Brock’s funny series, but we get more laughs out of this collection of funnymen than any other short subjects. They always seem to have something happen to them that could be a part of our everyday life.

Full of punch is “Fifty-Fifty,” in which a crook with a bad heart wants to go straight. A chance in the bank is his one chance to go straight, but he can’t seem to escape.

But we have never had a story that the famous four brothers did a short time back. It concerns a little family, who had taken up fighting as their hobby and the amusing things that they did. It is a barrel of fun. A chance in the bank is one of the men’s ideas that they have never had before. The audience roared in their seats at the antics of the principals.

Edward Kennedy, who heads this company of funnymen, in his chumminess is swayed by the thunderous laughter that greets his every action. A great comic and if he didn’t know it, he would soon learn.

A crook is not the type of man that has taken to fighting, but he has never had a short story that the famous four brothers did a short time back. It concerns a little family, who had taken up fighting as their hobby and the amusing things that they did. It is a barrel of fun. A chance in the bank is one of the men’s ideas that they have never had before. The audience roared in their seats at the antics of the principals.

MONTÉ CARLO MADNESS

UFA’s “Monte Carlo Madness” is not even mediocre screen entertainment due to poor recording, unintelligible dialogue, and bad continuity. And for an European production the photography was equally disappointing.

The story deals with Captain Rizzi, (Charles Rudge) who deliberately dobys the Queen of Monte Carlo, and leading the game for Monte Carlo. While there he manages to get away the money for the crew’s pay and becomes so incensed that he threatens to bombard the whole Monte Carlo town unless reimbursed. In the meantime he has fallen in love with the Queen (Safi Marzita), who manages to make him understand his folly and helps him in his escapees and boards a liner for Honolulu where she follows him. “Thus is the picture that ended.

Safi Marzita, who plays the part of Herr Majesty, proves a charming and capable actress. Charles Rudge as the Captain does well with his part, but due to poor recording and indistinct diction he is very difficult to understand. Unnecessary scenery and music tend to detract rather than to add to the picture. A.F.

LIEBE IST LIEBE (Love Is Love)

This week the Filmmate Theatre has another one of those gorgeous productions by Eric Pomer, the man who gave us “The Blue Angel,” “Tempest” and “Congress Dances.” Some of more that catchy, lighthearted music, a great cast of famous European players, some of whom we have seen and enjoyed before, and settings that would baffle the imagination. Camera work and angles by Carl Rittau and Otto Baecker that have never been seen in any other picture from European studio shown thus far.

Just a true story by Robert Gilbert, of a telegraph operator who plays the lottery and wins, gets ambitious—as well as some fine clothes—and attends the races where he meets a lovely girl, the daughter of a wealthy man, and falls madly in love with her. He can think of nothing else when and her father sends wires to a brokerage office in America to buy certain stocks the operator forgets to send the message. The stocks decline but the woman who has fallen in love with him continues to love him. However, he finds out that he is a good man for his daughter’s hand. And so we finish.

But what’s a little story when you have such a gorgeous production as Eric Pomer向き and Rittau pictures? It is a splendid film, fresh and charming and beautifully staged as the other great ones from UFA. Don’t miss this delightful entertainment, by any means; but especially those of you who are interested in the latest techniques of European studies.

COLORED MUSICIANS are pulling a gag on stars in fan circles. They send a questionnaire to the door of a star’s home and he announces that they have come to sign him up with a contract and take over with his on their string instrument. They go right at it, and of course, it is up to the star to give the entertainers a proper tip.

EVAN CLAYTON
News from Abroad

By Miriam Willis

French Exhibitors Associations join to wage war against entertainment tax.

Alan Swan's return to Hollywood has been cancelled. He is to direct "Her First Affair," the first joint St. George-Sterling film.

Rex Ingram is still putting them over in a big way for the Films Limited. His latest being the widely advertised Moroccan love story "Bazaud."

Emil Jennings has been signed to appear in the German and English versions of the film which Alex Granovsky is to direct for the new French firm, Comptoir Francais Cinematographique. The story is adapted from the French fantastic novel "The Adventures of King Paus." London and Paris are playing up "Cabin in the Cotton" and "Back Street" in a manner that should bring golden happiness to WFN and Universal.

Louis Gasnier is reported in "Ahorn" of Madrid, as searching in that city for a Spanish star who is not only an actress but a dancer of ability, to appear in support of Charles Garcel, for Paramount releases.

London is "buffed" at not seeing "Dr. X" in Technicolor. But then many theatre-goers here would also like to know why some theatres showed that film in black and white, and others, seemingly favoring, showed it in color with strikingly beneficial effects. Write Warner Brothers for the answer.

"Ahora," a leading daily newspaper of Madrid, pays especial compliment to the following pictures,—"Bold Youth" featuring Wm. Haines, "Grand Hotel" and "Back Street."

America's Joy-Boy

Buddy Fisher and His All Star Orchestra

Making Merry Nightly Including Sundays at

Eugene Stark's Bohemian Club

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The Greatest Array of . . .

Variety Acts Ever Shown
In A Hollywood Playspot

Make STARK'S BOHEMIAN CLUB a Habit and Pastime
Buddy Fisher Tops All Star Variety Show at Stark's Bohemian Club

Twelve noted bankers dropped in at Stark's Bohemian Club Wednesday evening, and dined and danced to their hearts' content. They were just a part of swelledom which seems to have made Stark's a nightly habit.

Gazing around the playspot we saw Monte Blue, fresh from a Fanchon and Marco tour, with Mrs. Blue and party of friends, Adrienne Dore, Burt Kelly, Warren Duff, Chuck Ringer, Jack La Rue, Dick Daggett, Chester Kennard and Mada Borka. While on the subject of this charming lady, let us say that all eyes were soon centered upon her the minute she sat down. You could hear a buzzing in the waiters' ears, everyone wanting to know if the young lady seated in the booth was THEEDA BARA, or some other famous actress. The public is certainly making a place on the screen for Miss Borka and producers, casting directors and directors are reported interested in her. We should hear about something important happening along casting lines for this young lady ere long, or we will miss our guess.

There are so many prominent people dropping in at this amusement place that it would take too much space to mention all of them.

The show is again headed by BUDDY FISHER and his all star orchestra, backed up by six of the finest and most entertaining variety acts, which by the way, is changed every Wednesday evening. This week we have The Burbanis, snifty toe and tap dancers, who look like a million, and Marjorie and Bernice, singers and dancers who are a pair of ravishing beauties—and how shapey. George Boyce does a unique dancing number that goes over big, and as top liners, Rita and Ruben do their famous Whip Dance. It is thrilling to say the least. Wednesday night Charita Alden did the Hawaiin and Rhumba for the Monte Blue party. Then the artists double back in singles and double acts, three shown nightly from 9:30 and 11:30 p.m., and 1:30 a.m. One never grows tired of BUDDY FISHER and his orchestra. First, because they play mellow music that soothes the tired guests and makes 'em dance. Second, because Buddy is a master at the art of acting, and as master of ceremonies he never resorts to anything that might offend. He always puts across some bit of funmaking and his imitations of Ted Lewis are always new and refreshing no matter how many times you have seen and heard him do it. Carl Osborne, the ace trumpeter, puts plenty of life and pep into the show.

Phil Harris Is Sensational Hit at Cocoanut Grove

Unquestionably the most popular Maestro ever to hold sway at the Cocoanut Grove, Phil Harris and his all star orchestra are offering uncalled entertainment. Every night in the week (except Sunday) finds the Grove filled to capacity with the happy throng, dining and dancing to their hearts' content.

Monday night after the premiere of "Cat and the Fiddle," Ruth Collier and John Finn entertained 40 guests among whom were George Fittmormurice and wife, Bill and Edith Goetz, Mrs. John Considine and Lloyd Pastage, Minna Wallis Mr. and Mrs. Jack Warner, Gavin Gordon, Mr. and Mrs. Clark Gable, Jeanette McDonald and Fascie Bob Ritchie.

Starting Tuesday, Oct. 11, "Pacific on Parade" broadcast over the NBC entire coast network will be a regular nightly feature with Phil Harris alternating with Earl Burraetti, who is now playing at the Mark Hopkins hotel in San Francisco. This program is to be from 10:15 to 11:30 with 20 minute sequences by each orchestra. "Pacific on Parade" promises to be a real show.

Phil Harris made his debut on the Lucky Strike Dance Hour last Saturday night, and those of you who tuned in will agree, he went over with a bang. Phil will repeat on this program monthly.

The original Biltmore Trio continue to satisfy in their own inimitable manner. Jimmie Newill, romantic young singer, has all the ladies hearts going pitter-patter, and how he does sing! Leah Hears becomes more popular with each offering; she has what Elmore Glyn's called "IT," and may we add, "And How!"
"
OCT.

14

1932

8,

L Warner Lends Hand To Bank Of America N, T. & S. A.
Plymouth Pictures Corporation Make Their Bow

J.

Be Known as Happy Go Lucky
independent Theatre Owners Stage Benefit Show Saturday Nite
Picture

Al JolsoiYs

TELLS EMPLOYEES WHICH

BANK TO PATRONIZE IF
NOT ALREADY DOING
SO. NOT BAD, HEY?
Ye Editor picked up a nice notice that J.
L. Warner, vice-president of Warner Bros.
Picture, Inc., sent out to every employee
working for

their

nicely tucked into

would be sure

to

company. In fact it was
the pay envelopes, so they
Here is a copy of
get it.

Read it; it is quite interesting.
"The officers of this corporation, and its
tre
Theatre Corporation, Warner Bros. Theatres,
Inc., and Warner Bros. Broadcasting Corporation have elected to affiliate with the Bank
of America N. T. & S. A. with respect to
it.

banking association.

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"The purpose and

intent

of

this

letter

is

all of our employees who do not
present time have an account with the

to

request

at

the

Bank

America N. T. &

of

S.

A.

to

arrange

for the opening of an account with that bank,

move be inconsistent with your
You, of course, must rightbest interests.
However, we
fully determine that point.
believe that you will find the Bank of America N. T. & S. A. to be in an advantageous
such

unless

to assist you in any of your finanproblems, more so than any other bank,
due to your employment by us, and on account of our close banking business with

position
cial

them.

"Mr. C. H. Vanderlip is Vice President
and Manager of the branch situate at Hollywood and Ivar, Hollywood, California, and
he will be pleased to arranged for the opening of your personal account with them at
any time convenient to you. However, there

many branches

are

of

the

Bank

of

America

& S. A. located at various points
throughout the city, some of which may be
more convenient for you.
N. T.

rendered by
"We have found
this bank to be unexcelled, and there is no
doubt but that any connection with them will
be mutually beneficial to all concerned.
"Mr. Chase. Mr. Wilder, Mr. DePatie
or
will be pleased to introduce you to Mr.
Vanderlip. or give you a card of introducthe other branches of the
tion to any of
B = nk of America N. T. & S. A. throughthe

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"WARNER
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BROS. PICTURES,
L.

INC..
Warner, Vice President."

know "Schnozzle" Jimmy Duguy who can crash Hollywood

with a beezer like Jimmy's aint
at.

No.

sir!

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be sneezed

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FITZGERALD MAKES COMEBACK BY PRODUCING
FIRST OF SERIES OF
FEATURES
With no fanfare

do, this

to

new

producing company for the Independent market stepped into the Metropolitan Studios and
started and finished a picture before anyone
knew anything about it. The man who is
mostly responsible for this is Dallas Fitzgerald, a veteran director, who helped to put
Metro Pictures on the map with those notable
comedy-dramas, featuring Viola Dana.

This time Dallas
you know that little

picked

Dorothy

who was

girl

Al

seen

Lee,

and

the

is

Jolson's United

was filmed under

of trumpets or wild pub-

what they intended

of

"Happy Go Lucky"
of

By Arthur Forde
licity

UNITED ARTISTS PREPARE
FAMOUS STAR'S LATEST
FOR EARLY RELEASE
Artists

permanent title
picture which

tentative

the

title

of

"The

NewYorker," according to announcement
made yesterday by the Joseph M. Schenck
organization.

Now

in

the

final

editing

after

star.
is a radically new departure in
with music and introduces the per"photographic melody" technique de-

The comedy

heard

fected

and

veloped by the composing team of Richard
Rodgers and Lorenz Hart. Direction is by
Chester Erskin, brilliant young Broadway
stage producer who came to Hollywood after

in the Wheeler and Woolsey pictures,
was greatly missed when she decided
not to work with this team.
She has a dynamic personality and has just completed
"Mazie" for the new company.
This one is a story of a waitress and of
the lively things that happen to these working
girls,

and

performance of their duties
troubles that come to them after the

both
the

in

the

day's work is finished. Much color here, and
intermingled with plenty of situations to cause
both a laugh and a tear.
Not being satisfied with having such starring material as Dorothy Lee, Dallas Fitzgerald added John Darrow, Lee Moran,

Le

Walter

Miller,

James,

Constance

Roy

Elliott,

Sammy Blum and Kay
girl whom you will hear
one

Mason,

Wm.

H.

Ellis,

a

of

as

Gladden
Strauss,

beautiful

soon as

was placed in the experienced hands of Frank
Gay, who has other fine things to his credit.
for

gerald

the men at the camera, Dallas FitzProductions turned to two men who

have become famous in their line.
One of
them being Milton Moore, who is the inventor of a new color process that is expected to
revolutionize the color business, and the other,
Friend Baker, who needs no introduction.
We talked with Mr. Fitzgerald a few days
ago and he told us that Plymouth Productions

would

follow

"Mazie"

with

a

story

from the Saturday Evening Post written by
Sewell Ford called "Tessi and the Little
Sap," which will be called for picture purposes, "Hello, Beautiful."
Others to follow
will be "Department Store," "Ain't That
Something," "Number Please" and "Queen
of 5 and 10."
These stories have a comedy-drama theme
which has always been successful with theaaudiences.

Dallas claims that
only producing
company that make a specialty of having a
comedy-drama theme in all of their series.
tre

Plymouth

In
Pictures

fact,

are

the

Saturday night the Independent
Theatre Owners of Southern California are to stage a midnight benefit show
Fairfax theatre.

will be the stellar attractions.

This affair should afford a great
evening of fun and entertainment and

same time serve a worthy cause.
For the Independent Theatre Owners
have always taken a hand to help not
only their own, but any cause that
at the

might tend to lighten the burden of humanity.

TAKEN FROM THE
SPANISH

Criminal Code."
playing a vagabond character that
gives him an opportunity to sing a number
of new hits, is supported by Madge Evans,
Roland Young, Harry
Langdon,
Chester
Conklin, Victor Potel, Heinie Conklin, Bert
Roach, Bodil Rosing, Edgar Connor, TamJolson,

many Young and other personalities.
"Happy Go Lucky" is an original story
by Ben Hecht, adapted by Charles Lederer,
dialogue by

with

S.

N. Behrman.

GRAUMAN LAUDS STRAUSS

Sid Grauman, who has lived in the
Ambassador Hotel ever since it first
came into public favor, was elated
over the news that Ben Frank, son of
the late Abe Frank, was to take his
father's place in the management of
hotel.

"A

"The

fine

appointment and

me

very happy," said
Continuing he said,

Strauss interests,

who own

the

showed splendid judgselecting Ben Frank to manAmbassador, for like his fath-

hotel, certainly

ment

in

age the

Abe Frank, he is a regular fellow,
well met and always willing to lend a
er,

hand whenever

SUPPORT THOSE WHO ARE SUPPORTING YOU
Watch for Our
HOLLYWOOD 1
f\ HOLLY
Yuletide Number
nlmodrapi

it

is

The

dancer Carmela, darling of
planning a tour of the United States.
It is said that she expects to come to Hollywood and enter pictures, having already received offers from some of our producers who
have seen her beauty over the boards of the
Spanish Theatre.
Judging from her photographs, she should be a welcome addition to

Spain

beautiful

is

Hollywood and

needed."

Abel

x

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Sold

Gance
of

direction

"The End

*

given

is

of the

Cahuenga Avenue

.

Hollywood

high

praise

for

World."

Technicolor gets special comment for ef"Glorifying the American Girl."
in
Rudy Vallee won many friends for his unique
delivery of his numbers in the above mentioned picture.

Other pictures recently shown in Madrid
"Week End Love," "Svengali," "The
of the Steppe," "The Instinct of Love,"
"War Nurse," "The Peacock" and "The
Yellow Sign."
are:

al

Raise

in

Prices

All Leading

News

Stands

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Us Your Advertising Copy Today
RATES:
$120 Per Page — $60 Half Page

Send

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his

B. DeMille production

C.

the

$30 Quarter Page

1606

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fects

No
.

the industry.

Joan Crawford and Douglas Fairbanks Jr.,
were given an ovation when they made a personal appearance at the Estampa Theatre in
Madrid.

HOTEL MANAGER

one that makes
Sid Grauman.

by

Miriam Wills

*

INTERESTS FOR APPOINTING BEN FRANK AS

the

Stars of stage

and screen and a major studio preview

such as "Harlem," "SubLast Mile" and "The

successes

shown.

is

PREVIEW

way Express," "The

this

The story of "Mazie" is an original by
Henry Day and the continuity and dialogue

As

creating

SHOW AND GREAT

at the
process of

months of activity on the United Artists lot
and at various location sites in Southern Caliis said to repfornia, "Happy Go Lucky'
resent the most ambitious undertaking in Jolson's entire career as a screen and stage

pictures

FAIRFAX THEATRE TO BE
SCENE OF MIDNIGHT

Phone

— $3

Column Inch

Hillside

1146


Northern Theatrical and Cinema Shows Doing Well

Chat With Connie

San Francisco

by ROBERT A. HAZEL

378 Golden Gate Ave.
Phone Franklin 2984

Filmmograph's San Francisco Representative

The United Artists' Theatre will reopen Monday night with Joan Crawford in "Rains," as the first picture of the season under the new exclusive-run policy, which means that all features presented at this theatre will not be shown in any other theatre in the city and county of San Francisco at any time. It looks as if the much discussed plan to produce Class A pictures for Class A theatres will materialize—"Explorers of the World," an authentic expedition and adventure film, will open.

The picture contains the outstanding excellence of six world renowned explorers and has a guaranteed great success following its showing in New York and Boston. Belasco and Curran have set an all-time high for the opening of a picture at San Francisco. The cast includes Remo Paolucci, Robert Hopper, Roy McCarver, Harry Gateson, Leigh Allen, Cyril Chadwick, Frank Elliott and Colin Campbell. The Children's Opera, an English version of Die Zauberflöte, is being presented, with a cast of 75 children ranging from the age of 4 to 20 years, for their premiere performance of "The Magic Flute." The opera is well staged and for the good work she has done for the community in creating a school of opera for the local opera, and in music among children, Miss Leoni selected an operetta admirably suited for the tiny maestros, tenors, basses, baritones and ballet dancers, who played their parts with the professional poise and assurance of adult opera companies. The chorus was perfect, with the diction of the bel canto under the baton of Augusto Serassoni, the conductor, and much credit is due to them for the smooth performance. Maurice W. Green, the manager of the company, translated in English and adapted the opera especially for children. It was a delightfully charming performance in which the audience took keen pleasure.

The California State Federation of Labor at their annual convention held in Modesto, endorsed a resolution introducing a two men in the booth bill, to be presented to the Legislature at the regular session. Another job for our good friend Thomas D. VanOosten, the Alhambra, Sacramento, reopened today for West Coast West Coast West Coast West Coast West Coast West Coast West Coast West Coast West Coast West Coast West Coast West Coast West Coast West Coast West Coast West Coast West Coast West Coast West Coast West Coast West Coast West Coast West Coast West Coast.

Local reports are that there will be no more outdoor attractions introduced into this Western Home at the first show of the season.

Seen on the town—Harry P. Franklin, manager of the Warner, who put over a nice exploitation campaign and who heads what is said to be the current attraction—Phil Phillips, recently succeeded Bob Harvey as director of publicity and advertising for Fox, and who has given the Poli Theatre, Pinole, one of the best campaigns in the Poli Theatre, Pinole. Jess Stafford, popular leader at the Warfield, recently celebrated his tenth anniversary as leader of the Jess Stafford band. G. O. Charles Leonard, P.A., for United Artists' Theatres, here from Los Angeles—Charles H. Weyer, slated for new engagement, and who will be re-opened shortly—Fred Nafzy, recuperating from a recent operation—returns to Chico soon. Out of town exhibitors here this week booking pictures were: Frank McCauley of Santa Cruz, Charlie Chichols of Stockton, and Mrs. Polly of Calistoga, Jimmie Lima of Livermore, Bill Peters of Manteca, John Cort of Livingston, J. W. Hill of Salton, Mrs. C. Cecilson of Reno, Nev.

As we were walking down the Boulevard we paused in front of Van de Camps to gaze on a luscious looking pie, and we couldn't resist taking it home to try and rival the one mother used to make. It was the best we ever tasted.

Walking a little further, we discovered a handsome bridge-set in the Latin Limo and on closer observation, we realized its loneliness.

Reaching the corner of Chenow, we were informed that Hollywood has another new business college, the "Hollywood Commercial," and it occupies the entire floor of the Hollywood Center Building. The school is well under way, and the finest teachers have been engaged, so you can enroll anytime.

With the advent of Fall, it is necessary to concentrate on one's wardrobe. In need of a handbag, we remembered that the Copman Luggage Shop had some really good looking bags, and were not disappointed for we chose two beauties. They have a fine variety, as Mr. Copman only carrys the highest grade merchandise. Trunks, travelling bags, and many other articles of this kind are on display, and don't forget that Christmas is not far away, and that prices are lower now.

Of course you have heard of the Sadie Cooby Slenderizing treatments. Miss Cooby has one of the most popular places in Hollywood, and uses vapor and electric baths as well as the usual Sadie Cooby treatments, so beneficial. Billie Van, Norma Talmadge, Irene Rich, and many other stars have patronized this splendid establishment.

A good appearance is a necessity these days, and we should look our best at all times. At the Gainborough Shop, we learned that they are doing wonders with Electrolysis, a discovery which removes superfluous hair permanently, without pain. The treatments are reasonably priced which makes the average person to take advantage of this offer. You will be surprised at the results.

Passing Leave's, that smart shop next to Warner's Theatre, we could not help noticing a very cute hat. It was quite fetching, and we have an idea it will not be there long, as this hat is indeed popular. Hats are one of their specialties here, and they remodel them as well.

Being desperately hungry, we decided to go to Levy's and treat ourselves to their Continental Luncheon, the business man's favorite, and it was grand, too. More tempting dishes, simply delectable, but we prescribe a brisk walk after this one.

Friends invited us to a luncheon at the Tick Tick Tea Room this week, and we enjoyed the luncheon, and from all appearances, most popular rendezvous here. This attractive place is open every day with the exception of Monday, and it is situated on the corner of Yucca and Wilcox.

LOUIS WEITZENKORN has moved his typewriter over to the Charles R. Rogers Productions and is busy polishing up a script and writing additional dialogue for "Metropolitan Garage.

"THESE FEW ASHES" Leonard Ide's sophisticated fable, "These Few Ashes," written and played in a continental manner, is the current offering at Pasadena's beautiful Community Playhouse. The play is a clever one sparkling with clever and epigrammatic lines, and with a plot that is forever taking unexpected and amusing directions. In fact, there are so many subplots handled in so different a fashion that "These Few Ashes" might be considered a series of short plays bound together.

There are no intermissions in the play because there is only one act. This results at times in a bit of seeming tediousness, but some delightful and unexpected situation always comes to the rescue. Lenore Shanow directed the play with speed and life in the comedy episodes. When the play became sentimental, however, the action dragged a bit. Malcolm Thurber again showed his remarkable sense of color and beauty with his single setting for the play.

Miss Shanow is to be particularly complimented for her direction when one realizes that the cast is a veritable League of Nations. The most striking single performance of the evening—and the peculiar construction of the play divides the whole into a series of individual performances, giving each member of the cast a splendid opportunity—was that of Sandor Kallay as "Marcel Bonnard." This clever actor appears to be one of the smartest comedians seen about these parts recently.

Bradly Page had the leading role in the play, and he too is excellent, keeping utterly in character throughout the different episodes. Albert Conti, who has charmed so many on the screen, is delightful as Pierre De Seguin, he was very much at home and ease at all times. His gestures and use of his hands were striking. A fourth starring performer was Joe T. Hirakawa as Oki. This Japanese actor was really the one who held the scattered threads of the play together.

Of the women, Peggy Campbell as the American girl was outstanding. It would be worth several producers' time to take a look at her work. Dimna Smirnova, the Russian, is also of particular merit. Tamara Nculi and Louise Pay complete the forces of feminine charm, and Tom Stevenson and Roland Varno are competent in their parts.

"These Few Ashes" is really something different. It would make fine screen fare. As a stage show, it proves that Gilmor Brown is keeping alive the Playhouse's reputation for top quality plays. The play should find a happy reception in the theater.

—Harold Weight

15 Nightly w. week—NBC
3 Nights a week—KNX

FEATURING ARTIST—Jay Whidden's London Orchestra—There's a Reason

HOLLYWOOD FILMOGRAPH
Clark Gable and Jean Harlow Are at Their Best in "Red Dust"

President W. Ray Johnston Is Welcomed to Hollywood by Monogram Producers and Press at the Roosevelt Hotel

Monogram Pictures created no end of good will Tuesday by having the press break bread at a luncheon at the Hollywood Roosevelt Hotel with W. Ray Johnston, president of the most successful Independent producing company in the field. It was a gathering of the Monogram forces, at which time was heard what the future has in store for not only their company, but the entire industry.

I. E. Chadwick made a stirring speech after which he introduced Mr. W. Ray Johnston who gave the press plenty to think about in favor of Monogram pictures. Seated next to Mr. Johnston was Trem Carr, vice-president and general manager of the West Coast Monogram Studios. Floyd St. Johns, of the Co-operative Exchange, was present and made a fine speech about the part exhibitors play in making and exhibiting of pictures.

EDWARD CRONJAGER IS OUR IDEAL DIRECTORIAL PROSPECT OF PRESENT DAY ACE CINEMATOGRAPHERS

The director of tomorrow is the cameraman of today. Ever since the coming of the talking pictures, the cinematographer's stock in trade has gone up a hundred per cent. Edward Cronjager, ace Radio Studios' Cinematographer, looms upon the horizon today as the most logical prospect to migrate from behind the camera to the front of it. His work on "Cimarron," alone, which won him the award of the Academy of Motion Picture Arts and Science, is enough to qualify him and his work for years in and outside of the industry.
Ernst Lubitsch Tells Some Inside Facts About the Screen

Let us Start a “Back to the Theatre” Movement

PUBLIC WILL ACCEPT ANY TYPE OF PICTURE BUT EXPECTS QUALITY SAYS DIRECTOR

There is no “box office poison.” The often held opinion that certain types of pictures will not be accepted by the public is a mistaken opinion that picture stories serve as a bugaboob to the motion picture industry.

So believes Ernst Lubitsch, one of the leading directors of the screen's new directing Paramount's "Trouble in Paradise" with Miriam Hopkins, Kay Francis, Herbert Marshall, Charlie Ruggles and Edward Everett Horton.

"Entertainment is the only item which affords a sure failure of a motion picture," says Lubitsch. "If a picture is excellent, it will be popular regardless of its type. If a picture is bad, it will fail despite the same things.

QUALITY IS ALONE ANSWER

"I have heard it said that the public does not accept quality pictures. That is nonsense. Personally, I believe a costume picture would be a huge success right now if it were good. We know someone why a certain type of film—say a costume picture—fails, the answer contains in pointing to one which has recently failed. "But the answer does not analyze that failure. The picture failed because it was bad, not because of its type. If it were in modern dress, it would be just as bad and as certainly doomed to failure. It would be just as plausible to say that players do not want players in modern dress because such-and-such pictures have not succeeded.

MUST ANALYZE SITUATIONS

"To many pictures of one type will militate against the success of each. The public gets "tired" not because of the type, but because in those many, many pictures there are bound to be a majority of bad ones. To follow a successful picture is a habit to rush others into production. Haste affects quality, and it therefore becomes a film rule that audiences do not like gagster pictures, for example. The reason they don't like them is that they've seen too many bad ones.

"Yet, even in a market saturated with a certain type, a marvellous picture comes along of the supposedly "tobos" kind and is a sensation. That is because it is the right type at the right time and at the right place.

POPULAR PLAYERS TO APPEAR IN "MR. MARY SAVERY" AT PASADENA COMMUNITY PLAYHOUSE

Emerson Treacy and Gay Steeble, popular stage, screen and radio players, will be featured in a youthful and charming comedy-romance, "Mr. Mary Savery," by Emerson Treacy and Jefferson Parker, opening at the Pasadena Community Playhouse, Tuesday evening, October 15. Based on the formula of the wife's sudden rise to success in business and the husband's gradual fading away into a nonentity, the play has many surprising situations and is to be presented in a swift tempo of intermingling heartbeats and laughter. The play follows the current presentation of "These Few Ashes."
Edward Ludwig Starts Directing Big "U" Feature

Heartless Hollywood Weeds New Heart

Masquers are to Burn Mortgage at Revel October 6

Henry Henigson will Supervise All-Star Production

We have been waiting for some time to try and find out what Universal Films were going to produce with Edward Ludwig at the direction helm. We had heard so much from producers about his work for years that we, like thousands of others, are anxious to see the first results of his work as a director. The title of the picture is "Happy Dollars," which is very appropriate just at this time, while a comedy-drama has an abundance of laughable situations.

Two of the funniest people ever seen on the screen, Slim Summerville and ZaSu Pitts, are to be featured in this one, as well as the contracts to Fifi D'Orsey, Roland Young, Robert Chlinig, Gage, Elizabeth Patterson, C. Aubrey Smith, David Leo Tilmouth, Wallace Clarke, Vivian Oakland, William Bartis, Louise McAllister, Bertram Markham, Virginia Howell, James Donlan and that cute youngster, who made such a hit with Summerville and Pitts in a former picture, Core Sue Collins.

After getting this information, we realized why Edward Ludwig was wearing that broad smile.

We almost forget to mention his assistant. Billy Baur and his room was one of the most important members of his staff, Edward Snyder, who will preside at the camera.

"Grand Hotel" is going over in a big way with our foreign distributors. Not a bit bad for M-G-M stock holders.

***************

WALRUS TUSK STOPS FIGHTS

A walrus tusk, drilled with lines of red, is being used as a weapon by the walruses to defend their eyesight. The tusk is used as a battering ram to keep the walruses away from each other.

***************

TRE REGAIN PUBLIC FAVOR INDUSTRY MUST BRING BACK OLD FAVORITES

By Lou Jacobs

Hollywood. Motion Picture luminaries, executives sitting in the seats of the mighty, here is something for you to ponder on, and upon. It seems to me there is no problem in the solution that the industry itself may solve. This may be the turning point to solve the problem of the future. The generating of new ideas for movies is essential. The solution may save the movie industry as a profession.

A few years ago a young feminine star made her debut on the screen, but the world was not a travel abroad. For five years her name had been in the box-office magazine. Recently, she returned to the screen, after a few years, and has become a star. She is still young and her picture is still hot. The studio was called by a casting director if she had had any picture experience. Her name meant nothing to him. They would not entrust her with a part although her credentials showed she had infinite and recent experience as a stock stage leading woman. She was finally referred to Universal Casting where she was remembered and assigned to EX-TAPE work.

Contrast this with the return to the screen of Maude Adams recently. The whole country turned to do her honor. After ten years retirement, the "Peter Pan" of the stage was remembered by her adoring public and she stepped forthwith back into the position she had held in their hearts and memories despite the fact that she is now along in years.

Motion picture greatness is like last year's snow, and just as cold. Not because the public forgets, but because the public officials DO NOT KNOW. They didn't know who George M. Cohan was; they didn't know who W. H. Crane was and they think nothing of offering bits and extras to those whom the legitimate stage honored itself by honoring.

William Farnum, Maurice Costello, Clara Kimball Young, Theda Bara. What do those names mean today? Yet but a few years ago, they were the most powerful in all the world, the names that brought pictures out of the chaos of oblivion into the light of popular favor. The names that made the cinema. If there is any one thing the matter with motion pictures, it is that they have no tradition. It has no reverence for its own. It will suffer its unfortunates financially but is gladly cold to its professional unfortunates. It is not an inspiring thought for an ambitious beginner to ponder on. Taking in cognizance of the majority who have passed, that five years is about the duration of their spot in the sun, the starlet will be the stork, a flash across the sky and then the nothingness of a life faded glory. The same thing has happened to Pickford, Chaplin and Dazabroski, who have not produced their own.

HARLEQUIN S A M HARDY ANNOUNCES SPLENDID PROGRAM FOR EVENT

The mortgaged of the Masquers Club is to be burned at a ceremony to be held in the club rooms on Sunday, Oct. 16. On that occasion there will be a gala banquet and the club will charge the mortgaged a new lease held in connection with a gigantic entertainment.

The headline sketch to be offered is titled "We Laugh to Win," the slogan of the club. It was written by Morgan Wallace and staged by George Baker. It is the action of the sketch that the mortgage will be destroyed, debt banished and a happy ending. Wife of Charleston banker, John Winter, James Mack, Lorin Raker and Sam Hardy will participate in the cast.

A sketch by Walter Wren called "En Passant" will have for its cast Tyke Moore and Chas. Maugnaught; also will appear the Rocky Twins from the Club New Yorker; a sketch by Edward Ellis called "At the Club," staged by Kenneth Thompson in which will appear George Marian, James Engle, Del Henderson, Walter Marshall, William Conklin and Kenneth Thompson.

Edith Borden will present his famed svelte creation. An earnest attempt will be made to convince the woman to "Horsec". The Old Master, assisted by Mlle. De Flury in the person of Harvey Claflin.

A sketch by Louis Alberni will offer Frank Fay, Reginald Barlow, Hallam Cooley and Louis Alberni. Last but not least a sketch by Karl Norman, Sam Hardy, Jester, will be master of ceremonies. David Selznick will be guest of honor and will have as his guests George Cukor, Lewis Milestone, Ernest Lubitsch, King Vidor, Meriam Cooper and Pandro Berman.

English M. P. report five per cent increase in profits over last year. Signs of industrial improvement.

CHARLES LAMONT DIRECTS FAMOUS FUNSTERS IN TWO-REEL COMEDY

Moran and Mack are going to make a scientific expedition into the jungles of darkest Africa in a quest to determine what makes the black man black. The expedition will be financed by Educational and the jungles will be explored over at Selig's Zoo.

On November 9, the blackface team are scheduled to start their vaudeville tour in Dallas, Tex., so they are hastening to get their 5th comedy for Educational finished in time to keep that date, therefore the rush into production.

Charles LaMont will direct the new opus which will be known as "Two Black Crowns in Africa" and is using all the big cats, leopards, crocodiles, water buffalo, elephants, monkeys, and gorillas that are available in the cast.

Ernest Pagano and Jack Towsley authored the script.

**

COURT DECISION HITS BLOCK FILM BOOKING

NEW HAVEN. A recent decision by Judge Walter M. Pickett of the Common Pleas Court of Connecticut, may have far reaching effect in block film booking. According to the ruling, motion picture theaters need not pay for unexhibited films, contracts notwithstanding.

The decision, given in the case of the Mid-dlesex Theatre of Middletown, Conn., against the Universal Film Exchange, holds that contracts requiring theaters to purchase specified amounts of film at specified prices is to pay for them whether exhibited or not, were in restraint of trade and in violation of the anti-trust laws.

Zack Williams

One of the oldest and most capable of the colored actors from the silent days to stand the acid test in ballyhood is Zack Williams, who is right now keeping busy engaged in some of our best talkies. For a big fellow Zack has plenty on the ball, and what more be a well behaved and appreciated individual who is entitled to whatever work there is in his line.

**

Roscoe Karns Under long term contract to Paramount-Publix-Management

JOYCE and SELZNICK
In a triangle plot the wife does one of three things, all picturing her a suicide.

If her husband is poor, she nags him to desperation—until he commits the crime, the story is over.

If he is rich, she navies him because he neglects her for his business. If the husband is "easy", she two-timing.

These three situations motivate practically every picture triangle plot, the cumulative effect of which is that, in the final scene, the wife is the trouble maker of the worst kind.

Civilization is colloquial proof of the stupidity of this lie. Can nobody think up a new treatment of the triangle plot? Or can it be that my change is wanted? No wonder movie fans are going out by millions. Always giving wives the worst of it, business—and it is unfair.

Henrietta Crosman, "Grand old lady of stage and screen," signs a long-term contract with Fox.

Marie Dressler, "most consistent box-office star of the screen."

Two grand stage artists of yesteryear. In their heydays both ladies were the toast of the fashionable New York Reds. Hey, ho, and a big cheer! Bless 'em.

IT HAPPENED IN HOLLYWOOD: The conference was sitting. The producer was burning up a writer-director.

"Look at me," yelled the producer. "The comedies I make are the best ever produced by this company." He exclaimed at his victim for an answer.

The writer-director smiled a disreputable smile, and a very disreputable light blazed from his eyes. But a few days before, he and the bunch had stood in a vault and watched a spider-scorpion battle to the death; and in that same vault reposed the "great" comedies. The light of victory brightened his eyes. "Ha!" he gritted. "Ha! Sure

Moving Movie Throng by John Hall

"They are great. You admitt it—but when in hell are you going to show them?"

P. S. Strus.

In a story conference with Eric von Strombeim and studio execs she talked back to the feisty Von and execs were so impressed they're going to make her a supervisor when she learns a little more about the movies.

Eric has come from the Monday (Harriet Agler) section of the Los Angeles Examiner. It is a true story of how galas succeed in Hollywood, those that are supernova are not.

Tradition has it that every big gun in Hollywood is "made." "From Rags to Riches," Hollywood is just one make after another. Nobody receives credit for self-help—unless somebody gets credit for "making" em. Oh, well, Van's name is written right, anyway.

Too much dirt, over-emphasis of sex and violence, screen appeal of starlet, are the good things. Hey Taylor, long and serial and western director under MacRae, will direct "Men of the Mount." The next serial.

Arthur Cardinal, former Scabwall actor now a "bogey" hotel manager in Chicago, the Columbia Hotel (You must come over)!—Max- garant young in town—Leo Morrison, the pre- ween Hollywood agent, here too—A telephone call from the crooner K. Kahan—But Leti wine-cracking his way around—Al Booseberg dashing between autos, and believe me you may have to dash there for your life—A trip to our old pal's place, Billy La Hiff, head man of The Tavern, where everyone drops in for a "Hi"—Pat Conroy—An empty vault, and evidently didn't see the rite places—He's still a Noo Yawk man—Sammy Led- der, the Hebrew—"Forward March" rehearsing—Opening in Pittsburgh, Oct. 17th—may come to HOLLY- wood Club Brownstone and modernistic for Fox—Looks like the Musicals will be come back in the Talkies—Well, here's how. He's American, Jimmy Von, the great night club singer, bet back, maybe next week, or next month—Next week will do—GREETINGS, HOLLY- wood NOW.

"Omar Khayyam" is to be airized via radio series over KCO and many other stations, under the auspices of the Coop. It was written by Harry A. Earn- shaw and Vera M. Oldham. Thursday's, 7:30 to 9:30 p.m. is the period. It's done in a big way.

DAD JAYS—

George O'Brien's next picture for Fox is "The Arizona Wildcat," screen version of Zane Grey's "From Missouri"... Mme. Marie St. Fleur is signed by M. H. Hofmann to star in "The Intruder and the Stranger." Lila Lee is in cast... George Melford will direct "The Lily of the Valley" now with Paramount in scenario department...


Gregory Ratoff and Lew Cody in cast of "Bodyguard." George Raft's picture at Paramount—Columbia buys screen rights to "Madame La Gini," an original by Damon Runyon... Loretta Young and Richard Dix in "Shadows on the Stuffed Shirt"—W-F-N...

Edward Sedgwick Vivienne Osborne in "The Rug and Feathers" for RKO.

Al Johnson's picture "The New Yorker" retitled "Happy Go Lucky" was previewed recently; it's a clicker... Marie Dressler and Walter Beery are starring in "The Good Nurse."" Chuck Reiner directs—M-G-M... Felix Young, independent producer, signs Eugene Leavitt, and Gregory Ratoff's wife for a featured role in "Theatre Street"... Hale Hamilton in cast in "Call Her Savage," Clara Bow in cast—Fox.

Carole Lombard takes Bette Davis' role in "Bad Day," James Cagney's picture for W-F-N, title to be changed to "The Con-

ider," that sounds better... T's said that William Beaudine is to direct the "Crime of the Century," B. P. Schulberg's production for Paramount... David Selz-

nik remains with RKO-Radio another six months... Will Roger's picture "Jubilee" now "Too Busy to Work," W-F-N, to star Douglas Fairbanks in "The Sucker," for a studio thriller, an offering, book by Eric von Strombeir, to be produced by Fox; El Brendel and June Viola have spot.

Paul Stein to direct Norma Talmadge and George Jessel in "Wunderbar," "it said... Ramon Novarro, not Richard Cromwell, plays Dr. King in "Son of Dr. Jekyll," M-G-M... Norman McLeod to direct Kate Smith in "Moon Song" for Paramount... Louis B. Mayer in "The Chief"... -RKO Radio... "Women in Prison" retitled "Lady No. 6122"—W-F-N... John Ford and James P. Hogan have spots in "Wild Horse Mesa"—Paramount... Same studio consider to cast George Raft and Cary Grant in "The Young and the Evil"... Elissa Landi renenue contract with Fox.

Frank Cegra, director, renews contract with Columbia... Lew Ayers next picture for Universal is "Out on Parole"... Victor McLaglen has one more film for "Hell to Pay" by Fox; Lupe Velez in cast... Creighton Chaney has a good spot in Tom Kahn's picture "Land of the Six Shooter"—RKO-Radio... "Women in Prison" retitled "Lady No. 6122"—W-F-N... John Ford and James P. Hogan have spots in "Wild Horse Mesa"—Paramount... Same studio consider to cast George Raft and Cary Grant in "The Young and the Evil"... Elissa Landi renenue contract with Fox.

Eddie Canaan to headline his own vaude- ville show on the road, playing two a day... Carole Lombard in cast of George Raft's new Paramount amount... Jules Dassin directs Bill Boyd in "Lucky Devils"... Tom Keene in cast in "RKO Radio Stud- ios"... "The Million Dollar Keyhole," Black Mark Magazine story...
LITTLE STORIES

PERFECTION—Trife makes perfection, and perfection is no trifle—Michael Angelo.

Note—My little story this week is of a preview we witnessed recently in which a master hand at direction, Ernest Lubitsch, attains perfection in the production of the last Lubitsch effort.

"TROUBLE IN PARADISE"—Synchronization in every sense, is the watchword of this picture, as seen at the Paramount Theatre, and with the added distinction of having Entertainment, with a capital "E", in every foot.

Paramount Pictures have started the season with a long list of first class productions, but if they hadn't any other surprise up their sleeve, this one would be enough to establish them as producers of merit.

Two of the funniest comedians of the stage or screen, Charles Ruggles and Edward Everett Horton, have combined their talents to produce a light comedy which is a little by the clever manner in which the many delicate situations are handled.

A narrative concerns two smart crooks whose work carries them into the higher circles of society. They even try to cut one another to keep in practice.

One night, while at the opera, and looking for prey, they steal a valuable handbag from a very wealthy woman and her escort.

The woman refuses to return it, and when the male member of the crooked pair calls on her she is so charmed by his manners that she offers him the position of private secretary. He is given charge of her affairs.

Many amusing complications ensue with the third item between the lovely society women who has fallen in love with him and the sweetheart of his choice, his companion crook.

One of the many clever details that these complications cause cannot easily be described. It is only by the many deft touches of this clever director and the manner in which the story is so amusingly told that it holds the attention of the audience from the beginning to the end.

NOW FOR THE CAST—has been so carefully chosen that every part fits the proverbial glove and plays critic.

Garbo is rapidly making the hearts of the hearts of the theatre goers by the smooth performance he delivers in anything he essays. In the role of "the male crook," he is everything that the part calls for.

For Mischa Avertic, he has an animated role as "the feminine crook," which she plays with distinction.

No one could have put the glamour and smarts into the role of "the rich woman" better than Kay Francis, with her well known flair for wearing smart clothes.

However, one could not do better than to have taken it for a play by Alfred.

BAD BOY JAMES CAGNEY—certainly got a lot of free advertising out of his squabble with the boys in Burbank, but it will be hard to repeat this stunt by others.

"TROUBLE IN PARADISE"—brought crowds to see the play at the Paramount Downtown Theatre at the preview. For a time it looked just like another Chinese Grauman's Chinese Theatre.

This LUBITSCH OPUS—has a grand array of famous people. As they were all there we took a long time to check the crowds who left the theatre.

ASSISTANTS TO THALBERG—means something and two really worthy men have been given assignments recently by M-G-M Studios. They get to work while the boss is vacationing.

RALPH GRAVES AND SIDNEY FRANKFURTER have certainly earned this high honor and we feel sure that results will be shown as soon as these two get going.

BORROWED FROM WARNERS—is George Brest by Paramount. The merry game goes along for one studio to lead their best people which might be a good thing for theatre patrons.

"LUXURY LINER"—is the title of the production and was directed by Vincent Kester and looking and a B. P. Schulberg production, it looks like a first class combination.

"THE NEW YORKER"—went over big at a preview in San Francisco recently and Al Jolson is wearing that great big smile again that has done so much good.

NOT WORRYING—over the rights to "Wunderbar" as Al can always be depended upon to have a new one up his sleeve. If you remember the early days of the talking pictures.

"OFFICER 13"—is the story that George Melford is working on at the M. H. Hofman plant in Culver City. From the hints George gave us when we talked with him recently, it is built to order for him.

"THE INTRUDER"—is another one that will be "re-ed" by the Hoffman Company for Allied. Monty Blue will take off from his Fanchon and Marco tour to be featured in both of them.

"SONS OF A SEA COOK"—will make a new team to you laugh. They are Vince Barnett and Andy Devine whom Universal has signed.

THE FAMOUS RIBBER—has insulated his way to fame and has won his laurels in a new way. It is Andy Devine's squawks voice that brought many audiences into spasms of laughter.

GRAND CENTRAL AIRPORT—is something of the order of "The Crowd Roars," with the theme being planes instead of horses. It stars Jack and John Beal and is directed by Hopkins.

JIMMY CAGNEY IN MIND—by Warners, now that everything is busy to day between the studio at Burbank and the bad buy of the films.

EXCHANGE OF STARS—is helping the pictures immensely and Constance Cummings of Columbia in a Paramount picture "Night After Night," could not have been better.

"SMILIN' THRU"—was another fine hit of casting when Paramount loaned Frederick March to M-G-M to help Norma Shearer make the best picture of her career. They had even the hardened critics weeping.

SIGNED BY PARAMOUNT—is Richard Cortez, but it will be a long time before he will be cast in any of their pictures. It's a good thing for a studio to have such a versatile actor on their pay roll.

TWO STUDIOS LINED HIM UP—preceding his Paramount contract and M-G-M and Fox will have his services for a picture a piece. However, Cortez is going to have a permanent home.

VISITING HER HUSBAND—Gregory Ratoff brought Eugene Leontovich a two picture contract with Felix Young, the latest producer in the Independent ranks.

"THEATRE STREET"—will be the first one in which she will play a dancer. If you remember Miss Leontovich was the original "Grasinskia" in the stage play "Grand Hotel."

"LUCKY DEVILS"—the new Bill Boyd picture for Bess is well. Tom Keene, one of our best looking man-players who has been featured in Westerns.

OTHER FOUR-HORSES—of the same cast are William Gargan, Artie Linden, Dorothy Wilson, Anna Louise, Roscoe Ates and Creighton Chaney, with Ralphy Lee directing. Looks as if this one couldn't miss.

TWO SHOWS A DAY—for Eddie Cantor with his own vaudeville troupe should keep him quite busy and he will start shortly on that sort of a grind.

KRAMAROV has given Eddie much pep. Samuel Goldwyn predicts that this one contains a lot of laughs as well as grand entertainment.

WILD ANIMALS AT LUNCH—is that Ernest Frank thought would cause a great scare at the Indian room at the Universal commissary so he brought his in.

"LOOKING BACK"—at M-G-M—but it was just one of those stuffed specimens that he is using in some scenes of "Nagana," the opus built around sleeping sickness.

DIVORCE WITH BILL—is promised by a firm of attorneys not that there have been so many pretenders in far away towns as the boys and girls can see the picture and get a divorce at the same time. Cutting down the old adage, "Once bitten, twice shy."

NO BULL FIGHTS—for Lew Ayres now that Universal has discovered that the open season for bull fights is over. Lew is greatly disappointed as he was getting along real fine at the art of throwing the bull.

"OUT ON PAROLE"—by Richard Schayer and Marx Trelf will be made instead by Lew and has the parole problem for a theme. Theatres report a hit with Lew's latest, "OK AMERICA."

"HER HIGHNESS"—is a musical that Lillian Hervey and Henry Garat of "Congress Dance Band" will go to the Fox Studios when they arrive from Europe.

BOOK BY VON STROHEM—written for them by Eric certainly knows all about Royalty. Winnie Sheehan has given Wolfe Gilbert the job of writing the lyrics, and the music by J. K. Cornbluth should be a winner.

"HELL TO PAY"—for Victor McLaglen and Edward Lowe, the "Sez You" boys, will carry on their usual bickering and add to the laurels they have earned for Fox Films.

WHEN LEU RETURNS—from his transcontinental tour she will help these two clever boys put over this story with New York as the locale. George Brent sailed to star in "Luxury Liner," focusing on "Paradox," B. P. Schulberg production for Paramount.

As Seen and Heard

by Arthur Forbes

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HUNGARIAN AUTHENTICATING ENGLISH PLAY

DESIDER PEK, Hungarian writer and journalist, for the last few years local representative of the "Az Esz" paper, had the chance through a friend of his to become acquainted with a story called "The Last Leaf." He found the story so moving that he decided to write a play based on it. The play, "The Last Leaf," was produced in Budapest and received a standing ovation from the audience. The play was then taken to London, where it was also well received. It is now being translated into several languages and is being staged in various countries around the world. The success of the play is due to its universal appeal and its ability to touch the hearts of people regardless of their nationality or background.
Harry Langdon Finishes his Second Educational Comedy

“TIRED FEET” IS STORY BY BOBBY VERNON AND FRANK GRIFFIN

Harry Langdon is going to hit nothing but the high spots in his next Educational comedy, “Tired Feet,” which he just completed.

Gladsys Blake, a newcomer from the New York stage, was chosen for Langdon’s leading lady. Vernon Ditto, 260 pounds, is the “heavy” (believe it or not) and Madlena Armstrong, popular character actress from the Pasadena Community Players has an important role.

Arvid Gilstrom, who recently directed Harry Langdon’s comedy hit, “The Big Flash,” is again the man behind the “Mike” and Bobby Vernon and Frank Griffin accept responsibility for the story stage.

BROWN TO DIRECT HAYES AND NOVARRO IN “SON DAUGHTER”

Clarence Brown, famous director of “Letty Lynott,” “Emma,” “Inspiration” and many other hits, has been assigned the most interesting picture in his entire career. He is directing “The Son Daughter,” the Chinese romance produced on the stage with Lenore Ulric by David Belasco, at the Metro-Goldwyn-Mayer studios.

The story, laid partly in China, and partly in China, has in it nothing but Chinese characters. However, American players, carefully made up, will do it, just as in the stage version.

The principal role, that of the director of the Chinese patriot and of the young Chinese prince who becomes a revolutionary, will be played by Helen Hayes, heroine of “The Sin of Madelon Claudet” and Ramon Novarro, famous in “Son of India,” “Mata Hari” and other noted roles.

The play is a modern story, based on the Chinese revolution. Novarro’s role is that of a young Chinese prince and patriot who comes to America to seek funds, from wealthy Chinese, to finance a struggle to overthrow oppression and foster freedom of his people.

Miss Hayes’ role is that of the daughter of a Chinese patriot, who offers to sell herself, through a marriage broker, to aid in raising money for the cause of Chinese freedom, that she may be considered, in her services to her country, as though she were her father’s son rather than his daughter.

The romance between the two central characters is contrast to an amazing structure of plot and international intrigue, arms smuggling, revolution, and strange crimes in the underground mazes of an America Chinatown.

MR. MRS. TOM MIX

Happy days are here again for Tom Mix. Mrs. Mix (formerly Mabel Hubbel Ward, star catalist) is out of the hospital and back at home, having successfully weathered an operation for appendicitis. Tom is smiling happily because Mrs. Mix came through so well—the actually walked up and down stairs. Tom says it was her fine physique, the result of years under the Big Top, where they also met and became engaged when Tom and his famous aggregation of riders and Tony—were touring the country with the big show.

An additional source of happiness is the fact that Tom is starting his second series of feature westerns for Universal. The first is doing big business throughout the world, as indicated by a flood of fan mail from Tom’s millions of admirers. Undoubtedly, Tom Mix is the greatest of all American showmen and is well satisfied with his new unit manager, Henry MacRae, who will have supervision of five of the Mix pictures. Yes, indeed; Tom has reason to be happy.

CLAIM TO BE ABLE TO USE THEIR SO-CALLED PULL TO CRASH GATES

Chiseler, graffers and crooks infest Hollywood studios.

Some of them are recognized artists’ representatives, but the majority are just plain muscle men, trying to work the movie people and their bosses, here and there making a killing, from a few paltry dollars to more important money.

The audacity of these parasites is beginning to attract official attention, and the studio officials are up in arms and slamming their gates in the faces of the fraternity.

Filmsgraph has absolute proof. One case stands out: One Hollywood agent has been barred by a casting director who fights for players against crooks and chiseler.

This chiseler represented a young lady who secured a contract to play at a big studio. Not satisfied with his regular ten per cent, the chiseler told his client that he was forced to pay $35.00 to a man on the lot—hinting at a pay-off—and demanded that the young actress pay. Hearing of the hold-up and lie, the casting director barred the chiseler from the lot.

This is but one case; there are many more, fortunately, not involving licensed agents. The outsider confines himself to selling the idea that he has influence with casting directors and producers. For a stiff down payment, he threatens to secure work for his victim. He never does, and the unfortunate come-on takes the loss and says nothing. Even experienced players are being caught by these grafters.

Filmsgraph joins all concerned in driving these crooks from Hollywood. It is hoped that those victims who will notify this publication without loss of time. We promise immediate action to bring the matter before the proper motion picture authorities, who will see that the criminals are prosecuted.

The Central Casting Corporation guards the interests of the extra people, and there is no complaint in that quarter. It is the salaried players of parts who are falling for the grifters. They see some of the crooks hovering near responsible studio officials and fall for the lie, that the parasites really know the studio men they appear to be acquainted with.

These chiseler infest the golf courses, clubs and coffee houses frequented by important studio officials, feature players, stars, directors, writers and producers. They dress well and spend freely.

Watch for them.

Charlotte Susa, in “Under False Banner” is proclaimed in “Abraxa” of Madrid as the Garbo and Dietrich of Spain. The entire production is given exceptional praise.

Let’s get acquainted

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WEBSTERS’ MANUSCRIPT SERVICE
Belasco and Curren have brought another honor to the Broadway Theatre in "The Bride the Sun Shines On," which had its first performance to a distinguished first night audience last Monday. It is a hilarious farce comedy by Will Cotton, playwright, and is being staged by Gordon Davis. The tale concerns a swanky wedding wherein the bride finds herself married to the wrong man and is almost after leaving the altar eloped with an old admirer. The play as a whole gives an evening of wholesome happy fun. It is light and frothy and offers many amusing situations which bring laughter from the audience throughout the performance with a lovely man of laughter at the climax of the second act. An exceptionally good cast includes Laura Hope Crews, the incomparable comedienne, who received a lengthy ovation from her fans, and Bell Ward and Crews played the role of the fusey, excitable mother to perfection. Ably seconding her was Irene Purcell, a dainty accomplished actress who won instant approval for her fine acting as the bride. Marjorie Gateson, as the woman in the case, made the most of her part. Others who deserve commendation are Cyril Chadwick, who played the foppish father, Colin Campbell, as the stiff and stuffy Elliott, as the jealous husband and Leigh Allyn as the ill-mated groom. . . . "Explorers of the World," a two-reel serial, made its premiere West Coast showing to packed houses at the Columbia Theatre, Saturday. The film is unique in that it combines adventure with gun and camera, by six different explorers in six different parts of the world. It proved to be a most fascinating and entertaining thrill picture and held the interest of the audience from start to finish. Explorers represented in the picture are James Clark, with his motion pictures of Africa; Harold McCracken, and his films of Siberian Arctic Expedition; Gene Lamb and his studies of China and Tibet; Dr. Laurence Gould and his tale of the Byed Antarctic Expedition. Lt. Commander J. R. Strohborn, and his adventures in the Southern Seas, and Halsoe Noice, with spectacular scenes of his Northwest Arctic Expedition. Mr. What promises to be the greatest event in musical circles of San Francisco, is the gala opening of the new War Memorial Opera House, the only civicly owned opera house in the English speaking world, which takes place tonight. At the same time, the San Francisco Opera Association will usher in its tenth season of grand opera when the curtain rises tonight on "Los Toscas." General Director Gaetano Merola has selected a great cast headed by Claudia Muzio, the Tosca of Puccini, and many of the world's leading opera singers. Belasco and Curren's "Sun Shines On" is a first rate success and the new opera house will be packed with enthusiastic joy.-Fay Sabin.

RESERVATIONS FOR GREAT AMBASSADOR HOTEL AFFAIR OF OCT. 29 BEING MADE
The Mammoth Exposition and Ball of the International Photographers of the Motion Picture Industries, which will be held at the Ambassador Hotel Auditorium on October 29 is going to be one swanky affair—and how! With the three Barrymores, Constance Bennett, Clark Gable, Norma Shearer, Joan Crawford, Robert Montgomery, Frankahrk, Pickford, Richard Barthelmess, Jean Harlow and others already in possession of the main boxes, the affair promises to be glittering and swanky in the extreme.

Commenters of the industry, members of the cinematographers organization, have planned some very wonderful surprises for the Exposition itself. Three major studio departments of every producing company are cooperating with the photographers—the make-up men, the electricians and the stunt men. The result will be a brilliant and interesting demonstration of studio tricks and stunts in cinematography that should please the initiated and prove a fund of joy to the outsiders at the ball looking in.

Among the thrills will be the story by "Boots" LeBouf, who flew in the death squad of the Russian War, which brought down Baron von Richthofen, king of all flying aces, of his astonishing stunt flying over the enemy lines in France and of the repetition of these stunts later on for bread and butter, in the movies. Dick Grace, Ike Reed and other famous flyers will also have yarns to spin.

HENRY DUFFY TO FOLLOW BILLIE BURKE SHOW WITH FAMOUS FUNSTERS AND SPLENDID CAST
A double-harried laugh attraction, Charlie Murray and George Sidney, the crack comedy team of the movies together for the first time on the stage, in Anne Nichols' world breaking comedy hit "Abie's Irish Rose," is promised by Henry Duffy for El Capitan Theatre, following the run of Miss Pickford's "band marquise" of the day, for which has not yet been announced.

With this superlative combination of stars and play, Mr. Duffy expects to set a record at the Capitan and with "Abie," The comedy is to be given an elaborate production with a notable cast in support of the comedians.

... "THE INTRUDER" HAS FINE STAR AND CAST
Monte Blue will have a strong supporting cast of commedians," the second of the series of four specials he is being starring in by Allied Pictures Corporation, according to announcement made today by M. H. Hoffman.

Lila Lee is chosen to play opposite Monte, and the balance of the cast includes Gwen Lee, Arthur Houseman, Sidney Bracey, Mischa Ayer, Harry Corning, Phillips Smales, Wilfred Lucas, Lynton Brent and John Beck.

TO PRODUCE BIG REVUE, PROMISES INNOVATIONS; WALDEMAR GUTERSON WILL CONDUCT MUSIC
Tuesday, Mischa Guterson just about signed contract with the Hollywood Roosevelt Hotel to take over the Blossom Room, starting October 27. At that time he will produce a show that he hopes will place the famous café where it was years ago in the public favor. P. Hill, Jr., is associated with Mr. Guterson as manager of the Blossom Room. Mr. Guterson intends to stage an "International Revue" and will present the Mischa Ayer and Hans Chadwick组合 as conductor. It is said that Carlos Molina and his Rumba Band will also be one of the exportations. Announcing the engagement of Mr. Guterson to put on a number of features, the likes of which has not been seen here in years.

Ten years ago Mischa Guterson was the pull of Los Angeles. He was then associated with Sid Grauman at the Million Dollar Theatre, then she toured the world with his symphony orchestra, and upon his return here, he was approached with a number of very fair propositions. He finally closed the deal with the Roosevelt Hotel.

Tom Oakley and his orchestra, who have been holding down the center of the stage for the past 10 years, will close their engagement October 22, after making many friends in the Southland. We learned that he intends to tie up on the Lucky Strike Hour broad cast and other radio tie-ups, and may also return to Oakland for a limited engagement.

... AMBER FAY JOINS AGENCY
Amber Fay, who is well known in show business, has joined the L. D. Agency and invites her many friends to communicate with her at the offices of that firm.

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Charlie Murray and George Sidney To Star In 'Abie's Irish Rose'

Mischa Guterson Takes Over Blossom Room Starting Oct. 27

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IN BROADWAY NEWS...
"Trailing the Killer" Is Best Animal Picture
Since "Bring 'Em Back Alive"

World Wide Pictures has the best animal picture in "Trailing the Killer" since Frank Buck's "Bring 'Em Back Alive." If you ask us, there is more heart and soul interest in the latest screen picture of jungle and mountain life, because the Director Herman C. Raymaker was, to our way of thinking, best fitted to know his audience reaction and he caught his shots with more intimacy than the jungle explorer did in his production.

What more, "Trailing the Killer" started out to be a dog picture with "Cæsar" the Wolf Dog. It developed so rapidly with every known animal that inhabits the mountains, that "Cæsar" soon outshines the others as the killer. And as the film grew out, we see the dog star come through a real hero, after fighting the mountain lion to a finish. The kids will eat this picture up and the women folks will share with the men their interest and hold their breath and their hearts to go out to the animals that are in danger. Taking it all in all, it is the most finished animal picture that has been made in Hollywood.

B. F. Zeidman was the man behind the gun that put the production across. Charles Hunt is credited with being the associate producer.

The music injected into the story by Abe Meyer, helps build up the thrilling tempo, with the original score by Oskar Potkin and the orchestra ably directed by Sam K. Wines-land. Sound effects were by W. O. Smith. Mark up a great deal of credit next to the direction by Herman C. Raymaker to Playd Goodfriend, the photographer, who made his camera travel at break neck speed at times to keep the animals within the eagle eye of the camera.

The actors who are part and parcel of this film story, which is a great vehicle for "Cæsar," the dog, are Francis McDonald, who plays the part of a trapper and finally gives over his life in his determination to capture the killer; Joe De La Cruz, as a sheep herder puts up with his great with the dog; he is aided by Peter Rigas, who also did some good work, and Tom London, who appears with them in a preliminary "Cæsar," the dog star, of the forest. The film is very well done, and we expect to see it again.

By

Trem Carr Engages Arthur F. Beck to Produce "Jungle Bride" for Monogram

During the silent days Arthur F. Beck made some of the best independently produced pictures in the industry. From Care, a World War film, to his latest production for Monogram, remembered this. So Arthur F. Beck is now one of the producers for the organization. He is to make "Jungle Bride," an African epic, with all the trimmings that go with such a picture—star cast and fine settings. Many will remember Producer Beck's biggest money maker, "The Great Chicago Fire," in the old silent days. He should fit perfectly into the scheme of things these days. He will make big money for exhibitors once the public gets a peek at him.

—HARRY BURNS

Chats With Connie

Lingerie is a fascinating subject at all times, but with Christmas approaching, we are perhaps more interested at this particular time of the year.

While shopping at Harry Cooper's yesterday, we noticed some lovely gowns, and others that seemed too full for gowns. Many exquisite things caught our eyes, while some were clearly not needed. We have found something entirely different. Some hand-made strips in deep crepe-back satin were extremely attractive.

A delightful shop is Yamasaki's and here we found a fine collection of interesting things from the Orient. The unusual articles greatly appealed to us, and we were charmed with our purchases.

MOTHER REED PASSES ON

Walter Reed called Ye Editors on the phone Wednesday afternoon and told us one of the saddest things we have heard Walter utter. He told us that his loving wife Florence, who was known and beloved on stage and screen as Mother Reed, had died. Col. Reginald Barlow and his charming wife, held open house Sunday at the Chateau Margaux, 15 East 63rd, at 6:30 p.m. to give an account of who was present while printing a list of the filmland blue book. Their guests gathered in the penthouse, buffet supper was served, and every one had a real old fashioned talk and visit. Col. Barlow and his wife are both agreeable, and full of life and funny comedian has taken her last bow, the curtain has fallen for the last time.

—HARRY BURNS

ENTERTAINED

Col. Reginald Barlow and his charming wife, held open house Sunday at the Chateau Margaux, 15 East 63rd, at 6:30 p.m. to give an account of who was present while printing a list of the filmland blue book. Their guests gathered in the penthouse, buffet supper was served, and every one had a real old fashioned talk and visit. Col. Barlow and his wife are both agreeable, and full of life and funny comedian has taken her last bow, the curtain has fallen for the last time.

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WELCOME TO OUR FOLD

A newly established firm for business management and special counsel for professionals that is that of Masters and Ingles, 217 Hollywood Security Building.

Si Masters is well known in Los Angeles as a business executive and income tax coun-

sellor. He recently held an important managerial post with the Tenth Olympiad, and is president of the Theatrical Managers and Agents Association.

Gu Ingles will be remembered as a past-ner in the firm of Willis and Ingles, pioneer bookers in the early film days. Among the celebrities launched by Mr. Ingles are King and Florence Vidor, Colleen Moore, Frank Borzage, Al Sant ell, Bebe Love, Charles Ray, Henry King and many others.

Both Mr. Masters and Mr. Ingles are popular and familiar with every phase of the amusement world. In their new association they will cover all angles of business repre-

sentation for professional people.

—TAR AND FEATHERS—sounds interesting. It is an original yarn by Frank O'Connor that will shortly go into production for Joe Schnitzer, for Radio release, JAMES CRUZE, DIRECTS—as he found that being a producer was a little out of his line and he certainly knows the directorial business. The lovely Vivian Osborne has been placed under contract for the lead.

THE LADY AND THE PRIZE FIGHTER—box office yarn selected by Irving Thalberg of M-G-M Studios for Norma Shearer and which will go into production early in January.

FRANCES MARION ORIGINAL—is that one and the name of this writer on a script is the same as Sterling on metal. So Norma is shopping without worry in New York.

LLOYD HAMILTON SIGNS—with Mack Sennett for a series of short comedies. A Paramount release that should be big as Lloyd is still remembered for his laugh getting.

FALSE IMPRESSIONS—will be the title of the first one with Leslie Pierce directing, and that funny gal, Marjorie Beebe helping in her manager.

TWO DARK THEATRES RE-OPEN—once with United Artists and Pantas both making a special attraction of a Fanchon and Marco Revue that has brought them into Los Angeles.

"RED DUST"—a feature at both houses with two of the most popular stars of today in Clark Gable and Jean Harlow in the leading roles. This should bring them in.

HOLLYWOOD BEVERLY TYPEWRITER CO.

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**THEATRE TO SCREEN FIRST ALL-TALKING JEWISH PRODUCTION**

**By Arthur Forde**

A very worthy charity in which the Jewish race is deeply interested is the Mount Sinai Home for Incurables.

This week, at the Filmmate Theatre, a Ben- efit is being taken place that should do a great deal for this worthy cause, especially when they are showing the first Jewish Talking picture, "Wife's Lover.

There is no doubt the lead in this new- ly picture is a name that is known through- out the world—Ludwig Satz.

The picture is of great interest to everyone, but of course, being in Yiddish, is particularly attractive to the members of the Hebrew race. In addition to this picture, the Filmmate Theatre will open a new show "Karamoz," which played at this theatre recently with great success. The film is being shown at this time by popular request.

"Karamoz" shows the beautiful Anna Stem, in one of the greatest love stories of the age, and only an actor like Feodor Dostoevsky could depict the joys and sufferings of the great Russian race.

Direction of Feodor Ozep and the various remarkable types shown in this production are well worth a visit. Photography is the "something different" type in your screen fare. You will surely enjoy this vivid story.

These two remarkable picture features are showing to crowded houses and this worthy charity should reap a great benefit.

**LONDON EDITOR COMING TO HOLLYWOOD**

Ernest W. Friedman, managing editor of The Daily Film Renter and Motion Picture News of London, is on his way to Hollywood for a closer inspection of the industry and its meth- od of making pictures. Mr. Friedman expects to arrive here about the 27th of this month and will make his head- quarters at the Roosevelt Hotel.

**MORE SHOWMANSHIP AND ATTENTION TO PICTURES NECESSARY, SAYS S. P. SKOURAS**

If Shakespeare were alive, how he would chuckle. To paraphrase the immortal bard, once more we hear: "The pictures of the thing's orders have come from S. P. Skouras, head of the Fox-W. C. Theatres: "Giveaways must go!" No more will the lobbies be lit- tered with prize premiums; banned are the re- frigerator premiums for those who crave "Mercy We Go To Hell" and other such worthless entertainment.

Rackets and stunts, country stores and lotteries are now taboo and the managers of the various chains on the circuit must go down to old-fashioned showmanship and old-fashioned but always new GOOD SHOWS.

Skouras demands the former giveaway pol- icy on the grounds that they believed that extra bargain values had to be offered to attract the public to the theatre but that the emergency has passed and right now the theatres must get back to selling entertainment with discretion.

Almost $27,000 has been spent during the summer in autos, ice-boxes, groceries, radios and other merchandise. Whether these pres- ent have stimulated business is questionable; that they will make it hard to get back to legitimate competition for patrons, there is no doubt.

The West Coast Circuit Chief has reached the conclusion that it is the business of the theatre to make the public entertaining con- scious and to convince themselves that the people who patronize theatres do so primarily to be entertained.

**NEWS FROM ABOARD**

Tim Whelan, late of the writers' staff of RKO, has been signed to do his stuff for Gaithersburg.

"Those Who Dance" is getting an excep- tionally long run in Madrid.

It is Marie Dresler who is accredited through a ballad taken, as being the BO fa- vorite of Spain, with Wally Beery leading the men.

The French film, "Imperial Violets" star- ring Raquel Meller is receiving much favor- able comment from Spanish, English and French critics.

Some of the old favorites which are be- ing synchronized to sound are being widely advertised in foreign trade papers as well as the dailies. The most notable being those of Chaplin and Marie Dresler.

We learn through "Cinema" that a project which may see the beginning of a type of pic- ture is being planned secretly in London.

The first move is to be the production of an ambitious picture estimated to cost a mil- lion dollars and on the "Birth of a Nation" scale, by Lionel Sterling.

Shooting will be done in the British Pictures Movement of America. The studio is to be located in Palestine and most of the picture is to be shot there utilizing the Holy Land as a back ground.

**MONEY FOR GENERAL AWARDS ARE NOW COMPLETED**

The fifth annual Awards of Merit banquet of the Academy of Motion Picture Arts and Sciences is being arranged for early in No- vember although the exact locale and date of the affair is as yet un decided.

Nominations for the general awards have been completed and are herewith announced.

Star nominations for the A. S. T. M. (Academy of Sci- ence, Technology and Motion Picture) will go the traditional gold statuettes for outstanding leadership during the twelve months pre- viously.

In the major class, one candidate in each of nine classifications will be chosen by vote of the Academy’s 850 members at the annual banquet in November. To these nominees will be added the past gracefully, to avoid any不好 the French is Maltese.

The achievements selected in primary ve- tory, during the month of August, are:

Best performance by an actress: Marie Dresler in “Emma” (Metro-Goldwyn-Mayer); Marie Dresler in “The Damned” (Metro-Goldwyn-Mayer); "Wife's Express," Jo- sen von Sternberg (Paramount).

Best direction: "Bad Girl," Frank Borzage (Fox); "The Dark Angel," (Metro-Goldwyn-Mayer); "Wife's Express," J o- sen von Sternberg (Paramount).

Best photography (Cinematographers’ a- wards): "Aranowith," Ray June (Samuel Goldwyn, Inc., Ltd.); "Dr. Jekyll and Mr. Hyde," Karl Struss (Paramount); "Wife's Express," Lee Garmes (Paramount).


Best motion picture adaptation: "Arrowsmith," Sidney Howard (Samuel Goldwyn, Inc., Ltd.); "Bad Girl" (Fox); "Dr. Jekyll and Mr. Hyde," Percy Heath and Samuel Hoffenstein (Paramount).

Best produced picture: "Arrowsmith," Samuel Goldwyn, Inc., Ltd.; "Bad Girl" (Fox); "The Champ" (Metro-Goldwyn- Mayer); "Five Star Final" (First National Productions); "Grand Hotel" (Metro-Gold- wyn-Mayer); "One Hour with You" (Par- amount); "The Smiling Lieutenant" (Par- amount); "Wife's Express," Joseph Kaufman (Paramount).


**MISCELLANEOUS**

**Filmarite Theatre Throws Doors Open For Mount Sinai Relief Fund**

**West Coast Circuit Taboos Give-aways**

**Plan Fifth Annual Academy Awards Banquet In November**

**Hal Roach To Start Five Units On Monday**

**CULVER CITY STUDIO TO BE MECCA FOR FUN, SAYS HENRY GINSBERG**

Five comedies will be put into produc- tion at the Hal Roach Studios beginning Monday, according to Henry Ginsberg, gen- eral manager.

While no definite titles have been set, the first will be an Our Gang Comedy under the direction of Robert McGowan.

Others will include new Charley Chase, Laurel and Hardy, Taxi Boys, and Zasu Pitts’-Theresa Todd comedies.

With the amount of talent on hand, the fun makers coming out of this studio are ex- pected to keep film fans in stitches for weeks to come.

B. B. B.

Ever since B. B. B. came to Los Angeles he has been in the limelight as an entertainer. He has made many friends in theatrical, cinematic and civic cir- cles. B. B. B. can always be relied upon to give his friends for any kind of a good and worthy cause, and if the truth were known, he has had his hand in his pocket, helping many a needy person, when it did the un- fortunate one the most good. It seems that the more good one tries to do these days for others, the more folks delight in making life tough for a good Samaritan. B. B. B. has worked hard first, at Coffee Dan's, then on his own. He never made much, but worked very hard. All of a sudden, when it looked like his efforts were just about in vain, he was given a new lease on life in the present location of the B. B. B. City Cafe. The famous entertainer was hard working and making many new friends when suddenly his hard work was upset by the mimic of the law who rushed in and ruined B. B. B. City Cafe. The years of hard, honest and earnest work, seemed to go on the rocks. But B. B. B., being made of the kind of stuff that it takes to make real men, stood on his ground and is steadily carrying on. Some- thing like he is trying to prove to those who do not know the inside story of the raid, that his first duty in the cafe is to entertain his guests. He is not responsible for their behavior—al- though the B. B. B. City Cafe has been conducted on a cleaner basis than most of them are in or outside of Hollywood.

**America's Joy-Boy**

18th Week

At

STARK'S BOHEMIAN CLUB

Buddy Fisher

Management-J. G. Mayer, John Lancaster

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**LEGION ARMY SPEEDWAY**

COMPANY, INC. J. L. BILLY MILLER.
Announcement to Rectal Sufferers!

DR. E. C. HAMLEY, M.D.

Senior Partner of the firm of Drs. Hamley and Kamann, also co-founder of the Pacific Coast Proctological Clinic, established in 1925, wishes to announce that he has several new cases at his disposal and has opened private offices in the Garfield Building where he will continue to confine his practice to rectal diseases, such as:

PILES
(Hemorrhoids), Fistulas, Fissures, Pruritus, itching piles) constipation and all other inflammations and ailments of the rectum, cancer excepted. All treatments are given in the offices, no confinement or detention from work or pleasure is caused by course of treatment. We charge made for first examination. If case is accepted for treatment a guarantee is given assuring patient of permanent relief.

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REFERENCES: Famous Motion Picture People

MOVIE DRAMA SHINES IN PAGES OF U-BOAT MEMOIRS

By Fred W. Fox

"Cycles" in film entertainment will probably endure as long as films endure. But there are certain basic values of drama that are necessary to all phases of cycles.

Pictures dealing with the World War have had a strong hold on the popular fancy. Hollywood thought that the climax had been reached with "The Big Parade," but not much was heard of the U-Boat War front until the war was not at end. The World War was of such great scope that its many aspects will offer material for first-class movies for many years.

In the earlier era of war movies the prejudice against Teutonic locale was strong, but "All Quiet—" did away with that bias. We know that there was much drama, great patriotism on both sides of the conflict. Our national and political theories cannot blind us to the great events.

Personally, I can refer back to the October 30th, 1925, issue of The Film Mercury, wherein the following we set down in the column authored by me. This was, of course, made before the "All Quiet on the Western Front" was pulled from the shelves.

"Some day somebody will probably make a film dealing with the drama that must be enacted in German homes and back of the Hindenburg Line at the time the German submarine war was at its height. There must have been a few heroes to the sea, and to a lost cause, and some great tragedy there. It will take courage to make a picture based on that. Who has the courage?"

I refer to Remarque's epic book of the war paved the way for the movie that followed. It is needless to again cite the fact that "All Quiet—" was the best picture of that year.

Now that Universal is to film the sequel, "The Road Back," it is to be expected that other producers will search for material of the same type.

Stories of the German U-Boats offer enormous possibilities for movie drama. Anybody who can recall the days of the giant commercial submarine, Doring, and when it twice eluded the wavy British fleet and slipped into Baltimore harbor, must agree that this feat of Captain Paul Koenig and his doughy crew was admirable.

There will always be sharp difference of opinion about the unrestricted submarine warfare instituted by the German during the dark days of 1917-1918. But discounting that aspect of the question, and concerning ourselves solely with the dramatic values, it is apparent that those undersea mariners had many thrilling adventures.

I have had occasion to read volumes about these undersea warriors, and one of the best is that collection of memoirs edited by the famous German official war painter, Claus Bremer. The co-organizer of U-Boats with commander of U-Boats, Sir R. Clark, this volume is written by various members of the German U-Boat Fellowship of Munich, and their lucid style of setting down their submarine experiences gives many slants for movie plot.

The whole "feeling" of the book is summed up in the epigraph by Commander Neureuther, wherein he states: "My life lived under the U-Boat's stern, in the beginning of the war, and beneath the earth; and near us, too, stand those who fought against us. A strong inner life inspires us all and makes us one. We know the meaning of that moment when a man's life is as nothing; we know those minutes when a man's existence hovers upon a thread of destiny, and its continuance is no more than a shining dubious 'perhaps'. We know what it is like when a man puts his life into the hands of his fellows, his superiors, or those under his command, and with all these experiences and must have some of the U-Boat sailors. They had to offer up themselves and the supreme efforts that a man can make—a little isolated band of men on a waste of waters far away from their homes, which often heard no more of them than the single word 'Missing' or 'Overdue'." "We, fighters from many fronts, reflect on the great experience that unites us, on the times when we stood side by side, each man for all; on those moments when we flung our own existence into the tremendous conflict. But this great experience taught us one thing which we must never forget—that men can and ought only to sacrifice themselves for what is worthy of sacrifice."

PASADENA COMMUNITY PLAYHOUSE TO FEATURE GAY SEABROOK

Out at Universal the other day we ran into little Gay Seabrook who used to delight us in the series of one-man performances called "Gay Seabrook." She has become a star, and her latest triumphs are being laugh out loud moments at Universal. She is appearing opposite Jason Robards in one of the Warner doomes comedies, "Pick Me Up." Of late she and Emerson Tracy have given radio fans a bit of fun in their nightly skit, "Grown-Up." She tells us that negotiations are now under way whereby "Dorothy and the Wizard of Oz" will shortly be heard via the ether waves.

Gay Seabrook will read the lines of Dorothy, Charlie Lung will play the role of the Tin Wood Man, and "Aunt Adeline" of the "Sunday Night Hi-Jinx" will play the Scarecrow. Quite a line-up of talent, if you should ask us.

We also learned that on Tuesday, Oct. 18, Gay will go into the Pasadena Community Playhouse in "Miss Mary Sawyer," from the play of Emerson Tracy. Aside from writing the play, Mr. Tracy will also appear in the leading male role.

It is indeed a busy season ahead for Miss Seabrook, and a delightful one for patrons of the Pasadena Community Playhouse.

"HARLEM"

"Harlem "is good entertainment. The packed house at the Hollywood Music Box last Friday night proclamed it so. It is chock full of interesting moments made so principally because of its great cast—60 of Central Avenue's line. Of course a perfect performance could be turned in by any cast on its first night. The show is vibrant, rhythmic, lifting with the lights and shadows of tragedy, jazz, rampant youth and religious fanaticism. It is powerful drama because these people play it, because the people give it sincerity to the point of realism. The story is trite.

The cast had many clever people. Theresa Harris stands out strongly among the women. Mr. husband, the excellent Miss Virginia Lee, is a color note. Fred Cooper as the father is superb; Charles Olden as the boy played splendidly. Others who gave excellent performances were Thornton Briggs, Harvey Brooks, Helen Conway, Lawrence Crinn, Charles Miller, Parke B. Shefield, Cliff Ingram, Harry Leveti and many others.

The direction of Edgar Forrest was intelligent and thorough. "Harlem" will do business.

—LOU JACOBS

EVELYN CLATT.
Harry Akst's Music Featuring Slim Martin Clicks at Lee Moore's New Frolics
Famous Maestro, Composer and Song Writer Commands Attention

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HARRY AKST
EDDIE GARR
AND HIS MUSIC
FEATURING SLIM MARTIN

WEDNESDAY NITE
FRANK FAY and BARBARA STANWYCK
GUESTS OF HONOR

NO COVER CHARGE DURING ENTIRE EVENING FOR DINNER GUESTS ARRIVING BEFORE 9 P. M.
DINNER $2

Filmland Rubs Shoulders with Stageland at Culver City Playspot

It took quite a bit of talking on the part of Lee Moore to obtain the signature of Harry Akst, the famous maestro, composer and song writer, to agree to head the orchestra at Lee Moore's New Frolics Cafe. Mr. Akst can write his own ticket, and wherever music and song rule supreme. And being a busy individual, he was prone to stop his own work to nightly appear at the playspot every evening with the exception ofMonday night. The same may be said for Slim Martin, who has specialized in playing in the best theatres. Only lately he closed a very successful engagement with his orchestra at Pantages Hollywood Theatre.

At Lee Moore's New Frolics Cafe "Slim" is featured along with Harry Akst, and when he isn't up there leading the dance orchestra, you will find Harry Akst directing the boys for the show, "Malibu Nights," which was created for the "Frolics" by Charles Mosconi of the famous dancing Mosconi Bros. who have appeared in the world's best theatres. Harry Akst is now supervising the entire show, with a bevy of new faces among the chorus, and Lee Moore is arranging to put in an entire new show October 20.

Eddie Garr acts as master of ceremonies and, if you ask us, he is being received with open arms by Hollywood's best people. He is without a doubt one of the cleverest of funsters since Will Mahoney hit this old town. And Filmland is none too slow to appreciate real talent when it comes here from the East.

IT LOOKS LIKE BUSY TIMES FOR GRAUMAN

Good news for local show enthusiasts comes with the rumor that Sid Grauman, master showman of the coast, will take over supervision of five theatres for the Fox West Coast Theatres Corp.

The show places that Mr. Grauman will have charge of include Loew's State, Chinese, United Artists, Pantages and either the Egyptian or Wilshire and possibly the Circle theatre. The United Artists and the Pantages theatres will stage a dual opening on the 26th with M-G-M's "Red Skelton and His Friends" and "Noah Beery." On the stage at the Pantages that delightful presentation of "Whoopee" will be staged.

HOLLYWOOD WELCOMES DOROTHY DE SALLIS

Dorothy De Sallis, for many years a distinguished actress on the Australian stage, was formally introduced to Hollywood at a lunch luncheon at the Writers Club Wednesday afternoon.

After talking with this celebrated personality, we learned that among the number of international successes in which she appeared included "A Woman of No Importance," "White Cargo," "The Second Mrs. Tanqueray," and a number of Shakespearean dramas.

Miss De Sallis is of Spanish and English descent. She studied for the stage in London and was recently brought out to Hollywood to appear in the screen adaptation of a Noel Coward play, it was learned.

The press tea, at which Dorothy De Sallis was honored, was sponsored by Dick Hunt and George Landy, local publicists. We have no doubt by the welcome Hollywood extended to her, that Miss De Sallis will rise to great heights on our screen.

E. J. CLARK IS BUSY HELPING TALLANT TUBBS

E. J. Clark, campaign manager for Tallant Tubbs in Hollywood, is a busy man these days.

He reports that an energetic and aggressive campaign is being waged for the election of Tubbs for Senator and that he is receiving 100 per cent co-operation from every hotel manager and employee in Hollywood.

Mr. Clark is also manager of the El Cortez hotel, where things seem to be humming and where "Oke Man Depression" is no more.

JACK SHERRILL GOES OVER TO LICHTIG AND ENGLANDER AGENCY

Jack Sherrill, formerly of the Tom Conlon Agency, Ltd., and for many years representative of many famous stage and screen artists, has affiliated himself with the Lichtig and Englander Agency in Hollywood.

The Lichtig and Englander Agency is one of the oldest concerns on the coast, and it is indeed a pleasure that this organization should engage the services of Jack Sherrill. The news should be of great interest to studio executives as well as casting directors.

SLIM MARTIN
LEE MOORE'S NEW FROLICS CAFE
Amateur Night Proves Real Funmaking Affair at Stark’s Bohemian Club. Buddy Fisher Puts Over Many a Laugh

Monday night is amateur night at Stark’s Bohemian Club. Mind you this is the added attraction. Last Monday evening’s crowd laughed until their sides ached over the antics of some of the would-be performers. Buddy Fisher, being a seasoned showman and master of ceremonies, handled the show in such a manner that the crowd kept the amateurs coming back again and again and it is reported to repeat its funny success tomorrow night.

There are plenty of big names visiting Stark’s Bohemian Club these nights. Bankers from all over the Southland have been dropping in with their families for dinner and sitting through an entire evening. Film folks, too, are making this place a sort of rendezvous.

Howard Sheehan, Chuck Risner, Charles Christie, Stage Bill Boyd, Marjorie Beebe, Col. Fred Levy, John G. Adolph, Lloyd Bacon and many others whose names mean much to the amusement and civic world.

Our policy is in effect at this classy night spot, offering five selected acts and a weekly change of program. This should increase business as we have noticed a lot of familiar faces from the film colony there more than once a week. Terrill and Key open with a Tongo number which is done in an artistic manner, later returning for an adagio. Kay, the male member of the turn, is a finished dancer. The BURBONS, juvenile team, follow this with a snappy back routine. They are two good looking young boys and very well drilled. Nat Specter walked the power of the latter’s skill and rendition. “I Can’t Give You Anything But Love” and “Whistle and Blow Your Blues Away” for one of the applause hits of the evening. Dexter Webb and Merrill, who have made a few changes in their offering since their appearance at the RKO house, play a medley of popular tunes on the banjo, finishing with a special arrangement of “Rhapsody in Blue.”

Buddy Fisher, master of ceremonies and master, is as pleasing as ever. This chap is a thorough showman and is responsible for the success of each act. He has a personality and is an artist in his line.

AL LEVY CATERS TO NEW FILM GENERATION

There is a great many of us in the picture business of today who remember a famous caterer of former days, as well as of the present.

We are speaking of the genial Al Levy, who numbers among his patrons and friends, not only the executives and stars of today, but those who came here as early as 1910.

Al Levy’s original Cafe was at Main and Third St., and was the gay rendezvous for the famous people of that time.

Such famous figures as Col. Selig, of the Selig Polycope Co., a romantic figure of his time; and the late Francis Boggs, the first motion picture director with his cameramen, Tom Pearson, could be seen here. Later on, also Tom Mix, who was Selig’s star at that time, would come here. The Biograph Co., with D. W. Griffith and the Club girls were the sensation of the hour. Tom Ince, Mabel Normand, Max Bennett, Lou Cody and Dor-othy Dalton, as well as a host of others patronized this famous resort; also David Horsley, who owned the Nestor Film Co., and his manager, Al Christie (who later formed the famous Christie Film Co.) with his brother Charles, Kessel and Bauman were others who could be seen nightly at this famous resort, as well as Pat Powers and other famous figures of the i. M. P. days.

If all these came to our memory as well as many others who could be seen nightly on rainy days when the companies couldn’t work. They gathered at Al Levy’s and put the finishing touches on the big deals of the time that had their inception on the famous rug in the lobby of the American Hotel at 15th and Spring.

Trade moved up town in the restaurant business as in other lines. Then Al Levy built his famous Cafe at Eight and Spring Streets and his famous clientele moved along with him. Al Levy is the one of the last men in the current chain of radio stations, to lead the 14-piece orchestra which Levy has booked to succeed Jimmie Grieter’s Orchestra in the popular Hotel Biltmore Garden Room, long the favorite rendezvous of Los Angeles’ younger set, and the Hollywood screen color artist.

Jimmie Grieter is slated to open in the Adolphus Hotel, Dallas, Texas, as soon as he finishes his engagement here. Jimmie has made a place for himself with his orchestra, even since he first took up his baton at the Coconut Grove, where he replaced Gus Arabia and his famous orchestra.

SPORTS

150-Lap Main Event for First Day Race at the Legion Ascot Speedway

Sunday, October 23rd, at 2:30 p.m., the first of the day races will be held at the Ascot Speedway. And, what a race it promises to be. For the first time in the history of the track they are to have a 150-lap main event. After witnessing the 100-lap events which have been held at the track, one can readily realize that whenever forty 50-lap events are run it is a real test of endurance, both for the drivers and for the cars.

All the drivers who have been competing on the eastern tracks this summer will make every effort to put in their best drives. Those who are unfamiliar with the Ascot will include: Bryants, Brush, Young, Paugh, "Wild Bill" Cummings, and "Howdy" Wilcox expected back, a great percentage of the best drivers in the country will be on hand to compete. Don’t fail to be on hand to see this first day race of the season.

For real driving skill, we believe that the crown should be given to "Chet" Gardner for the way he stepped out in front of Lester Spangler last Wednesday night in their 5-lap match race and came in for the checked flag. We have seen some brilliant driving at Ascot but never have we seen that race equalled. Was it a race, OR was it a race?

And then the main event! Instead of one race, it was really two because there was a fight the entire 150 laps between Kelcy Petillo and Ernie Tripplet for first position and between Gardner, Spangler and Baby Steppe for third position. Spangler finally lost control of his car and they finished with Kelly first, Tripplet second, Gardner third and Tripplet found fault.

Ted Horn won the 15-lap event for Class "B" cars and Kelly Petillo won the Helmet Dash.

HOLLYWOOD LEGION STADIUM

When Gene Doyle, manager of the Stadium, and Matchmaker Charles McDonald decided to main-event Pearl Whitehead and Milo Miletty, welters, they gave new life to the boxing game in Hollywood. The stage was set for a big show and the fans were treated to the best bout of the year. Miletty is all they called him in advance publicity—clever, tough and game as a terrier. With both eyes cut and too dazed to duck or roll away from Whitehead’s deadly right, sent across with the weight of his body behind every blow, Miletty was in three, dangerous every second. Now and then his fast short counters caught Whitehead and shook him, but the blood boy kept coming, winning the decision without a murmur from the crowd.

A good performance by both. With two boys will be a sell-out. In the semi-wide-up Vincent Martinez outboxed Johnny Martinez in a bout without a dull moment, taking the nod. Nino Pimental won the special when he knocked out Joe Ponzio in the first round, sending him to the floor. On the program, Vivencio Allucnic, 142, and Jack Campbell fought a tough draw. Ted Kopp stopped Frankie Stetson; eye cut. Baby Massilla, 116, lost the opener to Jimmy Prestwitt. This week, Tom Patrick vs. Jimmy Bradock.

OLYMPIC STADIUM

As usual, the fans who stayed away from Jack Doyle’s boxing show last Tuesday missed a treat. The preliminaries furnished three knockouts and the wind-up was a rip-snorter. There was action from the first bell to the last and the crowd was on its feet yelling like Indians. Stanley Casanova was boosed six times by the terrific lefts of the southpaw Assante, Wesley Ketchell, gamely trying, but at no time in the running. Ketchell nailed him in the first for a nine count, and in the fourth had him down four times. The fight was the end.

Down twice, Casanova, still willing, was saved by the box of the town Ray Acosta, lean, slender and fast, outboxed Tommy Huffman for two rounds, then took things easy. He was wrong, for Huffman outboxed him for the last two, winning a draw. In the special, the bantam-sized defender Mexican Jose Gonzales was stopped in the fourth by hard-hitting, tough Dutch K. O. Weimer. The more experienced Weimer took all the bantam Mexican had—then, plop! Bobby Graham, 160, ko’d Jack Leeman in the second. The latter, who had been too slow for his weight, was two down at once. For the eleven rounds, Bobby Hagen, 142, and Eddie Lozano boxed a draw in the first bout. Next day, Newsboy Brown vs. Baby Aminzada. This should be a sell-out.

Phil Harris Is Making Many New Friends

Phil Harris, with that ever-lovin’, low down voice, plus a million dollar personality, is packing ’em in at the Grove. Stage and screen star, social satellites, all gather nightly to dine and dance in the proverbial garden of romance.

Last Tuesday night those in attendance were: Colleen Moore, Loretta Young, Mae Clarke, Jeannie McDonald, Bob Ritchie, Johnny Weimuller, and Bobbie Armst—but not together—and Joan Bennett.

Tuesday night, October 11th, marked the beginning of “Pacific on Parade” broadcast on the N. B. C. entire coast network, which was acclaimed by listeners-in as ideal entertainment.

Phil Harris alternates with Earl Burtt, each having 20-minute sequences. This is a night feature, from 10:15 to 11:30.

The original Biltmore Trio, Leah Ray, Carmen Castello, all are popular with Grove visitors, and are always given a grand welcome.

Zavier Cogut and his Rhythm Band add much to the entertainment as does Jamie Ponson, singer. Jamie Nisweld—a California boy—just past 21. He has already created a niche for himself in the hearts of music lovers. His fine voice was groomed by Donnetti in Italy, where Jimmie studied for two and a half years.

Photos $3.50 Doz.

RADIO Artists — Attention! I am working on a radio “ideas” which I am sure will be of vital interest to all ra-
dio artists now broadcasting. A call will reveal this valuable information.

ARCH WOODY, HI 1146
**The Innocent Bystander**
By Harold Orlando Wright

IT'S A ONE MAN JOB

One of the most amazing features of Hollywood, to me, is that so few pictures are cut by their own films. Certainly an author wouldn't write his novel in unrelated sentence form at random and expect his agent to assemble and edit it. Surely a painter wouldn't mix the colors then have an assistant put them on.

It is just as impossible for a cutter who does not know the director's style, emotional temperament, and planned mood and effect to get the most out of that director's film. A motion picture, to be good, must be the work of one man assisted, but never over-rulled, by a few many others.

Some of our best directors cut their own pictures, and all Russians consider that cutting by the director is absolutely essential for the success of the film.

**A GREAT DEAL TO LEARN**

In this country at the present time there is no universal standard of cutting of films. We assemble them and that is all. Of film cutting to obtain an emotional effect, there is no thought of cutting and lengths of cuts as an integral part of the drama of the pictures. Hollywood has no scriptwriters.

We have a great deal to learn about that thing called montage.

**PERPETUAL MOTION**

A theatre chain with half its houses in business is in another country. So to chain to obtain a monopoly. With the monopoly, it proceeds to arbitrarily fix prices and make exclusive contracts. The alternating producers will at least be gilded into building a considerable chain. The first chain comes down from its high horse, makes better contracts, and buys the new chain.

Then the whole thing is repeated.

And they ask what is the matter with Hollywood!

**THE MASTODONS ARE DYING**

Anyhow, the day of the giant pro-

ducer-owned theatre chain seems passing.

It is advisable for each com-
partment of the house to be in a key city, but beyond that is impossible.

Patrons now are demanding a pro-
gram more suited to their local needs than can be furnished by a head office a thousand miles away. They want a more personal touch to the program, and they want the pick of the pictures rather than those produced by the theatre's overlord.

Further—and most importantly—they demand a lower admission price than a great chain with its immense overhead and with the drag of theatres closed and theatres in the red can still get away with.

No theatre under present conditions and with the present trade of entertain-

ment has the right to charge an admission price over twenty-five cents. 

The director of a successful theatre at sixty-five cents compared with a filled theatre at twenty-five cents.


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Among the Americans who attended the opening of "Grand Hotel" in London were Mr. and Mrs. Edmund Goulding, Gloria Swanson, Rosalind Russell and Dervor Lyn.

Herbert Breslin has left London and is on his way "home" to Hollywood.

MOZELLE BRITTONE, BUDDY FISHER (at the piano) MERLE ALDERMAN, CARL OSBORN, BILL MARKS, JOHN TE GROEN, JIMMY HATTON, JOE SCRIVANECK and AL COHAN

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**Men Are Such Fools** Is Good Starring Vehicle for Vivienne Osborne and Leo Carrillo; Earle Foxe also Scores Ably Directed by William Nigh

Joseph I. Schnitzer and Sam ZieIter produced "Men Are Such Fools" with one thought in mind, and that is to give cinema theatregoers something to think about.

There is a moral lesson in this one, and it gets across to the hearts of onlookers. They see a woman who becomes restless and who strays from the righteous path made possible by a loyal and loving husband. She finally pays the penalty by ending her own life. The man, likewise pays the price of folly and the unfortunate and innocent husband goes back to prison.

Sounds sad—uninteresting. Instead, the story will hold you every inch of the way.

The work of Vivienne Osborne compares with Irene Dunne's work in "Back Street." Leo Carrillo, too, came in for marked attention. His performance of the Italian musician, who plays the second fiddle and finally gains recognition as maestro in the very prison where he is serving a sentence for sacrificing his wife's lover, is without a doubt one of the shining characterizations of this actor's screen career.

Miss Osborne and Mr. Carrillo worked well together. Earle Foxe came through with a very polished "heavy" performance, capturing attention.

William Nigh directed with a fine understanding of his subject.

There are plenty of fine actors and actresses in support of the stars, including Una MerkEl, Joseph Cawthorn, Paul Hurst, Tom Moore, J. FarrEl McDonald, Eddie Nugent, Albert Costi, Paul Porcsai, Lester Lee and others.

Miss Merkell and Paul Hurst were used for comedy relief and to sort of help matters along wherever they were used as godgets.

Eddie Nugent was particularly good at the cracking leader of a jazz band. Albert Costi, too, held you with his role as the leader of the orchestra in a swell cafe. Paul Porcsai, who is doing well in all, the cast fitted the story, which was photographed by Charles Schenkman and edited by Vir Lawrence.

"Men Are Such Fools" was taken from an original by Thomas Lloyd Lennan, adaptation and dialogue written by Vir. Brother Shure, and direction by Elmer Doherty. Dialogue was directed by the work of George Cleveland. Bakelloff furnished the musical score which lifted the picture up to greater heights, especially the "SONG OF FREEDOM."

This was the main object of the story. It involves the man who, dissatisfied to play second fiddle all his life,烹s his way out of that class, but, not before he has gone through untold sufferings. He is sent to jail for a murder and during his life behind bars writes a masterpiece. He trains the prison musicians to play it, thereby gaining his freedom. Then he finds that his wife has committed suicide over a good-for-nothing speakeasy owner. He kills the man and once more is behind prison bars to spend the rest of his days.

—HARRY BURNS.

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**Radioites**
By Lou Jacobs

What a break the school kids of today get. Remember how we used to have to dig during study periods in history and then have to dig some more with home-work for the next day? School used to be just one hateful thing after another.

Now kids get their history in classes via motion pictures and for home-work, well, their teachers still assign them. KFI's new program, "Makers of History," on Friday nights, 7:00 p.m. is presenting dramatized versions of the events of American history, beginning with the Pilgrim Fathers. The cast includes Bernice Foley, Wilbur Smith, Lurene Tuttle, Eddie Moody and others. The musical setting will be conducted by Charles Shephard.

Nola Luxford, erstwhile of the stage and scene, has reason to be grateful to the Olympic Games. She got an opportunity to do a little theatrical guest acting and miked so well she was given a further chance to his-

trion a hit. Now she's tapping a skit of her own called "Lady Explorer" on KECA 645 p.m. except Saturday and Sunday. William Baurischm is the other half of that team. They enjoy their own material.

Phil Harris at the Ambassador and Earl Brentett at the Mark Hopkins, which is in San Francisco, are doing a relief race hour. They are chasing each other six days a week over KFI. In a new set-up, each band will play 20 minute shifts alternating twice every evening. The one who succeeds in completing the full period inside of the hour wins the mush-mouth bass drum. Oh, yes; the game starts at 10:15 p.m.

"Rummy and Dumby," who are they? "Rummy and Dumby" are a couple ofrd leads, being sponsored by the "Town-
side" people, at Paramount Radio Station KNX.

It seems to be quite difficult to find out exactly who they are but they do an extreme-

ly funny sketch on Monday, Wednesday and Friday at 6:30 p.m.

If we don't miss our guess, some picture corporation will pick them up soon, so listen in, the have a lot of fun.

**CHRISTIAN SCIENCE LECTURE RADIOSCOPE**

Local radio listeners will be interested in the program of the Christian Science Lecture authorized Christian Science lecture over KTM (780k-364m) Tuesday, October 15, at 6 p.m., by James C. Dowling, C.S., of Kansas City, Missouri, member of the Board of Lecturers of The Mother Church, The First Church of Christ, Scientist, in Boston Mass. Lecture to be given under the auspices of Ninth Church of Christ, Scientist.

"GUILTY OR NOT GUILTY?"

Harry Neumann has finished shooting "Guilty or Not Guilty"无线电。 It is an M. H. Hoffman production.

"PICK ME UP!"

Jason Robards has finished the male lead opposite Marie Prevost, who is starring in "P.S. 1944." The production is directed by Douglas Sirk. A feature made for Universal. James Horne directed. Others in the cast are Bert Roach, Henry Armetta and Gay C. Brook.

**TEDDY JOYCE IN CHICAGO**

Teddy Joyce, that dynamic master of ceremonies, is so well known in hisOLD WESTERN

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Pat O'Brien to Bring Jim Tully's
Here to Screen

Could it have been just a coincidence or did Jim Tully have Pat O'Brien in mind for the screen play of his novel "Laughter in Hell," the tale under which Universal is bringing Mr. Tully's book to the audible films. We know, of course, that his book deals in a vague sort of way with some of Jim's own experiences, and now we learn that Pat has purchased the first film rights to it. It was Pat's first try at running an engine—yes—and it's more of a thrill than guiding an airplane through the clouds, he tells us.

But the real thrill came when he learned that this narrow gauge type engine was used to carry passengers in the gold rush of '49. This engine, a relic of American history, is now only being used to travel an abandoned road once or twice a month—enough to keep the line running.

But, as we started to say before, Pat O'Brien is all enthusiastic over the prospects of "Laughter in Hell." And from what we learned it should be one of Universal's star vehicles.

It is a drama of the Kentucky backwoodsmen and of a disillusioned youth who kills his sweetheart after learning of her infidelity. He is given life sentence on the chain gang, from which he escapes after killing a fellow prisoner to whom the young fellow had spoken. This is said to be the sense of the Jay Gatsby story.

But Tully's book doesn't stop there. It shows the hard life and the hard life only, and is made up of that down-to-the-earth fiction that has always clicked with theatre audiences.

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DULL, UNINTERESTING STORY SEEN IN "SCARLET DAWN"

Warner Brothers muffed another one in "Scarlet Dawn." This story of two Russian refugees—one a husband and wife, the other a married woman—was made up without much thought and put together in a cold, uninspiring manner, trying to make the social barrier between them, has been given a weak screen production.

Director William Dieterle has been forced to substitute genuine story material for any number of newsreel stock shots and newspaper insertions of the rebellion in Russia. And the most suffers this same source, for they appear at only brief intervals throughout the picture.

"Scarlet Dawn" could have been a fine picture if its efforts were as good as those of Douglas Fairbanks, Jr., and Nancy Carroll. As we viewed it the picture is dull, with very little continuity and at no time does it achieve the classification of good entertainment. Nor does it appear to have the same appealing characteristics as the young boys who makes up a roving peasant. Nancy Carroll has not much to do in the film except look pretty. It is a shame to waste such talent on this sort of entertainment. They are worthy of the best any Warner Brothers can come up with.

Lilyan Tashman is seen as a social flame and Guy Kibbee appears in ONLY TWO SHORT SCENES—yet he is introduced as part of the cast. Others in the cast include Sheila Terry, Frank Reicher and Earl Page.

Ernest Haller's photography is seen to good advantage. "Scarlet Dawn" is taken from the Mary McCall, Jr., novel. "Revolv..."

MARGARET SEDDON IS ONCE MORE IN OUR MIDST

We had a pleasant chat the other day with Margaret Seddon in the lobby of the Hollywood Roosevelt Hotel. Miss Seddon, you know, is one of Hollywood's pioneer players. She had her first chance brought out here to appear in movies and was for G-C-M's pioneer talkie. "The Bellamy Trial," the screen adaptation of the famous Hall-Mills Murder Case.

Margaret Seddon is once more in our midst and the faint hope of getting her back occupies the minds of her friends in which Leatrice Joy and Kenneth Thompson made their debut to the talking screen. Not all of this picture was in sound, she tells us. It was not until after the picture was finished and she was back in New York that the studio decided to retake the second half in sound, so Miss Seddon was called back to Hollywood. Monte Bell directed.

...since then, she has been a welcomed personality in movieland... her recent vehicle for the Culver City Studio was "Smiling Thru," which is due for a big Downtown opening tomorrow night. Margaret Seddon has appeared under the banner of every BIG theatrical producer which means... the Shuberts, David Belasco, the Theador Guild, etc.,... her latest screen effort, which is scheduled for early release, is "Slightly Married" and will play under the smaller Culver-Chesterland banner. A splendid cast will be seen in Miss McCarthy's newest brain child including Walter Byron, Evalyn Knapp, Marie Prevost, Dorothy Christy and John Ralston.

Miss McCarthy advanced a dialogue with Pat O'Brien when she spoke with her on the lot the other day.

She should go far in the realm of creating new fictional ideas for Universal.
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International Photographers to Stage Great Affair Next Saturday Nite

WINFIELD SHEEHAN is Once More The Master of The Fox Ship

SOUTH WILL PAY TRIBUTE TO FILMLAND’S “MEN OF HOUR” WHO HELPED MAKE HISTORY

To quote our good friend Will Rogers, “Everybody who is anybody will be in attendance,” at that most magnificent jamboree of the social season, the mammoth Exposition and Ball of the International Photographers of the Motion Picture Industries, at the Ambassador auditorium just a short week off—next Saturday evening, Oct. 29.

It seems that every major front-line star in the industry—Constance Bennett, the Barrymores, Jean Crawford, Jean Harlow, Marlene Dietrich and all the rest—decided that attending this affair was a way of showing their appreciation to their cameramen for all they have done in the way of helping them to screen eminence.

Since the lesser folk of filmdom and the general public is also invited to this affair, those who have always longed for an intimate glimpse of the outstanding celebrities of the movies will have their wish fulfilled. At last they will be given the opportunity to dance side by side with Clark Gable, Jean Harlow, Gary Cooper, Marion Davies—the stars of their dreams.

Many prominent stars who have achieved national reputations as masters of ceremonies have volunteered their services and film folk are assured a quick fire of wit and humor that will credit anything of its kind ever done before. Impromptu acts by famous comedians, actor-singers, and heavy dramatic actors of the screen will feature the show, although there is a partially definite schedule of events scheduled to take place on the stages built for this Exposition in the Ambassador auditorium.

This is the chance of a lifetime to see the stars at close range and mix with them in fraternal conviviality. Don’t miss it! The Ambassador Hotel ticket offices and the Hollywood Roosevelt, where tickets are now on sale, report a tremendous advance sale of boxes and general admissions.

ARE CASTING DIRECTORS TO JOIN UNION?

Dame Rumor has it that the casting directors of Hollywood are going to join the union. Right now there is no known organization of casting directors, although 'tis said that they meet monthly at a dinner and discuss studio conditions and actors.

HOLLYWOOD'S MOST BRILLIANT EVENT OF THE YEAR

MEET THE MOST GLITTERING ARRAY OF STARS THAT HAVE EVER GATHERED FOR ANY OCCasion

HOLLYWOOD PASSES UP DOG RACES AT CULVER CITY

It looks like blase Hollywood has not gone to the dogs as some people would have us think. To the contrary, they have stayed away from 'em of late, for last Saturday night Ye Editor dropped down to the dog races to see if we couldn't meet some of our old friends from the studios. The only one we came across was Blue Blue, the Hal Roach star, and some friends. So Hollywood seems to have passed up the dog races and found other amusement.

Children are kept up late in the evening, seated within a few feet of where optional betting takes place. To our way of thinking the kiddies could better be left at home, to be fit to study at school in the morning.

HAS ACCOMPLISHED MUCH SINCE HIS RETURN TO LOT LAST JUNE

By Harry Burns

"There are six companies shooting at the Fox Films Studios," said one of Ye Editor's most faithful workers. This started our mind working in the direction of that lot. It also recalled to our attention that Winfield Sheehan, who is the vice-president of Fox Films and director-general of the West Coast studios of that organization, has within a brief time set Fox Films right back where they were before he was suddenly forced to take a six-months leave of absence so that he could take a much-needed rest. Returning the early part of June, Mr. Sheehan took complete charge and has turned out some of their best pictures to date. With "Cavalcade" and many others that are in the making or that will be placed into production soon, we will soon have to accept Fox Films right among the leaders in filmdom. All this has come about through the individual efforts of Winfield Sheehan and his selection of such able co-workers as Sol M. Wurtzel and others in the various departments, who are working with him for bigger and better pictures as they did in the past years. Right now the Fox Films' payroll is three times as high as it has been, but every dollar that is being used now, is for making the present program of pictures, which look like the best ever attempted by Fox Films.

HE'S CAPABLE TECHNICIAN

Geo. De Richelieu is known to the studios as a capable technician. Especially fine was his work on "Downstairs," starring John Gilbert and Virginia Bruce at the M-G-M Studios. On the strength of this he was assigned to "Flash," starring Wallace Beery, also on the same lot, and directed by John Ford.

EGYPTIAN THEATER TO STAGE OPENING NOV. 3

Grauman's Egyptian Theatre will stage its "Re-dedication and Re-opening Program" Nov. 3. Fox West Coast Theaters, Inc., are said to be installing an elaborate $30,000 sound system in the famous theater.

The new policy for Grauman's Egyptian will be first run pictures in Hollywood; popular night prices and bargain matinees, which will be continuous.
LOWELL SHERMAN

Star and Director

"False Faces"

Management Frank & Dunlap
Mt. Sinai Benefit Wednesday Worthy Of Every Attention

Theatre Owners Should Lower Rental Charges

Casting Colored People in Pictures Is A Problem

L.A. Should Do Away With Overseated Condition

DARK HOUSES HELP KILL SHOW BUSINESS IN SOUTHLAND

A glance about the theatrical situation in Los Angeles is revealing the fact that the theatres in town are dark. While it is true that some of them contemplate early opening dates, the usual benefit for the Mt. Sinai Home for laundries will be held at the Shrine Auditorium on Wednesday night, Oct. 26.

Among those who will participate in the show are Eddie Cantor, Claudia Dell, Fanchon and Marco, James Cagney, Loge Light, Eddie Quillan, Robert Young, Jack Star-ry, Frank Fay, Fifi Dorsay, Charles Far-rell, Shaw and Lee, Sid Grauman, Blanche Hall, Betty Compson, Marion Nixon, Rita Le Roy, Vince Barnett, Al Herman, Sam Hardy, Karyl Nornan, Jean Malin, Harold Robbins, Gregory Velarde, Betty Field, Ben Bard, Roco Ates and many others.

The ticket sale guarantees a record attendance, according to D. A. Hambury, chairman of the ticket committee who states that reservations have been made by many of California's greatest personalities.

BACK TO SCHOOL

Dave Thompson, Jr., has gone back to school after spending all summer with his dad, who is a well known artist-manager of a personal representative.

BAN IS LIFTED ON NEW YORK HOT-SPOT THEATRES

NEW YORK.—The manner in which the underworld political machine helped the efforts of Mayor Joseph V. McKee to clean up 42nd Street is evidenced by the fact that both the Republic and Eltinge theatres reopened last week in all the glory and splen-der of their former depravity. The only concession that has been made to decency is the removal of the blat-ant nude posters.

The Eltinge opened with the additional feature of women pugilists ad-
dressed to their burlesque and vaudeville turns; the Republic offering a sensational family of knife throw-
ers as their added attraction.

Both these houses have been dark for the past three weeks and they opened with the appealing slogan of "combating America's twentieth de-
pression with more and better bur-
exertainment."

The surprise action of License Com-
missioner James F. G raham in ren-
sisting the license to the two Temple theatres smacked of influences at work inimical to the efforts of the mayor and was the result of developments not divorced from Jimmy Walker's return from Europe.

The theatres now operate at a capacity that is more than a third of the usual and have been added to the list of the new benefit for the Mt. Sinai Home for laundries.

CHARLES E. BUTLER DOES FINE JOB OF IT THROUGH CENTRAL CASTING BUREAU

By Arthur Forde

The casting of colored players in motion pictures was a sorry mess in the early days of the industry, but about ten years ago Charles E. Butler and his wife, Sarah, got together and created an organization that has had experience. Soon the casting directors realized that one of their hardest tasks was solved.

Later on the Central Casting office came into being under Fred Beetson, vice-president of the Motion Picture Producers. He had appointed Dave Allen general manager, who then created a colored actors department. He called in Charles E. Butler and the latter was then well known and respected by the colored race in California. Since that time there have been used on average of about 10,000 colored people in a year, with very little trouble and general satisfaction to both players and producers.

We asked Mr. Butler what he considered the highest paid colored players and he men-
tonned Clarence Bryan, a star for the men and Louise Beavers and Gertrude Howard for the women players.

During our conversation we talked of a noted character, Diamond Tooth (Doctor) Billy McClane, whom he considered one of the finest colored actors at the present time.

Mr. Butler also mentioned that he had dis-
covered those cute colored children now being used in the new Our Gang series for Hal Roach Studios. One of them being named "Snoopy" and his brother, "Cotton."

It was Mr. Butler who also mentioned "Fattin," a former member of Our Gang, for an important spot in "Forty Second Street," a First National Picture.

"Cabaret in the Country," a picture now playing with much success at the Warner Thea-

tres, which has a spiritual composer that is a sensation and is heard in the distance, is noteworthy. All were picked from among the ranks of the colored players and this is the only colored picture chorus in the world. It is directed by Mrs. Butler, Mr. Butler also told us of a plan that he and his wife, who is a singer of distinction, were working on. It is a stage production which will be composed of original old time singers. This is ex-
pected to be a revelation in entertainment.

Quite a change from the old days when so many factions tried to handle the colored players. Today Mr. and Mrs. Butler have the situation well in hand.

The "Tally," who is as famous via British papers as a columnist, is on his way to visit Hollywood and spend some time in giving information to his many British readers.

BACK TO THEATRE DRIVE OF FILMOPHOTO BRINGS CRITICAL ANSWER

It has been estimated by various statis-
ticians, that but 13 per cent of a community are consistent amusement seekers in places where seats are provided for audiences. If this be so, there is every reason for economists and mathematicians to join brain forces, for here in Los Angeles we have a show problem that requires more than casual observation.

There has been frequent statements made to the effect that Los Angeles is overrated. That is, it has more seating capacity for theat- regoers than there are theatregoers, making it impossible for all available theatres to get by. Just how true this is the following figures will demonstrate. So let us ponder the following report and see what we can do to further a "Back to the Theatre" movement.

There are, in the strict motion picture theatre field, 27,660 seats while in the sporting and amusement divisions of amusements, including the Bowl and Stadi-

um we have an additional 207,000 seats. A total of 234,660 shows, it added the school auditoriums, churches and lodge halls the figures would reach well above a half million or about 45 percent of our popu-
lation.

It is apparent therefore, that over 65 per cent of our seats are vacant nightly.

If the above figures were reliable it would be indeed serious enough but con-
dered that the motion picture theatres give from three to five performances daily and the legitimate houses nine nightly. The ac-
tual seating capacity is now astounding multiplied. The entire population of Los Angeles can be accommodated in the total places of amusement on a single day. This is where the figures point to the fact that it is "the survival of the fittest" who make money in show business; he vast majority of shows are just bottomless expense pits. It comes right back to Shakes-
peare's fundamental principle that "The play is the thing with which to catch the fancy of the King." The people pick and choose their entertainment and the best shows get the business. It's always a poor season for a poor show.

BUSY

JIM WARRACK, hit and atmosphere-player seems to be very busy these days. Judging from his appearance on many of the radio programs the different studios no doubt appreci-ate his efforts.
**HOLLYWOOD IN N.Y.**

By Bud Murray

Noo Yawk, Broadway. "Touch-town" lane—Strolling on the Boulevard—Lou Clayton, of Clayton, Jackson & Durfee, acting in his old playmate, Jack, open at the Paramount—Griff—Here is a class night—fancy my Savo smoking the ever present Italian chicha—Artie May and Eddie Foy, Jr.—Cahyn say n o Broad, but long for Hollywood, NOW. (It's getting cold.)—At the famous Billy La Huff Tavern, where the sport world drop in for a "sock"—Roscoe "Fatty" Arbuckle sitting in a larger corner—Bud Mallory can't make up his mind when to fly back to Hollywood—Monte Brice still around town.—Archie Mayo leaving any minute (maybe he's going to HOLLYWOOD NOW. We envy him.)

At Moore's Chop House—Old Man Moore still chippier as ever—bump into Charlie Judel. Nothing more exciting for a very long time than Franklyn Warner thoroughly disgusted with Noo Yaw.—Sam Leder now getting the news that his latest is criticized, so for opening Monday at Philadelphia—Jean Auber, the new French star, now appearing in "Ballyhoo"—Jack Pauley and his gang—Smith and Dale entertaining a large party (six persons, not one).

Up to the Cotton Club—With our old dance partner and side-kick back in 1914—Dan Hesly the perennial youth who has been staging the Cotton Club shows for six years—Cahyn Miller and his band are. Up anywhere—Wait until they come to Hollywood—Sally O'Neil Binning here and there—Ollie Elliotts with another California fa- vorite Carolyn Snowden, who opens here in two weeks—This Snowden girl broke in a number tonight and ruined them—Peter Acro, the writer and man-about-town—Tommy Guinan and Arthur Brown—The famous Diamond Brothers—Clayde Deering a sweet thing—and Mr. and Mrs. Jesse Crawford, one of the first of their style of organ play- ing—and in the "see" hours back to the hotel—(Wet a life.)

A news flash—One-eyed Connolly is rite at the "American"a opening—In one of the best musical numbers of the show is the star, Charles Butterworth, is perfect—Jesse Laskey dressed a la Hollywood—Will Mahoney, Morton Downey, C. C. will be Missus Pulaski, and his Missus Barbara Bennett—strolling along Harry Barry and Joyce Whitman—Best joke ketching up some air—

Vera Marsche immense in "Ballyhoo"—and Paul Muni in Counselor-at-Law—Drope into the Palace Theatre—which now looks like a Main street theatre—Lo, and behold Sunkist Eddie Nelson, doing one of the finest acts of his life in many a year—A few of the class bands down town—Ah—Lyman—Russ California at the Capitol—Is—Johnson at the Hollwood Houses—George- O'Brien at the El Capitan—Will Rogers and Biltmore—and don't forget that Call Col- layway, Noble Sissle, too, has a band that talks good music and has all the popular numbers next week, possibly IN HOLLYWOOD, NOW.

**VISITS PARAMOUNT**

Frank Streater had lunch on the Paramount lot the other day for the first time in four years. He used to be one of the leading pro- ducers. Now he is one of the leading In- dependent producers. He is not signed to any contract, to the contrary—He is free lanceing.

"Grand Hotel" is reporting drawing in a big business on account of M-G-M from the foreign market.

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**MOVING MOVIE THROG by John Hall**


With this note stroke our friend from across the sea saved a quiet and disposed of a man of the press seeking business for a screen publication.

Now, if the American trade papers recirculate by saying NOTHING about this gent from across the sea, how long will the Englishman, who has been playing the part of the British na- tives the nuances of "nobleborn obliv" be happy to find our bright lights? Our highly polished Continental (and islanders) brethren are prone to forget themselves, treat- ing our native yokely to the spectacle of cultures clashing away and revealing the real thing. "Odeh Stucki" must go on safe the boys and girls working for his own Boss, Mr. Hearst. Don't be nasty, Walter: It's all in the family.

CURRENT PICTURES: "Devil and the Deep." A Paramount feature now playing the Theater Arts 4-square poster houses. This one shows a queer mixture of Hollywood incon- gruities, the least of which is casting Charles Langton, "England's best character actor" in a part anything but characterful.

The story is English; the cast is ditto, all using pronounced English accent. The back- ground is Africa—and one of the most wide- ly known American stars, Gary Cooper, us- ing "American English," plays in an English naval officer. Lost in a sea of Eng- lish players, Cooper is out of tune with the whole thing.

With "England's greatest character actor," an English story, background and cast, plain background and story dealing with this phase of penal life. Warn- ers and Radio have completed their chain of pictures to date the talky idea. "He's in Laughing in Hell," which Universal pur- chased before publication, under the direction of a young and ambitious director, Edward Cahn, is shaping into a powerful screen play. Cahn's first, "Law and Order," proved his ability. He was an ace film editor. Good film editors make good directors.

The Federal customs department reports heavy imports from Europe, indicating a hol- iday trend. Imports equal in magnitude to the import seasons.

The newspaper people in the upper and middle brackets are doing well; all of which means that all are finan- cially able to help make this year's Annual Filmograph, the success it richly deserves to be.

Chip, boys and girls. Help Filmograph help you by publishing clean, accurate and truthful things.

**JACK PIERCE and THREE AS- SISTANTS--traveled to Red Rock Canyon to supervise the make-up of a number of the retrouso of "In-Ho-Tep" for Universal.**

**STEPPED ON A WIRE--was what happened to Carl Freund who was the reason for him using a cane on the set while directing. But he also travelled with the boys on the tiresome trip.**

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**THE INNOCENT BYSTANDER**

By Harold Orlando Wright

**WHY A PREVIEW?**

An executive of a big studio recently said that the studio no longer previewed pictures in Pasadena because the audiences had become too critical. And all this while I have been laboring under the impression that criticism (good or bad) was the purpose for which a preview was held.

The Scotch say: "What's the good of a pair of kilts to a window cleaner?" Certainly as much good as the "yes" of an uncritical audience to a film that must be displayed to national audiences. It is not too late, I think, for you to do justice to a film at a preview or at its Broad- way premiere.

**HONEST CRITICISM IS NECESSARY**

Even the greatest percentage of the men paid by newspapers and maga- zines to advise readers on the merits of pictures are unable to tell the truth. Many motion picture producers and exhibitors insist that their advertiser be liberally subsidised by critical comment.

The amusing feature of this system is that the critic is the only one to whom the question of the actual quality of the picture. As a result they ignore the reviewer's most insistent charge—dis- count all theatrical advertising.

**WHAT ABOUT LOCAL CRITICISM?**

A New York motion picture writer o r ce said to me: "There is no criti- cism in Los Angeles. The reviewers are too close to the studios. Too close physically and financially.

In support of his statement, we must admit that nowhere else in the world does one discover such a su- cinct chatter, dress description, and petty prattle masquerading as motion picture criticism. Nor where else is it so impossible to get an out and out adverse criticism of a Hollywood film. Condensed, many reviews are simply: "Yes— and no."

**JOHN FORD TALKS GERMAN**

Down at the M-G-M Studio John Ford is hard at work on "Fleish," a Ger- man wrestling story. Director Ford has learned to speak German and gives his orders in a form as well as the Hei- ne's themselves do to their country folks.
LITTLE STORIES

"Lives fit good born for evil ones" (That load becomes light which is cheerfully borne)—OVID—Amerus.

Some people have troubles thrust upon them so frequently and yet cast them off so easily that they become a great example to others.

We have in mind just at this moment, Lila Lee who has reached the top ladder of fame once more, after vicissitudes that would stagger most people. Her recent success was not entirely a matter of luck, for she realized that the road to Hollywood, which you so once—and they found the work ruled in their case. A good friend, Bryan Foy, remembered little Lila, and persuaded Warner Brothers to give her a chance, where she appeared in several important productions. Everything was going along merrily when Lila's health broke down and she was ordered to the doctors for a sanatorium for a complete rest.

Like a brave trooper she did as she was told and was getting along so well that she was looking forward to her return to Hollywood. But, to throw another discouragement in her path, a prominent Hollywood bank failed, which contained all her last savings. However, Lila had always that precious gift of all—Health—returned and Universal gave her a trial in "Radio Patrol" where she made good.

Some time after success followed and she has not only regained her precious health, but is rapidly acquiring a "nest egg" as well as fame, which only goes to show that if you have the right brand of courage it overcomes everything else.

WERE YOU IN LONDON RECENT-LY?—If not, the mammoth sets erected on the Fox lot for their production of "Caval- cade" gives you real atmospheric stuff and saves you a sea trip.

THAT CAME TO ME—With such famous British lions, the Nelson monument, and the building fronting this famous spot, will soon be a home with people, under Frank Lloyd's directorial supervision.

"GRAND PAS-SION"—sounds interesting for Tala Birel's first starring vehicle for Universal Films, an original yarn by Dale van Emery and Harold Wilson.

WATCHED TALE WORK—recently, and from all indications it looks as if this story with a European background should be a winner for this find from Austria.

ALL STARS CASTS—certainly coming into vogue with all the studios, but the latest at the Fox Studio for "State Fair" should establish a precedent for all others.

LOOK OVER THIS LIST—Will Rogers, Sally Eilers, James Dunn, Janet Gaynor, Spencer Tracy, Louie Dresser, and the first, second and fourth prize hogs from Iowa.

DID YOU SEE—the latest casting director that Clifford Robertson has placed yih all the executives and casting directors at the studio?

LOOKED IT OVER—and found not only a fine picture of all prominent players, with their phone number, but also a short biography that gave us much needed information.

GOING TO MALAY—is Marion Burns to play the leading role in Clyde Elliot's wild animal picture, which is planned to be full of thrills.

A PROMINENT ROLE—is "Pier 13," Raoul Walsh's assignment, was given Milli Burns. She carried that will to the directors, and won the prize for the Malayian picture, that many others were anxious to gain.

TEAMED UP—are Sylvia Sidney and George Raft with Courtney Terrett and Jane Sturum, already at work at the adaptation.

"PIECUT UP"—is the title of the picture and should fit George like a glove, and especially when you realize that Visa Delmer is the author.

UPSET THE APPLE BARREL—is just what Carol Lombard did at the Warner Studio when she failed to go into the Cagney spot.

BACK TO PARAMOUNT—with concession on both sides, to play the ace female role in "The Billion Dollar Scandal."

LOS ANGELES WINS—another famous personage in the decision of Governmental Matters, after looking over the entire world.

A WRITER IN THE FILM CAPITAL—means a comfortable house and many happy evenings, while others are just a step off.

IT TOOK 32 YEARS—for Alison Skipworth to win fame in the hearts of the public on the stage and finally by the silver screen route.

"GOOD COMPANY"—a Paramount picture, written by Nina Wilcoxon Putnam, will be directed by Norman McLeod who has made some of the best productions for Paramount.

LILY PON'S MANY TESTS—looks like a final winning for the Metro-Goldwyn Studies in Culver City, and the dainty star will probably settle here.

AN ACE DIRECTOR—Robert Leonard, was at the helm of the last test, and it looks as if the famous Lily will soon be seen and heard on the silver screen.

A REAL TOWN—is under construction at the Fox Westwood Studies for the accommodation of the many famous writers under contract at present.

SCATTERED ALL OVER—were the scribes, but the new buildings will have all in one place, which will be a great help to directors and supervisors.

COULD A WOMAN BE HAPPY— with $75,000 worth of clothing bought at one time and delivered at the house for the writing of her friends?

THIS IS THE ESTIMATE—given by Pauline Goddard, the millionaire movie actress, when she returned from New York with it recently.

MANY FLYING PICTURES— under way these days and the last, "Fletchings," for Fox, with Jimmy Dunn, El Brendel and Spencer Tracy, should win.

COMMERCIAL AVIATION—is a winner, and with Barbeton for Warners, Cooper and Raft for Paramount, and Hostet for Columbia, it looks like a big season ahead.

"HERE'S SPLENDID"—seems to be the verdict of Elissa Landi's work in "Sign of the Cross." That means a real start for the writing of a actress.

OPPOSITE RONALD COLMAN—in "Mistermades" for Sam Goldwyn, will be just what Suzy has ordered that Lila Lee will receive for her fine work with De Mille.

"LADY OF THE BAR"—isn't just what you may think it means but it is an original yarn by that clever writer and director, Al Brelat.

THE COLUMBIA LAWYER—is what this Columbia yarn is all about, and from what we gather in our rounds, Constance Cummings is just the right one for the lead.

500 BABIES AT ONCE—is what we saw at the Educational Studies where the composers brought their ones in special parts.

YOU SHOULD SEE THEM—all lined up at once for Jack Myer's inspection, and he had a fine job deciding whether he wanted blondes, brunettes or redheads.

YOUNG IDEAS—seems to be occupying the minds of Al Christie and Ernest Pagano at the Educational Studies where they are supervising the writers respectively.

ANDY CLYDE LEADS—but it is only a comedy with Harry Edwards directing. Al and Harry are old team mates for years and years.

OUR GANG OF THE PAST—will join Our Gang of the present when Mary Korman, Joe (Fatty) Cobb and Mickey Daniels joined the ones in special parts.

THE NEW OUR GANG—of Dickie Moore, Spanky and Cotton are making great headway since the start of the new season with the veteran Bob McGowan directing.

DARING DAUGHTERS—sounds intriguing, but it's only an original that Sam Mintz is writing for Sig Neufeld.

CHRISTY CABANNE DIRECTS—this one for Tower Productions, and they are assembling a great cast which will go into production shortly.

MAN'S LAW—sounds like an interesting subject, and when you realize that it is one of the famous Peter B. Kyne stories you may be interested.

SCHOOL GIRL—will be directed by Howard Hughes, now that he has decided to produce again.

FRANK GARRETT LEASES—the Multi-color Lab., which will take many worries from Howard's shoulder, and allow him to put full time in the making.

STILL LOANING STARS—and Paramount hands over Stuart Edwin to Fox to put the needed comedy into Charlie Farrell's picture.

FACE IN THE SKY—is a mighty good title, and Arthur Lake's work in "Seabird" performed in the recent radio yarn, he should be very valuable.

"TAR AND FEATHERS"—will be the very next on for Joseph Schenck, who is releasing through Radio and producing at the RKO-Pathe in Culver City.

JAMES CRUZE DIRECTS—This should prove a fine addition as Jimmy has a number of fine ones to his credit in the past.

"CHARLIE CHASE DIRECTS"—sounds good to us, and it has become a reality at the Roach Studio, where Manager GInsberg recognizes real talent.

GOOD ONE FOR A START—when Producer that Zane Pits and work Su Stu performed in the recent radio yarn, he should be another good one for the Indies.

"PUT ME TO BED"—sounds intriguing and should be one for the movies if titles mean anything. H. H. van Looy is busy in New York writing.

A SANTA CLAUS—with Peggy Fears and A. C. Blumenthal as producers, for the New York stage, and Dorothy Hall in the leading role.

MR. GINSBERG, OF ROACH—means a lot to United, and he has entered James Morton of stage fame as writer and actor. A new combination.

TOUR FINISHED—of Hal Roach who took his first plane on a visit to all the M-G-M exchanges where he found business much improved.

REX BELL AGAIN—is to start another Western for Monogram Pictures, after the Convention decided that he was a great hit.

THE BIRTHDAY PARTY—at Clara's new home, near Los Feliz Road, in honor of Rex, was one of the greatest and happiest for Clara and Rex.

by Arthur Forde
Rowland Brown To Direct Jean Harlow In “Nora” For M.G.M.

STARRING BILL BOYD WITH FINE CAST SUPPORTING; COOPER TO SUPERVISE

Dedicated to that unsung band of daredevils whose lives are risked daily that the public may be entertained, Bill Boyd's next picture, "The Stunt Man" for Radio, will deal with the stunt men.

A host of stunt men have been recruited by Morris C. Cooper, in charge of the production, to participate in the film, which for the first time will give these heretofore unidentified heroes their rightful milieu beneath the cinema sun.

Robert Rose, conceded the nerviest man who ever risked his neck as a stunt man in motion pictures, will be in charge of the stunt and will serve as technical director on the picture.

Stunts, far more daring than any that have ever been before executed on the screen, are being devised for this special Boyd production by a trio of prominent writers, including Ben Markson, Casey Robinson and Agnes Christie Johnson.

Rose, who will assist Ralph Ince, the director, may also play a part in the production it was hinted.

A cast of notable names have been assigned this picture which will go into production as soon as Boyd completely clears the present assignment at RKO—"Men of America."

Those in the cast so far are Tom Keene, Claude Gillingwater, Bert Lahr, Rosemary DeCamp, Betty Furness, Dorothy Wilson and Rochelle Hudson.

CHRISTIAN SCIENCE

"I and my Father are one." These words of Christ Jesus constituted the Golden Text in the Lesson-Sermon on "Doctrine of Atonement" on Sunday in all Christian Science churches, branches of The Mother Church, The First Church of Christ, Scientist, in Boston.

One of the Scriptural selections in the Lesson-Sermon included the verses from John: "These words spake Jesus, and lifted up his eyes to heaven, and said, Father, the hour is come; glorify thy Son, that thy Son also may glorify thee: I pray for them: I pray not for the world, but for them which thou hast given me; for they are thine... and the glory which thou gavest me I have given them; that they may be one, even as we are one."

A correlative passage from the Christian Science textbook, "Science and Health with Key to the Scriptures," by Mary Baker Eddy, states: "Prayer cannot change the unalterable Truth, nor can prayer alone give us an understanding of Truth; but prayer, coupled with a fervent habitual desire to know and do the will of God, will bring us into all Truth."

The British movie loving public is getting a chance to see Universal's hilarious success, "The Life of Mr. Blues," simultaneously with American theatre goers.

HOLLYWOOD AGAIN FAILS TO SHOW THAT IT HAS A HEART

They do things in New York. About six or eight weeks ago, "Filming," in reporting the serious condition of Eva Tanguay, former vaudeville star, who, at the time was lying ill and destitute, suggested that a benefit performance be immediately set in motion that the former artiste's many friends might come to her aid in a manner that is traditional in Hollywood.

From time immemorial, it has been the custom to honor the needy in the profession by holding testimonial performances and giving the whole of the receipts to the unfortunate one. This is not considered charity by those who tender the benefit nor is it a lowering of pride for the one who is being honored. It is an honored custom. Many such performances has Eva Tanguay appeared in for others.

Our suggestion to the profession in Hollywood, where Miss Tanguay resides, went unheeded—But.

In New York City, artists and managers immediately got busy. In the great metropolis the hearts and souls of the actors and actresses, sisters and brothers all, went out enthusiastically to bring generous succor to a sister who was fighting the battle for her life 3000 miles away.

A testimonial performance was held at the Manhattan Opera House, one of the largest in New York and its 9000 seats were filled to overflowing by the friends who remembered Eva's dynamic "I Don't Care" song, the saucy tone of her tutors, blonde hair and the twinkling feet that were never still.

Thanks to this prompt action, Miss Tanguay is said to be making a winning fight to regain her health. We wonder sometimes, if the majority of those said to belong to the theatrical profession in Hollywood, really know just who Eva Tanguay was and what the did for the advancement of vaudeville. We wonder if Eva Tanguay had been among the great and near great in Hollywood ever hesitated to think of the possibility that some rainy day might find them unprepared also. As Georgie Cohan said in a song, "Life's a very funny proposition, after all."

ANITA LOOS' STORY WILL SERVE AS VEHICLE FOR PLATINUM BLONDE

Following her success in "Red Dust" and "Red Headed Woman," M-G-M has selected a new and glamorous screen role for Jean Harlow. Anita Loos, creator of "Gentlemen Prefer Blondes," has penned the new vehicle titled "Nora."

Rowland Brown, one of the younger directors of the screen, who first achieved note with "Quick Millions," will direct the picture. An elaborate cast will be assembled in support of Miss Harlow for the picture.

"Nora" is said to be a dramatic story of city life and the modern girl, with many comedy angles and the "maopy" type of dialogue for which Anita Loos is noted.

Miss Harlow's latest screen achievement, "Red Dust," was playing at the Hollywood Pantages, in which she is co-starred with Clark Gable, is said to be one of her finest pictures to date.

CRAFORD KENT

Crawford Kent is one of the most reliable actors on the screen today, with experience that covers the silent days, as well as the present vogue for talking pictures. We have been viewing many of the independent productions recently in which this versatile player has distinguished himself with distinction.

Heard the other day that he is being considered for a prominent role in a famous production that one of the major studios is preparing, and from what we know of this player's work and reputation, they should be fortunate in engaging him, as we have never seen him in anything in which he did not stand out vividly.

The pictures that seem to be going over with the highest approval of the Spanish speaking audiences are as follows: "The End of the World," "Glorifying the American Girl," "Blood and Gold," "Hate Ship," "Yankee in the Court of King Arthur," "Strangers in Africa," "Charlie's Aunt," "The Blue Angel" and "The Lost Zeppelin."
What Is Going On In Bay City

San Francisco
by ROBERT A. HAZEL

Filmograph's San Francisco Representation

The most brilliant premiere ever seen in San Francisco took place last Saturday night when the new magnificent War Memorial Opera House opened its doors to some four thousand opera devotees who occupied every available space in the auditorium while several thousand turnaways swarmed around the entrance outside. It was a complete sell-out not only for the opening night, but for the entire season of nine evening performances and three matinees. The opera chosen for the initial performance was Puccini's "La Fanciulla," which was presented in an ideal setting by a cast of superlative artists headed by Claudia Muzio, Dino Borgioli, and Alfredo Gandolfi, with Gaetano Merola conducting. The house is of classic architecture and was erected by the city at a cost of $3,000,000 in tribute to the city's War Heroes — "Explorers of the World," booked for one week at the Coliseum Theatre after opening night over for a second week — Joan Crawford in "Rainton" now in its third week at the United Artists Theatre, continues to draw big houses — Harold Lloyd in "Movie Crazy" scheduled to run for two weeks at the Paramount theatre was suddenly withdrawn after the first week and replaced by "The Big Broadcast" — Norma Shearer in "Smutlin Thru" booked for one week at the Warfield Theatre, broke all house records and was retained for the second week, breaking the heretofore policy of a new show each week — The Children's Opera Company opened the performance of "The Moomintjacks" at the Twilo theatre last Saturday afternoon. Over four thousand children from various orphanages attended the performance as guests of Eva Leoni, who staged the operetta, and Maurice W. Garrett, manager of the company. If these two people could have watched the happy faces of the little orphans during the performance they would have felt amply repaid for their kind act — Franchon and Marco's "Whoopee" is scheduled to open at the RKO Golden Gate Theatre next Friday — Horace Heidt and his Californios who have proven a powerful card at the RKO Golden Gate Theatre, recently had their ten weeks contract extended for eight weeks more. This group of talented young collegians from the University of California, is unquestionably the most versatile organization on the coast today. Every member of the band is a coloratura singer, musician, dancer and entertainer.

What promises to be the surprise hit will be the appearance of "Ballo," the police dog, who makes his debut with the band next week. The personnel of the aggregation include in addition to Horace Heidt, Gene Knott, Harold Plummer, Harold Moore, Lee Lykins, Luke Ethgoth, Alex Laws, Walter Bradley, Lee Fleming, Paul Metz, Art Thorne, Jerry Bowme, Warren Lewis, Gene Crozier, Elmer Crozier, Dick Morgan, Mel Peterson and Charley Preble.

With the opening of the opera season the smart hotels and cafes are filled nightly with a galaxy of notables. At the Bal Tabarin last Saturday night, every table had been rebooked by the patrons following the opera. Robert Grisun, the genial manager, makes every effort to accommodate the large crowds present to give the best food obtainable. Tom Gerun and his orchestra tempt people to dance whether they can or not, and there is a great array of talent to entertain. Supporting Tom Gerun are Steve Bekker, Jimmie Davis, Frank McMann, Bill McNair, Gary Nottingham, Al Cerronne, Jack Bunch, Phil Kamp, Johnnie Scott, Woody Herman, who sings jazz numbers, Maxine and Nora, exhibition dancers, and a chorus of ten pretty dancing girls.


HOLLYWOOD FILMOGRAPH

Pacific Coast Lecture Club, Inc.

LECTURE COURSE ON HUMAN RELATIONS

BILTMORE HOTEL, SALA DE ORO . . . 8 P.M. SHARP

Tuesday Night, Nov. 1
Judge Ben B. Lindsey
"A Constructive Discussion of Human Relations"
DR. MAURICE B. JARVIS, Master of Ceremonies

Shirley D. Parker
"Man, Money and Mind"

Dr. Nathaniel A. Davis
"Memory, the Practical Foundation of Success"
CAPTAIN M. B. CRAIG, Master of Ceremonies

Dr. Clinton Wunder
"Exit Depression — Enter Expression"

Wednesday Night, Nov. 9
Burr McIntosh
"Keep a Gain"

Dr. J. Sanford MacDonald
"Personality Building"

Colonel Joseph H. Hazleton

Friday Night, Nov. 3
Lal Chand Mehra
"Gandhi and the New India — What It Can Mean to You"

MAJOR R. L. DIETERWEG, Master of Ceremonies

Dolly and Simplex Blackburn

THE FIRST APPEARANCE ON WEST COAST OF THOSE STYLE CHILDREN

Enrollment Fee for Entire Course $5.00

The Theatrical and Cinema Circles

MEL BURNS TO HEAD RKO MAKE-UP DEPARTMENT

Mel Burns today was appointed to succeed Ernie Westmore, resigned, as makeup chief at the RKO Studio.

Westmore resigned the post he held three years to become an active partner in the Max Factor Studios. Burns was Westmore's assistant. He has had more than ten years experience in the cosmetics and make-up field.

Although he will no longer be connected with the studio after October 15th, Westmore will be on call for special makeup assignments. His first two under this arrangement are "Swampings" and "Topaze," respectively starring Lionel and John Barrymore.
George W. Barbier Has Made a Rather Unique Niche for Himself in Filmland

Paramount has an actor under contract that has built a rather unique position for himself... Still, they are not taking advantage of his talents as they should, for he is made of star material. They allow this man to walk the lot unemployed, play bits in pictures in which he could easily star. And we understand that they have even refused to loan him to this versatile artist to other studios. This is not at all fair to themselves or the actor in question, for he has that something that the screen needs. He is alone in his chosen calling, no one else can play the parts that an dapple of his face and appearance, but still he is being kept off of the screen. Broadway loves and idolizes George W. Barbier. His name means much to the legitimate stage of the Metropolis. Producers are continually trying to have him return to his first love, but now and then he comes to us with the desire to act on the screen. However, he has appeared in many pictures, which has caused us to write this article in his behalf. For instance, do you remember his work in "Smiling Lieutenant," "One Hour with You," "The Big Broadcast," "Million Dollar Legs," "Phantom President," "Clara Deane" and other pictures, all made by Paramount? He is to us the living John Bunny, the Damon Thomas. He could do "Way Down East" like nobody's business. Let us have George W. Barbier in a picture with Alison Skipworth—one of those home sweet home pictures, the kind that the picture business needs right now.

B. P. SCHULBERG TO IANS EMMER ARNOLD

B. P. Schulberg, it is announced, has signed Edward Arnold on a long term contract following his portrayal of the doctor in "Rasputin." Edward Arnold originally came to Hollywood for the stage production of "Whistling in the Dark." Following the completion of "Rasputin," Mr. Arnold will have a role in the screen production of "Whistling in the Dark." Edward Arnold is the first stock player to whom B. P. Schulberg has given a long term contract.

EDWIN MAXWELL WILL AGAIN TURN MENACE

We learn that a noted menace to screen heroes and fair heroines is once more to take up his dastardly activities in the realm of make-believe. He is Edwin Maxwell who has enacted 37 menace roles over a period of three years. Now that's amazing.

His latest assignment is to supply the villainy for Warners-First National production, "Common Ground," in which Ruth Chatterton is to be the heroine. He will enact the role of a crooked politician running for the office of District Attorney. Edwin Maxwell is also simultaneously working in "Wax Museum.

Sam Katz, Paramount's Chief Executive, Wins Many Friends by Making Gifts of $50 to "Extras" for Services

Editor Hollywood Filmograph.

Dear Mr. Burns:—It occurred to me that you would be interested in knowing about a wonderful gathering of the characters of stage and screen which, I suppose, only by the accident of the depression could they all be secured for a scene in the same picture. (Signed) A. TROOPER.

May Robson, the well beloved character actress and rising star in the movies, gave a wonderful party in the "First Federal" Studio to the stars. The sequence was in the picture "If I Had a Million," directed by Stephen Roberts.

Miss Robson is an inmate of the "home" and played her pathetic scenes so realistically that she made everyone laugh and laugh in turn. Even the make-up assistants, cameramen, electricians and sound men as well as the others on the set wiped the tears from the corners of their eyes.

She was ably assisted by a number of distinguished character women, her companions in the "home." Such an aggregation of character actresses of note have never before appeared in a single scene, some of them of such advanced age that it is questionable if ever again they could be gathered together.

May Robson led the dance with Tom Ricketts. The others were: Ruby La Fayette, well along in her eighties; Gertrude Norman, Mai Wells, Clara Bracey, Margaret Fealy, Margaret Mann, Emma Tenay, Trance Pigott, Gaye Gordon, Anna Smith, L. Emmnon, E. Ellison, L. Lancer, J. Smart, F. M. McKeighan, Cress Shannon, H. Hill, M. Brodbell, A. Beacher, B. Nation, M. Pitts, Margaret Sedden and A. Kenmore, also a few members of the Trampers Club.

Blanche Frederici was the Superintendent of the Home, Mary Foy, Miss Kerr and Miss Harmer were attendants. Richard Bennett rent the generous millionaire and Paul Jones is assistant director.

One of the best features that any producer or executive has made in filmland, was made the other day when Sam Katz, chief executive of the Paramount Publix Studios, made every actress who played in the above scene a gift of $50 for extra services rendered.

This action has become the talk of Hollywood, and has throbbed the hearts of those who were fortunate enough to work in the scenes, and you can take it from us, there was many a prayer sent up for Sam Katz that very night that the gifts were received, for they came into the hands of those who needed and appreciated it most. Their roads haven't been the rockier in the days gone by.

TED FIORITA TAKES OVER M. J. B. HOUR UP NORTH—JOHN MEBURY TO FLY NORTH EVERY MONDAY

Word has just reached us that Ted Fiorita, who is making such a hit at the St. Francis Hotel in San Francisco, has taken over the M. J. B. Hour every Monday night and will have John Medbury fly to the Bay City every Monday to appear over that station with him. Ted Fiorita was a sensation at the Folies Cafe when it opened here, and then went north where he proved a greater attraction.

Chesterfield Finishes "The Duchess"—Another Feature with an All "Star Cast" Directed by Richard Thorpe

The arrival Wednesday of George Balchelor, president of the Chesterfield Pictures, was the signal of another feature production, "The Duchess," being completed here under the direction of Richard Thorpe. This time the all-star cast that made up the artists in the picture were of an even higher order. It was a stroke of genius on the part of the Chesterfield Pictures, to have taken this leading role. For instance, there is Sarah Padden, Otis Harlan, Gloria Shea, Lerry Kent, Edmund Breese, Walter Long, Isabel Withers, Robert Ellis, John Hyams, Maebus, Dewey Robinson, Karl Ricketts, Bill Mailes, Jane Darwell and many others. M. A. Hughston is again in charge of Chesterfield Pictures. While the popular and capable Melville (Buddy) Shyer is assisting Director Thorpe. Maury Cohen, vice-president of Chesterfield-Invincible Pictures Corp., was in charge of the production.

The picture was produced at Universal City, Florence Hunt, who has been handling the casting of bits and other day players, returned from New York just in time to handle the picture through her Cinema Casting Agency.

Announcement to Rectal Sufferers!

DR. E. C. HAMLEY, M.D.
Senior Partner of the firm of Drs. Hamley and Kammann, also co-organizer of the Pacific Coast Proctological Clinic, 800 Mission St., San Francisco, has never failed in all such connections and has opened private offices in the Garfield Building where he will continue to confine practice to rectal diseases, such as:

Piles

(Hemorrhoids), Fistulae, Fissures, Pruritus, (itching piles) and all other inflammations and ailments of the rectum, cancer excepted. All treatments are given in the strictest confidence. A cure is a guarantee is given assuring patient of permanent relief.

E. C. HAMLEY, M. D.

Visit Dr. Hamley at his office. Talk with him. He will give you a complete examination absolutely without charge.

REFERENCE:—Famous Motion Picture People

E. C. HAMLEY, M. D.

SUITE 404, GARFIELD BLDG., 403 West 8th St., Los Angeles. Telephone TUcker 6919. Free Parking at 819 South Hill St., Ed's Auto Park.

MAX SHAGRIN AND SOL SOLINGER FORM FINE AFFILIATION AND AGENCY

Father Time makes many changes in every walk of life. Just take a peek at this little story of a new combination that has just been formed and just look back, and you will agree with us that Old Man Time daily—yearly—lands a hand to change this good old world around to suit the occasions that arise. We were just handed a card that read "SHAGRIN-SOLINGER AGENCY." On a closer observation, we noted that Max Shagrin, who for years has been connected with show business, better known as manager of the Warner Bros. West Coast Theaters for a period of years, Sol Solinger came to filmland's attention as right-hand man to yours truly, sticking with Ye Editor for two years. He then joined the J. G. Meyer Agency as right-hand man to Mr. Meyer and served him well. The Shagrin-Solinger Agency has made its bow with offices in the Guaranty building. It is their intention to handle authors, directors, artists and writers. Knowing these men and their capabilities, we are prone to come right out and lay the facts on the table. There are many agencies in Hollywood. Many who carry their offices in their inside coat pockets. Max Shagrin and Solinger have many friends inside of the industry. They have gained this friendship through honest dealings. Let us deal them the same kind of a hand that they have been dealing other for years. One producer who learned of their new affiliation said that he was going to give them a PLAY, so if he comes through without even being solicited, others will do likewise.

MAX SHAGRIN
Masquers Have Time of Their Lives at Installation Revel. Burn Mortgage. Sam Hardy Proves Right to Post of Harlequin

The installation Revel of the Masquers Club, which was held Sunday night, Oct. 16, proved to be a gala affair in more ways than one. One of the highlights of the evening was a skit titled "We Laugh to Win, or The Successful Grin," ably enacted by Alphonz Ether, James Mack, Freddie Santley, John Sainpolis, Harlequin Sam Hardy and Captain Calvert. It was during this act that the Mortgage on the Masquers Club was burned, leaving the organization high and dry of any debt.


Pall & Leif Rocky scored a hit in a dancing act, Tyler Brooke and Charles McNaughton nearly brought down the house with roars of laughter in a skit from the pen of Walter Weems, and Eddie Borden with his one and only brand of chatter kept club members in a continual state of laughter.


Clarence Nordstrom sang some old darkie songs that scored, Karyl Norman and Frank Fay did single acts which demonstrated that certain thing called showmanship.

Harlequin Sam Hardy and the Masquers Club can well be recommended for their splendid evening of entertainment.

Anncing
Thursday, October 27
WINTER FESTIVE OCCASION
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"BLOSSOM ROOM"
CARLOS MOLINA, DIRECTING ORCHESTRA
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WORLD FAMOUS
RHUMBA BAND

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MICHIEL
ORCHESTRA

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A--N--D THE SENSATIONAL INTERNATIONAL REVUE
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Now accepted by
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The New
BLOSSOM ROOM
Will Eclipse any Institution of its Kind in the World!
All the Stars will Dance and Dine Here

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Three Performances Nightly
Including Sunday — 8:30-11:30 P. M. — 1:30 A. M.
Big Amateur Show—Monday Night

Let the most famous host...

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. . . order your dinner

$1.50 NIGHTLY . . . $2.00 SATURDAY NIGHT

No Covert Charge at any Time

Phone CR-9414 for Reservations
SCREEN AUTHORS

Seven hundred new books were added to the research library of RKO and Mrs. Elizabeth McGaffey's department is now one of the most complete in Hollywood.

1. A. R. WYLIE is a woman. Her full name is Ida Altam Ross Wylie and she recently sold her latest story, "Evenings for Sale," to Paramount.

STUART PALMER, fictionist, was assigned to prepare a screen treatment of "Pigmy," a Merian C. Cooper production, for Radio.

UNIVERSAL has increased its writing staff one under the management of Albert J. Cohen. The larger staff will more adequately be able to sift material which comes flooding to the studio. They are principally seeking stories with newspaper headline motifs having unusual and exotic backgrounds.

EWART ADAMSON, formerly with RKO; Phil Whitman, former Senseet writer and director and Clarence Hennecke have been added to the scenario department of Educational under Ernest Pugno and producer Frank Christie.

GOVERNEUR MORRIS, famous novelist, has joined the staff of M-G-M and is to collaborate with Tod Browning on a new mystery story yet untitled.

"THE KISS BEFORE THE MIRROR," German drama by Ladislau Fodor, recently translated into English by Emil Forst, is being adapted for the screen at Universal. Al Cohn is doing the job.

AYN RAND, is preparing the continuity of "The Red Paws," a Russian story authored by herself. Universal will make it.

MARI GRASHIN has been assigned to collaborate with Maurice Pivar at Universal on the preparation of an untitled story suggested by Pivar, head of film editorial department.

"The Crusader" is Fine Independent Film from Majestic Productions; Ned Sparks Steals Picture

A film that opens with the.membered picturization of a young woman meeting her death in the electric chair, but no great promise of enroging the average movie audience, turns out, after all, to be a rather entertaining vehicle. Perhaps, an accurate and general description of the picture would be that it is a melodrama story with a plot that has been stalking through literature and drama since the advent of the so-called, but made into a worthwhile production by excellent acting, good direction and exceptional photography, not forgetting some scintillating dialogue.

The cast includes such notables as Lew Cody, Evelyn Brent, B. H. Warner, Ned Sparks, Walter Byron, Marceline Day and John St. Pollio. Frank Strayer can take a few bows for the direction and Ira Morgan, as the photographer, needn't have any qualms about his reputation. The adaptation is by Edward T. Lowe from the play by Wilson Collins, and the former's contribution to the success of the picture cannot be overlooked.

Ned Sparks, undoubtedly, the shining light of the cinema. His work is similar to that in "Blessed Event," which had the customers hanging on to their girdles. As the blustering, bombastic, belligerent reporter, who could eat a managing editor with every meal, he snoops and sneaks through the entire picture causing a laugh at every snip. He's the kind of a guy with a seaworthy complex and he'd do anything from hanging tin-cans to dogs' tails to promoting a pacifist in order to crash the front page or get a by-line.

The reporter's main enemy is H. B. Warner in the role of the "blasting crusader" district attorney who happens to have a wife with a shady past and a daughter with a yen for good-looking men. The daughter, Marceline Day, kills her villainous fiancé when he try to get her, and—all in the night club of a former lover of the D. A.'s wife. Both the night club owner and the district attorney's wife attempt to shield the girl, but her father learns the facts and thereby thwarts the reporter who is all set to do some blazing of reputations.

Evelyn Brent is swell as the wife of the "Crusader" and ditto for Lew Cody as the man whose night club is a boozed up Billy Sunday's cellar. The remainder of the cast all gave very smooth and satisfactory performances and mention should be made especially of Arthur Hoyt, as the city editor, who procured many laughs with his "yes-man" antics.

—JOSEPH CAROLE

"BARCAROLLE" AT THE FILMARTHE THEATRE

This week a great treat is surely in store for those who are interested in the art of picture making at the Filmarthe Theatre, the home of foreign cinema. Karl Frolich, the man who startled the world with his production, "Maiachin in Uniform," has another masterpiece in "Barcarolle." The scenario is by Walter Reisch and concerns two men and a woman who are performers in the mammoth Grand Opera House in Berlin.

We shall not go into the story but will just state that it is extremely interesting. The grand music and the splendid production, however, are really the drawing card. The chorus and orchestra of the Berlin State Opera, under the direction of Bruno Seidler-Winkler, and the principal singers, Jasmin Novotna, are sensations all over Europe. In addition, Ingmar Gross, Hendrik Appels, Paul Rehbock, Gerhard Zewe and Werner Engel sing and are seen during the unrolling of the story.

Karl Frolich is considered a director of genius in Europe and Gustav Frolich is playing the principal role in the picture. The cast is headed by the lovely Alexis Eferinat. Other well known names are Gustav Grundgens, Gertrud Arnold, Marianne Frolich, Hans Peppler, Julius Frankenstein and Paul Meiliker. Wherever shown, critics have pronounced this production one of the greatest events of the season.

Not only being content with showing this masterpiece, the lovely Anna Sten, who arrived in Hollywood recently, has promised to appear in person on one evening.

They are making this a gala German Week and many famous artists, well known stars in pictures, and technicians are watching this picture with interest.

—ARTHUR FORDE

SARAH PADDEN

Just Finished
"WILD GIRL"
FOX FILMS
"RASPUTIN"
M-G-M STUDIOS

"JOHN BARTEL JR."
by Donald Henderson Clarke looks like another movie natural. College boy becomes secret agent and the man is surrounded by D. H. Clark's temptation galore, but it all comes out Will Hayvy in the end. VANGUARD PRESS, N. Y.

"SIX DEAD MEN"
by Andre Steeman is one live story. Ingenious mystery yarn and clever enough to arouse the jealousy of SSSV. FARRAR & RINEHART, N. Y.

LUCILLE CLERY (A Woman of Intrigue) by Jos. Shearing, a fine story of the French Revolution of 1846. Wonderful Jean Harlow role. There's bonds in them that blinks. RKO PICTURES, N. Y.

"FORLORN ISLAND" by E. Marshall. Three men and one girl on an island. What's the result? A fine film story. H. C. KINSEY, N. Y.

"THE ROAD TO DEPERATION" by Mary H. Bradley. A good love story, surrounded with African color (local), mystery and interesting cinematism. APPLETON, N. Y.

"MAC'S SONGS OF THE ROAD & RANGE" by Harry K. McClintock and STERLING SHERWIN. Excellent song material for pictures dealing with cowboys, railroad, booze and hillbilly subjects. SOUTHERN MUSIC PUB. CO., N. Y.

"MANHATTAN LOVE SONG" by Cornell Woolrich. Illust love with underworld background. Easy on one's cinema optics. WM. GODWIN, N. Y.

"TSANTSA" by Iadaros Hlevine shows the glamorous, amorous adventures of a young American with a beautiful native maiden in the jungles of Ecuador. A simple film possibility—for a gal in the "slothing" BRENTO'S, N. Y.

"THREE SHEETS" by Taffy Thayer is his most torrid novel yet. Theatrical (and sex) life on the road is most cruely realistic story. A great picture, but needs much weeding. LIVERIGHT, N. Y.

"ROLLING STONE" by Westmorland Gray is a corking rustic story that will make Hollywood safe for westerns. Good Tom Tyler role. BOBBS-MERRILL, INDIANAPOLIS.

"MUSICAL COPYRIGHT" by Alfred M. Shafter belongs in the legal department of every Hollywood studio. It not only covers every phase of musical copyright, but also devotes considerable aesthetic consideration to the lyrics in their relation to music. A most comprehensive treatise which costs but six dollars but will save any producer many times that amount. CALLAGHAN & CO., CHICAGO.

"SCANDALS LAST" by Will W. Whalen is a first class comedy which was once produced for the silent. Even more promising as a talkie—and Father Will Whalen always keeps his promises! WHITE SQUAW PRESS, ORRTANNA, PA.
"I am a Fugitive" Distinct Triumph for Mervyn LeRoy; Story Is Very Depressing

THE SALA IN SOL GATHERING C.

THE WALKING DOWN BROADWAY

DIRECTOR
Mervyn LeRoy

ORIGINAL STORY
Robert B. Burns

SCREEN PLAY
Howard J. Green

PHOTOGRAPHY

There has been much discussion, both pro and con, as to the outcome of Warners Brothers' attempt to release "I Am a Fugitive from a Chain Gang." As previewed Friday night at Warners Western theater, this picture is an artistic achievement for Warners Brothers and Director Mervyn LeRoy.

The picture shows what can be accomplished by a studio when considerable thought and attention is given to the production. The story of "I am a Fugitive," though very depressing, will doubtlessly hold water with screen audiences throughout the entire country because of its timelines, closely paralleling the story of a recent expose of Chain Gang methods said to be in operation in a Florida Prison camp.

Director Mervyn LeRoy certainly shows his master technique in his deft handling of difficult dramatic scenes, of which 90% of the picture is comprised of.

Paul Muni gives an exceptional characterization as a young boy, home from the war, who is restless and years to get out in the world and accomplish great things. Hurdie hogs his foot paths until broken and palsied in a flop house. He is convicted of a crime of which he is innocent and is sentenced to ten years at hard labor in a chain gang.

He escapes, leaves the state and starts life anew, rising to great heights and establishing himself as a world figure. A jealous woman, whom he is forced to marry in order to keep his past record a secret betrays him to the police. He gives himself up and goes back to the chain gang, having been promised by the state a pardon in 90 days.

It is sordid entertainment with hardly any relief from the depressing atmosphere of moral prison life. Reality lies too close home; too many of these trying days, showgoers want to be relieved of their troubles not made to suffer along with others. For this reason "I am a Fugitive from a Chain Gang" will not come up to the box office expectations of the studio.

But there is little doubt in anyone's mind, who witnessed the preview, that the picture is a distinct artistic triumph for Mervyn LeRoy, as well as Sol Polito who photographed the production.

Glenda Farrell, Helen Vinson, Preston Foster, Berton Churchill, Oscar Apfel, Robert Warwick, John Wray and the rest of the large supporting cast were splendid in their small but important parts.

Warner Brothers can congratulate themselves on the outcome of this picture.

MOTION PICTURE MUSEUM TO ADD GLAMOUR TO OUR RIALTO

It has been rumored that there is nothing new under the sun. Perhaps not. But there has been known to be several incidents in the annals of Hollywood.

One of these days, within the next week, Charles E. Pressey will have shown Hollywood something vastly new when he opens his Motion Picture Museum, amidst brilliant sunsets and all the gala gaiety of the season.

His new museum located on the corner of Gordon and Sunset Blvd, will contain a Hall of Fame with life-like wax images of famous stage and screen personalities posed in scenes from their pictures and gazed in their original costumes.

The entire museum will have on display authentic and original costumes worn by the motion picture stars. Shields, swords, guns, trinkets, draperies, antique furnishings, in fact all of the original is restored and after enduring a year of preparation will be on display for the education and enjoyment of Mr. and Mrs. John Public interested in the world of make-believe.

Miss Steuberg, of the Steuberg Wax Co., whose works of art have for so long been on display in the metropolitan prisons, "Rosamund" in the glowing 'Little Jarm Tree," an exception to the rule, dancer and Miss Phyliss Lee, with her piano accordian, had them all singing the old songs with her.

Others who contributed to the pleasure of the hearings were Edward Delevante, Countess De Mere, Lady Cynthia de Merce in dances, Miss Betty Lee in songs, and Billy Daniels at the piano.

Fox's Music Department Starts Ball Rolling with Great Lineup of Pictures

There is probably no more busy department in all of the studios in Hollywood than the music department on the Fox Western set.

Judging from the lineup of musical productions scheduled for the forthcoming season, we would say that unsuspecting Mr. and Mrs. John Public are due for the theatrical surprise of their lifetime.

Get a load of this, ye lovers of music; two super-musical films are now in preparation for Lillian Harvey, which should mean something. "Rackety Rax," one of the "big" hopes of the season, follows its musical line, "Drifter," will be in the air, and of course "Cavalcade," now in production, will no doubt, create a new era in musical flickers. Last, but not least, we have "Walking Down Broadway," which fairly explodes with melodies of the "Gay White Way." Now there's a lineup that should and no doubt will set the pace for other studios.

But who are the men behind the scenes who create all the lovely tunes for Fox's musicals? Don't you know? Allow me then to introduce:


Frank Trapp has charge of the casting and auditions for musical talent. Sammy Lee is dance director and Doris Silver is in charge of the music library.

Some of the song writers include William Kernell, Val Burton, Will Jason, Leo Robin and Richard Whiting. The song writer at this moment is usually given a $5000 honorarium and Studios is the largest and finest equipped in the entire industry. We can expect great things in the very near future.

TEXAS GIRL SCOUTS HOLLYWOOD FOR TALENT; NEW FILM COMPANY ORGANIZED

Betty Lou Blount, a Texas girl with a grand idea that looks promising for our many enterprising film producers, is paying Hollywood a visit and has established her headquarters at the Roosevelt Hotel.

The Texas girl's trick is that her city is more or less of a private nature. Nevertheless she has some very interesting news of an independent film organization of which she is the president. It is known as the South Western Productions Inc., with its home office in Dallas, Texas. Its background is the San Antonio area.

They have planned for their first production, a musical, "Way Down South," of which she is the author. Another, which bears her by-line, is "The China Cup" which, following its New York stage presentation in a few weeks will, she says, be converted into screen material.

All told, we learn that the South Western Productions, Inc., have planned 12 features, one super-feature and 24 shorts for the season of 1933-34. Quite an undertaking, if you please.

All of their efforts will be done on a big scale, she tells us, in which REAL money is to be spent. At present she is looking over the field of talent here on the coast, and also a release for her picture.

Among other things, Miss Blount already has lined up many radio entertainers and stars of the Metropolitan Opera for the first production. What this industry could use is more go-getters like Betty Lou Blount.

PROMINENT SPEAKERS LAUD ACTIVITY OF PACIFIC COAST LECTURE CLUB, INC.

We listened in on a meeting of the Pacific Coast Lecture Club, Inc., Saturday morning and were very much impressed with the grand progress that this worthy organization is making. The club's membership numbers several hundred active members, any one of whom can be located in the "Who's Who" of the Lecture world.

Such locally prominent personages as Joseph E. Huggins, Dr. Clinton Wunder, Dr. Sanford MacDonald (who left a sick bed to attend this meeting), Burr McIntosh, Dr. Nathaniel A. Davis and Shirley D. Parker gave inspiring talks on the activity planned for the club and of its international recognition. Dr. McGlath, brother of the motion picture picture star, and one of the honored guests, rendered a vastly interesting talk on "Mind and Its Relation to the Body."

On Monday night, Oct. 24, Dr. Maurice B. Jarvis, president of the club, will talk on "Metaphysics," to a gathering of 800 L. A. County employees at Patriotic Hall. Dr. C. D. Price will also speak.

On Tuesday night, Nov. 1, the club is staging its first lecture course on "Human Relations" in the Sala De Oro of the Elsinore Hall, Judge Ben B. Lindsey and Shirley D. Parker will be the speakers.

ABOUT THE CO-ORDINATE COMPANY

A new organization has been formed under the leadership of Capt. H. Clarke-Renalle for the purpose of coordinating the literary side of the motion picture and stage.

The firm, known as "Co-Ordinate," has taken up elaborate quarters at 6665 Sunset boulevard where major independent and major independently agencies under the various phases of literary agency and play brokerage which will be conducted in a very detailed manner, each value of a manuscript being considered by a specialist in that particular and the whole co-ordinated efforts of the staff of writers.

On the executive staff of "Co-Ordinate" are George R. Bentel, vice-president and sales manager; Charles Meade Kerr, production manager; Louise A. Frye, executive secretary, "Co-Ordinate" is a new department under the aegis of De Brunelle Steiger; the research is supervised under W. E. Botterell; manuscripts under Nona Fern Rider; Music under A. H. Cokyne; Art under Antonio Jane; Poster Advertising under Charles Henriksen and International Publicity under Helen Maurice.

The formal opening of the film will be later in the month, in the hands of H. Clarke-Renalle, president and managing director.
Police Propose To Use High Handed Methods To Rule The Theatres

What We Need is Something to Laugh About

COUNCIL INSTRUCTS CITY ATTORNEY TO DRAFT ORDINANCE. PICTURE INDUSTRY SHOULD FIGHT LAW TO FULL EXTENT

What hopes Los Angeles Theatrical producers had of booming our local rialto and developing Southern California into a legitimate theatre mecca will be trampled under foot by the overbearing action which the City Council is taking, endeavoring to place every theatre in Los Angeles under police censorship.

By a vote of 12 to 2 the Council instructed City Attorney Erwin P. Werner to draft a new ordinance placing all the theatres under the jurisdiction of the police commission, which will have power to issue and revoke permits.

The instructions for the drastic measure were given in answer of Councilman Howard W. Davis, reprinted in the Los Angeles Examiner of Wednesday, Oct. 19, Mr. Davis says: "Let's go the limit," said Davis, "and get some teeth in this proposition if it is desired to close low places.

"If we adopt such a measure, there will be a great scramble to get on the police commission and it WILL BE WORTH $5,000 TO A COMMISSIONER TO SERVE ON THE BOARD."

Here is something for Hollywood and the Moving Picture Industry to think about. If such a measure of censure over the legitimate theatre is awarded to the City, it won't be very long before the police commission will be dictating to Film producers. Are we going to let such a thoroughly un-American condition exist? If we are content to sit back and let such a censorship board, unqualified to pass judgment on the American Dramatic Art, take hold of Los Angeles, we will be submitting our local rialto to political graft and forcing our legitimate theatre projects into paying for police protection.

Councilman James S. Mc Knight and Edward L. Thrasher opposed Davis' motion to have the proposed drastic measure drafted.

"You don't realize what you are doing," explained Mc Knight, in an article which ran in the Los Angeles Examiner, Wednesday, Oct. 19. "You will make the police commission the judge as well as the jury if you enact such a proposed measure.

THE INSIDE Dope

WHILE ON A VISIT to Mexico, Charley Chase made a personal appearance at one of the local picture theatres. The program consisted of three Chase comedies, shown in succession, and the appearance of the comedian in person. Was Charley's face red?

LAUREL AND HARDY have finally bowed to public demand. Almost since the inception of the cuckoo tune which produced their Hall Roach engagements, they have swamped with requests from admirers for copies of the melody. As a result the cuckoo tune has been improvised into a popular song number, and it has also been recorded on discs by a well known orchestra.

HUGH HERBERT opened at the Forest Theatre in Philadelphia Monday, Oct. 17, in the new show by Lou Brown and Bay Henderson called "Forward March."

ANDY DEVINE, the Universal comedian with the duo-tone voice, made a trip to the Bay Area recently, sharing his pit bull terrier, Truck McCull, penned up in a cage at a dog hospital. After he had been away for two weeks he visited San Quentin prison, and while he was being shown through the great penitentiary he got to thinking about his dog.

The upshot of it was that Andy took the next train back to Los Angeles, to get Truck out from behind the bars.

TEMPE PIGOTT, whose splendid performance as the inebriated chairwoman in "Seven Days Leave" with Gary Cooper, won her another important role in Paramount's "If I Had a Million," has completed her work in that production and has moved to the Fox Studios where she is now portraying Mrs. Snapper in "Cavalcade."

OLYMPIC STADIUM

A crowded stadium witnessed what looks like the passing of a little fighter when Baby Arzimendi, of Mexico, easily defeated Newboy Brown last Tuesday night. Brown seemed a bit overcautious and slow. Arzimendi, when he started his famous spirit, smothered Newboy. Round after round went to the tough and clever little Mexican, cheered by a gallery packed with his patrons. Brown tried, but he was outmatched, outmatched and nine times of the nine rounds. Referee Harry Lee had to give the verdict to Arzimendi. The bout lacked spectacular features and grew rather monotonous as Arzimendi took round after round from one of the best little boys the game has known. In the semi-win-up, Red Stephens and Benny Garcia staged a slugfest to a draw. The special was won by Al Romero, who had too many guns for Walter Balsa. Max Maxwell, subbing for Don Conn, stopped Ipy Garfinkle. Bobby Graham knocked out Jimmy Jones in the first, the other prelims were good.

Mervyn is Scoring in "Cat and the Fiddle"

Mervyn Jenson, who is appearing in the "Cat and the Fiddle" at the Belasco, started his stage career for Fanchon and Marco. He is playing one of the outstanding parts in the production, and numerous film offers have been made him. He flew down from San Francisco to make a test for Universal, and it is almost positive this chap is one of our outstanding movie names in the near future.

B B CELLAR CAFE

Well, after several raids at the BBB Cellar Cafe, business continues to get better. Why don't the "heds" pick on some of the other places in Hollywood instead of bothering a place that has been run in a legitimate way for the past four years? Well, BBB refuses to let a little thing like that worry him, and for the present entertainment his "Boys Will Be Girls" are offering one of the finest shows yet presented at the old Chaplin. They are a tonic and just what the people need. This suggestion is given only in the event of some good reason why comedy pictures cannot be made today. Surely there are enough humorous stories available if the studios once will get the idea and set upon it.

Let this start a campaign for comedy.

Keep Your Eye on My Acts Playing the Best of Theatres

Bob Gilbert

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Granite 7463
1559 North Western

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Reasonable Rates
1057 N. Vine

Keep Your Eye on My Acts Playing the Best of Theatres

Bob Gilbert
NIGHT HAWK

Mischa Guterson Opens the Blossom Room Oct. 27. Carlos Molina Is to Conduct. Will Offer Many Cafe Entertainment Innovations

Elaborate plans are being carried out by Mischa Guterson, noted orchestra leader and showman, it is said, for the opening of the Blossom Room, Hotel Roosevelt, under his direction October 27. Yesterday he was on hand to direct the Guterson Tango Orchestra. Molina is noted for the furore he has created at the Cocoanut Grove for the past several seasons.

Over 30 artists will be employed in the "International Revue," which Guterson will stage and direct, he claims. With three orchestras—his own Guterson Jazz-phonic band; Waldemar Guterson's orchestra and Carlos Molina's Tango instrumentalists, close to 70 persons will be on the payroll.

Reservations for the gala opening night, Oct. 27, are being made by Maitre de Hotel Joseph Mann. Haloween Night reservations are also in order, the Blossom Room reports.

Eddie Garr Tops Lee Moore's Frolics All Star Review Staged by Le Roy Prinz. Slim Martin's Orchestra Clicks Again

Well, we take our hat to Lee Moore, owner and manager of the Frolics, Calver City, for selecting Le Roy Prinz to stage this fast moving attraction, aided by his brother, Eddie, who is responsible for the dance numbers and without fear of contradiction it is one of the best stagings ever seen here since the departure of George Olsen. Eddie Garr, headliner, is outstanding, his way of selling is masterful and his mimicry was indeed a pleasure. This chap is an actor, and is a fast for the movie boys who are constantly after new material. Zeta Fritzel, seen at the Paramount last week, dances cleverly. Her nameless number was a gem. Then there is Patcy Coran, a cute little trick, and David and Hilda Murray, who gather their share of applause. Inez King, attractive blonde, after a tea-week run at the Paramount, continues here with her personality and can this lady sing! And Slim Martin, who has one of the best bands on the Pacific coast and that is covering a lot of territory. Le Roy Prinz knows his production and his brother, Eddie, certainly knows his dances. If this show doesn't bring the business then Lee may just as well close up and throw the key away.

Buddy Fisher Is Now Working in His 19th Week at Stark's Bohemian Club

Leading his orchestra to greater success every week, Buddy Fisher is now holding forth his 19th week at Eugene Stark's Bohemian Club with his all-star orchestra and merry makers. Buddy is making many friends by his own personal work, along with the manner that his boys play their soft, sweet entertaining music. Cafe visitors love to dance to his music and return back later every time. Witness the letter held over for a second week, the "Mammy" singer came through with some new numbers that tinkled the 'em. The Three Dots offer some very clever and interesting tap and acrobatic numbers and they are all good to look at. Renee, the Russian Persian Dancer, caught our eye, and who wouldn't chance both of them when she is in town? Morel and Ericeo da tango ballroom dance that is a WOW number. Take it all in all, Stark's Bohemian Club offers plenty of variety and action, and if you don't get a kick out of the show there is something wrong with you. But you will surely enjoy Buddy Fisher and his boys, and take it from us, you will dance your head off if you happen to be sitting near any one who likes to dance.

CAFE LOVERS HATE TO SEE JIMMIE GRIER LEAVE BILTMORE GARDEN ROOM

The talk of the Biltmore Hotel is the fact that Jimmie Gier and his orchestra are soon to leave for Dallas, Texas, where they are to appear at the Adolphus Hotel. Jimmie has made many friends here and so has his entire orchestra. He personally is a great showman, and knows how to cater to the public and has put on the best entertainment that the Garden Room has had in a long time.

WILBUR SHAW PICKED AS WINNER FOR 150-LAP RACE AT LEGION ASCOT SPEEDWAY SUNDAY AFTERNOON

As soon as it was learned that the diminutive Wilbur Shaw was to drive Leon Duray's car, No. 64, next Sunday afternoon, racing fans agreed that he had a slight edge on the other contestants because he seems to have a secret which other car owners do not know, and can put it to the best use of power into his car, while Wilbur certainly knows how to take advantage of this extra power. However, Wilbur will be up against some very strong competition as Ernie Triplett, Lester Spangler, Kelly Pettitt and Chauncey Gardner have their cars in perfect condition and will be out to take the checkered flag first. This will be Shaw's first race on the local track since his return from Italy.

It is also reported that at the main event is to be 150 laps, the longest race ever held here, it will be a real test of endurance and driving ability, and promises to be the most thrilling and spectacular one ever held at the Ascot Track. Legion officials advise that from the advance sale of tickets, it will be a "sell-out," so if you haven't made your plans yet, be sure and make them as soon as possible so that you will not miss this classic on the five-nights of a mile dirt track.

Lester Spangler, who won the 100-lap race at San Jose last Sunday, is now in second position in the Pacific Coast Championship standing for the year and has a nice lead over Wilbur Shaw who has held that position for several months. Ernie Triplett, who finished second at San Jose, has practically clinched the Championship for 1932 and with any degree of luck, the boys will be unable to overtake him. However, there are several more races to be held on the Coast before the end of the season and all the drivers are out to win and promise to give Ernie some real competition for the title.

M-G-M PLAYS LOYOLA SUNDAY AFTERNOON

The opening game of the Loyola University Polo season will be played next Sunday afternoon, Oct. 22, at 2:30 with the M-G-M all-stars, on the new Loyola Polo field, 16801 Ventura Blvd., Encino, formerly the historical Amhurst Homestead Ranch, at Hot Springs. After the game a buffet lunch will be served.

The Loyola boys played their last season's closing game, with the Armenian Gauchos, over which Loyola scored 9 to 4. M-G-M is expected to get strong opposition to the Loyola four in Sunday's game as they have added two new players—Smith and Edmundson—to their already hard riding team.

The line-up for Loyola will be Schneider (1), Taquette (2), Logel (3), Jefferies (4), Dierker (substitute).

M-G-M All-Stars—Campbell (1), Smith (2), Edmundson (3), Ovcholiner (4).

HOLLYWOOD LEGION STADIUM

A great turnout of fans witnessed last week's bouts at the Legion Stadium. Veteran Joe Glick, with all the odds against him except his smart head and stout heart, battled his way to a draw of [unreadable] I do you a favor, and, to the delight of the fans, Joe overcame the handicap he had to face in his last race.

There is no other group of voices anywhere in the country that can hold a candle to these boys, for their fine voices are nothing less than sensational.

PHIL HARRIS CONTINUES TO TOP "GROVE" SHOW

Phil Harris' name is synonymous of music, the sort of which gets into your very soul. No wonder "Grove" visitors proclaim him the most outstanding malestar in Southern California today. It is an impossibility to leave the "Grove" without a feeling of extreme expectancy, because of the complete entertaining evening scene in this garden spot.

Saturday night, another "Lucky Strike Dance Hour" is to be heard with Phil Harris, the program which is to be a monthly feature, and I have heard that he is more than successful so far. For Phil as this will be his second appearance on this program within a month. The original Billomore Trio, are back to stay, if public acclaim and favor is any criterion.

There is no other group of voices anywhere in the country that can hold a candle to these boys, for their fine voices are nothing less than sensational.

TOM COAKLEY IS LEAVING BLOSSOM ROOM

Tom Coakley and his capable orchestra are due to leave the Blossom Room at the Hollywood Roosevelt Hotel, Saturday evening. They may stay over a couple of nights until Mischa Guterson starts, which is the night of Oct. 27, with his show. Dave Boice, manager of the Roosevelt, asked this of Tom Coakley and the latter has agreed to do it before he starts on his work on a well known radio station following this with an engagement in the north. Every one that has met Tom Coakley has to see him, his boys and Virginia Haig, the sweet little singing girl, leave. However, Father Time makes many changes in our lives and business and this is one of those moves that seem necessary in night life affairs.

Buddy Fisher

And His All-Star Orchestra

19th Week at Stark's Bohemian Club


"Boys Will Be Girls" AT THE CELLAR CAFE

1653 COSMO STREET . . . HOLLYWOOD
“Gigollette,” Beaux Arts Production, Clicks

Here’s something a little different from an Independent Producer who has striven to give us a picture that merits your attention. A splendid cast of well-known players, careful direction with special attention given to the little details, a production that would do credit to any of the larger producers, and at a nominal cost.

The story has a chic European atmosphere, and concerns a bright and lovely girl who is employed in one of those dainty jewelry shops. One day a smart young man appears to look over some jewelry, and is struck by the girl’s beauty. He overtures her with his attention until she finally capitulates, becomes engaged to him and accepts a lovely ring. He soon tires of her, however, breaks the engagement, forces her to return the ring and disapproves.

After this onslaught to her affections she becomes worldly wise, and by her beauty becomes quite popular as a cafe enter-tainer. She is secretly admired by a young man who has become a gigolo by force of circumstances. One evening, much to her surprise, she notices her former engagement ring on the finger of a beautiful patron of the cafe who has become infused with the gigolo. A man appears and the girl discovers that he is the husband of the lady that wears the ring. She determines to gain possession of the ring and persuades the gigolo to make love to the wife, and in this manner she once more becomes its owner. This causes many interesting complications which are finally worked out so that she reclaims vengeance on her discarded lover with the former gigolo, and the girl arriving at a happy conclusion.

The telling of the story on the screen was cleverly interpreted by Director Alphonse Marret, who also wrote the story and who seemed to have a knack of making the simplest details mean a great deal, and his players acting naturally at all times.

Gilbert Roland, who plays “The Gigolo,” is much better than in anything he has seen him before, and is as handsome as ever. Madge Bellamy is another who gave us a great surprise by the handling of the difficult role of “The Shop Girl and Gigollette.” Theodore von Eltz played the character of the “Cockney Lover,” and Natalie Moorhead enacted “The Philandering Wife” to perfection. Molly O’Day supplied some bright comedy as “The Room Mate of Miss Bellamy,” and other excellent characterizations were by Henry Kolker, Paul Forrester, Albert Conti and Ferdinand Schatzi Haden.

The settings were extremely lovely from the opening sequences in the dainty jewelry shop to Monte Carlo from the terrace of a lovely Mediterranean villa. Independent producers are gradually working to the foreground with productions of merit and limited budget such as Alphonse Marret has achieved with “Gigollette.” This will surely amuse and please discriminating theatre patrons.

“Airmail” Gives Minimal Pictures Another Fine Rating in This Year’s Winners

You never realize when you put a stamp on an airmail letter the excitement and danger that confronts the men who fly the mail before it reaches its final destination.

This latest of flying pictures is one that director John Ford has performed a fine job in directing, as he handled the rather slim story of Dale van Emery and Frank Reed with distinction.

There was a large cast, but the two outstanding performances were of Ralph Bellamy as “The Chief of Staff” of an outlying air mail station, and Pat O’Brien as a “Daring Aviator” who was very careless with the women he met but finally comes to his death by a daring rescue.

Slim Sumnerville supplied what comedy there was in his usual inamical manner. Gloria Stuart played with sincerity “The Sweetheart of the Hero,” and Lillian Bond was “Transe,” an aviator’s wife who was quite careless with her affections. Other players of note were Russel Simpson, Aurora Stennett, Frank Albertson, Tom Clarke, Hans Furberg, Chas. La Monte, Lew Kelly, Edmund Burns, and a host of others while David Landau was as natural as ever in the character of a “Radio Operator.” Some marvelous stunt flying was credited to Paul Muntz, and the Art Director was John Hughes who contributed a great deal to the success of the production. The trouble and tribulations of the men who carried Chris Sam’s letters, are cleverly delineated, but this picture will not be much help to serious persons who are contemplating an air trip.

Of course, they placed the responsibility of photographing this difficult subject into the care of cameraman, Carl Freund, and he delivered the goods. An excellent picture, that has entertainment for those who like their screen far full of thrills.

“Hot Saturday” Is Not So Hot, But Will Please Average Audience

Not such a good one as we have been getting from Paramount recently, but it should please the young element as it is a story of small town life. Their joys, scandals and small troubles.

However, it brings to our attention quite favorably two promising young men of the screen. Randolph Scott and Cary Grant. These two boys should become very popular as each has a fine screen potential and seem made in the director’s hands.

William Seiter directed skillfully and Arthur Todd showed us the usual fine Paramount photography, especially the outdoor scenes.

The story revolves around the most popular young girl of the town, Nancy Carroll, who is caused to take an occasion for gossip by a perfectly innocent sight night, in which she meets a rich young man, Cary Grant, and is forced to spend most of the night at his lodge. She is then made to bring a car to the boy, Randolph Scott, but when he hears the whole town talking about her, he believes the gossip and the engagement is broken off. The end of the story revails that the rich young man was really in love with her, and we see them on their way to New York and a happy ending.

Fox’s “Down Our Street” Makes Very Favorable Impression

On the same evening that we reviewed a Fox picture, they also showed an English quota production that calls for very favorable comment. Particularly remarkable was the direction of Harry Lachman, who recently arrived in Hollywood with a contract in his pocket from Charlotte Cowles, and who has discovered a way to bring a dead man back to life but only for a short time—in fact, only six hours. The experiment is successful and the murdered man is brought back to life just long enough to tell who the murderer is.

The preview audience saw too much of the denouement of the story, especially when a rabbit was used for a subject, and afterwards when the man was brought back to life.

William Dieterle directed cleverly, and the photography by John Seitz matched the mysterious subject perfectly.

Warner Baxter, as the “Man Brought Back to Life,” demonstrated that he is a very fine actor and John Boles, as “His Rival in Love,” showed sincerity in his work. Miriam Hopkins was perfectly cast as “The Lovely Society Girl” for whose affections the two men fought.

The character studies in this picture were quite remarkable and George Marion, Sr., as “The Gentleman,” Hallwell Hobbs as the director of the girl,” John Davidson as “Secretary to Baxter,” Edward Mcaule as “And Old Servant,” and Edward Maxwell, Torben Meyer and Irene Ware gave clever performances. One that stood out forcibly was the deaf and dumb assistant to the director, who had learned sign language. This actor has been seen in some fine parties, but this one excellence all his former efforts.

Fox Films have good material in this one and any theatre manager booking it should get good box office results.
Chosen To Direct M. G. M.'s "Tugboat Annie"

The Following Theatres...

Do Not Employ

MEMBERS OF

Moving Picture Projectionists

Union

Local 150, I. A. T. S. E.

MIRROR STADIUM APOLLO VISTA
BEVERLY CARMEI STUDIO EL PORTAL
FILMASTE PARAMOUNT

Santa Monica and Western

Chats With Connie

Hairom's—the shop that everyone is talking about, and with bargains, has moved. It is now four doors east of its former location.

Hairom is featuring shorts, and brassiers this season, with his usual line of lovely things. They are made of high quality materials, and fit perfectly.

Giving a tea last week, and having very little time, we remembered the Woman's Exchange, where we previously had shopped, having bought a delicious cake and some cinnamon bread. In this window were several tempting thins, one of them "macaroni and cheese," and another "stuffed bell peppers."

There are now three new departments in this shop, one displaying hand-made luncheon sets, imported gowns, hankerschiefs, fascinating jade jewelry, ties and various attractions. The bureau counter was an interesting one to us, and we chose some fancy hose, for special occasions in the new Tahiti shade.

In these blase times Cinderella is rarely found, but in Cinderella Cosmetics she comes to life.

At Robertson's we discovered this new product, and found that Loretta Young is using this brand exclusively.

The powder is lovely and one of the finest packed. The muscle oil is made of spices, and remains only the best ingredients. The other things are also delightful and "Cinderella" has a complete line of make-up.

Having finished our shopping, we dropped into "Henry's" for one of his famous sandwiches and coffee.

Many unusual German and Hungarian delicacies are served there, and Henry's is considered an interesting, as well as popular place.
| STUDIO | COLUMBIA | Uncredited | Preparing | "Marquesa Dwight" | In "The Unassigned" | "Alimony Tarnished" | Charles Lee
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| METRO-GOLDWYN-MAYER | R.C. 2211 | Preparing | "Ranger's Call" | "I Had a Million" | "Mohawk" |

| PARAMOUNT, NO. 2411 | 5411 Marathon | Preparing | "The Unassigned" | "The Unassigned" | "The Unassigned" |

| RKO-TEXAS | AL 1155 | Preparing | "Noangel" | "Noangel" | "Noangel" |

| UNLIMITED ARTIST | Bobby Webb, Casting, GR-1111 | Preparing | "The Unassigned" | "The Unassigned" | "The Unassigned" |

| UNIVERSAL CITY, HE. 3131 | 1313 N. LANKER ST, 11 A.M. | Preparing | "The Unassigned" | "The Unassigned" | "The Unassigned" |

| WARNER BROS-BETTLER | NO. 1221, Burbank, Calif | Preparing | "The Unassigned" | "The Unassigned" | "The Unassigned" |

| WELLCOMBE | 706 Welcombe, Hollywood | Preparing | "The Unassigned" | "The Unassigned" | "The Unassigned" |

| WILCOX | 2316 Wilcox Ave, Hollywood | Preparing | "The Unassigned" | "The Unassigned" | "The Unassigned" |

| ZEPHER | 509 S. Alvarado, Los Angeles | Preparing | "The Unassigned" | "The Unassigned" | "The Unassigned" |
Warner Bros. Are Working At Top Speed On The West Coast

Why Do They Pick On Poor Hollywood?

EIGHT PICTURES ARE NOW IN PRODUCTION WITH FIVE SOON TO START

Production has been speeded up to top notch on the Warner-First National lot with three new pictures just starting, making a total of eight now in production.

"The Inside," "Grand Slam" and "Blondie Johnson" are the latest to begin shooting at the Burbank Studio. James Cagney and Mary Brian will be seen together in "The Inside" with a large supporting cast which includes Claire Dodd, Allen Jenkins, Ruth Donnelly, Emma Dunn, Gavin Gordon, John Sheridan, and Robert McWade. Mervyn LeRoy will handle the megaphone on the picture.

"Grand Slam," which puts the bridge, hand on the spot, will feature Paul Lukas and Loretta Young with Frank McHugh, Glenda Farrell, Helen Vinson, Reginald Barlow, Harry C. Bradley and Charles Levinson in the supporting cast. William Dieterle will direct "Grand Slam" from the pen of B. Russell Hertz.

Joan Blondell will be starred in "Blonde Johnson" an original by Earl Baldwin. Her supporting list of players will include Chester Morris, Claire Dodd, Harold Heber, Allen Jenkins, Toshi Miki, and John Wayne. Earl Baldwin adapted his own story for the screen. Roy Aragort will direct.

Meanwhile, George Arliss is in conference with studio executives selecting a cast for his next starring vehicle, "The King's Vacation." Joe E. Brown is also getting ready to step back into his baseball uniform for the title role in Ring Lardner's "Elmer the Great."

Other stories preparing for early shooting include "The Sucker," "Common Ground," and "Grand Central Airport."

GEORGE RAFT SCORES

With the showing of "Night After Night" at the Paramount theatre in which George Raft appears as one of the outstanding leading players of an all-star cast, he was instructed to make some personal appearances on the stage. You can take it from one who knows, George Raft proved his right to stardom on both stage and screen.

Paramount has one of the best bets since the days of the late Rudolph Valentino. Strange as it may sound; the one and only Valentino started his career in the very same way that did George Raft. His fame really came through the very company that is today what was then the Famous Players-Lasky Corporation.

FINE, TALENTED PEOPLE, ARE NOW LIVING AND WORKING HERE

By Harry Burns

Nearly every time someone gets into a mix-up with the police they pick on Hollywood and claim the movie city as their home and place of employment. If as many people who lay claim to being part and parcel of us actually belonged here, there wouldn't be any homes for those who actually live and are employed in the film capital.

Hollywood is so sinful and full of the world's worst people that if you should happen to shoot a cannon up Hollywood Boulevard about 10 p.m., you might strike—our good old friend Henry Bergman sticking his head out of Henry's to see what is keeping Charlie Chaplin from dropping in and having a chat with him.

Whenever the Federal Government wanta to put a tooth into the fangs of the Los Angeles newspapers, they raid some place in Hollywood. It is the easiest way to get the attention of the public to the apparent attempt of doing their so-called duty. Hollywood is the goat of almost every publicity seeker.

Why pick on poor Hollywood? It is feeding more down and outers than many of the key cities of the world.

There is more charity work being done by the hour than there are in a year's time elsewhere.

KILL AMENDMENT NO. 5

A trick amendment is coming up on the ballot next week which will in effect legalize gambling in California as well as place all forms of racing whether collegiate foot racing or horse racing under the supervision of another state commission.

Each racing association under this bill would be required to pay from $1500 to $2000 a day license fee which in itself disposes of all other forms of racing but horses.

It is suggested that all lovers of sports and other forms of speed contest than horse racing use their best efforts to DEFEAT AMENDMENT NO. 5.

Have Just Finished My 28th Picture In Hollywood

Phone HO 2154

Suzanne Wood

DAD SAYS —

Kent Taylor, ex-extra, spotted for lead in Paramount's screen version of Zane Grey's story, "The Mysterious Rider"; Henry Hathaway directs. Paramount will team George Raft and Sylvia Sidney in "Pick-Up," and Cary Grant will do "Destination Unknown" for Universal. Randolph Scott, Frances Dee, Richard Bennett and Ardenne Ames have spots in "The Good Thing," which Norman Taurog directs for the same studio. Tom Buckingham is to direct Lew Ayres in "Out on Parole" for Universal. Willard Mack is hired by Charles R. Rogers to write screen play of "The Billion Dollar Swindle." A new menace besets the American family, "Dad," for there are the political parties have failed to take cognizance of and it threatens an internecine strife of Socialists, Republicans and the bickering nobodies who are the propertied, the power-mad, the political leaders. In its day the KKK was number one. What will the family in talking to anybody else and all stick around the silent radio and glare at each other and make a slight move to precipitate anything from sample assault to mayhem and murder.

The new KHL Quartet is a pip of a line-up, Glen A. Rabe, sings a little tenor; Ceci Wilcox sings a little baritone and Fred L. Hurley, also sings. With that one, nothing's missing. I nearly forgot, Richard Davis, a tenor if ever there was one. Now all together, sang so well.

There is always somebody to take the joy out of life...for the newspaper writer who had to notify the Palm Beach register that Ralph_take the joy out of life...for the newspaper writer who had to notify the Palm Beach register that Ralph Richardson en route to San Francisco stopped over two nights to dance with Zella Coates, widow of the late Governor. She is a good dancer, and one of the best. Just picked up Earl Burnett at the Mark Hopkins. Zella! Zola! How could you? And I always thought you would be there the next night. Missed the picture, "The March on Parade." Zella, I hope your radio tubes develop grid leaks.

Jean Delmar, presently in Paris, is working in a film starring Andre Luguet. Luguet will be back here in five months. "Liebe in Liebe," shown at the Filmarte, was very good, and Kate von Nagy, very sexist-appealing. But "Barcarolle" was far from being even tepid. How can such a terrible movie be produced? "Kamarazov" was a masterpiece — Al St. Johns, new Hollywood editor of Playwrights, reports us that he is stamped with the skill of the movie. Women almost never tip their waiters. The waiters who told us that added: "Men are not forcing it on women. People have to wait too long at the Hollywood library. There should be more girls working there. And the public should be told not to use their fountain pen, nor their pencil to write silly remarks on the library books. They have to read the remarks, and that is bad for my education. Otto K. Olsen's daughter is a calf. A perfect picture. Olsen owns the Hollywood with a few dollars and an idea and look at him now."

Radioites
By LOU JACOBS

Hey, you sticklers for correct English! Do you realize there is no such noun as the word "radio"? What you mean in referring to a microphone is "microphone," the word is only a colloquial synonym for "wireless" an adjective, such as radio station, is a noun it must or should only be used as a combining form such as radio, phonograph, radioactid, radiogram, etc. It is derived from the Latin "radius" meaning a ray or radiation.

Now that that is settled, what are we going to call those funny little conversation making machines in the dining rooms of the homes that either delight us or give us the jitters? Will all the godfathers come early to the christening?

The Innocent Bystander
By HAROLD ORLANDO WIGHT

The picture is not quite a bit of excitement lately about previews and old fashioned audiences who do not "FAKE" PREVIEWS.

New Artists. H. A. De Zavala appears on the screen at a preview without being applauded. Just "Smiling Through."

"FAKE" PREVIEWS
By LOU JACOBS

Of course I am talking about real previews. The present ill-repute of previews in certain theatres in Southern California cannot be blamed on audiences. Certain unscrupulous theatre managers, realizing that motion picture fans have a real and sincere interest in previews, have cashed in on that interest by advertising as Studio shows new productions which they have rented for the occasion. You cannot cheat an audience out of an audience's money. Of course, in most audiences, there are a few children and adults with children's minds who attempt to spoil not only previews but all entertainments. But I have never known these hecklers to succeed unless the sympathy of the audience was with them. That sympathy is never grant ed if the picture or program is good and entertaining.

DISTANCE WON'T HELP
By LOU JACOBS

For various reasons in cases of "racing," the picture and only the picture is to blame. A preview audience is an audience and is an audience’s position in the theatre does not depend upon its approval of the picture. However, how the audience approves of the picture depends upon audience approval.

This is a period when audiences are seeing so much. They haven’t much money to spend on entertainment and are demanding good pictures. They have seen as much "racing" as far as Pesky or Oshkosh, and the average audience will "rash" it if it is bad.

20 Weeks Headlining Stark's Bohemian Club

BUD WELCH
AND HIS GREATER ALL-STAR ORCHESTRA
Management Mayer-Lancaster Agency

Through My French Window
By JACQUELINE LORY

Tom Brown of Culver, a William Wyler production, is seeing daylight in France. Cine- madora devotes a page to it, linking it to "Kadetten," a German film. Maurice Chevalier and Jean-Pierre Aumont are playing in another French film which has a four month run. Henry Garst is still working in a French film: "Simon Is Like Me," a new French American director. Four months back. He and Lilian Harvey will be here in December for Fox. Nices have been half inundated by a 14-day rain. Damages amount to a half million dollars. There is a cinema in Magdeburg, Germany, showing three films at one performance...When I was in Buenos Aires, before the talkies, movie palaces changed their entire program every two hours. You could buy a ticket and sleep inside all day...There is a new studio in Hungary: Hunnis. Henry de la Falaise has written a scenario and both Cyran and Colette would like to play in it. ... Pierre de Ramey left town a fortnight ago. He is Paris bound via Broadway...Pinero, the British playwright, is trying for the Great White Way...If this goes on I shall recite a famous verse by Victor Hugo: "If there is only one left—I shall be that one."

Wellesley Wong, English author, will leave Shanghai for Shanghai early in the year. He will head a Universal unit. His story, "Par- gar River," will be produced in the Federated Malay States. His home studio is in Kuala Lumpur. The company will be gone five months...My favorite actresses in Holly- wood are Velma Wallis of Bella's...Audiences, according to the local showcasel. That gentleman plans to read his Goethe, and in so doing profit by it...After having seen "The Jewel," the baritone, and "Six Hours to Live," at my preview, I feel certain that Wilhelm Dieterle has a real director in his company on the way to become a great director...William Roy Neill was leaving for Europe to raise funds for his film, "Wild Horse." He has spon- sored him. Roy's last film, "Father and Son," had just been previewed. The result is that Mike...Roy will now be under a long-term contract to Columbia...Max Ree will be back insi de of a week...

The Beau Brummell restaurant across from the Pantages Hollywood, is owned by an Americanized Frenchman, Edward Quey- rel. His father paid three hundred francs a number of years ago so that Edward would be educated in the art of Brillat Savarin. In other words—that he would become kitch en-conscious. Edward says that he worked two years without pay. He did not have to pay for kicks in the pants. He has been a chef. Mark Hopkins chef of course for a while in paris, speaks French, but not his three sons and his one daughter.

Someone told somebody else that Radio was going to make French pictures in six weeks. That started what is known as a rumour. That is a rumor.

That studious young man, Dick Stockton, is Fred Schillers's first assistant at Radio. Bob Boulet is another of the young pros who are given a chance to see Tom Ford in a casting office again...D'albade D'Ars is in New York conducting. That person is...The story is about a small town teacher who starts virtuous and ends crooked.

Mario Nagoske thanks,
Alva Carlson

For her beautiful poem recently published in the Hollywood Filmgraph, which was credited to Vera Larson...then an error.
PHIL HARRIS
and his Orchestra

"Follow the Trail of the Elite" to the
Cocoanut Grove
AMBASSADOR HOTEL

N.B.C. Lucky Strike
Chain Hookup Dance Hour
Nightly “Monthly”

HOLLYWOOD FILMOGRAPH

Academy To Make Short Reel Awards At November Banquet
Tom Tyler Again Starred By U--Ray Taylor Directs
FILMOGRAPH Will Again Crown King Of Make Up Artists

What It Takes To Make Good Pictures And Plays

OCTOBER 24-26 TO BE DATE OF SCREENING SHORTS FOR COMMITTEE

Short subjects, which rival the longer feature films for popularity with motion picture patrons will be given appropriate recognition for the first time in the annual awards of the Academy of Motion Picture Arts and Sciences this year.

From more than 50 short films, which have been submitted by 17 companies, three pictures will be chosen to receive certificates of honor at the Academy’s annual awards banquet in November.

The short subjects have been divided into three groups for awards consideration: 1. Mechanical or animation; 2. comedies; 3. novelties, including all educational, news, travel, animal and scenic films.

The pictures submitted will be screened during October 24-26 before a committee of the Academy, who are engaged in the production of short subjects. The committee has been divided into groups of five, each group to vote on a type of film in which its members are not interested. The nomination groups are:


Novelties: Arthur Ripley, Roy Disney, Oliver Hardy, Henry Ginsberg, Charles Christie.

Three subjects chosen in each class then will be put before the committee and the executive secretary of the Academy for a final elimination vote.

MEN OF THE MOUNTED TO BE SUPERVISED BY HENRY MAC RAE

"Men of the Mounted," Universal’s forthcoming serial of the famous Northwestern Canada constabulary, will be placed into production immediately with Ray Taylor at the directorial helm and Tom Tyler and Jacqueline Wells in the leading roles.

The story is based upon Robert W. Service’s well known poem, “Clancy of the Mounted,” and has been picturized by Ella O’Neill, Basil Dickey and Harry O. Hoyt.

Earl McCarthy, William Desmond, Rosalie Roy, William Thorne and Francis Ford will appear in the chapter thriller with Tom and Miss Wells.

Henry MacRae is supervising production.

BACK

Fanchon Royer and her husband, Jack Gallagher, returned Tuesday (Oct. 25th) from a month’s eastern trip, and will start work almost immediately on a new picture.

Three Fanchon Royer productions have been showing locally the past week and her latest film, “Heart Punch,” will be released here early in November.

ASSISTANT DIRECTORS SUBMIT NEW WAGE SCALE

The discrepancy between the wage scale of the assistant directors of the New York local and the Hollywood organization will be ironed out here upon the arrival of Pat Casey, early in November.

The minimum scale which Local Representative Dick L’Estrange has submitted, and which has met with the approval of the local membership, is as follows: $125 per week for eight-hour day for first assistants; $60 per week for eight hours for second assistants; $50 per week for eight hours for script clerks with time and a half for overtime and double time on holidays.

ERN WESTMORE WON LAST YEAR’S CUP BY WORK ON “CIMARRON”

Last year Ern Westmore was crowned the king of makeup artists and was given a loving cup by Hollywood Filmo for his makeups on Radio’s best picture of the year, “Cimarron,” starring Irene Dunne and Richard Dix.

This year it will be a greater question as to who has the right to be crowned the king of make-up artists. Hollywood Filmo, with its next issue, will publish some of the outstanding accomplishments of the best make-up artists to date. The winner will be announced in our Yuletide issue which reaches the streets on New Year’s Eve.

Ye Editor invites any makeup man in any part of the world, who feels that he has a picture to his credit which should be proclaimed the best makeup of the past year, to send a copy of the makeup to Harry Burns, Editor, Hollywood Filmo, 1606 Cahuenga Blvd., Hollywood, California. There is no entry charge.

The winner will receive a loving cup with his name, the date of his winning the contest, the name of the studio and picture for which the award is made by this publication.

SEEN

Leon Wayooff found himself doing scenes with two Miss Greys this week for he has been appearing in “Uptown New York” with Shirley Grey, and was seen with Jane Grey in the one act play, “Held,” presented at the Writers’ on Wednesday and Thursday.

JANET CHANDLER CLICKS

Score quite a hit in “The Golden West” for Fox Films.

JANET CHANDLER was signed for “Born to Fight” with El Brendel, Osmow Stevens and others in the cast. Miss Chandler has never seen herself on the screen.

ROBERT BURNS DOES WELL

Over on the Paramount lot Robert Burns played a fine part in “If I Had a Million.” directed by William Sistre. Bob migrated from the stage to the screen and has been doing well in our.

London release for “Rome Express” featuring Esther Ralston, Conrad Veidt, John Barry, Cedric Hardwicke and others, and directed by Walter Forde is scheduled for January 10th, 1933. It is a Gaumont Picture.
Make It a Merry Xmas for All

Throughout the year FILMOGRAPH asks nothing of you but the privilege of serving you. Weekly, it fights your battles, extols your merits and offers gentle criticism for your betterment.

Great and small, star and extra, producer and executive are the recipients of infinite favors in the way of news items, editorial advice as well as constructive comment on matters of general interest.

FILMOGRAPH has always extended the hand of brotherhood to labor and those bodies affiliated with the national federation sponsoring their causes for betterment.

It has tried its utmost on behalf of writers, artists, and musicians to further their best interests.

FILMOGRAPH is not subsidized; it is not supported by any element, nor having its existence forced on it by unexpressed sarcasm, it has never been for sale and its policy has always been RIGHT IS MIGHT.

The time has now arrived wherein you can show your appreciation. Once a year, the YULETIDE NUMBER is published for the dual purpose of further serving YOU and permitting you to serve US.

Advertising for that number is NOW being solicited. Be sure to wish your friends, throughout the industry, the COMPLIMENTS OF THE SEASON and thereby inture FILMOGRAPH, Ye Editor and his staff likewise, A MERRY CHRISTMAS.

Moving Movie Throng by John Hall

And now comes the preview to annoy the unhappy Hollywood producer.

The preview of a new picture has ceased to be a joke—or is it just beginning to be a joke in a preview-satirised community?

You may take your choice. To some, the preview has always been a joke. To others, like a certain young producer, more serious minded, it is nothing short of jest in submitting an unfinished picture to public opinion. This young man personally spoke his mind to an audience seemingly unappreciative of the time, money and effort expended to entertain them.

Psychologically, the preview is wrong. What producers seek is audience reaction—nontechnical audience reaction. A press report of this reaction should be sufficient return. "Try it on the dog," as theatrical producers have been doing for generations. Release the picture to several neighborhood theatres for one or two nights; study press reports of audience reactions, then cut for final release.

Cut out all the ballyhoo usually accompanying a preview. The present method is a CHALLENGE to audience, who know from the ballyhoo that the house is full of studio people. Human nature, challenge for an opinion, is inclined to be hostile. The presence of the makers of the picture invites whatever success the film creates, and cancels the sarcasm, which, under normal conditions, would remain unexpressed and forgotten if the greater part of the story satirized. Crowds can take pleasure in bating all seeking a pet on the set. The average studio exec-UTIVE'S hunger for glory is the great motive back of all the silly ballyhoo connected with pictures. "Try it on the dog" and leave the rest to press reports, and the public will give its verdict without malice.

CURRENT PICTURES: "Red Dust" contains no red dust; throughout the picture torrential rains make impossible any kind of dust. This one, a M-G-M feature, attempts to carry on the hopeless job of exploiting Jean Harlow as a wanton; a vam- pire—this in the book. The "Redheaded Woman" appears on a rubber plantation borded by Clark Gable, and she does everything in the last scene. It was a forced theme. No use, gent-lemen: Jean Harlow, in this kind of thing, is not the type. She is too young; she is too—everything. What is this, a pag?

In can orchestra music in a million-dollar theatre lined with gold leaf, plush seats and presided over by ushers in gorgeous flannel uniforms is indicative of a directing mind totally lacking a sense of the fitness of things. A dash of one-time famous, and welcome, shoddy that will not stop rattling family skeletons.

HELPFUL HINTS HARD TO TAKE: Using the cash-paying public to advertise a theatre is a stupid practice—and a boomerang. It is stupid because a man who BUYS a theatre ticket, when he realizes the cheap trick, angrily resents standing on the sidewalk borded with a crowd OUT- SIDE, when there is room INSIDE. And it is stupid because it is against the law, a matter too frequently winked at. Theatres sell ENTERTAINMENT AND SERVICE. The man who does not know this is not fit to run a theatre.

TO THOSE WHO DO NOT KNOW, it is a matter of public record, that the L. S. military, post office and at all Federal public functions, "The Star Spangled Banner" is accepted as the National Anthem. This may be news to the makers of "The Wet Parade," a picture now on exhibition. In this film "The Star Span-gled Banner" thrashes honors with a batch of merry-merry concoctions, all recognized as night life cheerio stuff. The commercial title of "The Star Spangled Banner" is the rottenest kind of rotten taste.

Two things that fascinate us: Ruth Chat- terson, Everett Sloane and Jimmy Durante's schnozzle.

There are several big he-man stars in Holly- wood: Clark Gable, George Bancroft and Charles Bickford have something on all oth- ers. Flappers, starlets and matrons and dignified dowagers go for this trio in droves.

There is only ONE TOM MIX. This western star, with Tony, stands out over all others. Tom and Tony are just as popular today as ever.

A "Yes" man of the press has dubbed Carl Laemmle a "Genius." Look out, young fel- low; that young man deplores that kind of pay. The younger Laemmle has no delusions about himself. He is a just hardworking man—and lets it go at that.

HOLLYWOOD IN N.Y.

BY Bud Murray

Hello, everybody! Looks like every sec- ond house will be an exciting New York. Six opened last week—and so the El Garron —what a spot—Our ex-pupil, June Knight, doing pretty good around this man's town—Some of our "Hol- lywood's," Pala Negre, Dorothy Jordan, Irene Rich, Charles Butter- worth, Mr. and Mrs. John Gilbert (just in for the day), Norma Shearer and Irving Thalberg (also in for the day)—Hal Roach just in for the day—

Helen Morgan, still playing in "Show-Boat," which leaves this week for the road tour—and so, after the show, to LINDY'S, where the stage and screen folk get their little "snack"—Frank Orth entertains—Arthur Forest, song-writer—Lew Cooper, a pretty big radio booker—Archie Mayo finally leaving, and still the big guy. It's the time to see Frank at his best in "The Love Nest" and see Toe-Dancer Vivian Fay, who is playing at Roxy's this week—and the biggest show of the week is "The Women"—big pal and ex-pupil, LON JAMESS, and his mother—How Leon has grown—get- ting a new rug. —Polly Brown—best look to his laurels—It's funny how a person from Hollywood greets you here—like a long lost cousin or something—It's good old hometown custom from HOLLY- WOOD, NOW.

Dashing thru crowds, bussup to Richard Keene, who wants all the news from Hollywood in one breath—Tom Bannister, just bought a play in Europe, which he intends to produce here real soon, in the interim he flies to Hollywood and back—Our ex-baller, Harry Carrol, dashing to his Night Club Lido—Pearl Ray still dances as graceful as ever—George Bennett, former M-G-M publicist, just man in Los Angeles, taking a stroll with our boy friend, Abel Green—but they are wise to Broadway, they walk up Seventh Avenue.

To the Preview of "The Big Broadcast"—(midnight) Sid Gary angry about Hollywood—In the audience, but not heard—Belle Herman and Sammi Tinberg. Ruth Etting, Gus Edwards and his partne Arniado, Mildred Harris, Sammy Cohen and his bride, Frances Grayer, the luxurious blonde—At another exclusive Night Club, "Mont- parnasse," Tony DeMarco and "The Lido"—here since nobody—Los Moran is excellent in "Of Thee I Sing"—We bumped into Eddie Foy, Jr., and Margaret Young—What an ovation Jack D Seyr- received as he stepped into the ring at Madison Square Garden, at the Kid Gal- las—Feldman Fite—Joe Maphis still an- nounces in his stentorian tenor tones—When- ever anyone comes to town they never forget The Bidwell, where Paul Whitehead holds them in the palm of his hand—Louella Parsons and the good old Doctor—never the life-time companions of Hollywood, Dr. Harry Martin—Norma Talmedge, Phylis Haver—Lye, Georgie Jessel was the buzz of the week—He is to be through in town—now I know why it has rained con- sistently here for five days—Jack Dempsey, Bing Crosby, Arthur Lake, Sid Prima, Featherstone, and many others—of your Holly- wood playmates are around town—we'll give you the low-down on what we don't know any dirt—and can we dish it—we'll be see- inyeah HOLLYWOOD.

By Bud Murray

Hollywood Cafe
461 Madison Ave.
New York City

Every Sunday at
2:30 P.M.

SPEEDWAY

Every Friday at
7:00 P.M.
LITTLE STORIES

“Sempur enim ca alii ali procmum uum” (Experience is always sowing the seed of one thing after another)—Manillus-Aстрonomus.

Do you remember an actor in that clever picture “70,000 Witnesses,” that the Chas. R. Rogers Production gave us a short time ago? If you, so will be remembered of the character that David Landau, the ‘Detective’ who solved the mystery of the boy that was killed; and that the parts of the radio announcer and the detective carried the success of the picture on their shoulders.

So successful was Hollywood about 10 months ago, that to-day David Landau who has played in 23 pictures, which is a quite record in so short a time. We might mention a few of the prominent ones with which he has been identified: “Street Scene” for United Artists, “Bird of Paradise” for Paramount. At the present time he is filling a prominent part in “They Had to Get Married” for Universal which Edward Ludwig is directing.

This splendid actor is no stranger to Los Angeles. He was featured in the famous Belasco stock company when that organization had its headquarters on Main Street many years ago and played in “Bird of Paradise” at that time on the stage. Then to New York where he played in several prominent productions, as well as a number of stock companies.

Eventually he was featured in “Street Scene,” which was the reason for his return to Los Angeles, as he came home from that play a decided hit on the musical boards. David Landau found while he was here, that the picture had advanced so that a clever actor could easily get an engagement as the day of the ingrate was over, and that character roles were being featured on the boards.

It was experience that counted and fine players who had served their apprenticeship in stage plays were constantly in demand and David Landau can certainly be classed under that head, as witness the great number of good productions that he has been in recently.

A MARVELOUS MIMIC—is Eddie Garr, who kept the audience at the huge Paramount Theatre in raptures of laughter playing there a week ago.

LEE MOORE FROLICS—put Eddie in his new Revue, and he is getting wonderful reviews even bigger than ever, at the popular resort on Washington Boulevard.

AL. ROGELL DIRECTIONS—for Columbia, commercial aviation yarn “Air Hostess with a Million Raions on the adoption of which, we hope, is bearing us shaping up to perfection.

WOULD YOU have Evelyn Brent or Margaret Livingston in the featured role? Both are being considered for the lead, but we would like to see Margaret appear once more.

A CHAPTER EACH—by famous writers will be added to the serial of Polan Baks that will have a run in a famous magazine and afterwards be made into a motion picture.

THE PRIDE OF PARADISE—is the title Banks has given for the screen, and Rupert Hughes, Zane Gray, Vina Delmar, L. B. Godd and Gertrude Atherton will each write an addition. This should be interesting.

“BILLION DOLLAR SCANDAL” — that is being made at the Paramount studios, has added a couple of seasoned players to its already large cast, with Olga Baclanova and Mahlon Hamilton. WILL TOP THE OTHERS—it expected of this picture, one which Chas. R. Rogers has made on the Paramount program, and are getting particular raves from fans everywhere.

BROOKLYN AND NEW YORK—will see Lowell Sherman at their Paramount Theatre at the same time in “Take Fares,” as he both directed and played the principal character.

THE HIT OF THE SEASON—is the latest K-B-S production, which has the theme of a charlatan plastic surgeon for the main character.

THE DEATH KISS—sounds very bright but K-B-S Productions at the Tiffany Studios, promise an unusually interesting story that Barry Barringer is working on for early production.

ED MARIN, A NEW DIRECTOR—will wield the megaphone on this one, which is a reward of this story gave him for the good work he has done on their other productions.

The next Tom Mix—will be “Rider of the Desert,” as Jack Paterson, gets the story into shape, which promises to be as good as the others ones Jack has written.

HENRY HENSON SUPERVISES—and he has appointed our old friend and good director, Almer Schaeffer to direct, and from what we have seen of Armand’s others it will be good.

DISAPPEARING ISLAND”—a yarn that centers around an island that was lost by underwater disturbances, and not a vestige remained, is quite an uncanny yarn.

WORLD WIDE PICTURES—thought enough to get straight, so that Joe Rock owns, to give him a release on their splendid program which assures success.

UP IN THE RATING—is Frank Albertson who was one of our favorite juvenile players, and has been making great headway with the independent circuit for some time.

HARRY JOE BROWN DIRECTS—the “Billion Dollar Scandal” for Chas. R. Rogers, at the State Production Studios, and he selected Frank for a featured role.

THE TRUMPET BLOWS—for Paramount, is being adapted by O. H. P. Garrett, on account of his former successes. Here is a bull fight yarn of a father and son.

THINK THIS OVER—when you hear that George Raft is to be placed in the featured role, which should be just the right thing for the star of “Stella Dallas.”

THE QUIET” —is based on a story that revolves around the now infamous Injal. Joe Rock is adapting it for Columbia. This should be the just the right subject after all the publicity that Injal has been getting. This picture will be brought out for SUCI at the State Production Studios, and it is planned to feature the young and famous juvenile actors, in a super picture, with the rest of the cast.

REALLY BEAUTIFUL PHOTOGRAPHY—was shown in a recent independent production, that we reviewed and merits special attention to producers.

“MIMIC” by Jacques Marat picture, which was a little gem but we forgot to mention the fine photography which was done by Henry Cronjager. A veteran cameraman.

FRANK CRAVEN ACTS—after signing a contract with The Fox Films, to write and adapt stories, but was prevailed upon to stay with us.

PHILOSOPHER STOREKEEPER—is the part that Frank will interpret, and Win- nie Sheehy is expected to give it to the best young actor for this difficult and sympathetic role.

LONDON LOVES IT—and Harold Lloyd is the man who is going to play this “Crazy,” and the manner the said Britons received his latest effort.

His father celebrates—the event by getting married, and for a honeymoon, he will go over to dear old London and find out the truth.

THE GREAT DISCUSSION—as to whether George Jessel would be allowed to make “Wunderlitz,” seems to be coming to a settlement at last, with all parties satisfied.

AL. JOLSON GENEROUS—and only too delighted to let his son do his play, when he made such a great success of Jessel’s “Jazz Singer.” The first successful talkie.

Filmarte Theatre
(228 VINE ST. Hollywood
“Gitta Discovers Her Heart”
A smashing German musical production
Featuring
GITTA ALPARD and
GUSTAV FROELICH
Music by NICOLAU BROSDEK
A Froelich Film Production
FRANK WHITBECK HOLDS ORGANIZATION MEETING AT WRITERS' CLUB LUNCHEON

At the organization rejuvenation meeting of the Wampas, held recently at the Writers' Club, plans were drawn up for a series of annual awards of merit for the purpose of bettering motion picture publicity, advertising and still photography.

At the next meeting of the publicity men, committees will be appointed to settle details of the awards plan, which will embrace the work of theatres everywhere in the United States, it is reported.

President Frank Whitbeck presided over the Wampus meeting, at which the rejuvenation program was compiled. Tom Baily of Paramount, Chairman John LeRoy Johnston, of Universal, and George Thomas of Warner-First National Studios, drew up the program.

JOHN REINHARDT IS BACK IN HOLLYWOOD AND FOX STUDIOS

Europe has returned John Reinhardt to Hollywood and Hollywood is glad to have him back here for many good reasons. John Reinhardt knows what is needed to synchronize German, French, and Spanish versions and the Fox Studios in the past have done more than their share to retain the foreign market. John Reinhardt is the man who can write the continuity, adaptations, dialogue and direct. Also being an actor of the first water, Fox Films rightfully should feel glad that so capable a man is back in our midst.

GARDNER AND VINCENT ARE BUSY

The vaudeville tours of Ernestine Schuman and Harry Borden, electric and others were arranged by the Jack Gardner and Frank Vincent offices. They are in a position to route all screen names over a circuit of very profitable bookings.

WELCOME NEWS

Bill Saal, who is the “S” of KBS Productions, Inc., returned last night (Sunday) from a three weeks’ trip in Hollywood, where he conferred with Messrs. Kelly and Bischoff on production of new World Wide releases.

ENROUTE

Harry Weber informs us that Estelle Taylor left last Monday for the east where she is to start a long tour of personal appearances.

B. I. F. (English) have started production on “Contact.” The theme of this deal, with the future of the British Empire and its development by the aeroplane. The setup shows the marvelous organization that enables 14,000 miles of Aero-communication to be run to schedule.

In all, the unit will cover a distance of 24,000 miles. The film will give a dramatic survey of three continents as seen from both the air and the ground. The film will be made by Paul Rotha.

The following theatres...

Do Not Employ

MEMBERS OF

Moving Picture Projectionists Union

Local 150, I. A. T. S. E.

MIRROR APOLLO
VISTA STUDIO
BEVERLY CARMEI
EL PORTAL FILMARE
PARAMOUNT

Santa Monica and Western

Moving Picture Projectionists

Local 150, I. A. T. S. E.

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Running a Dancing School Is Some Job for a Woman—Ask Mrs. Bud Murray, She Knows

When one can say that business is picking up, then certainly a little praise is due to the man or woman at its head.

Mrs. Bud Murray, in this case, is the competent manager. While Mr. Murray is in New York, his wife is shouldering the responsibility of their dancing academy, located at 3636 Beverly Blvd. Under her able supervision the school is running along very smoothly and instruction in all types of dancing as well as training for stage and screen is being given. Mary Korman, talented Miss of the Our Gang comedies, is now rehearsing an act for the stage under the able supervision of Mrs. Murray.

Mrs. Murray said, “I am satisfied, as things are going along very well. Many new pupils have enrolled, thus making it impossible for me to complain.” Such well known luminaries as Mary Brian, Corinne Griffith, Alice White, Mary Pickford and many others have all improved their dancing ability at Bud Murray’s school.

—EVELYN CLATT

Attention Everybody

A New Cinema Personality Joins a New Agency

DAVE DAGGETT

Has Just Placed His Theatrical and Screen Affairs In The Hands of the Shagrin-Solinger Agency

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SINCERE GOOD WISHES

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Sid Grauman

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DUVAL MAGICIAN
... Direction...
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Conductor
PANTAGES
HOLLYWOOD

Moran and Mack Comedy Goals 'Em with “Two Black Crows in Africa”

Moran and Mack, the two black crows who gained fame through the medium of a phonograph record and later in vaudeville, present their black face personalities in this Educational two-reeler. The picture is very funny but most of the credit for the laughs must go to Ernest Pagano and Jack Towsley who conceived the book and dialogue and Charles Lamont, who directed the job.

The humor is of the situation variety. Two colored men in the jungles of Africa having escapades with lions, leopards, elephants, slingers and gorillas couldn’t help but be funny. The sequences with the gorilla, played by Jack Leonard are very well done, particularly the tooth pulling episode when the two guides try to relieve the big monk of a toothache.

The story is just thin enough to hold together. Two explorers are bereft of their safari. The two black crows are shipwrecked and land off their raft in time to take the place of the natives as guides on a lion hunt. They become separated from their employers and thus the fun foundation is laid. The explorers are adequately portrayed by Henry Roquemore and Al Alt.

The picture has many elements of novelty and will provide plenty of humor for all types of audiences. The sound recording of W. C. Smith was entirely satisfactory while the photography of Dwight Warren showed some unique angles and much fine contrast.

—LOU JACOBS

TOMMY ATKINS FINDS USE OF EARLY TRAINING AS WRESTLER BY DIRECTING GRAPPLING SEQUENCES

Tommy Atkins draws an assistant director’s pay at the RKO-Radio Studios. However, years ago, he was one of our ace wrestlers—that was before he ever saw a movie camera. The day when Radio Pictures had a wrestling sequence in “Sport Page,” which will be released as “They Call It Sport,” Director Dudley Murphy had never seen a wrestling match we are told. So it fell to Tommy Atkins, who was assisting Director Murphy, to handle the megaphone on the sequences, which by the way, are the best in the picture. This is not the first time that Tommy Atkins has come through for RKO-Radio. He is directorial material for the biggest of companies and will deliver the goods if he ever gets a shot at a talkie. Years ago he directed some silent pictures to good success we were told by one who knows his man’s background.

Columbia’s “Night Club Lady” Is a KO for Director Irving Cummings

An intriguing murder mystery with enough comedy relief to keep you from getting the jitters has been capably directed by Irving Cummings for Columbia.

Adolph Menjou gives us his usual smooth performance in a part that requires very little. Menjou should really be given more roles fitting to his ability. Mayo Methot as "Lola" the night club lady who is doomed to die, gives an impressive performance. "Skeets" Gallagher proved himself a sure laugh provoker by relieving every situation threatened to become too tense. Greta Granidelity is another clever little actress who should be given a break. The rest of the capable cast comprised of Blanche Fridrici, Albert Conti, Miles Welsh, Ruthelma Stevens, Teru Shimada, Miss. von Brincken, Nat Pendleton and Ed Brady.

It is a pity that unnecessary footage is wasted in misleading closeups of various characters to make them appear guilty, in an effort to divert the attention from the real murderer. Usually these sequences are unexplained and have nothing to do with the story. With some of this pruned out of the picture, “Night Club Lady” should prove a good program picture.

Robert Finck is to be credited for his adaptation and dialogue of this picture from a story by Anthony Abbott. Teddy Telfair is responsible for the photography.

—CECILE MILLER

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Tuesday Night, Nov. 1

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"A Constructive Discussion of Human Relations"

DR. MAURICE B. JARVIS, Master of Ceremonies

Dr. Nathaniel A. Davis
"Memory, the Practical Foundation of Success"

CAPTAIN M. B. CRAIG, Master of Ceremonies

Wednesday Night, Nov. 9

Burr McIntosh
"Keep a Goof"

DR. WM. S. CASSELBERRY, Master of Ceremonies

Thursday Night, Nov. 3

Lal Chand Mehra
"Gandhi and the New India—What It Can Mean to You"

MAJOR R. L. DIESTERWEG, Master of Ceremonies

Dr. Clinton Wunder
"Exit Depression — Enter Expression"

Tuesday Night, Nov. 8

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Universal to Make International Appeal Through More Action and Less Talk

Immediate creation of an “internal talking picture technique” is Carl Laemmle, Jr.’s, instruction to the producers, directors and writers at Universal Studios.

Meeting with 40 executives and artists, before going on a brief vacation, the general manager of all Universal production insisted that major changes in the preparation and picturization of motion pictures be made at once and has announced a definite policy of filming only stories with worldwide appeal.

The Universal scenario staff has been instructed to immediately eliminate at least 25 per cent of the dialogue in all scripts now in process of writing and to insert instead, more natural, dramatic action, eliminating “entrances” and “exits” in short scenes and doing away with dialogue that is merely used to employ sound between active scenes.

“The screen, once a Universal language, has become too American for its own good,” says the young Universal production executive. “The fact that the screen now has a voice is no longer a novelty and like public speakers the movies must realize that the best speech is always in a few forceful, impressive words.” I insist that in future Universal pictures dialogue be cut to the bare necessity. It seems obvious that the importance of mere dialogue has been over-emphasized; pictures have become too chatty, too much ‘talkie’ and we have catered too much to American slang, wisecracks and local subjects even for American audiences, which insist on a wide variety of subjects and locales.

“The future of talking pictures is to make them pictures of interest to all the world. Producers must at once adopt a greater appreciation of a world viewpoint. Survey of the world situation could not be accomplished in any less time than we have taken to make our analysis but the remedy for the existing ills in production must be provided without delay.

“Returning to a silent picture technique will not solve our problem; there is no reason we should adopt the technique of the stage—we must create our own universal style of story presentation. Universal is not going to rush story purchases. We are only interested in plays, novels and stories that will be as interesting and entertaining to German, French, Australian and African audiences, as in America. Foreign countries need our product and we need this market. We must get together on what is best for that market and Universal proposes to be first.”

Did You Hear Schinskaya Sing at the Knickerbocker Hotel the Other Evening? If Not, Watch for Her Next Concert!

Many Hollywoodians are very sorry that they missed the charming Schinskaya’s recital the other evening at the Knickerbocker Hotel. Wherever artists gather they are talking about this charming ray of happiness who thrilled her 300 listeners. We do want to hear her, and promise to pass up whatever other engagements happen upon the evening that she sings. Many great artists such as Miss Schinskaya, come to the Southland unheralded, as far as the press and public are concerned, and leave our midst the same way. There should be an avenue and channel through which proper attention is paid such artists. How to do it is a matter to discuss with lovers of the finer things in life, and a way and means to overcome this disrespect to the world’s finest artists that come to our city should be found.

Veteran Comedy Heavy’s Wife Needs a Helping Hand While He Is in Sanitarium

Years ago Kala Pasha was the best comedy heavy that followed the two-reelers. He worked hard for years. One day, in doing a scene, some one was to strike him with a brick. It is true, it was to be a phony one, and Kala was supposed to take it and TAKE IT HARD. Being an actor at heart, and recalling his old wrestling and strongman days, he refused to have the use of a fake brick—he said he could take it RIGHT. So they finally fixed up one a wee bit heavier, just to satisfy him. Well, he brushed up peddling ink, and one day while riding in a street car he got into an argument with the conductor. Imagining something was wrong, he smeared his opponent with the very ink he was trying to sell. Well, folks, it is court records: KALA PASHA IS in a sanitarium and his wife is left with many debts and a wide, wide world in which to shift for herself. SHE CAN TAKE IT and gainly she is knitting and selling ladies’ hats for one dollar apiece. THE WIVES of MEN SUCH AS KALA should be better provided for than this.

WE SPEND SIX GOLDEN HOURS ON THE HIGH SEAS ABOARD THE S.S. LA PLAYA

Ever since the S. S. La Playa has started her runs to “nowhere in particular” along the Pacific, we have had in our inside vest pocket a standing invitation to board the ship and spend an evening. Somehow or other we failed to take advantage of this glorious trip. However, last Monday night we decided that nothing would stop us, so, as Jimmy Durante would say, we “UPS AND BOARDED OUR FIERCE SPARROW” and motored right straight to San Pedro where we stepped aboard the ship. When she left the pier we started to give the boat the once over. We soon ran into so many people with whom we rub shoulders at the swellest functions and affairs, that we sort of forgot for the moment where we were, and commenced to think back to some very wonderful evenings we have spent with the same folks. Suddenly a familiar voice greeted us. We looked up and saw that from now on we were to be ushered about and shown some of the most interesting parts of this trip. And when we say that we spent six golden hours, we are telling the truth, for our luck was with us and everything we put our hand to seemed to turn to gold. Be careful, S. S. La Playa, we say, and enjoyed everything. That includes the good eats, dancing to our hearts’ content—and the Missus shared our evening joy. What more can we say than thus. It was an inexpensive night. We returned home just in time to beat the milkman to our front door. But it was well worth it.

Remington Preparing on Three Different Stories for Early Production

Remington Pictures, which has just finished “Manhattan Town”—the first release on its current season’s program, featuring Mary Brian, James Hall, Irene Rich, Hake Hamilton and Nydia Westman among others, announces that it has in course of preparation three stories—“Strange Relations”—a mystery drama based on the theme of mistaken identity; “Legal Defense”—a modern society drama with a “Madame X” twist; and “River Street Kitty,” by Norman Springer, well known author and scenarist, who is at present working on the comedy and dialogue. “River Street Kitty” is said to be a viable and colorful story of the San Francisco waterfront with an unusual development of plot. Several prominent screen stars are now being considered for the title role, which is an exciting one, calling for unusual characterization on the part of the screen luminary who will finally be signed for the role.

Russell Mack to Direct “Private Jones” at Universal

With a new contract in his pocket, Russell Mack, Universal director who recently completed “The All-American,” has chosen “Private Jones” as his next story. “Private Jones,” written by Richard Schayer, Universal scenario editor, was greeted with acclaim as a one-set play presented at the Writers’ Club several years ago.

Schayer then expanded it into three acts. Prescott Chaplin and William Robson, Universal staff writers, are now working on continuity.

LET’S SEE WHO IS WHO

by Harry Burns

8 OCT. 29, 1932
San Francisco

by RObERT A. HZEL

Filmograph's San Francisco Representative

Just a rumor, of course, but we have it on good authority that Kenny Allen, popular tenor from Los Angeles, is to be added to the personnel of the orchestra within a few weeks. Kenny has made himself an enviable reputation down south and it is expected that his personality and voice will be an even more stimulating addition to the band at the St. Francis which has the west coast all ages.

The Orpheum Theatre, which had been closed since last summer, reopened Wednesday. J. J. Franklin, divisional manager, has established an entirely new policy offering first-run pictures with Uzia Bermani and his RKO String Ensemble. Richard Dix in "A Date with Judy," and George Raft in "The Day." Beside the usual variety of current pictures and in keeping with the opera season, there was "Faust," an operetta, "Singing with the Band," a community sing, was another novelty opened by J. J. Franklin...

Henry Duffy has fixed Monday, Nov. 7, as the opening date for Billie Burke in Noel Coward's gay comedy, "The Marquise." Miss Burke comes here direct from the El Capitan, Hollywood, where she is now enjoying a successful run. In David Burton's staging the play for Miss Burke's New York run, acted in exactly the same capacity for the production in Hollywood. The cast supporting Miss Burke includes Alan Mowbray, Anita Louise, Morgan Farley, William Stack, Herbert Meiller, Virginia Weidler, Michael Sheffield and Cyril Delevanti... The Geary Theatre, after many weeks of darkness, will open Thursday, Nov. 8, in a revivial of Way Leavy's fantasy, "Mrs. Moonlight." Margaret Fielding and Body Irwin will head the cast which includes Zette Tilbury, Virginia Kashi, Sonny Ray, Eric Snowden, Clare Verdero and Don Koeler... The Columbia Theatre will have the big play, "Shadow on the West," in the possession of the Merry Widow" some time in November... Two local groups of Professional Actors are scheduled to present plays here this month. The Actors' Club, a new co-operative company who recently opened with "Officer 660" to their initial offering, will produce Borden's comedy "Love and Geography" at the Community Playhouse, November 21-22-23. The Pacific Repertory Players will present Channing Pollack's "The Enemy." Baldwin McGraw will direct... The Billie Players at the Fulton Theatre, Oakland, presented for this week "The White Sister" with Dorothy Shannon and Forrest Taylor in the leading roles... Joe Lee and Harry Colby have been in town for the past week ironing out matters preparatory to the re-opening of the Fox Theatre which has been closed since last week... "Rain," now in its fourth week at the United Artists Theatre, still drew big houses on Friday, Saturday and Sunday. Harlow and Clark Cable, is doing a good business at the Paramount Theatre...
LAEMMLE PREPARES FIVE STORIES FOR FUTURE TALA BIRELL FILMS
Anticipating the success of Tala Birell, exotic Viennese actress, in her starring role in "Nineteen," a series of five stories for the coming century, Cecil L. DeMille, Universal general manager, has ordered that several scripts be prepared for her. In work at present are:

"The Red Pawn," by Ayn Read, in which she will play the role of a Russian princess who fights to save her husband from prison: "Revolt," in which she will be a spy against England in India; "Black Afternoon," and "Russia." She is also reported as being considered for "She," dramatized by John L. Balderston, noted British playwright.

"LITTLE WOMEN" TO BE FILMED IN THE SETTING GIVEN BY AUTHOR
The voice of the American public has spoken. "Little Women," from the memorable works of Louisa M. Alcott, will remain in its true period of the early eighteen-sixties in the New England of the picture. Recently film fans the world over were asked, in substance, this question:
"Do you want "Little Women" filmed in the period designated by its author or do you want the romantic story told in a modern setting?"

Fifteen hundred men and women wrote the Radio Pictures executives, asking that the story be modernized.

For a hundred men and women wrote, believing that the story be in its true and original locale.

And thus it will be. According to David O. Selznick, executive vice-president in charge of Radio production, John Robertson, who recently directed "Little Orphan Annie," is to direct "Little Women," under the supervision of Kenneth MacGowan, associate producer.

RADIO TO MAKE REX BEACH'S "THE GOOSE WOMAN"
"The Goose Woman," an original by Rex Beach, will be made by Radio Pictures, it was announced today.

This film was made as a silent motion picture years ago and was a sensational success with Jack Pickford and Louise Dresser as the leading players.

These two women were also in the role of great character value. The cast has not yet been chosen by the RKO Studio officials. Bartlett Cormack will be the associate producer on the new picture.

Samuel Omart will write the screen play from Beach's story while Del Andrews and Harlan Thompson will co-direct.

THE GRAVES OF FORGOTTEN SCRIPTS
Somewhere out in the North Atlantic there is a great mass of sea-weed known as the Sargasso Sea. Ships that drift helplessly in its drifts are heard of no more.

In most cases however, it is downright carelessness and thoughtlessness. Scenario personnel changes and the newcomers cannot locate the works; imposter filing methods and readers who take the scripts home and fail to return them.

Something should be done about it. A housecleaning in every script department is in order and an attempt made to make the authors happy by returning their valued property.

Tay Garnett to Direct "Destination Unknown"
Tay Garnett, until recently assigned to direct "Men Without Fear," story of bullfighters starring Lew Ayres, has been switched to "Destination Unknown," an original by Tom Buckingham, Universal staff writer.

"Men Without Fear" was called off temporarily because no important bullfights have been scheduled for Mexico City, where company was going on location, for several months.

BUBANK TO STAGE GALA BENEFIT
A monster vaudeville performance of 20 professional acts and a galaxy of motion picture stars are to hold the lime light over in Burbank on Friday night, Nov. 4. The benefit performance is to be given for the unemployed and will take place in the auditorium of the John Muir High School.

Sponsored by the Burbank Co-operative Relief Association, the benefit will feature Clarence Muse, Mejlia Kiddies, Jack Leonard, Three Mighty Steers, Harmony Trio, Max Ascher, the Filmland Magician, Dorothy Phelps, and many others.

Among those stars who are scheduled to be in attendance include Slim Summerville, Sid Grauman, Frank G. Logan, Kenneth Harlan, Sam Hardy, Pat O'Brien, Tom Brown, Fifi Dorsay, Alberta Vaughn, Audy Devine, Stanley Fields, Bert Wheeler, Lew Ayres, Lola Lane, Richard Arlen, Reginald Denny and Jodybala Rolston.

Donald Grant
Featured Tenor
Paramount Theatre — Los Angeles
ALL THIS WEEK
— AND OVER THE AIR FOR RADIO STATION KJH —

Sprint Races to Be Featured at Legion Ascot Speedway Sunday Afternoon
With a 50-lap main event for Class "A" cars, a 15-lap main event for Class "B" cars, and five other events on the program, the Legion Ascot Speedway promises another great day of racing for the fans of auto-racing, Sunday afternoon.

Word has just been received that "Shorty" Canty is on his way back from the East and will be on hand Sunday. "Wild Bill" Cummings also writes that he is making every effort to be here. Both these boys have been driving on the Eastern tracks all summer and promise to give our local favorites some real competition. From present indications there will be between 40 and 50 cars entered for the events Sunday afternoon.

Last Sunday afternoon will go down into local racing history as one of the most thrilling races ever here. What masterful driving those boys did. Remember how Wilbur Shaw and Enrie Triplettel handled their "mounts" when they had blow-outs?

Chester Gardner, who took the lead early in the race and won the 150-lap main event, never drove a more beautiful race. "Chet" has always been rather a favorite of ours, due to his careful and conservative driving, and he certainly justified that favoritism last Sunday. Only once was he threatened for first position and that was during the last ten laps, when Kelly Pitcher "stepped on the gas" and almost "mowed him out" on the last lap, only to have his car revolt at the excessive speed and go into a spin in the north turn, forcing Kelly to be satisfied with third position. Lester Spangler, substituting for Bob Stapp, finished second with Al Gordon fourth, and Bob Shaw fifth. Mel Kemery won the Italian Helmet Dash and was presented with the beautiful Helmet by none other than Miss Rita LaRoya. Art Boyce won the 15-lap main event for Class "B" cars.

Don't forget to make your reservations early for the races Sunday—the time—2:30.

HOLLYWOOD LEGION STADIUM
That mighty man, Tom Patrick, thrilled a big crowd at the Stadium last Friday night when he gave an informal bullfighting show. He gave several Bullfighters from Mexico, and punshon was his way to a decisive win. No other decision was possible. Braddock had the edge in two of the ten rounds, but in the others he received for a terrific body lasing; a storm of solid blows a less southearted boxer would have withered. The bout was hot from start to finish, a real slugfest between boxers. The rugged Patrick is ready for the best of 'em. Braddock was badly cut about the face at the end. Joe Skube outflout Johnny Martinez, winning the semi-final. In the special, Tony Chavez outspaced Angie Salles; featherweight. The star bout of the prelims was between Malwell and Arthus Astras, light-heavywe. These two fought like tigers, hitting each other with everything but the ring posts. It was called a draw by Jimm Jackson and Bill Smith, 162, boxed a draw. Tony Rockford won the opener from Russ Beach; welters.

WRESTLING: George Kotsonaros, strong man of the films, and Oki Shikina, Japanese mat star, had them on the ropes all night. The game was fast and just back from a wrestling tour of the Far East, lost a fall to the strong, witty and clever Jay, but came back for the second for full of fight, crowding his man every second. George finally secured the hold but not a pin, and flattened Shikina with a terrific body slam, knocking him out completely. His shoulder out of commission, the Jay could not continue, and Kotsonaros was declared the winner. Wladz Bubko defeated Andreas Castano. The "Masked Marvel" unmasked himself and won his fight in six minutes. Don De Laune won from Frankie Stoll. In the opener, Perry Matter and Bob Prizzy, middleweights, wrestled a draw.

PAT O'MALLEY says, he has about three more days work on that $75,000 hit he is building solo on the real of his Hollywood hill estate but he has been kept so busy at the studios that he has not had a chance to finish up and prepare the house for the house-warming. He has even been working nights in Douglas Fairbanks, Jr.'s, new picture, "Parachute" and has so many offers that he is wondering when he will get those badly needed three days.

CHAS. B. GELDER, prominent hotel man from New York and Chicago, has recently purchased the Eleanor Hotel at 1057 North Vine Street. He is going to be a big expense of re-modeling and re-decorating, and will cater exclusively to theatrical and moving picture trade.

ANDY RICE, JR., and SOLY CARTER have both signed contracts to appear for the Weber Bros Hour over Radio Station KJH. The 35-piece orchestra and 12 entertainers will supply the amusement.

JACK DUNN and his Rainbow Gardens orchestra are now in their third year at this dance palace, aside from this, they are busy engaged making recordings.

MINERVA CLARK of the vaudeville act of Ulles and Clark, has forsaken the theatre for a try at pictures. Miss Clark is being handled by the Billy Joy office.

AL HERMAN, vaudeville headliner, is rehearsing a minstrel show and has the opening set for Pomona for the break-in.

FLORENCE ROGAN, who was one of the clever golden haired children in Mary Pickford's "The Little Colonel," has now just started her own production company, and Miss Rogan plays the feminine lead opposite Russell Glessner in "The Kick Over," a Norman Sper Production, directed by James Glessner, for Educational release. The story was written by Charlie Flanders, the "In the Trenches" type, brings to the screen a new sports and outdoor living girl, who has replaced the flapper.

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AGENCY
Jack Holt Proves Able Equestrian in Columbia's "The Sporting Age"

Columbia picked a subject for "This Sporting Age" that will no doubt find favorism among sporting film fans as well as the general public of spectators who attend the local tickers. If you are not already aware, this vehicle gives a new slant on that popular horse game, properly titled Polo.

And who should Columbia cast for the starring role but none other than Jack Holt, one of the screen's top performers? Holt, who proved himself a great (and a very able) polo enthusiast.

From the pen of J. K. McGuiness, "This Sporting Age" treats of an Army captain and his daughter who are catered to by society because of the captain's masterful ability as an outstanding poloist.

The daughter falls in love with the captain of the Riverdale team, but her romance is temporarily interrupted when a philandering young man forces the girl to succumb to his advances. Following several hectic scenes in which the girl is reunited with her lover, after an attempt to commit suicide, all ends happily when her father forces the villain to spill on the polo field in which he is killed.

It is true material, however Jack Holt keeps interest stimulated with his marvelous exhibition of horsemanship. Evelyn Knapp and Hardie Albright enact the romance in a delightful manner. Miss Kaspp shows her artistry in several of the dramatic scenes. Walter Byron makes a convincing menace. He is a good actor who deserves more important and something of a different kind.

J. Farrell MacDonald as the captain's side kick, who loves his whiskey and soda, scores in his brand of humor. Others who help the production along include Ruth Weston, Lanam, Shirley Penman, and Harold Peary.

Andrew W. Bennison and A. F. Erickson co-directed "This Sporting Age" while Dudley Nichols supplied the adaptation and dialogue. Teddy Tetzlaff made fine photography of the entire picture including especially the exciting polo matches.

RESEARCH LABORATORIES REVEAL NEW AND WONDROUS HEALTH SECRETS

The Medical Research Laboratories (Hollywood Health Centers, Ltd.) located at 1151 North Madison Ave., in which is located the Sun Ray Health Saloon, is a finding, quite often visited by members of our film colony. Having heard of many wonderful cures coming from here, we spent an entire morning learning of the secrets of health which this institution holds.

One, in particular, is the Sun Ray Health Saloon constructed of Kapl Shell, a vegetable conduct of it is to be known to science as "Placenta Kapla" and found mostly in the vicinity of Bacooc Bay, Philippines at a depth of 60 feet or more.

This heretofore unknown substance furnished by a bivalve shell fish, whose shells have been perfectly mottled by nature to transmit the Ultra Violet rays of sunlight so necessary to their own, as well as our health, comes as a boon to mankind and his priceless possession of continued health.

These shells transmit the Ultra Violet, Infra Red and other intermediate rays from the spectrum of the sun that reach the earth's surface and, as the shells are translucent but not transparent, exposures of the entire body are made in absolute privacy, and without sun-burn or discomfort of any kind.

Through this treatment, Kapla Shell Solarium exposures are beneficial in the treatment of Arthritis, Neuritis, Collitis, General Debility, Rheumatism, Nervousness, Anemia, Rickets and the early stages of Tuberculosis.

The Medical Research Laboratories is the only scientifically conducted Hydrotherapy institute on the Pacific Coast using the Kapla Shell.

The Sun Ray Saloon is operated by Mr. A. E. Harland and Cootha Harland under the direction of the Medical Specialist, C. S. Hutchinson, of the Medical Research Laboratories.

Treat yourself to a visit to the institute. We guarantee it will be time well spent.

PLENTY OF GOOD ENTERTAINMENT IN "THE FIGHTING GENTLEMAN"

"The Fighting Gentleman" is one of those colorful program pictures that will click with almost all types of audiences.

Taken from Edward Sinclair's story and adapted to the screen by F. McGrew Willis, the story depicts the adventures of a small town garage mechanic who trudges a traveling Country Fair show, and after winning $25 by knocking out the champ, replaces him as the main attraction of the show.

Thus he starts up the ladder of fame which eventually leads him to the welterweight championship of the world. Sinclair goes to his head. He forgets his small town sweet-heart, whom he has married, and travels the "gay white way" with midnight parties and gin fizzes to eventually land back at his garage where he takes up domestic duties again.

William Collier, Jr., does excellent work as the "fighting gentleman." He seems to be an ideal hero for this sort of story and, unless we miss our guess, it won't be long before he will be back on the screen in many more like it.

Josephine Dunn is an charming little lady as the stay-at-home wife. Though the picture is a typical man's vehicle, Miss Dunn proves her historic ability in many of the dramatic sequences.

As character, the actor who score include Lee Moran, as the fighter manager, Pat O'Malley, James J. Jeffeirons, who referees the fights, Natalie Moorehead, as the seductive vamp, Crawford Kent as a fight angle, Hughie Owens, Mildred Roger, Peggy Grane, Patty O'Flynn, and Duke Lee.

Fred Newmeyer directed "The Fighting Gentleman," and turned out a worth while picture, Edward Kull handled the camera. "The Fighting Gentleman" is a Monarch Production.

Samuel Goldwyn Achieves Artistic Hit of Season with "Cynara"

It will be a fortunate day for exhibitors when they book Samuel Goldwyn's "Cynara." Here is a picture with a film magazine writer this week, and left her without a comeback. Photographic fashions of Universal's "The Fighting Gentleman," and an Art Deco treatment on the set during a full in camera work on nearby "Laughter in Hell," in which he is featured.

"Don't you want a picture of me?" asked O'Brien seriously, pointing to his stripes and ball and chain used in the gang film gang....

"Sorry!" bit the fashion writer.

"This is what the bad boys and girls will wear this season," replied the actor, edging out the door.
Tom Buckingham To Direct Lew Ayers For Universal

Hal Roach Productions Up With 50 Per Cent Completed

"OUT ON PAROLE" IS STORY SELECTED FOR POPULAR STAR'S NEXT VEHICLE.

Tom Buckingham, originally a director but for the past year a scenarist, has been assigned to direct "Out on Parole," a prison story designed for Lew Ayres, following his role in "State Fair" for Fox, according to an announcement by Carl Laemmle, Jr., at Universal City.

Buckingham is working with Richard Schayer, scenario editor, in whipping the script, an original by Max Trill, into shape. Buckingham recently sold his own original, "Destination Unknown," to Universal. "I hope to direct that," he said.

THE PRODUCTION OF FOREIGN PICTURES at the Western Avenue Studio of the Fox Film Co., is certainly making great headway under the supervision of John Stone. The principal reason seeming to be the co-operation of his associates.

The latest move is the assignment of Gene Forde, John Stone's assistant, to direct "Springtime in Autumn." This romantic and interesting story was written by the most famous playwright in Spain, Martinet Sierra, the same author who wrote the famous "Crude Song." The selection of Mr. Forde as director was after a careful elimination of several others, and the final decision of Fox executives that he would be eminently suited to this romantic tale.

The Studio has selected a great cast, but the one that interested us most was our own Antonio Moreno, for one of the featured roles. Catalina Mersono is another famous Spanish player to be featured and a number of other famous foreign players that hadn't been decided upon at the time we visited this busy studio.

It seems like old times at the corner of Western Avenue and Sunset Boulevard these days, with John Stone and his foreign staff hard at work and the visiting companies from the mammoth lot at Westminster.

During September, 24 films were released or "previewed" in Paris. Twelve were French productions; three were American dubbed in French; two were German in French versions; three were German language talks and two were American in English.

B.B.B. PRESENTS The 10th Edition of His...

"BOYS WILL BE GIRLS"

AT THE CELLAR CAFE

1653 COSMO STREET ... HOLLYWOOD

Bert Glennon is Worthy Combination of Cinematographer and Director.

There have been many combinations of the various arts with the old masters of which we will mention Michaelangelo as a vivid example. He was a combination of three—sculptor, painter and architect.

The combination of the two great arts of the motion pictures—director and photographer—have never been combined in one person at one time. However, a few days ago we met a man with that great ambition in the person of Bert Glennon, who has the determination to be both the director and camera-man of the same production.

Before we go too far into this subject we wish to say that Mr. Glennon has been a director of note. He has the first talking picture for RKO Studios to his credit. Since that time he has directed 12 talking pictures. As for his ability as a cameraman— we have viewed so many fine pictures that were photographed by this artist, that we will just mention two of the outstanding ones and leave it to your judgment whether our opinion is correct. "The Patriot" and that epic of all times, "The Ten Commandments."

To get right up to date we will just mention that Bert Glennon was responsible for the recent picture in which Mary Pickford was starred—"Blonde Venus," and by his fine work received the unsatisfied praise of all the critics.

However, to get back to our original subject of the combination of director and photographer, as we talked with Mr. Glennon we found him most enthusiastic. For instance: where one mind directs a picture, and another photographs the subject, there is apt to be a clash of opinion. Quite often in reading reviews of pictures we notice that "the story and direction was poor but the photography saved the production." For this reason we cannot see why the same man should not direct and photograph the picture to avoid any clash that may occur.

Here is an entirely new viewpoint in the art of photography, and there is no doubt that with an exhaustive preparation, men of the high caliber of Mr. Glennon, who has performed both parts successfully, should not give us fine productions.

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**NIGHT HAWK**

Stark’s Bohemian Club Leads All Other Nite-Spots This Week with Celebs

Sitting at about 20 different tables and booths the other evening at Stark's Bohemian Club, were so many celebrities that it looked like a night of a round table affair at one of the leading studios, with stars, directors, authors, executives sitting, breaking bread and talking over their next productions.

Chuck Rienner and Lee McCoy were at one table, Ralph Ince and party at another. Then there were Mr. and Mrs. Vincent Barnett and Mr. and Mrs. Max Munn Auer in a booth; Sam Mintz and a large party; Noah Berry not only sat and dined, but sang a song, "WHY DARKIES WERE BORN." This was requested by all of the screen celebs present. There was James Hall and Merna Kennedy and a party enjoying themselves, Dave Daigett, the latest of leading men finds, sat there with his brother, Chester Kenneard, and their charming mother; Blanche Maraffy and her husband; Ralph M. Like, the well known independent producer, came over to Ye Editor's table and met Miss Betty Lou Blount and her manager, George D. Strine, of Dallas, Texas, who are here to produce features. Marna Galloway had a fine party in a booth. Buck Jones dropped in for a short visit. We could go on and on and on. It surely was a night of nights and the host, Eugene Stark, was on the job every minute.

Ralph Arnold, who holds the title of the heavyweight champion of night clubs for good fellowship, was running Mr. Stark a race for first honors to see who could do the most to keep everybody happy. Monday night we enjoyed the amateurs. This is a weekly affair and we look forward to it with anticipation. BUDDY (JOY-BOY) FISHER went from table to table on request of the stars, to play special numbers for them. He reminded us of the good old Billy Morrissey. There were many requests for Buddy's impersonation of Ted Lewis playing the clarinet, and alongside of the personal hit that Buddy Fisher made, his orchestra came in for the highest kind of praise.

In the great lineup of talent heading Stark's Bohemian Club entertainers were noticed particularly Nat Spelterini, who added to the list of stars who are appearing for the first time in Hollywood with his Mammy songs. Is this boy good? There's only one answer. Moret and Erits did some tango dances that won them applause of the entire gathering. Dorothy Rolla, a cute Blonde Hoofer, does some trickery that rings the bell and leaves Miss, if you should ask us. The boy acrobatic dancer, Druy Bar, executed some very difficult numbers while Rene held the spotlight with her oriental and specialty dances.

Le Roy Prinz Prizes “Man of the Hour” at Lee Moore's New Frolics Cafe

Everyone who has visited Lee Moore's New Frolics Cafe since LeRoy Prinz staged the show says that never before have they viewed such an entertaining, refreshing and high class evening of amusement as they have at that popular playspot. It is the most costly revue ever created by any in the Southland. LeRoy Prinz, who is responsible for it, has a background of years on New York's Broadway, where he staged the biggest musical shows. Heading the New Frolic's Funfest is Eddie Garg, who has taken Hollywood by storm. Noted showmen say that never before has an artist of Eddie Garg's ability come to us and built a place for himself in our hearts as he has. A producer of some of our best pictures and sat watched the show the other night and happened to drop in just about the time David and Hilda Murray started their act and he shook his head and said, "WHAT CLASS. Did you ever see such dancing artists, worthy of any spot in any place in the world." Nita Vernille made the self same man go into further raptures. "Gorgeous," he raved on. Inez King started off quietly and crooned her way into the strictest of attention and was forced to take encore after encore. They went for her in a big way, and our neighbor and yours truly fell right in line with 'em. When the 12 girls came on for their numbers we thought our friends would just about pass out of the picture. Especially when the cuties poured in a tableau and sang "Gay Paree" and "My heart is in the Highlands" and "La Vie en Rose." And while on the subject of Mr. Martin and his entertainers, you will never lose Slim Martin and his boys no matter how great the show is. He more than holds up his end, and his trio of boys who harmonize, is a knockout at every show. Slim proved every inch as big as the big show. He handled it with a master band. Eddie Prinz's dance numbers with the prettiest girls in this good old town, were gems for beauty, life and animation. Lee Moore has a winning show and you will lose it if you fail to drop down there any night (including Sunday and except Monday, when the place is closed to prepare for the next week's business).

**PHIL HARRIS CONTINUES TO SCORE HEAVILY AT COCOANUT GROVE**

An attempt to describe the Cocoanut Grove, the atmosphere, the charm, and romance, one would need to be an artist and draw a beautiful picture, for the Cocoanut Grove is truly a lovely picture. Beautifully gowned women, handsomely dressed men, social satellites and movie stars, all mingled together in gay parties. Phil Harris and his famous orchestra are a tremendous hit. Their music lingers long in your memory, and one usually leaves the Grove in happy anticipation of an early return.

XENON Continued with Jap Tongo Rhumba Band never are always greeted with a round of applause. Vocal entertainment is of the highest order. Geoffrey Gill, newest recruit, is virtually wowing 'em with his fine singing voice. Leo Hay (one cannot say enough about the beauty of the voice) is certainly one of the most successful of the many young singers who have given the Grove a decided hit. The original Biltmore Trio are skyrocketing in public favor, and Carmen Castilla with the Rhumba band is charming.

Phil Harris and his gang have just finished a short for Radio, titled "So This Is Harris."

**BILTMORE GARDEN ROOM**

Hollywood’s screen colony gives promise of turning out en masse to welcome one of their own, Stanley Smith, whose new 15-piece Biltmore Hotel orchestra, featuring "Skippy" Fleming, and the Islanders, makes its formal debut in the Garden Room on Wednesday evening, Nov. 2nd.

As great artists for the formal opening, the entire Merrymaker's Program for KFH, featuring Raymond Paige and his renowned radio orchestra will present a novel program in the Garden Room.

Smith's orchestra, which will be heard on a coast hookup nightly, will also be heard every Saturday night on a national broadcast over Columbia.

People have been clamoring for reservations to attend the Garden Room this week, which is Jimmie Grier's farewell to Southern California. Jimmie will long be remembered for his showmanship and the show that has the whole town talking.

Gogo Deys, Dick Webster, Roy Hendricks, and as yet an unselected male voice to accompany Jimmie and his famous orchestra to the Adolphus Hotel in Dallas where they will open with a premiere on Friday night, Nov. 4th.

The time has come to say "Good-bye" to this famous person. Good-bye, Jimmie Grier, and all the success in the world.

**TOM COAKLEY RETURNS TO ATHENS CLUB**

After a most successful engagement of many months at the Blossom Room of the Roosevelt Hotel, Tom Coakley and his fine orchestra have finished their engagement here and have returned to the Athens Club in Oakland by special request, for a run that will take them until New Years. We wouldn't be at all surprised if Tom Coakley and his boys return here for another extended run. When seen by Ye Editor, Tom, who hates to talk, couldn't for a moment resist when he asked him if he wasn't sorry to leave here. "Sorry," he replied. "Why, how can we help but feel sorry after the way everybody treated us here?" Dave Boice, manager of the Roosevelt, and Joe Mann, the General Domo of the Cafe, are a couple of postmen, and we surely hate to leave this man's town and hope to be back after the first of the New Year. —So, we ask you, what could be sweeter than this? Tom Coakley is a regular fellow. His boys are true artists and Virginia Hoag, his sweet little singer, is too sweet and capable for words. So that is that!

**Guilty or Not Guilty**, a M. H. Hoffman-Monogram Picture, Is Big B. O. Bet

Good old melodrama will always be popular with theatregoers as long as the world lasts. When Monogram Pictures showed us their latest effort as produced by M. H. Hoffman.

Here is an interesting story by Arthur Hoerl, and splendidly adapted by Frances Hyland, of a young girl—Ruth—convicted and sent to prison for the murder of her piano instructor, for the reason that she was found in his apartment when the police arrived. In the prison she meets a cell mate—Maze.—who, having the experience of underworld, decides that the young girl is innocent and as soon as she gets released gets a confession from a near-suicide, whom she has befriended, that it was she that murdered the musician. In this manner she gets her former girl friend out of jail. The district attorney's son, who was at the examination of the accused girl, had fallen in love with her and constantly meeters her in Mazie's apartment. Showmen and friends of Mazie want to get something on the district attorney and frame the son so that he is accused of the murder of another crook. Mazie however, at once sets plans by making an agreement with the police to betray them and in an ambush the gang is wiped out. The district attorney's son and the wrongfully accused girl are re-united and Mazie, like women of her kind, mourns the lover whom she loved.
Announcement to Rectal Sufferers!

DR. E. C. HAMLAY, M.D.
Senior Partner of the Firm of Dr. Hamlay and Kommon, also co-organizer of the Pacific Coast Proctological Clinic, offers the greatest number of cases and has the most complete equipment for the treatment of piles. His clinic has been conducted for years with the greatest success. He has found the treatment, in every case, of proven benefit. In the treatment of piles, Dr. Hamlay has made a specialty of the latest methods of treatment and has found them to be the most successful. He has treated thousands of cases and has had nothing but success. He is able to offer a guarantee that his treatment will be successful in every case.

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REFERENCES:—Famous Motion Picture People

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KIDDIES

PICKANNINIES STUDY LESSONS AS LIONS AND LEOPARDS LOOK ON AT UNIVERSAL STUDIOS

No children ever attended a stranger school than 12 little pickannies who worked in scenes last week for "Nagama." Universal's wild animal which presents Talia Birell in the starring role.

The scenes were laid in an African jungle village, and the dusky youngsters were a part of 300 negroes who appeared as natives. The California law provides that all children working in motion pictures must receive at least four hours of schooling each day, so a school room, presided over by Mary West, the Universal school ma'am, was conducted between scenes in a temporarily unused portion of the "set" representing the interior of a great laboratory built of bamboo. Since, in the story, this laboratory was erected for the purpose of enabling scientists to extract from some wild beast a serum which might act as a cure for sleeping sickness, there were many wild animals confined in cages about the studio.

And while lions roared, leopards snarled and hyenas laughed, 12 pickannies, dressed only in rags, and with eyes like saucers, studied reading, writing, and arithmetic, afraid to look around lest they find that some terrifying beast had escaped from its cage.

MORE THAN 100,000 KID CANDIDATES anxious to become members of Our Gang have been interviewed by the Hal Roach studios during the past ten years, according to the producer.

About 37 youngsters have enjoyed the distinction thus far. This reveals that one in approximately 3000 kiddies has a chance to become a film rascal. Birth of Our Gang is Jan. 3, 1922.

NAOMI STEVENS has just finished her role in "Wild Rushing River," an original three-reel for the National. The good-natured scenario stage leads to her credit this month.

FOUR MEMBERS of the Our Gang alumni have been called back to the Hal Roach studios to play roles in the latest gang comedy, "Fish Hooky," under the guidance of their old producer, Robert McGowan.

Mickey Daniels, Mary Korman, Joe "Fatty" Cobb and Farina are back in film harness. Mickey is portraying the part of a truant officer, Mary as a school teacher, and Farina and Fatty a couple of vagrants who like to fish.

In short, the first generation of Our Gang is now hobnobbing with the third generation!

LUCILLE POWERS LOSES HER MOTHER

The cherished and loving mother of Lucille Powers passed away Saturday morning. Mrs. Powers was much beloved by Lucille during her most trying days in pictures. When the end came and Lucille's mother realized what was about to happen, she felt contented that she had played her part in her daughter's life with real satisfaction, for Lucille Powers has made a name for herself in Filmdom. And Mrs. Powers has lived through it all right here in Hollywood.

"RACKETE RAX," A FOX PICTURE, IS GOOD ENTERTAINMENT

At last have taken "Rackets" and made a satire that is refreshing and a welcome fare after viewing the stories that gave you the idea that racketeers run the nation. The thing is not the story as much as the story-telling. Raymond Massey is cleverly adapted by Albert Borsky from the amusing story of Louis Sayre. Fox Films have given us some fine pictures so far this season, but this one is quite different—being even better. They have invested it with an elaborate production, some poppy music and plenty of gusto. Lucille Walter, Alfred Webb directed skillfully, and the photography of W. O'Connell is matchless.

The story concerns a master racketeer, Victor McLagen, who discovers that he has missed a good bet in college football, and so decides that the only way he can get into the game is to own a college. He makes himself the president and his thugs from the jails form the college football team. We'll let you guess just what that means, by the amusing complications that ensue.

Everything goes merrily along. The only drawback is that his rival gangster, Stanley Fields, decides to cross him by a rival college, in which his band of crooks use methods and football. It all ends by the police being called in when one of his "ducks" begins to change his own, and so ends the game in a puff of smoke.

But why try and tell the story? Sufficent to say it's all good entertainment; with clever dialogue, smart wise cracking talk of the racketeers, and politics, cleverly intermingled. The large cast was certainly carefully selected and Victor McLagen and Stanley Fields couldn't have been better.

Others who fitted nicely into the supporting roles were Allen Dinehart, who portrayed "Counselor for the racketeers" with a great amount of humor, Greta Nissen, Nell O'Day, Arthur Pieson, Allen Jenkins, Vincent Barnett, Marjorie Bebe, Esther Howard, Ivan Linow and John T. Medbury. We think you'll enjoy "Rackete Rax," which opens a new field for the noted racket theses and Fox Films have done full justice to the idea by an elaborate production.

P. S.—Since we previewed this picture it has gone into two of the largest theaters—Pan lager, Hollywood, and United Artists, which indicates our judgment in saying it was good entertainment, by the excellent re-action at the box office.

—ARThUR FORDE

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CONGRATULATIONS

To Le Roy Prinz and
Lee Moore's New Frolics Cafe

Nitza Vernille

•

Eddie Garr

•

Inez King

•

David and Hilda Murray

•

Slim Martin
And His Orchestra

DANCES BY EDDIE PRINZ
HOLLYWOOD

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VOL. 12, NO. 42
HOLLYWOOD, CALIFORNIA, SATURDAY, NOV. 5, 1932
PUBLISHED WEEKLY

W. Ray Johnston Orders Bigger And Better Pictures From Monogram

Let's Have A Protective Tariff Against Imported Movie Talent!

ARE IN MARKET FOR "BIG NAME" AUTHORS AND HIGH CLASS SCREEN WRITERS

Encouraged by the enthusiastic reception accorded the current product by the larger first-run theatres throughout the country, Monogram Pictures, through its president, W. Ray Johnston, now in Hollywood on his semi-annual visit to the production headquarters, announces an immediate increase in the Monogram negative cost with more money than ever before to be devoted to securing the works of "big name" authors and high class screen writers for the coming year's program.

Centralization of the melodrama story supervision with the creation of a new scenario department to be installed before Johnston's departure for the east, will be the first move in the new Monogram set-up, according to Johnston.

Recognition of the fact that story weakness has been the major factor in failure of many of the highest priced major productions during the past year, has been the guiding motive in Johnston's determination to devote more time and money than ever before in the adequate preparation of Monogram's coming melodrama program.

Practically all of the large increase in the Monogram negative cost will be devoted to story development, Johnston declared.

In line with the new policy melodramas now shooting or scheduled for immediate production include a Tristam Tupper adaptation of Peter B. Kyne's story, "The Just Judge," "Black Beauty" from the Anna Sewell classic to be directed by Richard Boleslawsky, director of "Rasputin," and "West of Singapore," from the E. Morton Hough novel.

Accompanied by Herman Rifkin, Monogram franchise holder for the Boston territory, Johnston will leave for New York early next week.

BODIL ROSING

Stage and Screen producers have learned to respect Bodil Rosing for her charming personality and ability. Backed by years of experience that dates back even to the silent picture days, she has made a place for herself in the amusement world. Right now Miss Rosing is working in the "Sun-Daughter" at M.G.M. Studios directed by Clarence Brown.

SLOGAN OF "EUROPE FOR EUROPEANS" ANSWERED "HOLLYWOOD-AMERICA FOR AMERICANS" by Harry Burns

The Republicans and Democrats are getting hot and bothered about the tariff issue. And we hear lots of squawking these days from journalistic candidates about safeguarding the American laborer against foreign aggression.

What we need in Hollywood is a high tariff against imported movie actors. It's high time that the Land of the Free and the Home of the Brave rose up on its feet and demanded a wholesale exportation of those foreign actors and technicians who have invaded Hollywood, and stolen the bread and butter from American citizens.

France, England and other foreign countries are watching out for their own people, and they haven't shown any love for Americans, either. Theatrical performers who go to Europe from the United States always find the going tough. There are no state and bank over there, to protect Europeans workmen, that Americans always get it in the neck.

Yet our Hollywood producers don't show any backbone. Not one European movie star can be produced, who could not be replaced by an American. But the producers still go to Europe, and send out their scouts to import talent. If the movie business was considered in the same light in Europe, it wouldn't be to bad. But Hollywood is overrun by a lot of Englishmen and Dutchmen who have no special talent that cannot be equalled, or perhaps surpassed in the United States.

If the producers fail to protect the American citizen, particularly in these times of stress, then it behooves us to go to competent labor-union or federal sources to weed out this over-supply of imported talent.

They talk about "Europe for the Europeans"; well, let's have Hollywood and America for the Americans.

MARION DAVIES' NEXT

" Peg o' My Heart" was definitely selected yesterday as Marion Davies' next picture for Metro-Goldwyn-Mayer. This delightful romance by J. Hartley Manners which made Laurette Taylor famous, is considered perfect for Miss Davies. It will go into production as soon as work on the screen adaptation is completed.
Here is a jovial gathering of celebrities posed especially for the Fileneograph cameraman. They are, left to right, Mischa Guteron, Lee Carvello, Tom Mix and Carlos Molina, who were among those present when the entire company of the Hotel Roosevelt's "International Revue" presented a performance for the entertainment of members of the Breakfast Club, Wednesday morning.

Mischa Guteron is presenting Carlos Molina and his Rhumba-Tango Dance Orchestra in the Blossom Room nightly for the enjoyment of his many patrons.

CHRISTY CABANNE

The latest picture to get into swing at the Republic Studios on Melrose Avenue is "We Girl," which has a great cast and one or two unusual angles. The story is of two working girls, their trials, tribulations and temptations, and final winning out against great odds. This is something that the theater going public is always interested in and a sure winner at the box office.

We talked with Christy Cabanne on the set a few days ago and he told us that all of the pictures that he has made thus one came nearer his ideals. One of the odd things in the casting of the production was that the two Marsh girls, Joan and Miriam, were placed under contract to portray sisters. They have Allen Vincent, Bert Roach, Kenneth Thompson, Noel Francis, Richard Tucker, Matty Kemp and Arthur Hoy—Quite a list of famous names. The photography is being taken care of by Harry Forbes, who has always given splendid results in the past. The pictures have made some good picture for the independent market, but from all accounts of the story, cast and director, this one should surpass all others.

"You Said a Mouthful"

Warner Brothers have tried hard to find a suitable vehicle for Joe E. Brown. "You Said a Mouthful" comes closest to overcoming the barrier which attempts of this sort to play in the same kind of pictures that gained him his first attention. In his present opus there is little if anything new. The story has been done and redone so many times that the audience can almost tell you at the very beginning just what is going to happen to our hero and chief funnemaker. However, outside of the fact that we never hear or see anything of the JOE HOOD, (Guinn Williams) after his first appearance and JOE E. BROWN impersonates this character throughout the picture. Snap up the opening where all the tomfoolery happens between Joe E. Brown and Harry Grabbin, which is just to establish the character of the funnemaker, and get down to the business at the Wilmington Steamship office, and you will start the ball rolling—Messrs. J. L. Warner and Darryl Francis Zanuck. We liked the easy mannered way that Joe E. Brown worked. Who knew but it was Lloyd Bacon's direction that kept him from working all over the place. Then there was always pleasing Ginger Rogers, well suited to the part she played and if you ask us, Ginger worked well with Joe E.. She caught our eye with her first appearance. Harry Grabbin had a small but well acted part, too bad he isn't given more things to do. Walter Walker, Oscar Apfel, Preston Foster, Edwin Maxwell, Shullia Terry and many others for gold the eye of the camera for enough footage to catch our attention. Joe E. Brown, in two spots, allowed risque touches to creep into his work. This will help to kill his popularity quicker than anything we know. Joe E. is too likeable and lovable a comedian, has oodles of admirers, and is worth much to Warner Bros. to kill off with bad or vulgar stories. Lloyd Bacon certainly handled the direction in a very capable manner. The photography, especially the water sequences, was well handled by Richard Tupper. The original story was credited to William E. Dower. With the screen play by Robert Lord and Bolton Malloy. Fair enough—they found the material and the audience laughed their heads off—So. WHAT?

FRITZI RIDGWAY ONCE MORE BACK IN PICTURES

Fritz Ridgway, who used to furnish us with many thrills as leading woman in the days when Westerns were popular, and who deserted the screen to become a full-fledged business woman via the route of managing a fashionable hotel in Palm Springs, is back in pictures again. This time in character roles.

She will soon be seen with Ruth Chatterton in her new picture "Common Ground," a colorful story of San Francisco's old Barbary Coast. Fritz has also been signed for the part of the hard boiled nurse in James Cagney's latest film of the dance marathons. "The Inside." Both pictures are Warner Bro's First National productions.

In private life, Miss Ridgway is the wife of Constantin Bakaleinikoff, musical director at Paramount.

MONTE CARTER JOINS SHAGRIN-SOLINGER AGENCY

Monte Carter, for years a producer of legitimate shows, as well as starring in and producing many musical comedies, and later an author and director of screen comedies, has affiliated himself with the Shagrin and Solinger Agency as an associate and will look after the legitimate and musical comedy shows, vaudeville, clubs and other amusements. Monte's 20 or more years in this field certainly fits him to be quite an acquisition to the agency field and we join in his legion of friends and wish him success.

NOW AND THEN CLUB

Thursday evening found one of the finest gatherings that have assembled in Los Angeles in some time. Otheman Stevens, K. C. B. (Beaton), Billy Sharpless, Harry Weber, Herman Weber, Frederick V. Bowers, Lee Parvin, Richard Carle, Banks Winter, Harry English, Art Levy, W. C. McCloughan, W. E. (Bill) Oliver Ruff Dickey, Irving Vogel, Frankie Bailey, James Gordon, Harry Baras, and an even two dozens others broke bread and formed the "NOW AND THEN CLUB" in JOE CAROTHER'S DIXIELAND CAFE, 1660-1602 North Western Avenue. Tales of yesterday were in order and every one had the time of their life. It is to be a monthly affair. We will have more about this great organization in our next issue.

CHANEY'S GOLDEN HOBBY

AN EXPLANATION OF CREIGHTON CHANEY'S MYSTERIOUS DISAPPEARANCE between pictures was explained today.

The son of the late Lon Chaney and Radio Pictures featured player, admitted he went prospecting for gold when time permitted. So far he hasn't discovered much gold, but "there's some in them that hills where I go," he said.

Creighton won't tell where his claim is located, but it's somewhere up near the Sacramento River, near where Sutter's celebrated Mill is, or was, located. Creighton recently completed a starring role in the serial, "The Last Frontier," and in "The Most Dangerous Game," in support of Fay Wray and Joel McCrea.

Back Home Again!

WILL & GLADY AHEARN
with Brother Ben

Held Over By Popular Request!

MISCHA GUTERSON, Presents

"The INTERNATIONAL REVUE"

CARLOS MOLINA'S Tango Rhumba Dance Orchestra

WINNER OPENING -- HOLLYWOOD ROOSEVELT

BLOSSOM ROOM

"All the Stars will be here Hallowe'en Night" (Make reservations now. Phone HO-2442)
Worry and Fear

"Don't worry, it may not happen anyway!" What a wealth of wisdom in that aphorism. How insignificant our fears of last year appear to us today, and how little will shrink our troubles of today under the gentle ministrations of Old Father Time.

Fear and Worry have killed more humans than all the wars in history. They put men in fetters on the vastness of the desert while Faith has banished prison walls.

Look up and keep looking upwards and your feet will never falter. Those WERE hard times but we lived through them. These ARE glorious days with the bright sun warming and the sweet flowers growing. God supplies ALL needs. Think and act as if the Horn of Plenty were yours. It is yours if you claim it.

Be grateful, be helpful and you will be surprised how richly you will be rewarded. There is no evil, only an ABSENCE OF GOOD. Find the good in everything and neither Fear, Worry nor Poverty can affect you.

Moving Movie Throng by John Hall

If the movie cheating the greatest of all motivating forces...

... Woman's own attitude, plus movie plots, we are told, combine to detract from the immemorial moral supremacy of womanhood.

Ministers, from the pulpit, and Chautauqua leaders on the public platform, accuse the movie of doing the following...

If this result is believed, how much of pictures, the desire is far from the minds of the average public to enjoy pictures. There is reason to believe that this frankenstein child of the motion picture is the result of overplaying the sex theme; the triangle.

The birth of drama is a tragi of crossed human emotions. If the female of the species is involved in the production of the sex angle is practically inevitable. A powerful added compulsion is adherence to viola of the marriage vows. These things are fundamental. Concluding that the movie machine turns out too much of this for public consumption—and proper digestion—seems logical.

Putting it briefly, there are too many tri angle plots; plots in which man's most power emotion, love, is the chief ingredient; for in such plots one or more of the char acters MUST do something to cheat what man calls love; the mating instinct, which is supposed—and does—mediate whatever no bility man may possess. Shattering the dreams of budding love is a serious business. Psychologists might fairly ask: How many of the suffering triangle plots can a young man or woman view without growing cynical about the sweetness illustrating man by the gods?

To the adolescent human, love is no il lusion; it is a glorious consummation to be attained at any sacrifice. It is the "Ne plus ultra" of all earthly things. Older minds know it for what it is. Dishinherited, adoles cent, in its adolescent way, turns cynical. Of course, an adolescent cynic is an anomaly; but the harm done by one of these hybrids among other adolescents is far from inconsiderable.

Perhaps our Hollywood producers have not thought of this as observers in the pulpit and on the public platform think. The ministers and lecturers have the advantage of being able to look at the resident of the whole world, studies, when properly founded, convince them before they go before the public. Perhaps they write worse. There remains the fact that they are publicly protesting. The movies need more variety in plots.

CURRENT PICTURES: "The Bird of Paradise"—on the two-feature circuit in infancy—shows what can be done to a classic. In the view of this film somebody didn't know—or care—what happened. There was the choice of producing "The Bird of Para dise"—or just another South Sea movie. The latter plan was followed. And it is the least interesting of several South Sea pictures made during the last several years. It is a gorgeously plumbed bird of paradise turned into a mouthing crow.

ECONOMY: "He's off the weekly pay roll" is sweet music to production men. It kills overhead. Said a production man to an employee; "We'll carry you on day check," thereby raising the man's pay a fifth. At last report the day-checker was merly day-checking. The boss, looking at the reduced weekly payroll, smiles happily; the producer exec smiles happily; the day-checker smiles happily; and wonders who's nuts.

A fortune awaits the man who shows the producers how to put over remakes of silent pictures with sound.

One producer says: "The public has an exaggerated fondness for many old pictures and stories that causes them to be antagonistic to any new efforts in the same direction."

Bowing to a public "exaggerated fondness" would seem to be a short cut. Would it be possible to reprint the pictures in question and add sound? Would it be possible to give the public what it wants? Or is it a better business to risk a fortune giving the public what it does NOT want? Who can answer this? The man who CAN is worth his weight in gold to the industry.

R. Rogers production for Paramount...

Tom Mix slated to star in "Riders of Terror Trail" screen version of Grant Taylor's magazine story, which William Wellman will direct for Universal."The Promised Land" will tell Tom Mix's third picture under new contract...

* * *

DAV DAD

SAYS

On Tom Mix's third picture under new contract...DADSAYS...

In said that Paramount, W.F.-N., and RKO Radio trying to sign Jimmy Walker...LOUISE DIXON...Helen Westervelt reports a referrer in "The Inside"—W.F.-N.

"Chester D. Steele, ace short story writer, signs with RKO Radio...Dorothy Mazzell has an important role in "In Man of Her Own"—W.F.-N.

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“FIFTY MILLION WOMEN”—is the title that Thomas Burtis has written for Paramount Pictures, and this original yarn is expected to be written with all woman cast.

THREE, SO FAR—picked by casting Alison Skipworth, Nancy Carroll, and Carole Lombard—so bad for a start and ten others under consideration.

OUR FAVORITE ACTRESS—Judith Vassell, played the role of Madame Go- go for the greatParamount production of “Madame Butterfly,” with Sylvia Sidney starred.

DIAMOND LIL”—another of Paramount’s best pictures of the year, is considering Judith for a prominent role with that other great actor, Mae West starring.

THE JUST JUDGE”—is the story that Trem Carr will produce and bring back to the screen another of our favorite players of yesteryear.

CLARIEL WINDSOR—returns—in this Peter B. Kyne story and to help things along with three other favorites—Pauline Frederick, Barbara Kent and George Hackathorn have signed with Trem.

REPUBLIC STUDIOS— is the new name of the Melrose Avenue studios that housed the Clune Company and Premier Pictures, where they are making great headway with Christy Cabanne directing.

WISE GIRL”—sounds interesting and from what we have seen and heard on the sets, it looks as though the two Marsh girls, Joan and Miriam, will give us a great surprise.

JESSE LASKY, OF FOX—sounds interesting. His first story by Melville Cooper and John Kirkland is reported to be something different from anything attempted before.

“ZOO IN BUDAPEST”—was chosen, as in play form on the New York stage, it received great praise from all critics. Lasky chose this one after seeing over hundred.

ANN HARDING—waited for a good vehicle before getting back to her regular place with picture fans who had worshipped her over such a long time.

“WHITE MOTH”—is to be adapted by Zoe Akins who has been borrowed from Paramount, and the only woman director for pictures. Dorothy Arzner, is to direct.

“NOW YOU SEE IT”—is to be the next that Dudley Murphy will direct for RKO Studio. It looks as if Dudley will be rewarded by another success to top the others.

HOUDINN’S LIFE—is to be the theme of the story and anyone who knows anything about that colorful figure can easily realize that such a general public will be interested in the picture.

“A PLAIN MAN AND HIS WIFE”—the play that had such a great success at the Pasadena Community Playhouse with Louise Dresser, will have a run in Los Angeles shortly at a downtown theater. A NOTED THEATER MAN—Harry Calt, with Ben Jackson and James Hanley have formed a producing company and will show Louise and her play in San Francisco during the holidays.

LITTLE STORIES

MUSIC—God is its author, and not man: He laid the key note of all harmonies; He planned all perfect combinations, and He made us so that we could hear and understand the voice of His Music.

A few days ago we had the pleasure of attending a luncheon at the Biltmore Hotel to meet a new star in the musical firmament, Armi Galli Campi.

After being introduced to this charming lady, we were just as much impressed as the musical critics of the Eastern cities, where this marvelous coloratura soprano had been heard.

Lilli, as an attractive and beautiful young lady who had made a name in other large cities of America, but always wanted to be known in what is becoming the musical center of the Pacific Coast, Los Angeles.

What particularly struck us, was the fact that this artist, who had made a name in other large cities of America, was more than anxious to make a favorable impression on music loving Los Angeles.

What perhaps struck us was the fact that while this artist had a marvelous voice, she also possessed a beautiful soul, as during an interesting talk with her manager, Mr. Freeman, instead of talking about his protege, he extolled the virtues of that great impresario, L. H. Behrman. A man, he told us, that had done more for the Pacific Coast than he could tell today about any other artist.

His speech had such a stirring effect on the musical critics present when they heard of the great tribulations that this great man has gone through in his efforts, that sound of them went in tears. The charming little singer could hardly speak when she told us of the wonderful encouragement that she had received from him.

The city that has given this lovely singer special adduction in Cincinnati where she gave 12 performances including the role of “Queen of Night” in Mozart’s “Magic Flute,” as well as the leading roles in “Rigoletto” and “Mignon.”

However, what we were particularly interested in was a rumor that music would soon come back to the screen on a large scale. If this last discouraged in the World of Music, Galli Campi, would certainly be a great success with her marvelous voice and charming personality.

THE UNIT SYSTEM—will be tried out for the first time by John Q. Milholland. This is the word that Junior Laemmle let forth recently. It will mean that all employees will be hired as the production’s unit, and that there are no longer any parts available for Pictures.

ASSOCIATE PRODUCERS’ REAL MAKE—of the production when this goes into effect. We shall soon see how many real producers there are by the pictures they give us.

WOMEN IN PRISON—at Auburn, New York would rather see a picture with little Janet Gaynor featured than any other blonde that will be available for that prison capital.

ON THE OTHER SIDE—Greta Garbo is the most popular star in Constantinople, where she is shooting for director, Ernst Marischka. Women went about with veiled faces.

“I LOVE AN ACTRESS”—was one of the recent hits of the Pasadena Community Playhouse where Sharon Lynn was featured. She became a great social favorite at the same time.

THEY WANT MORE—of this clever girl who was featured in Fox Pictures for a long time and retired after marriage until Paramount prevailed upon her to play in one of their features.

ROB RAGNER GETS AN ASSIGNMENT—on Liberty Magazine as a film reviewer. This is on account of the amusing manner in which he sometimes lampoons studio efforts.

CONSTRUCTIVE CRITICISM—is much needed in film reviews and Rob’s work has always been on that order. We are always glad to receive the Script.

“HIS HIGHNESS COMMANDS”—something after the order that the Filmarte Theater gives us in their German films, has been handed down to the Filmarte Theater of Films.

WILL JANET GAYNOR MATCH—the popular Ethel von Nagy or Lilian Harvey, who have amused European audiences so long. This story is along the lines that these two clever women have shown us.

THE WORLD WILL LISTEN—to Jimmy Starr, now that he is to go on the air via a National broadcast, and at a National advertising campaign with his musical talent.

JIMMIE DESERVES IT—as he has worked mighty hard and gradually arrived pretty near the top. The other reason is that he is on our staff at one time.

JIMMY DURANTE PERSONALITY—will aid the great John Barrymore in one of the future productions that John will do. Jimmy has laugh provoking ability.

CLEAR ALL WIRES—is the name of the story that has just been produced and is to be played by Belle and Sam Spevak. From all accounts it looks like a good story for pictures.

BACK FROM THE WEST INDIES—in Jamaica with John Barrymore, and plenty of interesting shots for his forthcoming picture starring the glamorous Marlene Dietrich.

LOOKING FOR A STORM—were these two, but the greatest storm in the Paramount company occurred while they were away, when Sam Katz resigned.

UNIVERSAL WEEKLY—used to give the exhibitors plenty of news from the big studio, and Carl Laemmle, Jr., must have thought so too, as they are to resume publication.

TWO YEARS SUSPENSION—seemed a long time. We remember the sheet when it used to give such a kick to the stars of the old days. It is a time to too much dignity in picture making.

A COUPLE OF FISH PEDDLERS—are Laurel and Hardy in their present picture now in the making at the Roach Studios.

WE SAW HARDY—with a weird makeup on the set a few days ago and the sight of him would make many of last season’s two matchless comedies deliver the goods.

LEVY’S TAVERN CROWDED—while we were there a few days ago and Lilyan Roth, Richard Arlen, Paul Lukas, Edmund Lowe, and Gene Raymond were present enjoying Levy’s hospitality. EXCITMENT FOR THE FANS—on another day when Louis B. Mayer, Edgar Norton, C. B. DeMille, Lester Howard and ZaSu Pitts all came along. But AI is used to celebrities.

“EAST OF FIFTH AVENUE”—has scored that rare coup, Dickie Moore, for a featured role but the Roach Studios loaned him on account of Our Gang having finished the picture.

BRYAN FOY PRODUCTIONS—is making this interesting story. They couldn’t see any other kid but Dickie after his great triumph with Mutt and Jeff.

M. H. HOFFMAN ENTERTAINS—Herman Rifkin, who has charge of all Allied Productions in the New England states, and who makes his home in Boston, the hub of the universe. CELEBRATED PICTURES LIMITED—of Australia made a deal with M. H. Hoffman, Jr., entirely by cable whereby the entire 26 Allied pictures would be used in Australia.

JACK OAKIE SAD—which “Bigshots” company pulled out for Honolulu and especially when Robert Montgomery and Jimmy Durante laughed as they left the docks.

“FLY ON”—the airplane plane that John Monk Saunders wrote for Paramount, is consulting Jack as he has featured along with George Raft and Gary Cooper.

“The moon comes over the mountains,” that with which Kate Smith made such a great hit, will reach the screen in a short time with Songstress Kate featured. An OLD TIMER WINS—a fine role in this one, in the person of Charlie Grapewin, who used to amuse and delight us on the stage quite a while back.

GREAT SINGERS IN FILMS—are certainly coming in vogue rapidly. We hear that the famous Jeritza has been persuaded to give her glorious voice reach more people. It’s in VIENNA—that this famous singer is to produce one of the famous operas via the silver screen. This will surely prompt Hollywood to follow suit.

CHRISTMAS IN HOLLYWOOD—announces the glamorous Garbo, which is a surprise to us but the place gets in your blood even though the old world seems good for a time. “CHRISTINE FROM SWEDEN”—is being especially written by Mrs. Bertha Viertel who really understands the great star’s personality better than anyone else.

“LAST”
“A Film with an original story—a unique gift of the Gods!”

—N. Y. Times.

Its melody is sweeping the country, “Tell Me Why You Smile, Mona Lisa.”

The Thief of Mona Lisa’s Picture

English Dialogue

 numa Lisa

A Toba Super Film

FILMARTHEATRE

Trudes von Malo

1228 VINE ST.

Hollywood
Radio's "Secrets of the French Police" Fails to Impress

The stories in the Sunday Magazine as told by H. Ashton Wolfe was interesting reading but when transferred to the screen they did not show up favorably.

Two stories were combined—"The Secrets of the Surete" by Wolfe and "The Lost Empress," which was evidently something about the royal family of Russia, written by Samuel Orwitz. The stories became so mixed at times that very little resulted except the old formula of secret dungs and trap doors.

Edward Sutherland is credited with the direction, which was not outstanding by any means. While Radio Pictures assembled a great many players with fine reputations, there was not one that stood out and none of them got into the spirit of the story at any time.

This is the first time we have seen Gwili Andre on the screen, and while she undoubtedly is a beautiful girl, she seemed to be in a trance most of the time.

As for Frank Morgan, he was quite negative as "Francois St. Cyr," the great detective. They gave Gregory Ratoff a new characterization, that of a Russian general with Mongol blood in his veins. We like him better in comedy. John Warburton has a pleasing personality but he had little to do while Murray Kinnell, Lucien Prival, Julian Swanye Gordon, Kendall Lee and Christian Rub wandered around in other negative parts.

To sum it all up, the great cast of players were hampered with a poor script and mediocre direction. We hardly think that "The Secrets of the French Police" will redden to the credit of Radio Pictures who produced it.

THE SPOTLIGHT THEATRE HAS MANY OLD FAVORITES

The little show case theatre on Cole Avenue opened the season with a crowded house of distinguished people, many of them celebrities of the stage and screen, who came to see Mrs. Wallace Reid. Gladys Hulett and Ruth Clifford. These are not the only attraction however, as the present show, a bright comedy, "Goodnight, Sweethearts," is splendid.

The story of a young philanderer, who on the evening before his wedding, gives a dinner party to his old sweethearts, but the girls in revenge, arrange to have his fiancée call at the wrong time, which causes a rift.

Just for good measure, the various sweethearts and husbands of the girls come to the apartment in search of their women and many amusing complications result, with hilarious situations, which are finally adjusted.

The comedy was written by John J. Bassett and splendidly directed by Stanley Price, who received a full measure out of the clever lines with his players. The cast is the best that has been seen at this little theatre since it was opened and Stanley Price, carried off the honors of the men players. Otto Yama, Milton Eric, Ivan Christy, Paul Ellis and Ken Howell ran him a close second, by their natural method of playing the various roles assigned them.

Ruth Clifford surprised us with her vivid rendering of a chorus girl type and Mrs. Wallace Reid was extremely clever as a designing widow, and incidentally she looked lovely.

Gladys Hulett played the fiancée with finesse. Rose Stone, cleverly portrayed the wife of a jealous South American and Betty Wollaston was quite cute as an ingenue, with leanings towards wickedness.

There's certainly quite a few players here that would do credit to most of the talking pictures, and we wonder why some casting director doesn't sign some contracts.

However, outside of that, it's a good show at the Spotlight Theatre and anyone can spend an enjoyable evening and have a good laugh there.

"THE KID'S LAST FIGHT" PROVES GOOD FILM FARE

Pictures with very small children are seldom interesting, but the series that Jack Hayes is making for Educational are certainly getting plenty of laughs from the adults, as well as being a delight to the juvenile members of the audience.

We reviewed one of them at the Fairfax Theatre a few evenings ago. The story by Jack Hayes gave us impressions of the fight game, from the training quarters to the eve of the big fight, and a championship battle, with the principals being mostly seen in diapers.

Out of the many hearty laughs that this production received, the final presence of the leading lady and sweetheart of the champion, after his rival had kidnapped her, was the reason for his winning of the fight, and how the kid in the audience got into the spirit of the scene.

Charles Lamont did a splendid bit of work directing his juvenile charges, and the excellent photography of Dwight Warren were two of the reasons for the success of this short subject.

As the individual members of the cast deserve individual mention, we will say that Shirley Temple, Georgie Smith, Lawrence Harris, Arthur Meskany, Ralph Brunner, Phillips Hartie, Jananace Miliken, Herman Krech, and Harold Guivar did creditable work.

Keep up the good work, Jack Hayes, as these little comedies, with the cute children you have on hand, will be a welcome addition to any program.

"THE THEFT OF MONA LISA" GIVEN BEAUTIFUL PRODUCTION

The story of a strange robbery that astounds the world is being shown at the Filmarte theatre this week. It was produced by the famous Toth Films of Berlin, Germany.

This exciting drama is woven around a strange love story which prompted the theft to accomplish the daring deed of stealing the world renowned painting which hung in the Louvre at Paris where it was thought to be invincible.

The production has an added attraction in that there is some lovely music, including the song that is sweeping two continents, "Tell Me Why You Smile, Mona Lisa." The song was composed by Robert Stolz, the man who was responsible for the music in "Two Hearts." Another attractive feature is that the story is told in the English language, which should attract those who have no knowledge of German.

The cast is quite large, and contains some of the best known players in Europe. Willy Forst is one of them.

Then they have Trude von Molo, who not only has the reputation of being exceedingly beautiful but is an actress of note in Germany.

You will enjoy this production from one of the largest studios in Europe as it has drama, love interest, and a production on a subject of international interest.

GLORIA TORRENTE, a versatile little seven-year-old dancer from the east coast, recently arrived in Hollywood to make her film debut.

The Following Theatres...

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Santa Monica and Western

Moving Picture Projectionists

Local 150, I. A. T. S. E.
Del Lord Directs Ben Blue in New Comedy "Bring 'Em Back A Wife"
Jack Conway Directs "Pig Boats" For M.G.M.
Demand For More Comedy Brings A Reaction From Studioland

Casting Directors To Be Given Recognition At Last

ROACH'S LATEST COMEDY "FIND" IS FAST MAKING SPOT FOR HIMSELF

"Bring 'Em Back A Wife." That's what the Taxi Boys do in their latest Hal Roach comedy under the direction of Del Lord. Ben Blue, Billy Gilbert, Geneva Mitchell and James Morton have been assigned the leading roles.

Ben Blue is Hal Roach's latest comedy find and is fast making a spot for himself in the hearts of every one that he comes in contact with. Theatre-goers, too, will soon make a place for him in their hearts, for he is the type of a funmaker that grows on you with each appearance. He was given his first opportunity to appear on the stage by George M. Cohen in a musical show.

CAST SAILS FOR HONOLULU WHERE EXTERIORS WILL BE SHOT

An entire cast, together with a crew of 20 cameramen, technicians and sound experts, sailed from Los Angeles harbor yesterday on the steamer Malolo, beginning one of the most interesting "location trips" ever made for a motion picture. The voyagers are bound for Honolulu, Hawaii, where they will film "Pig Boats" at the naval submarine base in Pearl Harbor.

This Metro-Goldwyn-Mayer company will be directed by Jack Conway in the film production of Commander Eilberg's book about love aboard naval submarines. Robert Montgomery, who last played a sailor in "Shipmates," and Walter Huston, hero of "Kongo," "American Madman" and other pictures, head the cast.

Others on the Malolo are Jimmy Durante, who will be the comic job in the picture, Eugene Pallette, noted for his work in "Dancing in the Dark," "Shanghai Express" and other films, and Robert Young, who played in "The Pet Parade.

The company will be away approximately a month, filming actual submarine operations, through co-operation of the navy department. They will return to the studios in Culver City for interior scenes and closings.

"Pig Boats" will show the thrills and perils of undersea craft as the background of a story.

IT'S GOOD TO SEE—The Egyptian theater open once more, as it was once the Meca of the fans when the opening meant something to Hollywood and Sid Grauman ruled.

A PARADE OF SUPERVISORS—we don't mean supervisors, but of the county, marched from Yucca and Vine to the playhouse to try and revive interest in this once famous house.

England and Canada's "Entertainment Tax" is becoming a real problem to the exhibitors of those countries. They are putting up a vigorous fight against the alleged unfairness of it.

Back in Pictures

TOM CARTER . . . JANET FORDE
OXford 7275

PRODUCERS TAKE SIDES AS TO REASON FOR LACK OF INTEREST

By Lou Jacobs

The Filmographer drive for more comedy in pictures has brought out another side of the question. From various sources, we have received letters of encouragement to continue the campaign. That most of the people want something to laugh at is true, but there is a goodly number of picture patrons who prefer to cry.

One large studio claims that their success was founded on sentimental romance and rugged he-man stories, that they never go in for comedy and put little of it as possible into their productions. They point that most of the studios have devoted themselves exclusively to humorous fare have fallen out of existence or into financial difficulty.

An executive of an important studio tersely remarked: "If the public is so avid for comedy, why don't they support it. Our last two big comedies with important stars grossed exceedingly small box-office." So there you are.

The solution is no doubt a generous mixing of both the serious and funny operational life. There are all sorts of people and if all we thought alike there would be just one great human confusion.

CHRISTIAN SCIENCE THE STATEMENT OF ISAIAH

"Woe to the rebellious children, saith the Lord, that take counsel, but not of me; and that cover with a covering, but not of my spirit, that they may add sin to sin," constituted the Golden Text in the Lesson-Sermon on "Excelling in Punishment" on Sunday in all Christian Science churches, branches of The Mother Church, The First Church of Christ, Scientist, in Boston.

Among the Scriptural selections in the Lesson-Sermon were these words from The Book of Job: "For wrath killeth the foolish man, and envy slayeth the silly one . . . . I would seek unto God, and unto God would I commit my cause: . . . . He disappointeth the devices of the crafty, so that their hands cannot perform their enterprize . . . . Be hold, happy is the man whom God correcteth:"

A correlative passage from the Christian Science textbook, "Science and Health with Key to the Scriptures," by Mary Baker Eddy, said: "Divine Love corrects and governs man. Men may pardon, but this divine Principle alone reforms the sinner:"

TROPHY WILL BE GIVEN THE CASTING DIRECTOR RESPONSIBLE FOR BEST PICTURE OF YEAR

FILMographers is to conduct a little prize award of its own supplementing the awards of the Academy. There is one branch of workers in the industry whose efforts are of exceeding importance yet whose credits are only too few.

There is no harder worked executive than the casting director. Few are aware of the vast amount of detail and the tremendous intimate acquaintances he must possess as his stock in trade.

Types, linguists, performers of every classification from trained mice to tragedians, he must have at his finger-tips. Sometimes the demands made of the casting office are digressive almost impossible and it is an every day occurrence for most casting directors to accomplish the impossibility as part of their every day's job.

In recognizing the casting directors, FILMOGRAPH is offering a loving cup to the casting director who has accomplished the most outstanding job in providing the talent for the ten best pictures selected by the Academy or Photoplay Magazine. It will not necessarily mean that the winner of the best picture title will have the most outstanding job of casting but the picture among the ten that presents the most difficulties for the casting director and which was most notably cast, will win the FILMographer award.

The new moving picture house in Czechoslovakia, belonging to the Bata Company, has been opened.

This movie palace is not only the biggest in Czechoslovakia, but in Central Europe.

AL LEVY of LEVY'S TAVERN
Vine Street
Catered to the First Picture Companies COL. SELIG—Selig Polyscope Co. D. W. GRIFFITH—A. L. AMEND—American Biograph Co. DAVID HORSLEY—Neoter Films JESSE LASKY—Lasky Film Co. AL. and CHAS. CHRISTIE.

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THURSDAY NIGHT, NOV. 3
Lal Chand Mehra "Candia and the Near India" Major R. L. Dieterweg, Master of Ceremonies
Joseph E. Haggis "Power of Suggestion, Relating to Self-Development"
William Ingersoll "What It Can Mean to You"
Biltmore Hotel, Sala De Oro . . . 8 P.M. Sharp

TUESDAY NIGHT, NOV. 8
Dr. Nathaniel A. Davis "Memory, the Practical Foundation of Success" Captain M. B. Craig, Master of Ceremonies
Dr. Clinton Wunder "Exit Depression—Enter Expression"
Headquarters, 25th Avenue Bldg. Phone Tucker 1039

WEDNESDAY NIGHT, NOV. 9
Bgr McIntosh "Keep a Goin'" Dr. Wm. S. Casburn, Master of Ceremonies
Dr. J. Sanford MacDonald "Personality Building" Colonel Joseph H. Hazleton
Dr. J. Sanford MacDonald "Personality Building"

Enrollment Fee For Entire Course $5.00
Col. W. S. Van Dyke Sends Radiogram to M-G-M Lot about Arctic Expedition

“We are iced in, Van.” This Iacon radiogram received yesterday at the Metro-Goldwyn-Mayer studios marks the beginning of perils faced by the polar expedition, under command of Col. W. S. Van Dyke, filming “Eskimo” with a native cast in the far north. It means that the long-awaited hour has arrived. The schooner Nantuk, in which the party of four dozen men, including Col. Van Dyke, is housed, is on the last lap of its journey to the farthest outpost inhabited by man.

The ship is frozen in the ice floes, and will drift northward with them, while the company of officers, mechanics, and engineers, who are to work on the ice, will winter there. The voyage home is expected to take until spring, and the ice thaws, and the boat, wherever she is, freed from its grip.

Airplanes will, if possible, make connection with the ship on its distant voyage into the Arctic Interior.

Van Dyke is accompanied by Capt. Peter Freuchen, author of the story, and the boat is stocked with provisions for the long stay in the ice. Radio keeps them in communication with the outside world.

Caribou and walrus, hunts, whaling and other thrills of the Arctic will figure in the picture. It will be practically a year in the making.

The “Arctic Funnels” staged unexpected thrills that resulted in hazardous floating of a camp, and a dazen narrow escapes. Col. W. S. Van Dyke, directing the filming, was working with a native cast and his crew on a sandpit some distance from the schooner Nantuk, which is the base of the expedition. They camped on the ice for the night, as the season’s turn has ended the midnight sun and arctic nights are again dark.

The contraction and expansion of water as ice forms for the winter created the “Funnels.” Water rushes northward each year at this time, but cannot flow through the narrow Bering Strait fast enough, hence “backs up,” forming a tidal wave. It isolated the camp from the shore, then inundated it.

Edward Hearn, assistant director, saw the rise of the waters and managed to reach the camp with a launch in time to take people off. . . .

A MAN WITH A LOAD OF MISCIEF SLATED AT THE PASADENA COMMUNITY PLAYHOUSE

Clydes Hurlbut, New York stage actress, will be featured in a limited engagement of “A Man With a Load of Mischief” by Galsworthy. Hurlbut, in the part of Charlotte, a clever, jocund spinster of England, written in the modern manner by Ashley Dukes, to open the evening of November 4th, for one week only, at the Pasadena Community Playhouse, is announced by Gilmor Brown, producing director, in outlining the plans for the Pasadena season for 1932-1933.

The new play opens on election night, and returns will be given between the acts and after the final curtain.

George Melford Is Directing Montel Blue in “Officer 13” for M. H. Hoffman-Allied Pictures

“Officer 13” is the title of the next Monte Blue starting feature to go into production now according to an announcement made today by M. H. Hoffman, president of Allied Pictures Corporation.

The cast selected to support Monte is headed by Lila Lee and includes Stena Owen, Charles Delaney, Florence Roberts, Mickey McGuire, Jackie Swart, Frances Rich, Joseph Girard and Floyd Ingram.

“Officer 13” is an original story by Adele Bultington and will be directed by George Melford. It is the third of the series of four Monte Blue Specials the star will make for the Allied 26 features for 1932-1933.

Monte Blue just finished “The Intruder,” and immediately after the completion of “Officer 13” he will resume his gallery of series and movie tour of personal appearances.

MAKE BOW DEC. 1

The New York Telegraph and The Spectator are due to make their bow here on or about Dec. 1st. These papers learned that the eastern publications are to print a four-page daily and Sunday edition which will bring the New York section with the local supplement thrown in for good measure. Welford Beaton told us that he, too, intends to start publishing about the same time after he had severed all business with the Hollywood Star.

MAKING GOOD

Virginia Pearson is making good on the radio through some very interesting lectures, plays and original writings for others to use on the air. Miss Pearson is apt to tie up on one of the well known chat shows shortly, and if she does, she will be sitting pretty—yes, better than she has in years in pictures.

Gaumont British Opens American Headquarters

LARGEST ENGLISH PRODUCING CONCERN PROMISES FORTY TALKIES FOR THIS COUNTRY

Gaumont British Picture Corporation, Ltd., England’s largest motion picture producing and distributing company, has opened offices at 226 West 42nd street, New York, and is making preparations to begin production of approximately 40 British talkies and pictures in the next 12 months. Arthur Lee will direct the American activities of the company.

Thirty British pictures for the 1932-1933 season, several of which have already been completed, will include the works of several world-famous authors and will present several well known American stars as well as the outstanding British stage and screen players. J. B. Priestley, Hugh Walpole and Stephen Leacock, along the long list of English novelists who will be represented by at least one production on the Gaumont-British list.

T. Hayes Hunter, director of “Earthbound” and other successful American productions, Victor Majewski, New York, and Edward Fisher, Thistle, Arne Asquith and Sinclair Hill are among the Gaumont-British directors.

Basil Rathbone, Esther Ralston, Conrad Veidt and Harry Green are included in the list of players who will be seen in the Gaumont-British pictures. Rene Muller, actor recently in “The Office Girl” has been cast for “Marry Me,” an early release.
PERT BITS AND FLASHES ABOUT THOSE YOU KNOW

By ROBERT A. HAZEL

378 Golden Gate Avenue
Phone Franklin 7984

Earl Leon Cohen, 32, head of All Star Features, Inc., died suddenly in his 534.45, at home, October 26, of a complication of diseases. He was the son of the late Abe Cohen, who opened one of the first film exchanges here. When his father passed on, Earl took over the business which he has been operating with great success for the past 12 years. He had been in failing health for some time and was taken to the Mt. Zion hospital where he died just after an operation. He is survived by his mother and a sister, who operated the business and removed to his home where he suffered a relapse from which he never recovered. He is survived by many friends among the film and theatrical people and will be sadly missed by everyone who knew him.

Here is a clever story with a subject that always concerns the theatre. It centers around a motion picture studio and has a murder mystery theme that is quite intriguing, and the cast includes a number of well-known film personalities.

TWENTY YEARS AGO

Thursday, Oct. 21, was a birthday in Hollywood. This date 20 years ago, David O. Selznick brought the first movie company to the Los Angeles Capitol, the Nester and Centaur units. Harry Darrow, now directing at Technicolor is credited with the honor of actually discovering the location as an ideal spot for picture production. Upon his advice, Selznick moved his units to the Coast from New York and New Jersey. Later these units were merged with Universal, helping Mr. Lomelmo’s organization as treasurer. Mr. Selznick contemplates entering the industry which he helped to found as a producer of independent films.

COMMUNITY THEATERS FLOURISH IN Southern California and the one in Beverly Hills is to stage a novelty in a new play, with a title of “Hold Up in Holly-wood.”

FAMOUS WRITER—for the screen, Hugh Herbert, is to direct the production and for that reason the comedy by Herbert Marshall looks promising, which we shall see on Nov. 14.

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GOOD NEWS

Richard Carlyle is rapidly regaining his health and will soon be ready to accept engagements. This is indeed good news. Hurry back, Richard, we need you in Hollywood.
NIGHT FAWK

Eugene Stark: Resigns From Bohemian Club. Cafe Closes Its Doors and Will Start Remodeling for Reopening

Orders of Dr. Harry Martin caused Eugene Stark to resign from Stark's Bohemian Club, and this news no more caused a stir in the streets than it was decided to close Stark's Bohemian Club, which has been running for almost a year and meeting with very good success, Buddy (Joy-Boy) Fisher, who, with his orchestra, has been holding down at Stark's Bohemian Club for almost six months, is soon to make a new affiliation and will have an announcement to make ere long. Cafe lovers will miss Stark's Bohemian Club, which has catered to stage and screen satellites nightly, and has made many friends. The closing night was a sad one indeed.

Ralph Arnold, who is the Major-domo of the place and who looks after every aspect of the club, was naturally more affected than anyone.

There were some who did, and Ye Editor had a lump in his throat that he couldn't clear away since last Tuesday evening when the doors were closed to the public after the last show. Not Spender sang like he never sang before, and there we saw, all about us, many faithful workers and friends of Stark's Bohemian Club, who had given their all to help please and amuse their guests. Good-bye, Eugene Stark and Stark's Bohemian Club, hurry back, we need you and all your skill in that spell of OLD MAN GLOOM AND DEPRESSION, who tries to cause us to worry.

BILLY HOGAN RETURNS BY POPULAR DEMAND TO LEE MOORE'S FROLICS CAFE

Thursday night, patrons of Lee Moore's Frolics Cafe, on Washington Boulevard, beyond Culver City, witnessed the return engagement of Bill Hogan and his greater orchestra to popular requests along with other new and brighter entertainment features arranged by Lee Moore, king of hosts.

Those of you who remember the liltmg melodies for which Bill Hogan and his orchestra became famous during his previous engagement at the cafe, will be pleased with the news that once more they can enjoy the rhythm and style of these talented musicians.

Creditted by Eddie Garr to hand out plenty of laughs as headline at the greatest floor show yet staged at the Frolics Cafe. Dave and Hilda Murray, Nitzi Verslue, Jiez King and an ensemble of 16 beautiful show girls are nightly bringing enjoyment to those fortunate enough to patronize Lee Moore's Frolics Cafe.

Here is a night club where one may be sure of seeing notables of cinemaland. It is a rendezvous of the stars as well as those who insist on the best in night club entertainment.

NICK COPELAND PRODUCES AND STAGES CLASSY FLOOR SHOW AT CLUB AIRPORT GARDENS

Night club patrons are finding Nick Copeland's Club Airport Gardens a veritable heaven on earth, as for the last few months, and now the depression has taken its toll of all their fun, and frolic.

Headlining in Nick Copeland's revue is Bobbie Callahan, a versatile impersonator, the clever Tango and Waltz team, Kay and Karl, who are a delight of grace and rhythm. The Two Tonic team of Mark and Larry are engaging partners, and The Frazee Twins, who are masters in the art of harmony. They have beautiful voices and certainly know how to blend them in their presentation of various current song hits. Dorothy Lyle also returns to the stage.

For further enjoyment there is George Hamilton and his Club Airport Gardens orchestra. Patrons of the famous night club are finding this unique spot more and more to their liking as Nick Copeland's Club Airport Gardens takes its place on the master of ceremonies, is doing all in his power to aid the comfort and pleasure of his guests.

MANY NEW INNOVATIONS PLANNED FOR PATRONS OF FRANK SEBASTIAN'S COTTON CLUB

Nobody likes a dead party. In evidence of this scores of parties were given with laughter and gaiety reigning supreme during the Halloween celebration at Frank Sebastian's New Cotton Club in Culver City.

Having established himself as the outstanding host in cabaret circles in Southern California after numerous years of prospecting in Culver City, Frank Sebastian announces his greatest array of crochet talent now holding court at his gay playspot.

Henry Starr, renowned radio entertainer, is nightly scoring with patrons, as is the revue presented under the direction of Brownfield and Greely. Betty Mack, Alagretta Anderson, and a bevy of well-trained and talented chorus girls are only a few of many innovations nightly seen at the club.

Frank Sebastian also announces on Tuesday night, Nov. 8, a stupendous celebration will be held while results of the general election, that are obtainable at that time, will be given patrons over Host Sebastian's public address system.

STANLEY SMITH SCORES IN PREMIERE AT GARDEN ROOM

Perhaps the greatest occasion ever received by a maestro in Southern California was given last Wednesday night in the Hollywood Garden Room, where the film colony turned out en masse to pay homage to one of their own. Stanley Smith—the newest musical sensation in the night life world.

The entertainment was presided over a silver platform. It was superb with that ever-living low down "Skippy" Fleming who virtually would "em. Larry Sayers (the famous "Gotcha!" fame) sweet, demure, lovely (this could go on for hours). It has a new style in voices that had every one cheering her. "Tiny" Neuland sang as he has never sung before and received a thunderous applause. Harry Gutter's orchestra produced many "ohs" and "ahs" (and unums) with original arrangements of popular music. The real act of the evening was a musical tribute to a popular personality. Mr. Roy Bradley and Virginia Dye. As we left the all-satisfying entertainment enough behind us long after Cinderella's hour, words came floating from a happy throng—"charming," "marvelous," "with lovely voices," "divine music"—and we agreed in the entirety.

Mischa Guterson Presents Best Show Staged at Blossom Room in Years

The show that Mischa Guterson presents at the Hollywood Roosevelt Blossom Room and the monster orchestra he leads are the personalization of class. It smacks of plenty of nice, clean entertainment fit for anyone to witness. Mr. Guterson calls his offering an intimate and intimate, as everyone who was there will agree. It is, indeed, a matter of artistic merit, it is full of artistry of the four corners of the globe. The outstanding entertainer is a little Chinese girl, Olive Young, who sings a Hotcha number like her American sisters, but with that delicate Oriental thrown in for good measure.

Erlanda is the next star attraction in line. Miss Erlanda is a pupil of the great Euoro Cassino. Her Rumba and Tango numbers will still hold the best show place of any music advertisement. What this Miss can't do with her hands, hips and eyes is not worth showing the public. And what more, it is all, in the form of music. Arnold Schoenon dances his way right into your hearts—for a youth he works like a seasoned old timer, and as "Uncle Sam" he's just a Dandy. Yanetse Don- frey presents a Gypsy specialty that catches the eye from bell quarters of the great gathering of stage and screen celebrities. As a special attraction Mischa Guterson engaged Sorel and Melva, world-famous orchestras from the famous Ormond Ballroom, which will be catered for the Blossom Room, and has proven his ability to the last letter.

Guy Gaylen, a youth from the Lorne Star State, dropped in and made a place for himself with his sweet voice and personality. He will become a local favorite within a short time if given a chance to disport his real talents. Joseph Masso, Major Dono, is doing plenty of handshaking with old friends who have come back to the Blossom Room nightly.

Phil Harris, King of Entertainers, At The Cocoanut Grove

Because of keen competition in the night-life world to-day the various hot spots around town are exerting every effort to do more than satisfy attending patrons. Phil Harris, and his world-famous orchestra have been heard and heard of in every corner of the world, most noted of all being his ability to give the best of entertainment. Most highly acclaimed of the maintaining musical organization on the west coast. The Cocoanut Grove is filled to capacity every night in the week (except Sunday) with movie picture stars, and social satellites always in attendance, dining and dancing to the famous master's enchanting music ahead come to this country. Later they were brought to Los Angeles by the late Abe Frank for the Olympic Ball. Mr. Sorel danced in Paris in the Cafe de Paris, and the gardens in Berlin, at the Admiral's Palace at Nice; Deauville, Brussels, Lido, Venice, and other playspots in Europe.

CARLOS MOLINA not only conducts his own Rumba band, but the orchestra as well, alternating with Mischa Guterson. If you have failed to hear Carlos Molina play the violin, you have missed a treat. Aidied by the Club Michel Famous Dance orchestra, which has a unique place in the Blossom Room, and has proven his ability to the last letter.

Guy Gaylen, a youth from the Lorne Star State, dropped in and made a place for himself with his sweet voice and personality. He will become a local favorite within a short time if given a chance to disport his real talents. Joseph Masso, Major Dono, is doing plenty of handshaking with old friends who have come back to the Blossom Room nightly.

Nick Copeland produces and stages classy floor show at Club Airport Gardens.

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NOV. 5, 1932
Timely Story, Excellent Cast, Fine Direction Make "The Conquerors"
Radio's Best Bet of Season

Bringing a timely theme to the screen, RKO-Radio's newest release, "The Conquerors," should be headed for a continued success such as "Cimarron" established last season. Though it lacks the power and punch that "Cimarron" had, it will nevertheless bring the penitent rolling into the cash drawer for Radio.

The Conquerors, directed by Richard Dix, as a poor adventurer who establishes a bank in a small frontier town and who lives to see it grow into a national institution; Ann Harding as his wife who fights the uphill battle to fame and fortune; and R. A. Dyer as his husband; Edna May Oliver as a hotel keeper who gives them their start in life; Guy Kibbee as her drunken doctor husband, who performs his operations under the influence of liquor; Julie Hayden, the daughter and her husband, played by Donald Cook. The picture is an example of what can be done when the right people come together.

Gala Rededication Ceremonies Mark Opening of Egyptian Theater

Hollywood has witnessed one of the gala occasions of the season with the rededication ceremonies of Grauman's Egyptian Theater, Tuesday, Nov. 3, at noon.

The Business Men and Service Organizations' mile-long parade from Vine street along Hollywood Boulevard to the Egyptian theater was one of the spectacular features of the day. Leo Carrillo, Eddie Lombert, Burr McIntosh and Sam Hardy were noticed in attendance.

At two P. M. Paramount's "The Phantom President" with Jimmy Durante, Claudette Colbert and George M. Cohan, established the theater's scene once more in operation.

Thursday evening resembled a gala premiere with huge sun arcs lighting the sky and a colorful array of celebrities from the film colony filing down the speccular forecourt. Sid Grauman, managing director of Fox Westcoast Theaters in Los Angeles and Hollywood, introduced the stars from the stage of the Egyptian theater during intermission between the first and second showings of the Paramount laugh feature.

Harry M. Segrave, managing director of the Egyptian theater, can well be pleased with the re-dedication ceremonies which marked the opening of Hollywood's first premiere place. Talking picture equipment, newly installed in the theater, is of the finest order. R. Karl Osterholz has been secured to supply each program with diversified music via the magnificent organ.

The house will be opened daily at 1 P. M. and run continuous performances until 11 P. M., with prices varying from 25 cents matinees to 40 cents evenings with children admitted at 10 cents.

A line program of pictures has been secured to immediately follow "The Phantom President." They include: "Back Street," which opens Sunday, Nov. 6 for a three-day run; "O, Captain," "The Cabin in the Cotton," "Blonde Venus," "The Big Broadcast" and "Smilin' Through.

Globe Circling Scribe Brings Typewriter to RKO-Radio Studio

Radio Pictures Corp. have added another writer to their staff who is capable of furnishing many interesting ideas for original screen story material.

Having had the basic foundation—those so necessary to the success of fiction writers, Edward Doherty brings his type-writer over to the RKO-Radio studio to pound out original scripts for screen adaptation.

Lester you already know, Edward Doherty is the author of those vastly interesting Library Magazine stories, having served on the editorial staff of that publication for several years. His experience in the newspaper field has taken him through the ranks of the largest news from copy boy to city editor of the New York American. He has served on the staff of the Chicago Tribune and Chicago Sun-Telegraph, and has been a correspondent, one day talking with Mussolini and the next with Italian laborers.

Doherty is a completely self-taught man, familiarizing him with all classes and types of people, now, he tells me, with the gradual elimination of newspaper feature writers and with the slump that has overtaken our leading national periodicals, he has, like many before him, turned to radio, and he will resume his activities authoring entertainment for the enjoyment of America picture goers.

Edward Doherty stepped off the train in Los Angeles, Wednesday, Oct. 12, and was busy at work at the RKO-Radio studio, Thursday, Oct. 13. The story at present that is occupying all his time is "Anna Green Gables.

This field of screen writing is more or less new to Mr. Doherty, but having accustomed himself to deadlines, and the art of working under pressure, we look to him for many entertaining future screen releases.

He is truly a globe circling scribe who knows the powers of the pen and can apply it.

M. H. Hoffman's "The Iron Master"
Feature Entertains Highly

The main object of the motion picture industry is to supply entertainment for its patrons, "The Iron Master," produced under the eagle eye of M. H. Hoffman for Allied Productions, comes under this category. The picture is full of good old fashioned hilarity, yet is so entertainingly told that one feels refreshed after seeing the picture. Screen play was by Adele Hutton. Georges Ohsrot wrote the play.

Briefly, "The Iron Master" is the tale of a distinguished iron worker who wins the confidence of his employer after accidentally insulting his daughter in the court yard of the foundry.

The employer dies leaving this boy in charge of his entire fortune, including his family. How he wins the admiration of all, through his upright and courageous convictions of honesty, is graphically told.

Reginald Owen shares first honors with Lila Lee and commanding attention, while J. Farrell MacDonald, Esther Howard and Richard Tucker enact their parts to the best advantage.

William Janney and Freddy Fredericks make the most of their screen opportunities and very neatly steal all acting honors. Others who appear in the cast include: Virginia Sale, Ronny Colby, Otto Hoffman, Astrid Allwyn and Nola Laxford.

Chester M. Franklin directed and certainly accomplished his mission to win: giving Allied a good picture for the best through the medium of not losing a point of the story.

ANNA MAY WONG MAY ONCE MORE GRACE OUR LOCAL RIALTO

That graceful and glamorous figure from the mystery country across the sea—the land of the yellow race—one who possesses that captivating personality and who remained a mystery to so many, is no reality at all.

She is vibrant with the charm and gracefulfulness of her people, yet simple and understanding, with a sense of humor we Americans so enjoy. We refer to none other than Miss Anna May Wong.

You may remember a few years back, when Anna May Wong astounded all London theatrical circles with her remarkable stage success, to be followed with her triumphant return to America and her achievements in this country in the Balasco production of "On the Spot." Seldom have we heard such favorable reports as those growing out of her performance in "Shanghai Express" in which the brought to us a bit of realistic atmosphere of the Orient.

Here is a performer who has the historic art at her finger tips. Practically born and raised in the world of make-believe, Miss Wong has risen to great heights, unheard of among her people.

At present she is contemplating a European trip with a stop over in the east long enough to appear in the New York Repertoiere Company's production of "Circle of Chalk," in which, incidentally, she made her first stage success.

While we were in the midst of discussion, Miss Wong received a call from a studio and right there negotiations were started whereby we may once more witness her on the audible celluloid. We won't be far wrong when we say that screen fans throughout the entire country will be happy to once more have their favorite back in the limelight.

HARRY LADGON DUN CIPS CAPERS IN "TIRED FEET"
AN EDUCATIONAL FUNFEST

Harry Langdon's latest laugh, "Tired Feet," will be a credit to any exhibitor's program. M. P. A. national release has what takes to make audiences laugh. Patrick, Sure, but the type that just can't help but bring gales of chuckles. It was written by Bobby Vernon and Frank Griggs.

A exciting film for the family audience is seen in the picture as a postman who takes a day off and goes for a hike in the mountains. His sweatheart and her mother help him spend his day of rest by giving him all the work to do. The talking film gags are constructed throughout the picture to the best advantage by Director Arvid Gillstrom. And he knows how to anticipate audience wants. At the Fairfax Theater preview, showgoers were delighted at the various antics performed by Harry Langdon.

Vernon Dent, Gloyd Blake, Maiden Armstrong, Eddie Baker, Bill Irving and Les Goodwin supported the comedian in his rampage of comedy.

We noticed, also, that the minimum of dialogue was used, thereby assuring the greatest amount of laughs through the natural form of funmaking—pantomime.

LECTURE CLUB PLANS SEASON OF ACTIVITY

Rapidly gaining recognition as one of the highest types of institutions of learning, the Pacific Coast Lecture Club, Inc., boasts many new and inspiring names to its already large roster of members.

At their meeting Saturday, at which your correspondent was fortunate enough to have attended, the Rev. Rev. Sophia家纺, who is president of the club, welcomed the members-in-attendance. Louis Victor Eysinge, known as the man who came back, drew a drastic illustration of what men can accomplish even though working at tremendous handicaps.

Ralph McLaughlin, Dr. Sanford F. C. Parker, Capt. Leo McLaughlin and Lale Chand Mehta graced the meeting with bits of wisdom well spoken.

Dr. Maurice B. Jarvis presided over the meeting and viewed prospects of future activities outlined for the Pacific Coast Lecture Club, Inc.

B.B.B. Presents The 10th Edition Of His "Boys Will Be Girls"
AT THE CELLAR CAFE
1653 COSMO STREET ... HOLLADAY
**Sam Katz Resignation Is Talk Of Amusement World**

**The British Are Still Using War For An Alibi**

**Karl Freund Is To Direct Clyde Beatty In "The Big Cage"**

**We Advocate--Do Your Christmas Shopping In Hollywood**

FAMOUS SHOWMAN MADE MANY FRIENDS IN THE SOUTHLAND

The resignation of Sam Katz, known as Paramount's "man of the hour," came as a bombshell to the entire amusement world.

At nine o'clock Monday night, Oct. 28, John Hertz, chairman of the finance committee, announced the resignation of Sam Katz as vice-president of the Paramount-Publix Corporation.

On Nov. 2, another announcement came from the office of John Hertz stating that Katz's resignation was "due to an uncompromissable difference of policy between Mr. Katz and other members of the executive committee on the policy of decentralization of theater management."

In a statement addressed to the company's personnel, Mr. Hertz declared that executives of the theater department and of the company generally "were in favor of a complete policy of decentralization with full authority in the field, subject only to New York supervision."

"Mr. Katz," continued the statement, "believed in centralized management and control of the theaters from New York as heretofore and as a result of his fundamental difference was resigned."

Indicating the suddenness and the completely unexpected turn of events is a statement recently made by Sam Katz to the sales force of the organization.

"Paramount will finish the season in better shape than it has in many seasons," he said. He described "The Sign of the Cross," which will be roadshown as "undoubtedly Paramount's top picture," and said that "A Farewell to Arms," which may be roadshown also, "exceeds the company's most enthusiastic hopes." Mr. Katz, while in the Southland, made many friends in and outside of the studio. The bankers who are financing Paramount may take his action in a wrong light in the face of the above statement.

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**Bob Gilbert**

**Builder of Vaudeville and Stage Stars**

Creator and Teacher of the Latest Dancing Innovations

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**Sam Kress in Charge of Yuletide Program This Year**

Once again the Hollywood Boulevard Business Men's Association is polishing up the magnet that will draw holiday shoppers to the stores along Santa Claus Lane.

Arrangements are being made to repeat last year's highly successful decorative scheme that transformed a street thoroughly into a veritable fairland. Sam Kress has been appointed to succeed Carl, Harry Baine and reports great progress is being made at this time.

Not only will attractions be made to lure the kiddies into show spots provided for their entertainment but the adults are likewise to be attracted with merchandise of interest and at prices in accordance with the times.

"Shop in Hollywood" will mean more this year than ever before. This most interesting spot on the globe is to afford the tourists and residents many novelties in the form of gifts that have the Hollywood flavor.

"Shop Early" is the cry of the merchants and pre-holiday displays are already being enticingly shown for those who have the forethought to get their Christmas shopping out of the way before the rush begins.

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**CHRISTIAN SCIENCE LECTURE RADIOCAST**

Radio listeners may hear an authorized lecture on Christian Science over Station KFOX (1250kc-240m), Sunday afternoon, November 6, at 3 o'clock, when John Ellis Sedman, C.S., of Los Angeles, lecture for Churches of Christ, Scientist, of Long Beach. Mr. Sedman is a member of the Board of Lecturers of The Mother Church, The First Church of Christ, Scientist, in Boston, Mass.

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**Phil Harris and his Orchestra**

"Follow the Trail of the Elite" to the Coconut Grove AMBASSADOR HOTEL

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**ALIEN PRINTING COMPANY**
**Chats With Connie**

Dropped by to see Vi and Rose Samson—two little New York girls—and if there is any doubt of the versatility of the 1932 girl in your mind, listen to this . . .

These two girls have created a business so unique and so coincident with the needs of the present-day hostesses that they are bound to succeed. The first requisite of a business is the name—they’ve got it—and a very good one too, descriptive of their enterprise. . . . SUNNINLAND GOODIES ... next, a place was necessary to conduct their business . . . so the girls (remember they are the zenith of versatility) have turned their kitchen into a veritable factory for the production of goodies.

But wait! That isn’t all. They cater for a complete dinner . . . with novel dishes—pastries, etc. And if you have a birthday coming up . . . The Samson girls are there to turn out the birthday cake.

Here is news that the ladies who have a sweet-tooth, together with a desire to retain that girlish-figure, will welcome. The Sunnland Goodie girls are turning out some delicious non-fattening fresh fruits and candies.

Am I right . . . or am I right . . . all these things coming from two feminine brains make ‘em versatile doesn’t it?

The Jackson-Post System of Growing Hair is now in Hollywood. The treatments are marvelous and special attention is given to ladies and gentlemen. We also had a bleach here, and Ann gave us a perfect wave. The Merle Norman Beauty Preparations are used, exclusively.

Not long ago it was necessary to have our wrist watches repaired, and someone recommended the Schruder Watch Shop on Hudson Avenue. They do all kinds of repairing, and by the way, some good-looking watches are on display.

As we passed Felt’s Flower Shop we noticed a very attractive bouquet in the window. Felt’s is the best place for lovely fresh flowers and we also found a great variety.

Yesterday we met a friend who had an unusually good make-up, and it was she who told us about the Darlene Cosmetics. This compete line include a lovely Cucumber Cream, which is a fine powder base as well as an excellent cleansing cream.

Minta Durfee-Arbuckle, whose Fountain of Youth Toiletries have been rejuvenating the skins and reducing the figures of many famous names in the motion picture world was one of the hostesses at the Hallowe’en Breakfast at the Wilshire Art and Travel Club held on the morning of Nov. 1st, at the Coconut Grove in the Ambassador Hotel. The favors and place cards were small containers of Miss Durfee’s rejuvenation cream attractively arranged.

Minta Durfee was Mistress of Ceremonies at Madame Lockwood’s Fashion Revue held at the South Pasadena Women’s Club recently, at which many of the elite of the social world were entertained by Minta’s bright smart-sayings as well as her enlightening discourse on the art of using cosmetics properly.

**Who Is Looking For The “LION MAN”?**

DAVID PHILLIPS

Granite 1205 ♦ Now Available

**APPROACHING WINTER—AND UNIVERSAL’S GREENLAND EXPEDITION BUSY FILMING THRILLS OF ARCTIC**

UNAMAK, GREENLAND.—(By special cable)—With winter closing in, the Universal-D. Parke Goddard Expedition, photographing “S. O. S. Iceberg” off the coast here is facing rapidly increasing production difficulties. Cast, director and technical crew are using every available hour of sunlight to complete the epic story of the icebergs before the long Arctic winter finally arrives.

Sound equipment and personnel of the expedition marooned on the Rinks glacier near here were rescued last week after ice shifted. For a time it looked as if all might be lost.

The sound equipment had been placed at the most remote location in motion picture history—the highest glacier front in the world.

Latest reports are that because of continuous bad weather, which includes icy storms, the work is progressing very slowly. To date, 35,000 feet of film have been shot. The director, Dr. Arnold Fanck, the cast, including Gibson Gowland, Leni Riefenstahl, Sepp Rutt and Ernst Udet, German war ace, are all reported to be in good health.

There are five more dangerous situations to film near here and then the work will be complete and the expedition will sail for Berlin and later, Hollywood.

**“THE FIRST MRS. FRASER”**

While we do not care for Addison Richard’s direction of “The First Mrs. Fraser,” we can certainly find no flaw in his acting in the role of James Fraser, said acting being the high spot of the play. As the crochety Scotchman, Mr. Richards brought a rush of life and vitality to the stage every time he appeared upon it. In the matter of direction, however, Mr. Addison failed to give that life and vitality to the show. There was insufficient movement and stage business, and the cast spoke at times in deadly monotone.

St. John G. Erving’s social comedy about a husband who discovered that his first wife was the one he wanted after all has never appealed greatly to us, at any rate. It depends too much on smartness of dialogue, too little on smartness of plot. Add to this the first really bad setting that we have ever seen at the Pasadena Community Playhouse—a thing of billows green and orange so set to scatter attention and detract from the players—and you have something for the cast to overcome. That they did overcome it to the extent of making an entertaining evening, speaks well for their abilities.

Margaret R. Clarke, as Mrs. Fraser, lent charm and a deep sense of humor to the role. Frances McClure as the maid was delightful. "Philip Logan," portrayed by Paul Hansen, while a bit too brash for our idea of the character, brought applause from the audience. David Loring as the younger son made an excellent impression, as did Doris Hill. The sound equipment was placed at the most remote location in motion picture history—the highest glacier front in the world.

Two of the recent Playhouse productions, “The First Mrs. Fraser” must be speeded up. The cast, and particularly Addison Richards, do not have the good showmanship.

—Harold Weight

**A LETTER from Sue Carol and Nick Stuart, who have just returned their personal appearance tour over the RKO Vaudeville Circuit, bring good news to Hollywood. The customers are coming back to the theaters again and are just as eager to see motion picture celebrities in the flesh, as they were a year ago, when Sue and Nick led the contingent of stars that trooped over the country so successfully.**

**CHARLES MIDDLETON**

100-Lap Main Event at Legion Ascot Speedway Sunday Afternoon

Sunday afternoon promises to be an outstanding day at the Legion Ascot Speedway for practically every race driver of note in this country will be on hand to enter the 100-lap race. "Wild Bill" Cummings, "Howdy" Wilcox, "Stubby" Stubblefield and Louis Schneider, "Shorty" Coulson and many others are back and doing everything possible to get their cars ready for the race, and with Wilbur Shaw, Babe Stapp, Lester Spangler, "Chet" Gardner, Ernie Tripplet, Kelly Petillo and Al Gordon driving speedy Miller's—could one ask for a better line-up?

There will be also five other events Sunday afternoon, including the 15-lap main event for Class "B" cars, and as an added attraction Clark Gable will be the honorary referee. His move on the track. Don't fail to make your reservations early for this race, because from present indications, it will be another sell-out race.

Will you ever forget the finish of the main event last Sunday afternoon? Lester Spangler and Kelly Petillo practically pushed the rest of the field out and put up a good fight. That one could ask for. Lester, who is in second position for the Pacific Coast Championship and is trying to add as many points as possible to his credit, pushed Kelly Petillo to the limit and it seemed at times as though they would both crash. However, they had to concede the checkered flag to Kelly. What a finish! Kelly's win over Gardner in the 5-lap match race, however, was anything but a "moral" victory. Gardner took the lead in the first turn and Kelly passed him coming into the north turn on the last lap. After that, he lost the lead on his rear tire as he was coming out of the north turn on the fourth lap. Hard luck, Chet. Chris Vest won the 15-lap main event for Class "B" cars and Babe Stapp won the Illinois Helmut Dubs. The 10-lap qualifying races for the main event were won by Babe Stapp and Wilbur Shaw, while Chris Vest and Art Boyce won the 5-lap qualifying races for Class "B" cars.

HOLLYWOOD LEGION STADIUM

Tommy King of Fall River, Mass., young and tough welter, shared the main event with Vearl Whitehead at Hollywood last week, and when the features were over only a hairline decided the result. Referee Gilmore decided in favor of the Easterner. A lot of the faithful grumbled at the decision, but it stands in the record book as a win for King. The bout was fairly hot in spots, with plenty of clinching. Whitehead, always swinging his right for the chin, almost sunk Tommy, but he came away with the decision he so coveted. Tommy, of course, is a different story. This Whitehead boy is coming fast. In a return match he may tag the lad from the East. Veteran Joe Glick challenged the winner. The prelims showed Ralph Chong against Vicente Alicante in the semi. This was a fast go. the New Orleans Chinaman winning by a nose. Eddie Trujillo won from Rito Martinez. Robert Gomez beat Adam Maraga. Thomas Zagueta got the nod over Mickey Gill and Lupe Castro won from Gege Gravante. Next week Benny Miller vs. Henry "Young" Firpo.

BILL SPAULDING'S BRIMS WILL PLAY MONTANA ON NOVEMBER 19 IN COLISEUM

Coming from "no where" is the point of comments for first honors in the Pacific Coast Conference after a long and arduous journey, Bill Spaulding's Brims of the University of California at Los Angeles are now preparing for one of their hardest battles of the season's schedule. With their two recent victories over Cal Lucky and Cal Coliseum, Los Angeles and advance inquiries, locally and out of town, indicate a large attendance is to be expected.

The announcement is authored by Stephen W. Cunningham, graduate manager of the Westwood University, that a share of the proceeds of the game will go to the unemployed emergency relief fund.

This year, many of the part of the university is in line with its policy of the past two years where various charitable groups have benefited financially from the program of U. C. L. A. Already this year the Brims have donated a share of the gate receipts to such a fund. The Oregon.UCLA game, played in Portland, was in the interests of the Shrine Hospital fund of that city. The American Legion will share in the gate returns of the St. Mary's game with the Brims in the Coliseum on Armistice Day.

FOUR YOUNG WATSONS—little Garry, Delmar, Billy and Harry—played a rollicking family in a Sennett comedy recently, with Indian warwhoops, 'n everything.

BETTY JANE GRAHAM, who has been receiving such good notices for her splendid work in "No Greater Love," had interesting bits at First National, and at Fox Studios for Santell last week.

LITTLE JANE WITHERS, tiny Atlanta radio star, is considered America's youngest politician, and made a newswreel for Paramount making a speech to prove it, the other day. Jane found the session interesting, we state, and announced her intention of "Handling With Care" set at Fox. She made her last appearance in "Santell" this week, when she was one of the fortunate young charges of Boots Mallory in the luxurious department store nursery.

DARK-EYED BABY MARGIE CAMPBELL, who has been very busy during her six brief months, played a fisherman's baby in "Tess of the Storm Country" the other day.

SHERWOOD BAILY, whose roughish grin and freckles endeared him to fans while he was a popular member of Our Gang for a recent series, had an interesting bit with Bill Powell in "Lawyer Man" for F-N recently.

BABY PAYNE JOHNSON finds pictures very diverting these days. No sooner had he finished the role of two-year-old Danny with Ruth Chatterton in "Common Ground"—and old-fashioned he had to go to the grip's cart or more years—then he donned new clothes for "Blondie Johnson" at the same studio, with Joan Blondell. Then he went modern and modish for Fox in an interesting scene for "Handle with Care" under Director Butler—and no soap box for a bed this time, but a gorgeous nursery playroom he found hard to leave.

BILLY AND MELVIN VANAKEN made their film debut in "Handle with Care" at Fox Studio last week, and had an exciting time watching a tafty pull, interrupted by a police car breaking into the scene. They are both handsome, lively chaps, and seem set for success.

BOTH DELMAR AND BILLY WATSON had good bits in "Lawyer Man" for First National, tho' in different sequences, under Director Dietelle.

TINY SANDRA HELENE SONDONSHIE began her screen career with Clara Bow at Fox Hills the other day.

So well did GEORGIE ERNEST acquit himself at Columbia last week that the company wanted to take him off on another picture, on western location, but his important role in "Handle with Care" for Fox interfered.

REMEMBER JACKIE LEE WILSON? In his brief three years he has done a number of good parts; now he has a rival in the family in the person of year-old Robert Lloyd Wilson, who is busy playing last week.

DAVID LEO TILLOTSON did a fine piece of work at Universal last week, in a two-reel comedy for which he was chosen from a notable line-up of small boys by Warren Deane. David is one of our most gifted youngsters on stage and screen, and is always up to expectations in his trouping. Lovely little Cora Sue Collins played the small girl of the picture in her inimitable way. Cora Sue is seen to advantage in "Smiling Through," now being shown downtown.

DELORES AND MOYRA CORRIGAN were the two dark-eyed little maidens in "Blondie Johnson" for Director Enright the other day.

MARY-JO ELLIS has been chosen for some national advertising publicity, and has enjoyed wearing ultra-modern scarfs and caps for photography posing—quite a different style from the old-fashioned girdle she wore last week in "Cavalcade," when she was one of the youths who went on location down on Wilmington to see the troops off for the Beer War.

LITTLE TWO YEAR OLD DAVE DICKINSON walked away with the Long Beach Baby Parade's first prize . . . and Jack Hays, producer of Educational's Baby Burlesque comedies, walked away with Dave Dickinson, who is now a member of the "Baby Stars," and appears in "The Kid's Last Fight."

MARY BRACKEN, beautiful brunette dancer and dramatist, signed last week with Kendal De Valley Opera Company, to do ballet and Oriental selections in the opera "Lakme," to be filmed at Educational.

DICKIE MOORE continues to be the champ long distance studio commuter in Holly- wood. After completing his leading part in Our Gang comedy, "Fish Hooky," Dickie has been loaned to Bryan Foy for a prominent role in "East of Fifth Avenue." He will be away from the gang kids for three weeks.

WHEN "PENGUIN POOL MURDER" was previewed, Sidney Miller was appalled loudly for his excellent handling of "Izardoe Marks." He discovered that Sidney is the kind that makes big "uns out of lil' ones."

Announcement to Rectal Sufferers!

DR. E. C. HAMLEY, M. D.
Senior Partner of the firm of Drs. Hamley and Kemmann, also co-ordinator of the Pacific Coast Proctological Clinic, established in 1925, wishes to announce that he has severed all such connections and has opened private offices in the Garfield Building where he will continue to confine his practice to rectal diseases, such as:

PILES
(Hemorrhoids), Fistulae, Pustules, Prolapses, (itching piles) Congestion and Inflammations and Ulcers of the rectum, Cancer excepted. All treatments are given in the spirit of co-operation, with the patient's home care. Pleasure is caused by course of treatment. No charge made for first examination. If case is accepted for treatment guarantee is given assuring patient of permanent relief.

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Hollywood Filmograph with This Issue Starts an Entirely New Department to Help Authors and Studios

Filmograph Copyright

It is generally stated that neither a title nor an idea can be protected by copyright. With this belief in mind, authors fear to disclose their titles or the contents of their stories by submitting original manuscripts. While in the main, the ethics of the industry as well as the influence of the Academy of Motion Picture Arts and Sciences have practically eliminated plagiarism in Hollywood, still there is a risk in some quarters.

In that connection, it is well for authors to know that FILMOGRAPH is copyrighted each issue and any title or idea printed in its columns in the form of an advertisement receives the full protection of the copyright law as well as establishing incontestable proof of dated authorship.

Authors are invited to take advantage of our copyright in protecting their titles and ideas.

STUDIO STORY REQUIREMENTS

By LOU JACOBS

PARAMOUNT—5451 Marathon. A. M. BOTSFORD, Story Editor.
No originals entertained unless presented by established writers or through recognized agents.

Comedies that permit of big name casting only. No musicals.

MAURICE CHEVALIER. Human interest tale on type of "Innocents of Paris" with songs.

CLAUDIETTE COLET. No sweet ingenues. Deft characterization with emotional angles.

GARY COOPER. No westerns. Adventure material with unique background.

MARLENE DIETRICH. Important historical or fiction characters.

CARY GRANT. He-man stuff with comedy charm.

MIRIAM HOPKINS. Definite characterization similar to "I Try" in "Dr. Jekyll and Mr. Hyde."

FREDERICK MARCH. Anything suitable to important leading man.

SYLVA SIDNEY. Sympathetic character drawn from unusual positions in life.

MAE WEST. Dramatic character comedy of the "Diamond Lil" type.

FOX—Folks' Movietone. JULIAN JOHNSON, Story Editor.
No originals entertained unless presented by established writers or through recognized agents.

Program at present complete. No stories required.

COLUMBIA—1438 Gower Street. MISS FRANCES MANSON, Story Editor.
Originals considered from established authors and agents only.


RICHARD CROMWELL. No mountain type stories. Anything suitable to sympathetic juvenile.

CONSTANCE CUMMINGS. Anything suitable for versatile leading woman.

METRO-GOLDWYN-MAYER—Culver City. SAMUEL MARX, Story Editor.
Originals by staff writers only. Entertaining only published stories and plays that have had production.

More detailed requirements to follow.

RADIO PICTURES—780 Gower Street. In the market for any good story with novelty background allowing for unusual characterizations.

KENNETH MAGOWAN, Story Editor.
Originals entertained only when presented by established writers or through recognized agents.

Stars for whom vehicles are being sought are IRENE DUNN, ANN HARDING, CONSTANCE BENNETT and RICHARD DIX.
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D.W. Griffith Takes Rap at Movie Box-Office Craze

How the Election Affects Motion Picture Industry

SAYS ARTISTIC FILMS
AID INDUSTRY BECAUSE THEY RAISE STANDARD

David Wark Griffith, dean of movie directors, has delivered another salvo to the collection of socks that are being aimed at the "box-office mania" of the film industry. In an interview published in the Film Daily of November 2nd, Mr. Griffith makes some pointed observations on the relative value of fine artistic films, and so-called box-office fodder, as it pertains to the general prosperity of the industry.

"How often does a company make a really fine picture for the sake of giving the public something beautiful with poetry of scenes, action, dialogue and story?" asks Griffith.

"It's not box-office" they say. So I say that those fine artistic triumphs are "box-office". Possibly they will not be great money makers, but they will bring the better class of people back to the theaters and that is a present day necessity. Not every company can afford to do that. Independents, of course, can not. Let the major producers make one or two fine, outstanding artistic productions without both eyes focused on the box-office and the industry will surely regain much that it has lost."

When asked about his own plans for the future, Griffith opined:

"The time is not right for me to re-enter production. As a matter of fact, I have not come across a suitable story and, until I do, I shall not merely rush to Hollywood for the sake of making a film."

Griffith, who has made so many outstanding artistic triumphs for the screen, has not produced a picture for some time now. But his first big hit, "The Birth of a Nation," remains as one unforgettable film of the past; and his other enchanting adventures, such as "Broken Blossoms," have secured his place among the movie great. In such sweeping spectacles as "Intolerance" and "Way Down" (Continued on page 9)

AL ALBORN AIDS DIRECTOR
MERVYN LE ROY

Popular Al Alborn is assisting Mervyn Le Roy, the youngest director in Filmiland, who is directing features for the majors. Warner Brothers are producing "Hard to Handle" which calls for a lot of hard work for both the megaphone wielder, who just finished "I am a Fugitive," now on at a Warner theater, and his chief aide. Al Alborn is very much on the job which means that Director Le Roy will bring home another winner.

RANDOLPH SCOTT

Realizing that the he-man star of tomorrow must not only look the part but must be capable of delivering the goods, Paramount Studios have cast their ballot in favor of Randolph Scott. This young thespian, who has won himself much favor through his outdoor screen activities, has had the option on his contract taken up by Paramount.

DEFEAT OF HOOVER TOPPLES HOLLYWOOD POLITICAL THRONE

The crushing defeat suffered by President Hoover at the national election last Tuesday will have far-reaching effects upon the motion picture business.

During the Hoover regime there was considerable trumpeting about the close contact between President Hoover and Louis B. Mayer, production head of the M-G-M Studios, who is also a prominent figure in California and national Republican circles.

Mayer has been a staunch supporter of the President, and voiced his admiration for Hoover on many occasions. In fact, Mayer's enthusiasm for President Hoover was interpreted in many quarters as indicating the support of the film industry in general.

To offset this impression, and to muster the many adherents of the Democratic nominee in the Hollywood studios, a committee including Jack Warner and other prominent film executives broadcast the word that the Republican party did not have control of the cinema.

It is reasonable to expect that Mayer's future power in national politics will be as greatly diminished as it has flourished in the past.

At the same time, it is not expected that Jack Warner and other Democratic supporters in the industry will be able to obtain as close contact with our next President as Mayer has had during the Hoover administration, for the Mayer prestige in the Hoover era was founded on a close friendship with President Hoover from earliest days. There has been no evidence that Jack Warner, nor any of his committee, enjoys equal confidence with President-elect Roosevelt.

As Filmograph pointed out in an earlier issue, it would be much better if the movie magnates laid off political activities. There is no evidence that Mayer's contact with President Hoover has benefited the industry at large; and there is every probability that the broadcast notion, that the Republicans had taken the film industry into camp has aroused harmful antagonisms in opposition circles in times past. This business is best with enough political machinations, blue-nose legislation and red tape, and if it persists in projecting itself into partisan controversies and sympathies, then it must suffer the penalties that are borne by defeated opponents.

Let's keep the movie business out of politics, and start to clean up our own house instead.

Here Is A Special Three Months Offer That's A Won $25 will pay for a Life's Subscription to the Hollywood FILMOGRAPH

Why Not Make Yourself Or A Friend A Yuletide Gift

Mail your check today to HARRY BURNS, 1605 Cahuenga Avenue, Hollywood, California (Positively closes New Year's Eve).
Eddie Garr Signed by M.G.M. for Technicolor Short

HOWARD HAWKS is to Direct Joan Crawford for M.G.M.

RAUH AND ROTH ARE TO DIRECT—LE ROY PRINZ TO STAGE DANCE REVUE

Eddie Garr, one of the best known imitators of stage and screen celebrities in America, has been signed for a short feature title "Hollywood Premiere," to be made in Technicolor by the Metro-Goldwyn-Mayer studios, it was announced yesterday.

Garr will portray all the notables attending the premiere and will be featured in a series of spectacular revive numbers staged by LeRoy Prinz. Music is being composed for the short by George Rubens, with an original script by Stanley Raugh and Murray Roth, who will also direct.

REUNION

We were surprised to meet two of our old friends on the stages of the Republic Studios a few days ago finishing a picture for William Productions.

This is a new company that is making pictures exposing the doings that young girls are liable to fall into when not being properly instructed.

Joe Murphy, our old friend of years back, is sponsoring the production as well as acting as business manager. Horace Davey, who directed some of the finest pictures made at the Christie Studios, is co-directing with Jack Townley, who is directing as well as being the author of the story.

Joe Murphy and Horace Davey are to move into a suite of offices on Beachwood Drive as soon as the present picture is finished.
HOLLYWOOD FILMOGRAPHY

HOLLYWOOD HAS BECOME MORE SOBER ABOUT THEIR DUTIES—BILL SAAL

Bakersfield to Stage Monster Rodeo Nov. 12-13

PARENT-TEACHERS TO STAGE CHUCK WAGON TRAILERS SHOW

DAY OF THE CAMERAMAN—DIRECTOR IS HERE

PRESIDENT OF KBS GIVES HIS IMPRESSIONS AFTER MAKING OBSERVATION

"Hollywood has become dead sober about the importance of its work," reports Bill Saal, President of KBS Productions recently back from a trip to the coast.

"General world conditions" observes Mr. Saal, "have showed a lot of people that they had been living in a fool's paradise, and many of them are only now seriously bucking down to doing their job well.

"There is greater cooperation among the people in the various fields of production; greater recognition of the large stakes involved; and a greater sense of responsibility. Everybody at the studio seems to be pulling together for the same goal—pictures that will spell box-office—for that's only the way they can survive.

"At our own studios we have been consistently turning out pictures which have met the hearty approval of the public. I sincerely believe our batting average has been higher than ever before, simply because everyone, from the highest executive to the players, writers, etc., all the way down the line the to grips, have been working together and getting marvelous results. I think "The Last Mile," "Those We Love," "False Faces," and "Uptown New York," to mention our most recent productions, have stamped them 'good organization,' without which no industry or art can progress."

"BLONDIE JOHNSON"—a Warner feature that is now in the making, is bringing another of our old favorites to the front with the colorful Joan Blondell as the star. THAT FINE ACTRESS—Mae Busch, is one we refer to. While she seemed to have been forgotten in the whirl, we feel sure that she will give a good account of herself.

CLAIRA BOW FINISHED—with her picture for Sam Rork, but he says Clara will make many more as this one looks like a winner. Fox are lucky to get Clara in their theater.

"CALL HER SAVAGE"—is not only a good title but a splendid story, that should bring the colorful Clara right back into the fan's favor permanently.

I. L. WOFFORD IN CHARGE OF RODEO—PROMISES MANY STARS AND SURPRISES

I. L. Wofford of Kernville, known in motion picture circles for the many westerns and other scenic films made on his Circle X ranch or locations he has picked out in the Kernville section, is staging his first annual rodeo in Bakersfield, Saturday and Sunday, Nov. 12-13.

A personal friend of the Maynards, Ken and Kermit, Wofford has given Kermit a contract for trick and fancy riding and roping at the show and Ken expects to be an honor guest at the rodeo if his company at Tiffany is not working at that time.

Both Mrs. Kermit Wofford and Mrs. Kermit Maynard will attend.

Sam Garrett, six times world champion in trick and fancy roping at Cheyenne Frontier Days, a record unequalled, who was starred in an all western film last year, and Montie Montana, youthful fancy rope rider, who may have a screen contract shortly or a lead in westerns, will be stellar attractions.

Jack Knapp and Ike Lewis, rodeo clowns known well in film circles, will create the laughs with their trick mules.

Abel LeFon of Hollywood, who spends half his time working on the lots and the other half announcing rodeos and rides, will be at the mike. Abe, who is at Omaha rodeo, returns home by plane after a two-month absence and goes to Bakersfield the first of the week.

There will be a 1000-yd. street parade depicting the glamour of the days of the west and cowboy ball at the Hotel El Tejon headquarters.

DOANE TO SUPERVISE NEW SIDNEY-MURRAY FEATURE

Warren Doane, producer of Universal-Doane short subjects, will supervise the seventh co-starring story for George Sidney and Charlie Murray, according to Carl Eschmann, Jr., general manager at Universal City. Work has already started on whipping a story into shape.

According to present plans, it is not known whether the new story will be a "Cohen and Kelly" tale or not. Murray has been working with Mack Sennett for several months while Sidney has been on a successful vaudeville tour of 20 weeks. The noted team is now being co-starred at the El Capitan Theater in Hollywood in "Abie's Irish Rose" pending completion of the script.

EDWARD ESCHMANN WITH MAJESTIC

Edward Eschmann, well-known in the industry through his association with First National, Universal and Pathé, has joined Majestic Pictures Corporation in an executive capacity. He is making his headquarters at the home office of the company at 1619 Broadway, N. Y.

BIG FRONTIER SHOW NOV. 18-19-20 AT WILSHIRE AND FAIRFAIR TO AUGMENT P.T. A MILK FUND

The Parent-Teachers' milk fund is expected to be swelled appreciably by the frontier wild west show to be staged in Los Angeles November 18, 19 and 20 by Chuck Wagon Trailers, an organization of nineteen century cowmen.

An arena to seat 10,000 is being prepared at Wilshire and Fairfax, where two city blocks will be under canvas for the enactment of events of the days of Buffalo Bill.

Chuck Wagon Trailers is composed of 400 stockmen who were active on the ranges before the turn of the century. Harry A. Gant has been placed in charge of the show, with Neal Hart and Fred Bums, formerly with 101 Ranch and Buffalo Bill show respectively, as production associates.

An attack by Sioux Indians on an ox train of emigrants and the rescue by U. S. Cavalry, a hold-up of the Deadwood stage by road agents, and an old-time chuck-wagon race are some of the dramatic scenes to be re-enacted. Five hundred riders from many parts of the world will participate in the serpentine maze opening the program. Cavalry drills, mounted quadrilles by cowboys and cowgirls, the riding of Lowacks from Russia, Gaucho's from the Argentine, Cherros from Old Mexico, Northwest Mounted Police from Canada and exhibitions of roping and shooting are included.

COMBINATION FOR BETTER EFFICIENCY SHOULD BE ENCOURAGED BY PRODUCERS

By Lou Jacobs

Have you seen a good picture lately? One that was splendidly acted, handsomely directed and with an interesting story that held you? Surely you have, for most all pictures contain these elements, but—if it was not excellently photographed, it was NOT good.

The degree of goodness in a motion picture is the same as that in the work of the cameraman. He is the one who sees in advance of the camera. If the set and players are not properly lighted, the result is negative; if the angles are not properly judged, the effect is distortion; if the background is not contrary the action is blurred. All these are the responsibility of the cameraman.

Most everybody can tell you who the star and director of a popular film are, but who knows who the cameraman was? They are the modest, shrinking violets whose artistry, though unassuming, has been the life's blood of the cinema. It is time they emerge into the sunlight and take their bow.

Many cameramen have become excellent directors in the past. Their artistic sense and training as well as their understanding of dramatic values and experience, make them the best bets upon which to draw for directorial talent.

Now many of them have the idea that they would like to combine directing with their camera work thereby effecting an economy for the studio, as well as reducing the expenses of production. There is no reason why this should not be a popular combination.

There are perhaps 20 cameramen who are eminently qualified to wield a megaphone as well. They should be given their chance. It is a new thought which if well proven would be a boon to the industry and a decided advantage in efficiency. Give the cameraman his day now.

ADOLPHE MENJOU SIGNED BY RKO

Adolphe Menjou was signed yesterday by Radio Pictures to play the lead in "Now You See It," an original by Fulton Oursler, suggested by the Life of Hoodini.

Menjou's character in the picture will be that of "the aristo-aristocrat, headless king" who devotes himself to the "dehunking" of spiritualists and mediums.

The production will be directed by Dudley Murphy, with dialogue direction by Alexander Leftwich. Leftwich is an intimate friend of his landlord, Associate Producer Kenneth Macgowan will have charge of "Now You See It."

Laurel and Hardy are also big a draw with their Spanish public, and their latest picture was an even greater success than "The Politicians.

This week in appearing "I am a Fugitive" at Warner's Theaters. Directed by Mer- vyn LeRoy. Working at present in "Des- tination Unknown," directed by J. C. Barnett at Universal Studios . . .

Charles Middleton

Sunday, Nov. 20th, at 2:30 P. M.

SPEEDWAY

LEGION ASCOT

SPEEDWAY

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U.S. MILITARY AERONAUTS

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Tasty Oriental Dishes a la Carte
Clean, Comfortable Surroundings
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Edward Small

P H O N E  G R  1 - 166
Now that the people have spoken and have shown by their ballot that they want to be liberated from the present administration in the hands of Herbert Hoover, it is about time that we greet a new friend. Franklin Delano Roosevelt.

We are starting a new era of PROSPERITY and happiness. However, HERBERT HOOVER was entitled to better treatment at the hands of the American people, who showed less respect for him than they would for an enemy. This is not all the right spirit for intelligent voters.

Borrowing the title of VASH YOUNG's latest book, "LET'S START OVER AGAIN," which just about fits the present situation in the United States, everyone is looking up an expecting better times. Since nothing can stop or hinder our FORWARD MARCH.

Old Man Depression is already reported to have resigned from PUBLIC LIFE and taken a flatter out of this country. People are calmly overlooking it. IT IS GREAT TO BE LIVING IN THIS DAY AND AGE.

GOOD ALWAYS FINDS A WAY TO MEET EVERY EMERGENCY IF WE ARE NOT UNAFRAID OF EVEN HIS HONESTY OF PURPOSE IF KNOW THAT WE ARE WILLING TO MEET HIM, IF ONLY HALF WAY.

We have already started to see a new hope of BETTER TIMES. The financial darkness will soon be lifted and we will come out of this dismal swamp of bank failures and so-called HARD TIMES.

ROCKEFELLER, DEMOCRATS, SOCIALISTS AND PROHIBITIONISTS—FORWARD MARCH! Don't let depression or any other kind of WORRY AND FEAR pass your threshold from now on, for PROSPERITY IS HERE!

Up pop the Hollywood grafters—and as soon as they pop, Filmography pops them up from the scene.

Popping grafters, for ten years has been an important part of the work of this publication. Grafters after rich pickings are the most stubborn of all portals; They WILL come back for more punishment.

Just now a bunch of Spring Street, ex-boxers, dug them up, and everyone is sitting around as the men who got them in "Backyard Rax" took the bulk of their day wages.

Seems that somebody in the Fox studio secured the ex-boxes through Spring Street box-office managers, or men identified with the boxing game. The men claim their representatives "told" them it was out of all proportion with what they were entitled to. They claim they were robbed.

Placing the responsibility for this thing seems well nigh impossible. There is reason to believe the Fox Officials acted in good faith; they just didn't know there were any men they were dealing with. One wonders why Central Casting Corporation was not used.

Among those ex-boxers are some formerly mighty good men—and they are going about with blood in their eyes. A few experienced in picture work, they "took it on the chin" and said nothing—until they learned the truth. Now we look for a better racket. If the Casting Corporation will take notice of this grafting by ex-fight managers, trainers, etc., who grabbed most of the pictures earned by those hard-up ex-fighters, stars should use the Casting Corporation, where terry dollar earned is paid and extra players are protected from all forms of graft.

Moving Movie Throng by John Hall

"Dixie's Return to Julep Seen" says a headline.

There's real news, fellow countrymen! Try Southern traditions of liberty, hospitality and man's concepts of universal good fellowship—and to breeds with tyrants, their melting swataps and all tyranny! The noble sons and daughters of Fair Dixie land turn to the ways of their sturdy sires, and argue that heavenly conjunction, the MINT JULEP, will work its soothing will wherever good cheer and hearty comradely hold sway. Now we KNOW better times pop up around the corner and that American freedom from fanatics and fanaticism shall be a precious FACT. Yes, huh!

"He spends Ten Years with Law; Becomes Actor." Headline. A good prograsm. He knows contracts. Lawyers, doctors, ministers, great duke, barons, comptoys, diplomat. The list is endless. Oh, yes; Hollywood has a F.E.W professional actors and actresses.

Says Ripley: Jimmy Durante has his "schmooze" insured for $100,000. And, Gynas de Burgess kicked ten men for laughing at his joke. Ten million men "almost died" laughing at Jimmy Durante's "schmooze." And about ten million men seriously considered when the minute first looked at Jimmy's "schmooze" then gazed too long at the old man's back and nickered. The "hot-chah-cha" boy gets 'em going and coming. Hot-chah-cha.

CURRENT PICTURES: "Office Girl," an English (Gainsborough) feature, released by Pat O'Brien, has a pretty plot and the young man can enjoy it. Takes us back quite a few years, when the theater was clear. Its technical perfection is those same kind of made-for-the-camera comedy and should be seen by all fans.

That whimsical son of Erin (born in the U. S., A.), Pat O'Brien, has been entertaining his parents, Mr. and Mrs. W. J. O'Brien, this week. The presidential counsellor remembered that he had watched him work in "Laughter in Hell," Universal's picturization of Jim Tully's latest novel; Edward Cahn directing. They left for New York, where they have actually enjoyed their visit to Southern California and the studios. Pat was sorry to see them go—especially his loved one, who has helped him along. He just started with Ty Garnett in "Dest-ination Unknown," a rumble drama.

Bill Desmond (aha! Do you remember the handsome matine idol of ye'esterdays?) and Mrs. Desmond. Picture Arts and Sciences for the knowledge that their thirteen-year-old daugh- ter Mary Jo, is highly gifted with dramatic talent. In a recently completed film the little girl, daughter of the handsome actor, was the company when she walked away with a child part. Mary Jo has a pair of eyes—and a way! Oh, what a way!

Jackie Wells, a charming young blondie, is in "The Nightingale," O'Brien's, where she is playing the lead in a production directed by Ray Taylor. And her trouping with Tom Tyler, handsome male lead, has everyone predicting a great future for her. Grab this one, boys. Of course, "Let's go!" Harry Macrae just would find a gal for "The White butterfly. Oh, the boy's right that man has started on the road to fame and fortune!

HOLLYWOOD IN N. Y.

By Bud Murray

Well, here we are in the throes of the lib- erati—You know reherniating with the new Ben Hecht-Gene Fowler charade. The Great Magus, who is produced by Billy Ross—and being directed by George Abbott—Bump into some of our old playmates in this case. Such as, such as, such as, such as, such as such as, such as, such as, such as, such as—

Louise Granville, (Student Prince) Jack Hazzard, old time music—which is another old-timer in the person of Joe Fields (Czarina's Wife). Ben Hecht and Gene Fowler, giving the re- hearsal the eagle eye—What a play this is going to make for Talkies—paging Jean Har- dow and Lee Tracey, IN HOLLYWOOD.

To a meeting of the similarly formed Dancing Teachers Business Association of Los Angeles—this N. Y. DTBA pattern after the Philadelphia gathering organized its officers—Some old timers, Angel Cantino (brother of Eduardo)—Theo. Cro (famous—Donaldrum)—Harry Morris, Louis Cau- peri—Louis H. Chaff—and his son who is the Association's attorney—Tarsorff, fa- mous Broadway producer, was there also—his other school child—A. M. Weber—Eddie Fitzgerald—A. Tamaroff—Fred Le Querne—John Mackey—Barney Hart—we work with about 1921—(Whirl of Society, Winter production) and so Hollywood leads the way for the dancing teachers of NOO YAWK—OKAY HOLLYWOOD.

Roger Grey and Doris Eaton reherniating in a road show of "Little Jessie James," Robert McLaughlin-Harry Archer production—a couple of Cleveland producers, in NOO YAWK.

In Billy Lash's famous Tavern, where all the stage and screen folk, gather evenings for a "snack"—Damon Runyon, sport writer bats around 1000-Skeets Gallagher blows in with Ben Lyon—Our ex-apupil Arthur Lake, and his sister Florence, getting ready for their Parisian debut, Shari in town too. And get a load of the following "HOLLYCELEBS." Some seen, some heard, some haven't heard—James C. Kirkwood—Lillian Gish, the old silent star, opened this week in "Camille," and the critics didn't like her. "She's Sarah"—Miss Hill—Vera- vel Ken Murray (no relation) in "Hom- Helen and Milton Charleston—Lily Damita just arrived to go into the new George White, "Music Hall" show—A couple of Hollywood favorite M.C.'s—Eddie Peabody and Sam Jackman—arrived on the Lyman, California's own—all nilte in NOO YAWK.

Dropt into Linda's Restaurant, on the Main Street—BROADWAY—Donald Novis, Sophie Tucker and Ted Lewis, all open this week, on the same bill at the Paramount—What have they got? They don't like night clubs anymore—He likes to sit in Cof- fee shops—so there he sits, and sits—Harry Rose being rubbed—Nite clubs closing can't help but feel deprest, knowing we were in the Fries and bumped into one of the most beloved figures in "Shoelessness," Maurice Tourner, the French director, has been tried BE WITH a motor car accident and has had a rib broken.

Fot is given credit by the critic of Aborn for an "Appraisable aim of a strange firm to set themselves in well with the market and the Spanish public with this "Man Last Love" (Mi ultimo amor) featured by Joaquin and Marcia Custudio. They especially praise the singing voice of Jose Mojica.
ANOTHER COMEDIAN TURNS WRITER—and Glenn Tryon, who used to make us laugh in Universal Pictures, has decided to be the man behind the scenes! For he and Paramount agreed him with the task of directing an Arvid Gilstrom feature—a remake of Bucky Versan's responsible for the writing of the funny story "Tired Feet."

CHARLES STURGEON GETS THE PLUM of photographing the "Million Dollar Stallion" which Harry Joe Brown is directing at Paramount Studios for the Chas. R. Rogers unit.

NONE BUT THE BEST—for this Paramount unit, which has made a great hit from the stage, there is no reason for not one of the high spots in their productions.

WYNNE GIBBINS ON A SPEARE—"we heard, but found out that it was a shopping spree, which is just as intoxicating to some women as by the liquid route.

WOMEN LOOK OUT—for some of the niftiest clothes of the year, when Wynne decides to wear some of the smartest things she picked out and which she displays in her next scene for the screen.

THEY LAUGHED SO MUCH—Edna May Oliver and Jimmy Gleason in "The Penguin Pool Murder" that Radio Pictures decided to team them for another picture.

GET THE SCRAP BOOK—and look up another mystery drama with plenty of thoughts for these girls and you have a sale, which is something these days.

LOUD ENOUGH TO TALK—was the newest stunt that Lew Cody walked into the Paramount Commissary a few days ago with, where he is putting over another fine character called "COWGIRL CATALINA."

"UNDER COVER MAN"—with George Rait the featured player, is the show that Lew is director the Proa, Green Suit in and it seems that Thaddeus is not used.

SEEMS LIKE HOME—says Dorothy Mackall, when speaking of Honolulu a few days ago, and she says she is going back there as soon as she finishes at Paramount. "I'M NOT MY OWN"—sustains her but it's a Paramount picture in which Clark Gable is being featured and almost had Miriam Hopkins in it as well, but Miriam decided NO.

A FINE TREAT—to watch Pauline Frederick playing that mother role that Lois Wilson refused in "Blind Justice." Henry Walthall is another player on the same set.

ANOTHER MONOGRAM SPECIAL—which are getting better casts with each picture, now one that will rate with any are giving theater owners the material that counts at the box-office.

AL LEVY ENTERTAINED—an old friend a few days ago and as we watched the crowd receive Eddie Bracken we realized that this man has a great many friends, and Al beamed as if it were his own son.

—ANOTHER FIXTURE AT AL’S—is Sid Grauman in his latest derby. Also Marie Prevost and Wally Collier, Jr., as well as Frank Fay, all at the same time.

\[Little Stories\]

"One inch of joy surroundeth a span\nBecause to laugh is proper to the man."—FREDERICK DREISER.

There is a great deal more interest in a player who can make you laugh than in all the lessons that are put on the screen.

Ben Blue, of Hal Roach Studios, is the one we are talking about in this little story, and in making "USES FIRST," the start of a series called "Taxi Cab." This comedian was not born overnight to the fun loving public of the screen, but served a long apprenticeship on the stage before being selected by Hal Roach as he was in his own United States. The famous shows of New York have had Ben as the featured comedian and Earl Carroll’s Vanities, George M. Cohan productions and the Vanderbilt Producing company featured this fine comedian in "Irene."

Our first view of Ben Blue was on the Paramount stage downtown, where he held the audience at this big theater in spasms of laughter by his clowning. At this time we realized that some white producer would secure the services of this natural for the screen and it was shortly after this that Hal Lloyd made a trip to New York and secured Ben’s services and had him put his name on the dotted line for a long term contract.

Ben came here and was given the "Taxi Cab" series and from the start the public showed its approval by hearty laughs and Ben began receiving fan letters which are always a barometer of popular approval.

With this latest fish for the screen a short time back in his fine house on Wilshire Boulevard, where he told us that he felt like an old timer and was all settled down to try and amuse the public on the screen instead of wandering all over the world.

"TWO HEARTS THAT BEAT AS ONE," at the FilmarTE THEATER.

Here is the very best from the German producers that we have seen for a long time and the lovely and alluring Lillian Harvey, who entertained us so much in "Congress Dances," leads the cast. No wonder that this piquant beauty, with such great ability, was secured for the Fox contract after seeing this one.

U. F. A. Productions have far surpassed American producers in musical pictures, as they have given this one the necessary dash and sparkle with tuneful music that keeps the tempo of the production on a "hurry up" time. "I" have a novel opening in which the characters are introduced with a brief synopsis in English, which is a great help for those who do not understand German.

The story is, of course, light and frothy, and concerns a young woman who gets her husband’s breakfast in the omnibus. The young husband, assisted by a venerable uncle, takes charge of a big hotel. The wife becomes a stage star and, of course, is wooed by a fat Baron. The usual complications in a story of this order with the final curtain will be the same as usual except that Ben Blue, one of the best comedy players on the lot, has taken over as the leading man. And a "Top Secret.""

Wolf Albeck really plays "Victor, her husband" and he not only is just what the girls will like, but is an actor of merit. Something like Jack Buchanan. Other fine players who shine in the production are: Karl Lantin, Otto Walburg and Hermann Blass. To those who have seen them in other Continental films, we will say that they are at their best in this one.

We really enjoyed the expression we received in reviewing this clever production, but will say that anyone attending the performance of "Two Hearts That Beat As One," will agree with us that it is splendid entertainment.

Lou Ostrow Becomes Monogram Producer

Terminating a diversified career as film editor, writer, director, producer and executive for Metro-Goldwyn-Mayer, Tiffany and Universal, Lou Ostrow has been signed as executive producer for Monogram Pictures, according to a special announcement today by Tom Carr, vice-president in charge of Monogram west coast studio activities.

He will take up his new duties immediately, announcing as his first official act the purchase of "Cost of Living," by William Anthony McGuire. Ostrow will have physical supervision of productions now being made by Monogram associate producers.

"THE MAN WITH A LOAD OF MISCHIEF"

An excellent cast fails to make much of the weakest play the Pasadena Community Playhouse has produced in months. This play called—for reasons I am yet unable to discover—"The Man with a Load of Trouble," produced by Robert Wells at the little theater in Los Angeles, is done in a grand literary style with speeches so cumbrous and long that I do not believe their like were used even in the early English prose in which the plot is set. As to plot, I have a vague impression that Mr. Wells's play was supposed to be fearfully naughtly and then weakened when it came to the test.

The members of the cast overcome the handicaps of dialogue and little action in truly professional fashion. Among the members of the main cast, the best as "The Man," John Hallam made a sharp and distinctive portrayal as the "Ivan Keeper." Charles Simpson and Leslie Abbott were effective. Thomas Browne Henry directed the play, and I believe that he might have gotten a bit more business and a little less hand waving into it. However, the production help might be right true to the period. The setting is decidedly an inferior one.

Cashiers Are Important—as Al Levy realizes, and he picked out something to look at when he engaged Lillian Tay-

Lillian Harvey, Is "Congress Dancer" in Two Hearts that Beat As One

A Refreshing Musical Success by UFA.

[Image of FilmarTE Theatre]

"I'm Lillian, Star of "Congress Dancer" in Two Hearts that Beat As One"

Idol of the Continental Screen Lillian Harvey Star of "Congress Dancer" in Two Hearts That Beat As One

A Refreshing Musical Success by UFA.
"SHERLOCK HOLMES'" GIVES NEW SLANT TO FAMOUS FICTION DETECTIVE

Here's the celebrated detective of Sir Arthur Conan Doyle's imagination in an entirely different guise by the clever screen play of Bertram Millhauser. We have always sympathized with the person of a lovely girl and a very youthful assistant who seems to have deduction at his finger tips as cannily as Holmes himself.

Then they introduced American gangster methods with their high pressure modes of operation and explosives. However, even as an amusement as much of us have always enjoyed the adventures of the great detective master mind.

William K. Howard does a grand job of directing the story and George Barnes provides the screen play. The selection is the second screen play of Sherlock Holmes. This book makes a perfect natural Sherlock Holmes and his small boy assistant, Howard Leeds, is splendid. Miriam Jordan furnishes the love interest.

John Mowbray, sailing in the Dalhousie Yard, gives a matchless performance and Ernest Torrence gives just the right villainous touch to the arch criminal, Moriarty. Stanley Fields can always be depended upon to furnish the sinister touch successfully and as the American gangster he is splendid. Ernest William as the old servant, is fine. Splendid comedy is injected in one sequence by Herbert Mundin and one of his customers in his London Pub that is a scream. Robert Graves, Lucien Prival and Roy D'Arcy make a fine trio of international crooks, and Montague Shaw and Wyndham Standing played other roles successfully.

Not only will adult audiences enjoy this new version of the Sherlock Holmes stories, but the kids will surely appreciate the addition of the small boy detective.

"MARA" IS NOT SO GOOD—ALTHOUGH DIFFERENT

In the flood of South Sea films of recent months, privately and studio produced, "Mara" is really something different. Zander Markay's native-cast drama of Maori Land, previewed at the Columbia's, New York, is, in its own way, the picture that the villages of New Zealand natives participating in battle and feast and religious ceremony.

"Mara," at present, is not a good film. It shows too many touches of the amateur in its editing and direction, its acting is patchy, and the story's details of the native Maori life and custom. There is much unnecessary repetition, a great deal of unimportant material, and over-emphasis upon some situations which makes what should be the real climax into an anti-climax. The result of all this is a picture which is several thousand feet too long, and very dull.

But in this length of film are enough striking episodes, scenes and ideas, in addition to two remarkable characters, to make the finest native film since "Tabu" and "Mosass." A thorough re-cutting is necessary to make "Mara" into the picture it should be.

Howard Bridgehaman's photography of the picture, while not of Hollywood standard for the most part, shows a knowledge of the value of close-up and long shot seldom seen in privately made pictures. There is a decided use of the principles of pictorial composition, and some of the close-ups are Russian in their power and simplicity.

The Maori natives used in the picture turn in rather good performances. The old chief and the hero are the best acting of the players. In the film, the first meeting of the hero and girl, the appearance of the supposed War God, the dances, and the chase in high canoes appealed to me most.

"Mara," if re-edited and released by a big company, should be a real success.

—Harold Weight.

Paramount Scores Again with "If I Had a Million"

Paramount's "If I Had a Million" is perhaps one of the finest pictures ever produced. It shows what the combination of a multi-star cast, multi-star directorial staff and combined talent and thought is all about. As a painstakingly and thoroughly properly blessed. This is one exception to the old saw that "too many cooks spoil the broth."

The preparing of this opus would make a story in itself. The original yarn was by Robert E. Sherwood. The story was written by Frank Craven and Walt Wanger. Henry King directed, Whitney Bohart, Malcolm Stuart Boylan, John Bright, Sidney Huch, Lester Cole, Isabelle Dawn, Boyce De Gau, Walter De Leon, Oliver H., P. Garrett, Harvey Gates, Grover Jones, Ernst Deutsch, Robert Rockwell, Joseph Mankiewicz, William Slavens McNutt, Seton Miller and Charles Tierney. The ingredients which they concocted consisted of a beautiful, keen satirist, slapstick burlesque, appealing romance and human interest of rare fineness.

The film was constructed episodically, held together by a fine main plot, which revolves about the desire of a multi-millionaire (Richard Bennett) to give away his fortune in million dollar chunks to people whose names he selects by chance out of the city directory. The directors who prepared and unified the elements were Ernst Lubitsch, Norman Taurog, Stephen Roberts, Norman McLeod, James Cruze, William A. Seiter and H. Bruce Humberston. The result is perhaps one of the finest examples of flawless direction ever accomplished.

The cast is unquestionably the most notable ever assembled for important roles. It includes Gary Cooper, Wynne Gibson, George Raft, Charles Laughton, Richard Bennett, Jack Oakie, Francis Dee, Charlie Ruggles, Alfonso Swift, W.C. Fields, Mary Boland, Roscoe Karns, Mary Robson, Gene Raynold and Lloyd Ingraham. To state who gave the best performance would be to do the others an injustice. They all lived up to their reputations and past performances and the opportunities afforded were infinite.

Of the several episodes the last perhaps was the most touching. It was along the lines of "Over the Hill" with Mary Robson in a character that had the audience laughing and crying at once. What a sweet traitor May is. She was surrounded by some of the finest acting in the vault that the age has catered to in an old lady's home. It was a heart touching and thoroughly charming segment.

Some of the episodes were very short, almost blackouts, others were longer, all taken from various types of parts, and, added to the seriousness of the entire feature, all show that most of the every day person would do if they were suddenly and without preparation possessed of a million dollars.

If there is criticism it must be begged. Our lone complaint is that the picture is a trifle too long, but we would hardly venture a guess as to what to eliminate. Perhaps the soldier bit with Gary Cooper and Jack Oakie is the least important. It does not mean that it is a bad bit, but Gary is not completely convincing.

Here is a picture that should rate as one of the ten best. The picture has everything entertaining in a big way. Its photography was on a par with the rest of the remarkable work. "If I Had a Million" is a history making talkie.

—LOU JACOBS

"20,000 Years in Sing Sing" is Human Story of Prison Life

People are always asking for something different on the screen and Warner Brothers give them this with the production, taken from Warden Lawes' book. It was given a hearty welcome by the writer of the picture.

Of course, most pictures of prison life must have a solid background, but Courtney Terrell and Robert Lord, in their treatment, provided plenty of laughs and the ending, which was given an unusual twist by broadcasting the execution of the leading character over the radio.

This interesting story is of a headstrong youth, brought up in the wrong environment and considering the ways of the world until he gets into the toils of the law where his influential political friends can do nothing for him and the prison gates clang behind him.

This particular prison is somewhat different than we have been seeing in pictures. The warden is a humanitarian who considers his charges as human beings. The prisoner's girl friend is his one obsession and when she is injured in an automobile with his so-called political friend, the warden puts him on his honor and allows him a day's leave.

He goes to the city, finds out that his political friend has double crossed him with his girl, and in a melee the politician is murdered.

The convict keeps his word and returns to the prison on time, but he is put on trial, convicted and executed.

The direction by Michael Curtiz is as fine as anything on the screen. The photography by Barney McGill is extremely beautiful. We would like to dilate on the interesting atmosphere which keeps on the edge of your seat at all times, but must digress and tell you of the players.

Spencer Tracy, who heads the cast as the stubborn convict, does the best work of his career. His buoyant outlook on life at all times lightens what would be otherwise a sombre role.

Arthur Byron as the warden is sympathetic, stern and carries out the great character as seen in Warden Lawes' "Lorenzo." Louis Calhern is as fine a villain as the villainous politician benefactor, and dominates the situation whenever he is seen on the screen. Betty Davis has little to do as the sweetheart of the convict but she cleverly carried out the difficult role assigned her.

Two others that stood out vividly were Lyle Talbot and Warren Hymer as two convicts who helped to carry the story along to success. The picture has a great opening where the new convict enters the fall and many pretty girls demanding autographs like a movie hero. We cannot praise too highly the efforts of Warner Brothers in giving such fine production to this humanitarian story which considers convicts as real people.

All in all, the production, carefully directed, splendidly directed and a list of players which any audience will applaud as generously as they did at the preview.

"Penguin Pool Murder," a Radio Picture, Thrilling, Chilling Murder Mystery

Mystery murder stories seem to be the vague three days, but David O. Selznick of the Radio Studios is the first producer to use the Aquarium for the locale of a story. Stuart Palmer's novel was the source of this screen play and Willis Goldbeck made a good job with his novel continuity and a simple dialogue.

Of course, Edna May Oliver, as the star of the production, was a great help with her amusing manner of portraying a school teacher detective who was unwittingly drawn into the mystery of a man found in the tank of the penguins. She incidentally solved the crime after she was accused of the crime herself.

We were glad to see Mae Clark back on the screen once more after her illness. She played the part of the wife of the murdered man and suspect of the crime.

Donald Cooke, another of the men in the murder sweep, is a larimer sweetheart girl, in a new one on the screen. He has a fine personality. Clarence Wilson and Edgar Kennedy helped handle the photography of putting over comedy. James Gleason, as always, is a help in any picture, was the detective who finally unravelled the crime with his comic companion.

Edna May Oliver.

Robert Armstrong was wasted on an unimportant role of a lawyer, and Mary Mason and Rochelle Hudson, James Darlon, Joe Hermano, William Le Maire and Gustavo von Seriffetzer were others who helped to make the mystery complete.

George Archainbaud directed the production with his usual smoothness and Harry Garrett added greatly with his splendid photography. The settings were a credit to Carroll Clark and the production was of the best.

For thrills, mystery, splendid acting and fine direction this latest, from the Radio Studios, is quite out of the usual and should find favor with any audience.

"THE SPORT PARADE" IS TIMELY ENTERTAINMENT

With the football reason in full swing RKO reminds us that there are other sports, and consequently we get "The Sport Parade," a David O. Selznick production.

The story concerns a university football team, all around athletic baddies at Darmouth college, who travel to New York and lose a football game to the Columbia rugby team. They go to the betting floor and McCrea comes to the parting of the ways when Gargan becomes sports editor on a paper and McCrea comes in on his reputation by singing a contract with a professional sport manager. However, the mountain is McCrea finds out that the racket he is in is crooked. Gargan's sweetheart. The grand gesture comes when McCrea gives up Miss Mars and once more takes part in sport activities as a wrestler, his refusal to be beat wins him Gargan's friendship and yet, you guessed it—Gargan's girl.

Although the story is told Joel McCrea and William Gargan share acting honors. Robert Rockwell, Garrett Morris and William Gargan fill in the other roles and others turn in a good performance are Marlan Mathre, Walter Catlett, Skewis Cater, William Slavens McNutt.

The original story by Jerry Horwin was adapted by Carey Ford and Francis Cockrell. J. E. Taylor Hunt directed and did a good job of it. Dudley Murphy directed with a fine understanding. He was ably assisted by Tommy and Ted.

—EVELYN CLATT

THE REVIEWS AND PREVIEWS

By Arthur Forde

N O V . 12, 1932
CHARLES LAMONT DIRECTS FINE SHORT REELER FOR CHRISTIE-EDUCATIONAL

Al Christie is poking a lot of good-natured fun at picture and politics in his next Vaudey comedy for Educational, entitled "HOLLYWOOD RUN-AROUND."

Charlie LaMont, who is directing, also gets credit with Ernest Pagano and Ewart Adanson, for the story of the actor who runs for Mayor of Hollywood.

No less than 30 speaking parts are listed for this slapstick satire with Monte Collins, Genevieve; Matthew Bells, Arlo Epley, Les Goodwin, Charles Dorety, Ernie and Bert Young, and girls galore appear in this comedy spectacle which boasts of no less than 37 different sets and twice as many "locations."

DO NOT EMPLOY

MEMBERS OF MOVING PICTURE PROJECTIONISTS UNION

Local 150, I. A. T. S. E.

MIRROR STADIUM APOLLO VISTA BEVERLY CARMEL STUDIO EL PORTAL FILMMAKER PARAMOUNT

Santa Monica and Western

HOLLYWOOD FILMOGRAPH

Al Christie Pokes Fun at Pictures and Politics in Comedy

Comedy, Like Gentlemen, Prefers Blondes, Says James Horne

The Following Theatres...

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MIRROR STADIUM APOLLO VISTA BEVERLY CARMEL STUDIO EL PORTAL FILMMAKER PARAMOUNT

Santa Monica and Western

PHIL HARRIS and his Orchestra

"Follow the Trail of the Elite" to the Cacao Nut Grove AMBASSADOR HOTEL

N.B.C. Lucky Strike Chain Hookup Dance Hour Nightly "Moonlight"

MINTA DURFEE

"Dive In and Say Hello" Fountain of Youth Toddleries (Arbuckle) N.O.mande 7007 4664 Hollywood Blvd., Hollywood

DAD SAYS-

Archie Mayo to direct Douglas Fairbanks, Jr., in "The Sucker"—W-F-N. Pat O'Brien and Ralph Bellamy have important roles in "Destination Unknown." Kay Garnett directs—Universal. "Wrestler's Rags" over on Paramount's lot to direct "No Man of Holly's Own." Spencer Tracy and El Brendel have big spots in "Her Majesty's Car."—Fox.

Max Baer's next picture for Paramount is a burlesque on Arctic films—Pauline Lord. Daisy Dorsen has the mother role in "Man's Law"—Barbara Kent, Claire Windsor and George Hackathorne have spots in the cast, Phil Roman directs—Trem Carr production—Monogram—Sena Owen in cast of "Officer 13," Monte Blue's picture for All-Pro Productions. Barbour and Dill Henderson have spots in "Son of a Daughter."—M-G-M. Mary Doran in cast of "Grand Slam."—W-F-N. George Brent and William Powell will costar with Kay Francis in "Keyhole." which Antonio Moreno may direct.—W-F-N. Universal star Lilian Roth in "The Torch Singer."—Fox.

DAD

Eddie Quillan making tests for "Whispering in the Dark."—M-G-M. Russell Mack slated to direct Lee Tracy in screen version of "Privy Joke."—Universal. "Cynara." Sam Goldwyn's production, previewed, it's a box-office hit—Janet Gaynor's next picture for Fox is "Her Highness Commandant."—John D'Ascaris has the comedy spot in John Barrymore's picture "Clear All Wires."—M-G-M. Lowell Sherman, "it's said," will direct Max Mee in "Diamond Lady" studio title for "Diamond Lil."—Paramount. Frank Caven, noted actor-playwright, plays the role of "storekeeper in "State Fair."—Fox. Luther Menides directs "Luxury Lover."—Schulberg production.


DIRECTOR OF BIG U FUN FILMS GIVES HIS REASONS WHY HE HAS MADE THIS CHOICE.

Comedy, like gentleman, prefers blondes. At least the golden haired comedians get the nod from James W. Horne, veteran director of fun films for Universal studios. After 16 years in the business of making the world laugh at antics on the screen, Horne should be well qualified to voice an opinion on the respective merits of the eternal opposing color schemes of femininity, as it influences comedy situations.

"For comedy purposes," says Horne, "blondes have to be rated pretty well ahead of their darker sisters. They are, in plain words, just funnier. I don't mean to infer that brunettes can't possess just as well developed a sense of humor, but to work with on the set, they can't seem to let it out nearly so well. Naturally, a director is continually pleasing with a comedienne to 'give something,' to make sure he knows that spontaneous comedy is the highest type and something you cannot inject into a comedy artist.

"Blondes, if in the first place they can be called comedians, have it—brunettes lack it. Louise Fazenda is one of the best examples of what I mean. Give her a situation which has the elements of comedy, and she is funny. June Clyde is another blonde who needs only to be tipped off and her natural vivacious humor flows freely. Vivien Oakland and Thelma Todd, both decided blondes, take to comedy as if a natural duck takes to water. ZaSu Pitts, rather half-and-half, although tending toward the blonde classification, strangely enough can be excellent in either comedy or tragedy.

"But brunette comedines are scarce. Of course there are exceptions, as in the case of Marie Prevost, who must be placed in the front rank of comedy players.

"Give me a blonde, however, nine times out of ten. As a comedy director, I have to admit they're preferred."
Belle Bennett's Passing Is Indeed Severe Heart Blow to Ye Editor

Remembering and loving Belle Bennett like we would our own sister, we write this farewell to her after her untimely death has dealt us the hardest heart blow that we have been asked to suffer in some time.

There is little to be written here but that she is gone, for so many depended upon her in time of trouble and woe.

Her return to Hollywood this time was, as she said, HER ONE DESIRE TO BE WITH THOSE THAT SHE KNEW AND LOVED BEST. We sat and talked in the Cedars of Lebanon Hospital about her return by airplane. Fear had reached her heart that the trip had been too much. However, she was bravely trying to win her fight to regain health and her rightful place in filmland.

NEVER BEFORE HAD WE MET SUCH A WONDERFUL SOUL. She was entitled to live. FIRST, BECAUSE she was one of GOD'S CHILDREN. Need we go any further?

Fred Windemere, her husband, was with her until the end. Faithful and devoted, he had shared her joys and sorrows. There was nothing left undone in their lives and now they are parted in DEATH. But, the spirit of STELLA DALLAS, the MOTHER OF THE SCREEN, who mothered everyone that ever crossed her threshold, CANNOT AND WILL NOT DIE. Her memory will go on and on. HER LIFE was brim full of blessings for ALL, and for her sake we must try and do as she did in her every day life.

SO WE SAY—MAY THE PEACE AND UNDERSTANDING OF BELLE BENNETT be with you all, who try to live as she did until her very last day in our midst.

Alice White Is Once More Back in Our Fold—Appears in Warner Bros. Pictures

Welcome home, Alice White (America's Girl Friend) we surely are happy to know that you are not only back in Hollywood, but, to think that you are once more back at the Warner Bros.-First National Studios, where you worked so earnestly and gave so much joy to the world at large with your pictures. We naturally are looking forward to your first picture, "Employees Entrance," which will soon be previewed and released by the very firm that gave you your opportunity to stardom.

Many theatergoers have asked us what became of Alice White after "The Naughty Flirt," which she appeared in two years ago. Her vaudeville tour showed producers and exhibitors that her NAME meant much to vaudeville and cinema box-offices of the best theaters, so wisely Warner Bros. have brought Miss White back to her proper place. We feel that it is only a matter of a very short time, that the name of ALICE WHITE will be even greater in the world's best cinema temples, than it was in the earlier days in pictures. "Employees' Entrance" was directed by Roy Del Ruth. Loretta Young and Warren Williams have the leads with ALICE WHITE in one of the most important roles. Miss White, since her return to Hollywood, has been greeted on all sides by the best people, who are elated to think that she is back in pictures and here to stay with us for some time to come.

George Sidney and Charlie Murray Amuse Theatregoers Very Highl with Funny Antics in "Abie's Irish Rose"

No matter where you put George Sidney and Charlie Murray, you will find plenty of amusement wherever you go. It is with Henry Dufy for offering these two famous funsters in "Abie's Irish Rose" at the El Capitan Theater where they opened engagement Sunday. The first nights laughed heartily at their funny antics. George Sidney made a few of the hard hearted thespians laugh out of some dim moments. While Charlie Murray came through with his breezy way of taking his audiences right into his confidence and holding their attention all the way. He nursed every laugh situation for all it was worth, and helped to keep the tempo going worth, and helped to keep the tempo going.

The young romancers John Darrow who played "Abie," and Grace Stafford as "Rose- Mary," Abie's Irish Rose, both gave excellent performances. In fact, it was their seriousness throughout that held your attention and helped put over the comedy situations that looked here and there through their innocent love making activities. Theatregoers liked these players from their very first entrance until the final curtain.

Pepi Sinoff and Jack Williams have the roles of a couple of gatekeepers as quarellsome neighbors while Lowden Adams as the "Rabbi" pleased very highly. As did also Harry G. Keenan as Father Whalen. Shirley Jean Rickert as the Little Flower Girl surely set off the bride's maids to a fine start as they made their bow behind the bride (Grace Stafford) who looked too beautiful for words.

Anne Nichols' "Abie's Irish Rose" has been given a new treatment which is more timely and up to the minute and with George Sidney and Charlie Murray—need we say any more?—Russell Fillmore staged the play.

CINEMALAND TURNS OUT FOR FINAL O. K. ON SOUND RECORDING AWARD

Excerpts from 20 auditable pictures produced by four of our major studios were given the acid tests for the annual sound film show which were considered the Academy of Motion Picture Arts and Sciences, Wednesday evening, Nov. 9, at the Cinerama theater.

Gathered together on this occasion were some 850 members of the academy to pass final judgment on what they considered the finest specimen of recording during the past year. The total footage from each studio amounted to about 1000 feet, each of the four studios having offered the entries. The Best Recording award was voted. National who have taken sound recording into the hands, now able to technical excellence along with artistic effect obtained and the emotional sensitivity of the observer.

In the past two years, this audition has proved one of the most interesting of the awards events. This year, on account of the vast number of excellent pictures turned out, the sound recording award is expected to be decided on only after a closely contested race. The outstanding sequences for the award have come from films made at RKO-Radio, Paramount, Warner Brothers-First National and Metro-Goldwyn-Mayer studios.

PHIL FRIEDMAN HAS MADE PLACE FOR HIMSELF WITH FOX FILMS UNDER MOST TRYING CONDITIONS

Out Fox Films studio way you will find Phil Friedman, who shares casting honors with Jack Gaines in the casting department. Ever since they agreed to serve the studio, which of course means Winfield Sheehan's policy and ideas, they have been put to the acid test, under the most trying conditions. For the eyes of the amusement world was glued on the Fox Films studios, through the fact that Winfield Sheehan had once more taken up the management of the plant, and had steered out on a larger and better program than has fallen to the companies lot for some time.

Phil Friedman has served as associate casting director with Jack Gaines for the past four weeks. Up to now four weeks ago he had worked hand in hand, all of a sudden Jack Gaines decided to catch a cold or something which some said had turned into a complaint of the bowels. He has been away for two weeks from his desk. In the meantime Fox Films directors are clamoring for actors and actresses, big names, yes the best that money can buy. It is up to the casting department to fill the bill. Now that Mr. Gaines has returned, he is to go East for a conference with S. R. Kent, President of the Fox Films. Phil Friedman and his staff have proven themselves well able to meet the situation face to face, and all is well at this time. Last you already know, Phil Friedman was casting director for Universal Pictures for two years and a half, before joining Fox Films, Needless to say, he knows his business and has had some first hand experience prior to taking a casting director job. He was a well known agent, this backed by about 20 years or more in show business. Taking it all in all, he KNOWS WHAT IT TAKES TO CAST PICTURES—or we miss our guess.

Col. Reginald Barlow Inspects School

For the first time in an official capacity, Col. Reginald Barlow inspected a local military school, when he stepped into the Black-Fox School for Boys, and gave them the once-over. He admitted to Ye Editor that he has seen many schools all over the country and that the Black-Fox school was the finest of its kind that he had ever viewed. Col. Barlow was also made a member of the Hollywood American Legion Post 43. Filmland has learned to love and respect him for the work he has done in the best pictures in which he plays all sorts of character roles that only an actor of the first water can perform.

Keep Your Eyes and Ears Open for a New Announcement Soon

Buddy (Joy Boy) FISHER

and Will You Be Happy? . . . You SAID IT!
NOTED DIVA TO GIVE HER FIRST L. A. CONCERT
NOVEMBER 22

On November 22, Amri Galli-Campi, coloratura soprano, will appear in concert at the Philharmonic under the direction of L. E. Behymer.

Mme. Galli-Campi was selected to occupy the place left vacant by the retirement of the illustrious Galli-Curci from the Chicago Civic Opera Company. Previous to her appearance with the Chicago company, she will afford music lovers of the coast to see and hear her in concert. This procedure reverses the usual custom of sending a star out in concert after their eastern successes.

It is believed that the attractive appearance of the young prima donna as well as her glorious voice will attract the attention of some screen producer and induce him to present a film that will lend itself better to music interpretation by an artist of rare ability. It is this possibility that prompts her supporters to give Los Angeles a chance to afford the diva in an American premiere.

CRESPO IN ROYER FILMS

Joe Crespo, noted Spanish actor who starred in M-G-M's foreign editions and also appeared featured roles here in English speaking films, has returned to Hollywood with a contract to appear in Fanchon Royer's Productions. Jack Gallagher, president of Fanchon Royer Pictures, Inc. announces that Crespo will have featured parts in at least five English versions on their new program. Crespo has been away for some months making personal appearances in Europe and vacationing in New York City.

DONALD KIRKE IS WORKING IN "BLONDIE JOHNSON"

Donald Kirke, an eastern actor of note, is working in "Blondie Johnson" at the First National Studios, under the direction of Ray Enright. He has been playing in some fine pictures at Universal and Columbia recently with some other good engagements in the offing.

JUNIOR DURKIN TO STAR IN "DIAMOND CUT DIAMOND" RADIO RELEASE

Junior Durkin, young actor who interprets American boyhood for the screen, will be directed in his next picture by Irving Cummings, one of Hollywood's most noted mega-phonists.

Cummings will begin the new picture, "Diamond Cut Diamond" on November 28 on the RKO-Pathe lot. J. G. Bachmann announced today that Durkin is recognized today as the only real portrait of adolescent youth on the stage or cinema.

Affection sign him to a long-term contract after his sensational successes in "Huckleberry Finn," "Tom Sawyer" and other screen hits dealing with the adventures of a boy in his teens. "Diamond Cut Diamond" is being made for Radio Pictures release.

Robert Fithery has the "job" of his life in making a picture in the Azan Islands. Reports are that it will be six months yet before he returns to civilization. Judging him by his "Nanook," we can look for a great picture. The whole world enjoys that kind of entertainment, for it is different.

Amri Galli-Campi, famous Prima Donna To Make ... A. Debut Local Theatre Managers To Purchase Own Films --- E. W. Hammons

Irving Cummings is to Direct for J. G. Bachman

Make Up Artists are Pleased with Chance to Win Much Coveted Prize

CENTRAL BUYERS WILL NO LONGER SELECT PICTURES FOR DISTRICT THEATERS

The decentralizing of theater operation under way at the present time is the most hopeful sign for the future of the picture industry which has developed in years, according to E. W. Hammons, president of Educational Pictures and chairman of the Executive Committee of World Wide Pictures.

"This decentralizing movement," said Mr. Hammons in an interview Saturday, "is singling out the more artistic and characteristics films within this industry built its original great success. When the big circuits go a step further and demand better films, then as usual in theater operation, they will have made another move which, in all sincerity, I believe to be necessary before our industry can be put back on the profitable basis which we all wish for.

"Mr. John Hertz is absolutely right in his statement that the interests of the theaters themselves can best be served by placing more patronage in the hands of the local manager. No executive a thousand miles away can possibly hope to have the grasp of local conditions which the alert owner can have after daily contact with the clientele of his theater, or to know so well the needs and desires of that local patronage. In the proper handling of short subjects, this is especially obvious. Many a show has been saved by the judicious selection and presentation of the proper short subjects to meet local conditions, just as many another show has been handicapped by their improper use.

"The next logical step in this important forward movement back to fundamentals would seem to be the placing in the hands of the local showmen of the buying of their short features, so that they would have full liberty to determine what short pictures they will play as well as when and how they will play them. This much could be brought about immediately although the complete decentralization of the whole business demands local buying of all features as well as short subjects, and this will have to be brought about eventually to restore the colompete open competition which is so essential to the development of the highest quality in any line of product.

"It may be a good thing for a big producing company to maintain a fine theater as a show window for its product in each of a number of important centers, but when this is extended to the point of operating huge chains running into many hundreds of theaters from one central headquarters, with product forced into all these houses regardless of merit, it is a situation has been brought about which not only stifles the development of individual showmanship, but removes the urge which the producing force must have to develop the best in entertainment. How can a producer or director be expected to be constantly on his toes when he knows that the picture he is making is already assured of certain tremendous playing time regardless of what he may or may not put into the picture? And how can a local manager become a real showman in, let us say, a mining town where Western and action pictures are in demand, while his all powerful Home Office far away from this situation rules that he must play society dramas and other sophisticated subjects regardless of what he thinks his people demand.

"The sooner this local buying policy is brought about, the better it will be for the industry at large. Regardless of the attitudes of the big companies controlling circuits toward the local buying of features, however, the local buying policy can, and should be put in effect immediately as far as local short subjects are concerned, restoring open competition in the theater field at least.

"The industry is taking an important step in the right direction. Let us hope it will carry out this movement to its logical conclusion."


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WHAT IS HAPPENING IN THE BAY CITY DISTRICT?

ATTRACTIONS AT CINEMA AND THEATER DEFY ALL OTHER.

Henry Duffy gave San Francisco theaters quite another and a different kind of enthusiasm from the usual during a recent visit to the Majestic Fox in Noël Coward's "The Marquise" to the Alcazar last Monday night. Miss Burgess was greatly admired and received enthusiastic acclaim from a first night audience for the delightful performance she gave. Support for this lady was given by

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Chit-Chat and Chatter
by Hal Wiener

Wanger Says Film Chiefs Lack Vision
STATES TRADE PAPERS GET WRONG ANGLES
ON FILM PROBLEMS

In a forcible commentary on film problems, appearing in The Film Daily, in its issue of April 26th, Walter Wanger, veteran production executive, rapped industry heads for lack of foresight and intelligent action.

"Those in control of production do not seem to realize that there is an entirely new world point of view which has to be met in picture production," observed Wanger. "This changed viewpoint radically to stage and cinema furnishings, as well as the attitude of the audience. Artistically, the business must improve."

Wanger also declared that the trade journals of the industry criticize everything from the box-office angle, and that the result of their influential observations has resulted in mediocre films. Among some of the pertinent excerpts from Wanger's interview are the following:

"Our lack of foresight is deplorable."
"Our present position is most opportune, if we will only open our eyes and take advantage of it."
"The creative talent in this industry is wide awake and ready to go places and do things. So let's hope the higher-ups will see the light."

Wanger's comment is too lengthy for detailed report here, but it shows an intelligent view of the state of the industry today, and should be read in its entirety by all who have not yet done so.

Wanger's observations that the trade press is much to blame holds true in the case of certain trade papers that continually talk about "sell him," "box-office walls," "knockouts," and other puerile phrases about films that are, generally, cheap and tawdry. This is not true of all the trade press, however, and Wanger's indictment shows a generalization that is often justifiable.

Again, Wanger should remember that it is in the power of persons such as he, who have occasion at times to remedy some of the lesser evils, to point the way for their betterment. It calls for combative courage in most cases, but Wanger believes the medicine is necessary, let him be the first to give a dose of it to the industry insufferable as he is able to prescribe. Filmograph welcomes his brave words, and now calls upon him to follow up his words with some real action.

BILL CODY RELATES EXHIBITOR'S VIEWS OF CONDITIONS IN INDUSTRY

"Hi good to be back home," and with these words, Bill Cody, beloved film star of the saddle, looked back to view the present situation now confronting Hollywood.

Since the advent of audible films, he says, "picture themes have developed from the song and dance man to the manufacturing of conversation."

"Much is left to the imagination of an audience. Dialogue, action, in fact everything is vividly depicted on the screen, is it any wonder that only a small portion of picture goers are pleased today?"

Now, for instance, if the minimum of dialogue were used, and action of a picture so constructed as to build up to the natural reactions of audiences, more people would have their own interruption of events in pictures—hence pictures would have a stronger appeal and stories would appear to the imagination of everyone."

Bill Cody recently returned from a 20 weeks tour with his Bill Cody Ranch Wild West Show. His outlook on the present situation confronting Motion Picture Producers is founded on his knowledge of the entire field of exhibitors throughout the nation. Exhbitors, he states, aren't worried as they once were. Thieves and racketeers aren't a problem. He encourages the exhibitor to give a good line for the general public. Films are being made at a rapid pace with better acting and more thrilling stories.

WRITERS' CLUB PROGRAM GREETED BY ENTHUSIASTIC AUDIENCE

Continuing their monthly presentation of one-act plays, the Writers' Club staged a series of four short sketches Wednesday and Thursday nights, Oct. 26 and 27, to an enthusiastic audience.

"On the Shelf" by Cristopher Morley, featured Frances Dee, Bob Vignola, Alden Gay, Edyth Raymore, Daphne Darien, Ola Harlan, Gale Gordon and Edward Earle. It was directed by Bob Vignola. It is one of the best presented.

Maudie Fulton's brain child, "Whom the Lord Loveth," was cleverly presented by Kenneth Randall, Sidney Bracy, Kenneth Thomsen and Frank Darien.

"Held" from the pen of Myrna Loy, was directed by Leon Waycoy.

"The Farrell Case," one of George M. Cohan's many plays, was well enacted by a big cast including Ernest Wood, Ben Hewlett, Ray Littlefield, Lee Shumway, Hal Price, Vanderhagen, etc. It is one of the best presented.

"Nights and Days," directed by Herbert Wilcox and staged by Terence Logan, is another well presented.

Plenty of comedy here that brought gales of laughter.

Mitzi Green also won applause with her famous impersonations.

C. EDWARD ROBERTS DIRECTS "THE FLAMING SIGNAL"

"The Flaming Signal," which is due to bring several thrilling moments to theater patrons in the very near future, is nearing completion as one of the outstanding pictures to come out of the First National Metropolitan Studios in many months.

An original from the pen of William Steuer, the picture among other things, boasts of a "big name" cast. John David Horlsey has been awarded the leading role, which is generally regarded as rating among the biggest screen portrayals he has tackled to date. Marceline Day has been chosen to opposite Horlsey. Others who will share acting honors include such Sterling players as Noah Beery, Henry B. Walthall and Margaret Wray.

William Burke, who has given us many thrilling pictures featuring the former M-G-M star canine, "Flash," again will bring his four-footed thespian to the screen as the hero of "The Flaming Signal."

Edward Roberts is in charge of the mammoth production on which David Wager is the man behind the camera. Imperial Distribution Corporation, we learn, are to handle the distribution of the picture.

John Wray Plays Leading Role in "The Death Kiss" for K.B.S-World Wide

John Wray, who has been one of the busiest character players in Hollywood, has the leading role in (K. B. S.) World Wide's "The Death Kiss," a fantastic mystery thriller from the pen of Madelon St. Denis. Mr. Wray essays the role of the "Panther," a ruthless, diabolical creature who roams through a maze of murders. The picture is being directed by Eddie Marin.

A recruit from the New York stage where he authored, directed and played in stage productions, Mr. Wray has played character roles in some of the most important pictures during the past few years. For Warner Brothers he played successively in "Two Seconds," "Doctor X," "Big City Blues," "The Match King," "Crazy Hunk," and "The Death Kiss." It is now in production at the California Studio, 11.

CORRECT VOCAL INSTRUCTION NECESSARY TO STAGE AND SCREEN ARTISTS

With the advent of musical productions once more preparing to take the local screens by storm, vocal artists are again much in demand.

Excellent vocal talent, though many may be in possession of it, is only developed and perfected by a vocal coach and has not been developed by natural talent. Miss Wanger states. They are: First, Intelligence—the will to study correctly; Second, Ambition—the will to study and work regardless of time spent; Third, Determination—the will to accomplish, and Fourth, Voice or Musical talent. Correct breathing is of the MOST IMPORTANCE to a singer. Through Miss Francis's style of teaching—the style which established her as coach at the Metropolitan Opera House—she can induce fine effects in breath control and natural melody. Her tre- mendous success in this line of work is what prompted the late David Belasco to trust all of his theatrical talent to her teaching. He realized that correct enunciation, so necessary to a stage performer, was only attainable through correct breathing. So it should be with audible screen performers. Talking pictures demand the best of theatrical talent. These performers should not be hindered from giving their best by incor- rect breathing.

L. E. Behmeyer realized Miss Francis's value in tone production and diction for singers and stage artists. He knew of her knowledge of what is necessary for careful effect and enunciation. This N-Y-W, has now placed her under his personal management.

It would be well worth their time for studios to contact Miss Francis as a means to train their contracted talent. She can be located at 6001 Wilshire Terrace, Hollywood, Calif.

Her list of proteges would include many personalities, today famous on both stage and screen. If space would permit, we would like to go on and tell who these people are and how they feel toward Miss Francis' method of vocal training.

Pass Racket Hurts Theater Patronage
"SERVICE CHARGE" GAG AROUSES RESENTMENT OF EXHIBITORS' CUSTOMER

The hard-pressed exhibitors have been trying to figure out new-fangled gags to bring cash customers to the theaters.

They have been giving away autos, chinarware, merchandise and other prizes, and they have loaded their bills with double features at heavily slashed admission prices.

Such activity has worked to harm the film business, from the studio to the theater. But the gravest error committed by the film business is that brought by certain owners of small theaters, particularly those operating suburban theaters in crowded communities. The present profits are just a temporary indicator of what the business is in, and the holder to a grant entry to the theater on certain nights, or for certain performances.

On the face of it, this big-heartedness should foreverwise the prospective patron that the theater is giving something away somewhere. But the overjoyed person, believing that he has come into possession of some gratuity from the exhibitor, rushes to the theater in the hope of getting into a "free show." At the box-office, or at the door, he is politely informed that he must pay a "service charge" (usually about 15 cents) before his "free pass" is good. The sucker usually falls for this gag the first time, but he stays away from that theater after that. He quickly realizes that the 15 cents "service charge" (the small Federal tax that must be paid on all passes) is really a low-scale admission price. So his "free pass" is not a free pass at all. It is just bait.

It would be wiser, under the circumstances, for the exhibitor to advertise bargain-night prices at the same scale. This would not leave the patron with the bad taste of having been played for a sucker.

ETHIL HILL'S "BLONDES VERSUS RED HEADS" PURCHASED BY INTERNATIONAL PRODUCTIONS

Ethel Hill, who has contributed many years while stories for screen reproduction, has just sold another, titled "Blondes Versus Red Heads" to George Weels of the International Productions.

Miss Hill, being a brunette herself, knew whereof she speaks in this newest original. Another of Ethel Hill's writings, the adaptation of "Five Coats," is, we understand, being considered by two major studios.
Bill Sharples Dines Now and Then Club Who in Turn Entertain KNX Listeners in With of a Show


Otheman Steven's favorite columnist of the Los Angeles Examiner started something when he started his NOW AND THEN column in the Hearst publication, for it started an influx of letters from old timers, and has so developed in reader interest that many tripers of stage and screen aided and abetted by vaudevillians, executives and representatives of all stage crafts, have been inspired to form the first NOW AND THEN CLUB which broke bread at the DIXIE-LAND CAFE over which JOE CAROTHERS presides as the GERALISIMO. Since Joe is an old timer and trooper himself, it is right that OTHEMAN STEVENS should join the merry throng and break bread and talk about YESTERDAY AND TODAY Tuesday evening, Bill Sharples, whose name has become a household word wherever there is a radio and they listen in on the KNX program, decided that since JOE CAROTHERS started the ball rolling for the NOW AND THEN CLUB by staging a dinner and topping it with a horse and dog show in which Jackie Searle proved a real cowboy star, he would do similarly. After listening to the KNX election returns, the party journeyed to the radio station where from 12 P. M. to 1 A. M. they strummed their singing and acting wares on the NOW AND THEN HOUR. Bill Sharples presided as master of ceremonies. His GANG of entertainers sang and played their way into the hearts of the listeners—especially the NOW AND THEN members who sat in the room and finally joined in the merriment. If you missed KNX during this broadcast you surely missed a treat.

Harry English, who heads the N.V.A. offices here, recited, to great round of applause. Art Levy sang an election number that was a hit and timely. Master Jackie Searle panicked 'em with his description of Ma and Pa taking sides on the election. Richard Carle sang about "A Lemon in the Orchard of Peaches" which made him famous on the stage years ago. Pauline Holdren (Calamity Jane) and her assistants put over a very clever skit. Banks Winter, the dean of song writers, sang his never-to-be-forgotten masterpiece, "White Wing." Billy Evans introduced his "Ducken Brown and Brethren and Sister" darky number. Frederick V. Bowers thrilled us with "Because I Love You"—his own composition. And last but by far the least Clarence Muse sang "Sleepy Time Down South," one of his own and most soulful songs of the South. The hour closed amid one of the most touching farewells that ever went over the air by all hands singing. If the listeners-in could have been on they would have witnessed a fine good night being passed between the older and the younger generation of showmen.

Bill Sharples has only heightened the heart of everyone present, including Mrs. Clarence Muse sitting on the side line, but far from being the NOW AND THEN CLUB performance over KNX that can go far towards bringing back many old favorites to ever greater popularity by far sooner before through the medium of such shows as staged by Bill Sharples and their ability to perform on stage, screen or the radio. The NOW AND THEN CLUB owes Mr. and Mrs. Bill Sharples a vote of thanks for the fine dinner and evening at the KNX station.

HARRY LANGDON TO JOIN BROADCASTING GALAXY—STARTS ANOTHER TWO-REELER SOON

Harry Langdon, famous sad-faced comic of the films, is the latest movie celebrity to go on the air. Saturday night Langdon will be the featured attraction of the "California Melodies" program on Los Angeles station KFJH from 9:00 to 9:30 o'clock, and it is expected that he will have a radio feature thereafter.

Langdon and Al Martin, well known Hollywood humorist and movie gag man, have written a snappy sketch that will mark the film star's radio debut. There is no reason why Langdon shouldn't develop into one of the most popular funsters on the air channels, for he has a line of chatter that is equal to his movies and many of his lines on the vaudeville stage have equipped him to do this new job to perfection.

Ed Wynne and Eddie Cantor have won great new followings since they went on the air, and if a cinch that Langdon will climb right into the list of radio favorites when he crashes through tomorrow night. Bobby Vernon and Frank Griffin are at present writing the third Harry Langdon Educational short, which is to get under way some time next week.

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HAROLD ORLANDO Weight

SHORT BUT SNAPPY

The Academy is doing well to recognize short subjects as worthy of awards. Scores of motion picture programs have been saved from an entertainment point of view, when expensive star-studded feature proves a dud, by an unadvertised little short reel. In the past six months, I have seen more than a dozen shorts which have won a greater award than the Academy can give, have received a whole chorus of applause from satisfied film audiences.

FIRST PLACE WINNERS

Foremost in the lot is Eisenstein's famous "Romance Sentimental"—the finest picture shown in the West this year; short or long. Next I would place Elmer Clifton's beautiful picture of Argentina, "The Flame of the Pacific." One can't forget that moving little film of world religions, "Cradles of Creation," a short subject reel, or Jack Jennett's "Man Eating Sharks," or the well-known picture of Death Valley, "Satans Playground." "Nuri, the Elephant," "Dangers of the Arctic," Sol Lesser's "Island of Terror" are among the other outstanding short programs. "Tragedy of Mount Everest" was a splendid film. Pete Smith's "Color Scale" was another.

COMEDY AND CURIOSITY

What would the program be without the good comic comedies? In this field Hal Roach leads with his Laurel and Hardy, Charlie Chaplin, and Pitt and Sheldon short reels which are of a high standard. "His Royal Shyness," with affable Andy Clyde was a hit. The Marx brothers reach the heights at times. The Edgar Kennedy comedies are grand, and the Slim Summerville series usually furnish laughs.

If something's to tickle your imagination, take "Charlie's "Curiousities" do the trick. Or Ripley's "Believe it or Not. Or John Hix's "Life is about to May Your Love," or about those delightful "Screen Souvenirs," or Lyman's "Hodgepodge," that amazing series of shorts that UFA of Germany produced.

MICKEY AND HIS PALS

Speaking of the gay, the on the show is Hollywood's crown prince, Mickey Mouse and his friends. "Silly Symphonies," "Mickey Melodies," "Talkatronics," and "Fables" bring joy to countless hearts.

The talking cartoon is the one true vindication of the introduction of sound to the screen. This wonderful world of make believe is enjoyed by the people of all ages. Walt Disney is unquestioned leader. Maybe we could have an award for the best newcomer, too. The news- reel is another great achievement in the motion picture business—although around election time it gets a bit gaby... THE ONE FLY

Speaking of the gay, the one fly in the short subject ointment is the human rat who wickers his way through scenic and sport picture. If anything destroys the popularity of the short, it will be this pest, who must make a joke, usually bad, so matter has the subject. I suggest the Academy award a load of buck-shot to the winner in this class. As a second thought, why limit it to the winner?
NIGHT FAWK

Mischa Guterson Continues International Revue at the Blossom Room

Mischa Guterson is so pleased with the success of his International Revue at the Hollywood Roosevelt Blossom Room, that he has held over most of the acts that have helped him make such a hit with his offering for another week. Carlos Molina showed cafe lovers the other evening that he can play a violin solo with as much style as he heads his tango and rumba orchestra. And what is more, Carlos is making many new friends by the obliging way that he is accepting and playing the many requests that have come to him nightly for special dance numbers.

Sorel and Melva, known as the King and Queen of European Dances, have caused little short of a sensation at each performance. It is their easy manner and polished way of doing their difficult numbers that has caught the eye of Hollywoodites who have been visiting the Blossom Room nightly. Miss Melva is beautiful and as she swings from side to side and her dainty hands go in perfect rhythm to the accompanying music, you just cannot help but admire her and glide your eyes on her every movement. Mr. Sorel has the ladies hearts flutter for he is the ideal European lover who brings in the ball rooms of the most fastidious homes in any part of the world. Mario Alverez scores heavily with his songs and is quite an aid to Carlos Molina in many ways. Gay Glynol, a newcomer to this parts, sings delightfully, Eddie Bower dances.

PHIL HARRIS PUTS ACROSS ANOTHER KICK SHOW FOR COCONUT GROVE VISITORS

There has been plenty of action and amusement for Coconut Grove visitors the past week. Phil Harris seems to have delighted in lining up his greatest program and he has put new life and ambition into his entire organization it seems. Perhaps it's the large crowds that have spurred him on—or maybe it's the "Harris" personality who wouldn't fall for that any time that it starts working in your neighborhood. Xavier Cugat and the rest of the show is still more than holding up their part of the program along with Phil Harris.

CLUB AIRPORT GARDENS SHOW BRINGS PRAISE FOR GEO. HAMILTON, NICK COPELAND AND SUNSHINE GIRLS

The Club Airport Gardens has plenty of show—in fact, we would say more than they need to satisfy the Washington's finest. On hand to do the dancing was a group of garrulous gents, including Sundays, Major-Donno Tommy Jacobs hired Nick Copeland, a master swimmer, to line up the entertainment and he in turn engaged Jack Lester, who trained the Six Sun- shine Girls, to put on some very sily numbers—and are they beautiful? Ray and Kay and offer a very attractive number, along with other acts, which course brings Mitter Lester to the fore as a comedian and M. C. of the first water. George Hamilton and his orchestra have made many friends and are going over both on the air and with lovers of this playtop.

B. B. B.'S "BOYS WILL BE GIRLS" GOALS 'EM APLENLY

—AND YOU HAVE TO ADMIT THE BOYS ARE CLEVER

With Leonard Stevens at the piano and backed up with one of the jazziest of hands playing around these parts, B. B. B. need not take his hat off to any of the playspots here. Get a load of Leon Fredericks, Bonnie Lee, Billy Richards, Happy Hunt, Paul Milton, Milton Linden and add attractions Leah Roine and Jack Schmalz, the singing waiter—all for amusement purposes. The boys in the revue are the best we have ever seen. There is nothing vulgar about this work like some of these so-called stars you see these days. They are clever and do an individual and group numbers with understanding and only for entertaining purposes. Give B. B. B. a lift folks, he is deserving of it. He has given you and everybody else the best of it at all times.

NEW INNOVATIONS AT BEVERLY HILLS HOTEL

The Beverly Hills Hotel, which has been dormant for a long time, has taken on a new lease on life under the management of Marsh Kimball. Mr. Kimball for the past ten years has had charge of dance of the largest and most popular smart hotels in Florida and was responsible for the success of those smart supper rooms in Miami Beach and Palm Beach that are a by-word among society.

Alfo from the Brown Derby on Vine Street, who knows more celebrities, is there to greet you as he has been appointed Magre De Hotel.

With such attractions the Beverly Hills Hotel and its supper room has taken on a brilliancy and smartness which promises to make the winter season gayer than ever.

BILL HOGAN AND ORCHESTRA ARE HIT IN FROLICS' SPLENDID FLOOR SHOW

Are you looking for the best cabaret floor show in town? If so, drop into Lee Moore's Frolics Cafe on Washington Boulevard beyond Culver City any night in the week except Monday.

We guarantee you the surprise and thrill of your life. And what with Bill Hogan, and his musical and narrative numbers and the remainders, like the light fantastic will find this playspot the apex in their search of midsummer fun and frolic.

Dave and Billie have their beautiful waltz themes, while Irene—and she of the golden voice—wins applause from everyone. Nice Verneille executes neat tap-dancer numbers while the array of 16 lovely show girls put on several spectacular ensemble.

Eddie Gess, who has long stood out as the king of imitators, continues to draw many laughs with his characterizations of Jack Oakie; Stan Laurel; Maurice Chevalier; Jimmy Durante; Ed Wynne, the Texaco fire chief, and James Barton.

It is without doubt the finest cabaret floor show to be seen anywhere in the city. Credit should go to Lefty and Eddie Green.

KITARO, JAPANESE AMBASSADOR OPENS SMART NEW ORIENTAL CAFE FOR HOLLYWOOD COLONY

The Bohemian night life of Hollywood has another new rendezvous now. Kitaro Uetuzi, better known by his first name, has just opened the ultra-modern Santa Chop Suey at the northwest corner of Larchmont and Beverly boulevards.

Kitaro, well-known Japanese artist, has added his cafe with paintings and sketches of Japan.

W. Ray Johnston, Monogram Chief, Is Tendered a Farewell Dinner

A farewell dinner was tendered by the local officials of the Monogram Pictures upon the occasion of the departure to the east of W. Ray Johnston, president of Monogram and Herman Riffkin, Monogram franchise holder. The dinner was held at the Blossom Room of the Roosevelt Hotel and among the guests present were Trem Carr, vice president, and Mrs. Carr and Mr. L. E. Chadwick, local producer and Mrs. Chadwick.

While in Hollywood, President Johnston conferred with the Trem Carr production chief of Monogram here with the result that pictures of a higher negative cost and greater production value than ever are to be the order for next season's program. Every effort is being made to keep Monogram among the leaders of independent releases.

Chats With Connie

Missi Durfee is in great demand as a mistress of ceremonies at various society clubs. On Nov. 9 to 12 she is to participate in the International Arts and Crafts Industries at the Hollywood Plaza Hotel and on Nov. 18 she will act in the same capacity for the Eagle Rock Women's 20th Century Club, on which occasion a fashion show will be held in conjunction with a musical program. Miss Durfee will also give her popular discourse on advanced cosmetics and care of the skin.

Sam Ring, barber to some of the most noted film people, and for many years with the Fox Studios where he "kept up appearances" for many stars, has perfected, after 20 years of experimenting, a preparation that he guarantees will eradicate dandruff and falling hair, and the skeptic has only to drop into Sam's shop, 1208 N. Vine Street, and ask him to prove it.

The preparation will later be placed on the general market.

How are you ever dined at "Dixieland"?

Their specialty is "Southern Fried Chicken," and is it good?—simply delicious—and hot biscuits? Yes, indeed, for a meal of this kind is never complete without them. Dixieland is centrally located on Western Avenue between Sunset and Hollywood Boulevards.

A smart colour is a necessity to every woman's appearance. Last night we tried a new beauty shop in the Regent Hotel, and had a grand hot-oil and wave. Hazel and Hal do excellent work and give splendid service at all times. You should have a manicure here.

Having heard about Edmond Kohn portrait painter, we made appointments for some sketches in color. Other in charcoal were also quite striking.

Of all the hat shops in Hollywood, we think the "Lounge" on Sunset Boulevard, just about the nicest.

They have the smartest and cutest hats you've ever seen, and most reasonably priced. If you are looking for some that are very new, and "just different," you will find it at the "Lounge."

How many of your clocks keep good time?

This was our trouble not long ago, so we took them to the Wenz Watch Shop where we heard they do splendid work, and had them repaired. There is a display of attractive articles here, and many of them would make ideal Christmas gifts. The shop is near Catalina.

On our way home, we dropped into Sam Kresse's and had a very good dinner.

This is one of the Boulevard's most popular cafes, and a nice place to take your friends.

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KIDDIES

MARION OLIVE IS PROOF THAT GENTLEMEN STILL FAVOR BLONDES

They say gentlemen prefer blondes. Well, sh—sh—sh, this story is about one of the cutest little blondies you have ever seen.

What's her name? It's Marion Olive, Little Miss Personality herself. But that's not all. She has more talent wrapped up in each of her blonde curls than most of the child stars around.

You probably know who we mean now, but just lend an ear for a minute and we'll tell you about little Miss Marion Olive. She's seven years old, half a foot tall, stands four straight feet in the air and has quite the loveliest dimples we have ever seen.

Miss Olive was born in Seattle and just naturally took to the footlights. She has been the heart of all America, where her adorable don't has long been the talk of Europe.

But wait, you ain't heard nothing yet. Her voice is like a breath of heaven as she doesn't try to sing sophisticated grown-up songs, but simple melodies which are, after all, the more pleasing.

One of her finest talents along musical lines is her gift for the accordion. A swell little entertainer and an excellent bet for pictures. It is our belief that she won't be idle long, as her stage performances read like a who's who of the theatrical world.

EDITH FELLOWS, who did some nice singing in "Acquitted" at Columbia Studios last week, amazed them all with her wonderful opera voice—her desire is to be an opera singer one day. She has a stormy one around her—"for a princess child opera—titled "Ragged Rose." If someone could give her a chance, she'd make a real box office.

Red-haired JERRY TUCKER seems to be losing something in most of his pictures. In the "Phantom President" Jerry lost his trousers; and in "If I Had a Million" he lost one of his teeth; and now in his current picture, "PROSPERITY," he loses all of his hair and wears a wig. This little child, who is under contract to Paramount Studios, is clicking in every picture he plays. Be sure to spot Jerry in "Prosperity" now showing at the Loew's State Theater.

SHIRLEY TEMPLE enacts the role of little Gloria Shelton in the "Red Haired Alice" featuring Merna Kennedy. We predict big things for little Shirley who first came into prominence as the leading lady for the "Baby Burlesk" pictures produced by Jack Hays.

IF SUZANNE RANSOM goes air-minded at an early age, don't blame her—it's because the costume is so becoming! Suzanne played Evelyn Knapp at the age of seven in "Air Hostess" for Columbia the other day, and was all dressed up in the trickiest little aviator's outfit you ever saw.

DIRECTOR FRANK LLOYD made some very complimentary remarks about the way Helen Parrish handled a crying scene in "Cavalcade" last week, where the script first came decided that she weep for a teddy-bear while another small girl, Bonita Granville, was delighted by the gift of a dolly. Helen sobbed so realistically that everybody else around the set felt for handkerchiefs while planning to give her a whole shower of teddy bears at the first opportunity!

DICKIE KILBY made a name for himself some time ago when he chipped that "Talking Picture of You" song in the film's sequel of "Sunny Side Up" for Fox. So it's no wonder he was selected to be one of the carol singers for a Columbia feature the other day. Dickie has a splendid voice, and gives realistic impersonations of Bing Crosby and other crooners, to the amusement of the crew.

BBS PARNISH donned a Boy Scout outfit for a sequence in "Cavalcade" last week, when a quartet of staunch families and the choir's presentation were required for some scenes in the Lloyd feature.

LITTLE MARCELINE METCALFE, whose beautiful bronze tresses always attract attention, was one of the lovely babies in the nursery sequence for "Handle with Care" at Fox recently. Marceline is also to be seen in the Hayes kid series being made at Universal.

SMILING WALLY ALBRIGHT's infectious grin won a prize in a national photography contest recently, when a characteristic portrait of him was sent in by Evandsmith studio.

DICK WINSLOW handled the big song at the Republican Rally at the Shrine auditorium last week, when he played scores of request numbers which came to him on cards of West Coast--the huge place. Old, new, sentimental, classic or folk-song, it's all one to this versatile young musician.

LITTLE MARY ANN JACKSON has been selected by Madeline Brandeis to be one of the featured children in the novelty production she will present at Bullock's Wilshire and other stores during Book Week.

DICKIE MOORE was a feature attraction at the Day Nursery last week, a splendid picture of him with the rooster mascot being published in Saturday Night.

MANY SCREEN CHILDREN learned with sorrow of the passing of Belle Bennett, who had played beloved mother to them in various productions. A score of them recalled to say that it was going to give five years ago when they gathered together these fortunate youngsters, who had called her "Mother" in "Mother Machere", "Way of All Flesh", "Stella Dallas" and "Four Sons," and will treasure the beautiful photographs made on that occasion.

SYLVIA AND JACKIE BERNARD had bits in the tenement scene in "Handle with Care" for Fox recently. Sylvia's first appearance was as the featured baby in "Lady in White" with Mary Pickford at a very early age. They are the clever grand-children of Mrs. Feldman, who is an old-timer in the picture game.

BYRON WELLS, one of Hollywood's noted boy soloists, was one of the lads to be seen in the Christmas-carol sequence at Columbia's studio recently, as well as one of the excellent voices heard in the beautiful old songs.

150-Lap Main Event at Ascot Speedway Sunday Afternoon November 20th

So much enthusiasm was evidenced by the spectators at the last 150-lap main event at the Legion Ascot Speedway, that the National Speedways have decided to hold another 150-lap race Sunday afternoon, Nov. 20th. There will be no race next Sunday afternoon on account of the National Speedways match at Oakland.

All the drivers of note in the country have entered the race at Oakland and will be entered for the races here the following Sunday. Make your reservations early for this race for if you are a sporting half-lap fan you will have to make the pits in the 90th lap with tire pressure, and had to be arrived before 86th minute.

Mid Kennesly won the Italian Helmet Dash and E. C. Woodford won the 15-lap main event for Class "B" cars.

WINTER GARDEN VELODROME OFFERS SIX DAY BICYCLE RACE STARTING MONDAY

John DePalma, for many years popular Hollywood sportman and sports promoter, will bring another major sport to Los Angeles Monday night with the opening of the Winter Garden Velodrome and the start of the first six-day bicycle race ever staged in Southern California.

The Velodrome, at Van Ness and Melrose avenues, has been converted into a perfect bicycle racing plant. The track, which measures ten laps to the mile, was designed and constructed by Art Fillerby, one of the country's most successful designers of boat speedways. The turns are banked at 49 degrees making the track exceptionally fast. The straightaways are 175 feet long, making great speed possible at all times.

The six-day race is limited to two entries from each club. It is a boat-speedway race; and the track thrown open for practice DePalma and his racing committee began the week out process and the 15 teams are being selected from the field of more than 40 entries.

Wrestler Bob Allen, having retired but not as the dean of starters, will act as official starter for the six-day event. The race will be electronically timed and an expert corps of timers and checkers will handle the race from start to finish. The event figures to be the most difficult scoring proposition in the history of Southern California sports.

The race will start Monday evening, being preceded by a program of exceptional merit. Various entertainments are scheduled daily for the duration of the race which will end Sunday night, Nov. 20. • • •

HOLLYWOOD LEGION STADIUM

Henry (Young) Firpo, bale buster from the east, who was slated to meet "Assassin" Wesley Ketchell, faced Benny Miller in the Legion stadium last week—and blew the nod to Benny, thereby upsetting a lot of hot dogs, used in smoking up the Ketchell match.

It's just as well for Mr. Firpo that the "Assassin" wrecked a band in training. otherwise Mr. Firpo might have been extensively bounced off Jack Doyle's nice arena floor.

The stadium was sold, was parked with clinches, and nobody was hurt. Firpo compiling the opinion that Jack Doyle was down, but wanted him,比利 bull, thoroughly out of a tight spot. The semi-final was tough on Red Gregory. Ralph Chong, clever Chinaman, left-handed the tough "Red" dizzy and smashed him with a right, easily winning the go. The special between Jack Ayres, Harry Brown and state chal, was a hotly fought bout. Stephens, substituting for Willy Davis, floored Pimental three times in the third and had him out on his feet in the last, taking the decision. It was a tough break for Nino. They couldn't have picked a tougher substitute. Benny Moselle lost to Manuel Victorian. Peppy Jennings and Rex Reese boxed a draw. In the opener Bil Quintanal and Louis Carranza went to a draw. The house was good. Orv Mohler, U. S. A. football star, was presented with a wrist watch.

WRESTLING: George Kotonasos won last week's wrestling main event, putting Don DeLamou out of the running with a terrific body slam. If Kotonasos continues to whom his opponents out of path, he is going to be a big shot at Hollywood's "Tiger" Daula, from India, easily defeated Joe Gocbi. Cal Herman won from Joe Perrilli. Two behemoths, "Big Bill" Beth and Tor Johnson nearly wrecked the building, wrestling to a draw. They side the show. Alabama White lost to Pete Ludlum.

THE RIBBON COMES THROUGH

The guy who told the celebrated gag joke that Vine Barnett, Hollywood's diminutive ex-ribber, now a Universal featured comedian, couldn't wrestle, is receiving the applause of 400 extra players who worked with Vine on "Flesh," starring Walter Berry at DeMille-Cohn-Mayo.

Ups Mister Barnett and gets an arm and neck hold on Mister Zbyzsky. Then he breaks over and 240 pounds of flesh hit the mat. The crushing battle goes on for fifteen minutes, Mr. Barnett being taken down, from a hysterical crowd.

HOLLYWOOD CHESS CLUB

Hollywood is going on for chess. Promoters believe that the Hollywood Chess Club has been formed and that headquarters are being established at 2704 La Mirada Street, Hollywood. With 50 members, a drive is on for more.

Douglas Fairbanks, Jr. is president. The four vice-presidents are Richard Schayer, Myron Cohn, Castle Mayo, W. W. Witzell and Slavko Vorkapich.
Picking Winning Stories Is Worth a Million Dollars to Any Studio—Can You Fill the Bill?

Daniel Frohman once said that he had a standing offer of one million dollars a year salary to any man who would guarantee to read the mass of plays submitted to him and guarantee to pick only winners. When one considers that the investment Producer Frohman made in a production was rarely over $10,000 and seldom that much, his offer was trifling. What he meant to convey was that picking winners was absolutely a matter of luck rather than good judgment, and he was aiming at the critics, who, after a show was presented, sat back and announced to the world what the matter was with it.

Upon the basis of the above what salaries are the story pickers in the studios worth? The investment in their judgment averages from $200,000 to $300,000 and very frequently over a million dollars and while not all of them are big hits, it can well be staged that the average profit per picture is around $100,000.

If it were merely a matter of picking a good story, the job would not be so important. The elements of a good story are definite and experience will tell what constitutes a yarn that is suitable for celluloid interpretation, but the great enigma that has to be out-guessed, is the dear public.

What does the public want? Who can answer? Not even the public itself. It is whimsical, inanimate it moves to laugh, to cry; then it wants to be thrilled when its mood again changes and it wants to be fooled.

It's a wild guess and it takes a lot of courage and initiative to introduce a new theme. That is why we have cycles. One studio hits on a happy idea and it clicks. That is the evidence of the kind of bait the fishes are nibbling at for the moment so all the studios proceed to use it in one way or another.

When one estimates the large number of successful pictures each year one must profusely admire the unsung brains that back in the story departments. They are the lifesavers of many a company.

STUDIO STORY REQUIREMENTS

By LOU JACOBS

PARAMOUNT—5451 Marathon
A. M. BOTSFORD, Story Editor.
No originals entertained unless presented by established writers or through recognized agents.
Comedies that permit of big name casting only. No musicals.
MAURICE CHEVALIER.
CLAUDETTE COLBERT.
GARY COOPER.
MARLENE DIETRICH.
GARY GRANT.
MIRIAM HOPKINS.
FREDRICK MARCH.
SYLVIA SIDNEY.
MAE WEST.
FOX—Foxhills Movietone.
JULIAN JOHNSON, Story Editor.
No originals entertained unless presented by established writers or through recognized agents.
Program at present complete. No stories required.
COLUMBIA—1438 Gowery Street.
MIS FRANCES MANSON, Story Editor.
Originals considered from established authors and agents only.
JACK HOLT.
RICHARD CROMWELL.
CONSTANCE CUMMINGS.
METRO-GOLDYNE-MAYER—Culver City.
SAMUEL MARX, Story Editor.
Originals by staff writers only.
Entertaining only published stories and plays that have had production.
More detailed requirements to follow.
RADIO PICTURES—780 Gowery Street.
KENNETH MAGOWAN, Story Editor.
In the market for any good story with novelty background allowing for unusual characterizations.
Originals entertained only when presented by established writers or through recognized agents.
Stars for whom vehicles are being sought are IRENE DUNN, ANN HARDING, CONSTANCE BENNETT and RICHARD DIX.

STAHLENLINKS NEW WRITERS ON "ONLY YESTERDAY" PLAYBOOK

Arthur Richman and George O'Neill, veteran New York writers, have been assigned by Universal to work with John M. Stahl on the preparation of the screenplay of "Only Yesterday," which will be Stahl's next assignment.

On his way to New York to see the new plays and possibly purchase story material for Paramount production in 1933, Malcolm Stuart Boylan, the writer, will stop at Memphis to visit his mother, Grace Dufie Boylan, the authoress, who is in failing health.

JOHN WELD SIGNS WITH "U"

John Weld, former New York City newspaper reporter, motion picture stunt man, and "Gun Girl" and "Stunt Woman" placed under contract by Universal as a scenarist.

HUMORIST ARRIVES AT RKO STUDIO

Ashamed of his hat and looking for a crying room, H. W. Hanemann, famous humorist, arrived in Hollywood yesterday to go to work for Radio Pictures.

"I have never seen so many Neon lights," he complained. "Last night I didn't sleep because I sat up and watched them!"

SADA COWAN, distinguished scenario playwright and poet, announces the publication of her first novel, entitled "Men Don't Know," an extremely frank, modern treatment of human passions and desires as seen in several individuals picked at random from the mass of humanity.

Based on the premise that there are many things men don't know about marriage, "Men Don't Know" follows the fortunes of two couples from the incipient stages of their love affair to the completion of their marital destinies. It is a vivid, live and interesting book.


F. HUGH HERBERT, well known screen author, has turned an eye to the "little theatre" market and offers a play for the Beverly Hills Community Players. It is a new comedy by Herbert S. Manhaft, titled "Hold-up In Hollywood." November 14 and 15 are the dates set for the opening.

F. BREVSTER MORSE CONFRONS ON STORIES

F. Brewster Morse, one of the contract writers of Fleuler Film Associates, Inc., in New York to confer on several original assignments—including some specials—on the current programs.

LEW COLLINS, now directing the Heary Golden-Jack Hoxie unit, is said to have written an original story that all who have read it predict will be a big money-maker when produced as a talkie. The plot is novel with unusual twists galore, it is said. Collins hopes to make a studio connection that will let him direct it.

"LAUGHING PIONEER" by Paul Green, who won a Pulitzer prize, has the old South meet the New, suh, and a right smart idea for a moving pitch, it is, too! McBRIDE, E., Y.

"JACKIELED CINDERELLA" by Edward Daugherity is a new slant on the old theme with a nice role buttered and everything for Sally Eilers. COVICI-FRIEDE, N. Y.

"THE SPORTS MAN ON THE SOFA" by F. Durley is an ingenious yarn in which a chap like Adolph Menjou goes to the continent as a living model for Punchette clothes and meets up with many amusing adventures. COVICI-FRIEDE, N .Y.

The following books, recommended in these columns, have already been adapted for pictures: "Call Her Savage," "State Fair," "Is for a Penny," The Giant Swing," "Under Cover Man," "Miss Pinkerton," "The Cabin in the Cotton," "The Rich are Always With Us," 70,000 Witnesses," "Speak Easily," "Thirteen Women," "Westward Passage" and many others.

RIDING THE RANGE" by Lawrence A. Keating is a moin-touin-'shootin' western with a smashing Tom Mix role. CLODE, N. Y.

"RIDERS OF THE TRAIL" by Geo. M. Johnson has for its locale the wildest town in the west. Plenty of action for a good equine libretto. E. J. CLODE, N. Y.

"BEYOND THE BLUE SIERRA" by Honore Morrow is a fine historical novel of Early California which looks like another titled "Covered Wagon" picture to our oracle orbs. MORROW, N. Y.

"SMITH" by Warwick Deeping. A motion picture story of every day couple. Has everything from soup-spoons to nut-crackers for the cinema. ALFRED A. KNOPIH, N. Y.

"FULLER'S EARTH" by Carolyn Wells. A chap walks into his house in broad day- light and disappears. What's to do about it? Make a cooking movie out of it? LIPPINCOTT, COTT, N. Y.

"SELF MADE WOMAN" by Faith Baldwin offers good part for Irene Dunne. Another Faith Baldwin story, "FARRAR & RINHART, N. Y.

"THE MOON POOL" by A. Merritt is a weird story that offers many fine film making possibilities. Unusual settings and theme. LIVERIGHT, N. Y.

"RIDERS OF THE NIGHT" by Eugene Cunningham is a wild western yarn with enough shooting to make the dead and movie audiences. Tom Tyler role. HOUGHTON-MIFFLIN, N. Y.
**HOLLYWOOD FILOMGRAPHO BULLETIN BOARD**

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**GOLDEN GLOBE AWARDS**

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M P Theaters are Soon to be Protected by New Organization

Great Loss Shown in Warner Bros. Financial Statement Startles Industry

WILL PRESERVE FREEDOM AND PROMOTE PROGRESS OF PICTURE THEATERS

NEW YORK—The American Society for the Protection of the Motion Picture Theater, an organization which is establishing nation-wide affiliations among all the branches of the movie industry, has been formed and chartered in New York with headquarters at 1450 Broadway.

Its purpose is to preserve the freedom and promote the progress of science and the useful arts as they apply to the motion picture theater.

"Owing to the rapid advance of the electronic art, which is the basis of talking motion pictures, the economic set-up of the entire industry is threatened," according to Robert Robbins, the executive secretary. "The Society is taking the necessary steps to be prepared to cope with those changes when they come."

"SILVER DOLLAR" TO BE RELEASED DURING CHRISTMAS WEEK

Edward G. Robinson's latest starring picture for First National, "Silver Dollar," directed by Alfred E. Green, in which he is supported by Bebe Daniels, Aline MacMahon and Robert Warwick, will be nationally released during Christmas Week, according to present plans. It was originally planned to released the picture on December 10, but a West Coast preview this week, which established its importance, has influenced company officials to postpone release until the holiday week. The consensus of opinion after the preview indicated that "Silver Dollar" is First National's greatest production, with Robinson giving the strongest characterization of his career as H. A. W. Taber, Denver's silver-mining Lieutenant-Governor. "Silver Dollar" will be shown on Broadway, and in a few other important localities, before the national release scheduled for it. First National home office executives said.

ACADEMY ELECTS ITS NEW OFFICERS AT MEETING

Officers of the Academy of Motion Picture Arts and Sciences for the coming year were elected at the first meeting of the film body's new board of directors on Tuesday night, Nov. 1.

The board consists of 15 members, who serve for three year terms, five being elected each year. New members this year are: Actors, Sam Hardy; Directors, John Cromwell; Producers, B. P. Schulberg (re-elected); Technicians, I. Theodore Reed; Writers, Oliver H. P. Garrett.

The ten board members with unexpired terms are: for one year, Lawrence Grant, Donald Crisp, Irving G. Thalberg, Karl Strouse and Al Cohn; for two years, Conrad Nagel, Frank Carse, M. C. Levee, Max Reit and Benjamin Glazer.

ROSCE KARNS

The above picture could easily be used as a gentle reminder to help the COMMUNITY CHEST AND THE MOTION PICTURE RELIEF FUND. But, it is intended to show you the versatility of this well-known actor, who was placed under contract by Paramount through the Joyce and Selznick offices.

WARNER DEFICIT MOUNTS IN YEAR

ANNUAL OPERATING REPORT OF FILM COMPANY OUT

LOSS AFTER ALL CHARGES SET AT $11,224,590

CHANGE IN WRITE-OFF POLICY ACCOUNTS FOR PART

NEW YORK, Nov. 12. (AP)—Warner Brothers Pictures, Inc., today reported for its fiscal year ended August 27, 1932, a net loss after all charges of $11,224,590, which compares with a loss of $7,918,605 in the previous year.

Net loss from operations before amortization and depreciation of properties and before allowing for the profit arises from the retirement of funded indebtedness was $4,794,508.

During the year the company changed its former method of amortizing film inventories with the result that write-offs are now sharper in the earlier stages of a film's showing than they were formerly. Under the revised rate, 5 1/4 per cent of a film's cost is written off thirtieth weeks after release and 7 1/2 per cent within twenty-six weeks after release. The former scale was 12 1/2 and 65 3/4 per cent for the same periods respectively.

The application of the revised rates has resulted in an increased amortization during the year ended August 27, 1932, of $1,365,324, said Harry M. Warner, president, in his statement to stockholders. The president also said special reserves against property values have been up in amount of $3,635,955 to meet the company's action, during the year, of discontinuing certain unprofitable properties.

The company's balance sheet disclosed total current assets of $14,904,263, of which $9,442,645 consisted of inventories, against current liabilities of $12,936,591.

LOS ANGELES TIMES—SUNDAY NOVEMBER 13

TO PRODUCE

The Walter Frank Theatrical Agency, in expanding its forces has added a Production Department, which will produce its own attractions and book through its own office. Len Murray is to be Production Manager and will be assisted by his former Stage Manager, Irwin D. Fadenden.
American Society of Cinematographers Will Make Awards to Amateurs

Shop In Hollywood for Christmas Pleases Chamber of Commerce

FOR THE BEST AMATEUR PICTURE MADE ON 16 M.M. OR 9½ M.M. FILM

Much the same tension that is prevailing in the motion picture industry in anticipation of the annual awards made by the Academy of Motion Picture Arts and Sciences, is prevailing in the Amateur Cinematographic field both here and abroad.

The Amateur movie makers are on the qui vive awaiting the announcement of the annual award given by the American Society of Cinematographers for the most outstanding amateur picture made on 16 m.m. or 9½ m.m. film.

It is claimed more than a million amateur cameras are in use in the United States. Many of these users of the small cameras have banded themselves into clubs and it is estimated there are 300 of these clubs in the country.

In Europe this same fad is prevalent as well as in the Orient. Many of the natives, according to announcement from the American Society of Cinematographers, are coming from abroad. Such countries as Japan, Korea, India, England, France, Germany, Holland, Sweden, Australia, South Africa and Hungary have sent in one or more entries.

Personalities selected to judge these pictures will be of equal prominence to those judging the professional awards. They will include three newspaper critics; three producers; three directors; three male stars; three female stars; three male stars; three film editors; three writers; a group of executives and a group of the outstanding professional cameramen.

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AL JOLSON APPEARS IN KANGAROO COURT— IN PICTURES

Al Jolson now knows how it feels to be tried by a kangaroo court.

The wagabonds' tribunal sequence, one of the most spectacular phases of Jolson's United Artists comedy, tentatively titled, "The New Yorker," was filmed and recorded yesterday to the accompaniment of a forty-piece orchestra, with hundreds of supporting players on the set.

The scene was made in an interior-exterior setting of real trees and Central park atmosphere already utilized in the past few months on locations near Hollywood.

In the story, adapted from an original by Ben Hecht, Jolson plays a city vagabond chauffeur who is haled into kangaroo court by his enraged followers for falling in love and going to work.

Supporting personalities in "The New Yorker" include Madge Evans, Roland Young, Harry Langdon, Chester Conklin and scores of others.

Jolson's latest song hits and the review "photograph comic," which runs throughout the production, were composed by Richard Rodgers and Lorenz Hart.

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"Pier 13" Is Decided Hit for Fox Studios and Raoul Walsh

Now here is a production that is going to make a hit with theatergoers. It is beautifully directed, has an extraordinary cast, good story with plenty of comedy and nappy dialogue. Four good reasons for the success of any picture and we predict box-office results.

The screen play by Arthur Kober, from a story by Barry Conners and Philip Klein, concerns the people living in the vicinity of the docks of New York—one policeman in particular, his rise from a patrolman to a detective by his high sense of humor and ready wit. The other side is a waitress and her little family, and especially when her sister gets enanged by a crook which almost leads to disaster. Just natural happenings that are well told. Spencer Tracy as the cop, cleverly depicts the likable but honest character to perfection.

As for Joan Bennett in the part of the waitress, she never played anything with more sincerity, and it gives her a dash of deviltry that was charming. Marion Burns as the sister had a most difficult assignment, but she carried it through the picture with merit.

We haven't seen George Walsh for a long time on the screen but he returned as the "crook" who caused all the trouble, and carried it off with such force that we feel sure we shall see him often. J. Farrell McDonald was the lovable head of the household to perfection, and Noel Madison distinguished himself as "Baby Face," the other crook. Henry B. Walthall, Ben Hendron, Adrian Morris, George Chandler and Frank Moran handled other roles successfully.

A great deal of credit should be given to a character that was not on the credit sheet but played a "drunk" that caused shouts of laughter during several sequences.

Raoul Walsh directed with a skill that showed his long training and knowledge of the subject pictured, and Arthur Miller provided some clever photography.

The production was perfect and clearly demonstrated that Fox Films know just what their theater patrons need in the way of entertainment.

—ARTHUR FORDE

CAMPAIGN FOSTERS LOCAL INTERESTS—IS LAUDED ON EVERY HAND

The "Shop in Hollywood" campaign, recently launched by Filmograph, has met with decided approval by the merchants and citizens of Hollywood.

Realizing that one of the first aids to the restoration of prosperity is to stir up community activity, Filmograph believes that the film colony should support local shops and institutions whenever possible.

There's nothing that the Hollywood shops have to offer that is surpassed elsewhere. Downtown Los Angeles stores have established branches in Hollywood, for the convenience of their Hollywood patrons, and Hollywood merchants are offering merchandise that is without parallel in many instances. In fact, people come from distant communities to shop in Hollywood, realizing that the various qualities offered in Hollywood are greater.

Following is a letter received the other day, which demonstrates the spirit of cooperation with which Filmograph's campaign has been greeted.


Dear Sir—

We note with interest your intention to publish a column, "Shopping in Hollywood," devoted to the in-store space of ten years. Hollywood has developed from a village with a few corner stores to a metropolitan shopping district.

The various publications in Hollywood have contributed no small share to this development. We feel that to see Filmograph add this new interesting column to its many efforts to inform its readers of the facts about Hollywood.

Very truly yours,


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CHRISTIAN SCIENCE LECTURES RADIOCAST

Students of this church will have an opportunity to hear over the radio authorized Christian Science lectures by members of the Board of Lectureship of The Mother Church, The First Church of Christ, Scientist, in Boston, Mass., as follows:

* John Randall Dunn, C.S.B., of Boston, Mass.; Monday, November 21, at 12:10 noon, over KNX (1000), kc-285m), under the auspices of the Second and Third Churches of Christ, Scientist, Los Angeles.

* Dr. Hendrik J. de Lange, C.S., of The Hague, Holland; Tuesday, November 22, at 8 p.m., over KTM (780x-384-4m), from Ninth Church of Christ, Scientist, Los Angeles.

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Here is a special two months offer that's a winner

Why not make yourself or a friend a yuletide gift

Mail your check today to HARRY BURNS, 1606 Cahuenga Avenue, Hollywood, California

(Possibly closes New Year's Eve.)

$25 will pay for a life's subscription to the Hollywood FILMOGRAPH}
BEHYMER OFFERS LATEST SENSATION OF OPERATIC AT PHILHARMONIC AUDITORIUM

The present pictures remind the writer of one of those peculiar individuals who, attending a funeral, would invite the mourners for recreation to a hospital to view the maimed and sick. We are living through depression, sadness and disappointments which weigh heavily upon the minds and hearts of our people. They seek diversion in our movies and yet when they cross the threshold of the movie houses they must sit through a production of murder, disappointment and depressing themes.

“Fannie May’s Minstrels and Laughers” for these gruesome and sadistic pictures. The writer believes that a Charlie Chaplin, a Buck Jones, Lloyd, Mary Pickford, associated with a new luminosity of the music drama in a production glorifying American music. American art, would be the ideal fact that it is a rejuvenation of interest in the movies. It would be an impetus to recreating long lines of waiting patrons at the entrance to these theaters. Millions of dollars have been invested in the construction of these fine motion picture palaces. This was a long gamble from the old nickelodeon. It would not be, relatively, as great a gamble for some motion picture company to try a picture of “Music and Laughter” or “Comedy and Song.” This, of course, must not be hackneyed; it must have for its headline some distinguished personage in the motion picture world who has more than a touch of personality playing opposite the motion picture star.

Recently, upon the horizon of the music world a new luminosity of the music drama has appeared, Galli-Campi, with an operatic voice that has been glorified by one over-flowing opera audience after another. A personality, reflecting love, honor, culture, refinement; a figure acceptable to the movies, and a profile pleasing to look upon. Galli-Campi is an example of all, an American who can speak the American (not English) language.

This picture was presented at the Philharmonic Auditorium on November 22, under the direction of Mr. L. E. Behymer. Her program consists of the most melodic arias in the coloratura repertoire. The concert numbers have been selected, not merely for display of vocal prowess, but as an effort to bring to the minds of all, an American who can speak the American (not English) language.

The Motion Picture Industry should be in attendance at this concert because Galli-Campi is the first American in many, many years to have achieved fame on the operatic stage. A fine selection was made to sing the leading coloratura operatic roles with one of the two greatest opera companies in this country—the Chicago Civic Opera Company.

Of particular importance, as far as the industry is concerned, is the fact that Miss Behymer herself is available to accept the screen.

LOSES MOTHER

Elise Bishop was called to Denver through the death of her beloved mother. Mrs. Bishop was the grandmother of Robert Bishop employed at the Fox studios. Miss Bishop works in pictures, playing character roles.
Friendship

We make many acquaintances as we travel through life, pleasing contacts, helpful associates. We know many people intimately enough to call them by their first names and visit at their homes. We are friendly with scores of club and lodge brothers and have influence here and there with those who sit in authority; but our friends, those true and trusted relatives, are less than the digits of one hand.

Let us take stock for a moment. To whom can we gladly esteem it a privilege to live down our lives for? That is friendship. It needs no list to enough for a friend. Friendship has no limitations. In hard luck and good; in success or adversity; in error or in honor, Friendship is the Rock of Ages.

It is the biggest word in human relationship. We may fall out with our brother, differ with his friends, and may not think of a FRIEND loves us, knowing our faults and in spite of them. Next to mother love the love of a friend is the most precious thing in life and it is so pitifully rare.

Frequently, we are mistaken in our friends; we offer friendship and receive ashes in return. The abuse of friendship is the lowest act of human depravity. Stop for a moment and count your friends, it won't take long, think for a moment the time that has passed in the ways of true friendship you are offering. An investment in friendship pays the greatest dividends. Choose your friends carefully, and then stick.

Moving Movie Throng by John Hall

At least ONE Hollywood producer admits the public knows what it wants. This is a great victory for the public...

Says Mr. B. P. Schulberg, Paramount: No how much astute and clever a producer may be, he never is sure that the picture he produced has his heart, his time and his money in it will be a success until his show opens.

Coming from Mr. Schulberg, this is refreshingly encouraging to all who, somehow, always expected the public of knowing it is willing to pay real money to see.

John Hall

The inspiring spectacle of a big movie man gracefully agreeing that Mr. and Mrs. John Public have common sense is indeed a sign that better times in Movieland are "just around the corner." Better times for all big movie men, and certainly share the opinion of Mr. B. P. Schulberg.

Many of Hollywood's "big" movie men are multimillionaires; few of them consider the source of their millions. Now from the close of the year, someone, the source of ALL of Hollywood's movie millions is officially Recognized.

The Academy of Motion Picture Arts and Sciences should take instant notice. Mr. B. P. Schulberg has done something of colossal importance to the industry. He has shafted—yes, dumb-founded ALL "big" moviemakers by telling them that ALL of Americans live and breathe and pay money to see GOOD MOVIES.

"Zounds! Oddities bold and ten thousand thunderous!" as a Hollywood gag man originally (ask him) pronounced. The public actually KNOWS a good picture—even "before reviews have been printed or before word-of-mouth advertising has started!" The corner stone point is our own. Mr. Schulberg forgot it—or did he? The discovery rates explanatory surprise. But nothing surprises dear old Hollywood—except its own modesty! I And THAT is proverbial.

While the Academy is handing out honors for outstanding acting, what about Sherman's performance in "What Price Hollywood?"? The splendid work of this artist wears no luster to the glory of his and the public throughout the nation. What about it, Masquerers in the Academy? You MUST recognize and honor ARTIST.

CURRENT PICTURES: "The Age of Consent," a Radio feature: A collegiate? Have their high-class features, heading the word as man, the seduction of a young female by a young male. A professor of biology, a boy, advised that in the world, the psychology of the situation proves him all wrong in fighting for his child; that youth needs no guidance and that schoolboy—and many a fool of the rules that they distrust and are so disdained, one wonders who psychoanalyzed the mentalities back of it and certified the result? The Maestro, who has confounded the wisdom of the ages.

THE SERIAL, or chapter play, goes on and on a perennial, staple product—when properly made. Carl Laemmle, Jr., maintains a staff of serial experts, headed by "Let's be Friends," MacRae, big boss; Ray Swanson, director; Norman Lacey, assistant to MacRae, Jay Marshant, long a production man; V. O. "Doc" Smith, and Eddie Tolan, the principals. These men are sharks at serial making, that's why young Laemmle keeps them busy year after year. Like Harry Beery, with his big Lincoln for the affluent and his famous "Lizzie" for every man, the Laemmles have a brace of their own—tricks are worth thousands of feet of film. Haven't the motion picture advanced beyond most of these two promises great things.

BRIGHT OUTLOOK: The whole outlook is brighter for the next year. The motion picture is constantly shaking off the fetters placed upon it by the acceptance of stage standard some years ago. Audiences show their approval of the motion pictures. It is unquestionably true that no audience would accept a picture made in the manner of the earlier stage-man talked. I believe it equally true, though unproven, that audiences will be glad to see a non-dialogue film again, when some producers get up the courage to make one.

CLEAN UP NECESSARY: Before the motion picture reassumes its position as the popular family entertainment for a majority of Americans, however, the present picture house program would benefit. Only a few people really enjoy smutty films. After all, every woman has her limits. Motion pictures have many miles to go. More stringent rules are necessary, and alas! too few compromises have been made.

The Innocent Bystander

By Harold Orlando Weight

The trend away from mass produc- tion to the independent is becoming stronger and would indicate that the motion picture industry might at last be regaining its senses. Hollywood has shown a long and costly operation on the fetish of quantity and billions of pictures with no consideration of quality. The result was—was—it is always regret-
able "program picture." Neither finan- cial nor artistic success can be achieved combined with a poor film system, and stars are literally destroy-
ed by it.

Decentralization and the produc-
tion of fewer pictures by each produc-
er is not an automatic guarantee of better pictures. But it does assure a chance to make better pictures; to se-
lect stories more carefully, cast experts, and correct the fin-
ished picture discloses. This achieve-
ment has long been denied—especially for motion picture producers and directors.

A GREAT COMBINATION

I am pleased to see the producer-
director team of Jesse Lasky and James Cruze in the forefront of the field. These two producers are really referred to as "the good old days"—this team was a guarantee of a good film. Several years ago they realized the need of independent produc-
tion of fewer but better pictures. This was his ambition, and he received the lack of support given to pioneers.

As on the other hand, misjudg-
ed badly the future of motion pic-
tures when the talks arrived by over-
lookings the importance of the dia-
logue side. He had the intelligence to correct his viewpoint, however, and is now one of the leaders in the march towards the old motion picture stan-
dards of beauty and action. The re-
results of what may be expected from these two prom-
ises great things.

HOLLYWOOD IN N. Y.

By Bud Murray

East Side, WET, SIDE, All Around The Town, the new national song, with that unprecedented Democratic landslide, with the record making majority, with an unparalleled majority for any presidential election, "THIE KING IS DEAD, LONG LIVE THE KING, Roosevelt, Garstner, and with their WET senate. Everyone seems satisfied. BEER BUSINESS, Germany. A new record of 3,000,000,000,000 in sales, the word is "BEER OF THE WET RED." Beer stocks go up 6 to 8 points. Hotels Association call big meeting to make big expendi-
tures for Grill Reese. The Ritz-Town,

The New York Times has already planned to spend $100,000 in enlarging the grill, says J. E. Frawley, General Manager, and he isn't kidding. If you heard him say it, Col. Jake Rupert has waited faithfully for 13 years for this. He bought his immediate property to spend $5,000,000, for new equipment, and RIPLEY IT OR NOT, "BEER comes out of New York," says he is himself again. E. Pluribus Unum. "O say can you see, and the RED, WHITE AND BLUE FOR-
EVER. The hotels will come back, the theatres will come back. the cafes will come back, but Hoover will not come back, and he said that "prohibition was not the main thing." Let us hope, for the future.

At the Cafe-sonni-Petrolle Fite, at Mad-
ison Square Garden, we met Gus Wilson, former Jack Dempsey trainer, who was driven to California in 2 weeks, with his foreign champ, Eugene Huat. Watch for him. Jack Dayle and Charlie Mosconi, Al Karpoff, brother of Frank Kerwin, fight esperia
or long for Hollywood Now. After the Fites dropped into Billy Lahiff's famous Tavern, where the stage, screen and sport world go for their "snack." The big surprise was bumping into Charlie Mosconi, who just arrived from Hollywood, and immediately went into re-
hearsals with his brother Louie, arranging some new dance numbers. Margaret Young and Grace Darred, Jack McGewe-
an and Lulu Combo in the same part.

Miss Donagan can't get the Hollywood blues. "I'm going to Billy Lahiff's and several others rubbing us about California rain, yet it has rained out 4 of 5 days here in Neno Yaw for 2 weeks, Jimmy Johnson, Croa of Madison Square Garden, strolls in, Bug Baer makes a few quizzes, George Marshall the well-known Broadway playerd of about town, Jim Corbett as young as ever, Minn Gemble in a booth.

On the same bill at the Palace Theater, Arthur and Florence Law Nick Stuart and Carol, and Lina Basquette working like a trojan with a band, Harry Green's les back from Hollywood in 34 hours, to go into "The Great Magnificat, (our new job)" bumpy into Harry Richman early Sunday morning, who just...
LITTLE STORIES

"Experience teaches slowly and at the cost of mistakes."

ANOTHER INNOVATION for the betterment of the stage and screen is under way and promises much in return.

THEATER LEAGUE is the name of the latest organization and with Hana Lorenz, the author, the greatest future of this organization, that prompted him to let them produce it on the stage here. "BRIEF MOMENTS" is the name of this famous play and it has for the main character an auto-cast singer who becomes a leader of society, something that SHARON LYNEE is securely this first play, and from what we gathered from those who saw it at rehearsals, the made a distinct hit. SHARON LYNEE FOR the first time in his made lead, and his great experience on the stage in stock companies and on the New York stage, help him greatly in the new venture.

SAM COXLOW COMPOSED a special song number that Sharon Lynne sings in the production, and the famous Ralph Rainger arranged the number.

THERE IS A POSSIBILITY of seeing one of the large downtown theaters in Los Angeles operated in the near future by this novel organization, now that they have acquired the Caravan Theater in San Francisco for their final date.

PRODUCERS OF MOTION PICTURES—are always asking for new talent and with this newest of producing companies they will see an up-to-date play with love the shelf, but the Italian government and Paramount got together and straightened it all out for a release.

REAL PALS NEVER FORGET—and when Herbert Mund.n was asked to suggest a man to play opposite him in a sequence of "She's a Sheik," he thought of his pal Frank Atkinson.

SUCH A HIT—these two pals made in what started out to be a small hit, but the director made it one of the highest lights of the picture and let them compose their own dialogue.

BROADWAY BAD”—that Fox Films expects to be one of their hits of the season, had a great deal of trouble in finding the right sort of girls to play the leads.

WARNERS CAME TO THE RESCUE—and loaned them that splendid player, Joan Blondell, who can always be depended upon, and the red headed Ginger Rogers will play the other girl.

LASKY REMEMBERS old timers and his first feature will have that veteran of the screen, James Crame, as director, for he remembered the success of "The Covered Wagon."

MOTION STILL IN PICTURES—and Lasky believes that too much dialogue is liable to take the kick out and that most of the directors of the early pictures have it all over many of the stage directors sent here.

A NEW ORGANIZATION—to make 12 adventure pictures and 12 musical productions, the theaters in the real Public Studios on Melrose Avenue, and will start producing at once.

OSWALD DARK'S LAND—is at the head of the company and was well known in New York City as an artist's representative of note and Arthur Clark, recently returned from Europe, will have George Summers to assist him.

ACTRESS WRITES DIALOGUE—and none other than Mae West for her latest production. It fits her peculiar personality much better than any scenario writer could do for her.

DIAMOND LIL—was to be made, but the Hay's offices turned thumbs down, which was a great name as the stage play was "Entertainment" but they will soon see another for this fine player who made such a hit with her first cast effort at Paramount.

RUFUS LE MAIRE SUPERVISES—"The Giant Swing," for Fox Studios as their first effort and with his great experience on the stage and screen we have no doubt as to the success of this clever picture, so with Rufus and Lloyd this should be another Fox hit.

THE DENTIST'S CHAIR—will always remain as many laughed to those who are not in it, and W. C. Fields is to revive one of his former efforts of the stage called "The Dentist's Chair."" MACK SENNENT COMEDIES—are usually rib ticklers but this line comedian, the first time in his career to use for him, we can almost hear the audiences roaring now.

PHIL GOLDSMITH'S NEXT—for Majestic Pictures is a story called "The Vampire Bat." That suggests thrill galore and suddenly the public which the public has approved for a long time.

PICKED A GOOD DIRECTOR—in Elmer Clifton, the unexpected, for his writing the story, we feel sure that the aptitude Phil will have another money maker.

EXPLORER AND AUTHOR—Richard Halliburton, has been commissioned by John C. E. McCrow to write the drama for "Jade," a United Artists picture that concerns China.

MORCE LEARNED MEN—getting into the picture profession, as the public is to travel wise that the old styles are out as much as last season's styles.

TWO MORE FOR "THE SUCKER"—a new one for Warner Brothers, and the vivacious Fifi Dorsay is one of them and our favorite, Fa-rinelli.

YOU THOUGHT IT WAS A GIRL—when you saw Farina on the screen in Hal Roach's Our Gang comedies, but the girl has grown up into a lady, and is getting a fine name as a comedian.

FRANK MELTON A NEW ONE—but the Fox Company thinks a lot of him for he says he is the only one in "State Fair" that is made, and some of them.

GREAT CHANCE FOR HIM—as he has the opportunity of playing opposite Jaime Gomez, and if leading men have always had the best of luck.

FROM WARNERS TO FOX—goes Howard图形. He is one of their young stars in new stories, "The Giant Swing," although he had six months to go on his contract at Warners. WINNIE SHEEHAN PICKS THEM—and he and his fighters and Howard was accumulating, he persuaded the company in Burbank to release him for this important assignment.

WORKING HARD AS USUAL—Tom Blouin has been busy the past few weeks around Universal Studios where he is making a fine name for himself, and is a great favorite with the fans especially boys.

DESTINATION UNKNOWN—is the latest assignment for Tom, who just finished playing in Edward Cohn's "Laughter in Hell" a few days ago.

SOME REMARKABLE SKETCHES—pen and ink have been placed in the lobby of the Filmarle Theater on Vine Street by Manager Miller who is always providing something novel for his patrons.

HEADS OF SAVAGE RACES—are very beautifully drawn by that noted artist, Constant Frank. And he loaned the collection to Manager Miller as the patrons of the home of foreign pictures always are an artificite audience.

TO REALISM—Frank Lloyd, who is discovered by a massive spectacle, "Cavalcade," which made such a hit as a stage play, staged the scenes for the Armistice Day scene last week on the real anniversary, Nov. 11.

TRAFALGAR SQUARE—was jammed to the limits with soldiers, sailors and civilians, and a mad night, but it wasn't London—just Movietone City.

The head of the Hays office went down with the Howard ship. Will the Democrats throw him a lifeline?
“Rock-a-Bye,” With Constance Bennett, Remarkable Picture from RKO

The girl can act! Not someone to drape fine clothes on, but a real trouper who shows that when she has the play, she can deliver the goods.

It's Constance Bennett we're talking about, and Radio Pictures have given her a production that is at the same time the season's, directed carefully and the photographically by Nibert Brodine was one of the high spots of the production. The two great surprises in this picture were in the casting of Jack Oakie, who played the snappy salesman and demonstrated that he is not only is a good actor, but a very capable and a very difficult role cleverly. George Cooper, Raymond Hatton and Lee Moran played other parts with distinction.

We think our readers will enjoy this latest from the BLS-Katifay studio, as it not only has a different kind of story with clever ability that should place them high in the favor of the fans.

“Bachelor Mother,” Recent Goldsmith Film, Should Please Cinema Lovers

Here's an extremely interesting story of an old lady inmate of a Home, who was adopted by a young man, and made a fortune by her industrious son, directed carefully and the photographically by Al Boasberg, with the screen play by Paul Gangelin and Luther Reed, that is crammed full of drama and surprises.

Evelyn Knapp was particularly suited to the part of the young custodian of the Home and eventually marries him through the sincerity of the boy, in really loving his adopted mother.

James Murray showed sincerity in the role of the rich young man who is finally shown the error of his ways by the love of the old lady, and Margaret Seldon was particularly suitable to the part of the accomplished actress, Astrid Alwyn as the gold digger, put over a difficult role successfully and Paul Page, Virginia Sale, James Aubrey, Bess Stafford and Eddie Kane fitted the minor roles perfectly. Harry Holman, who amused us on the stage for many years, played the “judge” with distingucish.

Charles Hutchinson and Courtland Van Deusen directed and Edward Kull was in charge of the photography which was good.

The sequences in the Old Ladies Home were both amusing and pathetic, and we noticed many of our old favorites including Margaret Mann who was one of them.

For those who like pathos intermixed with comedy we think this is one that should please any audience.

“TOO BUSY TO WORK” IS TYPICAL WILL ROGERS FUNFARE—A FOX PICTURE

Here is the latest Will Rogers picture, and although it ran a little slow at times, it gives a lot of that homespun philosophy that this comedian is noted for.

“Jobbs,” the title of the picture, was written by Ben Ames Williams some time ago and served as a Rogers feature, but he himself directed it.

The main character is a lovable hobo, who doesn't seem to have anything on his mind except to do as little work as possible, in order to live. However, as the film progresses, we find that he has one outstanding purpose, and that is to find a man who likes his wife and daughter while he was at the war. He eventually locates them, but discovers that the wife had died, and the daughter had been carefully reared amidst pleasant surroundings.

In the score he came to settle is unimportant, but he stays long enough to straighten several difficulties that the family have gotten into, and then ambles on his way. Plenty of sentiment and a lot of laughs, especially between a Swedish farmhand and a colorless lass, who is not a swede but a Californian.

Norman, made a sympathetic and Eulalie daughter and Dick Powell made a satisfactory sweetheart of the girl, Frederick Burton was dignified as the man who had stolen the wife and daughter but had arrived at the dignified position of a judge. Constantine Romanoff provided many heartily laughs as the dumb Swede farmhand and that always to be depended upon Louise Beavers, helped greatly as the colored mammy. John Blystone directed capably and the picture was well photograped with some beautiful natural scenes. Will Rogers fans seemed to like this one, but we think that Will is entitled to much better fare, if he is to continue as a film star.

“More Orichs” Is One of Columbia's Best

Walter Lang's Direction and Lyle Talbot's Acting Are High Lights

Here’s a picture that the boys and girls of the audience, as well as their elders are going to enjoy. While the story is not particularly novel Columbia Pictures have invested it with a high class production and dialogue of brilliancy by Keene Thompson and Ger- aldine Woods. It is really a simple story and directed capably by Grant Storm.

It is of one of those cock sure rich girls who has everything in life that she thought she wanted, until she meets a young man on an ocean liner who is the first one in her life to almost repulse her, and of course, causes her to fall in love with him. The only fly in the ointment is that she has a dominating grandfather who insists on her marrying a prince and he almost has his wish when the girl's father gets into a jam over a bank scandal and faces ruin. However, her father insists that his affairs are straightened out and offers the grandfather, thereby making it possible for the rich girl to marry the young man. In accomplishing this the father sees only one way out and drives his plane into the side of a mountain so that the boy and girl may benefit by his insurance.

Carole Lombard is certainly beautiful and was particularly suited to the role of the rich girl, whose upbringing had warped her outlook on life, but wins in the end her comes to her senses.

Lyle Talbot as the “boy,” presents just the romantic figure that girls desire, and we predict that he will be heard from after this one. Louise Closer Hafe made a distinct hit with her role of the young girl, as she was the grandmother who refused to get old, and Walter Connolly was perfectly cast as the father, whose love for his daughter and her happiness finally caused his death. C. Aubrey Smith as the relentless grandfather, exactly fitted the role and Allen Vincent, Ruthelma Stevens, Wm. V. Montgomery, Charles Hall Mailes, Jutson Thomas, Harold Minjer, Sidney Bradyc and L. E. Saint fitted nicely into minor parts.

The direction of Walter Lang was splendid. and the photography of Joseph August matched the high class production.

Columbia has given us some mighty fine pictures this season and this one should make the exhibitors rejoice as we predict word of mouth advertising, which is the best, to pull patrons into their theaters.

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NOV. 19, 1932
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**LOCAL 150, I. A. T. S. E.**

1449 W. Washington St.  PR-5481

"BITTER TEA OF GENERAL YEN" FAILS TO IMPRESS PREVIEW AUDIENCE

This gesture of Columbia to the impending cycle of Chinese pictures which started with "The Shanghai Express" indicates a coming plethora of what the late President Roosevelt would have termed "nature taking." As picture material it is unreal, tiresome, East-West argumentation and assumes that the picture public is stupid. This "Bitter Tea of General Yen" is based on the much overworked theme of the American girl who is held captive by an oriental dignitary whose intentions are most noble and purposeful—of nothing. It has been done so often that one is led to believe that is the only possible oriental situation, while it probably never happened. In this opus an American girl is abducted by the bandit chief on the eve of her marriage to a missionary—always a missionary in China?—when she and her intended leave the marriage party to rescue some orphans who are in danger from the sacking of the Chinese part of the town—Shanghai—by bandits. She is taken to a sumptuous palace in the General's province where she offers herself as hostage to guarantee the integrity of a slave girl. The slave proves treacherous and the sporting blood of the American girl prompts her to make good, but the big noble bandit who has lost his money, his province and the war, refuses to accept the sacrifice and drinks poisoned tea instead, thus committing suicide.

The play was directed by Frank Capra. He struggled valiantly to produce a picture out of dull material. Talk. Talk. Talk with a few war shots and very elaborate background is about all the picture amounts to.

The photography was anything but good. Apparently new and unusual effects were aimed at but the maze of rococo curlicues in the settings with weird lighting, back lighting and soft focus made the picture hard to follow. Some of the shots lent themselves admirably to this uniqueness and were splendid but on the whole the photography was entirely too much so. Joseph Walker was the cinematographer.

Barbara Stanwyck struggled valiantly to make something out of a very sappy role. Such success as she attained was of her own charming efforts. Nils Asther played the title role. He was handicapped with a mechanical device of sorts about his eyes which limited his facial expression. From the bridge of his nose up he was Chinese but the lower half of his face was European and accent did not lend itself to the Chinese character. However, his acting was full of understanding and suavity and he looked well in his costume.

Walter Connolly as the American financial advisor gave a very natural and pleasing performance. He was the character born and bred. Other who pleased were Gavan O'Gorman, Lucien Littlefield, Richard Leff, Clara Blandick, Robert Wayne, Tasha Morin, Knute Erickson, Ella Hall, Arthur Milette, Helen Jerome Eddy, Martha Mattox, Jessie Arnold and Emmett Corrigan.

The original story was from the novel of Grace Zaring Stone and the adaptation by Edward E. Paramore.

**LOU JACOBS**

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**MYRNA LOY IS TO PLAY LEAD OPPOSITE FAMOUS STAR IN RADIO PICTURE**

Myrna Loy continues to siren her way into Radio Pictures. But she will soon be seen as a siren of a different stripe.

As the result of her splendid work in "The Animal Kingdom," with Ann Harding and Leslie Howard, she had been signed for one of the choicest roles of the year.

She will play opposite John Barrymore in "Topare," which was adapted for the screen by Ben Hecht from French novel by Marcel Pagnol.

As "Suzy Courtois" Miss Loy will have a splendid opportunity opposite Barrymore to use her unique ability in a new manner, for in this delightfully intriguing story the siren earns the hero to success, not to his doom.

Production is scheduled to start the latter part of this month. Harry D'Arrast, who will direct, is enroute from New York with the finished script.

"Blessed Event" is clicking with the foreign audiences in the same big way it went over with Americans. A "Blessed Event" for the old BO everywhere.

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**Educational Announce their December Releases**

**FOUR TWO-REELERS, EIGHT ONE-REEL SUBJECTS, AND NOVELTIES ARE LISTED**

Twelve subjects have been set for December release by Educational Film Exchanges, Inc. Of these, six are devoted to the holidays, and eight one-reel comedies and novelties.

On December 4, the following subjects will be released: "The Vest With a Face," a two-reel Mermaid Comedy starring Tom Howard; "Our Noble Ancestors," a Bray's Naturalist, and "Michigan," the second release in the Spirit of the Campus series, starring Reinald Werrenrath.


"Hollywood Runaround," a new Vanity Comedy, featuring Monty Collins; an untitled Lyman H. Howe's Hodge-Podge, and "Cornell," a new subject in the Spirit of the Campus series, will be released on December 18.

The following subjects will be released on December 25: "Boy, Oh Boy!," an Andy Clyde Comedy; "Ireland or Bust," a Terry-Toon, and a new release in the Battle for Life series, as yet untitled.

**BERT HANLON IS BUSY**

Bert Hanlon is scripting on six pictures since Sept. 1 at the Fox Studios. He wrote the dialogue on "Pier 13," "Broadway or Bust" and is now working with Tom O'Gan on "Hot Pepper" which will serve as a starring vehicle for Victor McLaglen, Edmund Lowe and Lupe Velez.

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**W. W. Holmes**

Phone MA-3604

Courtesy To All Agents
Frank Lloyd Proves a Master of Great Situation After Hardest Work on "Cavalcade"—Billy Tummel Wins Praise of Actors, Big and Small

With "Cavalcade," now in production at the Fox Studios in Westwood under the capable direction of Frank Lloyd, there is a bit of inside information that is worth printing, so we journeyed out to the lot and gazed upon the way Director Lloyd and his production workers toiled to hand out 2500 extras in the Trafalgar Square, London, sequence, it did our heart good. After working all day and up to after midnight Frank Lloyd had just taken his last scene and now was beginning to do the great crowd scenes. Thanks for your cooperation! Billy Tummel wishes to say a few words to you. With this all were instructed that the scenes were finished.

In speaking to 300 M.P. F. EXTRAS, Billy Tummel said: “In the past four months I have received over 1500 letters and have personally answered over 5000 telephone calls, all in relation to getting work in this great crowd. Through the efforts of Frank Lloyd, director of this Fox Films production, which is based on Noel Coward’s great stage success. The motion picture field has been a real pleasure to give work on, on behalf of Fox Films to so many people. The many thousands of people necessary for the making of ‘Cavalcade’ have been called from the lists furnished by all the British war veterans’ posts, the Motion Picture Relief Fund, all the Legion posts and the various benevolent societies.”

Tummel, who is one of the cleverest assistant directors in the film world, is a veteran of the World War. He served in the camouflage section of the 40th Engineers, which was made up of motion picture experts in various lines. Like all those affiliated with the actual work on “Cavalcade,” his background is British. The unit manager, Charles Wuthenohume, was in the same outfit as Tummel and they are working together for the first time since 1917—over there.

MOTION PICTURE RELIEF FUND SAVES $1500 THROUGH AID OF FRANK LLOYD, DAVE ALLEN AND BILLY TUMMEL, BY EMPLOYING 300 M. P. F. EXTRAS

Mrs. Abraham Lehr, executive vice president of The Motion Picture Relief Fund, reported some very interesting facts to Ye Editor, anent, some of their past accomplishments. To start with, during the month of September the Fund took care of 361 families at a cost of $4,210.89, which added $250.00 to the fund. The average for the month was $55.00 per family, which netted the extras who are being looked after by the fund, a total of $1500.00. This amount naturally becomes a saving to the Motion Picture Relief Fund, who are saved the worry of taking care of those who worked and earned a check. Some earned an extra half check, too, for overtime. This Motion Picture Relief Fund organization is worthy of every consideration and attention, especially such women like Mrs. Abraham Lehr, who work so hard for the love of helping humanity.

BILLY SEAY is playing an important part in Madeline Branden’s novelty production for Book Week to be staged at Bullocks-Wilshire Saturday afternoon.

NEW NIGHT LIFE RENDEZVOUS MAKES BOW AS BEVERLY HILLS HOTEL OPENS

Ye Night Hawk was one of the merry-makers when the new upper room of the Beverly Hills Hotel opened recently. Among the guests was Johnny Rose, owner and operator of the Coconut Grove, and Barbara Lee, bestest songster, made the night lovely with their musical rendition.

The Beverly Hills Hotel is one of the most enchanting centers of night life in this gay town. With its bustling main floor as the center of activity, it is to be a meeting place for film colony, the social elite and the collegiate lads and lasses, who join together in the mutual quest of happy hours. At the front door we met Alex, our old friend from Brown Derby, from which we ventured into the crowd.

Dahl and his orchestra were featured during the summer season at the Grand Hotel at Santa Monica, and they have been featured over the radio many times. In fact, Ted Dahl has been musical director for KMTR and other local stations. His orchestra is the result of three years of continuous harmony, both in melody and in camaderie.

In the wondrous setting of the Beverly Hills Hotel, these music magicians are shown to better advantage than ever before.

Let’s See Who is Who

by Harry Burn

“Central Park” Is Another Warners’ Steal of Old Theme—It Will Bring ‘Em in

There is nothing new under the sun we have been told, and that goes for Warner Bros. “Central Park.” It is an old theme but so well done that it will be new to a lot of the natives and they will go to the box office, pay their hard earned maxas and then go away, satisfied that they have seen some truth of the matter is Warner Bros. have dug up another gagster theme and put it into “Central Park,” stole a serial about the loony animal trainer who imagines he has a grievance and turns the lions loose. The scenarios also remembered some of the gags they used in Fox Sunshine pictures—or were they borrowed? The Central Park scenes were done better in those days for the public was not wise to the toothless lions. However, you will like the show as staged. John G. Adolfi certainly showed that he knows his pictures after directing a capital stage show. He will be hard to replace. But he did a hard job of turning the picture out of the droll and slow tempo. Guy Kibbee was one of the high spots. He held us every inch of the way. John Wray was ideally cast and made you fear him and his devils. What a performance Cass, Selton gave. Oh, Boy! Celluloid will give us more like this one. Henry B. Wallah is coming back rapidly. Harold Huber is worthy of special mention. Henry Armetta, a sure-fire laugh getter, again clicks. And don’t overlook Spencer Claflin, DeWitt Jennings, Wade Beiler, William Robertson, William Davidson, Ed LeSaint, Irving Bacon, Lee Shumway, Henry Seymour, Jack Carlisle and many others.

Some of the photography by Sid Hickson was excellent. Introduction shots from the plane were badly done and detracted. The story by Ward Morehouse and Earl Baldwin was jump at times, however, when they did get down to business, things moved. So, who knows but all this will be remedied before the picture is released.

“LOUISE, QUEEN OF PRUSSIA” AT FILMART THEATER

Another of those marvelous historical films of noted periods of Europe that Germany seems so adapted to produce is shown on the local screen. This one was adapted from a novel, "Louise," by Walter von Molo and put into screen form by Fred Hillsbrand.

The story is of the beloved Louise, Queen of Prussia, who married the Crown Prince of Prussia with the SAME Frederick that is the subject of that time. How the people of Germany adored her for her spirit and energy during the period of national calamity after the great battle of Jena is all shown in the picture. Here we see the Court life of that colorful time, the masses armies of Napoleon. The character of Louise is in the hands of one of the most famous actresses of the German stage, Henny Porter, and she is superb in the role.

Guesty Greban is impressing as King Frederick. Wilhelm III and Ekkherfe Andrew makes a dignified Prince Louis Ferdinand. The Czar of Russia, impersonated by Wladimir Gaiderow, Frederik Kysler as the famous Count von Stein and Paul Gunther as the great Napoleon, are all perfect in their historical roles.

This historic film should be viewed by students as a reference if not for its pictorial value and others as an image of one of the greatest events of history.

There is one important point in this production and that is that they have provided dialogue titles for those who do not understand German.

H. B. (Rasty) Wright was to Have Met President Hoover on Arrival Here, but Sudden Heart Attack Closes Life of Great Friend of Picture Industry

The untimely death of H. B. (Rasty) Wright made many of his friends have a heavier sigh than they have in some years. If ever there was a real friend of the theatrical and cinema world, the deceased certainly was that. It has come to our attention that “Rasty” was to have met President Hoover here Sunday, because of his work in aid of the chief executive in the past. The meeting was arranged we learned through Inglis W. Bull, chairman of the Republican County Central Committee. Death came to him Friday. It was indeed a shock to Ye Editor who numbered him among our best friends in and outside of the amusement world. He was always ready to lend an ear to any one—the greater the trouble the more he would make it his problem. What man can leave behind a greater record for his following as it has been by him? Beloved by his co-workers, a member of one of the best lodges, he will be missed when many others with even greater fame are only yesterday’s newspaper. H. B. “Rasty” Wright’s name should go on a tablet in the amusement halls of fame in the Southland, for he brought many an interested spectator to enjoy a picture, and did much to hold the West Coast Theaters together. Even if he was only considered just one of the theater managers of one of the largest circuits in the world, who shunned personal publicity, it was felt by all that they will be satisfied in his own heart that he has done a man sized job well. MAY WE KEEP HIS MEMORY ALIVE—EVEN IF ONLY IN OUR OWN HEARTS.

GERALD FIELDING FINISHES FIVE-YEAR CONTRACT WITH REX INGRAM AND RETURNS TO U. S. A.

Gerald Fielding finished his five-year contract with Rex Ingram in Europe and returned to the good old U. S. A.—Hollywood to be exact—from Nice, France, and has placed the future of his career in the hands of the producers of "The Time of Your Life." They have already started negotiations for his services with some of the major studios. According to our informant, Mr. Fielding appeared in 68 pictures while abroad.

CAPT. W. H. JAMES just finished work on "Cavalcade." With future work in sight, Capt. James looks forward to being very busy around the studios.

DARK-EYED MARY BRACKEN was one of the young players who had a bit in the library sequence at Paramount in "No Man of Her Own." An accomplished dancer as well as a trooper, Mary attracts attention wherever she appears.
Velo­drome Six Day Bicycle Race Commands Attention of Sport Enthusiasts
Tom Mix Working On “Terror Trail” at Big公開
Harry Joe Brown Has a Great Cast in “Billion Dollar Scandal”
“Cimarron” Helps Review Interest in Patriotic Record

PUBLIC URGED TO ATTEND SHOW OFFERING MANY THRILLS AND SPOILS; DE PALMA MAKES PROMISES GOOD

Amid rousing cheers, the riders in the six-day bicycle race being held at the Winter Garden Velodrome continued their grueling grind and at the time of this writing had covered the distance of 580 miles in 48 hours.

Team No. 1 consisting of Red Bert, Henry ‘Cockey’ O’Brien, were leading the field with the distance of 580 miles with their nearest competitor, Eduardo Texas and Rus­sell Allen, two laps behind them.

Much excitement prevailed with heated competition in the dash. Lupe Velez offered $50 prize money to the winners of one of the 20 lap shootouts of which there were five. Mervyn LeRoy and Ginger Rogers were also there.

The first nights at the six-day bicycle races were: Mrs. and Mr. Joe E. Brown, Sr., Mrs. and Mr. Richard Barthelmes, Mr. and Mrs. Reuben B. Durland, Mrs. and Mr. Les­tly Ruggles (Arnie Judge), Mr. and Mrs. Victor Heerman, Mr. and Mrs. Ralph Blum (Cal¥Myers), Bert Holmes, Harry Rubye, Ned Mason, Bertram Milhauer, Ronald Brown, Chas. Mitz, Harry Sherman, Arthur Bernstein, Peania Byron, Duke Hall, Mr. and Mrs. Frank Joyce, Evelyn Bente, Harry D. Edwards, Jack Oakie, Mr. and Mrs. Roscoe Atte and daughter Dorothy, William Wyler, John Miljan and wife, Albert Kauf­man, Harry Beaumont, J. Gordon Cooper, Reg Regin and wife, Herb Horrow and wife, Fritz Rodgers, Astone Lugi, Bert Rosnack, Carlos Molina and his Blossom Room orchestra including his Rumba and Club Michel orchestra entertained while Sorel and Wale danced to their music with great success, Mena ARMAND SCHAEFER WILL DIRECT STAR WHO HAS FINE SUPPORTING CAST

Filming of “Terror Trail,” adapted from the magazine story, “The Riders of Terror trail,” written by Grant Taylor, started Monday at Lone Pine, California. The story is a Tom Mix starring vehicle, with Armand Schaefer directing.

The story adapted the story to the screen. Included in the cast in addition to Mix are Raymond Hatton, veteran character actor, and Arthur Rankin, also known for his character work. Hamilton plays the role of a gambler who will bet on anything, and Rank­in is one of the heavies.

Juanita, pretty little salesgirl in “Curly’s,” Robins, was business better since the election. As­ked why, Juanita said: “Well, everybody said Mr. Roosevelt would win. Now everybody is right or something.” We wonder.

Lee, a new crooner around these parts clicked. William Mikeljohn furnished 10 big vaude­ville acts in fact during the week he is putting on one of the finest shows of its kind in Los Angeles.

There were hundreds of other well known and old hands of the natives who were enjoying the first inter-national six-day bicycle race ever staged in Los Angeles. There was 1812 spirit, the best of music, and the best of songs, and the best of all the sports lovers something that was entertaining, differ­ent, and above all good clean sport and he kept his word to the last letter. That is some­thing these days when fake promoters and rackeers gyp the public right and left with un­solicited goods and bills in droves to witness their shows.

THIS ROGERS PRODUCTION FROM GENE TOWNE— GRAHAM BAKER STORY

Reading like a “Who’s Who” of Filmdom, the cast of “Billion Dollar Scandal,” which Charles R. Rogers is now filming, has be­come the largest and most important yet as­sembled by this Paramount producer.

Recent additions include Hail Hamilton, Ralph Harbide, Berton Churchill, Walter Walker, Marjorie Beebe, Frederick Burton, Gladden James, Arthur Hoyt, Fred Kelsey and James Eagles.

Previously announced were Robert Astrom­con, Constance Cummings, Olga Baclan­ova, Frank Morgan, James Gleason, Irving Pichel, Warren Haymer and Frank Albert­son.

Harry Joe Brown is directing “Billion Dollar Scandal.” Gene Towne and Gra­ham Baker wrote the original story. It is said to be based upon a national scandal which held the headlines of America’s news­papers for a record length of time. Willard Mace is credited with the dialogue.

BBB TO HOLD RHUMBA NIGHT

Sunday, November 20 will be designated as Rhumba Night at the BBB Cellar Cafe when the Cohan Boys will make their first appearance in this city. Xavier Cugat of the Ambassador and Carlos Molina of the Roosevelt will act as the official welcom­ing committee.

JOE E. BROWN COMING TO EL CAPITAN

Hundreds of theatergoers who have been clamoring to see Joe E. Brown again in his sensational comedy hit of two years ago, “Elmer the Great,” are due for a break for Henry Duffy today announced that Joe E. has responded to public demand in his typi­cal “big way” and will play a limited re­turn engagement of two weeks only at El Capitan Theater, starting Sunday matinee, Nov. 27.

ARTHUR DE BRA TALKS ON AMERICAN HISTORY FROM 1812 TO 1932

NEW YORK—With the photoplay “Cim­arron” as the motion picture attraction and an address reviewing the famous motion pic­ture chronicles of American history from 1812 to 1932 by Arthur DeBra of the Motion Picture Producers and Distributors of America, the department of 1812 entertained the patriotic group of New York at their annual motion picture program at the Stodd­ard Saturday afternoon.

“The revival was a success,” Mrs. Homer Lee, Regent of the Andrew Jackson Chapter of the Daughters of 1812 said, “there is nothing like these photoplays to rekindle the emotional fire that has stumped each epoch to fire up the young and old to a noble brand of patriotism that defies eradication.”

Taking her cue from Mr. DeBra’s address she went on: “One after another these graphic records of our past, beginning with the days of the Revolution and the pictures “Barbara Fritchie” and “America,” and continuing through the days of 1812 in which Alexan­der Hamilton and Old Ironsides played a prominent part, have reincarnated the great men and women who made America what it is. The battle of the frontier was no less vital to our national progress, and pictures like “The Covered Wagon,” and “Cimarron” are as a consequence of equal interest to us as those that portrayed the first great struggles for independence.

And the enthusiasm with which “Cimarron” was re­ceived today goes to prove our contention that the truly great photoplays, especially cost­ume pictures, which deal with the things that matter in the growth of a great nation, do not grow old with age. The technique of pro­duction may change, the stars that play the leading roles may disappear from the screen, but the spirit, the mood of a great historical screen drama continues of interest for the same reason that we cherish the memory of those who people the pages of our history; it is their spirit, their courage, their value that survives them.”

Mrs. William H. Pouch, motion picture chairman who arranged the program, reported a larger audience, representative of a larger number of women’s organizations than had at­tended any of the previous meetings. It is her hope that the interest of more women in histor­i­cal motion pictures may result in the production of more pictures of that type, and that their in­terest in historical motion pictures may lead to their interest in and support of all the finer types of pictures currently being made in the theaters. Associated with her in planning and carry­ing the program to its successful conclusion were Mrs. Homer Lee, Regent, Mrs. Wash­ington L. Mann, Mrs. L. A. Lawrence and Girl and Boy Scouts of Staten Island and New York.

JEST WHITTLIN’, are those movie Re­publicans in the “lame duck” class?

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Senior Partner of the firm of Drs. Hamley and Kamman, also co-organizer of the Los Angeles Proctological Clinic, estab­lished in 1925, wishes to announce that he has served all such conditions and has opened private offices in the Garfield Building where he will continue to confine his practice to rectal disease, etc.

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San Francisco Commands Attention This Week

San Francisco—The City One Never Forgets

By Fred W. Fox

PHOTO COURTESY CALIFORNIANS, INC., SAN FRANCISCO

Not one but many writers have said of San Francisco, "One may leave her, but one can never forget her." Indeed, that is true, for the city by the Golden Gate has the charm of the American cities, and one of the foremost cosmopolitan cities of the world.

In the dark magic of the night the far-off blinking lights of the San Francisco skyline are a thousand fantasies in your mind.

San Francisco, after midnight! Looking up ahead of you, as you go through the Mission district, are sky-prodding towers and citadels, with their thousands of light-climbing cloud-ward. Then other buildings, reposing majestically on the enchanting hills.

Market Street, alive in the early morning hours with its gay cabarets and theaters.

Wake up in the floating sunlight, and breathe the keen air, whipping in from the salt-tangled ocean. Stroll along Embarcadero and see the strange ships from the earth's ends.

Go down Grant Avenue, late at night, and buy liberal nuts from softsedated wholesome. Listen to the sighing of the wind, eddying in those myriad-faceted streets.

Against the horizon is the bulk of the Russian Building, the Shell Building, the magnificent apartments and hotels on Nob Hill.

Up on Telegraph Hill, and through the elfin tracery of eucalyptus, see the imagery of the night spread out before you. After, the muted wall of the ferries, and the distant twinkling lights of the East Bay cities.

Visit Luca's, where unpretentious caucasian draws people from all nations, to revel in the wondrous viands, and the gay Bohemian atmosphere... an unimposing building at Francisco and Powell streets, in the heart of Little Italy, but so popular that Luca had to build a waiting room across the street. Crowds at two o'clock any afternoon, and almost impossible to get in at night or on holidays.

Grady Street, Eddy Street, Leavenworth and Hyde, Powell and California, and all those other bewitching avenues. Everywhere there is music, withied from balcony cafes. In San Francisco, you could eat in a different cafe each night for years.

Flower vendors on the corners. Little shaps and stands. Smartly dressed ladies and gentlemen, walking briskly and smiling. Changing street cars, and hard working little cable cars, scudding up those precipitous hills.

A city of friendly charm, and metropolitan energy. It is impossible for one to be a stranger long.

And when you leave, and from the wide, curving Bayshore highway, you look back on those glittering spires against the blue night sky, like some alabaster city of dream, you feel the sharp pang of leaving.

No one can say, "I live in San Francisco." Rather must he say, once having seen it, "San Francisco lives within me." For to know San Francisco is to love her, with a faithful passion that will not die.

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Kendall-DeVally Lead Field in Novel Entertainment

Much progress has taken place at the Kendall-DeVally studios of late with the completion of four Operalogue under the direction of Howard Higgin.

Educating the general public to the idea of higher class screen entertainment is something that producers have always fought shy of, preferring, as they have shown, to follow along right in line with the rest of the flock. The Kendall-DeVally Operalogue Co. has branched away from the hordes and has attempted something, if not altogether new, at least out of the ordinary, and to great success! Bravo!

The opera "Martha" suggested to this company, a musical titled "Millay’s Escapade" and written by "The Idol of Seville" Carmen" while the melodious music of "Cavalleria Rusticana" gave the producers the inspiration to produce "Vendetta." The opera "Faust" was also scanned closely for any screen entertainment the outcome of which was "Walpurgis Night!" All of these pictures were under the personal supervision of Antoine DeVally.

Probably the outstanding feature of these productions, and which has contributed so much to their success is the authentic operatic treatment that has been interwoven into the pictures. "The Brahmin’s Daughter," suggested by Deltie’s grand opera "Lakme," has just finished production in which Esther Cohns, Etta Cameron, William Way and George Sinton, etc., directed two. The scenes, of course, were absolutely beautiful, but lack the quality of the operatic production. "The Canteen Girl," a condensed version of the opera "Daughter of the Regiment," is fine in a way, --we can’t say "production" will start shortly.

The Kendall-DeVally studios should be congratulated for a veritable avalanche of thanks for their splendid efforts in bringing to the screen entertainment that is clean, sweet and educational — entertainment that should have the endorsement of every mother and father in its endeavor to bring children back into the theater.

GLEASON FAMILY GET TOGETHER AND TURN OUT HIT

Those Gleasons — dad, mother and son — have all gotten together as a happy family, and are over another successful Norman S. "A Hockey Hick" and introduces Russell Gleason to film fans as an expert Hockey player.

The story treats of two enemy sport writers (played by Eugene Pallette and Eddie Devally). Their hatred is in the ice with Eddie Dandoo, and there complications set in. Eddie, it seems, does not approve of Russell and won’t permit his latter to see him play in the big game.

It’s been, therefore, the loss of the game, proves himself to be a game sport and honest lover and all ends happily. Lucille Gleason is seen as the mother who doesn’t know anything about ice hockey and who doesn’t hesitate to let everyone set around her know it.

The story of "Hockey Hick" is a fast, thrilling and tremendously funny two-reeler and one that should do well on any program. It is another quite unusual picture released by Educational.

BEVERLY HILLS COMMUNITY PLAYERS STAGE GROUP OF ONE-ACT PLAYS

The newly organized Beverly Hills Community Players presented three one-act plays in their workshop, located at 244 S. Robertson Blvd., Monday night, Nov. 14, to a good house. The proceedings were under the direction of Mrs. Frank Lastreto.

Opening the program was a skit "First Aid to the Wounded" by Harold Montague and directed by Gowaneth McCannon. Peggy Moore, Marietta Baker and Harry Schaefer round out the leading roles.

Violet Rodda’s "A Gift to God" presented Betty White with a vehicle that brought out her qualifications as a dramatic actress. She was adably supported by Mary Shipp, John Lynch and Mrs. John Lynch.

The closing offering on the program consisted of a satire on the film capital titled "Hollywood!" It is from the pen of Herbert Marshutz and tells in a satirical vein of many instances when a famous star was in her white home in being ransacked. Wallace Fraser and Alex McRitchie are seen as the burglars while Betty Bess has the role of the movie queen. Erick Heekin, Leon and Wein, and Rosland Wehrle lend good support to the cast.

The entire workshop board of directors of the Beverly Hills Community Players should be encouraged to keep up their fine work. They have a splendid objective and should make good.

Their next offering is slated for Nov. 28 with the staging of the three-act play "Headin’ for Heaven."

MARGARET SEDDON IS TYPICAL CHARACTER WOMAN OF MODERN DRAMA

There has been a steady trend in the casting of motion pictures back to the days of the character men and women. Marie Dressler, Dorothy Patterson, Louise Closer Hale, Fern Emmet and last but not least, Margaret Seddon, are types most in demand today.

What does this indicate? Just that from the tempestuous success of pictures like "Min and Bill," "Emma," and "Blessed Event" it would indicate that movie types are rapidly becoming more and more in demand in the modern day drama.

In another page of this edition of Filmograph, "Bachelors Mother" is reviewed. Here we see Margaret Seddon in the title role. Distinctly a character type, Miss Seddon has had years of stage and screen experience. She has seen young and new faces rise to screen fame and then dim in addition. Yet the character women has always been in demand, only more so of late.

Margaret Seddon created so end of enjoyment as the mother in the stage version of "Blessed Event." Her work in M-G-M’s "Smilin’ Thru" has brought her to the attention of motion picture producers, for they realize that the day come when theater fans want down-to-earth screen stories — stories that capitalize on their ability to depict everyday life. Only a few people can find life can supply the needs of the modern drama. Margaret Seddon is one of those people.

Raising! "The Half Naked Truth" Sparkling Comedy of Press Agents — Cast Is Top Notch


It was indeed a happy preview audience that filled out of the Alexandria theatre Tuesday night after witnessing Radio's "The Half Naked Truth." Here is a picture, children of fand, that is as hokumish as they come, yet one that fairly teems with entertainment. Laughs come fast and furious. Press agents here is YOUR picture.

Briefly skimming through the story, the "Half Naked Truth" treats of a side show Barker who turns press agent and skyrockets his alluring veil dancer to fame as the toast of all Broadway’s plays and the Earl Farrell route.

This press agent’s quick wit, snappy talk and furious wise cracks keep New York’s producers guessing as to the real identity of this oriental dancer. When she eventually reaches stardom, chances are no one for the secret of the gay-white way.

She then shows the power of the press agent and sets out to topple her phantom career.

Well, lads and lasses, the picture eventually ends right back where it started, with the oriental dancer on the night stands in a tent show and her press agent again taking the soap box stand as the Barker.

"The Half Naked Truth" is fast and furious fun with Lee Tracy as Bates, the high pressing of the side show Barker Lupita Velez as Terepe, the dancer. Eugene Pallette adds to the comedy as the fall guy who follows the pair on their wild ride to fame on Broadway. Frank Morgan plays Earl Farrell, the producer who falls for the cheap publicity gag of the press agent and as a result turns out a hit show. The other who show to good advantage include Shirley Chambers, as a chambermaid who aspires to go on the stage and is given her chance, Thomas Jackson, James Donlon, Robert Mackenzie and Charles Dow.

Gregory LaCava directed and has turned out a comedy office box hit. Bartlett Cormack and Corey Ford inserted spirited dialogue into the screen play. Bert Glennon handled the camera to good advantage. "The Half Naked Truth" was based on David Freedman’s novel " Phantom Fame."

STUBERG WAX STUDIO HAS MANY WONDEROUS SIGHTS

On our ramblings through Hollywood we have many times run across those interesting wax life-like figures of stars in such places as the forefront of Grueman’s Chinese and Egyptian theaters, in the window displays of the various costume companies and in the lobby of the Mayan theater last year during the presentation of "Once In A Lifetime."

But only last week did we visit the studio of MRS. O. H. Stuberg at 342 So. Broadway, creator and maker of these wax figures. Here is an interesting workshop.

We glimpsed the mask of Wallace Berry, Lewis Stone, and many of the favorites. We watched the artists, who incidentally all belong to the same family, put the finishing touches to various figures adding to their life-like appearance.

Mrs. Stuberg, if you do not already know, has made imprints of most of the famous stage and screen artists residing in the film colony today. She can either model the features of noted personality in clay, using only a photograph as means of her guide, or, should the censer being modeled preter, she can make a better likeness from a life pose.

Her work requires a life time of study and seldom, she tells me, does she complete the entire figure herself. She may model the eyes and nose while her daughter may be working on the mouth and her other daughter on the hands. So close in harmony do these artists work, that the finished product resembles the handwriting of one person.

Mrs. Stuberg’s wax figure’s of famous personages known to the film world, can now be seen on display at the Motion Picture Museum and Hall of Fame, located at Sunset and Gorden in Hollywood.

BEN BLUE AND CAST SCORE AGAIN IN "BRING ‘EM BACK A WIFE"


He has added a small addition to his comedy library through several reels of hilarious slapstick fun as a Taxi boy who is forced to masquerade as his buddy’s wife when an order is issued by their company that every employee must have a wife.

This buddy, however, is in love with a beautiful dancing teacher, and the situations that ensue when that he has a wife all goes to make rich comedy.

Geneva Mitchell, as the dancing teacher, has that certain charm that will take her well along the road to screen fame. James C. Morton and Billy Gilbert know what it takes to make audiences laugh. They have an art all their own in putting over the many gags. Dr. Lord handled the megaphone on the production and did a swell job while Art Lloyd was behind the camera.
Meet the American Legion Drum and Bugle Corps of the Seventeenth District

In reorganizing the American Legion Drum and Bugle Corps of the Seventeenth District, Frank Averill has been elected manager and Roy Duncan Corps Commander.

Under the new setup the corps has great prospects of becoming one of the greatest in the country. It has already won international note, having attended the Paris, France, convention as the Victory Post Corps, the Antioch, Texas convention, the Louisville, Kentucky convention and the Portland, Oregon convention.

Recently the corps was selected to lead the non-day parade down Hollywood Blvd., at the opening ceremonies of the Egyptian theater.

As the new manager of the corps, Frank Averill is a real Legionnaire who is well qualified to head the organization. He was a former member of the Hollywood Post and manager of their corps. He is now a member of Alfred Post.

In Roy Duncan the corps has one of the drum and bugle corps experts in the country.

He has served with the corps as a drummer since its early days.

Plans are being made now, we are told, to build the outfit up to a point where it will be one of the outstanding corps at the World’s Fair and National Convention in Chicago next year.

SAN FRANCISCO COMMANDS ATTENTION

(Continued from page 10)

Neil and their daughter, Peggy . . . Herman Kerken put his usual pep back of the fourth anniversary celebration of the Fox Oakland last week and made a big event of the birthday celebration . . . Teresa Courtrial, secretary of E. H. Emmick, president of the Golden State Theaters, is on vacation in Honolulu . . . Active work in preparation for a new theater in Redwood City by Phil Freese is under way. Ground was broken last week and construction is expected to begin immediately . . . Walt Roemer, who conducted the orchestra at the local Fox for the past three years, opened last week at the Fox Oakland. Roemer brought with him many of the musicians who played with his orchestra here to augment the Oakland orchestra. M. C. Lay, formerly assistant of the Strand, modestly, replacing W. O. Edmunds . . . Mary Clark, secretary of Robert A. McCall, who says her golf game is improving . . . Ernest Rosenhal made a hurried business trip to Salt Lake City . . . L. G. Tavelala, formerly assistant manager at the Paramount has been transferred to the Warner . . . Due to the closing of the RKO Booking office, Walter Beruch, free lance press agent, has removed his office to the California Association offices . . . Hermie King, popular band leader who has been such a favorite at the Fox Oakland since the opening of the theater, left this week to open at the Orpheum, Seattle. Hermie is well known in Seattle and his old admirers will be sure to give him a royal welcome back . . . Walter Preddy, president of National Theaters, is kept busy these days devoting all his time to his different enterprises . . . E. L. Jackman, formerly assistant manager at the Warfield, has been transferred to the Paramount . . . Jay Brower, the pep band leader, received a rousing welcome when he returned to the Warfield to conduct the orchestra in the pit . . . Babe Savidge and Vivienne Parker, the two pretty cashiers at the RKO Golden Gate, are wiz- dards at handling the line at the box office . . . Charles Michaels has just inaugurated a new policy at his Kearny Theater. These acts of vaudeville will be played in addition to the pictures, each Saturday and Sunday.

John W. Dunn, age 80, famous actor, producer, manager, passed away at the Relief Home here, November 8th, of cerebral hemorrhage. Dunn was one of the original producers of "Florauds," which he starred at the Casino Theater, New York, over 30 years ago. For many years he co-starred with his wife, Mary Marpole, who is reported to be ill in Chicago. After his retirement from the stage, he made his home with his brother, Robert H. Dunn, at 480 Webster Street, this city. He was a native of New York and a life member of the Chicago Elks. Funeral services were held November 11th, at Halsted Funeral Parlors. Interment was at Holy Cross Cemetery. Surviving him are his widow, Mary Martha Dunn, his brother, James F. Dunn of Salt Lake City, and Robert H. Dunn, this city.

Phil Holmes, Taylor Holmes' boy, signs term contract with M. G. M. . . . Adrienne Ames in cast of "The Death Kiss" at Tiffany's Studio, so it is said . . . Patricia O'Roak in cast of Marx Brothers' next picture, "Firecrackers," or is it "Cracked Ice"—maybe "Fireworks"—Lyda Roberti signs contract with Samuel Goldwyn . . . Norman Taurog to direct Maurice Chevalier in "The Way to Love"—Paramount.

Glen Tryon writing "Moon Song" at Paramount studio, title is to be "Cherishful"—Kate Smith's picture . . . Sam Hardy has a spot in "The Face in the Sky"—Fox . . . Joe Cashin in cast of "Blondie Johnson" at W-F-N . . . Jack Buchanan slated to star in "Sons of Guns" for Joseph Schenck . . . Lou Brelfas adapts "The Raid to Happiness"—Fox.

Eddie Garr in cast of "East of Fifth Avenue"—Joan Crawford's next picture is "Turn About”—M-G-M . . . Spencer Tracy is in cast of "The Face in the Sky"—Fox . . . Arthur Pierson has the male lead in "The Air Hostess"—Columbia . . . Alan Dinehart has second leading in Lionel Barrymore's picture, "Sweepings" . . . Gregory Ratoff also has a spot.


William Beaudine, the only director who carries "fire-insurance" on his pipe, is directing "The Crime of the Century."—B. P. Dwyer is penning for Paramount . . . "Skyways," a sequel to "Air Mail," to be produced by Universal. Pat O'Brien, Ralph Balsam and Gloria Stuart have important spots and William Wyler directs.

Columbia to produce an original based on the Insull affair, called "The Public Be Damned"—Bad box-office title—"Happy Endings," written by Frances Marion for Mary Pickford and sold to M-G-M, retitled "Sex Appeal." Helen Hayes and Jean Harlow are to be co-starred . . . Frank Morgan now free-lancing.


"Boys Will Be Girls"

AT THE CELLAR CAFE
1653 COSMO STREET . . . HOLLYWOOD
**THE GODDESS OF SONG**

Amri Galli-Campi appears at the Philharmonic Auditorium Tuesday evening, Nov. 22. She has the most spiritual voice since Jenny Lind, and is the greatest attraction since Galli-Curci. Southland music lovers will become as enamoured with this great operatic star as did Chicago, Cincinnati and other key cities where she broke all box office records.

**AMRI GALLI-CAMP**

Chats With Connie

Would you like to exchange what you have for "what have you"? The "New Era Co-Operative Exchange" will make it possible for you to do just this. You can get most anything you desire, as they have a long list of articles.

We have been trying a different line of Cosmetics, the "Belcino," and thought you, too, would like to know about them. This is a delightful product, and very purdy this season.

All women seek a graceful figure. Yesterday while shopping, we were introduced to "Her Secret," the loveliest and best fitting brassiere we have yet seen. These "no-bak" models are made of exquisite laces, and those in white are particularly attractive. You are sure to like "Her Secret," for it is a dream model.

It was at the International Arts and Crafts Industries at the Plaza Hotel that we met Minta Durfee, sponsor of the well known "Fountain of Youth" Cosmetics. This is an unusual line of toiletries, and they are indeed well worth trying. Dolores Del Rio and several motion picture stars use them exclusively.

Stacks are the vogue, and we noticed very good-looking ones at the Hollywood Vogue Shop. Some cute blouses and new scarfs also attracted our attention—spend fancy hoisy in the very newest shades were on display.

A friend of ours built a home in the hills, and asked us the best place to buy furniture. Immediately we thought of "Sweet's" on Cabrarena, where we had traded. We called again, and our friends found exactly what they wanted, some unusual and altogether delightful Monterey furniture with remarkable prices.

**SELLS ORIGINAL**

LEW LIPTON sold an original story for Marion Davies to Irving G. Thalberg at the M-G-M studios. He is under contract to that studio where for years he wrote some of their best stories and dialogue.

Carlos Molina Has a Fine Right-hand Man in Mario Alvarez

Every conductor of an orchestra has his man Friday, who either arranges all of his music or is the minute man who seems to have the faculty of knowing how to help arrange the much sought after program. Mario Alvarez serves in a dual capacity with Carlos Molina who is the headliner of the Mischa Guterson orchestra at the Hollywood Roosevelt Blossom Room, where the Carlos Molina Tango and Rhumba orchestra is the stellar attraction. Mario Molina not only helps to arrange the program and numbers, but he has a splendid singing voice and more than holds the strictest of attention of cafe lovers, who are nightly visiting the Blossom Room.

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**MISCHA GUTERSON OFFERS MANY ATTRACTIONS**

Molina Proves Big Hit

Every Friday evening at the Blossom Room is College Night. Saturday evenings have been set over to the Football stars and their followers. You can always find unusual entertainment at the Roosevelt Hotel playspot since Mischa Guterson and Pete Hill took the cafe over and arranged their present attractions.

Thursday evening Leo Carrillo paid honor to Carlos Molina who in turn showed his appreciation by the star's presence in turning over the entire evening to him and his guests from the stage and screen. It was one of the biggest events of the Blossom Room since the new management took charge of the affairs. Mario Alvarez adds gayety to the event.

Carlos Molina and his orchestra which work under the eagle eye of the master showman, Mischa Guterson, are nightly treating the large audience to some very fine classic, rhumba and jazz music, aided by the Michel Club orchestra, they have charmed Charlie Chaplin and Pauline Godard to dance to their hearts' content. Dorothy Jordan joined the merry throng, as did Mrs. Harold B. Franklin; Ben Hecht from his wife, Rita La Roy; Mrs. Anthony Moreau; Ruth Collier; Rowland Brown; Mr. and Mrs. J. G. Mayer, and many others too numerous to mention. Ben Guterson is very much in evidence, aiding his father, Mischa Guterson, in the management of the Blossom Room.

Jost Mann, Major-Dono, looks after every one's desires like the diplomat that he is. And Dave Boice, manager of the Hollywood Roosevelt, can always fund lending a hand wherever it will do most good.

FROLICS SHOW CONTINUES AS CULVER CITY NIGHT CLUB SHOW HOLDS LIMELIGHT OF FUN

Eddie Garr, impressionist de luxe, whose imitations of Chevalier, Stan Laurel, Jack Oakie, Jimmy Durante, Ed Wynn and others, has won the patrons of Lee Moore's Frolics Cafe on Washington Boulevard beyond Culver City, holds the center of the stage in the fun show at this popular rendezvous these days.

He is ably abetted by Bill Hogan and his mad aggregation of melody makers, whose dance tunes put new life into jaded hoofs. And these boys, in turn, are assisted nobly by one of the hottest floor shows that ever elicited applause from a packed house.

The beauty of the waltz is idealized by Dave and Hilda Murray, and Inez King, Nita Vernille, and a glamorous galaxy of 16 sweet damoels offer a variety of terpsichorean and optical offerings that raise the roof.

LeRoy and Eddie Finnz have done a masterful job with this latest and greatest of night club shows. Hail! Hail!

**Phil Harris Offers Best Entertainment in Town at the Cocanot Grove**

The Thalians party last Friday night at the Cocanot Grove was stupendous. The film colony's youngsters, and elders, turned out en-masse to frolic and play in this garden spot.

The entertainment furnished by various guests was a riot of fun. Eddie Garr outdid himself with imitations of Jimmy Durante (he of the big spectacles) and Ed Wynn (the perfect fool). Helen Kane, the original loop-hoop-a-loop girl, had 'em standing up to applause. She was forced to do two encore. Sonny LaMont of the famous LaMont family, went through his comic routine which won his thanks from an exasperated applauding audience. Then our own Charles (Buddy) Rogers topped the show by wielding the baton and playing every instrument in the band.

Phil Harris is riding the crest of the wave, and as each evening draws to a close people leave the grove with his name on their lips, singing his praises. Such popularity must be deserved—and rightly so for Phil Harris is a decided hit. Leah Ray stands above all others with a million dollar worth of personality. Jeffrey Gill, Hollywood's favorite tenor, has Grove visitors clamoring for his songs, and the original Biltmore Trio is more popular than ever. Xavier Cugat and his Tango Rhumba band continue to pack a wallop. They have as vocalist Carmen Castillo who is charming.

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**EDDIE CANTOR TO BROADCAST AT BILTMORE GARDEN ROOM**

Samuel Goldwyn, and the cast from "The Kid From Spain," Eddie Cantor's new starring picture, will be featured in a novel broadcast on the national hookup over the Columbia chain next Saturday evening in the Garden Room of the Biltmore Hotel, the night to be known as "The Kid From Spain Night."

Among those who will figure in the broadcast along with Staey lum Smith's Biltmore Hotel Orchestra are: Sidney Franklin, Yankee Bull Fighting Champ, Ruth Hall, John Miljan, J. Carroll Naish and other players from the picture.

Harry Ruby and Bert Kalmar, who authored the songs featured in the picture, will sing and play their tunes over the air on the national broadcast for the first time.

E. J. CLARK, manager of the El Cortez Hotel in Hollywood, was host to a party of representative business men at a luncheon given at his hotel recently. He was given a vote of thanks and appreciation by every one present for a "Dutch Lunchen" such as E. J. is fond of. His guests included the following: Walter E. Overell, Overell Furniture Co.; Otto K. Olson, Olson Electrical Co.; Jimmy Valentine, Hollywood Filmograph; Carl Busch, Executive Secretary, Hollywood Chamber of Commerce; Albert Rohr, proprietor El Dorado Hotel; Bob McManus, proprietor Christie Hotel; Joe McMellian, manager Hollywood Hotel; W. H. May, superintendent Sears, Roebuck Co.; Dave Boice, managing director Roosevelt Hotel; Harrison Crawford, secretary Merchants' Credit Association; Harold Allport, attorney; F. C. Bosann, manager Hotel Wilcox, and C. A. Srbury, manager Security First-National Bank, Santa Monica and Western.
LITTLE MISS BARBARA PERRY IS PERSONIFICATION OF ART

Barbara Mae Perry. Do you know her? If not, just lend an ear for a few minutes while we skim through the highlights of her varied career.

She is 11 years of age and attained a position of rare prominence in the hearts of theater patrons during her engagements on the New York stage and in the Metropolitan Opera House. While appearing in opera, and at the age of five mind you, she made great friends with the Metropolitan tenor, Abbado Martini.

She appeared in the child role in "Madame Butterfly," as Norma in "Lohengrin" and in many other beautiful roles.

Little Miss Barbara Perry appeared in one of Daniel Frohman's productions at the age of seven, which ran intermittently for over two years. She has also given concerts in Pittsburgh, New Castle, Pa., and has toured through Nevada.

Recently she has made pictures for Fox, Warners-First National, and Paramount studios. Barbara is noted for her acrobatic, ballet, and tap dancing. She also sings and recites in French, Spanish and English.

Wait, here's some more. Miss Barbara also plays the violin, piano and ukulele. Now, we ask you, what could be more versatile than that? Aside from all this, Miss Barbara Perry is one of the cutest children we have had the pleasure to meet. She'll win you, as she did her mother, with her winning smile.

In a recent poll conducted by a national magazine to determine the best child actor in motion pictures, DICKIE MOORE came through with first honors. It is also declared that this popular member of Hal Roach's Our Gang kids steals scenes from even Hollywood's greatest stars.

BABY SHIRLEY ANNE DIBISHER may not be very big, but she has embarked on a screen career in a busy manner. First she played a fisherman's baby in "Tess of the Storm Country" for Fox Movietone, then she went English for a sequence of "Cavalcade," for Director Lloyd. Shirley is the rosy, chubby little cousin of Annabee Bender, and bids fair to hold up the honor of the family name before the camera.

You Should have seen the perfectly nunsense cake which Fox Studio presented to Buster Phelps when he became all of six years old last week! Georgie Ernest, his brother, and Director Butler, all of the "Handle with Care" company, helped dispose of some of it, while Booth Mallory and James Dunn were right on hand for their share. Buster received many good wishes, and congratulations on his splendid work as well as lovely gifts on this important occasion.

Among the interesting visitors to the Fox Movietone School room over which Miss Barclay presides so conscientiously were Mrs. Lillian Hill of the State Board of Education from Sacramento, and Mr. Thomas of the Board of Compulsory Education. They visited the "Cavalcade" and "Handle with Care" sets, and watched with interest the work of the clever youngsters for whom they do so much toward protecting and furthering their education while at work.

Jack Hays has signed another Baby Star for Educational Baby Burleks. Miss Gloria Duvian, aged thirty months, four inches tall, will be launched on her screen career under the name of "Joy Dimple." (What time shall we have living that down later on?) Gloria already speaks three languages, English, Movie and Baby talk.

Baby Marilyn Milner, two and a half year old brunette, has been given an important role in the Columbia picture "Acquitted," starring Mae Clarke and Neil Hamilton. Marilyn has also been engaged for a special part in the Baby Burleks at Educational, "Kidn Hollywood.

She is the only daughter of Dan Milner, head of the sound effects department at Columbia Studio.

Bruce Link struts all over the Fox lot dressed like a Boy Scout of England for a bit in "Cavalcade." You're going to hear a lot from EVELYN PELPHREY in the future. She has plenty of personality, pep, zip. She's a Texan and all that goes with it.

Lorraine Hubbell was applauded by all on the set when she sang in Al Jolson's "New York, New York" number.

LITTLE HENRY HANNA hasn't been setting any grass under his feet. Since finishing in "Fish Hookery," the latest Our Gang opus, he has worked in "Acquitted," at Columbia, "The Dentist" at Mack Sennett's, "Officer 13" for Allied, and "The Penal Code," a Burton King production. He also appeared in a very interesting bit in "Fighting Gunfighters" with Buster Collier.

Paul Toen almost literally lived his part in "Rapscallion." He was supposed to die of fear at the sight of the firing squad and did it so well that he was taken to the hospital and had to be helped from the set. Paul is a wonderful violinist as well as a marvelous actor.

Naturalness while on location at La Monica pier last Monday won for Sidney Miller and Junior Bailey some extra lines for a scene in "Hard to Handle."

His name is PHILIP HOTOUMOTO, and he's just half-past two, the cunningest little Japanese boy you ever saw. His parents are Sapporo's little son in "Madame Butterfly" and everybody at Paramount, from Miss Smith, teacher, on throughout the cast is quite crazy about the bright little chap.

Douglas Haig and Marilyn Knowlden had excellent bits in "Call Her Savage" for Fox, when they put over an important prologue scene. Marilyn played Estelle Taylor as a child and Douglas was "Little Pete."

SPORTS

Bob Carey, 1932 National Race Champion, Entered for 150-Lap Race at Ascot Speedway Sunday

Bob Carey, who finished second in the 150-lap National Championship race held at Oakland last Sunday, thereby winning the National Championship for 1932, will race at the Ascot Speedway next Sunday afternoon. Wilbur Shaw, who has been driving No. 28, since his return from Italy, has been signed by Danny De Paola to pilot No. 19. Undoubtedly Wilbur will be a favorite to win the race Sunday because No. 19 is one of the fastest cars on the track and Wilbur is conceded to be one of the best of the dirt track chauffeurs. Lester Spangler, the regular pilot for No. 19, is out of the running for the balance of the year, due to his unfortunate accident at Oakland, when he broke his arm. This is indeed hard luck for Lester, for he was a decided threat to Ernie Trippett for the 1932 Pacific Coast Championship.

"Wild Bill" Cummings, who finished first at Oakland, will also be on hand Sunday. It would appear that Ernie Trippett has the Championship "in the bag" unless Wilbur, who is in third place for the Championship, should have a winning streak and capture every race.

With Chet Gardner, Babe Stapp, "Howdy" Wilcox, Al Gordon, Wilbur Shaw, Ernie Trippett, "Wild Bill" Cummings, Bryan Bough, Bob Carey and others entering one of the most representative list of drivers in the country will be competing in the Speed Classic next Sunday afternoon.

The sure and make your reservations early for there was a "sell-out" of tickets at the last 150-lap race held here and although Speedway officials are enlarging the seating capacity of the stands, from the reservations that are coming in to the Speedway office, it will be another "sell-out" race.

Hollywood Legion Stadium

Little Bozo Kamisher had a tough time at Hollywood last Friday night. Bozo started a ten-round journey during which he planned to repeat what he did to Georgie Hanford in their last bout, calling the hard-swinging Hanford. He almost succeeded—but Hanford reached Bozo with his heavy artillery and had the courageous kid on the skids more than once. In the last three rounds Bozo forgot all about trying to box and slugged, giving an exhibition of manner- ness the fans applauded unstintingly. "I was no use," Hanford tore into Bozo in the last round and all but sunk him, winning the decision. Bozo wins the laurel wreath for gameness and holds his popularity with the cash customers. In the semi, Star Fricco was lucky to get the nod over Pappy Greb, John G. Johnson, substituting for Tony Chavez in the special, managed to keep away from Red Stephens' right, going to a draw. Pat McLain, 137, won the opener from Franky Conley. Richard Bartosh drew with Del Smith and Arie Dulan broke even with Eddie Greb, though it looked good for the Gypsy. The house was good.

Casanova Real Hero Of Olympic Fisticuff Battle

"Baby Face" Casanova made fight history Tuesday night at the Olympic Auditorium when after two knockdowns in the first round, he got up and gave "Speedy" Dado the hardest fought battle of his life.

The fans just stood up and roared at the great comeback this young Mexican lad made and though he lost the fight by a very close decision, all will agree, who saw the fisticuff, that he was the real hero of the evening. They thought that at least he should have been awarded a draw. This is only the second 10-round fight of his young career, so we may expect great things from this lad in the near very future.

After having been down twice, and still dazed at the finish, "Baby" Jack Dempsey bowed to "Chalky" Wright, who scored a technical knockout in the second round. Bobby Graham knocked out Dan Martin in the first round and Joe Sanchez was knocked out by Sid Torres in the first round.

Robert GREGORY has grown quite a bit since her clever portrayal of the Little Indian maid in "Cimarron," but Director Ruggles recognized her in spite of that when she appeared on his set at Paramount for a scene in "No Man of Her Own" last week, and gave her an important bit with several close-ups with Clark Gable.

Margaret Marquis and Dixie Lee Hall were two of the roughest seat who were busily tooping on Carole Lombard's set out at Paramount last week, sauntering through the big library on the set—and enjoying the "prop" books as much as they were real, too.

Jerry Tucker, now working on "Luxury Liner" at Paramount Studio with George Beban, was both seeing eating out of the same five cent cup, having become quite chummy since starting on the picture.

CARLOS MOLINA’S Tango Rhumba Band and CLUB MICHEL Orchestra

Ecery Night

Phone No. 2442
Attention Producers—"Buy in Hollywood" is Good Idea For Creating Closer Contact With Writers

One of the wasteful expenses that could easily be curtailed in studio overhead is the sending of representatives to New York to buy stories. Of course, it is pleasant to take a jaunt across the continent in style with all expenses paid, but business should not be a matter of pleasure trips.

All of the literary agents in New York have local representatives. The publishers send all of their product here direct, either to local agents or to the studios. The studio executives now in the east are capable of determining on the merit of the few new plays. It seems like taking a shingle off the roof of Hollywood to go east for stories.

There is a wealth of story material for all general purposes right here at home. There are writers here capable of producing any conceivable literary product. Aside from the few—very few—new plays, which are hardly ever good picture material until they have had long runs and established their appeal, the East has very little to offer in the way of subjects.

The local agents of authors are here striving to serve: they will obtain anything desired in the way of stories. Their sales are all too few and their commissions too rare in proportion to the service they try to render. They should be encouraged in every way by the studio and whenever possible, the local agents should be favored. It makes no difference to the studio who collects the commission, but in all loyalty, the effort should be made to keep the pots boiling at home.

STUDIO STORY REQUIREMENTS

By LOU JACOBS

UNIVERSAL STUDIOS—Universal City.

ALBERT J. COHEN, Story Editor.

Open for any good story with an unusual background. Will entertain originals only from recognized and well established authors or agents.

Prefer published magazine stories, novels and plays. At present, seeking vehicles for LEW AYRES, BORIS KARLOFF, TALA BIRELL and a comedy permitting of "SLIM" SUMMERVILLE and ZASU PITTS as a team.

PARAMOUNT—4541 Marathon.

A. M. BOTSFORD, Story Editor.

No originals entertained unless presented by established writers or through recognized agents.

Comedies that permit of big name casting only. No musicals.

MAURICE CHEVALIER.

CLAUDETTE COLBERT.

GARY COOPER.

MELVENE DIETRICH.

CARY GRANT.

MIRIAM HOPKINS.

FREDERICK MARCH.

MAE WEST.

FOX—Foxhills Movietone.

JULIAN JOHNSON, Story Editor.

No originals entertained unless presented by established writers or through recognized agents.

Program at present complete. No stories required.

COLUMBIA—1438 Gower Street.

MISS FRANCES MANSON, Story Editor.

Originals considered from established authors and agents only. Originals considered from established authors and agents on Aree in the market for inexpensive melo-dramas and westerns.

JACK HOLT.

RICHARD CROMWELL.

CONSTANCE CUMMINGS.

METRO-GOLDWYN-MAYER—Culver City.

SAMUEL MARX, Story Editor.

Originals by staff writers only. Entertaining only published stories and plays that have had production.

RADIO PICTURES—780 Gower Street.

KENNETH MAGOWAN, Story Editor.

In the market for any good story with novelty background allowing for unwise characters, situations. Originals entertained only when presented by established writers or through recognized agents.

Stars for whom vehicles are being sought are IRENE DUNN, ANN HARDING, CONSTANCE BENNETT and RICHARD DIX.

PALMER GIVEN NEW CONTRACT AT RKO

He has written more fiction than any other man of his age in America.

He is 27 years old and has bagged out more than 7,000,000 words in novels, short stories, plays and scenarios.

He is Stuart Palmer, author of "The Penguin Pool Mystery," who today was given a new contract by Radio Pictures.

At present, Palmer is writing an original story under the title of "Pigmies," for Merian C. Cooper, associate producer for Radio Pictures.

"ALLIED LISTED"

"Unholy Love" and "Vanity Fair," both Allied Pictures’ Stage Classics produced by the Hoffman brothers as part of their 26 Pictures for the season 1932-33, are listed in the National Board of Review’s "Selected Book-Films," the annual publication that lists better films adapted from published sources to be used for Book Week and for year-round book-film growth.

The publication is compiled by the Better Films National Council of the National Board of Review of Motion Pictures. Book-week takes place the week of November 13 to 19, 1932.

"FAST LIFE" is the new title of the motorboat racing thriller, featuring William Haines, Cliff Edwards and Midge Evans, formerly called "Let’s Go," it was announced yesterday by the Metro-Goldwyn-Mayer Productions.

This title was chosen as more descriptive of fast-moving action of the picture, filmed at Catalina Island and in Los Angeles Harbor, with Harry Pollard directing.

COINCIDENT with the purchase by Metro-Goldwyn-Mayer of screen rights to "Clear All Wires," the smash hit of the current New York stage season, came the announcement yesterday that the studio is bringing out Bella and Samuel Spewack, the authors, to make their own screen adaptation. "Clear All Wires" is a comedy drama thriller of a sensation-hunting American newspaper correspondent in Russia.

NEW FILM TITLED AT RKO

Press agents and publicity men may want to blush when they read this but Radio Pictures has decided to entitle its forthcoming picture dealing with the exploits of a press agent, "The Half Naked Truth."

Lupe Velez and Lee Tracy are co-starred. Gregory La Cava directed.

HOWARD J. GREEN was recently elected chairman of the Writers Branch of the Academy as head of the Writers Executive committee.

This group has been active in writer affairs for sometime and was influential in preparing the Code of Practice which governs all of the author-relations. He is now under contract to Fox, adapting "Giant Swing."

"BLIND JUSTICE" has been selected as the release title for "Man’s Law," the Pauline Frederick starring vehicle now shooting at the Monogram studios. The complete cast on the feature now includes Claire Windsor, Theodore Von Eltz, Barbara Kent, H. B. Walsh, Robert Elliott, Jameson Thomas, George Hackathorne, Willie Fong, George Hayes and Late McKee. Phil Rosen is directing from the Tristam Tupper adaptation of Peter B. Kyne’s story.

UNIVERSAL-WARNER WRITERS WED

Staging a surprise for all their friends, John K. Butler, member of the Universal writing department, and Florence Hayes, member of the writing staff at Warner Brothers First National studios, raced to Yuma, Arizona, where they were married yesterday.

The Rev. H. A. Brown of Yuma, officiated. The couple became acquainted when both were in the reading department at Universal studios, a year ago.

IT TAKES a good newspaperman to unravel the tangled threads of a murder mystery. So Warner Brothers-First National yesterday signed Ben Markson, former ace reporter, to write a screen play from "Blue Moon Murder," by S. S. Van Dine’s novel. Markson has just completed "Heros for Hire" for Radio Pictures. He scored his biggest hit with the screen play of "Racket Rax."

Genia NuDel (Betty of the Air), who is accredited with having been the first to broadcast mysteries over the ether has assumed the management of the Radio Department of Co-Or- dinate, Authors Representatives, and is seeking material to fill definite orders for sponsors.

EDWIN T. GRANDY

BOOKS AND MOVIES
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Clarence Brown — "Son Daughter" — Another M-G-M Wow

FREDRIC MARCH Boosts Wally Westmore and Make Up Art

HELEN HAYES AND ALL-AMERICAN SUPPORTING CAST PROVE GREAT IN CHINESE ROLES

Check up one more grand picture for M-G-M. How this company keeps knocking out hit pictures and the great variety of subjects, too, is remarkable. For sexy stuff they gave us "Red Headed Woman," then the beautiful sweet story of "Smilin' Through." Then more sex in "Red Dust," and now a beautiful, sweet and quaint love story, "The Son-Daughter," directed by Clarence Brown and artistically photographed by Oliver Marsh.

Ramon Novarro, as the Chinese boy, gave a grand performance. Here is a boy who is really devoted to his art. He had to shave all his glorious black hair off for the part. That's loving art all right, it is quite a sacrifice at that. The result on the screen is a fine characterization.

Helen Hayes' ability alone is what made you believe in her role. At first sight you had a lot of difficulty to accept her as a Chinese girl, but, once she started emoting, you lost your heart to her and her great artistry, and she tops the cast as far as performances are concerned.

The whole picture is a triumph for the great ability of the cast, for here is an all-American cast playing Chinese characters. Lewis Stone as the father was delightful. Warner Oland once more emoted as a dirty Chink and made all in the theatre hate his presence on the screen. They applauded when he was given his just deserts. H. B. Warner made much of a small part, and you will remember his work for some time. Frank Morgan, another splendid actor, kept abreast with the best of 'em in the picture. There are some remarkable Max Factor wig transformations and great makeup created by Cecil Holland, Tilham Rosine and Sam Pado to help along the illusion.

Clarence Brown directed "The Son-Daughter." His work was really remarkable, for he never permitted any "Malo-Hoke" to creep into the picture, treating every character with sincerity, and never allowing any over-acting. And other directors might have ruined a beautiful story. MARK ANOTHER WINNER UP FOR CLARENCE BROWN AND M.G.M. Here is a good show for the world's best theaters, and with a cast that is worthy of the ALL STAR billing, for any cash customer's money.

Mme. Ernestine Schumann-Heink

For the first time in the history of Fanchon and Marco's presentation in America's leading cinema temples, they are offering theporters MME. ERNESTINE SCHUMANN-HEINK as their star attraction. Music lovers are sharing interest with theater and picturegoers in greeting the famous Diva, who recently broke all records at the Roxy theater in New York, and all other theaters in which she appeared along the route of her tour.

DOUGLAS SCOTT, making quite a hit on the "Cavalcade" set at Fox.

MARGARET CAMPBELL, added to cast of "Moon Song."

GREAT RIVALRY LOOMS BETWEEN MAKEUP ARTISTS FOR FILMOGRAPH PRIZE AWARD

By Harry Burns

At the Academy of Motion Picture Arts and Sciences award dinner Fredric March accepted the "Academy" award for the best acting of the past year, and in so doing gave credit to every one that helped him accomplish this great performance in "Dr. Jekyll and Mr. Hyde," and in closing paid tribute to Wally Westmore, chief makeup man at the Paramount Studios, who was responsible for his great makeup.

He said that it was Wally who made his job an easy one, and that he wished to pay tribute to Wally Westmore, who is considered a great artist and responsible for the greater measure of his success.

This tribute from Fredric March places also the stamp of approval on Hollywood FilmoGraph's light for years to gain recognition for the best makeup artists. Ern Westmore won our award last year for the makeup on "Cimarron." Now, with Wally Westmore credited with "Dr. Jekyll and Mr. Hyde," Jack Pierce's makeup with Boris Koloff in "Frankenstein," "The Dark House" and "Dracula," it looks like a real contest is looming on the horizon for FilmoGraph's prize award this year.

One important point in connection with these remarkable makeup is that Max Factor Makeup was used exclusively in accomplishing these transformations.

Mr. Harry Burns, President and Editor Hollywood Filmograph.

Dear Sir:

I should like to call your attention to the work of little Edith Fellow, who entertained in our school auditorium last week. She gave an entire program herself, consisting of songs, dances and dramatic interpretations; and brought the house down at every number. We feel that she is a child of most unusual ability, who should be given every opportunity to make a name for herself in Hollywood.

Very truly yours,

Catherine Scott Tyers,
(Dramatic Coach, La Canada School)

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Studio ... 342 South Broadway
Public Demands Wilder Comedy Than Decade Ago -- Eddie Cline

World-Wide Closes Deal with RKO-Warner Theatre Circuits

FACTS AND OPINIONS TOLD ABOUT STAR COMEDIANS' ACTIVITIES TODAY BY NOTED DIRECTOR

The public today demands a much wilder kind of comedy on the screen and the stage than it did ten years ago, according to Eddie Cline, who is known in Hollywood as an authority on comedy entertainment from his experience of the last 15 years as one of the most successful comedy directors of the screen.

The madcap antics of the Four Marx Brothers, Bert Wheeler and Bob Woolsey, Jimmy Durante and Eddie Cantor dominate the public mind when comedy is the subject of discussion, Cline believes.

The unbelievable, scatter-brained exploits of these comedians answer a recently awakened sense of the ridiculous latent in every human being, no matter how serious or dramatic his nature may be. Cline says that only in the past ten years has this side of man's human nature been given a chance to exercise itself.

"This state of the public's mind that makes staid, restrained men and women laugh with more real enjoyment than they have known before at Wheeler and Woolsey, the Marxes, Durante and Cantor has developed from the war and the hysteria and tragedy that dominated the world for so long since then," Cline delivered his opinion. "Before 1920, when entertainers of the stage and the screen first began to sense the change that had taken place, any one of these comedians would have fallen flat."

Cline recently completed the direction of his second Wheeler-Woolsey feature, "That's Africa," a travesty produced by Columbia Studios on the Tarzan pictures. Wheeler and Woolsey head a huge cast that includes Raquel Torres, Henry Armetta and many others. Norman Krasna, author of the successful stage play, "Louder Please," wrote the screen play.

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CONGRATULATIONS, MR. AND MRS. JAMES GRUEN:
To return home from Europe on a Tuesday, and to be married the same Friday, constitutes some sort of a new speed record. It is one accomplished yesterday by Miss Peggy Meihan, daughter of John Meihan, former stage director and playwright, and at present scenario writer for the Metro-Goldwyn-Mayer studios.

At 1:30 m. yesterday she was married to James Gruen, successful young screen writer, in the chamber of Judge Leon Yankwich. The marriage took place within 72 hours after her arrival home from a year of art study in Paris. The wedding party included the father and mother of the bride, Mr. and Mrs. Kammer, relatives of the groom. Plans for a honeymoon trip were not disclosed. On their return the couple will reside at 101 South Sweeter avenue.

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Charles Middleton as the Turk in "Destination Unknown"
Directed by TAY GARNETT for UNIVERSAL

Management Edward Small Agency
Telephone GR-1166

CORA SUE COLLINS has been signed for the Kate Smith picture at Paramount, "Moon Song," and goes to work Monday. The five year old actress recently had a role in "Silver Dollar" at First National and a part in "Happy Dollars" at Universal.

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( Positively closes New Year's Eve)
Invincible Pictures are Producing “Yellow Cargo”

Old Styles and New Battle in the Modes -- Adrian Marie Dressler Calls Middle-Age Life's Best Time

Clara Bow and Rex Bell Will Soon go to Europe

FASHION CREATOR GIVES US SOME INTERESTING FACTS ABOUT M-G-M STARS

Old styles versus new! The prediction of Adrian, famous fashion creator, that modes of the past are more affecting the ultra-modern feminine apparel of today is startlingly brought to light in recent influences of the screen on current fashions.

Norma Shearer, for instance, wears clothes of the Sixties in her latest Metro-Goldwyn-Mayer picture, "Smilin' Through." And already many fashions have been ideas suggested by her quiet garb. Even those not trained in studying fashion trends cannot help but note the similarity of details.

Especially is this true of the party frock that reveals the same tightly-fitting bodices of olden days, the tiny cap sleeves and the full skirts.

Teutonic influence may affect the modes through the costumes worn by Karen Morley in "Flesh," in which she appears with Wallace Beery. The tiny hats are coming into vogue, and it is expected that the new picture will give these a decided impetus.

Outdoor frocks of soft material, in contrast to the flapperish sports clothes are given encouragement through the costumes worn by Maureen O'Sullivan in "Payment Deferred" and, in the coming season, in which all clothes will be "dressier," a recurrence to the afternoon frocks of other days is expected. Ethel Merman's garden costumes in "Roberta" will further draw attention to this phase of fashions, Adrian points out.

SAFEGUARDING ONE'S CALLS

Paul Parry, motion picture operator opens a new service for phone calls and confidential mailing address. Paul is very well acquainted with the needs of the motion picture player, and realizing how important it is for one in the industry to receive their calls, he has inaugurated this new service. Thus another film player enters the commercial field, and we wish you the best of luck.

Do You Miss Your Phone Calls

Use H0-3521 as your second phone number and be sure of receiving all your calls. $1.50 per month. Confidential, permanent mailing address at no additional charge.

FAMOUS M-G-M STAR WILL ADD MANY NEW FRIENDS BECAUSE OF HER ATTITUDE TOWARD LIFE

Instead of sighing over lost youth, Marie Dressler (now in New York) whoops it up for middle-age.

At sixty, the beloved Metro-Goldwyn-Mayer star who, with the inseparable Polly Moran, has just revealed what she considers her happiest picture, "Prosperity," directed by Chas. (Chuck) Riesner, is having the time of her life.

"Why not?" she demands, with a challenging eye. "Look at me!"

She turns around with the effortless grace of a ballerina.

"And if you want to I'll bend down and touch the palms of my hands to the floor. Don't think I can, oh? All right, I'll show you!"

One... two... three... And without stopping to catch her breath!

"That's what pajamas have done for me." You look perplexed, whereupon she explains:

Just goes to show we women have come into our own, even if you men did think you had us shut out of pajamas. I've been a bit slow about it, I admit, but at last I can get up at any hour of the night without looking like Banum's Circus. All my life until a few weeks ago I'd worn nightgowns. Then a friend said to me, 'Marie, quit playing Lady Macbeth.' She saw me in my robe de nuit, as the French say when they want to strike up an interesting conversation, and her remarks were to serve as the subject. The next morning I went downtown and bought the most terrifying lion tamer's suit I could find!"

Miss Dressler offers to fetch them out for inspection, but time is pressing.

"You see," she points out, "I'm settling down, and there's nothing in this beautiful California climate like doing it in pajamas. I think they go rather well with my house, both new and aisy. This is the first time I've lived in a house since I was a dear little child making things out of the kitchen. I'd been knocking around in hotels so long that I could register with my eyes shut. Have you ever been homeless?"

At this Miss Dressler2 shut off into her throat, shutting off her sad story.

"Never mind," Miss Dressler consoles you, "just keep on looking forward to middle-age.

FAMOUS ACTRESS FINISHES FIRST PICTURE, HUBBY RUSHES WESTERN SO THEY CAN TRAVEL

Clara Bow no more than finished "Call Her Savage" at the Fox Studio than she made preparations to go abroad. "Trem Carr, Monogram executive chief here, realizing this is rushing two westerns into production in order to permit Rex Bell, Monogram Western star, and his wife, Clara Bow, to take a two months' vacation in Europe. Trem Carr today announced "Diamond Trail" and "Crashin' Broadway" as tentative titles for the pair.

Frances Rich, daughter of Irene Rich, heads the supporting cast of "Diamond Trail" which started Tuesday. Others selected for important parts are Lloyd Whitlock, John Webb Dillon, Norman Feurer, Jerry Storm, Billy West, Bud Osborne and Theodore Lorch. Harry Fraser is directing from the original screen play by Sherman Lowe.

It's life's best time. You know a lot of things you never knew before, and you keep out of a lot of nonsense you never should have got into. If I'm getting too personal, stop me."

Magnanimously, you wave aside the suggestion.

"It's not every day you get the chance to listen to Marie Dressler, herself."

"You know," she observes, "there's nothing in that old-fashioned idea that people over fifty ought to be put in the family album. We've got past the notion that a woman whose hair is turning gray should sit with her hands folded in her lap. Catch me doing it! I don't mean she should be forever dolling herself up and gadding about like a catie. There is no need like an old fool, and to me the silliest sight in the world is a middle-aged woman trying to dress and act like a flapper. What she needs to do is keep young inside--her outside will take care of itself. If she keeps her mind in touch with the times she'll find she's as young as ever. It's just a matter of getting as much out of every day as she can, doing things for all they're worth."

"I wish I liked about the woman I play in 'Prosperity.' She's the busiest thing around the place. In fact, if it wasn't for her it would go to smash. She won't let it. That's the stuff of which the woman of today is made. What's the difference if she is middle-aged? Youth isn't just a matter of years—not by a long shot!"
WAMPAS SEEKS TO CO-OPERATE WITH FILM PRESS; DENY PLAN TO SYNDICATE

According to the Wampas, the society of movie publicity men, were about to enter the realm of the newspaperman and interested in sending out material about Hollywood and the studios, were definitely spiked this week when the league sent out a letter to other various editors, denying the report.

George Lundy, chairman, declared that the intent of the Wampas is to co-operate fully with the press and not to have any back talk. Reprints from the different editors were requested, so that any "peeves" or statements could be presented to the body of the Wampas at an early meeting.

In recent months, the Wampas has not been as active as before and this is seen as the first of a series to revive the interest of the various publicity men. Wednesday evening, there was a real get-together at The Writers Club, with Bill Bailey acting as chairman in the absence of Frank Whitchek, president. Dinner was served and Kate Smith, Paramount star, sang these two songs, "Oh, Mostly Self, co-author of The Ring," was introduced. She told some stories to roars of laughter and then there was some funmakers who clowned down a take-off on the so-called King of Jungle Hunters. The meeting then was closed to the visitors, so that the Wampas can select their "Babes" and make news or feature shows. However, they stand for a whole lot that is good in the INDUSTRY.

Moving Movie Throng by John Hall

"There is no law of God or man north of sixty-five," wrote a teller of tales of the Northland.

So it is with Man.

John Hall

On the other hand, we have the hot, steamy equatorial lands, which have rotted to nothingness the bones of ancient civilizations. Scientists, knowing they once existed, vainly hunt for signs.

It is with Man.

His north end—his head—preserves the good, and his butt is equatorial, and if, not governed by the head, roots and is lost.

Man is span of the earth, sharing the physical attributes of the earth. He cannot "conquer the earth" as he boisterously claims he can. Rarely does he conquer himself.

His self-glorified institutions: His arts, with rare exceptions, degenerate to caterers to his passions and he/pints away, and he craves, and he converges, and to achieve what he deems profits (usually far beyond his needs), he debases his ART to the level of the lost, insanely ignoring the fact that that which right and good MUST prevail—else only chaos.

The very existence and continued prosperity of organized society TOTALLY depends upon property owners, and right thinking men, and good prevails over WRONG AND EVIL. Anything going counter to this eternal verity is destined to INEVITABLE failure, no matter how brightly alluring the outlook.

In the simplest language known to man, philosophers, throughout all the ages of man's recorded history, have said, that property owners, and right thinking men, and good must prevail over WRONG AND EVIL, and organized civilizations, CONTROLLED by GOOD, goes on and on.

Essentially, the Motion Picture ART is good; and this essence of good successfully saves from flat failure a giant industry. Some are feeling themselves in the belief that the industry can easily laugh and the outright morally rotten motion picture satisfies a "modern" civilization, ignorant of the fact that that magnificent Ninotchka was presented in Rome, in its proud glory, was "modern," both to perish and fall to dust because they de- plored the RIGHT and the GOOD, led to destruction by public pandermers with risque, vulgarly bizarre and rotten public picture in a PUBLIC ENEMY.

DAD SAYS—


DAD

Frederic and Helen Chandler in the cast .... Constance Cummings plays opposite Warren William in "The Mind Reader.


HOLLYWOOD IN N.Y.

By Sid Muray

The new come-on racket—in Noy Yawk gala Marathon, is the Thursday NITE LADY Fites, with the participants, young folk from the "hottest" in the Gay Nine—that at The Rose- land Dance Hall—rife on the Wall Street—Broadway—All you Hollywood, Marathon Dance, new heavy-weights, miniatures, turtle races, and what have you promoters, besides grab the new big racket. How it drag them in—Paulie Wald- er refuses, and the machines, in two and three rounds each—At ringside, our friend Harry Green, now rehiring in "The Great Maggo," the former Mr. Mrs. and Bert Wheeler, Mr. Charley Moscon (Margaret Young), Helen Brodick and her six-foot son, Mr. and Mrs. Victor Moore, and a former chorine of ours, Be Jackson, also later become "mail man" in Paris but not just one of the lesser lites of Broadway. So to Lindy's where we join a flock of California boosters, including Arthur Franklin, who's decided to become a real producer (luxo), naturally Abe Lyman at the same table, Arthur Klein, now promoting an all- color version of "Columbia Matt- son, the newspaper man and his matey, Mr. Harris of Harris color, both of whom are looking the field over for new talent. Dave Wolf, the Culver City Cafe man; Joe Lawin, now playing the "Nut Club," would like another shot at Hollywood; So- phie Tucker and her hubby, Al Laccery, and so to bed.

A welcome letter from our Hollywood playmates, B.B.B., who have some very serious offers from Noy Yawk, and may be with us soon—A most pleasant surprise call from Doctor Edgar Mayer, from Sarasaske, N.Y. Doc is the friend of the entire world and likes Hollywood, yet likes his moun- tains, So he flew, playing with Paul Ash and his band in Brooklyn—Lester Cole, our former juvenile in "Good News," playing at the Paramount Theater—Maurice Chevalier, our popular star for the second Wednesday, turning away Casa Van. of the famous team of Van & Schenck, opens the Village—Wright & his able lady- mate, Cissie Lofaut, taking a look-at the new smash hit, "Music in the Air"—Jack Holland and June Knight at the Paramount Theater—and another June Knight in a musical—They are all good, only they ought to decide about the names—except in George Olsen at the New Yorker, and hear Elisha Shatta sing that very popular Dutch number. Very much good here. In the annual AMPA "Naked Truth" shindig—Jack Dempsey, Maurice Chevalier, Rudy Vallee, Bing Crosby, Hal Horne, Fat- ty Arbuckle, and only one little "the Lamb"—Bump into Joseph Santley re- hearing the new "Gambol"—Tommy Meg- han's voice of "Blue"—Middle Grey, and ready for a road tour with Little Jessie James—Maurice Chevalier wearing a priceless blue coat, both movin' along pretty fast. He would start some new fad, and we look so good in—well, we've got our 40 winks and we'll tell the early bird. —Back to MAGGO. Yoo-hoo, HOLLY- WOOD!

BEN BLUE

Under Contract
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Management MEO MORRISON
LITTLE STORIES

"Talent is that which is in a man's poster. Genius is that in whose power a man is."—Lowell.

Those who were lucky enough to see a preview of "The Mummy," were unani-
mous in their praise of the latest Universal director who carried this weird story of ancient Egypt, brought to life, and carried to the present day.

This story needed careful treatment and the selection of a new man to carry it to the screen was an accomplishment that speaks well for its ultimate success.

Karl Freund was that man, and while that sterling effort, as it frequently
he has spent a lifetime in the making of pictures, in the capitals of Europe as well as here, but he had always acted as the photographer before.

Perhaps you will remember that great Universal production "Variety" that first brought the great Emil Jannings to our notice, as well as "The Last Laugh." Both
these famous productions had the valuable services of Karl Freund as photographer
as it was the unusual camera angles that made them world renowned.

He also gave us "Golem" and "Metropolis" from the great studios of Berlin
and when the Fox Film Company needed something different the name of this artist was brought to their notice, and he produced the picture. "Dracula" received the highest praise from the critics where ever shown. Afterwards he was per-
suaded by Universal to come to Hollywood and here made some of the most famous
pictures for this great company. "Dracula" was one of the first; then followed the
wonderful "Frankenstein" which brought Boris Karloff fame. A few others that you
will remember are "Back Street," "Strictly Dishonorable," "Murders in the Rue
Monge" and "Mystery Go Round" which have not been artistic hits but have
registered heavily at the box office.

After all, Universal realized that while a cameraman is valuable, the creative qualities must be in the writer, not the assignent. Much to
everyone's surprise, he picked the story of "The Mummy," which demands
one of the most difficult from a director's standpoint, but the result showed that
this artist knew in what field he could excel. Another assignment was immediately given
him, and he is busyly preparing a story with

FOURTEEN FEATURES FOR M-
G-M—will once more bring this famous lot into prominence and the news has already
been heard by the extra actors, who are flocking to Culver City.

WOMAN WANTED—for the leading part and the principal idea is that she must be a
real, human being. Nanita Eathart has de-
clined the honor, as she doesn't want a screen career.

TESTS OF LEONTOVICH—have been
made by the B. P. Schulberg unit at Para-
mount, where the fame of this artist in the
tage production of "Grand Hotel" is real-
ized.

THEODORE DREISER—will not have
more to say about his "Jennie Gerhardt"
as his other story, but this fine artist should fit
nicely here, and even please the critical
Theodore.

BORROWING IS ALL THE RACE—
among the studios an old plan—loans at M-G-M. a few days ago where she has
the featured role in "The Lady" which just
noted her.

THE FAMOUS BRABIN—directs, and we
caught a view of him in the café a few days ago, and Philip Dunne had his illust-
rious father Taylor Holmes who was vis-
iting.

ALL RIGHT AGAIN—at the Holly-
wood Music Box which opens and closes so
often that it reminds you of the famous Jack
in the Box of nursery fame.

TOBY WILSON PLAYERS—are the
latest there, and they made a decided hit
with "The Push" and with others to follow we
expect to see open doors for a long time.

TWO DIRECTORS RETURN—from the
big city—New York—as John M. Stahl
came back with a completed script of "Only
Yesterday" which he will make for Universal.

TOPAZE, THE OTHER—story that Harry Q. S印章 and Paramount and both of
those great stories and directors will help to
to swell the labor list shortly.

GENE FOWLER'S SECOND BOOK—has
been bought by Paramount and even Gene's looks at the picture business can't
encourage the producers from picking a good story.

"JOE, THE WILD MARE"—was such
interesting screen material and Gene's other
efforts, "The Great Mouthpiece" and "The
Great Magno," were so good that they could
not resist his latest.

PERSONAL APPEARANCE CON-
TRACTS—are the latest efforts of the pic-
ture producers who can manage a personal
appearance between pictures, to make up
the enormous salaries given to players.

THE THREE BEST—Buddy Rogers
and Lupe Velez, as both of these artists are
just as valuable on the stage as on the
screen, as those who saw them in both he-

MORE WRITERS FOR PARA-
MOUNT—whose pictures for the new
season have received acclaim from the critics and the public as to their excellence in story
material.

THE STORY'S THE THING—is never
more true than at present and Bayard Veil
and Ma-
rine Watkins should give this great com-
pany something new.

A GREAT INCENTIVE—for the pro-
ducers and their artists are the awards that
the academy gives each year and the gala
event at the Ambassador brought them all out.

TWO STAGE FAVORITES—Helen
Hayes and Fredric March won the main events, but little Mickey Mouse was the strong favorite if the applause heard was any cri-

FIRST OPERA STAR—in the world
planned to be a single photograph record a fif-
teen minute continuous operatic program, was performed at the Victor studios.

CARRA GALLI CAMP—is the name of this famous Argentinian dancer whose
the Philharmonic recently was acclaimed by the critics and the public as simply marvelous.

NOTICED RUPERT HUGHES—on
that big ship that Danny Hall built at the
Universal studios, and saves time when the
weather would not permit shooting at
the harbor on a real one.

GETTING NEW MATERIAL—from
the road and the symphony orchestra, this
is and the critics are singing it. "Destination Unknown,"
KATE SMITH ARRIVES—and Para-
mount have picked her a leading man who is
rapidly forging to the front, and we only
hope that his new assignment is for the best.

WILLIAM SEITER DIRECTS—the ra
dio show "The Round," for the screen,
and those two fine players, Charlie Grapewin
and Jerry Tucker, have been added to the
cast.

SUCH A SUCCESS—was Clara Bow's
latest, and for the first time for a long time, "Call Her Savage," that she can get almost what
she desires these days.

HER FIRST CHOICE—is a trip to Eu-
rope, where the illustrious Karl Freund
is trying to get permission for the movie
Trem Carr to allow him time off long enough
to show Clara the sights that we all enjoy.

WHEN YOU WERE KIDS—do you
remember the thrills and chills that the story
of "Bluebeard" used to give you—with his name and the many wives who

KARLFOFF JUST RIGHT—for this
character, and Junior Lamsle has decided that
the recent "Mummy" under Karl Freund, just
right for the role.

RACE ON THE SALTON SEA—with
speed boats was just what Dick Arlen ac-

accomplished on his short vacation and he tells us that it was most imaginary.

OVER FROM PALM SPRINGS—came
Dick and Cary Cooper and on the way they
got the chance to stop at a ranch at Santa
Fe and managed to catch a fine Rock of
quail.

GRAND CANYON CALLED—Clau-
dette Colbert and she made a flying trip there
a short time ago between the many pictures
that she has been working on.

GRAND PLANS FOR CLAUDETTE—
after her marvelous work in Cecil B. de
Mille's "Sign of the Cross," which has sur-
prised everyone who saw it recently at a
preview.

THE BACHELOR HOUSE—of Cary
Cooper, which is out Los Angeles way has been the scene of many fine parties
and is the favorite spot for many picture
stars.

THE OTHER EVENING—Ursula Jeans
and Bertha Janke were among the distinguish-
ed guests, and from what we hear the boys
have just the place for good evening.

"SECRETS" ALWAYS INTEREST-
ing—and especially Mary Pickford, but
at last the "Secrets" in her future will go under production very soon at United Artists Studio.

THE BEST ACTOR—Leslie Howard
and perhaps the most sought for, has been
secured to play opposite Mary, which should
cause the success of this long awaited film.

MASTER OF CEREMONIES—Don
Smith is a new one from KFI radio station,
and was one of the original members of the
"Happy Go Lucky Gang," but he has trans-
ferred his talents to the Paramount Downtown
Theater.

MAKING A HIT—each week at
this huge theater, coming from Fox and Warfield Theaters in San Francisco and Fox in Oak-
land, so knows the how to amuse them.

"CLEAR ALL WIRES—has been as-
signed that clever director, George Hill, by
M-G-M Studios and the clever writers, Sam
and Bella Sperew, are working hard on the
adaptation.

A GREAT STORY—but an equally
great director, W. S. Van Dyke, arranges the
highest hits for the studios in Culver City
for a number of years.

SALLY EILERS A FAVORITE—has been
selected by Warners to play the lead
opposite Richard Barthelmess and Fox have
given him a steady "Sportie player. Feliz
Murphy has been the scene of many fine parties and is the favorite spot for many picture
stars.

"GRAND CENTRAL AIRPORT"—is
the catchy name of the latest for Dick, whose recent hit "Cabin in the Cotton," was such a
favorite with the theatergoers, but Dick wanted
Sally and he got her.
Four more Pete Smith Short Subjects for Metro-Goldwyn-Mayer

We had the pleasure of being present at the opening of the Metro-Goldwyn-Mayer Studios that Pete Smith originated and realized that he had hit a mark in entertainment, as both education and comedy had been cleverly intermingled.

Now that the football season is at hand and the end of the week sees everyone devoting their offices for a glimpse of the players this studio has photographed in the various plays in football and showed back stage, where great training is necessary and the work of the coaches so difficult to put these boys in shape for their contests before the million devotees of this great sport.

Pete Smith, in his explanatory remarks, also told us of the boys who did the greatest amount of work. The mass players who received no publicity except the honor of being connected with a famous coach.

We enjoyed these football shorts and know the theater-going public will feel as we did and especially at Pete’s clever dialogue.

The titles of these pictures were "Pipkin," "Block and Tackle" and "Football Work," and were directed by Roy McCarey.

However, there was another short subject shown at the same time which interested us much more than the football picture, entitled "The Infinite Care" and trouble that the camera man had gone into to secure the battle for life that the insects are constantly being concerned with, was marvelous. They have the same times, nerves, doubts, fears and the same old weird monster of the future. The clever remarks of Pete Smith took away some of the lights from the various insects. This picture was directed by Hugo Landau and was titled "Mythological Mysteries.

"MAY MADNESS" PLEASURES THEATERGOERS

In the United States dramatic art has had to get along without the convenient aid of the stage-endowed theater. Nevertheless, in many cities the "Little theater movement" has gathered momentum. Granted that there are few plays of real merit produced, but promising beginnings have been made by a number of vigorous and original minds.

In California we have many groups, such as the Foothill Players, Spotlight, Beverly Hills Community Players, Murphy, Gateway, etc. Why not give them a hand? Anyone can do something to help. Let's go to the Spotlight Theater. In this unpretentious little place the players under the direction of Bird Del Bundy, gave a good performance. The action of the play takes place in a Middle Western town. Several of the characters, besides being acting, also write and direct their own plays. Their escapades furnish the material for the story and allow Thomas Merz and Selwyn Myers an opportunity to turn in a good piece of acting. Mildred Dunnock, as the country girl, was very well cast. Other players were Ethel Casey, Ellis O. Jones, Ruth Dyson, John Mottlock, Oliver Ellis and also Harry Ahlbum who gave an outstanding performance as the "Sheriff."

Russian Musicale Given by Brilliant Artists

A musical dedicated to Russian composers, was the feature at the Knights of Columbus Hall, on North McCarden Place, last Saturday evening. The program was originated and presented by the Imperial Opera of Petrograd; Josef Borissow, famous violinist, Alexei Choukansky, cellist, and Eugenia Bruman, pianist.

Introductory remarks were made by Dr. A. Kall. The works of Anton Rubinstein, Lisow, Glazunow, Rachmaninoff, Gretchananov, Glere and other noted Russian music masters were interpreted in brilliant style by these distinguished artists. The beauty of the renditions delighted the large audience, and evoked many expressions of hope that it would soon be followed by another of like charm.

"LET ALL MEN PUT ASUNDER" THE Garret Players offer as their first play of the fall season Eleanor Beach’s "Let All Men Put Asunder."

Mr. T. W. A. Curtis directed the play which is showing at the Egan Little Theater.

The story deals with the difficulties a young married couple have to contend with when going through separation to take up their work. The play is a test of an American marriage with the introduction of a forlorn father and mother as well as an erratic aunt to complicate matters.

Clark Denison as the young husband gave a very fine performance. While Wilson was pleasing audiences with his 'It’s a Knockout' and "It’s a Knockout," but the majo--at the amount. Other players were Ann Guine, Julia Austin, Peter Plato, Wilma Moreland, Emile Starble and Myrl Fowler.

"HAUNTED GOLD" IS ANOTHER JOHN WAYNE WESTERN

The good old locust is wrapped up and delivered in Warners-Frist National western thriller "Haunted Gold." John Wayne, very much at ease in his role of the western hero, provides the thrill with the help of co-star Louise Platt, and the Blue Whishing. He is a colored player, very neatly steals the picture in a comic characterization which is rich. Harry Wood, Otto Hoffman, Martha Mattson and Ervelle Alderson help to create and retain the illusion.

"Haunted Gold" is a Leon Schlesinger production which will offer the kiddies a good Saturday afternoon’s entertainment. Mack Wright capably handled the direction.

"RED HEADED ALIBI"

No exhibitor will be disappointed with this Premier feature called "Red Headed Alibi." It is a conventional story with William Collison prepared for the screen by Ed Lewi, both of them being that rare combination, a satisfying and entertaining pictures.

The plot is one of those that is always pleasing and never disappointing, showing the difficulties that a girl may step into if she is pretty, game and good. Weary Karlin is a typical Tom Tyler, the man with the heart for nothing. Her conception of the heroine falls with unfailing employment as a gangster’s aide and afterwards, as the wife of a rich man is forced to kill the gangster, presumably, was very artistically portrayed. Karlin has the role of a performance that shows him a menace to society. Karlin as the lead did what was asked of him in a workmanlike manner. Parnell Pratt as a policeman also showed understanding of such characters. Rosemary Temple is particularly good. There is an appealing tug in her acting that indicates unusual intelligence for her four years.

Chris Cabanne did a particularly good job of the direction which was frequently complicated but the plot was kept moving without any dull moments.

Harry Fosdick’s photography was highly commendable especially his excellent dissolve.
The Following Theatres...

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Audience is Spellbound
And Marvel at Her Voice, Poise and Ability

One of the most marvelous singers of the world made her debut before Pacific Coast Theatregoers at L. E. Behymer’s huge Philharmonic Auditorium last night to an enthusiastic audience, who were held spellbound through the great voice, artistry, poise and a spiritual delivery of her numbers. Not only is she a great singer but she has a stage presence that would do credit to any stage star or screen actress and won the fine audience from the start of her splendid and diversified program.

She enthralled her admirers in every number, and the selections were gathered from the finest composers of every country. She has a perfect placement of tone, a surety of pitch that is quite rare in singers of her range, with marvelous phrasing and breath control. These are the musical gifts with which this singer is endowed but the marvellous faculty that she has of putting her personality over counts heavily with her audience. She would be a sensation in our best talkies.

Her velvety tones in Saint Saens’ “Le rose signel a la rose” and in the Air from Thoma’s “Mignon,” she created a future.

We must say a word for Lide Hodges, the accompanist, as his work was delightful, as well as Joseph Lorenzo with his flute obligato.

Galli Campi made a distinct hit, and perhaps some producer of motion pictures will see the values of this artist’s dramatic ability and marvelous voice for the screen, so that many more millions than could hear her on the concert stage, may be able to appreciate her God-given gifts. Should she play a return engagement in the near future, you will have to call out the police in order to keep out many who will clamor to hear this “Godessa of the Song World.”

Shooting Tom Again

Dan Clark, Tom Mix’s ace cameraman, who had been loaned to M-G-M for a special assignment in Alaska, reported to M-G-M on his return and immediately went back to his first camera in the filming of “The Terror Flags” just completed. Armand Schaefer directed.

John M. Stahl is Back—To Start “Only Yesterday” Soon

Amri Galli-Campi Thrills Southland Music Lovers

SHOOTING STARTS EARLY IN DECEMBER. WILLIAM HURLBUT WRITING DIALOGUE

After a four months’ absence spent in New York preparing the screenplay and continuity of “Only Yesterday,” Director John M. Stahl is back at Universal studios to begin filming of the Frederick Lewis Allen best seller.

The veteran director, who made “Back Street” was accompanied by William Hurlbut, assigned to prepare the dialogue for the picture. Hurlbut was engaged at Universal two years ago with John Murray Anderson. “Only Yesterday” is scheduled to enter production early in December.

As “Silence is golden,” so is neutrality in an important industry when giant political parties engage in battle for power.

** A TRIBUTE TO MME. ERNESTINE SCHUMANN-HEINK **

Sometimes in life, we are confronted with evidence of such superlative heroism that we stand awe-struck and inspired. You youngsters who bemoan your luck and weep for lack of breaks take courage from the achievements of Mme. Ernestine Schumann-Heink.

We use the word GREAT advisedly for no finer example of courage, womanhood, unquenchable ambition and magnificent determination appears in all history. To Madame Schumann-Heink we will go the tribute in the Hall of Fame as the most splendid type of womanhood this era has produced.

This is why. The world knows the high niche which she held as prima donna contralto in all of the most distinguished grand opera companies of the world for the past 50 years. Musicians and high critics have concurred to her the highest rank of excellence. Then came her triumphant concert tours and again she was acclaimed as among the greatest singers of all time.

The war brought a great calamity into her life. She gave of her utmost to help America win notwithstanding the fact that she lost a son in the German army. Her life was as admirably devoted to rearing a large family as it was to high accomplishment in the world of music. A shining example of perpetually contributing.

Came the tide of adversity. Seventy-one years of age finds her relatively poor as the result of bad investments and depressions. Does she bewail fate? Indeed not. She is at present doing four-a-day in New York vaudeville and doing it bravely and liking it.

To the society ladies who are wont to remark: “What a come-down!” she replies: “You have rich husbands and your husbands are jumping out of history windows these days. That’s a come-down, huh?”

From the diamond horse-shoe of the Metropolitan Opera House to what is left of vaudeville at 71 years of age, is like rising from mediocrity to the apex of opulent achievement. To conquer pride with a smile is a victory worthy the adulation of all man-

**

THANKS!

Mr. Harry Burns
Hollywood Filmograph
Hollywood, California.

Dear Sir:

On reading the filmograph of November 5th, and of which I am always anxious to receive, because of its up-to-the-minute details of the Moving Picture Industry, I might say my eyes nearly popped from their sockets when they came to rest upon your article: “Let’s Have a Protective Tariff Against Imported Movie Talent”.

I had come to believe that in this country of ours—particularly the Business world—there were few, if any Americans with the courage to stand up and fight this invasion of foreigners who come to our shores (who have always been extended a cordial welcome). And after a very beneficial sojourn (monetary as well as hospitality) return to their native land to, by their silence, their own country’s restriction against Americans.

This not only applies to those in the Theatrical profession, but right down the line to common laborer—but more particularly the mechanical craftsmen of this great United States.

Now, I do not wish to convey the idea that I am against the foreigner, far from it. But I am against the blood-sucking kind and the countries that fail to return an equal opportunity to our natives.

I trust Mr. Burns, that you will not stop here at this writing, but will continue to blaze the trail of equality, of opportunity for Americans to all countries, or else close the doors to all foreigners “Golden Dream.” I guess you get what I mean.

Respectfully yours,

EDWARD SPENCER
3566 Warren Road.

THANKS!
THE TROUPERS HOLD LAST DINNER BEFORE YULETIDE CELEBRATIONS. JOSEPH DE GRASSE FINISHES TERM JAY HUNT SUDDENLY PASSES AWAY

The last dinner of the season staged Sunday night at The Troupers Club, was one that was bountiful of events that will long be remembered. It was staged as a tribute to Joseph De Grasse who had served the organization the past year as stage director, and is retiring.

His position is equal to that of the president of a club and his duties have been such as to demand a great deal of his time and attention.

So Mr. De Grasse will give way to his successor who is to be elected. At the dinner it was learned, with very deep regret, that Trouper Jay Hunt had passed away. It was brought to the members' attention that Mr. and Mrs. Jay Hunt had been married 54 years at the time of his demise. The Edward Kimball, the Trouper chaplain said grace. The members and their guests enjoyed a fine dinner after which little entertainment was given as the affair over.

Mme. Real Mural, who staged the show. Jerry Doyle, who won the Paul Whiteman prize in New York and sang on the NBC hour with the star, proved a real star in her own right. Frederick V. Bozzer sang songs of yesterday and today to tremendous applause. Glenn Ellis did some Scotch numbers in a most pleasing manner. Joseph Driskay sang in English and Russian proving that he has a most remarkable voice along with his fine personality. Catherine Miller sang pleasingly. Jeffery Hall and Gordon Stevens proved clever knockabouts comedians. David Leo Tillman made a tremendous hit with his songs and Shakespearean recitation. Edith Reeder, child violinist, was a wonder performer. Her work was a revelation even to the grown up musicians. The feature act was a skit by Trouper Edward Paulson with Clark Denison, Madge Irwin and Wilma Moreland. It has good possibilities. Others who took part were Cynthia De Mere, Dorothy Garzi, Robert Mears and others.

Ada Belle Driver was responsible for the handling of the whole affair including the dinner arrangements, which was a task well done.

WAR VETS OF FILMS GATHER IN ANNUAL PARTY IN HOLLYWOOD

Last Saturday night saw a joyful gathering at Al Tierney's house in North Hollywood. About thirty veterans of the cameraman corps of the 40th Engineers got together in their annual Armistice party, headed by Louis Tepper, famous Newark, N. J. art company owner, who makes the trip to Hollywood every Armistice Day to be at the conting and party.

In 1917 about sixty-five boys from the Hollywood studios, organized by the owner of the Universal Studios, went to Washington, D. C. where they formed one of the units of the important and exclusive camouflage division of the American forces. Most of the fellows got over to France, and there were numerous casualties. Today about thirty-five of them are here in the studios.

Among those who made merry last Saturday night were Eddie Baker, well-known Christ's comrade, Wali Lee, staff artist of the Los Angeles Illustrated News, E. B. Jackson, expert prop man, Glen Gann, noted cameraman, Earl Woods, artist, Fred Hunt, also an artist, and many others.

Everybody had a good time, and a few hours after the rising sun peered over the horizon, Louis Tepper bid adieu and went back to Newark and another year's work. Al Tierney, the host, is an assistant director at Warner Bros. studio, and he did the honors in fine style. At the Fox, general and popular radio announcer over KGFJ, severed his connection with that station Sunday evening, preparatory to a new assignment with another station and will announce later. In signing off KGFJ he played his last record in tribute to his good friend, E. J. Clark, manager of the El Cortez Hotel in Hollywood.

VIOLET PORTER RETURNS TO SCREEN

Violet Porter, character woman, has returned to the screen following an absence of four years and has added several fine bits to her already long established credit.

VICTORIA VINTON FINISHES LEADING ROLE

Victoria Vinton, the little veteran of the cameraman company of the 40th Engineers, turned leading role with Stewart-James, late of the New York stage, in "The Seventh Commandment" which was directed by Jimmy Hogan. Miss Vinton also presented the cup to the winner of the Ascot Helmet dash recently.
HOLLYWOOD FILMOGRAPH

Eddie Cantor and Gorgeous Goldwyn Girls Shine in "Kid from Spain" Picture; Will Click in Key Spots; Not Big for Road Show

"The Kid from Spain," as written by William Anthony McGuire, Bert Kalmar and Harry Ruby, started, we are informed, with just a gag title idea and developed into this vehicle for Eddie Cantor. All this is true, but the Gorgeous Goldwyn Girls, as staged by Busby Berkeley, just about run away with the picture and leave Eddie and his co-workers high and dry with just that idea that they started with. The songs and numbers, with music and lyrics by Bert Kalmar and Harry Ruby that Mr. Cantor sings, does well. But they won't send anyone home whistling or singing them, in fact, the old bromide of "THERE IS NOTHING NEW UNDER THE SUN" comes right up to Eddie Cantor and shakes hands with him. Years ago Christie Comedies and the rest of the two-reel producers used everything that Samuel Goldwyn used to build up "The Kid from Spain" into a two-day picture. But once more we must take exception to the road show idea that is foremost in Samuel Goldwyn's mind with this opus. It will click in the key cities, but it will not be big enough to make the natives unwrap their family bank rolls and pay out two bucks to see, even Eddie Cantor and the Goldwyn Girls. If the late David Belasco was alive and he allowed his name to be used in connection with a bevy of beauties as did Samuel Goldwyn, it would read something like this and sound just as out of place; imagine this billing: "THE GIRL OF THE GOLDEN WEST WITH BLANCHE BATES AND THE BELASCO GIRLS." The Goldwyn ballyhoo is just as sensible, for we have sort of looked upon Samuel Goldwyn as a champion of high art, and if he was sold a bill of goods about taking the late Florence Ziegfeld's place, he is all wrong, for there was and only will be ONE FLORENZ ZIEGFIELD. Leo McCarey, who directed this picture, can take a bow. His part of the playbilly was immense. The dialogue, too, at times was very bright and worthy of the "Cantor" attention, although the story is jumpy. Robert Emmett O'Connor, as a baffoloed detective, commanded a lot of attention. The leads had very little to do. Lydia Roberti and Ruth Hall share honors with Robert Young as they made up part of the romance. Miss Roberti has a quaint personality, while Miss Hall is appealing and convincing. Mr. Young is of the heart breaking class who will make the fair sex in the audience pull for him all the way. Fine performances were given by John Miljan, J. Carroll Naish, Noah Beery, Stanley Fields, Ben Hendricks, Jr., Sidney Franklin Julian Rivero, Paul Porcasi, Theresa Maxwell Conover, Walter Walker and others throughout the picture.

Beautifully photographed by Gregg Toland, with exceptional art work credited to Richard Day, and the most novel costumes the work of Milo Anderson, "The Kid from Spain" will do much to bring back musicals, if they can follow the pace set by this one. EDDIE CANTOR PLAYS EDDIE CANTOR AND THAT'S THAT—THERE AIN'T NO MORE—and if you like his tomfoolery, you will go hook, line and sinker for this one.

—HARRY BURNS

Here Are Complete Academy Awards

Awards of merit given by the Academy of Motion Picture Arts and Sciences at their annual dinner held Friday evening, Nov. 18, in the Ambassador Hotel, were as follows:

Best Performance (actor) Fredric March ("Dr. Jekyll and Mr. Hyde")

Best Production (actor) Helen Hayes ("Sin of Madelon Claudet")

Best Direction ............ "Grand Hotel" (M-G-M)

Best Photography .......... Lee Garmes ("Shanghai Express")

Best Art Direction .......... Gordon Willis ("Transatlantic")

Best Original Story .......... Frances Marion ("The Champ")

Best Screen Adaptation .......... Edwin Burke ("Bad Girl")

Best Sound Recording .......... Paramount Studios

Best Cartoon .......... "Flowers and Trees" (Walt Disney)

Certificate for Novelty .......... "Wrestling Swordfish" (Mack Sennett)

Certificate for Comedy .......... "The Music Box" (Laurel and Hardy)

Special Award .......... Walter Disney (Mickey Mouse)

Through the efforts of Lester Cowan the dinner proved to be a huge success. No long or drab speeches were made and everyone seemed to enjoy a delightful evening.

CINEMA AND STAGE CELEBRITIES ENTERTAIN U. S. VETERANS AT SAN FERNANDO HOSPITAL

Such well known stage and screen celebrities as Ben Bard, Ruth Roland, Sam Coslow, Buddy Fisher, Sorel and Mervy, Barnet Sisters, Lewis and Garson, Lou Jacobs, Vina Zelle, Doris Whitney, Matt Brooks, Victor Terrie, and others did their bit to amuse the soldiers at the U. S. Veterans' Hospital at San Fernando Monday evening. Ben Hershfield, sponsor of the show, had plenty to take a bow for, as those who were entertained laughed long and loud at the fumming antics of all who appeared, which also included Ye Editor who told the boys some funny stories and finished with giving them a little Thanksgiving cheer to make 'em appreciate life and what it means to them.

Rita Le Roy (Mrs. Ben Hershfield) helped from the side lines to keep the show going while Mrs. Harry Burns made up part of the interested onlookers who stood in the wings of the stage and helped the actors and actresses feel right at home on and off the stage. The U. S. Veterans' Hospital Recreational Aide, Miss Betty Sohn, was very much in evidence, helping all to whatever was needed to make the show the success that it was. In closing let us say that Mischa Guterson, who outside of helping to round up some acts and furnish the pianist to play for the show, bow when Ben Hershfield told the soldier boys how Mischa had many times served the soldiers all over the country with his orchestra.

KARL FREUND

...... Directed "THE MUMMY"

UNIVERSAL PICTURES
San Francisco Rialto Offers Plenty of Activity

Full in Your Chin, Lad, Mr. Gable's "Tough" AGAIN HE'S UP AGAINST THE ROLES HE LOVES BEST! CLARK TELLS ALL ABOUT IT!

He's tough again, and he's glad of it! Clark Gable, in "Red Dust," goes back to the Clark Gable that rocked the film world—but with reverse English. He doesn't slap the lady—but the lady slaps him. So the tables are turned. But—it's the type of role that counts—and after all, it's he who gets slapped, probably next time it'll be she who gets slapped.

"Roles that make you get into all kinds of jams and then don't let you out by yourself are something I do not just understand—that is, in pictures. On the stage it's a different story. You can imagine yourself into any situation, and then have the audience believe that the situation is real with what the poor guy got in a hundred and fifty feet? Audiences have an idea that a fellow who can hold a cup of tea must be a human jellyfish. Of course, it isn't—but you can't argue with an audience on the screen.

"Audiences understand the rough, tough guy. That's the beauty of 'Red Dust.' It gets back to the rough and ready character. He's twice as convincing. He knows what he wants and he goes after it. There's nothing subtle about him. And, after all, the audience asks for that sort of thing, "

Gable revealed in his role in "Red Dust" in which he and Jean Harlow, the erstwhile "Red-Headed Woman," were shown in a hectic tropic romance in Indo-China and its rubber plantations. After the success of "Red Dust," he has been on one of our big go-drillers and an advertising salesman, a timekeeper in a tire factory in Akron and a "rep show," He lives his life in from the raw experience.

"If you are going tough going to mean snapping leading ladies (again)" he was asked, "I'm not the type, but don't pretend about it. There was only one that really got it. They wanted Joan Crawford to look surprised in "Paid" when I slapped her. The director had two cameras grading, and told me to be a good imitation of myself, which I copied and explained the butler had been himself. There was only one real one."

Mr. Gable revealed that the film was "a dog." He added, "It is not a cheap film, I'll admit it and explain it. The butler has been himself. There was only one real one."

He had left California for the Midwest to tie up loose ends after his recent tour there which he found most welcome. "I'm not going to go around the town in that dress."

The star left for the West Coast Friday, and spent the weekend in San Francisco and Portland. Mr. Gable had been in town for the major attractions of the week. The star's former residence in Hollywood was closed, and he is still paying for his last move to the West Coast.
**Chit-Chat and Chatter**

by Hal Wiener

**“Princess of Radio” in Hollywood**

Having been chosen as “Princess of Radio” by officials of the N. B. C. and Columbia broadcasting systems, little Miss Clementine Torruella proceeded at once to capture the hearts of her many thousand listeners.

For those unlucky persons who are not acquainted with Clementine Torruella, let me say right here, that she is the last word in charm and versatility.

She sings in four languages—English, French, Spanish and Italian. As a specialty dancer she has won the unquestioned praise of all eastern critics. Miss Torruella is also adept in playing the guitar.

But don’t go away folks, you haven’t heard anything yet. Clementine Torruella played dramatic bits for the Shuberts and yes, sir, even Ziegfeld, himself on the Broadway stage. And by the way, she also made 12 shorts for eastern picture companies. It is not as if she is joking in Hollywood and is available for the continuation of her picture work.

Along with Fleurette, she is often cast in a platoon in Hollywood, and unless we miss our guess, Miss Clementine Torruella will be kept very busy answering studio calls. She is now making record with ZaSu Pitts for broadcasting purposes.

The records are being made at the Fox Film Studio.

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**HOBO CREW ENACT DRAMA ABOARD LIQUOR BOAT**

“Destination Unknown”—a derelict ship with a crew of 14 half crazed ruffians and a cargo of 5,000 cases of booze drifting aimlessly in the calm of the southern seas, is the theme of Tom Buckingham’s latest screen play which Tay Garnett is now directing out at the Big U.

As we mounted to the deck of the ancient schooner, we could not help but remembering such stirring phrases as:

“Water, water everywhere
But not a drop to drink.”

Another phrase from the same poem also came to mind. It was the simile:

“Like a painted ship, upon a painted ocean.”

For, “Destination Unknown” has to do with a band of men who are adrift in a boat and mist, of course, any water. All they have to drink is liquor.

In between scenes we caught up with these so-called ruffians who are instrumental in bringing the story to the screen.

First we ran across Stanley Fields who plays Grotto, a bad bumble. Having several days’ growth beard, he was none too pleasant a sight. But that’s all part of the picture business. Stanley told me that he was robbed the other night and was called down to night court. He didn’t have the crook. Having come right from the studio, he was in the makeup of a ruffian. The judge took one look at him and then asked the police sergeant who was the crook.

Several who have stellar parts in “Destination Unknown” include Pat O’Brien, Tom Brown, Allan Hale, Ralph Bellamy, Noel Madison, Russell Hopkins, Charles B. Middleton, Richard Alexander, George Regas, Forrest Harvey, Rollo Lloyd and the only woman in the cast being Betty Compson.

Eddie Snyder is photographing the picture while Bob Fellows is assisting Tay Garnett and J. Lapis is chief sound technician.

***

**“THE PUSH” GIVES NEW STOCK COMPANY GOOD START ON LOCAL FOOTLIGHTS**

A distinguished first night audience was present at the Music Box Theater, Sunday night to welcome the Toby Wilson Players in Hollywood, and to laud their first efforts in the revival of weekly stock plays.

“The Push,” a comedy in three acts from the pen of Charles Harrison, was the initial offering. Light and frothy, with many good laughs and overloaded with amusing situations, “The Push” should do well in a seven day run.

It has to do with a shrewish daughter and the amusing situation of how her chauffeur husband takes it upon himself to do the cooking. After the man of her matrimonial choice has been run out of the house by her father, and refusing to marry the man her father considers worthy, this socially prominent daughter marries the family chauffeur, just out of spite. Two and a half acts are then devoted to the taming of this shrew. Just before the curtain, all ends well when the daughter realizes that she really loves her husband and consents to follow him no matter where he goes. A surprise ending, which we think was practically guessed by everyone, brought the curtain down amid many laughs.

Theresa Carmen played Frieda Powers, the shrew, splendidly. James Malone portrayed beautifully the chauffeur, to good advantage while Toby Wilson scored the hit of the evening in a character part as Papa Powers. Others who help, “The Push” along to success are Jean Temple, Janice Olmes, Martin Camden, Harry Jordan and Harrison King. Besides directing the play, Fred Cummings also played a small role as Chris, the butler.

Next week, beginning Sunday, the Toby Wilson Players will stage “Tilly Ama.”

Assistant Director Is No Job for Weaking.

Brains and Brawn Needed Here

You may talk of your yes-men; you may brag of your win-cracking press agents; you may even go so far as to have a technical advisor and we won’t deny the day this time against supervisors, but we contend that the backbone of a motion picture unit, and the man who “can take it” is the assistant director. He is the man between two fires.

We had an instructive talk with Bob (Suk to you) Fellows, one of the few successful assistant directors who is now working with Tay Garnett on the “Destination Unknown” set at the Big U the other afternoon when he unloaded some very interesting facts on the art of “keeping everybody happy.”

“One of the first duties of an assistant,” Bob told me, “is to see that the director gets everything he wants, where he wants it and when he wants it. He is responsible to the director for all extras on the set. He must see that there are no slip ups during the action of a scene, and if so, he must call it to the attention of the director.

“His responsibilities to the production office,” he went on, “are to see that the picture finishes on or within a reasonable time of shooting schedule. That the director and actors want to have some free time for the set.”

There is a continual battle waged between the director and the production office of a studio as to the amount of money allowed for expenditures on a picture. The assistant is the one who must carry the burden of this great necessary evil on his shoulders. He must take his beating standing up and always come back with a “smile,” not a “yes,” as you might suppose.

Bob Fellows started as an assistant under C. B. DeMille. He started to work for Tay Garnett at the old Pathe studio. So well have they gotten along together, that Tay and Bob are now in their seventh year as director and assistant. From Pathe they went over to the Warner lot and now they have established quarters at Universal.

Some big box office hits have been made under the direction of these two. Two off hand include “Her Man,” and “Okay America.” The combination looks good to us, and so does their latest effort, “Destination Unknown.”

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**JAMES WHALE ASSIGNED TO DIRECT FAMOUS STAGE CLASSIC FOR THE BIG U**

Temporarily shelving Preston Sturges’ “The Invisible Man,” Universal studio have switched Director James Whale over to the directorial post on Ladislas Fodor’s famous stage success, “The Kiss Before the Mirror.”

So far announced in the unfinished casting of the picture is Charles Laughton for the leading male role. But we hear that a lineup of big names is scheduled to support him. Production is to start around Dec. 12.

We found it a bit of interesting news to hear that James Whale is to direct this stage classic, after turning out such tremendous successes as “Frankenstein,” “The Old Dark house,” “Journey’s End,” and “Hell’s Angels.”

It is such plays as “The Kiss Before the Mirror” that best appeal to Director Whale, he tells me, for the pictures that have an appeal to the finer emotions of higher individuals. Not that “The Kiss Before the Mirror” is a drawing room study. Quite the contrary. It is a strong murder story laid in the atmosphere of Vienna. Yet, the story will be minus of any horror angles.

It is interesting to note how James Whale acquired his flair for horror stories. As he told me in his office at Universal studio, being a foreign director, it was necessary for him to have the public something a little more unusual than his contemporary American directors. Not that he was any better, but he must draw Hollywood’s attention to the fact that he understood the theatrical business.

So it was that he took the unusual and gave “Frankenstein” to the world to applaud or condemn. Lucidly, he explained, they applauded his efforts. Now he is under long term contract with Universal. He may or may not make more horror films. That depends. But you can rest assure what ever he does, he will give his best.

***

**SCREEN ASPIRANTS SEEK YOUR CHANCE TO PROVE YOUR WORTH**

Cinema producers are always on the lookout for new screen faces. Developing new talent for the screen has heretofore been a difficult problem for casting directors and independent producers.

Of course, there is the little theater which has done much to uncover hidden dramatic abilities of its players. Dramatic schools, which are not uncommon, also play a big part in this.

Beginning next Saturday matinee and continuing each Saturday thereafter, Harry M. Sugarmann, manager of the Egyptian theater, will give screen aspirants their chance to face an audience, when he will provide an acting test, absolutely free, to all who apply any morning except Mondays, up to 11:30.

In this endeavor Mr. Sugarmann is working with the various studios and plans to have in attendance in the audience, casting directors, directors, and film executives to pass judgment on the various performances. Here is an opportunity for ambitious thespians.

**SHIRLEY TEMPLE, contract player for Jack Hays Productions, receiving several bids from the major studios.**

200 ROOMS...HOLLYWOOD...200 BATHS

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5640 Santa Monica Blvd.—Hollywood 5801

E. J. CLARK, Manager

Splendid Coffee Shop

Special Weekly & Monthly Rates
**Chats With Connie**

Have you enrolled at the Hollywood Commercial, located on the corner of Cherokee and the Boulevard, Hollywood’s newest business college? This school has engaged only the finest teachers, and has already a splendid class increasing every day.

Eddie Shapiro, popular PLAY BOY of New York, is now in Hollywood, and greeting his former admirers at Goldy’s, one of the Boulevard’s best-known shops for gentlemen. This shop is having a sale, and the entire stock is greatly reduced.

Ballantyne’s, another well-known shop, is offering fine values in dresses, slacks and many other articles. We noticed bargains in gloves, lingerie, and some oval veils which are so popular this season.

All women seek a graceful figure. Yesterday, while shopping, we were introduced to “Her Secret,” the loveliest and best fitting braieres we have yet seen. These “no-bake” models are made of exquisite lace, and those in white were particularly attractive.

This week we visited the “Jackson-Post System of Growing Hair,” and had the grandest scalp treatment. Here they guarantee to grow a new head of hair, and we hear their work is remarkable.

After we left the “Cathem,” where we had an excellent luncheon, we wandered into the White Bird Shop and noticed many attractive things, and if you like Indian jewelry they have some earrings and odd pieces that you would adore.

M. H. HOFFMAN, JR., SIGNS SPLENDID AUSTRALIAN RELEASE DEAL FOR ALLIED PICTURES

Celebrity Pictures, Pty., Ltd., of Sidney, Australia, signed a contract with M. H. Hoffman, Jr, vice-president of Allied Pictures Corporation, calling for the distribution in Australia of all of Allied’s 26 features on the 1932-33 schedule. Charles Hardy, managing director of Celebrity, was at the other end of the transaction which was handled entirely by cable.

**HA-HA-HA!**

Clarence Muse, film actor, was busily engaged memorizing his part for “Laughter in Hell.” There’s a report in tonight’s paper of your death,” observed his wife. “Is that so?” Clarence answered abjectly. “We must remember to send a wreath.”

**ON ASSISTANTS’ ROW**

Jean Yarbrough has just started work as assistant director on his 28th short subject with the Mack Sennett Company in the last year. He recently finished “Hypnotized” which was directed by Clyde Bruckman and which featured the swimming champion, Helen Madison in her first picture. He has just started “The Fatal Glass of Beer” which Clyde Bruckman is directing. W. C. Fields is featured in the picture.

With a record that reads like it might have been taken from a page of the Who’s Who of the film world, Ralph Baker is presently engaged as assistant director at the Tex Art Studios on the Arthur Beck Productions. Ralph Baker was for six years assistant director on the Christie lot. He has been affiliated with the Metropolitan studios and Universal and is noted for his work assisting Leslie Pearce, Bill Watson, Arvid Gillstrom, Harold Beaudine, E. Mason Hopper, Frank Strayer, George Seitz, and Lucien Andriot, Pat Drowning and H. E. Brownell. His work in the last two months with such pictures as “The Big Flash,” “Tired Feet,” “Her Mad Night,” and “The Midnight Warning”...

**NEW LOCATION**

Arthur A. Ebenstein, treasurer of Stubbins, Leterman & Gates, Ltd., prominent insurance brokers, is now catering to the motion-picture industry, announces the removal of his company’s offices to the Spring Arcade Building.

**CLICKING**

Gordon Morris (Chester’s brother), co-author of the recent Fox picture, “Six Hours to Live,” has written within the last half-month two original stories, and has sold them both to Carl Lesmire, Jr. The first is an undersea tale entitled “The Triton,” while the second, designed as a starting vehicle for Boris Karloff, is “Bluebeard.” The latter year inaugurates Mr. Morris’ contract with Universal, which calls for six original stories in continuity and dialogue.

**PAT O’BRIEN WILL BE M. C. AT OUR DAME BANQUET**

Pat O’Brien, who played on the Marquette University eleven against Notre Dame several years ago, will be the toastmaster at a dinner for the Notre Dame picture team at the Hollywood Athletic Club following the game with U. S. C. December 10.

O’Brien by that time will have finished the leading role in “Destination Unknown,” Universal, and the following morning will leave for New York City to join his wife, for a short vacation.

Following this, he will play the leading role in Universal’s “Kid Gloves,” by William Anthony McGuire.

**TEN LITTLE THEATERS**

of the county will have the same play produced at the same time which will certainly be a record of some kind. The play will be “Sintram of Skagerrak.”

**WRITTEN BY SADA COWAN**—must mean something, as in the old days of plays, when every play which eventually finds its way to the screen, the same way her others have.

**POLISH PRESS MAN HERE**

James C. Kubiak, representing the “Courier” of Warsaw, Poland, and the “New Age” of Lemberg, is in Hollywood making a close study of American picture plans.

**BE-HANNESEY CELEBRATES TWENTY-EIGHTH ANNIVERSARY WITH BIG AUCTION SALE**

Be-Hanneyse celebrates its 28th anniversary of his art furniture with a gigantic auction sale. His store has for many years had the reputation for the quality of furniture he sells, and collectors of antiques from all over the country are listed among his many frequent customers. Not so long ago Mr. Be-Hanneyse was awarded the silver cup by the state of California for maintaining the highest quality of art furniture store. In speaking of the auction the store is amazed at the low prices of this same high-grade furniture, and if you need furniture at this time you should be sure to aflord the chance of a lifetime. In the evenings, with the large lights around the building, and the many motion picture celebrities that are seen entering Be-Hanneyse’s, the right remits you of the Hollywood Picture Premieres.

**THEY ALL MEET IN HOLLYWOOD**

Three months ago Fifi D’Orsay was appearing in a stage show at the Oriental Theater in Chicago, and in the act she also appeared LaFayette and LaVerne, who performed an Apaches dance. Now Fifi is appearing at Universal City in “They Had To Get Married,” starring Slim Summerville and ZaSu Pitts, and one day last week, when she was to be made at a great cafe setting, who should walk onto the stage but LaFayette and LaVerne—to do their Apache dance!

In Chicago, the band brought their dance to a rousing climax when the man threw the girl through a window, but in the screen performance they had to change the ending, because the cafe was supposedly located on the roof of a 16-story building.

**HARRY HOLMAN IS PRODUCERS’ ANSWER TO PRAYERS**

When the producers played for a man to play a variety of parts they were sent Harry Holman. Ever since he came to Filmland he has played so many different characters that he is afraid to look in the mirror for fear that he is liable to be some one else than he knew himself to be when he first came to Hollywood. You’ll see him soon in “Silver Dollar,” “The Conquerors,” “The Phantom Thunderbolt” and many other pictures soon to be released.

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CARLOS MOLINA RULES AS BLOSSOM ROOM STAR; SPLENDID ORCHESTRA AND SINGERS CLICK

Ever since Carlos Molina opened his engagement at the Hollywood Roosevelt Blossom Room, he has proven his right to the top spot in all announcement of the cafe, and especially since he has been heading the two orchestras that have been offered, made up of his Rhumba Band and Spanish orchestra. One of the orchestras that has been discovered of late was his playing some very inspiring violin solos during the course of the broadcast nightly except Sunday. The other evening Carlos Molina staged a special show for Leo Carrillo, who was the first artiste of the night he intruded on the orchestra and themselves proud as they grasped the dance floor and did their various acts. However, Carlos Molina outshone them all. He was well assisted by Mario Alvarez, Guy Layton and family. Edith Welsh, Ruth Hamilton, Rita Le Roy, Ben Hendberly, Jerry Mand, Betty Lou Bosley, Helen Huntingdon, and any number of others. Carlos Molina was given the finest tribute that he ever rendered when Leo Carrillo finished his entertaining talk and told radio listeners in those in the Blossom Room, that Carlos Molina had one of the best bands he had heard and was entitled to the support of the best people in Hollywood and Los Angeles. Joe Mann became so excited that he applauded before anyone else could get started. And why not, wasn't Leo Carrillo voicing the sentiments of everybody within hearing distance.

LEE MOORE'S FROLICS CONTINUE TO HAVE CLASSIEST TRoupE OF STARS AND SHOW GIRLS

With a handful of stars and the prettiest chorus in Hollywood, LEE MOORE'S FROLICS CAFE continues to do the top business of the playspots around these parts. Fogg Marx dropped in at the Frolics one night last week and was told by his friend, getting a peek at him during his act, the girl made an exit and came back gave such a perfect imitation of Horace that the latter advised him to keep it in his act. For Gari to impersonate Jimmy Durante is a whole show in itself. A BILL HILLDA MURPHY takes on a vaudeville star of Europe, and how these folks can dance. They are the most finished team that has struck this man's town in many a day. NITZA VERNILLEL is actually becoming a sensation nightly. Her act has improved 50 per cent over her initial appearances, and if you ask us we is looking more beautiful than ever. INEZ KING is making more friends nightly than any singing star around these parts in the cafes. She has a personality that wins you the minute she steps before the piano. It is her way of putting the numbers over that commands the attention even from the night life followers that never even look up to see what is going on in the form of entertainment.

There is a very swell dozen solo dancers in the dozens beauties that Lee Moore has in his show. For instance, get a load of these darlings: Lila Mace, doing the Snake Dance; Irene Barry, Top Number: Patsy Dorr, doing a most dazzling tango dance; and Dorothy Dayton, Toe-Tap Steps—divinely perfect in form, you hardly are able to think of their dancing, you want to watch them instead. Have you seen those topless bowls? Get a load of 'em, they are hotter than hot.

BILL HOGAN has the classy show that LE RRINZ staged down pat. He makes his musicians step along at top speed and with such ease that it is a pleasure to listen to their music. And when they play the dance tunes, why your feet just won't behave, they have the light and fantastic. Even Ye Editor danced with the gorgeous Mds Mermaid, and has the impression that she arrived by the last of the boat. It is a night well spent, and what more, it is very reasonable amusement and the best eats of the season.

CAFE DE PAREE, ONE OF GAYEST NIGHT SPOTS, NOW ENJOYING GOOD BUSINESS

For those cafe patrons who are looking for the exceptional in their after dark entertain- ment, you can find it at Cafe de Paree which has recently gone where the old CAFE DE LA PREMIERE was located. Located at 2312 Seventh street, opposite Westlake Park, the Cafe de Paree is in easy driving distance from downtown Los Angeles or Hollywood. In fact, it is right in the heart of the night life center.

But what is a cafe without delightful music to enhance your entertainment? Here is where the Cafe de Paree comes into its own. They have engaged Chicco De Verde and his musical aggregation to fulfill the wants of patrons in the way of dance melodies. This he does, and how!

Dorothy Lyle, that golden haired songstress, can be seen and heard nightly delighting patrons with her vocal talent. Gertrude Gezle also wins acclaim as a singer of no small ability.

Mr. Marco, manager of the cafe, and Pete Dukas have arranged a nightly over station KFAC for those less fortunate who are unable to attend the cafe. If you haven't been down to the Cafe de Paree yet, be sure to put it on your list of "mustgoes". You'll find all of your desires in night life entertainment right there.

CLUB ARMS AT AIRPORT GARDENS

Jerry Lester, master of ceremonies at the Airport Gardens, is making quite a hit with his imitations of Ted Lewis, Jimmy Durante, and many other famous stars. George Hamilton continues to delight the guests of the Club with the music of his orchestra. Kay and Hulks in the night at Lee Moore's New Delhi Cafe is a night well spent, and what more, it is very reasonable amusement and the best eats of the season.

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NOTED THESPIAN DONS MAKEUP OF CHILD CHARACTER

Many talented child actors endeavor to portray grownup roles, but never in our experiences have we run across a full-fledged actress who makes a specialty of child roles. Millie Fitzgerald is this person. She played the role of an eleven year old girl in George Arliss' film "The King's Vacation" which John G. Adolfi is directing for Warners.

... HAROLD BRUCE QUIVER was awarded a nice part in Harry Langdon's next picture, "The Pest," which Avid Gillstrom is directing at the Metropolitan studios. Harold is a clever little actor and should do well in comedy pictures, which seem to be best fitted for him.

... RALPH GILLIAM went on location with the Clark Bow company, making "Call Her Savage." This lucky little fellow was awarded several good closeups in the Fox picture.

FINISHING "RASPUTIN," DAWN O'DAY IS SIGNED BY WARNERS FOR IMPORTANT PART IN "THE SUCKER"

Remember the little, hungry, raggled neighbor girl in "The Purchase Prize," That was Dawn O'Day. She played the child part for Barbara Stanwyck in "So Big," Frances Dee in "Rich Man's Folly," Ann Dvorak in the current "Three on a Match" and was the romantic interest in "Young America." Emerging from the two hundred yards of lace on her court costume in which she played the Grand Duchess Anastasia to perfection, lovely lil' Miss Dawn O'Day was signed for an important part in "The Sucker" by Warner Bros., who decided to take advantage of her long experience and superior talent.

Dawn came to Hollywood under contract to Paramount when two years old, and devoting her life to the screen has made a name for herself.

After "The Sucker," there's an opportunity coming up that will keep our lil' sunshine shining for DAWN O'DAY.

BUSTER PHELPS has just finished a role in his latest picture at the Fox Westwood studios and is now considering several offers from various studios.

... TINY ACTRESS SIGNED IN COURT

Talk about your baby stars, Radio Pictures today brought into court, for verification of contract, one that really is a baby!

She is tiny three-year-old June Filmer, who played a part in "The Animal Kingdom," co-starring Ann Harding and Leslie Howard.

So impressed were the officials of the RKO Studio that they immediately arranged to have the teeny actress put under a term contract.

... DAVID LEO TILLOTSON, clever little trooper, just finished in "East of Fifth Avenue" at Columbia with Leo Carrillo and Dickie Moore.

... LITTLE ADAMEE BENDER had a big pickle, and a big doughnut and a mammoth slice of cake to help her put over a scene in "Face in the Sky" at Fox studio the other day. Was she full! The tiny black-eyed younger put it over, too, with Marion Nixon's approval of her cleverness.

... ROSITA BUTLER busily engaged at Paramount on "Luxury Liner."

... JERRY TUCKER, Paramount contract player, has featured role in "Moon Song," with Kate Smith.

SIDNEY MILLER APPEARING AT BOTH WARNER BROS. THEATERS IN "THREE ON A MATCH!"

Sidney Miller, appearing as "Willie Gotsch," in "Three on a Match," currently playing at Warner's Hollywood and Downtown, proves to the theatre-going public his versatility. Sidney is funny without over doing it, like most children. After viewing him in such parts as "Magnus in Symphony of Six Million," "Isadora Marks" in "Penguin Pool Murder," Soon to be released, and his work in "Hard to Handle," with Jimmy Cagney recently, we would say Sidney is headed straight for success in pictures.

SIDNEY MILLER...
The radical changes in human relationships and sociological factors during the past few years has had a definite effect on the current market. Story material of modern life which is but five years of age is, in many instances, too ancient for pictures.

The relationship of children to their parents; the change of the ethics with relation to sex conversation; the freedom from false modesty and the definite changes of idiomatic language has so changed the modern viewpoint that but a few years makes a subject obsolete. Stories that less than a decade ago would be considered risque, are now looked upon as too mild. Mass murder, rape, illegitimacy, free love and the like would have been indefensible fare in the silent days, but are now the familiar topics. Situations that were meant to be funny and were written in recent memory are now as flat as stale beer as far as modern audiences are concerned.

The model for stories is reflected in the type of pictures being made and authors who desire immediate attention for their creations are advised to start on a new batch of material or re-write their old stories before presenting them. A published story of several years back must be re-written and it will receive better consideration if this modern treatment is attached to the printed copy.

Again it is well to bear in mind that some very funny comedies have been dramas in which comedians interpreted the parts of old silent comedians in the roles of their dramatic action and perhaps you will find something the studios need.

### Motion Picture Business has Turned the Corny and Good Business Lies Ahead

By JACOB L. WARNER

Vice President in charge of production, Warner Bros. and First National Pictures

The motion picture business has turned the well-known corner and we are headed for a successful fall and winter.

Box office reports everywhere show this, and preview reports on the new product not yet released indicate that theatre managers can look for some mighty high class product during the fall and winter months.

Not only are business conditions improving but pictures are improving as well.

We believe, at this studio, that this condition is largely a result of attention to STORY VALUES. These are the two most important words in the production of pictures.

Box office names are important, everyone realizes that. But even established stars, the most important on the screen, lose at least 60 per cent of their value to the public without SUITABLE stories and GOOD stories.

We have consistently striven for this result: That each star be given a good story and a story suited to his type and talents.

The entire field of literature has been combed by our company, for such stories. Both the American and foreign stages have been alertly watched for plays with screen possibilities. And when we have failed in these fields, in finding a suitable story for a certain star, we have brought in the best writing talent available and provided original screen vehicles.

We brought to Hollywood Paul Green, noted Pulitzer prize author; Sidney Sutherland, the famous Liberty magazine writer; Ward Morehouse, Rian James and Bradford Ropes, New York columnists and authors.

We secured the services of Ernest Pascal, Austin Parker, Whitney Bolton, Earl Baldwin, David Boehm, Sheridan Gibney, Harry M. Willard, Edward Gough, Robert Pennell, James Seymour, Tom Geraghty and many other successful authors to join our staff of contract writers at the studio for the sole purpose of insuring the very finest of screen stories.

The results have justified this. The present and future of the stories in our present and future releases, the audience will be the final judge.

Here are the stars and here are the stories. And every story is different! It makes an unbeatable team, this STAR and STORY combination.

When you have both, you have EVERYTHING you need for box-office.

We know we have both—exhibitors are generally agreed on that—and we are justified in optimistic about the future.

### Books

**“MY SISTER, MY BRIDE”** by Cyril Hume is the fascinating yarn of an artist. Gobs of movie stuff and rippling dialogue. **DOUBLEDAY, N. Y.**

**“THE FOURTH LOVELY LADY”** by Therese Benson showed the other three many a thing or three very human yarn and easy for the silver screen. Good Ann Harding role. **BOBBS MERRILL, N. Y.**

**“THE HAREM”** by Louis-Charles Royer is a European story of two brothers—one quite earthly and the other an acetic. Full of spices and slices of life in the—shall we say—raw. **GREENBERG, N. Y.**

### ADELINE M. ALVORD

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215 BAINES STUDIO BUILDING . . . HOLLYWOOD
Radio Studios Will Soon Be A Very Busy Lot

Edgar Selwyn Advises Making LA Theatrical Center

RICHARD DIX, CONSTANCE BENNETT, LIONEL AND JOHN BARRYMORE START WORKING SOON

Constance Bennett will board the west-bound train in New York Thursday, Lionel Barrymore will move his bags into an RKO dressing room Monday, Richard Dix will close his ranch and Hollywood extras will prepare for a prosperous, if not white, Christmas at the RKO studio where six productions are due to start shooting next week.

Anita Louise, pretty and youthful RKO starlet, will finish her stage role in "The Marquise," with Billie Burke, just in time to be given one of the leading parts in Constance Bennett's next picture, "Our Betters."

She will return to the studio to confer with George Cukor, the director, who put the final touches on the script while he was enroute here from New York on the Santa Fe Chief with Jane Murfin and Harry Wagstaff Grubble, the adapters.

In addition to Miss Bennett and Anita Louise, the cast will include Anthony Jovitt and Hugh Sinclair.

The new Constance Bennett picture, "Our Betters," "Swepings," which will star Lionel Barrymore, "Three Came Unarmed," with Katharine Hepburn and Joel McCrea, and "The Magnificent Affair," the recently selected Ann Harding starring vehicle, were set for production the latter part of next week.

John Barrymore's new story, "Topaze," and the Richard Dix picture, "The Great Jasper," have already been scheduled to start next Monday.

One of those story-book "breaks" that you read about comes to pretty Julie Haydon, ambitious young RKO player, today.

For Julie was told that she had been selected to play the feminine lead opposite Richard Dix in "The Great Jasper," forthcoming Radio Picture.

It was quite an achievement for the blonde girl for every prominent woman star in Holly wood had been considered by the RKO studio executives and a number of tests had been given before final choice was made.

"I am too excited about it to eat!" chortled Miss Haydon when Freddie Schuesler, casting director, officially notified her at lunch-time in the cafe that she was to play the part, that of Dix' wife in the picture.

ONE OF THE FINEST—Is Constance Cummings and she has quietly stepped along with Columbia as her home studio and her work in the recent hit, "American Madness," was a gem.

"PROMENADE DECK"—for Fox, needed someone to play opposite Warner Baxter, and when a voice-mentioned Constance Cummings, the Columbia Studios graciously loaned her.

KEEPING PLAYWRIGHTS SATISFIED TO STAY AND BUILD NEW SCREEN PLAYS

Edgar Selwyn, who was one of New York's leading stage producers before aligning himself with Hollywood as a film director, has a plan for linking the stage and screen in closer working relationship.

Hollywood should be the try out ground for New York stage plays, he declared.

"Most of the writers and actors and many of the directors who made the New York stage the past years are now in Holly wood," says Selwyn. "They could be made the means of solving most of the problems of the film industry if need be."

"Every one of these writers, actors and directors still feels an attachment for the speaking stage. Why not capitalize this attachment?"

Selwyn's idea is for the studios, either by independent enterprise or in joint action thru the Academy of Motion Picture Arts and Sciences, to take over a theater in Hollywood for the producing of plays.

"In this way," he points out, "writers would not feel impatient to get back to Broadway and have their plays produced, but could set them on in their own back yard, so to speak. If a play proved worthy, film producers could then turn it over to New York to be put on, thus helping with the financial aid they would also give. The studio would be recompensed by sharing in the profits from the New York run."

"Proving the picture possibilities of a play in the present way is very expensive, because of the high cost of producing plays in New York. There is the extra cost of trying out plays on the road before bringing them to Broadway. This could be done in Hollywood at less cost and film executives would see at first-hand what they have."

"Producing in New York now is being curtailed, because of the difficulty of securing financial backing, and the assistance of film money is one of the important factors in metropolitan production. New York producers, therefore, would be glad to have plays tried out first in Hollywood."

"Film studios have under contract young players who need developing. They also have experienced players who are not always working. Let them use these players for Hollywood stage productions. The cost of stage production would then be negligible, because these actors have to be paid, anyhow."

"Los Angeles is a good enough show town to support such an enterprise. The cost would be further minimized if the various studios joined in conducting an experimental theater through the Academy. I believe it would pay for itself, both financially and in providing material for the screen."
Gus Arnheim to Appear for D.A.V. Relief at Shrine

ELLIO'N NUGENT to Direct "Whistling in the Dark" for M-G-M

DECEMBER 10 TO 17—WITH HIS ACE BAND AND FINE ARRAY OF STAGE AND SCREEN STARS

Following conclusion of arrangements under which Gus Arnheim and his famous ace orchestra of 20 musicians will appear exclusively while in Los Angeles at the Relief Jamboree which the Disabled American Veterans are to hold in the Shrine auditorium December 10 to 17 inclusive, prominent cinema, radio and stage artists of stellar magnitude have indicated their intention of volunteering to aid in the entertainment features of the affair, according to M. C. Mohen, commander of Los Angeles chapter No. 5, which has the affair in charge.

"Through the kind aid of Gus Arnheim and these glamorous personalities of stage, screen and radio we expect to offer the Los Angeles public one of the most glittering arrays of entertainment talent ever assembled," stated Mohen. "We are being proffered this startled aggregation of stars and entertainment artists of prominence because of the worthy purpose which lies behind our Jamboree. For our Jamboree is being held to enable us to continue our relief work among the disabled veterans of Los Angeles. Unless we can raise funds directly, hundreds of war-broken former soldiers and their dependents will face unbearable hardship this winter."

Mohen points out that the veterans which his organization aids receive small compensation from the government which represents their sole source of revenue in these times of depression. He states that the amount received is entirely inadequate to provide for families, and that the men are useless, this winter, to supplement it with the sort of work they are physically able to perform.

MARION (PEANUTS) BYRON AND MEL KENEALLY

Every race at the American Legion Ascot Speedway has its thrills for the ten thousand or more fans who gather to witness the auto classics. Two weeks ago, when Mel Keneally won the Italian Helmet dash, Marion (Peanuts) Byron, stage and screen star, was tickled with the outcome, for here we have a candid picture of the winner right after he gained a kiss from the charming actress for bringing home the bacon, and was he glad he won? Who wouldn't be with such a charming personality to plant one of her sweet kisses on your cheek. However, Sunday afternoon, Miss Murray has promised to be on hand to do her bit for the American Legion. You can gamble it will be a hot race to see who is to be given the glad hand, and who knows she may even kiss the victor.

THE INSIDE DOPE

HERMAN A. DE VRY INC. SUCCEEDS QRS-DE VRY CORP.

DeVry motion picture machines and cameras are now back in the hands of Herman A. DeVry, the originator of the line. All of the QRS-DeVry stock and equipment valued a few years ago in the millions, was included in the purchase. The new firm is called HERMAN A. DE VRY INC., and concentrates on sound products. Among the new items of interest to the trade, are the DeVry Sound Heads for Simplex and Powers machines—and for portable like Holmes and Acme. There is also The DeVry Portable Sound-on-Film outfit complete for schools and small theaters. Everything has been moved to the original DeVry factory at 1111 Center Street, Chicago.

WHEN LAUREL AND HARDY completed their latest comedy, "Towed In A Hole," they inadvertently revealed a hitherto unknown phase of their screen personalities. The angle is simple and seemingly irrelevant, but vitaly important to them and their career. In advertising, photographs and on the screen, Laurel is always on the left, and Hardy on the right. Interesting? Next time you see one of their Hal Roach comedies note if this isn't correct.

ALLIED PICTURE CORPORATION of San Francisco has just closed a deal with the Deluxe Fox Theater for a first run full week stand in that city for all their available pictures which they distribute in the California territory.

ERNST TRUEx AND BIG NAME CAST SELECTED FOR BRIGHT STAGE COMEDY

Metro-Goldwyn-Mayer are planning an elaborate production of "Whistling in the Dark" and have signed many noted stage and cinema names to be included in the large cast.

Heading the list is Ernst Truex who was imported from the Broadway stage to play on the screen the part he made famous in the New York presentation of the famous play. Elliott Nugent, noted for his many stage and screen performances as well as his adeptness as a playwright has been given the directorial assignment on "Whistling in the Dark." Judging from the success he has attained for himself, this newest assignment backs up what M-G-M officials think of his ability.

Among those already chosen for roles in the delightful comedy include Johnny Hines, who will be seen as "Slim" Scanlon; Edward Arnold, who will characterize Jack Dillon, and Maureen O'Sullivan in the feminine lead.

A notable supporting cast is now being lined up by M-G-M officials who is, it said, are endeavoring to make this comedy one of the brightest yet produced at the Culver City studios.

"THE FIGHTING CHAMP"

Little Adretta Duncan has the lead opposite Bob Steele in "The Fighting Champ," a Metrogram prize fight western, which also numbers in the cast such old timers as George Cheetham, who won his initial fame as leading man for Ruth Roland in the silent days, Ken Maynard, star of the Leather Pusher's series, Charles King, Late McKee, George Hayes, Henry Roquemore, Sr. and Dorothy Vernon. J. P. McCarthy directs the original story by Wellyn Tomman.

HENRY GINSBERG WILL CONTINUE AS VICE-PRESIDENT OF HAL ROACH STUDIOS

Henry Ginsberg has signed a new long term contract with Hal Roach to continue as vice-president and general manager of the Roach studios.

In addition to the term arrangement Mr. Ginsberg's contract provides for a substantial financial interest in the organization. He has been in charge of the studio management for the past year, and is said to have expected considerable economy in production without impairing the quality of the short comedy product.

Prior to joining the Roach studios, Mr. Ginsberg was identified for many years with the distributing end of the motion picture industry.
HOLLYWOOD FILMOGRAPH

Russell Mack is Handling the Megaphone on 'Private Jones' Tiffany Thayer Story Industry is Top-Sized

Sir Harry Lauder Sings at Philharmonic Dec. 8-9-10

Paramount Creates Good-will Through Latest Labor System

LEE TRACY IS FEATURED WITH GLORIA STUART PLAYING OPPOSITE THE STAR

Betton Churchill, Russell Gleason, Emma Dunn, Donald Cook, William von Brincken, Hans van Twardowsky, and Roland Varno have been added to complete the cast of "Private Jones," which is now in production under the direction of Russell Mack, director of "Once in a Life Time" and many other Universal successes.

Lee Tracy is featured in the Richard Schayer screenplay, with Gloria Stuart opposite.

CLYDE BRUCKMAN DIRECTS FOR MACK SENNETT

"Help! Help! Helen!" is in production at the Mack Sennett Studios, according to an announcement made by H. Lee Huggins, assistant general manager.

Helen Madison, Olympic swimming champion, will be starred in this short, which will be released through Paramount, and others in the cast are Frank Eastman, Marjorie Bebee, Franklin Pangborn, and Ethel LaBlanche.

Clyde Bruckman is directing with Gene Yarbrough assisting.

Jimmy Bittirle's string and reed ensemble of twang twitters are dispensing a delightful menu of modern melodies from KFTR nightly at 7:15. Here's a number worth dialing for.

PHIL HARRIS and his Orchestra

"Follow the Trail of the Elite" to the Cocoanut Grove AMBASSADOR HOTEL

N.B.C.

* Chain Hookup Lucky Strike Dance Hour Monthly*
Ambition

The honesty of one's purpose in doing certain things is what makes men great. Carl Laemmlc, Sr., has always been worshipped in the past because of his HONESTY WITH MANKIND. His latest effort along these lines can be seen in a signboard that greets visitors of the Universal studios as they come through the door of the administration building. It reads: "UNIVERSAL'S AMBITIONS—To make motion pictures so interesting, distinctive and entertaining that everyone in the whole wide world will want to see them and applaud. Signed, CARL LAEMMLE." What could be sweeter and fairer than this, we ask you? Here is a man who has outlived many of the master minds and financiers and is now the most beloved producer in film circles, and is still trying to GIVE, to his fellow workers what Mr. HERBERT KUKLIS has said—PICTURES the biggest and greatest producing company in the world. Carl Laemmle, Jr., his illustrious son, has the same fire, AMBITION and business astuteness of his dad. Many of the big things that have fallen into the hands of UNIVERSAL as to making pictures that set examples for other producers to follow were the foresight, brilliance and good judgment of the youngest producer in filmmak that actually runs a major studio.

Moving Movie Throng by John Hall

Human nature never changes.

Customs, habits, practices come and go. The natural part of man goes on forever. His fundamental qualities are as fixed as Nature itself.

What we call the "heart" of man—that which involves his normal natural instinct—and his MIND—is all that counts.

Chameleon-like, man adapts himself to his environment; but, in the final analysis, the element bows to his nature. He makes into great cities the waste places of the earth. He creates nations.

Man's natural gregariousness—the herd instinct—cannot be eradicated: It overcomes all obstacles. This beautiful Southern Californ for once a vast desert, is a wonderful demonstration of man's will to live. The herd instinct. Man made the desert man's home.

These United States of ours stand the greatest monument to man's natural instinct to group and prosper as a group. And the system and material greatness of our particular national group is the direct result of a free and spiritually clean national obedience to natural laws.

Mental and physical hygiene and sanitation may seem far from academic reasons for the prosperity of a nation; but logic compels the assertion that these things underlie whatever advantages we have in other national groups.

That our fundamental national morality is superior to that of other nations is open to question. That our hygiene and sanitation are unequalled anywhere cannot be questioned. Hence, whatever superiority we, as a nation, hold over others is the result of our quicker national instinct to adapt ourselves to the benefits of modern science.

American inventive genius has rushed ahead so fast we find ourselves victims of a "Machine Age." Man's natural instinct to tell is halted by an over-active MIND. And the mind of America turns to the printed word; hence our huge mass of publications, from great books to an avalanche of newspapers.

America reads more than all other nations combined. A great part of this published matter is, regrettably, trash. A small part of it is honest opinion and truthful news by unsullied men and women engaged in the noble work of spreading TRUTH.

Among these sincere people is the owner and editor of this publication, Hollywood Filmmograph, Mr. Harry Burns, who, through all the years of his ownership, steadfastly has fought the good fight for TRUTH, and is a man whose success has been based on our loyalty to those who sell their opinions for gold.

That Mr. Burns should want to perpetuate the good work, to which he has devoted years of his life, is natural in every way. Relieved that his efforts brought satisfactory results, Mr. Burns, Hollywood Filmmograph can continue indefatigably as a self-supporting publication, at all times supporting TRUTH and Justice.

To attain this worthy objective, Mr. Burns has secured the eye-served Co. a fair number of people will pay $25.00 for a life subscription to Hollywood Filmmograph, the fund created will pay off all old obligations, and the continued useful life of the publication will be assured.

In the event of the passing of Mr. Burns, Mr. Burns, with competent help, will continue the work.

Hollywood Filmmograph is an established institution, and its voice crying in the wilderness means much to all who cleave to man's inherent sense of Right, Justice and the Truth.

DAVID

Eileen Percy, actress-columnist, has a spot in "The Lady," starring Irene Dunne .

Frank Vincent joins Harry Babbitt in "The Most Dangerous Game," starring perhaps Lionel Barrymore .

Ben Lyon and Peggy Shannon have the spots in "Blue Moon," starring Gubby Kibbee in cast .

William Anthony McGuire, playwright, is writing an original titled "When the Time Comes"—Universal.

Spencer Tracy leads the cast in "Bugsy," a film produced by Universal.

Guy Standing, English actor, is cast in "Lives of a Bengal Bungalow"—Columbia may star Mary Peck in "The Life of Evangeline Adams." Mi-


DAD

SAYS—

BUD MURRAY

"The Palace Theater on BROAD- WAY is no more. It is a big heart that must be to those old time vaudeville stars, who watched that stage. The theater's walls are silent, now a two-day picture policy prevails—First feature opened last week, with a "near-Hollywood premiere."—Eddie Cantor and "The Kid from Spain"—Mr. and Mrs. Al Smith attended—Benny Rubin, director of "Hollywood—Ray Francis and Kenneth McKenna make a great looking couple—Irving Berlin getting smaller—Jerome Kern, a music publisher, still keeping step with the youngsters—Leo M. Shubert, famous for this one, is sure to have plenty of credit—Leo drops over to our rehearsal of "The Great Magoo." And so another band-mark disaster—The Century Theater is now an apartment house—Winter Garden, Gaiety, Globe, Central, Astor and several other Broadway theaters are now hotels—We could make up a list, if you wish. Way coming to—We ask you in HOLLY- WOOD—NOW.

Some welcome letters from some of our old playmates IN HOLLYWOOD—from B. B. and Calvin Kelsey, musical director, with NBC in HOLLYWOOD. They would like to be in NOO YAWK, but we will take Hollywood any day.

A phone call from June Knight, opens this week at "The Shadow," at the New York theater—one of our ex-dance pupils, but now a vocalist mainly—Jay Brennan, of that famous Martin Garden and Byrner and Brennan. They drop in for a look-see at "Great Magoo" re- heavals—Fannie Bryce (Mrs. Billy Rose to anyone) busy as a bee with the production end.

We had a nite off and after the regular dress rehearsal, hits, etc., our "Nature in the Rain," on the old St. Nicholas Fike Club, to witness the California boy, Chick Devlin banded a 15-round lacing by Billy Kiley, in the ring at the famous "creaky-jeebles"—At ringside, Damon Runyan and his baby blonde bride—Nite Stuart and Bing Crosby giving a great kick out of this, the razzle of our California boys ("Send his back to California and let the sun shine on him").—We do the same thing in HOL- Dell, Harry Roosnel and his band entertain Grouch and Chico Marx getting their usual quota of laughs from the customers—Eddie Cantor, (like pope-corn on a grindle)—Peggy Joyce without a new husband, but still wearing the cut-glass—"Ripley it or not!"—our old friend Morris Garson that old black velvet hat, and ascot tie, one of the few remaining landmarks of the real Broadway—Bud Lee Shubert and Dave Cohan's high heeled shoes, Dave Warfield's bank roll, Billy Lahite's Tavern, Dirty Moore's Chop House, Emile Chautauque, the Canteen, the Automat (without the pans), the Astor Hotel, George White's little black bow tie and Harry Cohn—only thing we missing—Bud's chain—and that's what's left of Broadway so we'll take Hollywood, NOW.

WORKING

Mayfair Pictures started "Midnight Warn- ing" at the International Theater in Studio. Spencer Bennett is assigned to direct and they have assembled a splendid cast in which Claudia Lloyd, William Boyd, Edward Arnold, Dennis O'Keefe, Patricia Morison, William Tabbert and others.

Leigh Harline, KJH music director, has a new show, "The Whoopee Man," directed by Joe Mayfair Pictures started "Midnight War- ning" at the International Theater in Studio. St. Spencer Bennett is assigned to direct and they have assembled a splendid cast in which Claudia Lloyd, William Boyd, Edward Arnold, Dennis O'Keefe, Patricia Morison, William Tabbert and others.

Leigh Harline, KJH music director, has a new show, "The Whoopee Man," directed by Joe Mayfair Pictures started "Midnight Warning" at the International Theater in Studio. Spencer Bennett is assigned to direct and they have assembled a splendid cast in which Claudia Lloyd, William Boyd, Edward Arnold, Dennis O'Keefe, Patricia Morison, William Tabbert and others.
LITTLE STORIES

"Tis education forms the common mind; Just as the twig is bent, the tree's inclined." -Prose-Moral Essays.

EDWIN L. MARIN

There was a time in the profession of motion pictures when a man from any walk of life whatsoever, educated or not, could step in and assume the highest position. Today, however, the time of the untrained has vanished. The necessity of careful education as the groundwork to the great knowledge that must be finally attained to carry through successfully in the making of pictures for the screen, which has successfully reached the important position of director of motion pictures and has recently finished his first picture, clearly demonstrated the necessity of both an academic as well as a practical education in the studio. Edwin L. Marin is the one we refer to in this instance, and as we sat in his office at the Tiffany studios on Sunset Boulevard, where they produce those excellent pictures with the K. B. S. brand, we could easily see the reason for the success of "The Death Kiss," to this young director.

In the first place, Edwin, as he is familiarly known by his intimates, completed his education at the University of Pennsylvania where he took art and finance. He went on to New York where he decided that motion pictures should be his chosen profession and was lucky enough to enter the Long Island studios of Paramount, which at that time as now, was the leader. In this studio he obtained the lowest rung of the ladder but in a place where he could become familiar with production in all its angles—that of a camera boy. Tiffany studios in New York heard of young Marin and put him in charge of their extra-super department, wherein knowledge of the cameras, which is only second to the director in the success of any production.

Bob Kane was the next who heard of this young man and engaged him as an assistant director and soon made him responsible for the entire pictures.

TREM CARRAGHER—again he has secured the famous Herbert Brenon, who recently returned from Europe to direct one of the popular Monogram pictures.

DICK BARTHELMESS IDEAL—for the character that has defined the casting of the film it looks like just a great bet for the man who put over "Broken Blossoms" years ago.

MENJOU, A MAGICIAN—in a story that RKO Pictures are to make with the celebrated life of the late Houdini as a theme there is a picture that has never been attempted before.

UP TO ALL THE TRICKS—is Adol, the well known applicant at Balke; Blake, as a tutor, and from what we hear, he is getting to be a wonder at the things that deceive the eye.

ALL THE RAGE—seems to be the idea of having many authors and Paramount is about to repeat its experiment in "If I Had a Million," by selecting another with the title of "A Passage to Paradise.

TEN—COUNT THEM—the latest with each one contributing a chapter for that popular team, merry Grant and Nancy Carroll, who amused the fans so much recently in "Hot Saturday.

CHILD WONDERS NEVER CEASE—while we have to mention the violin, the piano and chess and the recent graduate from Harvard at 14 years of age, there is one new.

THE JAP WINS THE PRIZE—in the person of Phil Horimoto, whom we saw at the Paramount Studios recently, he speaks Japanese and English fluently, and is particularly adapted to the mike and only two years old.

NEAR THE NORTH POLE—are W. S. Van Dyke and his company, where they are finishing an epic of the north, with the title of " Eskimo" amid the snow and ice.

LIONEL ATWILL OUT OF THE RUT—now that he has been assigned as part of "The Father" in Norma Shearer's next at M-G-M Studios. We feel sure that he will be a great addition to the company.

SURPRISES IN ORDER—and the very latest is that Charlie Farrell and the Fox Company are to part company after seven years, and in this move that he is to make a great and glorious one. The world is to know the choice of his roles, or can take a rest.

UNIVERSAL HAD NERVE—in producing "Once in a Lifetime" which took a slap at every one in the studios and especially at the executives on motion pictures.

AUDIENCES EATING IT UP—at the Criterion theater and the clever work of Rosel Mack and Jack Oakie, Russell Hopton, Gregory Ratoff and others make this a rare treat.

"THE FINAL GLASS OF BEER"—should be a great idea for that sterling comedian, W. C. Fields in his next film in the "Dentist" where he kept the audience in convulsions of laughter at the preview.

"THE GREAT LARSEY"—is expected for this drama, as the difficult of keeping the delicate insinuations in good shape is a marvel to even the experienced Van Dyke.

"THE LITTLE RED HEAD"—Patricia Farley gained a contract with Paramount Studios for losing a certain amount of weight before a given time, which few have the power to accomplish.

"THE KING OF THE JUNGLE"—will see this latest attempt to screen honour and the role she gets her honor the sharing of the affections of the "Lion Man," which should be big.

"THE ROD LADDER"—is her next assignment as leading woman in Russell Mack's latest effort "Private Jones" that has Lora Trey and is a tall talker with a great cast with fine production to back him.

"THE BIG ONE"—in more ways than one, Kate Smith, started auspiciously in the Amarrillo way for her first Paramount location with the famous Bill Seiler at the megaphone.

ANOTHER STEP FOR SALLY BLANE—who gets the juvenile interest opposite the popular Randolph Scott in "Moon Song," with which Kate made such a hit over the radio.

KMTT announces a new group of superstars in their Dusky Stevedores. They are a quartet who employ sound effects along with their vocalizations. Seven o'clock nightly is their spot.

LITTLE STORIES

Arthur Forde

As Seen and Heard

HOLLYWOOD FILMOGRAPHY

by Arthur Forde

NEW FILMARTHEATRE

1228 VINE STREET

Another great Erik Pommer Production

"Lieberwalzer"

(Love Waltz)

with

Lillian Harvey and Willy Fritsch

Romance and Music

Directed by WILHELM THIELE
TREM CARR SIGNS FOR I. E. CHADWICK UNIT

Expressing a belief that the cycle of brutal realism in pictures has ended with the depression and that the public taste has turned to more pretentious offerings such as "The Sign of the Cross," "Juvenile," and "Bird of Paradise," Herbert Brenon signed today with Monogram Pictures to direct "Oliver Twist." In bringing the Dickens classic to the screen, Brenon satisfies a life-long ambition, and although the picture is not scheduled for production until the middle of January, Brenon already has started a search for players to portray the five principal characters of the novel—Oliver, Bill Sykes, Nancy Sykes, Fagin, and the Artful Dodger.

Brenon, whose claim to screen fame rests on such classic presentations as "Beau Geste," "Napoleon's Daughter," "Peter Pan," "Lumix," "The Case of Sergeant Grinch," and "A Kiss for Cinderella," was signed by Trem Carr for the I. E. Chadwick Production unit.

FOR NEW PICTURES WERE STARTED ON WEST COAST LOTS THE PAST WEEK

Four new productions were started at the Warner Bros.-First National studios last week, making a total of seven now in work, three having completed "shooting" last week and four in the cutting rooms.

The new pictures scheduled for production are: "Grand Central Airport," "Suksey" and "South of Sonora." "Grand Mind Reader," "Grand Central Airport," "Suksey" and "South of Sonora." "Grand Mind Reader" is the new Warren William vehicle and includes Constance Cummings, as his leading lady, Donald Dillaway, Allen Jenkins and Clara Bow. "Grand Central Airport," the story is based on the play by Vivian Cosby and was adapted for the screen by Wilson Mizner and Robert Lord. It is being directed by Roy Del Ruth. "Grand Central Airport" is Richard Barthesness' latest starring picture, a thrilling air drama by Jack Moffit, and adapted for the screen by Rian James and James Seymour. Sidney Einfeld plays the leading male role and others in the cast include Tom Brown, Dorothy Peterson, Grant Mitchell and Col. Roscoe Turner. Col. Turner, who recently directed a successful cross country flying record will also act as technical advisor. The direction is in the hands of William A. Wellman.

"Sucker," the story of a prize fighter, based on the play by Bertram Millhauser and Beulah Marie Dix, stars Douglas Fairbanks, Jr. Loretta Young is the leading lady, and others in the notable cast include Fifi Dorsay, Alme MacMahan, Guy Kibbee, Lyle Talbot, Harold Huber, David O'Neal and Jack Palance. Direction is in the hands of William A. Wellman.

"South of Sonora," a Leon Schlesinger production with John Wayne and Duke, the Devil horse, with Henry B. Walthall, Shirley Palmer, Paul Fix, J. P. McCorvey, Ann Fanson, Nick Rice and Billy Frank in the cast. It is based on the Saturday Evening Post story by Will Livingston Comfort and is being directed by Mack Henry Wright. Pseudow in the cutting room include "42nd Street" with all star cast, "Grand Slam" featuring Loretta Young, and Paul Lukas, and others "They Talk About," starring Barbara Stanwyck.

Four other pictures will start shortly, including "The Blue Moon Murder Case," featuring Ben Lyon with Glenda Farrell, Lyle Talbot, Guy Kibbee and Harold Huber; "The Keyhole," a story by Alice D. G. Miller with Fay Francis and George Brent; "Baby Face," Barbara Stanwyck's next starring picture, and "Picture Snatcher" in which Jimmy Cagney will star as soon as he completes "Hard to Handle."

Other pictures rapidly nearing completion are: "The King's Vacation," starring George Arliss and "Blondie Johnson," featuring Joan Blondell and Chester Morris.

WHY DO THEY FORGET?—the many fine players at liberty in the mad rush of casting pictures at the various studios and in the same studio one time and then, when the public calls for a change, SAW A GREAT ONE—at Al Levy's Tavern recently and it was Anna Q. Nilsson, who can do any thing assigned her. She was a great favorite before she had an accident but looks lovelier than ever now, and as fit as a fiddle.
MAJORS VS. INDEPENDENTS

They Have Shown Major Studies the Way to Stability and Good Pictures

The growing importance of independent pictures is the amazing accomplishment of the current year. No longer does the "quickie" look down upon or refer to as "poverty-row pictures" or just something to put into the nickelodeon grinds. Under the guidance of the Independent Producers Association they have elevated themselves to produce films for consideration on an even plane with much of the major product.

The independents have taught the majors something which they might take cognizance of in the way of economical production. The public, too, has seen through one glass window and the tremendous overhead cost of making major movies is largely the charges for enormous rentals of bare stages, heavy labor and material cost. The tremendous carrying of huge salaried stars and directors, not to mention writers, over periods of idleness, which is written off on a picture, and incidentally charged to the public, is an expenditure that should be curtailed.

The independents have shown how to make GOOD pictures at nominal costs and the buyers are getting the benefit. That is why the exhibitors are so exuberant. They can delight their audiences without going into the red. Of a consequence, there is scarcely a theater that does not take advantage of this excellent independent product and include it on their program to great financial satisfaction.

The independent pictures are giving employment daily to almost as many persons as are the majors and paying excellent salaries. When the picture is completed, the pay roll likewise is cut off. That means that every dollar spent actually goes into the production and is the answer why their product is on a par with the major in very many instances.

It is true that the independents supply a market demand for cheaper product which the majors will not cater to. This product is not to be compared with their better pictures and should not be so considered.

It is an error to give the same harsh preview criticism to a picture when it is apparent that this picture is not designed to cater to the large theaters anywhere. The pictures are made with as little cost as possible; action and scenery supplying the entertainment value. As long as there is a demand for this sort of film—and there always will be—for houses in the poorer communities, these pictures should be reviewed tolerantly and helpfully.

Encourage the independents! There was a time when Warner Bros., First National, Universal, United Artists and many of the other larger studios were proud to be considered independents. Look how Columbia is hopping along. Who knows which of the independents of today will be the major of tomorrow. A boost now may be an investment in future prosperity.

ZACK WILLIAMS CLICKS

Over on the Radio lot the other day Zack Williams, the well known colored actor, worked in a Maquereaux comedy under the direction of Mark Sandrich. To say that Zack clicked would be putting it mildly. Everyone that knew him, likes him and his work.

Announcement to Rectal Sufferers!

DR. E. C. HAMLEY, M.D.
Senior Partner of the firm of Drs. Hamley and Kammann, also co-organizer of the Pacific Coast Proctological Clinic, established in 1923, wishes to announce that he has gathered all such connections and has opened private offices in the Garfield Building where he will continue to confine his practice to rectal diseases such as

PILES

(Hemorrhoids), Fistula, Fissures, Fruiture, (itching piles), constipation and all other inflammations and ailments of the rectum, cancer excepted. All treatments are given in the offices, no confinement or detention from work or pleasure is caused by course of treatment. No charge made for first consultation. If case is accepted for treatment a guarantee is given assuring patient of permanent relief.

E. C. HAMLEY, M.D.
SUITE 404, GARFIELD BLDG., 403 West 8th St., Los Angeles, California. Telephone TUCKER 6191
Free Parking at 8th South Hill St., Dr's. Asia Park

REFERENCES—Famous Motion Picture People

HOLLY-BEVERLY TYPEWRITER CO.
HOLLYWOOD'S MODERN EQUIPPED SHOP
RENT a Machine—3 Months .................. $5.00
OWN YOUR OWN—Monthly Payments .......... $2.00
Bring This Ad—It saves You 25¢ If You Rent—$2.00 If You Buy
1050 North Cahuenga

ATTENTION—Previous Customers

The Following Theatres...

Local 150, I. A. T. S. E.

MIRROR
STADIUM
APOLLO
VISTA
BEVERLY
STUDIO
CARAMEL
EL PORTAL
FILMARE
PARAMOUNT
Santa Monica and Western

Do Not Employ

MEMBERS OF

Moving Picture Projectionists Union

Moving Picture Projectionists

Local 150, I. A. T. S. E.
1489 W. Washington St. PR-540

FOR LAUGHING PURPOSES ONLY

Laurel and Hardy make known they have but one ambition, and one only. Namely: To go on poking fun at human folly, and to laugh out of existence some of the old-fashioned follies of a society that takes itself too seriously.

Question: When will this ambition be fulfilled, definitely and conclusively?

The comedians can find no answer to this query. If you like puzzles and have a solution address them care of the Hal Roach studios, Culver City, Calif. And they will reward you with an autograph photograph.

CHRISTMAS MAILS FOR HAWAII

There is shown below a list of the latest dates on which articles intended for delivery in the Hawaiian Islands at Christmas time should reach San Francisco, Sand Pedro or Seattle:

FROM
San Francisco
Molokai
Manakiki
Seattle (via Victoria)
Niagara
San Francisco
Pres. Van Buren
San Pedro
Maloa

Arrive
Honolulu
Dec. 7
Dec. 14
Dec. 7
Dec. 14
Dec. 9
Dec. 16
Dec. 10
Dec. 15

The steamers MANOA and MARIPOSA sailing from San Francisco and San Pedro on December 14 and 16, respectively, are due to arrive at Honolulu too late to assure Christmas delivery on the island of Molokai.

The steamer PRESIDENT WILSON sailing from San Francisco on December 16 will arrive at Honolulu too late for Christmas delivery on the island of Molokai and portions of the islands of Maui and Hawaii.

The steamer MALIKO sailing from Seattle on December 16 will not reach Honolulu until after Christmas Day.

The steamers EMPRESS OF CANADA sailing from Seattle (via Victoria) on December 17 will not carry parcel post for Hawaii and will arrive at Honolulu too late for Christmas on the Island of Molokai and portions of the islands of Maui and Hawaii for other classes of mail.

Mails arriving at Honolulu on the TAIYO MARU, scheduled to sail from San Francisco on December 17, are too late to assure Christmas delivery except on the island of Oahu (City and County of Honolulu).

Patrons are urged to use the earliest possible sailing steamers, and articles should be posted in sufficient time to permit arrival at the port of departure at least one day earlier than the sailing of the steamer.

P. P. O'BRIEN
Postmaster.
Let's See
Who is Who
by Harry Burns

Cinemanders Boost Broadway Actress, Who Marks Time, While Producers Seek Part for Her in Their Productions

Wherever one goes and talks about Annette Margules, you will hear some on immediately chip up: "You don't mean the original 'Tondelayo' of White Cargo, who made such a hit in New York?"

Sure enough, that is exactly who we mean, we would answer. Immediately our good friends would borrow our best ear and fill it full of the highest kind of praises about Miss Margules and her accomplishments in so many different parts and in as many different companies, and how she would fit into pictures, for she can play a "Tart" most artifically and with refinement. And alongside of that role she can come right through with a real LADY part; that she can sing in six different languages, in fact, they have told us so much that we are commencing to wonder where some of the wise producers are looking, while this latest actress throws her hat into our cinema ring and her talents on the auction block for some one to purchase for one of our forthcoming productions, that she can repeat her success in pictures in the same manner that she did in the theater. We heard today, from inside circles, that some former stars, including Miss Margules who know her work, are trying to find parts suitable to her talents. We haven't any axe to grind with producers about actors or actresses who seemingly haven't been able to get their deserved chance, but we will, from time to time, call attention to these artists, so as to be helpful to all concerned.

Harry Langdon Has Another Fine Comedy in Educational's "The Hitch Hiker"

The Harry Langdon comedy "The Hitch Hiker" has many hearty laughs in it. In fact, if you fail to laugh at this funmaker's antics in this one, you better hunt up a doctor very pronto. It has everything that a comedy should have, for most any kind of a theater, and the kids and women will actually rear their heads off. Langdon is one of those easy going happy-go-lucky kind of individuals who catches the eye of the audience the minute he appears on the screen. This comedy moves so fast that they will have to keep their optics glued on him not to lose 2 single mannerisms or point of the funmaking. He is so ably assisted by Vernon Dent, who, in a way, is another one of these Babe Hardy menaces. He acts as a fast for Harry Langdon, and helps to carry the burden of the story. Ruth Clifford, who plays Vernon Dent's wife, adds much to the picture, in fact it is the seriousness with which she plays her part that makes the comedy situation develop with such keen interest.

Harry Langdon Has Another Fine Comedy in Educational's "The Hitch Hiker" was written by Robert Vernon and Dean Ward. They surely know their LANGDON and what he can do best. Excellent photography by Gus Peterson, and a good job of editing by Jack English. It tells the tale of what EXHIBITORS ARE TO EXPECT IN HARRY LANGDON'S LATEST FUN-FILM—which Educational is to release in the world's best theaters.

Report has it that Phil Goldstone has purchased "Gigolote" from Beaux Arts Productions. It is said that the splendid photography of Henry Cronjager was a deciding factor in the sale. "Gigolote" was reviewed in Filmography last week.

NEED $5000—
If you want to in on the ground floor of a cafe proposition that is a sure fire money maker, get in touch with INTERNATIONALLY KNOWN—BOX 755, HOLLYWOOD FILMGRAPH

Artists Returns to Hollywood with Starling New Process for Creation of Super-Comedy of Films

MC GUIRE'S INNOVATION WILL COMBINE BEST FEATURES OF ANIMATED CARTOONS AND FLESH-AND-BLOOD COMICS

By Fred W. Fox

Reports have been making the rounds of Hollywood that Charles Chaplin is interested in making a film wherein his art would be projected simultaneously with that of Walt Disney's renowned rodent, Mickey Mouse.

The possibility of combining the best features of a flesh-and-blood comedy with those of a pen-and-ink character have been discussed often in the film industry. In years past both Walt Disney, producing the "Alice" series (in the pre-Mickey Mouse days) and Max Fleischer of New York, with his Out-of-the-Inkwell cartoons, used human actors with their pen creations.

But it may remain for Neil McGuiere, brilliant Hollywood artist, to perfect this idea. McGuiere, who has just returned to Hollywood, is now at work on the final phases of a super-process that will not hold the human and cartoon actors, but create an entirely different blending of the art of the two.

When sound made its bow, McGuiere went a step further. He made a picture combining the best features of his magic settings, exquisite photography and well-blended sound. This short subject, "Cryin' for the Carolines," featured Milton Charles, prominent organist, and it caused an uproar when it was shown at the Warner Hollywood theater.

He returned from Canada to make a picture here for sale, but the fourteen months he remained in Canada, he made about forty short films for Master Art Productions. These pictures starred such radio and stage notables as Lew White, Jesse Crawford, Ann Leaf and Milton Charles, perhaps the nation's four most famous organists; the Boux Sisters; Tony Wons; Norman Brokenshire, the "Street Singer," and others.

A desire to return to Hollywood and continue with his experimental work prompted McGuiere, who had been staying in Canada for a release from the military, to return returning here a few days ago, to have established himself in a studio on Hudson Avenue near Santa Monica Boulevard.

Attention! "Get Rich Quick Wallingford" Followers of Good Old Cinemaland

Thirty-five mining claims, staked in frozen ground near Tellier, Alaska, may make thirty-five millionaries of hardy members of the Metro-Goldwyn-Mayer expedition that invaded the Arctic, under Col. W. S. Van Dyke's direction, to film "Eskimo."

More than $1,000,000 in preliminary work was done in Alaska and Canada to prepare for the filming of this picture. We should be grateful to them, for there is that something beyond the pages of the book that is with the films. Some of the actors and actresses are reported to be industrious and efficient in their work in Canada.

Wallingford was responsible for the direction. Carl Froelich did the artistic supervision. "Eskimo" was written by Donald Freeman. You will go into raptures over the performances of Dorothy Wieck, Emilia Unda, Hedwig Schicht, Herta Thiele, Ellen Schwansnecke and many others who lend their aid in retaining your interest as the story is unfolded. John Kirsmissy and Clifford Cochran brought in this picture. It was shot in the north, and so the story is that something in the atmosphere and the work of the artists that is refreshing, to say the least.

There is a theme running through it that is dangerous, but it is well treated and handled, so only the sophisticated audiences will grasp the motive back of the mainstay of the story.

AIDA STUCKERING MAKES BID FOR RECOGNITION IN AMERICA THROUGH SCREEN ACTING AND SINGING

Auditioning at the Breakfast Club Aid Stuckerking, who was brought over here by M-G-M studios and who has appeared in such German versions as "Mata Hari," "Susan Lenox," and "Grand Hotel," in each instance playing the part that Greta Garbo played, is making a fair bid for attention in America. She has an English tutor who has been teaching her the English language. In her presence as one of the stellar attractions at the Breakfast club, she sang in English and German.

Miss Stuckerking is a famous German star on stage and screen, and feels rightly confident that her proper chance she will more than stan good make in American pictures. To hear her sing or speak, you would swear that she is of English birth rather than Teutonic.

The offices of Irving Starr and Al Pelton, through Lee Lane, are looking after her interests in film circles.

ANDY CLYDE, Educational comedy star, is between the "devil and the deep." His new bride does not like the real whippers he grows for his screen character, and he cannot obtain false whiskers which give the same effect.
**TONY GAUDIO Creates New Effects for “The Mask of Dr. Fu Manchu”**

**Cary Grant Chosen to Play Opposite Mae West Who Said “Prop Man” Was Not Worth His Weight In Gold?**

**Hal Roach to Make Four More Comedies This Year**

WITH CEDRIC GIBBONS ON M-G-M PRODUCTION: CHARLES BRABIN DIRECTS

Tony Gaudio, ace A. C. cameraman, together with Cedric Gibbons, M-G-M art director, has evolved a new type of set photography in “The Mask of Dr. Fu Manchu,” so ably directed by Charles Brabin and now playing at Loew’s State theater, and featuring Boris Karloff, Karen Morley, Myrna Loy, Lewis Stone and Charles Starrett.

Gaudio photographed his characters against absolutely black and white sets, with no intermediate colors seen. The awesome shadow of Dr. Fu Manchu and the huge oiled bodies of the half-naked Negroes take on a new and sinister significance against the stark white backgrounds. This new technique will be copied.

Gaudio, whose motion picture career commenced with the old Ambrosio Film Company in Tereno, Italy, nearly 30 years ago, is a former worker in the famous old “Imp” company of Carl Laemmlle. He photographed the not-to-be-forgotten Harold Lockwood and after that was Norma Talmadge’s cameraman for many of her best pictures.

In recent years, Gaudio counts to his credit such notable productions as “On With the Show,” “General Crack,” “Hello’s Angels,” “Sky Devils,” “Little Caesar,” “Tiger Shark” and others equally well-known. He is one of Cinemaland’s crack cameramen—an innovator of new fashions in motion picture photography.

LOWELL SHERMAN STARTS PARAMOUNT FEATURE WITH CAST OF BIG NAMES

One of the newest of Paramount productions which is drawing a good deal of attention because of the many changes that have occurred since the announcement of the story, is Mae West’s “Ruby Red” formerly titled “Diamond Lil.”

The newest change to occur in the assignment of Cary Grant as leading man for Mae West. Director-actor Lowell Sherman is handling the megaphone on the production.

A large cast has been chosen to support Miss West and Mr. Grant, including Gilbert Roland, Noah Beery, Rochelle Hudson, David Landau, Owen Moore, Harry Wallace, “Fuzzy” Knight, Dewey Robinson, Mike Donlon and Grace La Rue.

James Dugan is assisting Lowell Sherman at the directorial helm. Paramount has laid great hopes upon the outcome of this picture which, by all indications, should be fully justified.

NEW CAMERAMAN

Congratulations are in order for Mr. and Mrs. Glen “Pan” Gano, who have a new son, Charles Glen Gano, in their home. Mr. Gano is a well known motion picture cameraman, nicknamed for his pioneering in the development of panchromatic film. He vows that one of the first words spoken by the newest member of the family was, “Camera!”

Louis Ganter is yet in Spain looking for Spanish starring material for Paramount. Spain, through Alhama of Madrid, cannot understand why Imperial Aspinata (Magdalena de Nile) is not placed under contract and brought to Hollywood. It refers to her as the most loved artist of the Spanish people.

**SIGN OF THE CROSS WAS TEST FOR PARAMOUNT PROP DEPARTMENT**

When a motion picture studio needs 70 donkeys, an electric chair, a bouquet of orchids, a dash of salt or a two-ton elephant, who comes to the rescue?

The answer is, the studio “prop” man.

When production plans were launched for “The Sign of the Cross,” Cecil B. De Mille, the director, appointed Joe Youngerman to handle the thousand-and-one details necessary for the gathering of some 3,341 separate properties for this elaborate film.

In recounting the trials and tribulations of his profession, Youngerman pointed out that practically every “extra” appearing with Fredric March, Elissa Landi, Claudette Colbert and Charles Laughton in “The Sign of the Cross” had to have something to carry, ride, push or use that required the prop man’s attention.

One of the many groups of props in “The Sign of the Cross” became a decided studio nuisance before the picture was completed. Pigeons needed for a street scene, were purchased three weeks before the scene was taken, and fed in the exterior setting daily until they became accustomed to the place. The scene was filmed with the birds performing like veterans.

However, once thoroughly at home, it is difficult to make pigeons move, and today the birds still haunt the deserted set, apparently awaiting another opportunity to appear before the cameras.

**WITH HIS FAMOUS FUNMAKERS, SAYS G. M. HENRY GINSEBERG**

With four more comedies under way and scheduled to be completed by the first of the year, the Hal Roach studios will have made 28 short subjects and one Laurel and Hardy feature comedy, fully 75 per cent of the season’s product, according to Henry Ginsberg, general studio manager.

The four comedies include Pitts-Todd in “Aepyop in the Fleet,” being directed by Gus Meins, Laurel and Hardy in an untitled comedy to be directed by James Parrott, another Charlie Chase, and a Taxi Boys short to be directed by Del Lord.

The current season’s production schedule also includes an additional Laurel and Hardy comedy feature which is now being written by Jeanie McPherson.

The Hollywood Film Reporter of the Air, Dot Meyenberg, who broadcasts the latest news of the film capital every day over KFAC and KTVD at 11:45 a. m. in now drawing much interest to the Friday night interviews when Dot presents a prominent movie star. Already those who have been interviewed number John Boles, Reginald Denny, Pauline Frederick, Olga Bastianov, Monte Blue, Leo Carrillo, Joan Marsh, Lila Lee last week and Peggy Shannon for this Friday evening at 6:15 over KFAC. The public has been coming to the radio station to meet the stars and get autographs and now standing room only signs are put up for the crowds.

**JACK BELL**

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The Man of Many Faces and Moods . . .
LOT'S OF ACTIVITY ALONG THEATRE AND FILM ROW WITH MANY NEW AND NOVEL FEATURES

Much interest is centered around the opening of the Wilbur Players who make their bow for an ambitious engagement tonight at the Tivol theater. The company is under the management of Richard (Dick) Wilbur, the west's prominent theatrical figures who has demonstrated his ability to carry companies through the Orient and the Pacific islands as well as all over the United States. For the initial offering Mr. Wilbur has selected the New York comedy hit "In the Best of Families" as the first of a series of popular plays for this program.

The regal directions of the RKO Opera Co., reports great progress in the rehearsals for the next production to be presented during the holidays. Miss Leoni has been known to everyone as the best four hands pianist first who appeared in "The Mountebanks" and she believes the coming production will far exceed all previous efforts. The St. Francis, which opened last week as a road show house, is doing a fair business. Miss Leoni has been playing the part of the Archangel, Shearer and Clark Gable. All seats are reserved and the admission price is $1.50 top with two showings daily. It is expected to be a success.

Dorothy Shannon and Herbert Heys head an exceptionally fine cast of players which is expected to do full justice to the material. The cast of "Brief Encounter" will be headed by Sharon Lynn and Harrison Ford. The supporting players include Ralph Friend, Gene Going, Ben Markowitz, Howard Madeline, and Lorn and Kathleen Bond.

Billie Burke in "The Marquise" approaching the end of a record smashing five weeks' run at the Alcazar, will continue to carry public favor for her delightful performances. Miss Burke has never been seen to better advantage and can claim credit for one of the most pleasant musical comedies in some time. The Bowery is a hit which closes its run tonight leaving house dark.

The City of San Francisco gave the first great triumphal welcome to the presence of President Roosevelt last Saturday night at the War Memorial Opera House, with Alfred Hertz conducting the Symphony Orchestra, the Municipal chorus and four local soloists in Beethoven's Ninth Symphony. This was the first appearance of Alfred Hertz at the municipal concerts since his famous farewell appearance in March, 1930. The performance was so popular that the mayor has ordered an additional performance on Monday evening. Also, he has ordered that the program be repeated on the same evening in the Palace of Fine Arts. The audience was composed of many dignitaries and business men of the city.

because of the extraordinary success of the first performance, the mayor has ordered a second performance of the same program, at the War Memorial Opera House, San Francisco, to be given this afternoon and evening. The program will consist of the first movement of Beethoven's Ninth Symphony, with the world famous soloists in the other movements. The orchestra will be conducted by Mr. Hertz, the chorus by Miss Leoni, the soloists by a select group of singers from the city's leading churches. The audience is expected to be large and enthusiastic.

The audience is expected to be large and enthusiastic.
**Chit-Chat and Chaffer**

**by Hal Wiener**

**"The Brahmin's Daughter" Spells Winner for Producers Kendall-De Vally**

One of the most delightful short subjects we have ever had the pleasure of reviewing is shortly to be released by the Kendall-De Vally Operatelic Co., and distributed by the Educational exchange.

It is titled "The Brahmin's Daughter" and is a musical suggested by the grand opera "Lakme." This picture is just exactly 20 minutes in length and is so entertaining that one feels disappointed at its rather abrupt finish.

The story deals with the love affair of an English explorer and a Brahmin's lovely daughter, Lakme. Their fates being different, their love affair is a forbidden one, but having broken the rules of the temple, the Brahmin priests sets out to kill his daughter's lover.

The story, like all true operas, ends in tragedy. The boy is killed and the girl kills herself. It is a six day for its creators and the talented voices which interpret the piece. Esther Coombs should be well on her way up the ladder of fame. In the title role, Miss Coombs presents a colorful figure and her singing is of the finest order. Willy Wray, and George Sisson are seen and heard to the best of advantage in the picture. Another who scores with his clear basso voice is Etore Comina, formerly of the Metropolitan Opera Company.

Wealthy and famous was the training of Alice Rewold lends color to the picture. Director Howard Higin should be complimented on the outcome of his picture. It is a thorough product and fairly reck Moist with showmanship. Both Mr. Kendall and Mr. De Vally have just cause for rejoicing. Their group of operatelic, of which this is one, should do a big business. It is clear, wholesome entertainment.

Special credit should go to the R.C.A. Victor Recording unit. It is the best we have ever heard.

**FOX STUDIOS GOES IN FOR THE UNUSUAL WITH "THE FACE IN THE SKY"**

Something unusual in the way of screen stories is now being tried out at the Fox Westwood studios. Glorifying the bill board painter is the theme of Myles Connolly's original yarn which Harry Lachman is now doing up for the Windfield Shepard organization. It is called "Face in the Sky" and brings to the silver screen a list of famous comedy artists that reads like a who's who. Spencer Tracy will play the bill board painter who achieves his worldly desires to get the girl and the side of skyscraper politics.

Marion Nixon will supply the needed romancing and Stuart Erwin and Sam Hardy will offer plenty in the way of comedy gags. Sarah Padden, Frank McGlynn, Russell Simpson and Billy Platt will lend their support and will arrive in the neighborhood to help out in the fun taking place.

Humphrey Pearson arranged the screen play while William Colyer, Sr., wrote in the dialogue for "Face in the Sky." Lee Garmes, who won the academy awards for the best photography last year with his work on "Shanghai Express" is in charge of the camera work on the picture.

This is one of the first directorial efforts of Harry Lachman at making American pictures. His reputation in Europe as one of the outstanding directors has won him the stamp of approval from Windfield Shepard.

**PALM SPRINGS IS IDEAL SPOT FOR VACATION FROM STUDIO**

Out where the cool tree filled canyons extend toward snow capped peaks . . . out in the fascinating land of rare allurement . . . out on an exquisite oasis on the picturesque desert's edge . . . in other words . . . out in Palm Springs was where your correspondent spent the week end.

It was there that we joined Similand's elite who had gathered to enjoy the cool refreshing desert atmosphere brought with the welcoming breeze of El Mirage.

It is there, some 120 miles away from the hustle and bustle of studio work that these entertainment creators forget their business worries and romp and play getting the full enjoyment out of this get away. This is also the place where vectorial experts are allowed to go for recreation.

We dropped into the Desert Inn for a look around and stayed to enjoy some excellent tennis matches which had drawn quite a large audience of week-enders. Then down to Palm Canyon, where palm tree grow wild. Here is an invigorating spot and one of the outstanding scenic trips in Southern California.

When the shadows began to fall over the sand dunes in the distance we started back to the car homeward bound and vowing faithfully that we would return next week, but knowing full well that it would probably be another year before we could return.

**EDUCATIONAL SERIES OF six operatelic, in which Producer Kendall and DeVally have endeavored to present the world's finest operatic music, has been made a requisite of the curriculum of the School of Music, Huron South Dakota.**

As a practical means of teaching music appreciation, the school, through the South Dakota Federation of Women's Clubs, has arranged for its students to see each of the operatelic at their local theaters. In addition, the society has issued special rate tickets to all Juniors and Senior High School students and to music students and teachers generally.

**STAGE ACTRESS CAPITATES TO FILMS**

Ninetta Sunderland, who in private life is Mrs. Walter Huston, today signed to play her first screen role in the RKO release "Forlorn Hare," forthcoming.

She was signed to portray Abigail, Lionel Barrymore's wife in the picture which deals with the rise of a merchant king out of the ruins of the great Chicago fire.

Although Miss Sunderland is herself famed for her stage work, both in New York and throughout the entire east, this will be her first cinematic portrayal.

Gregory Ratoff, Eric Linden, Roscoe Ates, Alan Dinehart and William Gargan also will play parts in the picture to be directed by John Cromwell.

**"Fast Life" Is Rip Roarin' Yarn of Racing Blood; M-G-M Turns Out Winner for William Haines**

DIRECTOR . . . Harry Pollard
SCREEN PLAY . . . Byron Morgan
PHOTOGRAPHY . . . Harold Womestrom
CAST . . . William Haines, Margaret Coonan, Ely Warren, Constance Talmadge, Rhys Williams, Father充

Getting back to the good old days of showmanship, the Metro-Goldwyn-Mayer studios have turned out a fast and funny rich picture in "Fast Life."

Immediately after the opening sequence, action starts in and doesn't let up until the final fadeout. It is a rip roarin' yarn of two pals who play lady luck for all she's worth. E. J. Rath's story tells of the adventures of two pals, ex-gobs of Uncle Sam's blue jackets, who book a financier speed boat builder into backing them in building a speed boat which will catch any of the entrants in the international races.

The story is that of the training of Alice Rewold lends color to the picture. Director Howard Higin should be complimented on the outcome of his picture. It is a thorough product and fairly peers with showmanship. Both Mr. Kendall and Mr. De Vally have just cause for rejoicing. Their group of operatelic, of which this is one, should do a big business. It is clean, wholesome entertainment.

Special credit should go to the R.C.A. Victor Recording unit. It is the best we have ever heard.

**FREULER REACHES WEST COAST; LAYS PLANS FOR PRODUCTION**

John R. Freuler, president of Big 4 Film Corporation, has reached the West Coast and a definite announcement of product will be made as soon as negotiations, which have already begun, with two short subject and one feature producer, have been definitely concluded.

Freuler plans a series of westerns and a series of melodramas—the exact number of releases as yet undetermined—and fifty-two short subjects consisting of one, two and three-reelers.

For the film company's product, plans are going forward rapidly for studio space and shooting will start immediately on the heels of the announcement.

**DEPARTMENT STORE WORKERS TO TAKE PART IN RKO FILM**

The great May Company department store in Los Angeles, Ninth and Broadway, is soon to go Hollywood.

Early in December more than 500 of its employees are to take part in Radio Pictures' adaptation of Lester Cohen's great novel, 'Sweepings.'

Studio executives have made arrangements to take over the entire store on a Sunday and for the first time in history, a huge bargain sale is to be filmed.

The production is scheduled to get under way sometime early in December. Lionel Barrymore is to be starred, supported by a huge cast, which includes Gregory Ratoff and Alan Dinehart.

Editor's Note—With thousands of extra going hungry RKO seeks fit to do this sort of thing. Just plain rotten, if you ask us.

**AUSTRALIA LAUDS NORMA SHEARER IN "SMILIN' THRU" SAYS CABLED REPORTS**

A premiere that made dramatic history at the other side of the world was reported by cable to the Metro-Goldwyn-Mayer studios for "Smilin' Through," which had its first Australian showing at the St. James Theatre, Melbourne.

Crowds through the theater, despite the lateness of the season, and the press unanimously proclaimed it one of the greatest talking pictures of all times. The opening day's figures have never been exceeded save by one picture, "Grand Hotel," the report added.

"Prem tins out every phase of the picture as unsurpassed entertainment," states the cablegram. "Public equally responsive and whole industry impressed. Expect its minimum run to be seven weeks in this one theater."

The picture, in which Norma Shearer stars, with a cast that also includes Frederic March, Leslie Howard, O. P. Heggie and other notable, was directed by Sidney Franklin.
“LIEBESWALZER” (LOVE WALTZ), ANOTHER LILLIAN HARVEY SEMI-MUSICAL FROM GERMANY

You may be sure that any German picture with such a title as “The Love Waltz” will be full of romance, color and fine music and you will not be disappointed in the latest from the German studios. This one has an interesting story of a Princess who has love affairs out of class, but of course, everything turns out well at the finish. Erich Pommer gave this one a grand production with settings elaborate and gorgeous.

The court scenes and the various groupings are well worth seeing and the novel opening of the picture, in which mass production of automobiles are shown, snatches of our own Detroit.

One of the best directors from the European studios, the famous William Thiele, handled his players and the mass of people used in the production with finesse.

The music in the production is original and good and that we usually associate with Vienna and was composed especially for the picture by the famous Werner Heyman.

All our own favorites of the German screen are in the cast, which is headed by the lovely Miss Lillian Harvey, who will soon be here, and Witty Fritsch plays opposite her in the romantic lead.

George Alexander is another famous European player whom you have seen and enjoyed. He does the All-American to perfection. Then they have Julia Sedoff, Lottie Spina, Hans Jannerman, Karl Ludwig Dietl, Victor Schwannecke and Carl Etlinger.

There have been some delightful German semi-musicals seen at the Fillmarte theater, but this latest one is surely delightful.

**BRIEF MOMENT**

A smart play that really is smart too is infrequenty to be greeted with any degree of calmness. Therefore “Brief Moment,” Pasadena Community Playhouse’s first production to be “on” show up and down the coast through the theater’s Guild Association, was well-awarded with cheers at its opening performance. S. N. Behrman’s play is intended to be clever and epigrammatic, and through the greater portion of its length, it manages to be just that. A great deal of its success, of course, is due to the perfect cast which the Playhouse has assembled.

And fine though Sharon Lynne and Harrison Ford were, I am bound to give the palm (as Behrman gave the best lines) to “Harold Sigfield” portrayed with feeling and humor by Ralph Friend. Miss Lynne as the vacillating “Abby Fans” turns in the finest show I have ever seen her give, sparkling and real. Harrison Ford—and why has he been so long abseent from the screen?—as the complex-haunted “Roderick Dean” is splendid.

What is really outstanding is the cast in the play done by Leonard Kinney and Victor Goring, American director. This truly remarkable bit was only a few minutes long. It is worth the ticket just to see, however. Booth Howard as bookkeeper “Maney” is another to make a perfect characterization. Margaret Holmes, Gene Gowing, and Frank Devon were fine.

The first act is undoubtedly the high point of “Brief Moment.” In the second scene of the second act, the play weakens, and the third act is fairly mild. Harrison Ford directed the production with excellent sense of good theater. Malcolm Thuburn, a really striking set designer, has a modernistic setting which looks livable as well as colorful. Gilmor Brown supervised the show, with Murray Yeats production manager.

“Brief Moment” should be worth a month’s run at the Playhouse and a success up and down the coast. It is the best Playhouse show since “Lower Poise,” although in an entirely different class. It is a show that should not be missed.

—HAROLD WIGHT

JOE E. BROWN IN “ELMER THE GREAT” AT EL CAPITAN HAS MANY NEW LAUGHS

Returning to the Capitol theater the third time in “Elmer the Great,” Joe E. Brown handed us more laughs than he did at any previous appearance in this play. When we say “us” we are speaking for those who attended the performance Sunday evening.

Many studios laughed their heads off at the antics of Joe E. Much of it was impromptu. He has a hard time playing the screens, so funny was the Warner Bros. star in his part of the small town baseball player who was kicked into Stardom and fame by the big leaguers.

Here he gets embroiled in a crooked deal and finally works his way out. His winning the peson of the Los Angeles Daily News as the manager of the minor league is well worth seeing. Emerson Treacy, Helen Keers, Ruth Matterson, Mitchell Ingram, Lottie Williams, Mia Marvin, Jean Reno, Harry Hollingsworth, Earl Pingree, Nat Leffinger and Geraldine Brooks are in the supporting cast.

Whoever saw “My Man Godfrey,” “The Man Who Came to Dinner,” “The Major and the Minor,” “The Awful Truth,” “Love Me Tonight,” and “The Ghost Breakers” has seen a lot of Elmer the Great. As one critic said, “Elmer the Great” is a “previous appearance” in this picture.

The Fabulous Goring

Clementine Torruella, one of the clearest and most versatile juveniles to grace Hollywood in many a moon was recently engaged by the Fox studios to synchronize the Spanish version of “Wild Girl.” The Miss Torruella is adept in four languages—English, Spanish, French and Italian. At present she is engaged on the Winfield Sheehan lot appearing in a Spanish version. In case you do not already know, she was awarded the title of “Sweetheart of Radio” by both the National and Columbia Broadcasting officials.

But drama is not her only line, she is equally talented in dancing, playing the guitar and is in possession of a beautiful singing voice.

SO TINY are Educational’s “Baby Stars” appearing in Jack Hays’ Baby Burlesc series, that special camera equipment had to be designed in order to get the exceptionally low camera set-ups necessary for their latest picture, “Kid’n Hollywood.”

WITH THE EXCEPTION OF DICKIE MOORE, all of the Our Gang kids are asking Santa to bring an electric train for Christmas.

Dickie was presented with an electric train by Tallulah Bankhead. His request is a large fishing pole and tackle. To some extent this desire was prompted by the latest Gang picture, “Fish Hooky,” directed by Robert McGowan.

Nevertheless, Dickie states that last year he got a small pole, caught three perch all by himself from the end of a pier, and now wants a larger pole with a swordfish. The kids expect Santa to deliver either at home or the Hal Roach studios.

UNION COGHAN has signed for an important role in the new Ken Maynard feature, “Drum Taps,” in which the Boy Scout Troop No. 107 of Hollywood is also featured. Maynard’s supporting cast, in addition to Coghlan, are Dorothy Hix, Horser Atchley, Lloyd Ingraham, Harry Semels, Kermit Maynard and others.

J. P. McGowan is directing from his own story.

JACKIE LOWE wore a high felt hat and used a southern dialect in “The Golden West” with George O’Brien recently at Fox.

WORKING in “Teas of The Storm Country,” “Walking Down Broadway,” and “Cavalcade” has been keeping Nancy Crowley very happy—and she’s very good in her bits, too.

Chats With Connie

Who does not seek youth again? A few days ago, we heard of something that might help. Some delightful new toys called Ush-agen are now on the market, and from all accounts are the last word in cosmetics. Ush-agen is made in Hollywood, and if it lives up to its name, it should be a marvelous product.

Our favorite beauty parlor is the “Regent,” located in the Regent Hotel, and here we always get a lovely wave. The service is to be relied on, and the work is splendid, these being two of the reasons for this.

Superb hair is getting to be a thing of the past. Miss Stevenson at the Gainsborough Beauty Shop is an expert operator, and gives the best of attention to all interested in “Electrolysis.” Miss Stevenson is also connected with the San Diego National Salon on Wilshire Blvd.

Hollywood’s newest organization, the “New Era Co-Operative Exchange” is doing things in a big way. Through the “New Era,” you can exchange your services for services you desire. A great idea, these times, don’t you think?

If you are in need of fresh flowers, we suggest you try the “Algerian Florists” on Melrose Avenue. Here you will find a fine assortment, and the flowers are particularly lovely.

Prompt service is also a specialty here.

We dined with some friends not long ago at the Sea Food Grotto on Vine Street, one of the best places for a fish dinner. If you care for lobsters, this is the spot for a real treat.

It was necessary for us to have some jewelry repaired recently, so we took it to Joe Fallon, as this shop was recommended highly to us. A collection of costume jewelry is shown here, and the shop is opposite Pantages theater.

An interesting schedule of lectures on make-up and care of the skin is being given by Minna Durfee-Arbuckle in connection with her Foundation in Youth toilets.

On November 29th the sisters at the Foundation via Lorient Park; on Nov. 30th she spoke before the Legion Auxiliary Benefit. On Dec. 2 she was the main attraction at the Shakespeare Club in Pasadena and later in the month is slated for a lecture at the Ambassador Hotel.


“Boys Will Be Girls” AT THE CELLAR CAFE 1653 COSMO STREET . . . HOLLYWOOD
Monte Blue Is Immune in "Officer 13"; Allied Strikes a Happy Note in Entertainment for Whole Family

What the producers need today is more stories of the type of "Officer 13," to bring back the whole family to our theatres. It is the wholesome drama of this sort, with a moral, that carries B.O. value, and, coupled with a star like Monte Blue, who actually makes you believe what he's saying, is an inspiration to the whole industry. You may be sure that Monte is immune in this tale of the misgivings of the man who strives and struggles to prove and protect the citizens of this good old U. S. A.

We are indebted to George Melwood for his direction. He knew his story, and saw to it that the actors and actresses played their parts accordingly.

Lila Lee never had a more emotional and dramatic part than this one since her advent in the talking films. She looked and acted the part of the judge's daughter with understanding and insight. She is without a doubt, that new, fresh face that America has never had any doubt about this, but this part proves that he can deliver in any company.

Senna Owen, by her work in this picture, should gain plentitude to do for the major studios. As a matter of fact, you might say that Miss Owen, and all the rest of the cast, have done more than ever when you see this picture. Frances Rich needs only more pictures to make a place for herself next to her famous mother, Irene Rich—which is saying plenty and rightfully so.

Get in line for "Officer 13"! You will find Monte Blue in it. It is good entertainment for the whole family. Written by Paul Edwards and adapted for the screen by Frances Hyland. Perfectly photographed by Harry Neumann and Tom Galligan, and edited by Lette E. Brown.

—HARRY BURNS

“The Mummy” Brings Karl Freund, Universal Director, to Front Ranks of Cinemland

Here is the first starring vehicle for Boris Karloff and is particularly fitted to his peculiarities of odd characterization.

This one also has the distinction of bringing a new director to the cinema horizon in the person of Karl Freund, who certainly makes his mark here and shows his fine training in the European studios, as well as in Hollywood.

His rare handling of a difficult story and the splendid direction of his players, held the attention of the preview audience to the end.

This interesting story by Nina Wilcox Putnam and Richard Scheyer and screen play by John Balderston, deals with the illicit love of a priest of the temple and a vestal virgin which carries them through the centuries until the present day when the ancient scroll which held the story is discovered. It is a story not to be missed.

Most of you have been interested in the many scientific explorations of modern times into ancient Egypt and especially of the discoveries at the tomb of King Tut.

This story is held by the famous Karl Freund, former picture of an ancient tomb of an Egyptian Princess, through the information of a mysterious Egyptian.

Fine camera work was particularly necessary in the production of this unusual picture and Universal is to be congratulated for the work of Charles Stumar, whose work is a credit to this fine production.

Quite often in reviewing pictures, we forget to mention the man who is responsible for the production from the inception of the story until it is shown to the public. We call your attention to the superintendence, Stanley Broughton, who is responsible for this picture and in this instance makes his mark with a production that held the attention of the reviewers.

The cast were evidently carefully selected and Zita Johann, was very effective as the Princess of Egypt. Boris Karloff is an immediate triumph and his performance is one of the best of his career so far. The rest of the cast are also fine and the picture is a credit to the studios.

The Art direction of Willy Pogany showed his splendid training in the art world and the production on the whole was of the highest order.

Here is one of the best from the Universal Studios and we feel sure that the theatregoers, who have always learned to the mysterious in their screen fare, will find this one.

—ARTHUR FORDE

LOTTE LEHMANN WILL BE HEARD TUESDAY EVENING AT PHILHARMONIC IN UNIQUE SINGING PROGRAM

Lotte Lehmann, prima donna soprano, who will be heard Tuesday evening, December 6, at Philharmonic auditorium, is the only great singing star in Europe who has not concertized in America. She made her New York debut on January 7, 1932 to a capacity audience and won immediate triumphs.

She sings the masterworks of German "Lieder," the greatest songs ever written, in a way that thrills. She is not only a singer—she is a musician. Her songs by Brahms, Schubert and Schumann sweep the auditorium with wonder. With a voice of magnificent range and color, she is able to express the thought and spirit of her songs to the audience.

Mrs. Lehmann began her career on the stage of the Hamburg opera, and from there followed an ascending path from opera to concert, from success to another. For the past few years she has been leading soprano of Covent Garden, London. To the Berlin Staatsoper she returns each season as distinguished guest artist; while in Vienna she is honorary member of the Staatsoper.
REVIEWS AND PREVIEWS
By Arthur Forde

"THE DENTIST" PULLS HEAVILY FOR MACK SENNETT STUDIOS

The first of a series of six comedies that will have W. C. Fields as a featured player, was shown at the Ritz Theater recently, where it was a regular laugh-fest for the audience. Like most other comedies, there is very little plot to this one, being a series of voice situations that are supposed to happen in a dentist's office. W. C. Fields did a similar act on the stage a few years ago, but in this screen vehicle it seems much funnier.

Maybe the things that occur in a dentist's office do not seem very funny to you, but if you hunt around you can find a few laugh spots. Eddie Kane was brought in as the dentist's assistant and seemed as much surprised as the audience at the antics and drolleries of this comedian—W. C. Fields.

Zelda Fazley is a new one at the Senneit Studios but she got many hearty laughs by her eccentric doings in the dentist's chair and the other patients all added to the fun. It's always hard to describe the actions of a comedy of this character and must be seen to be appreciated, but this newest addition to the Senneit studios—W. C. Fields—is a welcome addition in the laugh-making ranks.

Leslie Pearce certainly knows his slap stick and he got many clever little situations wedged in perfectly.

The production was of the highest order and will easily fit into the Paramount program, which is to release this series. Should the others of the series come up to the high standard established by this first one, there is no doubt that Sennett can keep this fine comedic medium right along.

* * *

"THE RACING STRAIN"—A GRAND PICTURE WITH NEW STAR

Many of you will remember the most beloved Wallace Reid in those wonderful pictures of the thrill of auto racing days. If so, you will have cause for joy in the knowledge that his young son, Wally Reid, Jr., is stepping into his father's shoes and will surely hit the jackpot with his initial appearance in the title role.

Willis Kent was the lucky man who took a chance in making a picture with this find and he produced a picture that is packed with thrills, action and love interest, not forgetting the necessary comedy. It is the story of a famous racing driver who was killed on the track and gave his young son into the hands of his partner, hoping that the boy would succeed him in the favor of the public. They call the boy "the big shot," and the partner brings the boy up so carefully that he not only becomes a great driver, but is an aviator with a great deal of dare. Unfortunately, the partner is addicted to liquor, and when the great days come the man is missing. They find out afterwards that a cohort of gamblers have sent him for the subterfuge that the boy's mother is over the border of distress, and that they get him where he is dragged. At the last moment, the boy takes the man's place and wins the race. When the man gets back after the race is finished, the boy gives the impression that the race has been won by his guardian.

Willis Kent has an interesting part here, and with the addition of Wally Reid, Jr., should please them all.

* * *

"SLIGHTLY MARRIED" IS GOOD ENTERTAINMENT

"Slightly Married" is another fine production for the independent market. This latest Chesterfield picture is decidedly interesting and has an excellent cast that has been carefully directed. The story is full of suspense, unusual love interest and plenty of comedy relief to break the drab spots.

The yarn concerns a young girl who is brought into court on a charge of concocting on the streets, but she tells the court that she was only fighting because of loneliness.

As she has no friends the judge calls for a character witness and a young man steps up and tells the judge that he is engaged to the girl. The judge takes the young man at his word and insists that they be married at once to which the young couple agree. The young man is a member of society and they agree to separate but he finds out that he is really in love with the girl. His family steps in, however, and causes a divorce. Then the man is about to be married to a young lady of his own class when he hears that his former wife has had a baby and the love for this young son decides that she is the only girl for him. They are reconciled and are remarried.

There are many unusual twists and suspense to the end of the story. Director Richard Thayer made a fine job of it which showed excellent results.

The cast was carefully selected and Evelyn Knapp carried off the role of the young girl splendidly.

For two Peter Byrons, he is such a fine actor and handled the difficult role of the young man that was torn between the love of the young girl and his duties to his rich parents with a great deal of credit. Jason Robards, by his phrasing during the absence of the young husband, was fine as a stammering block in the way of the happiness of the young man and the young girl. Myron Marlin was a good character actor and the pinch that ended the love affair for the affections of the young man, was interesting. Thomas Smalley and Clarissa Selwyn hooked and acted the parts of the young man's parents to perfection, and Herbert Evans was excellent.

The high spot of the picture was Marie Prevost, who as the friend of the girl, kept the audience in spasms of laughter by her fine comedy.

This is a good picture for any audience, as it kept the previous audience in suspense until the finish.

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HOLLYWOOD

SPORTS

100-Lap Race at Legion Ascot Speedway Sunday Afternoon

With the 1932 racing season nearing a close, all the drivers are viewing to win as many points as possible, in an attempt to place within the first six standings. The standings to date are:

- Emrie Tripplett, 694.60
- Lester Spangler, 573.06
- Willbur Shaw, 520.18
- Carl Gardner, 466.90
- "Wild Bill" Cummings, 344.15
- Bob Carey, 338.70

With a 100-lap feature race on this Sunday afternoon at the Ascot Speedway, it is quite possible that several of these drivers may change their positions.

"Wild Bill" has been having a winning streak since he returned from the east; Bob Carey, too, seems to be getting back on the track after a long absence. Willbur Shaw is to be seen at the world record for a mile dirt track when he qualified at almost 103 miles per hour at Oakland last Sunday. The former record was 101.98 miles per hour.

With Emrie Tripplett, Chester Gardner, Babe Stapp, Al Gordon, Sam Palmer, Mel Knesey and many others entered, each one feeling that his car will be the one to take the checkered flag first, Sunday afternoon promises to be one of the most hotly contested races of the season.

There will also be five other events on the program, starting with the Italian Helmet Dash. Miss Mae Murray has promised to be on hand to present the winner with the Helmet, so you may want to see him. Hawaiian national sports only added to his troubles, for Vearl outslugged him every time that he tried that game. It was a bad night for Chong; his prestige was badly shattered and his main event drawing power just about wiped out. He has no hope to compete with any of the tougher outsiders. Decision to George and George. Harry F. Harris, fighting one of his best fights, made a chopping block out of Benny Garcia, a tough, willing kid. Benny hit the canvas in the first and from then on received a lot of punishment. He was gaged, but Gardner was out of work and all. In the special, Baby Palermo, a newcomer flyweight, turned out to be a tiny Mickey Walker, showing the fans everything in the book. He was far too good for Peppy Jennings, easily taking the nod in the opening round. Lenard Greene, bid "區域" beat Henry Lopez. Al Albacete, 152, substituting for Joe Rain, lost to Kenny Kent, who is good and will make a big bid for middleweight honors. Joe Estrada was given the decision over Jimmie De Lucia, a decision the fans booted the rest of the evening. De Lucia substituted for Dick Bartholomew.

HOLLYWOOD LEGION STADIUM

Ralph Chung, Chinese wittererweight from New Orleans, was a soft touch for Vearl Whitehead in the Stadium's main feature Friday last. The swifty Oriental had no chance with the rugged blonde boy, who punches from every angle. Chung hit the canvas in the sixth and was lucky to escape with his life. Hollywood national sports only added to his troubles, for Vearl outslugged him every time that he tried that game. It was a bad night for Chong; his prestige was badly shattered and his main event drawing power just about wiped out. He has no hope to compete with any of the tougher outsiders. Decision to George and George. Harry F. Harris, fighting one of his best fights, made a chopping block out of Benny Garcia, a tough, willing kid. Benny hit the canvas in the first and from then on received a lot of punishment. He was gaged, but Gardner was out of work and all. In the special, Baby Palermo, a newcomer flyweight, turned out to be a tiny Mickey Walker, showing the fans everything in the book. He was far too good for Peppy Jennings, easily taking the nod in the opening round. Lenard Greene, bid "區域" beat Henry Lopez. Al Albacete, 152, substituting for Joe Rain, lost to Kenny Kent, who is good and will make a big bid for middleweight honors. Joe Estrada was given the decision over Jimmie De Lucia, a decision the fans booted the rest of the evening. De Lucia substituted for Dick Bartholomew.

OLYMPIC STADIUM

Ace Hudkins, Nebraska’s famed "Wildcat," went down to defeat in Jack Doyle’s big stadium last Tuesday night, battered to the canvas by "Assassin" Wesley Kettlewell. It was a grand game as the "Wildcat," as usual, doing most of the mauuling and Kettlewell driving pilferes to a thin seemingly made of concrete. In the fifth, eighth and ninth rounds Hudkins was a badly battered "kitty," but his indomitable fighting heart kept him going. Kettlewell’s murderous left landed time after time on the "Wildcat’s" jaw. Kettlewell gassed, but was scored down. Whitehead on the other hand was battered to a pulp in the fifth and eighth and ninth rounds. In the fifth, Hudkins finally went down, took a nine count, then got up and mauled his way to the final bell. Referee Harry Lee could do nothing but give the verdict to Kettlewell, who probably wonder how many men can take the blow Hudkins took and remain in action. The "Wildcat" lost his fighting spirit, and the old "game" is over. Judge of the fight was Wesley Kent, Sid Gregory, in a medal fight, was scored down. The house was dead. Next week Mickey Walker meets De Kuba.

ALEXANDER CARR IS WORKING IN "DEATH KISS"

Alexander Carr is working in "The Death Kiss" directed by Eddie Martin and produced by K-B-B-World Wide. Mr. Carr since doing "Hearts of Humanity" for Bryan Fay Productions, has been given the opportunity to revive Porath and Perlmutter which was his big hit in the days gone by. Starr and Pelton Agency with Leo Lance as associate are handling his affairs.

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AUTHORS
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STUDIOS
STARS

“The Big Cage” to Illustrate Laemmle, Jr.’s New Idea of Universal Talkie Technique
By LOU JACOBS

The first practical demonstration of Carl Laemmle, Jr.’s recently announced policy of minimizing dialogue in screen productions will occur in “The Big Cage.” Universal animal training picture which is in production at the studios under the direction of Kurt Neuman.

In the unique film, which will mark the screen debut of Clyde Beatty, youthful animal wizard, dialogue will be restricted to an absolute minimum. Most of the picture will be devoted to constant action where interruption by spoken words would only tend to retard screen interest.

“The Big Cage,” and screenplay whose interest depends upon action, and unique locale or theme. Laemmle believes that what the public prefers to replace sophisticated drawing room fare laden with equally sophisticated dialogue.

“The Big Cage” will likewise mark a departure in the popular fashion of animal films, taking the human side of the argument and showing how the intelligence and will of man forces obedience of the most savage inhabitants of the jungle.

Hollywood in fairly collaboration. STARS at a success sales Invincible “first methods, animal "The HOLLYWOOD CARY MAE CLAUDETTE Considering Comedies METRO-GOLD WARREN BOTSFORD, MARCH. FRANCES MANSON, J. LEW AYRES, Jr.’s

Took Sturges has been assigned to prepare a treatment of “Niagara Falls” by Tim Whelan for “Slim” Summerville and Zasu Pitts.

Ara Rand has been assigned to the commission of Ray Doyle’s original “Blank Pearl” pending decision on her own original “The Red Pawn.”

Arthur Brillant is working on the scenario of Robert Louis Stevenson’s “Suicide Club,” slated for early ’33 production.

William Anthony McGuire is at work on his own original “When the Time Comes.”

WITH THE COMPLETION of negotiations announced yesterday, Metro-Goldwyn-Mayer has acquired the right to screen “Another Language,” the drama of family life which is still enjoying a phenomenal New York stage run after opening last season. It is a “first play” by Rose Franken, and was produced by Arthur Beckhardt. It has had the longest continuous run of any play now on Broadway.

“Bob the Builder” is being prepared by the house for release on the new season’s production schedule.

FELIX REISENBERG SIGNED TO WRITE MOVIES

Felix Reisenberg, one of the most prolific sea-story writers in America and one of the most widely read, today was signed to write for Radio Pictures and will leave for the RKO studio in Hollywood shortly.

He has written scores of short stories, a number of novels and writes a weekly column for a leading nautical magazine.

Among his books are:


G. B. STERN, NOTED WOMAN WRITER, HOLLYWOOD BOUND

G. B. Stern, noted Englishwoman who has written best-seller after best-seller, has been signed to write for Radio Pictures and will arrive from Britain tomorrow in New York on the S. S. Berengaria, en route to the RKO studio in Hollywood.

She is one of the most widely read women writers and is as well known for her short stories and novels in the Saturday Evening Post, Ladies’ Home Journal and Women’s Home Companion, as for her successful books and plays.

Among her successes have been “Mariarch,” “Debonair,” “Modesta” and “Back Seat,” and she has a new novel coming out in February, “Long-Lost Father” for which a brilliant future is predicted by the publishers.

“SCARLET RIVER” TITLE FOR KEEN’S NEXT

“Scarlet River” today was definitely assigned as the title for Tom Keene’s forthcoming production, hitherto known as “The Circus Cowboy.” Keene Thomson is writing the screen play and production is scheduled to begin shortly with Julie Haydon, Rosco Ates and Creighton Chaney in the supporting cast. Otto Brower will direct it.

SELLING MANY STORIES

Universal Scenario Corp. is showing plenty activity in its sales department, Grace Norton, under whose management all sales are effected, reported the sale of an original story by Basil Dickey to Invincible Pictures. It is called “Cargo” and Production Manager M. Cohen is lining up an all star cast for early production.

“Beyond the Focus,” by E. V. Kissie, was also sold to the Amazing Stories magazine and a negotiation is in progress for its movie rights.

Robert Levering, producer for CHERRYFIELD has taken an option on a novel by Beulah Pointer called “Love Is Like That.” Many other deals are pending which Miss Norton reports promising particularly with the Edgar Franklin stories under her management, in which several of the major studios are showing interest.

INDICATIONS THAT UNIVERSAL STUDIOS will be exceedingly busy for the next several months is shown by the assignments in the scenario department.

Homer Croy is adapting an original by Vernon Smith called “Salt Air” for Sidney and Murray which Warren Doan is to produce.

Preston Sturgis has been assigned to prepare a treatment of “Niagara Falls” by Tim Whelan for “Slim” Summerville and Zasu Pitts.

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"Let's Get Lost"
"The Big Chance"
"A Kiss in Araby"

SCENARIST
Norma Krasna
Gertrude Purcell

SOUND
E. Berada
R. Rominger

REMARKS
Shooting

SHOOTING

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Cover $1.00 Week Days and Sundays
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Join the Merry Throng of Those Who Are Sending Their Season’s Greetings Through Our Yuletide Issue—Out New Years Eve

HOLLYWOOD

Hollywood Barn With BUDDY FISHER as Star Opens December 21st

M. G. M. Are Starting Six Pictures This Week

STUDIO PREPARES PLENTY OF ACTIVITY ON CULVER CITY LOT

The coming week will see six major features go into production at the Metro-Goldwyn-Mayer studios, in the opening gun of the new winter production schedule, one of the heaviest in the history of the organization. Several important stars will immediately start work in the new productions, and others, soon to follow, will have every contract stars in the big plant before the camera.

Joan Crawford’s new starring picture, as yet untitled, which Howard Hawks will direct, is one of the coming week’s starters. Phillips Holmes is slated for a leading role opposite the star.

George Hill will start direction of “Clear All Wires,” adapted from the current Broadway stage hit; “Whistling in the Dark,” with George Jessel in his original stage role; and Elliott Nugent directing, will be under way.

Victor Fleming will begin direction of “The White Sister,” with Helen Hayes. Edgar Selwyn starts direction of “Men Must Fight.”

Very shortly Marie Dressler and Wallace Beery will assume their co-starring roles in “Trainboat Annie,” with Charles Reiner directing the adaptation of Norman Reilly Raine’s Saturday Evening Post story.

SHAGRIN-SOLINGER MOVE

The firm of Shagrin-Solinger have moved to 720-21-22 Guaranty building from their present quarters. Studios are very much interested in some of their latest talent acquisitions, we learned today.

“THE GRAND GUIGNOL”

Hollywood’s motion picture colony will be particularly interested in the opening at the Variety Box, December 20th, of “The Grand Guignol.”

George K. Arthur is in charge of the enterprise. Three of his four directors for the first program are famous for their screen work; Donald Crisp, Robert Vignola and Dickson Morgan. The players include Doris Lloyd (who is now playing in Mary Pickford’s latest picture, “Secrets”), Mitchell Lewis, Edward Cooper, Douglas Walton, Ethel Griffies and May Beatty.

BOB STEPHANOFF DID IT

It has come to our attention that Bob Stephanoff was responsible for those remarkable makeups in “Son-Daughter,” directed by Clarence Brown for M-G-M. It is conceded to be a work of art on the part of this makeup artist.

LA FAYETTE AND LA VERNE

The thousands of friends and admirers of La Fayette and La Verne who have appeared during their sensational act in Sid Grauman’s prologue during the run of “Rain” at Grauman’s Chinese theater, will be more than delighted to know that these remarkable artists have already scored an equally big hit in pictures. Their famous act will be seen to great advantage in that Pittock and Slim Summerville’s latest picture, “They Had to Be Married,” produced by Universal and which will soon be released. Miss La Verne is a stunning beauty who proves a great help to her partner’s work. The act is slated to open at the Bel Tabor in San Francisco, Dec. 14, for an indefinite run. However, they would welcome screen engagements following their northern appearances.

LUPITA AND PAUL ARE MARRIED

Lupita Tovar and Paul Kahnner were married in October we learned, and the couple is in Berlin, Germany, where the groom is working for Universal Pictures. This is indeed a surprise for no one knew that Miss Tovar had slipped out of the country and journeyed to Germany. Congratulations, Lupita and Paul, may you always be as happy as today.

A PHILOSOPHICAL MIXTURE

YOU can’t make a silk purse out of a sow’s ear, is an old saw, but there are some people who would put a lining in the sow’s ear and if it held more gold than the silk purse, would be just as proud to exhibit it. However, modern civilization seems to call for iron safes rather than silk purses in which to put our money.

Saving money isn’t half as important as spending it, wisely, generously and happily.

... By TOM MIX
LIONEL ATWILL AND CHAS.
RUGGLES HAVE LEADING
ROLES IN PICTURE.
Edward Sutherland, director of "Palmy Days," and "Mr. Robinson Crusoe," today
was signed by Paramount to direct the pro-
duction of "Muder at the Zoo," in which
Charlie Ruggles and Lionel Atwill are signed for featured roles to date.

One of the veteran directors of Hollywood
in line of service, Sutherland has directed many
successful pictures, the most recent of which
was "Secrets of the French Police."
A HIT AT FOX—is our favorite writer,
Gladys Lehman, who gave us so many
stories for the screen during her stay at the
Universal studios, and "Back Street." will
always be remembered.
DEPARTMENT STORE—made such
a decided hit with Winfield Sheehan that
he decided to hold over Gladys for a second
assignment which is a surprise in these days of
retirement.

HOLLYWOOD BOULEVARD A
PUZZLE—to the picture fans, as more
than half of the pictures of the stars cannot
be recognized by even the employees of the
studio where the originals are working.

THE PUZZLE GAME POPULAR—and
will be among the one that
puzzles the largest percentage of the
faces on the lamp posts which scream Christ-
mas greetings to the shoppers.

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About Characters
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SAMUEL BISCHOFF, production head of KBS, Inc., has returned to New York
after a brief visit with his family in Hartford, Conn. Mr. Bischoff plans to return to the
coast, by boat, on Saturday, together with Mrs. Bischoff who made the trip east with him.
Immediately upon his return to the coast, Mr. Bischoff will prepare for production an-
other of the "idea" pictures, which is the term this producer applies to themes of unusual
interest. The new production, as yet untitled, will rip the lid off the fashion racket,
revealing unscrupulous tricks of the trade which will make sensational drama.

"The Death Kiss," a mystery drama, with a motion picture studio background, is now
in production under the direction of Edward Marin, Adrienne Ames, David Manners,
John Wray, Bela Lugosi, Alexander Carr and Mona Marias are prominently featured in the
tale.

THANKSGIVING DAY this year had a double meaning for Louis B. Mayer, head
of the Metro-Goldwyn-Mayer studios. For it marked the twenty-fifth anniversary of his
entrance into the theatrical business.

A quarter century ago, Mayer opened a then defunct theater at HavenHill Mss., on
Thanksgiving day with "From the Manger to the Cross," a religious picture. He made it
the foundation for a successful chain. Later in association with the late Marcus Loew he
became a distributor, finally a producer of pictures.

JOSEF VON STERNBERG's contract as a director for Paramount has expired,
it was announced at the Paramount studios.
Marlene Dietrich, who has been starred in five pictures under von Sternberg's direction,
remains under contract to the studio, and plans are now going forward for her next picture.

HELEN STARR, former staff writer at a number of Hollywood studios, and well
known as a magazine writer, has returned to make her home in Hollywood after several
years spent in Nicaragua, Panama and New York City. Miss Starr is the wife of
Lieutenant Commander Lyle Henifin, U. S. Navy, retired.

AFTER THREE YEARS ABSENCE, from the screen, Ruth Clifford, a favorite
of the studio, makes a reappearance as leading lady for Harry Langdon in his latest Educa-
tional Mermaid comedy, "The Pest." Miss Clifford has recently been on the stage ap-
ppearing in "One Way Ticket." "Good Night, Sweetheart." "Stolen Summers," and is slated
to appear soon at the Hollywood Playhouse in a new play, of which she is the author.

EARL Pingree, who opened at the El Capitan theater with Joe E. Brown in
"Elmer the Great," has made a very favorable impression with his interpretation of his role.
Mr. Pingree is also well known for his work on the screen.

D. A. V. Benefit at Shrine Saturday Nite Promises Fun For All

With Saturday night set as the opening
date, the Relief Jamboree of the Disabled
American Veterans which will come to the
Shrine auditorium for eight consecutive nights
promises to prove one of the most outstand-
ing events of its kind in Los Angeles history.

Alvin M. C. Mohon, commander of Los
Angeles Chapter No. 5, which has the affair
in charge.

"We intend that no amusement factor prop-
"erly fitting into an event of this sort will
be overlooked," declared Mohon. "Gus
Arheim, who is recognized throughout Amer-
ica as one of the more prominent modern
masters of music, and his equally noted 20-
piece band will provide music for our Jam-
boree. He will appear at our Jamboree ex-
clusively coming to Los Angeles solely in
order that he may take part in our affair,
knowing as he does the vital purpose be-
hind it.

"In addition to Gus Arheim, prominent
radio, stage and screen entertainers will pro-
vide short stage skits for the entertainment of the public while it has been promised us
that some of the most prominent stars of the silver screen will make personal appear-
ances at our Jamboree during its eight nights course
at the Shrine auditorium. We will, therefore,
be able to present all the thrills of a Holly-
wood premiere, combined with the entertain-
ment of dancing to music by Gus Arheim's
famous orchestra."

Judges LeRoy Dawson, Frank M. Smith
and Clement Nye have, as veterans, given the Relief Jamboree their unqualified endorse-
ment. Mohon reveals.

Mail Us Your Yuletide Copy . . . TODAY!

NOTICE! Gratefully acknowledging the many
courteous accorded this organization by our leading Motion Picture Stars,
and Featured Players, having learned that the name of this organization has been unlawfully, we ask that in
future, no solicitations from any per-
son or persons purporting to be con-
ected with or bearing the name of
THE TRAMPERS, INC. be recog-
nized unless bearing the signature of the
President, James Gordon, or the Secre-
tary, Adabelle Driver. Dec. 6, 1932

Auto Races
Sunday, Dec.
18th at 2:30 P. M.
LEGION ASCOT
SPEEDWAY
SANTA MONICA CITY AND WESTWOOD, Calif.

GUS ARNHEIM HERE FROM EAST TO TAKE PART IN
GREAT JAMBOREE

The Original Freiburg

THE INSIDE DOPE

Charles Middleton
Just finished part of the "Turk" in "Destination Unknown" for Universal
Signed for part of "Red Ike" in "Secrets" starring
MARY PICKFORD . Directed by FRANK BORZAGE . UNITED ARTISTS STUDIOS
Howard Hughes is back in Hollywood to prepare plans for his 1933 production schedule. The producer plans at least two major pictures for next season release. First on the tentative schedule is another lavish air-film. Commercial aviation is the theme of the story. The long-delayed and much-oped story "Quest People," will be filmed next year also. Releases for both pictures are still to be arranged.

As always, Hughes himself will finance his pictures. Incidentally, he is the only major producer who makes movies entirely with his own capital. Producer Hughes, for the past four months, has been working in the east as co-pilot for American Airways, obtaining first-hand material for his aviation film.

**CY KAHN POSTALS**

Cy Kahn post cards from the Fox theater in Philadelphia that his Thanksgiving turkey was simply SWELL. Four more "Frelies" in the eastern metropolis and then Cy will be letting the rails for home again.

**SAYS SHE WOULD MAKE A HIT IN ANY PULPIT SHOULD SHE LEAVE THE SCREEN**

Billy Sunday, noted evangelist and ardent prohibitionist, visited a motion picture studio today. It was the first time in his seventy-two years when he tore the hide from old demon rum midst a gathering of motion picture players and executives on a set at the Paramount Studio.

The set represented a beer hall and saloon of the gay nineties. Mae West, Owen Moore, Noah Beery, John Hodiak, and Claire Drake Grant, Claudette Colbert, Fredric March and Lowell Sherman were among the attentive audience that heard Sunday's condemnation of liquor evils.

"I understand the brass rail and the bar you are using for this picture came from a museum. If I have my way, that's the only place you'll ever be able to find any of the furnishings of John Barleycorn's former domicile," the evangelist declared to the crowd.

Accepting Sunday's invitation to come and visit him at his tabernacle on behalf of the film players, Mae West, dynamic stage and screen star said, "We'll see you in church, Billy, and bring your books with us."

Following his talk, Sunday was an interested spectator during the filming of scenes in the bar room for Miss West's starting picture, "She Done Him Wrong."

He told Miss West that if she ever decided to give up acting she knew she would be a sensation in any pulpit.

**WELCOME NEWS**

Billy Gibson, well-known New York jewelry expert, has been appointed as an authorized agent to dispose of the late John R. Keim, closely affiliated with Tiffany's. Several New York banks held notes and are using this means to dispose of Keim's jewelry held as collateral. Billy Gibson is making his headquarters at the Roosevelt hotel and has a display by appointment daily.

Many stage and screen stars have already put in bids for first showing.

**FROM LOVEY PRAGER—COMES THE WELCOME NEWS THAT THE POPULAR PAUL KONNER OF UNIVERSAL AND THE LOVELY WESTERN STAR, LUPITA TENOR, WERE MARRIED RECENTLY. THE BEST OF LUCK TO EVERYONE.**

WE SHALL SEE—"The Rebel" that Paul has been making for Universal in Czechoslovakia and has Luis Trenker, Vilma Bonghi and Leo Torey Vaccoli in the leading parts and perhaps you remember these famous three, in a former picture.

**HERE ARE SOME VERY INTERESTING ARGUMENTS AND FACTS WHY IT SHOULD BE MOVED WEST**

An article by Dr. Carl Omeron, concert tenor, and radio artist, appearing in this month's issue of "Austral and Composer," contains some suggestions of vital importance to radio that is worthy of the widest dissemination.

Perhaps the most important suggestion is where the doctor points out the advantages and disadvantages of the artist's life. Dr. Omeron says:

"In summer, a radio program broadcast at eight o'clock in New York is heard in Los Angeles at 4 in the afternoon. A large majority of Pacific coast listeners are not free to hear it. Therefore, to obtain a maximum circulation for their message, some advertisers go to the staggering expense of repeating the program at a later hour for the ears of the far west exclusively.

"Considering the comparatively small population of the far west, the advertising cost per capita becomes extraordinary. But rather than utilize the excellent talent in California and reach our listeners at the peak audience hour, the majority of national advertisers still prefer to originate broadcasts in New York. It is also true that the cost of talent on the Pacific coast is only a fraction of what it is in the east. I have no doubt that an advertiser originating his program in Los Angeles for national distribution and augmenting himself of the fine artists in California would save himself a lot of money.

"The wisdom of the observation is obvious and would not only be of advantage to the country at large in making the time element more convenient to the greatest majority but would afford a splendid outlet for much of our available talent.

Another very intelligent suggestion of Dr. Omeron is:

"I believe that the advertisers would consolidate more listeners over a year if this program could take one type of music tonight and sought a new audience with a different type of entertainment on the next evening. Of the 25,000 people who attend a Hollywood Bowl concert, there are few who would risk climbing the long hill if the program was to be a mixture of symphony orchestra, jazz bands and jugglers."

**VICTORS ARE TO BE GIVEN CASH PRIZES AND EQUIPMENT**

The official announcement of the winners of the American Society of Cinematographers' world wide contest for 16 mm. amateurs, is a tribute to the judgment of the Filmmograph reviewer who selected and announced his opinion prior to the judging.

The first prize of $500 was given to William A. Palmer and Ernest W. Page, of Palo Alto, for their entry, "TARZAN, JR."

The second prize of $250 went to Tatsuo Okamoto of Nagoya, Japan, for his picture, "LULLABY."

The third prize of $150 was won by S. W. Childs, Jr. of New York City for "I'D BE DELIGHTED TO." The fourth prize was awarded the Green River Amateur Movie Club of White Sulphur Springs, W. Va., for their drama, "THE BLACK DOOR."

These were the four pictures selected by the Filmmograph critic with the third and fourth prizes reversed. A special prize of $50 was awarded for photography was given by Eastman of $150 in equipment. It was awarded to Okamoto of Japan for the photography of his entry, "EARLY SUMMER," which also won the Wm. J. German of Broustaur Co. award of $25.00.

In all there were $2,000 worth of prizes in cash and equipment.

**BUDDY ROGERS' RETIREMENT—FROM PICTURES FOR A SHORT TIME DID HIM A GREAT AMOUNT OF GOOD, AS THEATRE AUDIENCES WHEREVER HE APPEARED SAW WHAT HE WAS A GREAT FAVOURITE WITH THE YOUNGER ELEMENT. "TURNABOUT" IS A CATCHY TITLE. THAT WILL BE BUDDY'S FIRST FOR METRO GOLDSWYN MAYER STUDIOS, AND IT BE PLAY OPPOSITE JOAN CRAWFORD, WITH THE EXPERIENCED HOWARD HAWKS AT THE MEGAPHONE.**

The film was the first of a series in which Buddy Rogers stars, and in which he will have the leading role.
Helping Hand

Who was it that said “Let not your left hand know what your right hand is doing”? Well, folks, this little story of THE HELPING HAND has to do with YOU and me, and, of course, it takes US INTO THE PICTURE at the same time.

Today we are sitting on the crest of a new life, a new start, a new hope. All this is being made possible by those who are giving us what we term the HELPING HAND. You wonder how—and just HOW YOU CAN BECOME A PART OF IT. Well, kind friends, it is through our YULETIDE ISSUE now being prepared. OUR FRIENDS are sending or giving us daily their advertisements—sending their GREETINGS TO THE INDUSTRY AND THEIR FRIEND or taking off a LIFE SUBSCRIPTION. Simple enough, what think you?

And now that we have told you our little story of the HELPING HAND, let us say that we wish to extend a HELPING HAND CLUB, giving us what we can help the other fellow. We stand ready to listen to any suggestion from any who might have some more ideas along these lines. We pledge as long as life permits us, to give OUR ALL TO HELP LIGHTEN THE BURDEN OF HUMANITY.

What more can any human give? Christmas will soon be here. The spirit of the day will rule the hearts, but who knows any one that needs a HELPING HAND. There are thousands here. Let us make it our solemn duty to find at least one who needs help, maybe a CHRISTMAS DINNER, and see that they get it.

Moving Movie Throng by John Hall

David Belasco died America’s greatest producer of stage plays. 

Throughout his career he produced clean plays, he was not a peddler of sex. His success was great.

With other great stage producers, Belasco faded from the scene, overwhelmed by a avalanche of motion pictures. He made picture dramas. His pictures are being prepared for broad- scopie dramatic presentation, were so disgusted they dismissed the screen and visually continue, a hopeless fight for real drama and a clean screen. Had he not been a peddler of sex, he could not exist.

The onrush of movie trash gained irresistible momentum, and Belasco and the others of his mind, before they could realize the actual possibilities of the motion picture for broad-scope dramatic presentation, were so disgusted they dismissed the screen and visually continue, a hopeless fight for real drama and a clean screen. Had he not been a peddler of sex, he could not exist.

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Little Helen Hayes, wide-eyed, timidly accepting the Academy of Motion Picture Award for performance in the year of the "In the Madelon Claud," expressed the reactions of all stage artists to the films of all her fellowmen. And her fellow actress, Miss Hayes and her fellow stage play makers everywhere gloried in the knowledge that they could be as noble, as great, as any of Belasco’s in their knowledge of the great American drama. With the cast, they owed their conception of dramatic art. And before they debate that art, they will STARVE.

This spirit has come to the talking motion picture. The spirit will REDEEM the talking motion picture, and, eventually, will place the artistic level of the stage of David Belasco and his contemporaries. Through the power of the dramatic genius of Belasco will shine from the motion picture screen. The men and women whose artistic attainmement is spoken of in the "In the Madelon Claud," will revitalize, re-establish and perpetuate this new form Belasco’s beloved Drama.

Looking at those gloriously shining, timid eyes of Helen Hayes as she accepted the honor which was her due, one could not avoid sensing the benign god and approving fatherly smile of David Belasco. Here was one of his disciples, long after his passing, carrying on the good work, and being brought up by his master. She, yet another in that art room—where—re-joiced with Helen Hayes and wishes her the greatest of all triumphs. It is the Spirit of the Theater, and it is CONQUERING; and sometimes, somehow, we feel, its clarion cry of VICTORY will reach that far7 which in the spirit of our Belascos live on forever.

HOLLYWOOD IN N.Y.

By Bud Murray

Broadway is coming out of a rut. Two musical hits, "Munster in the Air," and "Take a Chance." The outstanding hit is the latter in the former and first "Stooge" — Sid Silver. A funny boy actor and singer, and now, he's on his own as a comic. Sid can out write as far as we are concerned, and make the job public. In the show is Josephine Dunn, and ex-pup Jule Knight. Jack Haley, Ethel Merman and Jack Whitney are star-Red. George White opened his "Music Hall Varieties," an embalmed vaudeville show, quite lively. Jack Haley, Ray Henderson, Harry Richman, Lily Damita and Bert Lahr startled—and that dainty Toe dancer, Vivian Fay. Russell, Marked stage, the show, some very cleverly precision ideas, which surpass anything in town. Our old manager, Al Lee, general manager for George White, will produce it. Sid Silver, the stage is staging dressing screen names, reversing the practice of the screen dressing stage names. Sid Silver is rumored to have grabbed Lupe Velez and Jimmy Durante for his "Forward," March 5.

At the Madison Square Garden Bike Races— Leon Errol has brought his own bed. Harry Richman, Bert Lahr and party drove after the show. Al Lee's manager telling himself— he's... and the inevitable bike-fend— Jim Barton, who generally sleeps right in the Garden for the entire week, and he does it well. We miss his display in HOLLYWOOD, NOW.

Some Hollywood personalities seen, some heard— Irene Rich playing at Loew's State; Lita Grey Chaplin in town, and re-united, playing at the Paramount; Abe Lyman at the Capitol; Clara Bow makes personal appearance at Roxy; Her- man Paley dancing in Broadway with Moscow, his sleeve figure will fool you, and so we are all agog, what with dress re- hearsals, invitation performances and opening night of Billy Rose’s "The Great Mag-" (you remember, that’s how we’re going to Hollywood, NOW.

Jack Bell serves the best

Jack Bell, prominent young Hollywood business man in the Hollywood Plaza Hotel building has long been associated with the genting furniture trade. He lists among his many customers and friends some of the most noted film luminaries. Known for his facile tailoring and grade fur fittings, Jack has made a niche for himself in the film city. Much luck to you, Jack.

Pen Blue

Under Contract—HAL ROACH STUDIOS Management LE0 MORRISON
As Seen and Heard

By Arthur Forde

LITTLE STORIES

Young men are fitter to invent than to judge; fitter for execution than for counsel; and fitter for new projects than for settled business—Bacon of Youth and Old Age.

STANLEY BERGGERMAN

An efficient secretary told us that we had little chance of getting an interview. That evening, as a new story had just been accepted and her boss was reading it as he always cleaned up his desk before going home.

He spoke of his profession in such glowing terms that we were greatly surprised after reading of the dire days to come, and even ventured to say that he expected the next two years to be the most prosperous ones of any.

A man with a mysterious name and fortune tells us briefly the famous as well as the infamous hang and chafe redundantly on Wanda's words, as she tells them of the past as well as the future.

WANDA GETS THE STORY

—Said Sterling, and the Tollie Band sat down. The Passing of the Third Floor Back is Philip Merivale, who comes from dear old England early in February to play the lead. WINNER, SHEEHAN GETS THEM—nothing in what quarter of this globe you may be. Be in his search for the perfect one to fit the perfect Fox pictures.

YOU SHOULD SEE THEM—Norman Meland and Haspo Marx listen in on Groucho's broadcast from New York City a few evenings ago, and were they enjoying it?

SORRY YOU MISSED IT—as you would have seen the grinning faces of these two as the merry quips flew, but strong and some of them were even funnier than anything in their screen efforts.

THEY ALL WRITE—and even Bebe Daniels is assisting Earl Baldwin, ace writer for Warners, in getting just the right treatments for "Just a Pal," which Bebe will be featured in.

IN THE OLD DAYS—even the grips and the props boys had more fun than is listened to with interest, and sometimes they had much better ideas than the seasoned writers.

PAUL MALVERN PRODUCES—
the latest well earned title, that Terry Carr has awarded to a well liked member of the Monogram staff, who has been a long time at the studio on Sunset Boulevard and is Pres. of the International League Lunch Room.

"CRASHING BROADWAY"—is his first effort and Rex Bell, who will join the glorious Clara in New York and Europe shortly, will be seen with J. P. McCarthy directing. It looks good for Malvern's efforts.

GRETA GARBO'S HOME—
which was once the mecca for picture fans from all times and nationalities, is being purchased by Gary Cooper, who has made the mark of his career in "Fellowship to Arms.

"FALLEN ANGELS"—are the new Spreckell's. A dance party of the very rich and famous, and it is rapidly becoming as famous as when the glamorous Garbo resided there and as popular with the important ones.

ANOTHER FOREIGN STAR—
was brought here recently by Europe and is considered by Radio Pictures to become a reigniting sensation in a short time, as she made a distinct hit in her own country.

SPEAKS FLAWLESS ENGLISH—does Wera Engels, who has a great advantage over the others, who take some time mastering English, but Wera will be able to get production right on once.

ALL THE RED CARPET—is being brushed off at the Fox Studios in Westwood, where they are getting ready to welcome Lillian Harvey and Henry Carroll. They seem to know well by seeing them at our own Fillmarte Theatre in Foreign films.

"HIS MAJESTY'S CAR"—stands just right for Lillian, as her last week's picture, "Love Waltz," was of a royal Princess, and with that adorable face and that winsome figure in the cast it looks as if Fox will have a good start.

TALK ABOUT NOVELTIES—and the marvelous effects that the technicians at the various big picture studios of today, with their miniatures and other marvels.

DID YOU KNOW—that in 1897 Edward H. White produced the first picture of the destruction of the Spanish Fleet. He fired water pistols, in miniature in a tub and fooled the Spaniards so well that they bought it for their Military archives in Madrid.

FRED MORGAN RESIGNS—the second part in "Topaz" for Radio Pictures and the only reason was that he couldn't do justice to the part, which is quite unusual for a picture tale.

MYRNA LOY SIGNS—for the feminine lead in the same picture, but of course Myrna is stepping along rapidly and especially after her fine work in Ann Harding's "Animal Kingdom." 2

DID YOU HEAR—of the splendid cast that they assembled for the Monogram picture in which Rex Bell is being featured? It is well that we get the best for the Independent market.

LISTEN TO THESE NAMES—Rex Bell, Dees Hill (who used to please us in Paramount pictures), Charles King, George Hayes, Vane Calvert, and a lot of other fine players who make good business.

CHRISTMAS OFFERINGS—include a personal letter this month which is a musical production by Felix Young, who used to write for the newspapers, all know and it will go into the Belasco theatre, which is a splendid picture.

TWELVE OF THE BEST—composers and writers are hard at work getting the book and score in the best of shape and it is a real pleasure to know that the famous Earl Carroll Vanities is a close run.

DO YOU NEED A GOOD STORY— for early production? If so, we listened to Adeline Alford a couple of days ago, when she told us of the many famous authors that she represents exclusively.

YEARS OF EXPERIENCE—in the writing and editorial field, is the mark of the sure picker of material for the screen and some of the titles alone are worth listening to.

GORGEOUS WAS THE WORD—after seeing Claudette Colbert in a black evening gown, black boots, trimming. But why should a man have to describe women's clothes?

SEE SUN AND SEE—"The Queen Was in the Park" when Paramount Pictures are ready to release it, if you want to see the sun that we raved about but could not describe.

A GREAT SURPRISE—to see a famous Metro-Goldwyn-Mayer star at the Territorial studios on Sunset Boulevard, but found out that Anita Page has been signed for Arthur Beck's production for a Monogram release.

"JUNGLE BRIDE,"—in the intriguing title of this story, and it also has another contract player in the person of Charles Sterrett of Paramount studio, who will play the lead opposite it.

ALL HAIR DRESSERS BUSY—making wigs and wigs and wigs, plus an erect cast of "She Done Him Wrong," which the famous Lowell Sherman is directing for Paramount Pictures in Hollywood.

A THRILL FOR MAE WEST—is the long haired blonde wig they made especially for her, as it hangs below her waist and she appears to have no life in her short skirt. But she looks grand.

A SENSATION IN LONDON—was what prompted David Selznick of Radio Pictures to sign the lovely Frances Lederer of "Autumn Comes" fame. And her performance was the talk of New York as well.

HAVE YOU A MUSICAL COMEDY?—For that is what Radio Pictures must have for this latest importation from the other side of the pond, which made her first appearance in Prague.

WOULD YOU LIKE TO SEE—Char. Laughton's head on Johnny Weimuller's body? That was just what Charles suggested when a photographer tried to take a picture of them together.

PALMS SPRINGS JUST RIGHT—for this kind of fun and at a recent week end, these two were in the famous pool with dozens of other celebrities for the fans run over there for a day of hero worshiping.

PLENTY OF FAN MAIL—is received by others than the featured players at the motion picture studios and much of it surprises those who get admiring letters by the thousand.

FRANK THAYER, A FAVORITE—
for he receives loads of letters each day and a special secretary is hard at work sorting them but his books have made him an unknown long before he reached the fakers.
Ted Healey and Pat Casey will try to arouse interest.

There is a wide difference in optimism as to the future of vaudeville between the west and the east coast. Advises reached here last week to the effect that Pat Casey, the veteran vaudeville agent in connection with Ted Healey, equally well known in vaudeville circles, are to organize a large circuit in the west, the result of this. The Whispering Shadow should provide many thrilling moments.

Bela Lugosi, Karl Dane, George Lewis, Bob Kentman, Robert Warwick, Malcolm McGregor, Doy D'Arcy and Henry B. Walthall are included in the large cast.

Others to be seen in the serial are Tom London, Lafe McKee, Jack Feeney, Norman Frasier, George McGrliv, Viva Tattersall, Lionel Backus, Ethel Clayton, Lloyd Whitman, M.G.M. are supreme.

From all indications it looks as though The Whispering Shadow will be ready for release about January 15th. Nine writers worked on the script of this picture for a period of ten weeks and some unique situations are said to be seen in the story.

Nat Levine also announces that the policy of Mascot Pictures will be to produce and release a serial every twelve weeks.

Will Tullahal stay?—seems to be the question of the moment since Paramount and M-G-M decided to do without the services of the popular lady from London and New York.

He brings them back—seems to be the slogan of Dwayl Zusuck of Warners—First National as witness the fine work of Ruth Chatterton after her slide at other studios. Perhaps Nat might do the same for the exotic Tullahal.

Good music always popular—and the most beautiful of all oratorios, Handel's Messiah, will be heard at Philharmonic auditorium December 17, and all music lovers will be there.

The Philharmonic Orchestra—in full strength, will be conducted by the famous John Sarnaman, and the soloists will be Bryte Taylor Burns, Fred Scott, Jean Gown Williams and Alexander Kitchins.

Four good ones—seen and heard at the Waldorf Astoria on Saturday night, a saloon on modern divorce—"Bargain Day," with a department store theme, and "Autumn Leaves" translated from the German by Har- ney Glazer.

The Real Hit—was "Bread on the Water," which was first presented in 1902 and told of the stirring days of that period and Maude Fulton both directed and played a 12-year-old girl with distinction.

Woman's World—1779 N. Highland Ave. | GR-4035 | Cornelia Lysaght, Mgr; Women's Wear, Home Cooking, Toys Gifts, Etc.—Yarn, Pilgrim Hooked rugs, Home Furnishing, Textiles, etc.

Maurice Gebber

NAT LEVINE WILL RELEASE SERIAL EVERY TWELVE WEEKS

Interested in serials is now showing marked improvement, is the statement of Nat Levine, president of Mascot Pictures Corp. In evidence of this fact, Mascot has now in production the serial, "The Whispering Shadow." The cast of this picture boasts several big names, and judging from the performances these people have given us in the past, "The Whispering Shadow" should provide many thrilling moments.

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GOOD MUSIC ALWAYS POPULAR—and the most beautiful of all oratorios, Handel's Messiah, will be heard at Philharmonic auditorium December 17, and all music lovers will be there.

THE PHILHARMONIC ORCHESTRA—in full strength, will be conducted by the famous John Sarnaman, and the soloists will be Bryte Taylor Burns, Fred Scott, Jean Gown Williams and Alexander Kitchins.

FOUR GOOD ONES—seen and heard at the Waldorf Astoria on Saturday night, a saloon on modern divorce—"Bargain Day," with a department store theme, and "Autumn Leaves" translated from the German by Har- ney Glazer.

THE REAL HIT—was "Bread on the Water," which was first presented in 1902 and told of the stirring days of that period and Maude Fulton both directed and played a 12-year-old girl with distinction.

HOMER CROY AND VERNON SMITH HAVE FINISHED STORY FOR STARS

George Stevens, recently director of comedies for the Warren Dazeon producing unit at Universal studios and author of many humorous scripts, has been given a long term contract by Universal to direct feature productions.

"Steven's" contract is the culmination of seven years' experience as a cameraman, author and short-reel producer. Proceeding his affiliation with the Dazeon association, he photographed, wrote and directed for the Hal Roach studios. He is credited with the photography on 32 Laurel-Hardy comedies, and the "Rex Wonder Horse" pictures.

Stevens' first assignment under the new contract is the next George Stevens and Charlie Murray co-starring feature, "Salt Air," scheduled to go into production within a few weeks. Homer Croy and Vernon Smith have completed the script for the Sidney-Murray picture.

SO BUSY

Nella Walker arrived from New York recently and directly after leaving the train here went to the Fox studio to begin rehearsals for her part of Lady Gregory in "Dangerously Yours," which Frank Tuttle is directing.

Saw all the shows—in New York did Ramon Novarro and on his return was given the lead in one of M-G-M's specials, "A Man of the Nile," and is much pleased.

GEORGE FITZMAURICE DIRECTS—and for extra measure they have assigned the lovely Madge Evans to play opposite Ramon, which should make a decided hit with the fans.

Sun standpoints. One doesn't book the station but the grocer and the baker and the soapmaker. The hope of vaudeville is the radio becoming showmenized soon.

Then too, it is difficult to balance a vaudeville program due to the fact that dancing acts are no longer an attraction. With every kid a tap dancer and an acrobat, better dancing can be seen in any home with a team of ten-year-olds than with the average act and the audiences seem starved with rhythm.

"I don't know what they have in mind to revive vaudeville in the east and I hope it is a live idea that we can employ out here but from our present aspect, it isn't very en-
Ralph Murphy is to Direct "Strictly Personal" for Rogers Productions

EDDIE QUILLAN HAS LEADING ROLE WITH FINE SUPPORTING CAST

Making his first appearance on the screen in more than a year, Eddie Quillan, former Pathé star, has been signed by Charles R. Rogers for the featured juvenile lead in "Strictly Personal," his next Paramount production.

Quillan, who was a star for RKO-Pathé when Rogers headed that company's studio organization, was borrowed for this picture from the Harold Lloyd Corporation, to whom he is under contract to star in a series of feature comedies when Lloyd returns from Europe.

Ralph Murphy, who directed Quillan in "The Big Shot," one of his most successful Pathé features, will direct "Strictly Personal" and the balance of the cast is now being assembled. Willard Mack is preparing the screenplay from the original by Wilson Mizner and Robert T. Shannon.

FOOT ON THE BRASS RAIL—must have been a surprise to B.B. Sunday as he lolled at the bar on the set where Mae West was working. He even had his photograph taken with the glorious Mae.

"SHE DON'T KNOW WHAT—" is a catchy title which Billy might make use of when he gets a chance, and he would get a fine start with this delicate subject as a starter.

OUT FROM NEW YORK—comes Rosalie Stewart to accept an assignment as story editor for Radio Pictures which must have appealed to her mightily as she was comfortably fixed there.

RADIO REALIZED STORIES—were the thing and while Kenneth McGowan had the situation well in hand, their eight new stories needed much expert talent—hence Rosalie Stewart.

INDEPENDENTLY PRODUCED—seems to be the latest secret for the success of new pictures after Sam Rask made such a distinct hit with Clara Bow in "Call Her Savage."

MORE AND MORE—more of the heads of the producing companies and the moneymen heads are realizing the advisability of personally produced pictures, with Charles R. Rogers company as a shining example.

BEN LYON A WINNER—and deserves the five year contract that M-G-M have awarded him and they were just in time, as other producers have had the popular Ben under consideration.

FREE LANCING—for a long time and played with the best of them but when Louis B. Mayer makes up his mind to a winner, there is no stopping him and Ben will be a fine bet.

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Chats With Connie

Hollywood has indeed many interesting personalities. Quite recently we met Miss Anna Kennedy, designer of that fascinating brasiere, "Her Secret." For many years Miss Kennedy was a commercial illustrator, and writer of women's fashions in Paris, being connected with the best establishments. "Her Secret" is on sale at the Boulevard's leading shops.

Hats—most important things to the well dressed woman, and passing Rusk's we saw some that were very chic—very good looking creations for street wear, and in the latest winter shades. My friend and I bought two here, which have already brought us many compliments.

This morning we dropped in the "Woman's Mart," and this is a most unique shop—novelty after novelty, and such interesting things—strap books for children, rag dolls, colonial costumes and other clever articles. Many attractive gifts can be found here.

At Harry Cooper's we noticed particularly lovely things in the lingerie line, and could not resist buying some gifts for Christmas. And we were delighted with our bargains.

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FREIBURG PASSION PLAY * TO SHOW AT MUSIC BOX

Deviating from its regular policy * presenting legitimate attractions the * Hollywood Music Box theater, starting * December 14 for a two week run, will present for the Christmas holidays the "Freiburg Passion Play," * sketch for the first and probably the * last time. The latest in presentation * RCA sound equipment is being rapidly installed to insure adequate reproductions.

This miracle of miracles, "The Freiburg Passion Play," is a sixteenth century drama presented with admirable fidelity to the Biblical story of events on which civilization is based. The utter simplicity of the picture, entirely free from anything which savors of sensationalism, and the accurate, reverent manner in which the various events of the New Testament are delineated, have made it most popular everywhere it has been shown.

The picture has the stamp of approval of the leading clergymen and educators of the country as well as here in Los Angeles. First played at Freiburg in the year 1246 and given there regularly since the year 1600. Christus and Judas are portrayed by Adolph and George Fassnacht, roles inherited from their generation. Some of the scenes of St. Peter's, of the judgment hall, of the march to Calvary, of the crucifixion, is a touching portrayal of the life, has the worthy human race. Directed by Dimitri Buchowetzki this interestingly commandingly grippingly by the technical production of the world's oldest Passion Play will open December 14th at the Music Box at very popular prices which will permit family attendance.

In addition to specially selected short subjects to be presented with the Passion Play, Frederic Britke, loved by thousands of radio listeners for his marvelous voice, will render several vocal selections during each performance.

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Hollywood
JOHN M. STAHL RETURNS FROM NEW YORK WITH GREAT STORY

Romancer, with an entirely different angle than anything seen before on any screen is the story of "Only Yesterday," which John M. Stahl of Universal Films brought with him after six months of search in the realm of the picture industry.

We had quite a chat with this veteran director a few days ago when he told us that in his many years of picture making he had never dreamed a story that appealed to him as much as his recent discovery.

We talked of the stage in New York and he remarked that there had not been one decision, but the story is one that appealed to him and he said that when the day comes that he is not in the position to dictate the stories to produce, he will know that the time has come for him to retire.

But we feel sure that will be a long while off as John M. Stahl has always given the public a subject in his pictures that had universal appeal as the manner in which he made Irene Dunne depict that beautiful characterization in "Back Street," will always be a delightful memory.

So far no cast has been selected for the various characters in "Only Yesterday," and from what we have heard that has happened in the making of this picture, we are sure that the director such as John M. Stahl undoubtedly feels, about a story as he does about this one a cast to fit the beautiful story will be found and we shall be able to enjoy another triumph such as the "Bach Family" and other lurid films was only a passing fad. Romance will always be the particular idea that will hold the world together for all times.

We ventured to remark that he was a very lucky being able to take time enough to select a subject that particularly appealed to him and he said that when the day comes that he is not in the position to dictate the stories to produce, he will know that the time has come for him to retire.

JOHN M. STAHL

"THREE ANIMAL KINGDOM" HAS MARVELOUS CAST IN FINE PRODUCTION

We might be mistaken but think that the latest Ann Harding vehicle from the RKO studios will be a little above the heads of the ordinary motion picture audience. It should please those who like their entertainment a little out of the ordinary.

As for Ann Harding, she is seen so little in the picture that one wonders why she chose this one for a starring vehicle that we might add while that she was on the screen the clearly demonstrated that she is a rare artist.

The story is of the triangle variety but quite racy at times and the finish leaves one breathless in its daring theme. This was taken from a play by Philip Barry and was adapted to the screen by Horace Jackson, who gave us dialogue that seemed a little at times.

The role of the "man" was in the hands of a player who has gained a splendid reputation on the screen and he handled this with a delicacy and finesse—of course, we speak of Leslie Howard.

Myrna Loy played the role of a gold digging wife to perfection and showed that she is rapidly forging to the front and could easily carry a production to a successful finish. With them the clowns are the laughs of the production in the character of a butler who had formerly carried on the part of a prize fighter. Others who contributed to this unusual picture were Henry Stephenson, Neil Hamilton, Lila Chase, Leni Stengel and Donald MacBride.

E. H. Griffith had a difficult assignment in directing this odd story but he handled it with a smoothness and a fine feeling of humor.

Margauster showed us once more that photography that matched the high order that RKO Pictures had aimed at and the result is something that will interest those who like their screen fare "artistic."

"KING HENRY VIII"

The Pasadena Community Playhouse is happiest when unfolding gorgeous spectacle, and never has it done greater work than in the current production of William Shakespeare's "KING HENRY VIII." It is really an amazing elaborate and spirited production with costume and setting and dances and crowded streets, played against the most beautiful and striking set Malcolm Thuman has yet constructed at the Playhouse.

It is difficult to name the companies of characters which the Pasadena theater has assembled. For the finest moment, though, I would pick Miss Askmur's speech on the way to his execution. A truly magnificent bit, and Askmur's entire performance is one of the finest in the company. But the two great moments in the role of "Queen Katherine," excellently portrayed by Janet Scott, when she withdraws proudly from her trial and when she dies. In this latter scene, however, the presence of dancers and angels detracts from the ancient and powerful production.

Leslie Palmer makes a great thing out of the part of "Cardinal Wolsey," although his farewell is a bit long. And Norval Michell is a bluff and cruel King Henry. Jean Cummings, as "Anne Boleyn," brought out the character with real spirit. As "Cromwell" stand out in sparkling manner. Some of the best of the hundred perfectly performed minor roles are Beth Porter, Pierce Lyden and John Michael Waldrof.

"Aunt Agatha" plays by Dore Schary and Glen Byam Shaw and "The King of King Henry VIII" one of the most spectacular plays the Playhouse has ever staged, and it is done almost flawlessly.

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233 CLUB RETURNS TO FORMER HOME

A varied program in addition to the formal ceremontal rites given a large class of candidates marked the return of the 233 Club to quarters in the Hollywood Masonic Temple last night. With Mayor John C. Porter, Marco Hellman, Ben Hershfield and Dr. Jason Liebman singing as a quartet and leading the assembly in "Happy Days Are Here Again," the dedicatory program presented first a tribute to the memory of Jay Hurt, veteran stage and screen actor, then the presentation by President Otto K. Olesen of the medal for valor under fire, awarded to Sergeant Samuel Robinson, Company I, 302nd Infantry, by the United States in the form of the Order of the Purple Heart; the ritualistic ceremony conducted by Russell Simpson, Victor Lamberto, Joseph W. Gerard, Ralph Lewis, Christian J. Frank, Wilfred North, Chester Bachman, John Woodhouse and Henry Henkel and a brief entertainment program presented by Monte Carter.

Features of this program were a series of songs and a parody on "Regattia" by the Hollywood Rotary Club quartet comprising Ivan Edwards, Lucerne Sigmund, Herbert A. Bailey and Harry Sherman with Norman Wright at the piano, a brief organ recital by Carl Soll, a tenor solo by Robert Davis and the program of instrumental music, songs and dances by an Armenian-Syrian group under the direction of Roy Darmelian and presenting "Miss Fatima," a graceful little 10-year-old boy who proved a distinct surprise in revealing his identity; Miss Ananian, Goorzer Hanam and "Sassandy," an instrumental novelty.

Judge Guy Kump, president of the California Bar Association, a candidate; Mayor John C. Porter; Past President Rex B. Goodell; Fred Bartholomew, president, California Hotel Men's Association (who drove from Atascadero to attend); Roger Imhoff; Henry Otto; Joseph Affinger; Harry H. Zehner; Lee King; Joseph DeGrasse, president of Tropicana, and John LeRoy Johnson, chairman of the Board of Directors, were speakers.

On Saturday evening, Dec. 17, the 233 Club will play host to the children of its members at its fifth annual Children's Christmas Party, featuring Edward Smith's Marionettes, Mickey Rooney and others.

"Mugsee" Makes Bow as an Animated Doll Creation via Short Reel Route

The tremendous success of Mickey Mouse must have prompted the producers and creators of "Mugsee" to start him on his rampage in the talkies, for in his very first effort "Mugsee" and "The Television," produced by Mr. Mugsee Productions, we who have had the privilege of witness this excitement, see evince even greater possibilities for this latest featurette, more than those who have been working on the little picture. We can see grealer possibilities because you can take licenses and liberties with this little doll and have human voices say anything you want.

The novelty of the settings, which are all built in miniature form, look so real that one wonders how all this is accomplished. The story rings just reasonable enough to make you feel that you are watching a real film with the characters and music done so real that you really feel that you are watching a full length feature rather than a one-reeler. "Mugsee" makes his bow via the short reel route, and he will become one of the family of shorts that the market offers today, or we will miss out again.

Charles D. Beam is responsible for the trick part of the picture. Charles Piper, who photographed, so-directed with T. H. Embry, while Will MacDonald was responsible for the story. The song, "Tell Me, Who's Girl Are You?" was written by Alvy Emory and will be published by Will Rooster. Baskalendoff and his orchestra were responsible for the fine music. The dolls were 16 inches high, the sets naturally have to be built accordingly, and this goes for all of the figures, props and what have you that is needed to make the picture.

MY RAMONA

The past week they have been offering an original play, "My Ramona," a three-act comedy by Robert J. Sherman, and capably directed by Fred Cummings. The show is well staged. The cast fits nicely with the scheme of things. Sunday night's attendance was made up of many more of the family trade, and, if the producers can hold out, they will start a parade to their box office that will be gratifying, to say the least.

Toby Wilson more than held up his end of the play, as "Grandpa Wright." You'll like Janece Olmes, she is young, has a good voice and is not hard to look at either. James Malone worked like a real trooper and Phyllis Gordon commanded the strictest of attention. Marvin Kaye, as "Andreas," gave a surprising good performance in a rather difficult role. Bob Bixby was OK with very little to do. Harrison King as the butcher gained a few snickers and laughs, his makeup was too heavy to smack of realism. The Toby Wilson Players can play on and it is something we can sit and watch and enjoy, as they go on. Drop in on the Music Box any evening and see for yourself.
"Supplementing Mr. Selwyn"
By ALEXANDER LEFTWICH

In full appreciation of Edgar Selwyn's suggestion advocating the production of plays in Los Angeles, I feel that Torben Carl, who is presently neglected to express the most vital factor in his argument for a closer relation between the stage and screen.

That is, the actual training in plays of young actors and actresses by directors who are equipped to groom the future artists of the entertainment world. At Mr. Selwyn says, these directors are here but they are not doing this work.

Since my arrival in Hollywood I have seen dozens of these young actors and actresses scattered about the studio lots, all earnestly seeking opportunity to face the camera and justify their pay checks.

These two items are the limit of their knowledge. They know practically nothing of the art of acting that is required of them by their screen directors. That are totally inexperienced. How can they be otherwise? With the rarest exception they've never been on stage before and if they are merely the mental success of the executive who signed them.

With the new orders from headquarters, cutting the production, Alexander Leftwich date down to the bone, these future stars' chances are practically nil.

I've talked to the most prominent directors in the industry and they are unified in one idea, to side step the starlet or novice. They dare not take a chance. They rightfully demand the experienced player, young or old.

Many of these directors have said to me: "I can't stop shooting for half an hour to teach Miss Blank to act."

The pity of it is they are actually expected to teach the young lady in less than that time. It can't be done, they say. And in the studio offices are focused on New York and the moment a new face appears it is rushed to Hollywood to join the ranks of the undeveloped, untrained army.

Rather than getting together with a man like Selwyn and undertake a plan that will so easily establish a talent center creating new plays, which will have the world's foremost authors and composers willingly writing them, the greatest stars of the stage more than willing to act in them, and what is truly the most important factor, allowing the opportunity to train the next generation.

Carl Laemmle Returns Home; Jacobson, New Associate Producer

Following three months in New York discussing future plans for world distribution with sales executives, Carl Laemmle returned this week to Hollywood. Mr. Laemmle was accompanied by his secretary, Jack Ross, and San Jacobson, whom he recently promoted an associate producer following three years as executive editor of Los Angeles Times. Ms. Jacobson has returned his personal office in Hollywood to the film studio of his 27th year as a producer of film-face, February 24. The Universal president is the oldest film producer and distributor, in point of experience, in the industry.

HOLLYWOOD LEGION STADIUM

Lupe Velez, Mexican actress, stole the show at the Stadium last Friday night, cheering her countryman, "Baby" Arzimendi, as he took the main event from veteran Archie Bell. Arzimendi, too young and strong for the old-timer, nevertheless received for a flock of whacks on the schnozzle. He tried to ignore the little wild woman shrieking him to victory, but the distraction was real tough on his hook. Bell must have hit Arzimendi's nose a hundred times with a week left; he in fact almost jabbed his way to an even break. But Arzimendi finally forgot Lupe and started slamming Bell with all he had, coating down to the final bell and the nod. The semi-final was won by Augie Curtis, who outpointed Star Franco, Augie a classic start and finish for the Filig, the special between Terry Larabee and Tony O'Dell was a real tugout, with O'Dell out boxing Terry for a win. It was the best bout of the evening. The prelims were good. Don Kennedy went from Johnny Gravenoc. Tony O'Dell, a fighter from the first event from George Gravante, who won down twice in the first. He tried hard out even, but couldn't make the grade.

LESTER SPANERGEL IN HOSPITAL

Lester Spanerreg, noted dirt track race driver, who was injured recently at Ascot Speedway, is now in the General Hospital at San Pedro. Many of his friends who have competed against Lester can be seen daily visiting him.

"BUDKIE" IS HERE—The same masquerade that put so many of the famous picture stars in perfect condition for the debut of the first figure. SHE CAN BE FOUND AT the Studio Bath on Cahuenga Avenue and Yucca Street, and is the latest addition to this establishment that has such a clubbly atmosphere and air of refinement in all their departments.

THOSE TWO VERSATILE GIRLS who have made good in the big city are VI and Rose Selwyn. TALK OF THE TOWN AND GOODIES CO. This factory of good things to eat, is located at 1155 South Highland Avenue.

They have turned out some novel dishes that have won them a reputation among hos-

tesses for those who care for the little above average. The Sunnland Goodie Girls, which name they have taken for themselves, are doing a tremendous business. If you have not already visited their unique shop, you must do so, at once.

** BUSY **

Capt. W. H. James has been kept busy these days on the Fox Westwood studio lot appearing as 'Billy Brent', office in "Car-

** THROUGH MY FRENCH WINDOW **

By Jacques Lory

Before coming to Hollywood Lilian Harvey and Henry Gartst were starring in films in Hungary. The last time she was afraid they won't see them again for quite a spell. Esther Ralston and Basil Rathbone in "The Night of the Hunter," a story that was being cracked near London . . . And Lupino Lane is the star of "Good Night, Darling," a classic comedy. The French movie producer, has had some kind of a fight with the Hungarian government. Difficulties having been smoothed out, Oso is going on with "The Night of the Hunter."
"Sky-Scudding With Walter Varney"

By Fred W. Fox

The name Varney has just begun to ring in aviation annals. As the public becomes ever more air-minded, it is evident that Walter Varney’s airline between Los Angeles and San Francisco by way of Merritt air passenger line—will become one of the most heavily patronized of all aerial systems.

Not long ago it was my good fortune to hop down from San Francisco on one of Varney’s sleek class cabins. The 300-mile, high-wing monoplane, which made the trip from Alameda to Bunkh in less than two hours, Varney has a fleet of these trim ships and they cut through the ozone at 150 to 180 miles per hour with utmost ease. After traveling Varney, the air passenger is spoiled for any other mode of travel.

Limousine taxi service is provided in San Francisco, picking up passengers at central city points. They are then whisked to the Varney amphibian dock at the foot of Pier 5, where the patrons board the trans-bay flying boat. The whole Navy was off Hunter’s Point the day I came down, and it was an unforgettable sight to see over these mighty warcraft, dotting the blue bay in their neat rows, with the rhythmic drone of the motor giving a sense of power and flight.

Over at Alameda airdrome, passengers are transferred to the Los Angeles-bound monoplane after their fifteen minute flight from the Ferry Building. The Varney monoplane is a “true” and, with an exhilarating rush of speed, the trim little monoplane soars toward the City of the Angels. Six passengers and pilot are accommodated in this super-speed plane, and there is plenty of leg room and leg room.

On this particular trip, there were heavy clouds hanging over the Santa Clara country, and only once—at Kettleman Hills oil field—was it possible to get a good look at old Mother Earth. To behold the struggling of vast-like autos and trucks, clambering up heavy mountain grades, was a breathless experience for the inexperienced. It is almost difficult to imagine an air trip.

How did the passengers like it? Well, two of them discussed news events of the day; my flying partner, Lou Jackson (playboy of Nob Hill, flying veteran, and well known to every pilot) and I, and I worked crossword puzzles. The other passengers were sightseeing. Ho-hum, flying has lost all its thrills, it seems.

Take a tip from one who has cruised in every type of air vehicle, from blimps to airplanes. If you desire comfort, do not fly in the Varney drones, unless you are air-minded. They will get there. And when you fly, by the world’s best air line, operated by aviation’s up-and-coming transport leader, Walter Varney. It has, “em all stopped for time, comfort, effective sunshades. Effectiveness of Varney ships never run unless there are clear skies ahead. And if they give you a 12,000 foot descent at 200 mile per hour, to settle down as gently as a dove, well, that’s swingin’.

Artists Theater and “The Last Mile” followed for an indeterminate run... The Westfield packed them in all week with a five-unit program. Beside the feature “Evening for a Thousand,” the other shows were “A Good Month’s Work,” “First Mistake,” the stage attractions included “The Beverly Hill-Billies,” Gus Edwards’ “American Omelette,” “The Fool” and Juy Brower and his Warfield “Pod.”

French Police” with Gwili Andre, Gregory Ratoff and Frank Morgan, and a stage show of the five act vaudeville, played to packed houses at the RKO Golden Gate, tended Hollywood’s last year... Meat, with wax figures attracted much attention and helped to draw the crowds... Strange Interlude” at the St. Francis ended its run.

San Francisco Yuletide season will usher in many worth while attractions. Henry Daffy has fixed Dec. 25 for the opening of “A Silver Gentleman” and George Sidney. Homer Curran has used the German picture, "Maeckien in Uniform," at the Curran for Dec. 25. Ralph Pincus is bringing the Maurice Colbourne-Barry Jones Company with a London cast in "Isle of Bernard Shaw’s “Too Good to be True” and Robert Emert Shepherd’s comedy, “The Queen’s Husband,” to the Columbia, Dec. 26. Production plans for the Thalia are a two-weeks’ engagement at the Curran opening Dec. 25. Pretentious programs are being planned for the Orpheum which is to reopen Dec. 15, with the “Piano Play,” brought here by Roy Reid, and Robert Livanos’ “The Trust.” The West Coast Theaters is preparing special holiday programs for the local Fox West Coast circuit. They are expected to reopen Dec. 24 with a special holiday attraction. At a testimonial dinner at the Palace Hotel, announcement was made of West’s new post General Western representative for Fox Films under Sidney K. Kent. Mr. Wobber recently resigned from a similar position after 21 years service with Paramount Publicity. The banquet was attended by several hundreds of leading figures in the film industry. Among the speakers were Lou Marcus, mayor of Salt Lake City, Spiro Skouris, president Fox West Coast Theaters, M. M. Bowler, manager Fox West Coast Theaters, and Assistant District Attorney J. N. Golden. Telephoned executives in New York were present. Among the executives in the film industry, among them were congratulatory wires from Jesse Lasky, Harry C. Franklin, John Clark and other officials.

And it is been and seen on film row—Mrs. Rosita Erena Rand-Freymond Keller filed suit for divorce last week in Oakland against Mark G. Kellar, division manager for Golden State Theaters, Inc. Mrs. Kellar charged cruelly and inhumanly. Miss Keller managed with O left last Saturday for Portland, Oregon, to put on a building business campaign at the Orpheum... Bill Kohler has been appointed terminal at the Tivoli theater during the run of the Willbur Players... Brian, W. F. Fleming, manager, who arrived in the east in "Red Planet," a play by John Balderson and J. E. Hoare... Frank Whitehead, head of the Exhibitors Committee, is due in Hollywood to spend a few days in the bay region... A. F. Gillipsay, free lance press agent for the Willbur Players, is due here at the Willbur Players. Sam Goldberg re-opened the Plaza, Sacramento, with Bur-

...It has just come to our ears that Cliff Work is out of RKO, Cliff is one of the "whitest" white and we wish him luck... Edward Smith was here from Los Angeles for a few days visit in the bay region. W. O. Edmunds has assumed management of the Arctic Adventurer and Explorer, Earl F. Hammond, who recently arrived from Alaska for a two week visit with our Eskimo men, 26 huskies, several puppies, a number of sleds, furs and relics of the Alaskan hunter of the last century... jew Nichols, manager of the Fox West Coast Theaters, is spending a week here... J. J. Hill came up from the San Francisco office. Also new Willbur Players... Floyd Hening, former booker for Fox West Coast theater in Los Angeles, success J. O. Elam as booker for Allied Pictures Corporation... Clarence Hall, former manager of Majestic Pic-
Alvin Wyckoff's Photography Adds Beauty to Kendall-DeValley Short; "Canteen Girl" Is His Next

Last week this column ran a review of "The Brahmin's Daughter," as produced by the Kendall-DeValley studios. Unfortunately, we did not make any mention of the splendid photography in that film. As an example of the pictures, some outstanding achievements marking the success of "The Brahmin's Daughter," were the direction by Howard Higin both in camera work by Alvin Wyckoff, and recording via the new R. C. A. Photophone High Fidelity system.

We want to state here, that an exhibition of the finest type of cinematicgraphy is displayed in two-reel musicals. Supposedly laid in an oriental land, "The Brahmin's Daughter" brings out, photographically speaking, some of the finest of tone qualities. Shadows of light, the camera work, especially where there is dancing to be seen, is excellently brought to the screen.

As a novelty, "The Brahmin's Daughter" should reign supreme, and as entertainment it should please highly.

Now in preparation and due to start this month at the Kendall-DeValley studios is an opulentolie, "The Canteen Girl," a condensed version of the grand opera "Daughter of the Regiment." Music is by Massenet and the pictures. Alvin Wyckoff, by this excellent work on the previous picture, will also take his stand behind the camera on this one. We are happy to hear this, as he is a cinematographer who knows his trade. Howard Higin is also due to direct "The Canteen Girl," while L. E. Clark will be recording engineer with the new R. C. A. equipment.

H. Goodell Boucher, production manager for the Kendall-DeValley organization, has made no false rejoining, for on all sides come favorable reports following the exhibition of these opulentolie. They are truly beautiful productions.

"ESKIMO" CAMERAMAN HAS NARROW ESCAPE

An amateur radio fan in New Zealand rescued another, through the other seven thousand miles away, in an amazing feat reported from the Metro-Goldwyn-Mayer polar expedition filming "Eskeno" from the frozen-in schools in Alaska.

Clyde DeVinna, chief cameraman, and a radio fan, has a portable low-wave outfit with which he "talks" to other members of the amateur radio league. This is set up in a small shack near the studio in which the party lives.

He was exchanging messages with a radio enthusiast in New Zealand when suddenly his message faltered and stopped. The New Zealander alarmed, wirelessed an Alaskan amateur who notified the authorities in Teller. In twenty minutes an investigation was under way. DeVinna was found unconscious. The cake fire in the hat generated carbon monoxide gas.

If it had not been for the radio message from New Zealand, half across the world, consequences might have been tragic.

R. C. A. Perfects Newest Type of Recording; Tests Prove Huge Success

One of the newest outstanding achievements recently developed in the progress of talking pictures is the new Hi-Fidelity system of recording as perfected by the R. C. A. Victor Co., Inc.

After listening to several reels of sound track recorded on the new Hi-Fidelity scale, we marvel at the near perfect like recording of the human voice. Heretofore, all voices sounded alike on the screen. Tone quality was unheard of due to the low frequency range, 100 to 6,000. The new type of sound recording allows a wider range from 40 to 10,000.

In this medium, the lesser vibrations of the bass notes of an orchestra can be heard as readily as the more vibrant higher notes. Also individuals' voices can be more readily distinguished.

The new Hi-Fidelity system is one of the R. C. A.'s latest perfections to be contributed toward the making of better pictures. It is an achievement resulting from several years of research in their laboratories.

Walt Disney's latest carton, "Santa's Workshop," as yet not released, is synchronized by this new method as are also sound tracks of Paul Whiteman's orchestra and Warren's Pennsylvanians.

If the first picture to be released with the new Hi-Fidelity recording will be the Kendall-DeValley opulentolie, "The Brahmin's Daughter." At present the Operaogue company is preparing "Canteen Girl," also to feature the new R. C. A. recording. We learn that Columbia, Warner Bros., and Paramount studios are eager to rent the R. C. A.'s new equipped sound tracks.

"SCARLET RIVER" GOES INTO PRODUCTION WITH DOORHORO WILSON LENDING HER TALENTS

Dorothy Wilson, that much talked about leading lady, because of her "big break" in pictures, is a busy person these days on the RKO-Radio lot.

Wednesday Director Otto Brower called all hands on deck and work commenced on Tora Keene's newest outdoor picture called "Scarlet River." In case you haven't already guessed, Dot Wilson was cast as the leading female role, and from what she tells us, was chosen via Bell's favorite instrument, plans are that the company is to work right through to the next week.

It looks as though they are rushing production for an early release. And what a SWELL cast they have lined up in support of Miss Wilson and Mr. Keene: Betty Furness, Edward Kennedy, Creighton Chasey, Rescue Ates, Billy Butts and Jack Raymond.

One or two things have an affinity to the megaphone. Jack Curtiz will take credit for the scenario, if it's good, and it should be coming from his pen.

Belcher Studio of Dance Provides Wants and Needs of Studios

Having long established himself as one of the foremost dancing masters in America, Ernest Belcher is looked upon by the moving picture and theatrical world as the last authority on the subject of terpsichore.

That is one reason why we sought him out for our enlightening interview. The other reason—because he has trained so many of the film celebrities, who were called upon to perform intricate dance routines in their picture work. Mr. Belcher's studios, located at 607 So. Western Avenue, has provided training quarters for such famous names as John Gilbert, Marion Davies, Linda Basqueette, Bessie Love, Patsy Ruth Miller, Margaret Livingstone, Colleen Moore, Ramon Novarro, Marion Nixon, Rod La Rocque, Lila Moran, Patsy Negri and others too numerous to mention.

Here, under his personal supervision, they have mastered the finer art of terpsichore in order to properly execute these routines on the screen. Whether it be Ballet, Tap, Acrobatic, Spanish or Ballroom dancing, Mr. Belcher provided the necessary teachings and when they have been properly transferred to the screen have always been correct in every detail.

Aside from his training course, Ernest Belcher stages huge Ballet numbers for the Holly- wood Bowl concerts. On all of these past occasions he has had over 100 girls in the bal- let. If you remember, it was he who staged the gigantic Olympic Ballet, in which, aside from the 104 girls, 26 champion amateur men athletes participated.

Should you go back as far as Carl Laemmle's production "The Phantom of the Opera," it was Mr. Belcher who staged the beautiful Ballet sequences. And these dances caused any amount of favorable criticism from drama and music critics alike.

It is mainly through his close contact with the moving picture industry, that producers are able to bring to the screen the beautiful and rhythmic ballet dances.

Recently, pretty Nell O'Day, a former protege of the Belcher Studios, was awarded a long term contract with the Fox organization.

A visit to the noted University of Dance, proved vastly interesting, for it is among the oldest and best known on the coast.

SPLENDID SCREEN TALENT NOW LOAFING IN HOLLYWOOD; INDUSTRY SHOULD WAKE UP

Talking pictures are more and more drawing artists from the legitimate stage. The reason, we suppose, is because they are perhaps, better qualified to deliver the goods, due to their experience in delivering dialogue. It has been proven time and time again that former silent artists have turned to the legitimate stage in order to draw attention to themselves as expert dialoguists.

Recently Helen Hayes, formerly of the Broadway stage, won the academy award for the best screen performance in 1932. Fredric March, also of the legit, won the men's award. Both artists are more and more in demand.

Right here in Hollywood, there is more excellent screen talent than anywhere in the world. People who have proven in the past that they can perform. And yet, producers continually look elsewhere for their casts. If need be they will import talent from other lands.

The other day we ran across Margaret Seldon who gave us that marvelous performance as a girl in the stage production of "Blessed Event." We wonder why we haven't seen her in more screen plays. Her past performances have proven to us that she is a splendid actress. Such sterling bits of acting as she did in M-G-M's "Smiling Thru" are gems to file away in your album of truly understanding characterizations.

COSMOPOLITE CLUB MAKES ITS BOW AT JOE CAROTHERS' DIXIELAND

With Otheman Stevens as the guest of honor at Joe Carother's Dixieland restaurant, 1600 North Western Avenue, Thursday evening, it was voted to call the club the Cos- mopolite. Otheman Stevens admitted that the name was suggested by Bill Horne, an old timer, who was also present. Curley Robinson, from Universal City, as old time friend of Mr. Stevens, was there as the guest of Ye Editor, Harry Burns. There were about 30 present. Bill Sharpless, one of the prime movers in the organization with Joe Carathers, was present and told of the great results of the New and Then Barother's at K.K.K., etc. Tap, Acrobatic, Spanish or Ballroom dancing, Mr. Belcher provided the necessary teachings and when they have been properly transferred to the screen have always been correct in every detail.

In fact he had a great batch of fan letters to prove his claims. Walter Catlett told some very funny stories. Frederick V. Bowers sang his own songs. Alfred Latell played the banjo; others sang and entertained—all in great applause.

How Is Your Health?

FREE CONSULTATION

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E. C. HAMLEY, M. D.

SUITE 404, GARFIELD BLG., 403 WEST 8th STREET
MISS MAE MURRAY TAKES HAND IN COMPLIMENTING
CHET GARDNER, HELMET DASH VICTOR AT
AMERICAN LEGION ASCOT SPEEDWAY

The Italian Helmet dash last Sunday afternoon at the American Legion Ascot Speedway, wasn’t very close, b.e a u s e Wilbur Shaw had an accident which shortened his ignition of his car, but it was thrilling enough for Chet Gard- ner, the victor of the race, for Miss Mae Murray not only presented him with the Italian Helmet, but here we have the proof of a kiss that was planted by the famous stage and screen star, whom the world has acclaimed gorgeous and golden, through her beauty and ability, both as an actress and a remarkable dancer. Was Chet Gard-ner pleased? Look at him and see if you need ask any further questions.

There were close to 10,000 race fans present and Miss Murray was given quite an ovation and a round of applause after she had performed the honors for the American Legion.

MAY MURRAY AND CHET GARDNER

RKO-UNIVERSAL STUDIO TENNIS TEAMS WILL PLAY

A challenge of the Radio Pictures Studio tennis team issued to Universal has been accepted by the latter organization and the teams will meet in mixed play on or about December 18, according to Albert J. Cohen, captain of the Universal team. The Radio organization, composed of Sally Bixiana, George Archainbald and Pandro Berman, recently defeated Paramount.

The Universal squad, in addition to Cohen, is composed of Carl Lasmilne, Jr., and Gouverneur Morris. Laemmle’s game is reported to be excellent following several workouts at Palm Springs on recent weekends.

Paramount reports having purchased the talkie rights to “The Great Magoo,” current New York success by Fowler and Hecht. It will be among their early productions of next year.

Dr. W. I. SCHUSTER, D. C.
Master Diagnosis and Degree
CORRECTION PHYSICAL AILMENTS WITHOUT SURGERY
Relieving Mental Tension so Common to Many
202-203 Bogardus Bldg.
1505 N. Western Ave., Cor. Sunset Ave.

P. S.—The sole purpose of this advertisement is to help a very unfortunate young girl. Every cent paid the filmograph for this ad will be used to help this young lady. This office does not find it necessary to advertise, as our satisfied patients save us that trouble. I suggest that should you wish to regain your health and wish an appointment that you telephone at least a week ahead of the time you wish to consult with me. If you know of some unfortunate or boy, write regarding them.

—Dr. S.

KIDDIES

By JIMMY VALENTINE

Mickey Rooney Is Making a Name for Himself in Cinemaland’s Best Features

"Officer 13," produced by Allied Pictures starring Monte Blue, has Mickey Rooney playing one of the leading roles, and if this kid doesn’t tear loose tears galore from your eyes we miss our guess. Warner Bros. have just signed "Mickey" for one of the featured parts in "Code of the Streets," starring Douglas Fairbanks, Jr., and it seems this past film is the one that ever to be of special concern.

JANET STUART AMUSES KIDDIES AND GROWNUPS

Every now and then Janet Stuart is called upon to entertain. No matter if it is a kiddie show or one made up of grownups, she is right at home. Just like she is in pictures. The bigger the role the better this charming child seems able to act.

RUTH GRACE and GUY GRACE rehearsing their little act to present during the holidays.

PRETTY DOROTHY GRAY, who is enacting the role of "Aaa" in "M.G.M’s "Turn About," is attracting a lot of attention for her acting ability, and it seems that several other good parts are in the offering for this child actress.

GLAD TO NOTE that Paramount Studios have finally opened their eyes to the dramatic ability of little JERRY TUCKER and have decided to keep this child contract player busy again.

PATRICIA SMITH is proud to have been a pupil of Johnny Weissmuller. Patricia is an expert high diver and under water swimmer as well as a clever Apache dancer and entertainer.

BILLY SHIRLEY, the golden voiced 11-year boy soprano, has recently come from Indianapolis where he was chosen from 500 applicants to sing solos before an audience of 10,000 people. This sunny haired boy is already very popular in Hollywood. He sang Xmas carols in "Acquitted" for Columbia Studios. Last Wednesday he sang at the Ambassador Theater and is to take the part of the Prince in the Children’s Opera to be given very shortly. Billy’s acting is proving good as his singing, which is saying much.

BRADLEY METCALF seems headed to take the place of the popular Leon Janney. Bradley resembles Leon a great deal and critics predict a good future for this new find. Interviews at the various studios are keeping him very busy these days.

LITTLE JERRY DOYLE, termed by Paul Whitman as the "Queen of the Air," is permanently settled in Hollywood, and will make her debut in pictures very shortly.

MAYE MOORE HAS WORKED IN SOME VERY GOOD PICTURES

All some people need to get ahead is an opportunity to work in some good pictures. Mae Moore has done this and has had a chance to prove her worth. You are due to see her to good advantage in "Hotel Continental," "Hearts of Humanity," "Yellow Ticket.

Phil Harris Is Hit in "So This Is Harris"

Lou Brock’s RKO comedy “So This Is Harris,” built around Phil Harris, music master of the Coolanet Grove, is a wow. Novely is the keynote around which the story was wrapped and it is one of the few musical comedies that are really musical and funny.

Phil Harris is the motif, the theme being the crowd of the womenfolk over his singing as contrasted with the boredom of the more stalwart sex from the same cause.

Phil Harris plays the organ and has become an expert house-wreaper, is perhaps one of the most distinguished individuals with the Harris craze and fairly destroys a radio as a consequence. His wife has the opposite reaction.

Walter meets Phil at the golf course at a time a friend of his wife has an appointment with Phil in response to a message note and invites Walter’s wife to go along.

The scenes at the golf course are gagged in a very natural and clever manner through-out the grips get big and natural belly laughs, credit for which goes to the inimitable Walter Catlett. Phil Harris was very good. His songs went over very big.

The women in the cast, Helen Collins and June Brewster, were both splendid and very easy to look at. James Finlayson also had a small part.

Credit Bert Gleason with some excellent photography particularly with his fade changes which were unique and very different. Mark Sandrich did a fine job with the direction which called for much fakery. Ben Holmes and Mark Sandrich wrote the story and Will Jason and Val Burton the lighting jingles.

—LOU JACOBS

MICKEY WALKER STOPS ARTHUR DE KUHN IN JIG TIME

The Olympic Club gave us a chance to see Mickey Walker in action and used Arthur De Kuhn as the bad example of what a fighter should look like stacked against class. Mickey wouldn’t work overtime, so he started Arthur in a jiffy, in fact he stopped him quicker than that in the very first round. So we will have to wait another chance and time to see Mickey Walker in action. Such fiascos, although no fault of Col. Jack and Tom Doyle, hurt the boxing game, and should be avoided. The crowd raved poor Mr. De Kuhn, not contented with having allowed Mister Walker to lambast him for their good old American dollars, as the prize.

B.B.B. PRESENTS THE Last Two Weeks, 12th Edition of "Boys Will Be Girls"

Coming Dec. 19th, Fred Monroe and All Star Specialty Show

AT THE CELLAR CAFE
1653 COSMO STREET . . . . HOLLYWOOD
Maestros Make Beverly Hills Hotel Supper Room Their Sunday Night Habit

The leading maestros of Southland's cafes and night clubs have sort of made the Beverly Hills Hotel Supper Room their Sunday night habit. Last Sunday Phil Harris followed suit of Carlos Molina, Stanley Smith, Tommy Lee, Buddy Fisher and others who dropped in for a bite to eat and to have a dance, revolving shoulders with artistes from stage and screen. The other evening saw Merv Griffin, Jimmy Durante, Jimmy O., Alan Freed, Joyce Compton, Nellie Canary, Dick Clark, Dick Powell, Charles Trenet, Sal Mineo and Kevin McCarthy. Harvey Kaye sang his new numbers, and Louie Bellson and Charlie Byrd provided the back drop for all this showbizishness. It was a day of all kinds of shows at the Supper Room, which was also visited by Karloff and his assistants during his stay there. The Supper Room has become quite a popular place for the showbiz because of its all night entertainment, which is offered in the way of music, vaudeville, comedy, and a later night dance is given. The Supper Room is open from 3:00 p.m. until 7:00 a.m. the next day.

Ernie Triplett Wins 100-Lap Event at Legion Ascot Speedway—Cinces
1932 Championship

Last Sunday afternoon proved to be one of the most thrilling races ever held at the Ascot Speedway. Boy Carey, 1932 National Champion, driving No. 9, tore a connection rod early in the race and spilled patts and oil all over the track, making the "going" very dangerous for the other drivers. Stewie McCarthy, No. 8, was the fastest qualifying time, and who lead the race for 30 laps, took a bad spin in the south turn, and Ernie Triplett passed him. Ernie and Wilbur changed positions a few laps later, then Wilbur skidded again and went to the wall and held the race for the championship for 1932. This is the first time in the history of the track that the same person has won the championship two years in succession.

B. B. B. Changes His Show Dec. 19. Fred Monroe, Greatest of All Impersonators, Will Headline Specialty Show

The twelfth edition of "Boys Will Be Girls," now appearing at B.B.B.'s Cellar, will close within two weeks. In fact, the now show with Fred Monroe, the greatest of all impersonators, as the star, will be backed up by a variety and specialty show that will start Dec. 19. "The Boys Will Be Girls" lineup has had a continuous eleven-months' run, which is the longest record ever made by any attraction in the Southland. B.B.B. is sending the boys north to the Fain Restaurant, which is being run by Bernice Bernard and others. With the old show going out and new one coming in, we are to have an opportunity to pass judgment on Fred Monroe who has appeared in the biggest night clubs in New York. He has forty different and distinct imitations and impersonations and we have B.B.B.'s word for it that he will take Hollywood like he has the metropolis. The other night there were forty cowboys celebrating at the B.B.B. Cellar, and were they having the time of their lives? We heard CYNTHIA, a newcomer, sing. She looks and acts like KATE SMITH, although we can say that she doesn't need to try and steal anyone's thunder for she is a riot in herself. NIGHT HAWK never was more entertained than the other night as we sat and listened to her croon. One of the leaders at the B.B.B. pulled a nifty the other night. He put on a re-hearsal after the show, and did the audience go for it, which of course included OLD MAN NIGHT HAWK in person who was standing around pick up a few arrears, or who knows, a "HELLO" from Lupe Velez and Johnny Westmuller who sat near us but didn't even look in our direction, so busy were they looking at each other.

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Rainbow Gardens

With the co-operation of the producers' association, the studios, and theatres, William K. Zibell, formerly with RKO and Fox, and Dewitt K. Friday, pageant and entertainment director, announce "Robinson Crusoe Ball," and film tribute to be held at the Rainbow Garden, second at Vermont, Monday evening, Dec. 19.

Zibell ad Friday launch what is intended to be a series of these frolics with the first taking its motif from Douglas Fairbanks' picture, "Mr. Robinson Crusoe," which will have its Los Angeles screening at a downtown West Coast theater during the holidays.

These frolics will be staged approximately every thirty days, each one identifying itself with a major film production making its debut at some Los Angeles or Hollywood theater. Unlike most affairs where film players are an attraction, admission will be free. The ballroom expects a capacity house, which means 15,000 persons.

Carlos Molina Develops Fine Orchestra and Singers at Blossom Room

With Mario Alverez, Dave O'Brien, Jack Douglas, Birney Talaferro crossing their way into the hearts of Hollywood Roosevelt Hotel Blossom Room visitors, the Carlos Molina orchestra can take a bow for rounding together and working so perfectly these singers. Carlos Molina is the discoverer of Mersi, O'Brien and Douglas, and has as another fine feature Tony Travers, who is the best scat man we have heard in many a moon. The Blossom Room is visited by the best of people who include stage and screen stars. Josef Mauh Generalísimo of the cafe, will fit into any night club throughout the world, because he knows the world's top publicists and entertainment. He works as hard as any one connected with the hotel, to see that the public gets the best. Dave O'Brien, manager of the Roosevelt Hotel, has worked hard to put the place over, and is doing better and better, far better than many others have managed this time of the other evening. One of our old friends Arthur Shadour danced by his charming wife, and gave us a nice "HELLO," MADA BORKA, we heard, had visited before we arrived, with MRS. KAPLAN and we missed that we wished she was always so lovely, looks like a million and we had a lot of fun watching the guests trying to decide whether she was POLA NEGRE, THEDA BARA or KAY FRANCIS.
The Island of Lost Souls" Out-Frankensteins "Frankenstein"

All that can be done in the way of horror pictures has now definitely been done. "The Island of Lost Souls" is the first sweep of the "Frankenstein" and relegates all other thrillers to the class of children’s bedtime stories. Not satisfied with creating one horrid make-up, it presents deformed creatures by the dozen. If it does nothing else, it should teach us that the "island" and a "sea" are for its ilk.

What the general reaction to this picture will be, one cannot with certainty say. Personally, I am for it one hundred percent. In other words, I ate it up and yelled for more. It is an example of the free use of imagination on the screen. I think the screen needs imagination—lots of it. Nothing is presented on the screen but the housetop, but it presents the housetop dissonantly. And when those things gather before their majesty in the jungle clearing and mumble "The Law," in chorus: "What is the Law?" I think it will appeal to all the people for not my own men. Why? Because in the course of his job, the hero, who is the boy, discovered facts that revealed the wickedness of the inhuman beings who are worthy of special mention.

"The Island of Lost Souls" is like a nightmare. One might almost fancy it to be the result of too much pine pie. But it is splendidly conceived and imaginatively produced. There will probably not be another picture like it in a decade. There has not been one resembling it since "Mysterious Island."

My hat is off to Paramount and the whole staff of the picture. If you want horror, here is your dish.

"Self Defense" Is Interesting Peter B. Kyne Story for Monogram

Trem Carr, supervising director for Monogram Pictures, knows nothing but the best for their patrons, and "Self Defense," a W. T. Lackey production, is an interesting story and such a shock to the industry that it should be an immediate success.

Tristan Tupper, who has a great many productions to his credit, adapted this splendid Peter B. Kyne story "Just Judge," and made a screen vehicle that should interest anyone who likes comedy and satire in his entertainment. The story concerns a woman, a woman who is going to be married, who is a woman.

The yarn tells of a wonderful woman, Katy Devoux, who operates a gambling saloon in the north in order to obtain the money necessary for her daughter’s education in a southern city.

The girl is taught to believe that her mother is running an exclusive inn and health resort in the far west, and when the girl writes to her mother that she is to pay her a visit, the woman changes the gambling den into a respectable resort.

This scheme would have gone over all right except that a crooked gambler is about to expose the plot so that he can gain control of the gambling resort.

This gambler is killed by a young man who has fallen in love with the girl and has been commissioned by the mother to keep the true facts from her. At the trial, the unexpected happens in that the boy refuses to tell the whole story of his murder of the gambler and explains that the gambler was killed in self-defense but that the boy wouldn’t tell the facts as he wanted to know the truth of his mother’s murder.

The jury is deadlocked and the judge explains the situation to them and suggests that they get matters settled and on account of their indolence that he be thrown and in this way the boy is exonerated.

The cast is one of the prime factors in this picture, as the famous Pauline Fredricks plays the mother. They have added Claire Windsor, Theodore von Eltz, Barbara Kent, Robert Elliott, Iona Morris, William Haines, George Hackathorn, Lafe McKeen, William Sturgis, John Sherry and George Hayes to the cast.

Phil Rosen, who has made a name for himself in pictures of this character, does a great job with the material. The pictures alone are worth the price of admission.

"Magic Night" Is a Decided Hit at Filmarco Theatre on Vine Street

One of the best productions from Europe for the year is this tuneful little operetta "Magic Night," which is showing on the screen of our foreign theater in Hollywood. It has everything that is supposed to make entertainment—a famous English star, a supporting cast of comics, her best lines of dialog, music and music.

The story is about a young woman who has been seen and heard for a long time. Then the story is a catchy theme that takes place in colorful Austria during and after the war, and reveals the film's" night's, which always consisted of more romance than military intrigue.

Perhaps you will remember one of the best of productions made by the famous director, Lubitsch in "Monte Carlo," and the star who made such a decided hit in the film at the time it was shown here. This was Jack Buchanan who is the toast of London and equals Chevalier in popularity wherever he is seen and is the star of the present offering, "Magic Night." He has such a carefree way about him and in this one he is snappier than ever.

They have also surrounded him with a supertastic cast. We could never really write about him, but he's a wonderful actor. He also has the young and lovely actress, Annabella as his leading lady, and it is one of the high spots of the production. He shows us some lovely views of the timber country.

This picture has been produced with a high caliber idea and should please those who like pictures of bright and vivacious girls, played by real artists.
STUDIOS

STORY REQUIREMENTS

UNIVERSAL STUDIOS—Universal City.

ALBERT J. COHEN, Story Editor.

Open stories and stories using unusual background. Will entertain originals only from recognized and well established authors or agents.

Prefer published magazine stories, novels and plays.

At present, seeking vehicles for LEW AYRES, BORIS KARLOFF, TALA BIRELL and a comedy permitting of "SLIM" SUMMERVILLE and ZASU PITTS as a team. Feature lengths—no shorts.

WARNER BROTHERS-FIRST NATIONAL—Burbank.

GEORGE HOWARD SMITH, Story Editor.

Considering stories from recognized agents and authors.

In the market for material for EDWARD ROBINSON, RUTH CHATTERTON, JAMES CAGNEY, JOE E. BROWN, DOUGLAS FAIRBANKS, JR. and WARREN WILLIAM.

PARAMOUNT—5451 Marathon.

A. M. BOTSFORD, Story Editor.

No originals entertained unless presented by established writers or through recognized agents.

Comedies that permit of big name casting only. No musicals.

CLAUDETTE Colbert.

GARY COOPER.

GARY GRANT.

FREDRIC MARCH.

MAE WEST.

FOX—Foxhills Movietone.

JULIAN JOHNSON, Story Editor.

No originals entertained unless presented by established writers or through recognized agents.

Program at present complete. No stories required.

COLUMBIA—1438 Gover Street.

MISS FRANCES MANSON, Story Editor.

Originals considered from established authors and agents only. In the market for personal vehicle-drama and western type vehicles.

JACK HOLT.

RICHARD CROMWELL.

CONSTANCE CUMMINGS.

METRO—GOLDWYN—MAYER—Culver City.

SAMUEL MARX, Story Editor.

Originals by staff writers only.

Entertaining only published stories and plays that have had production. Program completed but will consider shift in schedule for any OUTSTANDING story that might prove suitable.

RADIO PICTURES—780 Gover Street.

KENNETH MAGOWAN, Story Editor.

In the market for any good story with novelty background allowing for unusual characterization.

Originals entertained only when presented by established writers or through recognized agents.

Stars for which vehicles are being sought are IRENE DUNN, ANN HARDING, CONSTANCE B Trường and RICHARD DIX. Particular interest in story for WHEELER and WOOLSEY.

AUTHORS

Here Is Your Chance
To Serve the Major
STUDIOS

What Have You To Offer in Stories for
Filmland's Best

Writing Clan Can Now Stop Picking on
Beer Racketeers—Old Material Is New

By LOU JACOBS

With the repeal of the Eighteenth Amendment imminent, writers are beginning to cast their imaginations toward elemental plots which do not include reference to illegal booze or its traffic.

This means the inauguration of a cycle of human relationships which will take us back to the good old days of "who wanted the paper?" with possibly the saving of the old farm by defeating the holder of the mortgage in a foot race.

Whatever the result will be, it can only be for the better. The tendency even now to more normal situations is a movement in the right direction.

The dramatic situations of yesterday have proven themselves thoroughly adequate for entertaining picture fare as witnesses the great success of "Smutt". There are many fine stories which were done in the early days of the films which will allow of modernizing and re-making with sound and dialogue.

Human nature is fundamentally the same in all lands through all ages and with more heart interest and tribulations of everyday folks as the story motifs, will come more customers and less critics to our industry's product.

Old-Fashioned Story Ideas Killing Stars, Warner Says

Many motion picture stars now favorites at the box-office will soon lose their popularity unless they are given modern and up-to-date stories, Jack L. Warner declared in a statement issued yesterday.

"Old-fashioned stories and old-fashioned treatment of ideas will kill favorite stars sooner than anything else," Warner said.

"These stars are always successful but never as fast as at present. The story idea that was welcomed last year is passe today. The public, in step with the modern age of speed and progress, as exemplified by the airplane, radio and other modern conveniences, will not countenance motion picture entertainment that is not abreast of the times.

"Walter said that his company is providing new and modern screen stories and treatments exclusively. It cited numerous pictures produced by Warner Bros. and First National almost before the ink was dry on newspaper extras, which proclaimed parallel story ideas in real life.

"Some of the most successful pictures have made have been stories that paralleled news events of recent months. "I Am a Fugitive From a Chain Gang," staring Paul Muni, was a story picture appearing while a man was in prison in several states.

"Another is 'The Match King' with Warren William and Lili Damita, a story strongly resembling the career of an international financier. Blessed Event was contemporary with the immense popularity of certain columnists. Richard Barthes' 'The Cabin in the Cotton,' a story of the South today, and 'Twentieth Thousand Years in Sing Sing,' with Spencer Tracy and Bette Davis, are two pictures as timely as today's newspaper.

"The introduction of new ideas, in step with the times, will be the top peak it occupied prior to the depression. Mr. Warner asserted.

"Our story department is not even considering stories that are not modern, nor story that do not have a striking central idea that lends itself to screen treatment," Warner continued.

"We have now in production or soon to be released a series of pictures, each entirely different from the other. The production will continue for the next twelve months."

"We have '42nd Street,' an all-star picture dealing with Metropolitan life that is a punch comedy-drama with music, something entirely new to the screen. We have 'Employers' Entrance,' with Warren William, an epic of the department store with an entirely new angle. 'Grand Slam' with Loretta Young and Paul Lukas which deals with bridge in a way that will be sensational and that will appeal to the non-bridge player as well as the bridge fan. "Miss Heathcliff," the expose of the fake psychic who swindles his clients. "Ladies They Talk About" is a romantic story of the woman's ward of a great prison. "Hard To Handle," with James Cagney, is a press agent saga, something new to the screen. Edward G. Robinson's 'Silver Dollar,' with Alene MacNamara and Bebe Daniels, deals with the silver era in California, has just been a best seller as a novel and makes a great picture.

"There is nothing as uninteresting as yesterday's newspaper, as has often been said. And there is nothing as unsuccessful as an old-fashioned picture," Mr. Warner concluded.

The new idea and new and novel treatment are what this industry needs and these are what we are supplying in all our pictures."

Monarch Opens Door to Authors with Entertainment Sense

Monarch Productions, produced by Freuler Film Associates, go on record that they are leaving the door open to adopting material from "authors with the 'younger entertainment sense.'" Authors, that is, who take time to study the needs for popular-priced, popularly—attended entertainment—and have the keenness to take their cue from the public and what they see," says John R. Freuler, president, "are pictures abounding in action, romance and wholesomeness, and they have, and will continue to reproduce wholesome material. In adjusting today's programs to meet current conditions, the authors should bear in mind that no less than 80 per cent of motion picture attendance is adversely influenced by the wrong type of picture.

"The way, therefore, to bring the motion picture public to the theater is for the author to come to analyze the needs and for the producer to combine with him in the interests of the exhibitor.

"While books may often offer enjoyment to a limited audience, and their conversion to plays, which also draw from specialized groups, may be satisfactory, to succeed as a motion picture the theme must encompass the varied tastes of a diversified audience.

"No dearth of material confronts today's producers, but a greater need exists for selectivity that the subject may have neither the faults of originality nor the lack of originality with which to many films abound. Is the author fully considering what picture entertainment should be? With this question fully answered the fate of the author and the whole industry will eventually be answered."

Hollywood Studio of Creative Writing, authors' representative, is having considerable demand from movie magazines for fan yarns on diversified subjects. Writers would do well to consult them regarding this market.

Howard J. Green, who recently joined the contract writers at Fox studios, has been assigned to write the screen play on "Trick for Trick," a successful stage show which ran at the Sam Harris theater last year in New York.

"Trick for Trick" is a mystery play.

JACK BELL

EXCLUSIVE HABERDASHERY

FINE TAILORING

PLAZA HOTEL—1639 N. Vine St.

Can place magazine stories of interest to "movie" fans

HOLLYWOOD STUDIOS of CREATIVE WRITING

Room 306, 6558 North Vine Street

Hollywood
Tom Mix Starts "Rustlers Roundup" at The Big U

Allied - M. P. T. O. A. Exhibitors Battle is On

SPLENDID CAST SUPPORT—ADAPTATION BY FRANK HOWARD CLARK

Diane Sinclair, who played the role of Lionel Barrymore's daughter in "Washington Masquerade," has been selected the 74th leading woman for Tom Mix, Universal star. She will be seen opposite Mix in "Rustlers' Roundup."

Others in the cast are Noah Beery, Jr., Roy Stewart, William Demond, Douglas Dumbrille, Nelson McDowell, Bud Osborne, Pee Wee Holmes, Sidney Bracey and Frank Lackteen. Henry MacRae is acting both as associate producer and as director. The story is by Ella O'Neil, serial writer, and was adapted by Frank Howard Clark.

A PHILOSOPHICAL MIX-TURE

I would rather eavesdrop on several little children "playing house" than to attend the finest stage performance ever presented.

The imaginative, the original, the inspired conversations of youngsters when they pretend to be "grown-ups" make one realize how near to being kids we all are.

Sometimes I think civilization's complexities are a waste of time. It seems that if we could have stopped inventing things after we took care of the necessities we'd have been a lot better off. Now we have amassed hundreds of luxuries and accustomed ourselves to regarding them as necessities, until our system of living is pretty cluttered, no matter how orderly we try to make it.

It seems to me that we could learn lessons in the simplicity of living, by watching little tots at play. By TOM MIX . . . .

DAVE DAGGETT

Here is a new personality to conjure with. Shagrin and Solinger are looking after his business affairs. One of the leading companies is interested in a long-term agreement.

GOVERNMENT SHOULD BE KEPT OUT OF SQUABLES OF PICTURE INDUSTRY

In the latest reports issued by Allied States Association of Motion Picture Exhibitors, it is announced that plans are under way to push to the fullest extent the legislative program of the Joint Allied-M.P.T.O.A. committee, endorsed at the mass meetings held in Chicago recently.

The program will be pressed with the utmost vigor, it is announced, until such time as something is presented by the producer-distributor-chain interests which can be accepted by the theater owners as a valid substitute therefor.

The present failure of the major producers and distributors to ratify the new Standard contract, to talk frankly on zoning and restrictions and to show interest in the elimination of the many practices that the independent exhibitors have deemed unfair, brought about the action.

The complaint, backed with the signatures of more than 100 members was filed with the Department of Justice, through the Allied States Exhibitors' representatives, J. A. P. Dunn. It calls for a Federal investigation of the motion picture industry, its finances and practices.

Glenn Cross of Michigan commented on the situation saying that in all of his 30 years in the business he has yet to see the time when producers had not chiselled on exhibitors.

Meanwhile the adoption by the industry of Sidney R. Kent's proposal for correcting trade practices was nearing completion. The optional uniform contract with voluntary arbitration was accepted for three years by Paramount, RKO and M-G-M, which joined with Fox, Educational-World Wide and Universal, previous signers in Mr. Kent's attempt to establish new and better relations between buyer and seller.

It is also reported that Allied and M.P.T.O.A. will not get together again while the present administration holds forth. Each will pursue its separate and widely divergent policies. Allied on its legislation campaign, now six years old, and M.P.T.O.A. continuing its efforts for a constructive program.

As to opinions regarding the Federal Bill, argued pro and con, Sidney Samuelson of New Jersey was awarded much applause when he asked "to what limit exhibitors must be pushed before it is curtains."

Everybody Out to Pay Tribute to the Beloved Star of Screen and Stage . . . .

Louise Dresser in "A Plain Man And His Wife" Based on Sophie Kerr's Saturday Evening Post Story "Chin Chin"

Initial Presentation Marking Miss Dresser's Return to the Stage—Christmas Night, Dec. 25th, 8:30 o'clock

Seat Sale for All Performances—Monday, Dec. 19, 9 A. M. . . . . . Evening Prices, 50c to $1.50 . . . . Matinee 25c to 75c . . . . . Opening Night and Holidays, 50c to $2.00
“There is No Such Thing As King Of Beasts” - Clive Beatty

Charles R. Rogers' Phenomenal Success, Talk of Industry

Paul Sloane Will Direct "Passage to Paradise" for Paramount

M. B. Mac's Big U Contract

TRAINER Explains Why—Reveals Thrilling Experiences in "Big Cage"

HAS COMPLETED HALF OF PROGRAM SLATED FOR PARAMOUNT RELEASE

WHEN Charles R. Rogers puts the finishing touches to "The Billion Dollar Scandal" this week he will have passed the half-way mark on his current schedule of eight features for the Paramount 1932-33 program.

Previously completed were "70,000 Witnesses," "Madison Square Garden" and "The Devil Is Driving." Today's two already have been established as box-office successes, while the last named is receiving its city stage triumphs. "Strictly Personal," will start December 27, and "Legal Crime," sixth of the series, will get under way soon after the first of the new year.

Operating as an independent unit and with his own organization, but having at his disposal the tremendous facilities of the Paramount Studio, Rogers has amazed the industry with his success in producing big-time attractions, over which previous box-office stars, "Big" Pat O'Brien, Jean Arthur, Wolfson, long considered to be in a superior category, have been able to compete. However, these feats prove nothing, for lions help each other in a fight, while a tiger picks an opponent from one of these free-for-all battles and fights it out with that animal, who usually gets help from one of his lion buddies.

HOLLYWOOD ROAMINGS

Even the stars do it—Norma Shearer at Joan Crawford's house party, asking her for a photograph . . . Clark Gable, Ronald Colman and Freddie March at the same party, harmonizing on "Sweet Adeline" . . . The charming hostess doing an impromptu Argentine tango with Ricardo Cortez as only Miss Crawford can do it . . . Helen Hayes having such a good time that she didn't want to go home . . . Jackie Cooper in the M-G-M test office helping to keep the board operators on the phones . . . And was Maureen O'Sullivan worried about those tickets for the opening of "The Little Foxes"?" Hredda Hopper back from New York and—well, ask her! . . . Marion Davies, a lovely picture in a powder-blue dress, with sable cape and muff . . . Anita Page works her overnight bag over-time spending week-ends at Santa Barbara in her mountain cabin . . . Phillips Holmes making a lot of new friends on his new home lot, Metro-Goldwyn-Mayer . . . Una Merkel sitting by the window and watching for the mail-man (there's a reason) . . . William Haines unpacking a crate of antiques the size of a small house . . . Karen Morley, now on loan to the M-G-M test office helping to keep the board operators on the phones . . . And was Maureen O'Sullivan worried about those tickets for the opening of "The Little Foxes"? Hredda Hopper back from New York and—well, ask her! . . . Marion Davies, a lovely picture in a powder-blue dress, with sable cape and muff . . . Anita Page works her overnight bag over-time spending week-ends at Santa Barbara in her mountain cabin . . . Phillips Holmes making a lot of new friends on his new home lot, Metro-Goldwyn-Mayer . . . Una Merkel sitting by the window and watching for the mail-man (there's a reason) . . . William Haines unpacking a crate of antiques the size of a small house . . . Karen Morley, now on loan to the M-G-M test office helping to keep the board operators on the phones . . . And was Maureen O'Sullivan worried about those tickets for the opening of "The Little Foxes"?

PASSES AWAY

Harry Lieb, veteran Universal film editor, passed away this week. A victim of influenza . . . Harry Lieb, who has been a member of the Universal organization for more than fifteen years, both here and at its plant in Fort Lee, New Jersey, has edited some of the company's biggest pictures. He was 36 years old. He is survived by his mother and sister, Funeral services were held last Saturday, at the home of his mother, 4545 Cartwright Avenue.
HOLLYWOOD FILMOGRAPHY

Louise Dresser

REFFEREE BARKER GIVES W. B. CLEAN SLATE AND REVEALS INTERESTING FACTS

In a report filed in the Circuit Court of St. Louis, Mo., Miss Louise Dresser, referee in the receivership action filed by Harry Koplar against Skouras Bros. Enterprises, Inc., the stock of which is owned 95 per cent by Warner Bros., Bayard Koplar and Warner Bros. Koplar received a severe lashing in the referee’s report, the referee finding that all times his acts and the receivership to be instituted was motivated by his desire to force Warner Bros. to purchase his stock at a price far above the market price. The referee concluded his report by recommending to the court that judgment be entered in favor of Warner Bros. and that the plaintiffs be assessed costs of the case.

The following is the report of Referee Harry C. Barker:

“Previously to causing this suit to be instituted, Koplar had evidenced his intention to involve the company in litigation unless his stock was purchased at a price far above the market, as is shown in the testimony of Mr. J. C. Gates Williams and Oliver Anderson, concerning a contract of February 25th, 1931, between Oliver J. Anderson, Julius W. Reinhold and J. C. Gates Williams, appointed as a committee on behalf of certain class A stockholders of Skouras Bros. Enterprises, Inc., with Mr. Koplar, H.J. Skouras, and W.S. Fox, set at page 1585 of the Bill of Exceptions provides that Koplar, being desirous of disposing of his Class A stock in Skouras Bros. Enterprises, Inc., and to that end contemplating bringing legal proceedings, and that if Koplar is successful through his efforts and activities in selling the stock depositing with the committee for more than thirty dollars a share, then he is to receive fifty per cent of such excess as compensation for his services.

Thus it appears that he was trafficking in this alleged cause of action.

The referee further states: ‘His conduct in connection with the case forces the referee to the conclusion that Koplar’s main objective is a favorable sale of his holdings rather than a desire to effect a decision in the case which is to the company’s benefit. A court of equity will not allow its remedies to be invoked for the purpose of permitting any party to contrive to compel a majority stockholders to purchase his stock. Neither will it recognize straw men as parties plaintiff in action purporting to seek redress on behalf of a corporation. If the plaintiff Koplar was acting in good faith and actually desired to redress wrong which he believed Skouras Bros. Enterprises, Inc., had suffered at the hands of the defendants, there were open to him numerous remedies other than the appointment of receivers for Skouras Bros. Enterprises, Inc., any of which would have accomplished the desired result without involving Skouras Bros. Enterprises, Inc., in the costly procedure of having its entire business turned over to receivers. His choice of this remedy is not compatible with his ostensible claim that he is seeking to prevent Skouras Bros. Enteprises, Inc., from incurring losses, but on the contrary clearly indicates an ulterior motive such as is mentioned in his proposed contract with Mears. Oliver J. Anderson et al. as set out at page 1585 of Bill of Exceptions.

The evidence shows that no attempt was made to keep from any stockholder any information concerning the intent and nature of the receivership established by this court. It is shown by the evidence that the defendant Skouras Bros. Enterprises, Inc., at all times retained its separate identity as a corporation, kept its own books, records, securities and money, and that Warner Bros. handled its other subsidiary companies which are referred to in the evidence in the same manner.

The referee found that there was no conviction of assets of the company by the defendants, nor was there any waste or mismanagement. But on the contrary Warner Bros. effected large savings in Skouras Bros. Enterprises, Inc., from incurring losses, but on the contrary clearly indicates an ulterior motive such as is mentioned in his proposed contract with Mears. Oliver J. Anderson et al. as set out at page 1585 of Bill of Exceptions.

The evidence shows that no attempt was made to keep from any stockholder any information concerning the intent and nature of the receivership established by this court. It is shown by the evidence that the defendant Skouras Bros. Enterprises, Inc., at all times retained its separate identity as a corporation, kept its own books, records, securities and money, and that Warner Bros.

HOLLYWOOD MUSIC BOX

DECEMBER 14 to 27 Incl.

The Supreme Sacrifice of All Ages in a Grippingly Emotional Film Production

The Original Freiburg

“PASSION PLAY” EXCLUSIVE LOS ANGELES SHOWING

Also

FREDERIC BITTKE

German Baritone of Radio Fame in Selected Songs

FOUR SHOWS DAILY

3-5-7-9

SPECIAL LOW PRICES:

Matinees 25c Evening 40c

You Can’t Afford to Miss This Show

HOYT-KELLY DIRECT


STAGE AND SCREEN ACTRESS CONTINUES TO WIN ATTENTION

Helen Huntington came to Hollywood, worked in a number of pictures, decided to go to Honolulu and work in stock for the Dufwin Players for a while, and after completing this mission she returned to Hollywood and has again appeared in a number of pictures, such as "Facing the Truth," "A Man Called Rose," "The Death Kiss" and "Queen of the Air." This does, she is singing around for some more stage appearances in between her picture work.

Felix Adler, who has been responsible for many laughs in Educational comedies, now has a new comedy slant... he was married last week to Miss Eleanor Evans... Felix says that "mother-in-law" gags are absolutely out from now on!

Every element of successful showmanship, which is the famous song composer with more than 100 popular songs successes to his credit including "Song O My Heart," written for John McCormack's screen play of the same title. The Handsley composition appealed to the great Irish tenor so much that he includes it in his concert repertoire.


Ben Jackson needs no introduction to Hollywood folks for he was for eleven years with Fox Films, the greater part of the time as studio manager, leaving Fox with a record of having been the most efficient and popular studio manager in the film industry, tremendously popular with those under him and with a record of handling the business details on such famous screen successes as "Sevene Heaven," "What Price Glory," and other box office hits.

A Plain Man and His Wife" is based on Sophie Kerr's Saturday Evening Post story, "Chin Chin," and is a drama of a family of today, as clean and human and logical a story as has ever come to the speaking stage.

The producers have surrounded the star with a fine supporting cast headed by Charles Dow Clark and Flora Fairbanks, niece of Douglas Fairbanks, and Bertrand Robinson has staged the play.

The Playhouse has been entirely renovated for the opening and the box office opens for the sale of seats on Monday, Dec. 19th, at 9 A.M. The management announces all seats at a popular price scale.

From advance queries and rumbles in the industry Miss Dresser is going to receive a truly warm tribute from the motion picture industry during the run of the play.

HOLLYWOOD PLAYHOUSE TO BE SCENE OF STAGE PREMIERE

One of the most beloved actresses in Hollywood is the beauteous Louise Dresser, currently appearing with Will Rogers, Jack Benny and Lew Ayres in the Fox Film, "State of the Union," returning to the speaking stage after an absence of 10 years to star in "A Plain Man and His Wife," which opens a run at the Hollywood Playhouse on Christmas Eve.

The play will be produced by Harry L. Cott, son of the famous theatrical producer, John Cott, and in association with James Hanley and Ben Jackson, the trio combining...
 chosen children

Depression, epidemic, fear, panic have been the calamity howls that have up
set the mental balance of the world for the past year or more. Many men
have been fallen by the wayside, left to grip on life and con
tracted all sorts of fearful diseases. Banks have failed, businesses have
buckraked by the thousands have filed for legal relief. The picture presents
a horrific aspect.

Yet, like Phoenix, there arises from the ashes, a bird of hope. Many,
many thousands have escaped all of the disasters and have thrived in the
midst of the catastrophic troubles. They are God's chosen children.

Right thinking, faith in the goodness of God's purpose and a determination
to serve themselves by serving others has protected the chosen and brought
them safely over the rocky road. You, too, can join the horde of God's children
by merely having as much faith in the security of Love as you have in the surety
of a railroad train to carry you to your destination.

moving movie throny by john hall

This Annual Number of Hollywood Filmograph is in our ONE splurge of the year.
Within its pages we seek to place the Hol
lywood filmography in our hands and those
friends, the same being in the nature of
testimonial of their faith in our earliest ef
forts to conduct a straightforward weekly publica
tion, giving the outstanding motion pic
ture news of the day. All of this without any exhibitions about having the "inside" on
any man or institution. We gather the news where
it is to be legitimately found, and publish it
without any editorial twits to suit the policy
of this, or any other publication.

And this is the strange thing about Holly
wood. It is the very existence, through more than ten years, is concrete proof that a
screen publication CAN succeed by minding its own business and respecting the business of
every legitimate professional player in the great motion picture industry.

Scurrious innundo is not to be found in Hollywood Filmograph. Cheap gossip about
filmmakers never finds its way to its col
umns. There is no room for such trash. A
glimpse about one who shall appear practically all so called Hollywood and Los Angeles "movie
sections" filled with this filth, most of it
more harmful than worthy, because the gift
of self-expression is prudently used in a painful
straining to be humorous. They mean well, but the humor they fondly be
lieve they have eluded them. Most of it
HURTS when it should please the subjects.

Wescracking is not humor.

Hollywood Filmograph's Annual Number is a means of presenting to men and women
all over the world the REPRESENTA
tive players, executives, writers, technicians
and artisans of the American motion picture industry.
In this way these workers may make
their fans and express to them their
greetings and thanks for loyal support. It
is a good thing to do.

Open Evenings!

HOLLYWOOD FILMOGRAPH
offices will be open every evening until
10 o'clock from now until December 27th.

Phone Hillside 1146 for any information about our Yuletide issue.

BEN BLUE

Under Contract
HAL ROACH STUDIOS
Management Leo MORRISON

Hollywood in N. Y.
By Bud Murray

Well, gentle readers, "The Great Mago"
finally open our new job. And lo and
behold the Noy Nawk critics all met after
the show and passed on what has mana
sed. Too dirty, so they say. Can these "scribes" here in the "Beverly
tower" be sincere about their "raving"
this show? Have they turned into a
"Maury-pamphlets"?

You should hear the "customers" laugh at the supposedly dirty lines. You
should see this marvelous cast headed by F. D. Kal
ey and Harry Green, in
cluding Charlotte Granville, Denise Moore,
Jack Hazzard, Joe Fields, Victor Killion,
Percy McBride and many others. You
should see the gruesome performance Bill Rose,
the pin up girl anunciating as "Miss
Fowler's "brain-child". But that's neither
here nor there. By the end of the week, the book on HOLLYWOOD is
here. We come but we still say, it will
be a great picture for JEAN HARLOW.

Bud Murray

Strolling thru the Park Central Hotel
lobby we thought that we saw HOLLYWOOD.
Bumped into Lew Cohn and George Raft,
who is doing pretty good around town, with
that Gracie Martin (non anemic dame off)
Trove has three of his pictures on Broad
way at Winter Garden, "I Had a Million", at the Paramount, "Under
the Knife Man", and at Loew's, "Night After
Night". Not bad for a "Johny Newcomer,"
Margaret Young and her hubby, Charley
Moore (confirmed with his brothers, Louis),
playing Publish pictures. June Knight
a hit in "Take a Chance," the new hit musi
cal. Harry Barris and Lily Wescott just
closing at this hotel, with Colombo open
ning this week. Arthur Klein all wrap up in
his new vaudeville project. Larry Schwab
and his partner.

At Billy Lahiff's famous Tavern where the stage, screen and radio folk get their little
"snack"—we sit with Billy Gibson about to
fly to Hollywood, and on last minute notice
Sennet Leeder flies with him (we are cel
brating William and Mary and George Lerch with
Anatole Friedman in a booth. Georges
(Gorgeous) Carpentavv (Carpenter in Eng
lish) Edith Meeman, Lily Cargill looks like
"Adorable.") Tommy Meighan and Wm. F.
McCary and the, the Gipsy, Jimmy Johnson,
has a matching in the Drama of the City,
Et al. Our friend, Fidel La Barba getting
prized for the "Keef Chocolate jacket,
Fatty Arbuckle and the Morrin in a booth,
Fatty "personals" this week at the Capitol
Theater. The Mrs. Frances X. Donegan
still longing for HOLLYWOOD, and Billy
Lahiff himself putting up a picture of F. D.
Roosevelt, the new head man of Washington,
D.C., and the good old United States of
what have you called the town some
James Cagney. Jesse Cagney for a
short visit. Mervyn Le Roy flitting about.
Sally O'Neill, All is well with the "Low
Star."

feminine lead in "Men Must Fight" Julia Swanye Gordon in cast of "Hello,
Everybody"; Kate Smith's picture... Jack
Hall to star in "Hurricane"

DAVID

Leilie Pearce to direct "Honeymoon Bridge," Mack Sennett comedy... Nora
Lane, Cornelius Kefee, Joyce Compton and Bud Jamison are in the cast...—and
"Dick Krames" Edel Clayton in cast of
"Will RKO-Radio star Katharine Hep
sett... Has a spot in "Imagian Plane"
... Joseph Cawthorn has a spot in "Big Cage...
Erle Kenton, Miss junction, some job
Rudolph Valle to lead in "Male lead in
"International House." Chick Chandler, stage actor, signs term contract with RKO-
Radio... Lila Lee has the feminine lead in
"The Face in the Sky."—French Tone has a spot in Joan Crawford's next picture
... Stephen Roberts to direct "The Eagle and the Hawk... Josephine Whitell has a spot
in "Double Machine..."

BARBARA STANWYCK'S next picture is "Baby Face"; Regis Toomey has one of the leads
"Men Must Fight..." "The Passage to
Paradise."—Leilie Howard to be starred by
Jesse Lasky in "Berkeley Square."—"Getta
the Great" by Leo Heffets and Neil Brant
bought by Joseph Parnes and Alfred
Lew... Patricia Ellis plays opposite James
Cagney in "The Picture Snatcher..."
... Clark Gable plays opposite Miss Helen
Chandler and "White Sister"... Bette Davis plays
the title role in "Ex-Lady..."

George Raft to co-star with Gary Cooper
in "The Eagle and the Hawk"... Mariam Hopkins or is it Bette Davis
in "Sanctuary."... William Janney in cast of
"The Crime of the Century. Lightner has a spot in "She Had to Say Yes..."
Eddie Quillan "spotted" in "Strictly Personal..." Ralph Murphy directs for
Charles R. Rogers... Claire Windsor
stated to star in "Sister of Judas"... E. Mason
Hopper directs for Chiff Broughton... John
Huston and Mary Carlisle in another
film... "Men Must Fight..."... Archie Reev leaving Paramount, joins Fox... Calle
Moore discovered by Mary Pickford... "Busi
ness" by Edmund Goulding... Universal to
produce "Suicide Club..."... M.G.M. to star
Jack Gilbert in "River..." Russell Mack
directs in cast of "The Crime of the Century..."

 Paramount buys film rights to "The Great
Mago" by Gene Fowler and Ben Icht... Glenda Farrell in cast of "Keyhole..."
... Monroe Owsley has a spot in "Ex-Lady..."
... Lew Ayres takes Jack Gillette's place in
Joan Crawford's next picture... Helen
Twelvetrees has a good spot in "The Key
hole..." RKO-Radio postponed "New You
In It."... Broughton and John H. O'Brien to
make film version of "Trick for Trick..."
... Fredric March plays opposite Marlene Dietrich in "Son of Sartain Million..."

... Helene Costello and "Mugdown."

Butter Keaton and Jimmy Durante to star in
movie or radio question... "Man Must Fight"... Jean Hersholt not in cast... Lew Carrillo has
spot in "The White Sister..." Gene Ray
mon has the male lead in "Ex-Lady..."
Richard Bennett in cast of "White Sister..."
... Hedda Hopper, Lewis Stone have spots in
"Men Must Fight..."... Tom Clive has the title role in "Christopher Strong," former title, "The White MOTH..."
"My Fellow Americans" has the male lead... Sam Wood directs "The Man on
the Nile..."... Dorothy Wilson plays Ann
Herbert's daughter in "Vagie Winters..."
... Gregory La Cava directs... E. H. Giff
ohl for Europe, may direct a picture while abroad... Diana Wyndall considered for

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Vol. 12 Hollywood, California, Saturday, December 17, 1932 No. 48
LITTLE STORIES

Harrison Wylie

The above quotation should exactly fit into the art of the director of any studio and particularly to the aims of Harrison Wylie, who has charge of this important department of Charles R. Rogers Productions at Paramount studios.

Mr. Wylie claims that while the settings are an important part of picture making, it should be a part of the actions of the players that should be unobstrusive. Educated at the University of Southern California he entered the offices of Mayer and Heller, famous architects at that time. One day a mysterious telephone message came taking him to meet Wilfred Backlund, at that time art director at the famous Lasky studios in Hollywood.

Mr. Wylie immediately called on Mr. Backlund, who told him that it must be a joke as he had sent no message of this character. However, he was so impressed with the appearance of the young man that he gave him an opportunity to draw plans for a set on a production that was under way at that time. His work was so comprehensive that he was hired and stayed at the Lasky studio for a number of years.

After this he entered the employ of Columbia studios, which was a new company at that time, and designed their sets for five years. In his first year he was responsible for 39 sets. A huge task, when the production gets under way.

Hence, no delays and consequently no loss of time or money.

We wish we could go on and tell you of all the valuable ideas this artist has for the betterment of pictures and especially the money saving that he accomplishes. But we realized that in this day and age of picture production the men who are employed in the studios fully realize their seriousness of purpose and determination to give their employers the maximum of efforts with the minimum of expense.

At least that is what we discovered in our talk with Harrison Wylie. His final remark was that he thought the unit system such as the company that he is working with at present, causes closer co-operation with its employees and in this way obtains better results.

LAWLOR PROFESSIONAL POLO TEAMS

Pupils of the Lawlor Professional School are taking up horsemanship under the direction of Willis S. Fellows, Riding Master. Mr. Fellows is training the Lawlor Professional School in all styles of riding. English, Western, Fancy, and Drill. Miss Lawlor is proud to announce the first two girl Polo teams are now in training at the Woodland Riding Academy under the direction of Mr. Fellows.

The girls are all between the ages of 17 and 18 and have had screen credit. They will be announced to the public, to play their first game. These girls will then be trained to handle a horse before the camera without any trouble.

Polo team colors are to be black and white—white caps with black monogram—white riding breeches, white shirts with black monograms.

THE GRAND PAIR—have always been granted for their kindness and thought to every one in trouble and the baby's first lucky break will be a trip to Europe with its new father and mother.

YOUNG ENGLISH ACTRESS—newest member of the American playwriting Guild on account of her writing two plays that have been given a New York production and both were murdered on Broadway.
Richard Thorpe Talks Things Over With....

The above picture represents some of the Oriental characters that Invincible Pictures have gathered together in their latest picture, "Yellow Cargo," which promises to be one of the best that the independent company has produced this season.

Richard Thorpe, who has directed all the pictures for this company, is shown explaining to the members of his Chinese cast, one of the difficult scenes of the production.

President Maury Cohen has gathered together a notable cast of well known names for Director Thorpe, and when we were on the set at Universal Studios a few days ago, where Invincible are producing, we noticed Lois Wilson, Grant Withers, Robert Warwiek, Dorothy Revier and the funny Eddie Baland. Melville (Buddy) Shyer assistant, M. A. Anderson, cinematographer.

While Invincible Pictures have always considered that a good story is most important, they also realize that competent players must be given the director to enact the parts assigned them. One particular point we would like to stress in the production of this company and that is the perfect harmony that reigns between the director and the members of his company, from the leading player to the prop boy.

SUZANNE WOOD PROVES HER VERSATILITY AS CINEMA FAVORITE

Having for many years established herself as one of the better known character women in Hollywood, Miss Suzanne Wood has gained quite a reputation among cinema directors for the deft manner in which she executes her various dialogue parts.

Not satisfied to merely speak the lines, as called for in the script, Miss Wood adds extra charm to her portrayals by inserting little dialogue to further enhance the effect. Between pictures Suzanne Wood spends a great deal of her time writing novels and short stories. Several eastern publishers have been negotiating for her writings and at present a Boston publisher is in possession of one of her recent stories, it is learned.

What has given her such a marvelous outlook on life and which is shown in the manner in which she wins success through her various portrayals is that Miss Wood has lead a varied life. She has seen the society side of life as well as the less fortunate side.

And it is only through this broad view point that she is able to portray the various types before the eagle eye of the camera.

SUZANNE WOOD

Nat Levine Signs Winifred Drew

It was Nat Levine who put George Brent and Victor Jacy across and it was the self same Mr. Levine who signed Winifred Drew the other day for his present serial, "Wild Heart," to play one of the important parts. Miss Drew will be remembered for her sensational performance in "Appearance," the stage play, and has been in demand in pictures ever since her debut on the stage in Los Angeles. Although she has had a wide range of experience on stage and screen.

M. P. Relief Fund Is Doing Great Work For Filmland’s Needy

By LOU JACOBS

Organized charities as a whole are heartless places where those in need are humiliated and made to grovel in self-abasement before given the relief they seek and in order to ascertain just how the Motion Picture Relief Fund was operated, the writer accompanied a relief applicant, whom he directed there.

The reception room was filled with people, men and women, many whom we knew in better times, some whom we were surprised to learn were in bitter circumstances, but all of a superior order of intelligence and breeding.

Our applicant was received by a young lady with an engaging smile. He was ushered into a room where he was questioned in a most sympathetic manner with the necessary intimate queries put with the utmost of tact and understanding. His standing and length of employment in the studios—being the qualifying requirement—easily established, his immediate need was set up according to a scientific schedule supplied by the Red Cross, and a half week’s supply of food immediately afforded pending such time as a more complete investigation of the case could be made and permanent relief arranged. No fuss, no red tape, an emergency case of dire distress met in a spirit of friendliness and interest as though an appeal to a relative had been made and granted.

Nothing about business-like about the whole procedure, no admission of failure nor embarrassment; a needy brother asks assistance and gets it without strings, forthwith.

That was our observation of how the Motion Picture Relief Fund is taking care of those of the profession who are hit by the times. Food first, clothing next, then medical attention, gas, light and telephone not to mention auto upkeep within reason and HELP IN FINDING A JOI. All the essentials to put a fellow on his feet.

It is during the summer, we ascertained too, and last winter there were double that number with the distress of the current season bidding fair to go way in excess of a 1000 needy families.

The information gained has made this so important and has caused the Motion Picture Relief Fund conscious. We would like to awaken everybody in our industry to a realization of the great work this organization is doing, and what they can do to help.

All of the employees of the Fund with the exception of bookkeepers and stenographers, are on a "living wage" operating on an irreducible minimum overhead. Their chief income’s from those eligible to its benefits who give one-half of one per cent of their salaries of $50 or over. This voluntary contribution is taken from the salaries by the studio and sent to the Fund in a lump sum monthly. Not only directors, writers, cameramen, technicians, in fact, everybody not members of unions with other relief fund provision, are eligible, but more is the pity, not all of the eligible who can do contribute.

The average sum the "Fund" receives is $10,000 monthly with the demand for help far in excess of that.

The Electric Pageant, held yearly is their greatest outside source of money but the M. P. Relief Fund’s share of that amounted to but $10,000 this year, the balance going to other worthy causes.

The immediate requirement of the "Fund" is for food, clothing and toys. It is the desire of the estimable committee who are administering to the needs to provide 500 Xmas hampers and perhaps a sweater and a toy for every child. Investigations are being made to ascertain the cases which are not otherwise provided for and are genuinely in need and the call is out to the entire profession to come to the bat insofar as they are able, with any of their requirements. No contribution, no matter how small, but will be gratefully received. The demand is not so much for money at the moment as it is for foodstuffs and clothing.

When you provide for your own larder, why not buy a few more things and send them down to the M. P. Relief, and look over your wardrobe to see what you can spare. The address is 5481 Santa Monica boulevard, Mrs. Abraham Lehr, executive in charge.

Giving the “Krazy Kats” the Once-Over Right on the Spot Where They Make ’Em

We saw a cartoon comedy the other evening that made such a hit that it occurred to us that we would like to know how the thing was made. It was a "Scrappy" in which caricatures of the live stars are made to ass "Krazy Kat" and things. It was something decidedly an innovation and so we called down to get acquainted with Charles B. Mintz directing genius of the feature.

He took us upon a personally conducted tour of his studio and opened our eyes to some very interesting facts. It requires a force of 90 people, artists, photographers, writers and musicians to turn out a cartoon comedy and it takes them about four months to accomplish a subject of 350 feet or about seven minutes in time length which takes from 3 to 6 hours to record.

There are from 12,000 (yes thousand) to 15,000 separate drawings to a film, each one photographed individually upon a frame of the negative. To the average musical setting in four-fourth time, it takes about 10 pictures of the action to a single beat of music of 40 to the bar, this varies with the tempo.

Perhaps a half dozen artists work upon a picture, the sequence for which they are best adapted being assigned to them. Some have a facility for faces, others for action, still another for perspective and several on backgrounds. The co-ordination of these make the product, but not finished. All these pictures must be transferred to celluloid from which they are photographed on a huge tank.

It is a mass of confusing detail to the notariat, but the Charles Mintz studio turns out a subject for Columbia release every two weeks alternating between "Krazy Kat," which is received and written by Ben Harrison and Manny Gould, and "Scrappy," the product of Sid Marcus and Dick Heumer. Joe DeNar has charge of the music.
German Government Contact Man Here is Promoted for Good Work

CARL LAEMMLE WAS FIRST
TO AVOID HIMSELF OF
SERVICES OF DR.
FREUDENTHAL

Sent to Hollywood last January as an
official "go-between" of the German
government, Dr. Martin Freudenthal has
been appointed Consul-General, First Class,
of the German foreign office, in recognition of
his services.

Accompanying Dr. Freudenthal's citation,
signed by President von Hindenburg, has
come a felicitatory letter from Ambassador
von Prittwitz. After returning to Berlin
shortly to present a complete report to the
German governmental departments, Dr.
Freudenthal will return to Hollywood for
further contact work.

In Germany, a control board or central
supervising committee similar to the Motion
Picture Producers and Distributors (the Hays
organization) has been established. Contact-
ing this group as a German official, Dr.
Freudenthal has made himself available to
American producers who might better
understanding of the German market, censor-
ship and public opinion.

The American government has kept Dr.
Freudenthal in Hollywood to establish a con-
tact that, through knowledge of the political
situation and German opinion, might enable
Hollywood producers, in their endeavors to
broaden the market for their pictures in
Germany by treating stories in production
in such a manner that German cens-
orship may not prevent distribution or mutil-
ation of stories by drastic film eliminations.

Carl Laemmle, Universal president, has
been among the first to avail himself of the
services of Dr. Freudenthal with the result
that only very slight criticism by the German
censors has prevailed during recent months.

One of the biggest foreign markets for
Hollywood films, Germany, is offering action
in establishing an advisory council for films
in America, is regarded as one of the most
generous demonstrations of "good will" the
American film center has seen.

STARTS CARTOON FILMS

Neil McGuire has begun production on
the first of a series of short subjects at his
own studio on Cahuenga Avenue, near Santa
Monica Boulevard. These films, which fea-
ture Miss McGuire's popular cartoons, hu-
man players and animated cartoons against
painted backgrounds and miniatures, are be-
ing made for independent release. McGuire
recently returned to Hollywood after a so-
journ in New York, where he made forty
shorts for Master Art Productions.

FANCHON ROYER BLESSED WITH BABY GIRL

Fanchon Royer, well known in cinema
circles, is today the mother of a little baby
girl. Latest reports are to the effect that
mother and baby are doing nicely. They are
at the Good Samaritan Hospital. Jack
Gallagher, the father, is busy passing the
cigars around and he is all smiles.

WHEN CHARLES STUMAR PHOTOGRAPHS—a production, it is the same as
writing mark on metal. He has been step-
ing from one production to another and has
covered all the studios.

RARE WORK SHOWN—on his re-
cent one for Universal Pictures. "The Mummy"
was previewed. He was at once assigned to
"Private Jones" under Russell Mark's direction.

The Following Theatres...

Do Not Employ

MEMBERS OF
Moving Picture Projectionists
Union
Local 150, I. A. T. S. E.

MIRROR STADIUM APOLLO VISTA
BEVERLY CARMELE STUDIO
CARMEL FILM ARTS PARAMOUNT
EL PORTAL SANTA MONICA WESTERN

"LAWYER MAN" SHOWS WILLIAM POWELL IN A NEW
CHARACTERIZATION

The picture fans that go to see William Powell will enjoy this latest Warner-First National picture as it gives the new character which he carries off to perfection, and which shows him as a happy-go-lucky young lawyer.

This one is an original by Max Teller and well adapted to the screen by Rian James and James Seymour, and tells of the lawyer who is quite successful in his practice on the lower East side of New York. The lawyer is ably assisted by a lovely blonde advisor and stenographer, whose principal job is to be that of warning him against women who have a particular attraction to him.

His cleverness at the courts of lower New York draws the attention of a law firm in the Park Avenue district, eventually takes him into partnership. He soon finds out that it's principal work and fine ability is being used to further the schemes of crooked politicians, and his disgust at their methods finally causes him to indict their leader. This, of course, serves his connection with the firm and he retires to his little practice on the East Side, where he can be honest and happy.

Not much of a plot, but just another story of the court rooms. But they have cleverly avoided the usual long trial scenes.

We like William Powell in this one as he shows a breeziness and care-free attitude that was quite pleasing to the audience. Joan Blondell did not have much to do in this one and her fine talents were wasted, but she did show her pretty legs at times, to let the young lawyer really know she had other attractions besides her ability as his assistant.

David Landau gave us another of his fine characterizations for which he is famous, and this time it was as the crooked politician. Others who contributed in his practice were Helen Vinson, Claire Dodd, Allen Jenkins, Sheila Terry, Kenneth Thomson, Rockliffe Fellows, Jack La Rue, Roscoe Karns, Dorothy Christy, Ann Brody, Edward McAuley and Curly Wright. William Deiterle made a splendid job of the direction and kept the tripe story interesting to the end.

The photography of Robert Kurtle was of the best and Warner-First National gave
it an interesting production.

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Here Is A Special Offer That's A Wow
Why Not Make Yourself Or A Friend A Yuletide Gift

Mail your check today to HOLLYWOOD FILMOGRAPH, 1606 Cahuenga Avenue, Hollywood, California (Positively closes New Year's Eve)
Let’s See

Who is Who

by Harry Burns

Darryl Zanuck Explains Why Warner Bros.
Are Able to Make Good Pictures on
Such Short Schedules

Hollywood was interested, this week, to learn that Warner Bros.—First National studios planned to shorten production schedules. Hollywood has been interested in this, and even more so, to learn that these studios had already shortened production schedules on some of the finest pictures produced during the present season.

The reason for this matter was explained by Darryl Zanuck, production chief. He said, "It is true that we have shortened our production schedules. This has been made possible by thorough story preparation in advance, and through the loyal co-operation of every person in our organization."

"Some of our stories which we have made during the past year were produced in three weeks. Two of these were ' Blessed Event' and 'Life Begins.' Frisco Jenny, Ruth Chatterton's latest picture, which scored such a hit at the preview last week, was also made in less than three weeks."

Zanuck stated that the changes in production plans were made solely in the interests of economy, but that these changes would not interfere in any way with the quality of product. "Enthusiastic co-operation by everyone having a hand in the making of the pictures makes it possible to avoid waste in production and to produce good pictures in a minimum time," he said.

"When you have your stories properly prepared for the directors, and an organization that works with you to the last man, it is no trick at all," he said.

Zanuck also pointed out that the fact that the studio kept far ahead of release schedules, avoided the necessity of hurried story in production and in editing. "We now have fourteen completed features not yet released anywhere," he said.

"Seven are now being edited and will soon be ready for release, and six others are in production."  

W. R. MARSHALL IS APPOINTED GENERAL MANAGER OF EDUCATIONAL TALKING PICTURES COMPANY, LTD.;

HEADQUARTERS AT METROPOLITAN STUDIOS

E. H. Allen, president of Educational Film Exchanges, Inc., today announced that W. R. Marshall has been appointed general manager of Educational Talking Pictures Co., Ltd., with headquarters at Metropolitan Studios, Hollywood.

"Enthusiastic co-operation by everyone having a hand in the making of the pictures makes it possible to avoid waste in production and to produce good pictures in a minimum time," he said.

W. R. Marshall is a well-known West Coast studio executive having been recently with the Caddo Company and formerly with Paramount.

THE GOLDEN VOICE OF NAN MCNAMARA IS STILLED—TROOPERS PAY TRIBUTE TO BELOVED ARTISTE AND FRIEND

The golden voice of Nan McNamara, the beloved wife of Walter McNamara, has been stilled. Her passing was a shock to those who knew and loved her for her friendship and love for Trouperdom. At the services Wednesday afternoon at Bagley's Mortuary, The Trouper Club, headed by James Gordon, stage director, and followed by Chaplain Edward Kimmell, conducted the last rites for this beloved woman. The Trouper's Choir sang the deceased's favorite hymn, and at the close of the services every Trouper in turn stood at the bier and gently laid a "Forget-Me-Not" on the casket, thus showing the bond of friendship and love that exists among the thespians of stage and screen. It was the most touching and impressive services we have attended in some time. What was more noticeable than anything else, was that every seat and all standing room at Bagley's was occupied.

Any important member of The Trouper Club, who could get away from their work and business was on hand to pay their respects to the Sister Trouper who had just passed on to the Great Beyond.

Otto K. Olesen Is Lauded for His Lighting Effects and Decorations Along Santa Claus Lane

The attractive decorations on Hollywood boulevard are highly appreciated by the stars whom they honor is evidenced by the fact that many of them have made generous contributions to the Santa Claus Lane. The artistry and clever lighting of the designs which mark Santa Claus Lane for 1932 are attracting wide attention and praise from tourists as well as natives, and Otto K. Olesen, who executed the electrical effects, has been given much credit. Leon Bayard de Volo was originator of the designs decorating the Boulevard.

According to Mr. Carl Bush of the Hollywood Chamber of Commerce the popularity of Santa Claus Lane this year has been far greater than in any previous year, and the decorators have been given much credit for the great satisfaction of the business concerns in Hollywood who are anticipating a record season.

In looking about the Boulevard we noticed that Mary Pickford, who owns considerable stock in the Roosevelt Hotel, will find her picture on the lot to the rear of the hotel. And at the Chinese theater there is a display of "The Sign of the Cross," which will soon come to the theater, are displayed; at the B.B.B. corner you will find Al Johnson's likeness; at Cauhenga, within a stone's throw of the same spot, Maurice Chevalier; at Vine you will gaze upon Clara Bow and at Hollywood & Vine, Tom Mix is very much in evidence; Karloff on one side and Peter the Hermit on the other side of the lamp post can be seen in front of the Egyptian theater; Douglas Fairbanks and Greta Garbo share attention at Sycamore and Hollywood Blvd.; the Warner Bros. stars are on the lamp posts from Wilcox to Cahuenga—in fact, there are 178 stars pictures and 400 globes are used to light them. Decorations and lighting cost close to $10,000 of course, almost ninety per cent went for labor. This is not bad at all at a time when folks are wondering where they will make their holiday living expenses.

SOCIETY OF MOTION PICTURE ENGINEERS IS ENTERTAINED BY WALT DISNEY

Wednesday evening members of the Society of Motion Picture Engineers and their guests gathered at the Walt Disney studios for their meeting and some enlightenment on the technical construction of animated cartoons. There were over 200 persons. Walt Disney proved a real host for he projected his first Mickey Mouse cartoon with sound, "Steamboat Willie," in 1928. The animation of the snowman was very well done and created much interest.

After one of the most interesting lectures on animated cartooning, illustrated by slides and most excellently explained by William Gercherty, technicolor chief of the Disney studios, there was another treat for the visitors. A Silly Symphony short, "Santa's Workshop," which was made more entertaining by the technicolor effects, was shown. The closing subject, "Building a Building," another Mickey Mouse short, showed how much one can improve his ability in cartooning with the help of the written word, in the real sense, thrill, and above all, most entertaining. Walt Disney and his brother, Roy, graciously took a bow. Walt later talked to Ye Editor and later we will have more to say about Walt Disney and his productions. The Society of Motion Picture Engineers, thanks to George Gable, who arranged the meeting, had a good night, and learned a lesson they won't soon forget. And so did we!

PARAMOUNT LOSES ITS BEST BET IN ARCH REEVE, WHO RESIGNS, TOM BALLY AND WILLIAM PINE ARE TO HANDLE PARAMOUNT PUBLICITY

Arch Reeve, for thirteen years publicity director at the West Coast studios of Paramount, resigned from the company and is reported joining Fox Films. Arthur L. Mayer, director of publicity of Fox, comment, announced that Reeve’s duties will be divided between Tom Bally, who has been appointed publicity director, and William Pine, who becomes director of a newly-created studio advertising and exploitation department. These departments will operate separately but with complete cooperation and coordination of ideas.

Paramount is losing one of the best men in Arch Reeve, that ever drew a check in his chosen line. A friend of Editor in Chief has known "Arch" since the days when he was a Sports Editor for the Los Angeles Tribune and has worked for Lynn F. Hume and McCailey on the 20-round fights. He gave his all then to his Boss and has never faltered in doing likewise to the organization he is now leaving after so many years of excellent service.

FORTY-SIX VITAPHONE SHORT SUBJECTS TO BE RELEASED BY JANUARY FIRST

With 133 Vitaphone short subjects scheduled to be produced this season (the movie "season" begins in September), Vitaphone will release at least 46 of them by January 1st. According to the release schedule drawn up by Norman H. Moray, Vitaphone Short Subjects sales manager, nine "Broadway Brevities" two-reel musicals and six "Big V" two-reel comedies will have been shown in theaters by that period. Thirty-one single reel films will have been released by January 1st. They include nine "Pepper Pot" novelty reels, four Vitaphone "Sport Thrills" with Ted Husing, five "World Adventures" travel reels by E. M. Newman, five "Melody Masters" band numbers, four "Looney Tune" cartoons and four "Merry Melody" cartoons.

CHIC SALE WILL BE STARRED BY UNIVERSAL

Carl Lachman, Jr., general manager of the Universal studio, announced that he will appear at the Leslie Fiedler sale this month as a leading title of a man and dog story in which "Buster," a trained dog, will be opposite him.

The story was written by Zion Myers, who also handled adaptation, continuity and dialogue, and was purchased previously by a Los Angeles producer. Jerry Ash will be at the camera. Production will start within the next week.

AN UNFORTUNATE ACCIDENT ENDS THE LIFE OF DOROTHY HARRIS

After working for The Service Engineering Company which has served not only this publication but many of the theatrical and cinema periodicals as to making their engravings and art work, Dorothy Harris met an untimely death Sunday through asphyxiation. This was indeed a shock to many friends. Miss Harris was secretary to E. W. Hughes, president of the company. Her sweet voice, business ability and personality will be missed at the very place where she had become the guiding star of the workers in their daily struggles.

REDUCING... by BUDKIE

STUDIO BATHS

HO-1933
1784 No. Cahuenga
Hollywood
Rube Wolf Returns to Hollywood with Some Very Interesting Plans—May Take Fling at the Talkies

Rube Wolf is home. California’s popular maestro-entertainer has returned from a triumphant eastern tour with new angles on the band racket which he is going to introduce here.

Rube states that there is a new note sounding in musical circles. Radio has introduced it and the success of small hands on the air has stimulated their appearance in theaters. New band names are few but the established personalities are in demand for stage and pictures as well as radio.

Rube Wolf is organizing a new band. He states the finest musicians in America are available here. His new combination will be the pick of the crop. It will go into rehearsal as soon as complete, for an unusual concert which will be held in one of the downtown theaters. Radio is the objective and invitations will be sent out to some of the largest sponsors in the country. That Rube will have something important to offer there is no question as versatility is the foundation upon which the organization is being built.

Then, too, Rube is being inveigled to take a fling in the movies. His dynamic personality, flair for comedy and eccentric appearance has a very definite place in pictures. His is a new face with a following and a proven ability to amuse and entertain. Two offers have already been made but both were for short films. Rube is angling for a chance in a feature. Whichever studio signs him will have an excellent bet.

It is a year since Los Angeles has stood in line for a chance to see its favorite baton wielder.

RUBE WOLF
Soon it will have an opportunity to greet him with his own idea under his own management.

KARLOFF

Here we have two excellent examples of unique makeup as created by the masterful hand of Jack Pierce, chief makeup artist for Universal studios. Both pictures are of Boris Karloff. The insert pictures him in a character from “The Old Dark House,” while the other is as the Egyptian Mummy which comes to life in “The Mummy” recently completed.

These two deft makeup creations place Jack Pierce in line for the Annual Makeup Award, donated by the Hollywood Filmograph for the best creative work. Wally Westmore was lauded to the skies by Fredric March for his accomplishments on “Dr. Jekyll and Mr. Hyde,” which won the acting honors of the Academy of Motion Picture Arts and Sciences for the Paramount star. This makes Jack Pierce and Wally Westmore the most outstanding makeup artist so far that has come to the attention of the industry.

LEIGH JASON IS SIGNED BY KEN GOLDSMITH

Ken Goldsmith, president of Goldsmith Productions, Ltd., announces the signing of Leigh Jason to direct “HIGH GEAR,” third of a series of eight Goldsmith Productions, which goes into production next week. Rex Taylor and Charles Saxon have been assigned to the adaptation and continuity.
THEATRICALLY AND CINEMATICALLY AS YULETIDE SPIRIT PREDOMINATES

BY ROBERT A. HAZEL

Business in general took on a brighter hue in the downtown picture houses during the past week. At the Warfield "Me and My Girl" with Spivey and Branson as the screen attraction and the highly entertain- ing Fanchon & Marco "Eight-Star Rev- iew" which included Miss Gussie Red Heads, Julia Curtis, Chester Fredericks, Dr. Long Sisters, Warren Jackson, Jonny Ceylon, Ortilie George, the Sunlight Beauties and five hula girls, there was a disposal of the "pep" band, did a good business on the week and went over big with the crowds.

There may not have been any sawdust, peanuts, popcorn or soda pop, but the spirit of the "big top" was there when the "Indoor Circus" played at the RKO Golden Gate theatre as a special stage attraction this week. There were ten circus acts which included the Clowns-Terry-Finn, Jack Alston and William Gargan. The show proved a strong drawing card and packed houses prevailed.

The Warner theatre did a fair business with Ernst Lathibee's "Trouble in Paradise" with Kay Francis, Herbert Marshall, Charl- lottesville, Miss Amanda Hopkins and Edward E. Hare, the last two being all new acts to the crowds. Three carloads of circus material were used, also many elephants, ponies, clowns, and in fact everything that goes to make up a circus.

The screen feature was "The Sport Pa- triot" with John Seitz and Jack Alston. This picture was pro- duced on the exact location at Freiburg, Baden. The first Passion Play was given at Freiburg in the year 1204 and since the year 1600 has been held every year. The roles are inherited from generation to generation. The players may almost be said to be lified for that purpose. This year, two new roles were added, one for Duke Georg Fassnacht, who play Christ and Judas, respectively, both a line of ancestors who have played the parts. The entire popula- tion of Freiburg participates in some way, and the inspired actors develop a technique that no professional actor could duplicate. Dimitri Buchowskrti directed this first and only authentic picturization of the famous religious performance.

A picture every member of the family should see . . . The Filmite, playing foreign pictures, added in the feature "The Letter Road" with Karl Schöbel and George Fassnacht, who play Christ and Judas, re- spectively, both a line of ancestors who have played the parts. The entire population of Freiburg participates in some way, and the inspired actors develop a technique that no professional actor could duplicate. Dimitri Buchowskrti directed this first and only authentic picturization of the famous religious performance.

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“Flesh” Excellent Dramatic Drama of Wrestler; Wallace Beery Proves His Artistry

Los Angeles theater goers are due for a big Christmas surprise package when Felix Young uncovers his intimate revue, “Tattle Tales” on the Belasco stage the evening of December 25.

What patrons will witness will not be just another musical revue, but a class production that spells smarterness with each setting. Furthermore, all the principals in the revue have been imported especially from the New York stage for the sole purpose of bringing enjoyment, the like of which has not been seen in Los Angeles in many a moon.

Heading the splendid talent is Frank Fay, noted stage comic. Guy Robertson, one of the leading headliners on Broadway, will share a great deal of the acting honors. There are George Mayo, whose name on the marquee means the apex in amusement, and Janet Reed, whose singing and dancing is hard to beat.

We talked with Guy Robertson at one of the rehearsals and he tells us that we are due to see a production that will rival any of Broadway’s best. Felix Young, who has given us many fine cinema productions in the past, knows what it takes to please theater audiences, and Guy tells us, that he is going to limit the stage a revue that Los Angeles will talk about long after it has outlived its run at the Belasco.

To give you an idea what pains have been taken to give finesse to each number in “Tattle Tales,” a list of “who’s who” in the composers’ world have gotten together on the score. Among them are Dick Whiting, Harry Akst, Howard Jackson and Ralph Rainger.

Sam Willard will be in the pit with an orchestra of 24 highly trained musicians.

Customers, set designers and a bevy of workmen are rushing to get things in readiness for the brilliant opening. And by the way, lest we forget there is a knockout of a chorus and can these girls dance? From the peak we got at one of the rehearsals, we should say,sit down and marvel August, “Tattle Tales” will be.

All in all, “Tattle Tales” has all the assets of being a winner. And should you care to be present at the gala New Year’s Eve MidWinter staging, we suggest getting your ticket early at the Belasco ticket office. A sellout is expected.

Allied Unemployed Theatrical Group Makes Great Headway as New Organization

Newly organized from the ranks of unemployed, the Allied Picture Relief Fund, is the Allied Unemployed Theatrical Group of Hollywood. This worthy organization was formed solely for the purpose of taking care of the needs and wants of unemployed persons who are dependent on the theatrical profession and are not eligible to come under the protection of the Motion Picture Relief Fund.

The Allied Unemployed Theatrical Group of Hollywood, whose home is located at 6600 Lexington Avenue, is not a charity organization. They are proud to announce, however, that they do serve three meals a day to those of the theatrical profession, whether they be carpenters, camera men, ushers or stage hands, as long as they are dependent on the theater for their livelihood. In return, all the organization asks is some small service. Perhaps they will entertain at some Los Angeles hospital. In the event that they do, these persons may be able to lend their aid. Or they may lend a hand in helping to keep the home establishment in order.

Each Wednesday night, aside from serving the regular dinner, the organization stages a dance for which a small fee is charged. On December 26, we learn, they are planning to stage a musical show at one of the downtown theaters. All of the actors participating in the performance will be paid a small fee. The proceeds from the show go towards the organization and the organization is using the money it has raised thereby to work through this philanthropic institution, both in the studios and on the stage.

The Allied Unemployed Theatrical Group, only three weeks old, has already served more than 200 of the profession who may group if you should ask us.

One thing that the organization is in need of at present is office furniture. Should you know of any discarded furniture that has already served its needs to you, it would be a fine gesture to get in touch with Mr. P. DeVal or Mr. C. Traynor. We assure you it would be appreciated by them.

Los Angeles Witness Brilliant Staging of Felix Young’s “Tattle Tales”

The world of theatricals was agog earlier this week with news that a brilliant staging of Felix Young’s “Tattle Tales” will be presented at the Belasco Theatre. The production, which is considered to be one of the most ambitious ever attempted in the history of the theatre, features a cast of over two hundred, including many of the most prominent stars of the Hollywood screen.

The production is billed as a “revue” and is designed to entertain and amuse the audience with a variety of acts. It is expected to run for at least two weeks and is likely to be a major success.

The director of the production is Frank Fay, who has a reputation for creating and directing some of the most memorable productions in the history of the theatre. Fay is joined by Guy Robertson, one of the leading headliners on Broadway, in the presentation of “Tattle Tales.”

The setting for the production is a large, ornate stage that is decorated to resemble a New York street scene. The cast is divided into several groups, each performing a different act, and the overall effect is one of variety and energy.

The production is expected to be a major event in the world of theatre, and the opening night is likely to attract a large crowd of people.
COR A SUE COLLINS, the child prodigy of Paramount's "The Strange Case of Clara Denin" was signed today to enact an important role in Paramount's production of Theodore Dreiser's "Jennie Gerhardt.

Cora was brought to Hollywood by her mother early this year from Clarksburg, West Virginia, and has been remarkably successful in child parts.

In "Jennie Gerhardt" being produced independently by B. P. Schulberg for Paramount, she will appear in support of Sylvia Sidney under Marion Gering's direction.

"APPLE-A-DAY" SLOGAN RAISES TOUGH PROBLEM

If "an apple a day keeps the doctor away," will thirty-seven apples a day keep thirty-seven doctors away, or one doctor away for thirty-seven days?

Freckle-faced Tommy Conlon, who is playing in support of Clark Gable, Carole Lombard and Dorothy Mackaill in Paramount's "No Man's Max," has been missing over this point since munching thirty-seven apples before the cameras. Possessing the cast-iron stomach of the typical 14-year-old American boy, Tommy was ready for his 38th when Director Wesley Ruggles finished the day's shooting.

JEAN PARKER, youthful actress who played the grand duchess Tatiana in "Rasputin" and appeared as the flapper sweetheart in "Divorce in the Family," has been signed on a new long-term contract to be star in "Bobby & the Blonde," a production of M-G-M's "™

Miss Parker, still in her teens, was chosen for the romantic lead in the Jackie Cooper picture and scored such a success that she was given her important role in the Russian drama with the three Barnummeses.

LITTLE FOUR-YEAR-OLD SPANKY has a competitor for screen honors in his own home. It is his two-year-old brother, Tommy, who has been added to the cast of "Forgotten Babies," by Director Robert McGowan. Now the Hal Roach Our Gang kids are looking on in wonderment, because the director has definitely labelled the tot, "Dynamite."

JACKIE COOPER giving leading role in M-G-M's "Lost." DOROTHY DILLON, former screen player telling us about her seven-week-old baby boy, BOBBY LEAVITT. Looks like another baby star in the making. MARGARET CAMPBELL, aka "Lulu" of cast to PELL'S "The Last of the Mohicans," will be the Indian girl in "The Iron Horse." MARGARET ROACH, RALPH SMITH and ANNA LOU HAYDEN, Junior Olympic Trio, to appear at the Fox-Walshire theater for a week's run. CARY GRANT wearing his famous moustache in "At The Circus." What boy has it yet? Poor Screenland's first "MADLY ALICE ROSE" (picture under the Educational banner.

"The Baby Burlesk" series is meeting with much approval as evidenced by the amount of fan mail these two little picture stars are already receiving. We note too, that the members of the Keaton-Steele stables have been added to the service.

RICHARD LE GRAND, JR., plays the part of the youngest boy in "Shipwrecked," a feature NBC broadcast over KFI.

THE WRITERS' BUILDING CATCHES EYE OF NIGHT HAWK AND HE BREAKS BREAD WITH WRITERS

Friday, Dec. 9, will go down in the history of the Fox Films at Fox Hills Westwood as the day that the Writers' Building was dedicated. To us it will mean the day and part of the night that we met a lot of the fine people who were invited by Winfield Sheehan, head of the West Coast studios and vice president of the company, to pay tribute to the writers. He had Col. Jason Joy sort of directing the festivities. As his right hand man he had Norman Manning. The noted speakers were Rupert Hughes representing the Writers Guild, Fred Niblo acting for the Academy of Motion Picture Arts and Sciences, Will Rogers kidding the whole situation, while Janet Gaynor unveiled the cornerstone. There were so many writers present from the various studios that it looked like a writers' convention.

WINFIELD SHEEHAN proved a real host. He mixed with the crowd at dedication, dropped in at the Cafe Paris where a nice buffet supper was served and he dropped in at the Hall of Music to break bread with the press. He was the same "Winnie" Sheehan of the good old days, and NIGHT HAWK was SURELY HAPPY TO SEE HIM AT HIS BEST ONCE MORE. It was a get together, mates; everybody that was anybody was on hand to pay their respects to the writers; and why not, we ask you?

ORGANIZATIONS ADDED TO CAST OF "PRIVATE JONES" AT UNIVERSAL STUDIOS

With the addition of the Hollywood Legion Post No. 43 military company to the cast of "Private Jones," an authentic military atmosphere has been brought to the screen-play now in production at Universal studios under the direction of Russell Mack. The Legion contingent, 30 strong, is composed of men who have all seen service overseas, and includes many medals and commissions. "Hello, Fellow Soldiers," Charles Graham, head of the Unemployment Committee of the Legion secured the real-life actors. Many of the veterans received their screen baptism in "All Quiet on the Western Front" at Universal.

Lee Tracy, who saw service as a second lieutenant during the war, is featured in the title role of "Private Jones." Other prominent cast members include Gloria Stuart, Berton Churchill, Donald Cook, Russell Gleason and Emma Dunn.
Night Hawk Takes Whirl Around Merry Night Clubs

Carlos Molina greets Joe E. Brown at Blossom Room; Bert Wheeler shows Lee Moore a couple of funny dancers on the Frolics Cafe floor; Frank Fay and Barbara Stanwyck break bread with Mr. and Mrs. William Beaudine at the Frolics Cafe.

Kate Smith Testimonial Dinner Is Slated for Tuesday Evening at the Cocoanut Grove. Phil Harris and Show Will Be Added Attraction

Leading figures of the motion picture industry and Pacific Coast radio will unite in a testimonial dinner and reception for Kate Smith, queen of the air, at the Ambassador Hotel's Cocoanut Grove on the night of December 20, in conjunction with Phil Harris and his great all-star show.

Miss Smith, who has made the song "When the Moon Comes Over the Mountain" a household favorite throughout America, is now starring in a motion picture, "Hello, Everybody!" for Paramount on her first visit to the Pacific Coast.

Sid Grauman, William LeBaron and L. E. Behymer represent the committee of arrangements for this party to honor the twenty-three year old girl who has endeared herself to millions of persons not only by the magic of her voice, but by her charitable efforts which it is said, have been responsible for raising more than $250,000 for hospitals, orphans and disabled soldiers.

It is planned to have the Kate Smith dinner a spontaneous demonstration similar to the one Hollywood recently gave for George M. Cohan.

One night at the Cocoanut Grove, after the defeat of Notre Dame by our own University of Southern California. Both teams were guests of honor at one of the gayest parties of the season. Constance Bennett and her handsome husband, the Marquis, Joan Bennett and Gene Markey, Sally Blake, Maurice Chevalier, Jack Oakie and many, many more motion picture stars and executives were present to cheer and applaud the heroes of the gridiron. By nine o'clock the SRO sign was hung out front and a line formed at the door. What a party! What a party! And Phil Harris was in his prime. Here was a party long to be remembered.

After the football affair had drawn to a close, Phil and his boys entertained for "The Little Club," which has a get-together once a month. Everyone had a grand time while it lasted which was until a few moments before yarning time, otherwise known as run-up. Xavier Cugat and his tango rumba band, Carmen Castillo, Three Ambassadors, Jeffrey Gill, Leah Ray and the new sensational dancing team, Maurice and Nerva, round out one of the finest units of entertainment to be found on the coast.

Some few weeks ago we wrote of the versatility of Phil Harris as an artist. However, we forgot to mention his accomplishments as a hunter. Phil has been the guest of Harry Fleischman up at the Sprig duck club these last few week-ends, so far all he's caught is a cold, lucky duck.

CELEBRITIES HELP CARLOS MOLINA PUT BLOSSOM ROOM BACK ON THE MAP

Last week it was Joe E. Brown and the UCLA students that commanded attention at the Blossom Room where they enjoyed themselves before the Florida-UCLA game. There was much funmaking and dancing with Joe E. Brown and his Mmes, their son and fiancee, Miss Barbara Young, having a jolly time. Last Wednesday evening Fifi Donray not only put in an appearance, but sang a couple of her favorite songs. She was given a great hand and forced to repeat her numbers. Buddy Rogers took a bow and gave Carlos Molina a boost about having a grand band, and returned to his seat. It was Carnival Night and everyone was having the time of his life. We noticed Julian Rivero dancing; gazing around we noticed that well known magazine writer, Mary Brush Williams, all eyes and seemingly pleased with the jollity of the merrymakers. Hyman Finkle danced by us with a most beautiful blonde. He even refused to let us in on her name, but he did admit that she is a screen contract player. Carlos Molina is working hard to put the Blossom Room on the map and to make it a place for the stars.

Elite of Beverly Hills and Pasadena Rub Shoulders with Hollywood's Stars at the Beverly Hills Hotel

For the short period of a few weeks that the Beverly Hills Hotel Supper Room has been in operation, it has become the most popular place of amusement for the elite of Beverly Hills and Pasadena and it is a nightly scene to see them rubbing shoulders with Hollywood's cinema stars and dancing to the entrancing music as played by Ted Dah! and his orchestra. They just can't resist the atmosphere of the place. And when Jimmy Newell and Barbara Lee sing together their voices blend so perfectly within the walls of the supper room, that one just can't help but applaud and ask for more of this fun and pastime. Sorel and Melva, the fashion plates of ball room dancers, are still great favorites with the crowds, if you ask us—more popular than ever. To publish a list of the noted folks who are nightly visitors would be like publishing a list of the blue bloods of the Southland. Since the Beverly Hills Hotel has opened its supper room, which by the way, is open every night except Monday, the hotel proper has been filling up rapidly and with those who mean so much to the civic and public life. William Marshall Kimball, manager of the hotel, is making many friends. One of the most pleasing sights of an evening is to see the charming Mrs. William Kimball dancing—yes the life of the party—and what a great soul to talk with. Those hard working gentlemen, ALEX AND FRANK, are perfect hosts. ALEX we have known for a long time, and has he a world of friends. YOU ARE ASKING ME?—Go out to the Beverly Hills hotel and see for yourself. Or ask Jean Farrar, he is the only one that can come close to tie him.

NEW FROLICS FLOOR SHOW HAS SMART IDEAS. PATRONS GIVE ENTERTAINERS WARM HAP'

Something novel has been woven into the new floor show now holding sway at Lee Moore's Frolics Cafe on Washington Boulevard beyond Culver City.

At the early staging, the beautiful line of chorus girls are gloved to resemble hotel bell boys. The idea of the show is the Hotel Lobby atmosphere. Will and Gladys Ahren, aside from enacting duties as Master and Mistress of Ceremonies, present an act called "Five Star Funsters" with Brother Ben.

Nitzza Versaille executes some intricate terpichoreon numbers that bring her much applause. Don Smith's vocal selections are well chosen and are sung in a splendid manner. David and Hilda Murray stage a Parisian Argentine Tango that wins the approval of everyone. This pair can dance and their popularity at the Frolics has been proven time and time again by the patrons.

We doubt if there is a Night Club show in town that can compare with the lavishness that is displayed at Lee Moore's Frolics. If you have not already witnessed these shows, do so at your earliest convenience. They are worth a visit. Also there is the lovely dance rhythms as played by Bill Hogan and his famous dance orchestra.

Fred Monroe Promises to Make a Place for Himself in Hollywood Through His B.B.B. Shows

Last Sunday evening Jean Malin and the Club New Yorker Entertainers dropped in at the B.B.B. Cellar. Mister Malin tried to match wits with B.B.B. and to our way of thinking he came out a good second. However the crowd had many a hearty laugh. Buster Shaver and the Tiny Tots (Oliver and George) panicked the crowd with their funmaking. Mickey Walker, Jack Keams and Jackie Fields dropped in; Ruth Mix, with romance in her eye, was very much in evidence: Alan Hale, Vince Barnett, Bette Davis, Max Arno, Al Kingston, Astyd Alway, Sam Lederer, and hundreds of others were on tap to enjoy themselves, and they surely did! FRED MONROE OPENS MONDAY EVENING—IT WILL BE AN INVITATION AFFAIR. The first of its kind ever staged at B.B.B.
“HYPNOTIZED” IS SOMETHING ENTIRELY DIFFERENT FROM SENNETT STUDIOS

This feature length production from the Mack Sennett studios in North Hollywood is a little disquieting as we always associate anything from this producer to be principally laughter and ridiculous gags. In this instance the writers evidently slipped as they have provided the juvenile members of the cast with so much love interest that the comedians are almost obliterated.

Moran and Mack, who were supposed to be the featured players, played a couple of colored members of a circus troupe. They had very little to do and were almost lost in the play by Marietta Alba among the juvenile players, in the love interest that carries them almost through the entire picture.

They put everything into this picture, from the Grand National Steeplechase in England, where the story starts, life under the big top of a circus and finished on an ocean liner, where nearly everybody is supposed to be hypnotized by a mysterious person who is trying to get the huge sum of money that the young man of the circus has won in lottery.

Of course, there are many funny gags and hilarious situations with nearly everyone falling through a hatch on the ship to the swimming pool below.

The high spot of the production is the introduction of a line on the edge of the swimming pool and the antics of the people he is chasing and the lion himself.

Mack Sennett directed as well wrote the story with the aid of Arthur Ripley and John Waldron, Earl Rodney and Henry McCoy were responsible for the adaptation and dialogue that had many clever lines.

The production was on the highest order and had one of the best casts of the year including Moxie and Mack; Charles Murray, Wallace Ford, Marietta Alba, Marjorie Beebe, Herman Bing, Alexander Carr, Luis Alberni, Henry Schultz, Matt McHugh and Mitchell Harris.

While the production was a little slow at first, especially the great amount of violin playing that Maria Alba does, can easily be qualified. The hilarious finish however, kept the packed house in gales of laughter.

“DAVID GOLDER” IS MARVELOUS PRODUCTION FROM FRENCH STUDIOS

You will be both interested and thrilled by this interesting story of the vivid life of a man who rose from an immigrant boy in the Gheto, to the owner of the greatest mills, steamships and railroads in the country. He thought he had everything—a loving wife, a beautiful daughter, and business associates who respected him for his success.

In the midst of it all he finds his wife has been untrue to him and the daughter he loved so well, he finds extravagant and is told that he is not her father. In other words, he has everything but nothing. The man who is a success in life is a failure and that is destined him. He still has power and on his death bed he finds an ignomious boy, just like he was himself, with everything to live for and the same ambition as David Goldor had, and he leaves all his power to this boy.

Emil Jannings at his best never did finer work than Harry Baur as David Goldor. In fact, the characterization is very much on the order of that which Jannings made famous.

David’s wife is cleverly played by Paule Andral, and Jackie Monnier, who is truly beautiful as Thérèse.

Other splendid characterizations are by Grettillat, Franchesci, Jean Coquelin, Jean Bradin Gaston Jacquell and Camille Bert.

The picture is very cleverly directed by Julien Duvivier and elaborately produced by Vandal-Delac, and beautifully photographed.

Bittritz in all his glory, sections of Paris and other European countries and the country and city places in Europe are shown.

We have rarely seen a more beautiful or better acted picture than this one from a foreign studio and for those who cannot understand French they have provided English titles that gives you a clear idea of the great story that this picture tells.

Be sure to see this remarkable production at the Filmmate theater this week, as not only is it a great production but has a cast of players who have not been seen on the screens of an American theater before.

“DANCING DADDIES” HAS PLENTY OF LAUGHS: IS GOOD SUNSET PRODUCTION

Here is the first one of a series of comedies featuring Eddie Lambert for a Columbia release and if the rest are as good as the one previewed at the Stadium theater we feel sure that they will be as good. Most of the audience was in spasm of laughter at the comedies of this comedian as he features his enormous feet, his desperate and the supporting company was so excellent that it surely will please most theatergoers.

The story takes place in Paris where the tourists come to see the underground dancers and concerns the love of a beautiful girl for a dancing man (Eddie), who afterwards becomes a regular gigolo by taking a course in that profession. Plenty of hearty laughs and a number of new gags that have a fast tempo throughout and a rough and tumble finish comes with the discovery of the girl by the girl that the man she loves has a large family.

Eddie Lambert, of course, carries off most of the honors, but Dorothy Grainger, who played the girl, showed a great amount of talent. In addition, she has beauty that surely improves with each picture.

Goo Garedo, whom we have not seen for some time, was excellent as the rival of Eddie and Ann Brody was the much worried wife with the large family.

David Manners, who has been making pictures for a few years, is happy in the production value that he is building in and included an underground den with the dancers as an artichoke a bunch as we have seen none of them.

This series should be a welcome addition to some of the programs that have so many other vaudeville shows coming up today, and Sunset Productions under Bryon Fay have something good for the Columbia release.

Alice White Is Easily Star of “Employees’ Entrance” - Roy Del Ruth Directs Superbly

Warner Bros. and First National are to be congratulated on their original and novel production of “Employees’ Entrance.” They are getting away from the stereotype type of story and are coming out with pictures of interest to the general public. This time they have taken something that is as low as you can always associate anything from this producer to be principally laughter and tedious gags. They then choose a story that is always associated with the person in the commercial line will especially be able to appreciate the activities of Warren Williams as the manager. He is cold, merciless and tyrannical, believing that after a person has served his usefulness, he should kill himself, breaking and ruining lives in his effort to build up an incredible wall of isolation. Warren Williams has one of the most outstanding roles of his career in this picture and he handles it magnificently.

Loretta Young, as the girl, and Wallace Ford as the boy, who are puppets of Warren Williams’ tyranny, give excellent performances. Wallace Ford, especially improves with each performance.

Running close honors to Warren Williams is Alice White. What a revelation she was. Catt. feri, and a real comedian, Alice bowed the audience over. They applauded her when she appeared on the scene and when she left it. The studios would do well to stop looking in outside fields, with such real talent under their noses. She easily is the star of the picture.

Albert Gran gives his usual good performance, and Allen Jenkins can always be relied upon for laughs. Hale Hamilton, Marjorie Gateson, Zita Moulton, Helen Mann, Frank McGlynn, Sam Godfrey, Edward McWade, Henry Stockbridge and Rev. Neal Dodd round out the cast.

Roy Del Ruth certainly deserves a band for the manner in which he handled “Employees’ Entrance.” Barney McGill did the photography, and Robert Pessnell did good work on the original, “The Machine.” By David Barlow.

“No Other Woman” Is Another Hit for Irene Dunne

The story of a woman’s love, trials and tribulations through a man’s rise, fall and infidelities, is Irene Dunne’s latest RKO-Radio picture, “No Other Woman.” Miss Dunne’s performance, as an unappreciated wife, is superb. This picture proves worthy material for her screen debut. From Frank Dunne’s dramatic story, J. Walter Ruben’s direction is especially fine. In less capable hands the picture could have been very dreary, but Ruben has interpreted the tense, dramatic scenes in the picture with just the right amount of feeling, stress and understanding, stamping him an ace among the directors in giving an insight into a family life.

Charles Bickford gives an excellent performance as the husband of Miss Dunne. His gradual change from a mild worker to a man of position and wealth is done with just the proper mixture of sympathy and skepticism.

Gwili Andre is miscast as the siren who attempts to steal Bickford’s affections. More care should be given in the roles that Miss Andre is selected for. A few more pictures like this would make her a very fine and snappy, She is capable of much better things.

Eric Linden gives his usual smooth performance. He does not have an opportunity to display any real emotion. J. Carroll Naish, as a crooked attorney in ecohists with Miss Ader, does some outstanding work. Christian Rub and Leila Bennett click with their team work.

Their success is enhanced with a sense of comedy situation lends to the entertainment value of the picture.

Women will go for “No Other Woman” in a big way. The situations that arise and their eventual culmination will appeal to them.

Wanda Tucholke, Bernad Schubert, Owen Francis did good work on the play of Eugene Walter. The photography by Arthur Crabman is one of the noticable good points of this picture.

“Frisco Jenny” Is Life Saver for Ruth Chatterton

Artificial posing and bad stories has been the cause of Ruth Chatterton losing ground in the past year, but now for the first time under Warner Bros. banner she redeems herself, forgets her posturing and really emotes. The public which acclaimed her performance in "Madame X," will welcome her back with open arms when it sees her in this picture.

"Frisco Jenny" starts back in 1906, in San Francisco, at the time of the earthquake. The story carries you with lightning rapidity through a score of years. William Wellman’s logic in directing this picture keeps your interest alive throughout the entire picture.

The earthquake sequence which occurs in the beginning of the picture, is vividly realistic. Sid Hickox is responsible for this exceptional photography.

Although Jimmy Murray and Donald Cook will undoubtedly be billed with Miss Chatterton, Louis Calhern really plays the male lead and gives an excellent performance as a fellow racketeer of Miss Chatterton. Helen Jerome Eddy’s performance is also to be commended as a Chinese maid who proves a real friend to Frisco Jenny throughout the picture.

The story of a woman racketeer who goes to the goldsaws through the efforts of her own, who she does not know her identity, is not particularly novel in plot, but the fine performances of all individuals in the cast adds a great deal to the picture.


William Messer and Robert Lord deserve praise for their work on the screen play.

CECILLE MILLER

BRANCHING OUT AFTER JANUARY!

We have just learned that the Parian Florist, over which Merrie Bond presides, is to branch out after January 1st with a better store. And what more, business demands this. And the holidays haven’t even rolled around as yet. But we have our hopes.
STUDIO STORY REQUIREMENTS

UNIVERSAL STUDIOS—Universal City.
ALBERT J. COHEN, Story Editor.
For any and all stories—unusual background. Will entertain originals only from recognized and well established authors or agents. Prefer published magazine stories, novels and plays. At present, seeking vehicles for LEW AYRES, BORIS KARLOFF, TALA BIRELL and a comedy permitting of "SLIM" SUMMERVILLE and ZASU PITTS as a team. Feature lengths—no shorts.

WARNER BROTHERS-FIRST NATIONAL—Burbank.
ROBERT J. OSBORNE, Story Editor.
Considering stories from recognized agents and authors. In the market for material for EDWARD ROBINSON, RUTH CHATTERTON, JAMES CAGNEY, JOE E. BROWN, DOUGLAS FAIRBANKS, JR., and WARREN WILLIAM.

PARAMOUNT—5451 Marathon.
A. M. BOTSFORD, Story Editor.
No originals entertained unless presented by established writers or through recognized agents. Comedies that permit of big name casting only. No musicals.
CLAUDETTE COLBERT. No sweet ingenues. Definite characterization with emotional angles.
GARY COOPER. No westerns. Adventure material with unique background.
CARY GRANT. He-man stuff with comedy charm.
FREDRIC MARCH. Anything suitable to important star. No light comedies.
MAE WEST. Dramatic character comedy of the "Diamond Lil" type.

FOX—Foxhill Moviote.
JULIAN JOHNSON, Story Editor.
No originals entertained unless presented by established writers or through recognized agents. Program at present complete. No stories required.

COLUMBIA—1438 Gower Street.
MISS FRANCES MANSON, Story Editor.
Originals considered from established authors and agents only. In the market for expensive melo-dramas and westerns.

JACK HOLT.
RICHARD CROMWELL. Originals considered from established authors and agents only. In the market for unusual characterizations. Originals entertained only when presented by established writers or through recognized agents.

METRO-GOLDWYN-MAYER—Culver City.
SAMUEL MARX, Story Editor.
Originals by staff writers only. Entertaining only published stories and plays that have had productions. Program completed but will consider shift in schedule for any OUTSTANDING story that might prove suitable.

RADIO PICTURES—780 Gower Street.
KENNETH MAGOWAN, Story Editor.
In the market for any good story with novelty background allowing for unusual characterizations. Originals entertained only when presented by established writers or through recognized agents.

Stars for whom vehicles are being sought are IRENE DUNN, ANN HARDING, CONSTANCE BENNETT and RICHARD DIX. Particular interest in story for WHEELER and WOOLSEY.

STUDIOS—Here Is Your Chance To Serve the Major STARS

AUTHORS

STUDIOS

What Have You To Offer in Stories for Filmland's Best STARS

FINAL TITLE FOR NEW OAKIE VEHICLE

"Sailor Be Good" has definitely been decided upon in place of "Tars and Feather" as the final title for Jack Oakie's new vehicle which co-features Vivienne Osborne, it was announced today by Joseph I. Schatzkin, who is co-producing the picture with Samuel Zierler for RKO release.

CHARLEY CHASE, the bawdy show comedian, is busy preparing his sixth comedy at the Hal Roach studios. He recently completed, "Fallen Arches," and was aided in putting them in shape by Muriel Evans and Billy Gilbert.

JACK JUNGMeyer and AL AUSTIN, Universal writers, have been assigned to put finishing touches on the script of "Silt Air" which will be the 1932-33 vehicle for George Sidney and Charlie Murray. Universal comedy stars.

The story which will be one of the "Cohns and Kellys" series, will be supervised by Warren Doane, producer of Universal short subjects. Homer Coney also contributed to the script.

MOVIE FANS who wait at the Paramount studio gates to beg autographs from the stars, are now bringing along a book. The book is Mae West's latest novel, "The Constant Sinner," which has just been published, and the fans are eager to have their copies autographed by the author-actress.

In addition to being an author, actress, playwright and stage producer, Miss West has become a scenarist as well. She wrote the original story of "She Done Him Wrong," in which Paramount is planning to star her, standing, perhaps, as a scenario in collaboration with Harvey Thew and John Bright.

BOOK OF POEMS BY DOUGLAS FAIRBANKS, JR., TO BE PUBLISHED SOON

The volume of poems which Douglas Fairbanks, Jr., has been preparing for some time will be published next spring by a leading New York book firm. Its title has not yet been decided, but it will consist of verses written recently by Fairbanks as well as a number of poems which have been published in various magazines during the past three years under various pseudonyms. "Scarlet Dawn," the newest Fairbanks vehicle, with Nancy Hall in the heroine role, is now being shot at the Winter Garden, and young Doug's next picture, "The Sucker," has started production at the Warner Bros. studios. "The Sucker" is based on a play by Bertram Millhauser and Beulah Marie Dix; the character to be played by Douglas Fairbanks, Jr., is that of a prize fighter.

BOOKS

"WILD HORSES AND GOLD" (From Wyoming to the Yukon) by Elizabeth Page is wonderful fiction based on fact. Should make a great movie epic similar to "Covered Wagon." Full of tricks for Mix and Dix. FARRAR & RINEHART, N. Y.

"HOUSE OF REFUGE" by Grace S. Leake is a daring story of what happens to girls who get into trouble. Excellent material if handled with superlative kid gloves. WM. FARQUHAR PAYSON, N. Y.

"MARCELA" by Mariano Azuela, foremost Mexican novelist. Heroine is a hot-blooded Indian girl. Excellent chance for Luis Velez to knock it for a loop. FARRAR & RINEHART, N. Y.

"THE CRED OF THE RANGE" by Geo. B. Rodney is full of western romance, cattle rustling, etc., and it is a whole of a horse opera. (We will confuse our figures—sounds like a sea-horse.) CLOSE, N. Y.

"FAMILY AFFAIR" by Lilian Gill. Young millionaire eloped with daughter of French Baron to America. Mrs. Irving Thalberg will find a good Norma Shearer role therein. MACAULAY, N. Y.

"PAINTED MISCHIEF" by Frank Shay is a most colorful yarn of a beautiful girl who wished to be free of men. Greenwich Village, Cape Cod, London, Manhattan, etc., provide natural movie locales. We see Constance Bennett as the Mischief who is better than she is painted. MACAULAY, N. Y.

"TWO MAKE A WORLD" by Peter B. Kyne is a virile love story with incident galore and for the talkative snap-shots. Four strong parts made to order for Hollywood. H. C. KINSEY, N. Y.

"THE LOVE DOCTOR" by Lilian Bennett-Thompson & Geo. Hubbard. A beautiful girl prescribed by a physician for a male patient. A wow of a boxoffice title and story. You may reserve your seats now. MACAULAY, N. Y.

WAMPAS SELECTS 1932 BABY STARS

The naming of 15 Wampas Baby Stars instead of the usual 13, was the outstanding feature of the annual election of Hollywood's celebrated film publicity organization. One girl from each of the 10 major studios was chosen and free "free lance" performers were chosen from their respective exceptional screen stars.

Those chosen as Wampas Stars include: Lona Andre, Paramount; Lillian Bond, free lance; Mary Carlisle, M-G-M; June Claude, free lance; Patricia Ellis, Warners; Ruth Hall, Goldwyn; Eleanor Holmes, First National; Evalya Knaap, free lance; Dorothy Layton, free lance; Boots Mallory, Fox; Lillian Miles, Columbia; Ginger Rogers, free lance; Mariah Shockey, Educational; Gloria Stuart, Universal, and Dorothy Wilson, RKO.

REFERENCE—Famous Motion Picture People
Beverly Hills Hotel

Ted Dahl and his Orchestra

Sunset Boulevard at Beverly Drive
Beverly Hills, California

Ox-621
Chotiner Theatres Sue Producers For ‘Conspiracy’

Al Jolson’s “Hallelujah I’m A Bum” A Great Hit

THEATRES OF WEST COAST AND PRODUCING COMPANIES ARE NAMED IN COMPLAINT

M. C. Recht, attorney for Chotiner Theatres, filed suit in the Federal Court last Friday charging conspiracy under the Sherman-Clayton Anti-Trust laws against Fox-West Coast Theatres, Skouras Brothers, RKO-Radio Picture Corp., Fox Films, Warner Bros.-First National, Vitagraph, Universal and United Artists.

The complaint charges that these firms conspired to prevent Chotiner Theatres from showing the first run, suburban exhibitions by the manner in which Fox-West Coast would book pictures into the Belmont Theatre on Vermont Avenue so late as to delay showing in Chotiner's Ravens and Parisienne theatres on the same thoroughfare, until all the Fox-W.C. houses had shown them.

Also, that the defendants would allow Fox-W. C. to book the pictures before Chotiner houses could play them notwithstanding that the latter had higher admission prices which it is claimed entitled them to priority.

The case is scheduled to be heard before Federal Judge McCormick's court, early next year.

A PHILOSOPHICAL MIXTURE

When you worry time seems long. When you are working hard, time passes rapidly. When you are happy time whizzes by. So, if you want the illusion of longevity, get yourself some work and start worrying. Work hard if you want speed and concentrate on cheerful thoughts if you want old age to speed up on you. Maybe nature gives us troubles so we can think we live a long time.

—TOM MIX.

BUDDY FISHER—America’s Joy-Boy

Needs no introduction to Southland lovers of the night playspots, but Buddy Fisher's Hollywood Barn, which will be the most novel cafe in America, will command public attention when it opens December 29th.

Buddy Fisher and his augmented orchestra, made up of the best aggregation of musicians, will headline the show that will be staged by Lester Montgomery, famous Fanchon and Marco impresario who produced "Joy Bells."

Mr. Montgomery came here from the Dallas, Texas, State Fair where he staged the greatest pageant in the Lone Star state. New Year's Eve will find the Hollywood Barn one of the brightest joy spots.

LEWIS MILESTONE DIRECTION IS PRaised—Harry Langdon Almost Steals Show

We who have been waiting for a Rene Clair touch in American musical pictures need dwell no more. Three-fourths of Al Jolson's first United Artists' picture, "Hallelujah, I'm a Bum," previewed in Glendale Sunday night, is as good as the justly cele-
ted American's best. Lewis Milestone's genius, shining brightly again is responsible for a picture that will rank in 1933's list of "best." Two others to whom a major slice of credit is due, are Richard Rogers and Lorenz Hart, the men responsible for the music of this charming film.

The cast of "Hallelujah, I'm a Bum" is an excellent one, down to minor roles. Al Jolson has the most prominent part, and gives his best motion picture performance. His singing is far above his past performances. I would place Harry Langdon as the com-
musical park cleaner, and Edgar Condon as Aver, Jolson's colored pal. Harry Langdon gives his best performance since the memorable "Tramp, Tramp, Tramp."

Frank Morgan played the Mayor of New York with a sure, polished hand. Particularly was he good when impersonating a drug store Con. Con, another to at-
tact attention. Madge Evans was charm-
ing in the leading feminine role. Tyler Brooke and Louise Carver were excellent.

Ted Billings did a very fine job of "The Fiddler." His work stood out very far above the many bits in the picture, and is worthy of special attention and commendation.

This is not an actor's picture, however. It is, as should be the case, a film rising above its elements. Upon the shoulders of director, musician, and camera man lies the burden and the credit. Lucien Androit photographed the picture in outstanding fash-
ion. The adaption was by S. N. Behrman from an original story by Ben Hecht.

To me, the outstanding bit of this film is the singing of "America" by the school children, while the camera cuts from face to face with each note. The effect is grand, resembling, but from a comedy angle, the effect of the closing moments of Eisenstein's hit is Jolson's singing of the hit number of "Romance Sensible." Another great piece, "Hallelujah, I'm a Bum Again." During this, the camera occupies itself with pictures of everything but Jolson's face, and the effect is a swinging tune in pictures.

Mark "Hallelujah, I'm a Bum" down as one of those pictures which must be seen. Hallelujah, what a show!

—HAROLD WEIGHT.
Jean Hersolt, the ball-captain in "Grand Hotel," was signed by Paramount to enact a leading role in the B. F. Schulberg produced "The Crime of the Century." Hersolt was borrowed from Metro-Goldwyn-Mayer with whom he recently signed a new term contract. His latest important role was in "Flesh."

In "The Crime of a Century," Hersolt will be associated with Stuart Erwin. Wyrene Gibson, Miss Frances Dee and others share honors in production.

Although RKO has just released "Pagliacci," of which the late Thomas H. Ince who induced him to try pictures. He has returned to his native land only for brief visits. Production starts this week on "The Crime of the Century."

75 R-KO THEATRES IN 22 CITIES BUY MAJESTIC'S "THE UNWRITTEN LAW."

"The Unwritten Law," Majestic's latest release, will play more than seventy-five R-KO theatres in twenty-two cities throughout the country. Eddie Eschman, of Majestic, closed the deal yesterday, providing first runs in twenty-two cities and more than fifty additional theatres of the R-KO Metropolitan circuit.

Among the important first-run spots included in the contract are Washington, N. Y., Roanoke, Schenectady, Albany, Syracuse, Trenton, Champaign, St. Louis, South Bend, Des Moines, Akron, Yes, Cincinnati, Columbus, Fort Wayne, Grand Rapids, Toledo, Cleveland, Birmingham, Dallas, and Salt Lake City.

"The Unwritten Law" is Majestic's fifth release of the season, directed by Frank Strayer, supervised by Phil Goldstone. Greta Nissen, Skews Gallacher, Mary Brian, Louise Fazenda, and Lew Cody head the cast.

THE LATEST COLUMN—To enter the ranks of the writing game in motion pictures is the famous Ed Sullivan of the Daily News in New York City, and has a column called "Broadway—THEY ALL GET HERE. And Fox Films have many scouts looking for the best and perhaps Ed has a new idea for the movies which would be a great surprise for all of us.

**DAUL DERRY'S**

Theatrical Telephone Message Service
Use H-O-3521 for your favorite number and be sure of receiving all your calls. 1.50 per month. Confidential, permanent mail address 75c per month.

**BENNIE** of the Parisian Florists...

**WHISTLE**

Wishes the Movie Colony a Merry Christmas and a Happy New Year and Thanks Each and Every One of You for Past and Future Patronage

**NORMAN MCLEOD** assigned to "Good Company"

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Alfred E. Green Next Directs "Baby Face" With Barbara Stanwyck

Schnitzer-Zierler to Produce Heifetz-Brandt Story

GENE MARKEY'S SCREEN STORY IS TO SERVE FOR WARNER BROS. PRODUCTION

Alfred E. Green has returned from Tucson, Arizona, where he has been combining business with pleasure, and is preparing to start working on Gene Markey's screen play of "Baby Face" which will serve as a vehicle for Barbara Stanwyck at the Warner Bros. First National studios.

GINGER ROGERS MAY CHANGE HER NAME

Advices from West Coast have it that Ginger Rogers is seriously considering changing her first name. It was originally Virginia, but since childhood she has been known as Ginger, and when she went into musical comedy and subsequently into pictures she retained the nickname. Up to the present time she has played ingenuous comedy roles, as in "Forty-Second Street," for Warner Bros., and "You Said a Mouthful," with Joe E. Brown for First National, both of which films are soon to be or have been released. But Miss Rogers has an ambition to portray more serious roles and has been told by friends and numerologists that "Ginger" isn't a name that fits an emotional actress. So she may do something about it. She is considering Phyllis, also Gina, also (of all things) G. Or she may simply go back to Virginia. Perhaps her fans can help her decide. She'd like to hear from them about it.

"COAT TALES"

The Edward Clark Players are presenting "Coat Tales," a three-act comedy, written and directed by Mr. Clark.

The story is full of amusing situations and in order to get the full benefit of its comic value must be seen. Both Helen Tobias and Edward Clark gave an exceptionally fine performance. Edwin Smith was good, also. Noticed an improvement in Jess Hersholt's work and in Peter O'Brien's. Herbolt Jr., is acquiring more poise and self-confidence.

Others in the cast are Rod St. Denis, Edgar Bixby, Janet Elsie Clark, James Madisen, Frances Martin, Theda Thayer, and Tanagra Thayer.

-E. GLATT.

Edward Clark Players

GAYLE KORNFIELD, child actress changes her name to GAYLE KAYE.

MARGUERITE CAMPBELL finishes in Paramount's "Hello, Everybody."

MARY JO ELLIS portrayed the part of the "Little Girl" in the holiday program given Friday afternoon at the Hollywood High School.

BUSTER PHELPS, who just finished a nice role at Fox Studios, is resting up while awaiting another assignment.

JERRY TUCKER, the little red-haired child player, who is under a long term contract to Paramount received a little "Peke" from one of his Chicago fans. This little screen player's fan mail is already beginning to mount up.

LITA RAE VANCE, beautiful 4 year old all the way from Oklahoma is hoping for a movie career.

JANET STUART performing at the College of the Theatre in a special holiday program.

AN ENGLISH ACCENT acquired in Canada wins a featured role for Douglas Walton as Irene Dunne's son in "The Lady," it was announced by the Metro-Goldwyn-Mayer studios yesterday.

Young Walton is a Canadian by birth and came to Hollywood for a try at pictures. He managed to obtain a part in "Cavalcade," with a large English cast, which resulted in his being signed for the part in the M.G.M. feature.

Also in the strong cast are Phillips Holmes, Lionel Atwill, Una Merkel, Aileen Percy and Ivan Simpson. Charles Brabin is directing.

MILTON RAISON, who wrote the screen play for "Air Hostess" at Columbia in collaboration with Kerne Thompson, is now working with Louis Breslow on the adaptation of "The Murder of the Circus Queen" from the book by Anthony Abbott. This is the second of the Anthony Abbott mystery novels to be produced by Columbia. The first, "The Night Club Lady" featured Adolph Menjou under Irving Cummings' direction.

"GREAT, THE GREAT" IS SELECTED AS NEXT PICTURE FOR KO

"Greta, the Great," a story of a secretive motion picture star and of a double who looked more like the star than herself, will be the next picture made by J. I. Schnitzer and Samuel Zierler for Radio Picture release.

The story has been purchased from the authors, Louis Heifetz and Neil Brandt, the Schnitzer-Zierler organization, announced today.

Humphrey Pierson, one of Hollywood's best known writers, was signed today by Joseph I. Schnitzer and Samuel Zierler to do the adaptation and screen play of "Greta, the Great," which is said to be based upon the life of Garbo.

TYPE CASTING IS TABOOED BY LEE TRACY

That boy-fim-man of Hollywood, "type-casting," has suffered another body blow, this time from the nimble fist of Lee Tracy. The shiller actor, who looks many an actor before him, rode into fame on the crest of a "cycle," a newspaper cycle, to be exact, refused to be left high and dry when the wave subsided. The public regarded him as a newspaper reporter or else, and Tracy decided to be else. James Cagney, in the same boat before, proved his versatility in other types of roles. Edward G. Robinson solved the same pressing problem. Now Tracy has done it. He's an American doughboy in his current picture, Universal's "Private Jones," now filming at the studio under Russell Mack's direction. His two previous films revealed him as a convincing Congressman and as an army mayor—on the wrong side of the press, by the way. Tracy has jumped the traces, and insists in his forceful way that he wants to be an actor—not a "type."

OPENING DECEMBER 28

The directors and plays for "The Grand Guignol," opening Dec. 28 at the Hollywood Music Box theater, have been decided upon and were announced yesterday by Producer George K. Arthur. The directors are Donald Crisp, Robert Vignola—both famous for many motion picture successes—and Dickson Morgan, well known on the Pacific coast for his many legitimate theater productions.

The four one-act plays, each guaranteed to make shivers run up and down your spine, are "The Old Woman," "E and OE," "Eight and a Half" and "Something More Important." They represent the pick of a year and a half of shockers at the Duke of York's theater in London.

FESTIVE CLIPS

HOLLYWOOD FILMGRAPHS

ALFRED E. GREEN PRODUCES "BABY FACE" WITH BARBARA STANWYCK

SCHNITZER-ZIERLER TO PRODUCE HEIFETZ-BRANDT STORY

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BUSTER PHELPS RESTING UP

JERRY TUCKER RECEIVES A "PEKE"

LITA RAE VANCE IN SEARCH OF A MOVIE CAREER

JANET STUART AT THE COLLEGE OF THE THEATRE

DOUGLAS WALTON IN "THE LADY"

MILTON RAISON WRITING "AIR HOSTESS" ADAPTED BY I. SCHRITZER AND S. ZIERLER

"GREAT, THE GREAT" SELECTED FOR RKO

HUMPHREY PIERSON SIGNS WITH J. I. SCHNITZER AND S. ZIERLER

TYPE CASTING TABOOED BY LEE TRACY

OPENING DECEMBER 28

"THE GRAND GUIGNOL" DIRECTORS ANNOUNCED

KIDDIES

By JIMMY VALENTINE

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The Spirit Within

Wherever one looks these days, you will see Santa Claus and his many assistants spreading joy. It is The Spirit Within that makes folks glad; it is in the Universal Language of the day, and we join in our humble way to try and spread the same spirit that these lovely creatures are doing. We are persuading all our friends and children to get into the spirit of the occasion and gain some real happiness out of it.

Hollywood Filmograph has for ten years been the silent messenger of joy and happiness to so many. We have strived to give it to others this Christmas.

Moving Movie Throng by John Hall

It's a far cry from savage Neanderthal man to today  •  •  •

When prognostic-jawed, beetle-browed man roamed the deep forests of ancient Central Europe, they had no idea that the spirit of community rejoicing; and at such times they cried out to each other in their ancient mammal and, as they devoured the raw flesh they took, I suppose that thanks and cheery greeted all their forest wandering brethren.

The Yuletide of our day, among men without hairy bodies, belting beards and prognathous jaws, via the early Anglo-Saxon days, harks back to the time of that very wild man of the caves of Central Europe. Among those ancient savages our Hollywood had its beginnings. It was a period of human festivity when the Neanderthal in the dead man's body of the arboreal savage who was a soul and a countryman quantoed the saber-toothed tiger in savage ferocity—yet gave thanks to his strange god for food, shelter and life.

This spirit of thanksgiving is wholly a human spirit. The carved walls of caves of Neanderthal days show the hunter celebrating the successful chase of hairy mammoth and horned creatures; the ferocious song on of the huge saber-toothed tiger, and the feats of man, rejoicing as they gathered themselves with the flesh of the prey. The mighty man of those days, the successful hunter of meat, and the clan hailed him as CHIEF.  •  •  •

Today, the successful hunter of meat remains the MIGHTY ONE. Today, the community loves to greet and be greeted. The spirit of the human thanksgiving festival remains alive. Our hairy, prognathous, hairy mammoth-and-saber-toothed-tiger-slaying ascents—savage to the core—prance through the woods.

EAL' TABARIN GARDENS
NOW THE TALK OF THE TOWN—TWO-BIT CLUB
NO COVER CHARGE—NOTHING OVER 25c—MINIMUM CHARGE 25c
BEAUTIFUL GIRLS
MAKE YOUR NEW YEAR'S RESERVATION NOW
1549 N. Vine Street
Phone HO-9057

DECE. 24, 1932

HOLLYWOOD IN N.Y.

By Bud Murray

Noo Yawk (retnisute to California) Hollywood. Yuletide greetings, everybody. And we are g-a-ga. Coming home for the holli- days. They say. Even the cold, northland, where a lean bird flies here and there, and some castle paw at the snow drifts high before their pas- sage. A godsaite, at Chicago, that's all. Just barely make con- tract. And a low, low, low, zero. Reach K. C. 3 hours late. One piece of mail. A chance of snow. Kansas, Colorado, New Mexico—

Bud Murray—Hi! Hol Huns—We're back together again—in HOLLYWOOD NOW.

Billy Lahiff, the jovial dead pan "Ribber," took us for an airplane ride—literally—this morning. We have at last met a young lady flier at Mitchell field, and its a good thing we don't go up in planes or we might have thrown up at the field all over Frank. Back (Bring 'Em Back Alive) who is just starting on another animal Hunt, fell for the same thing, the only difference being he dared ev'ry. Yours truly will take the terra- firma route (former) Ouch! Then to the opening of the Plaza Coconut Grove featuring Russ Columbo, Hannah Williams and Fatty Arbuckle. As the guest of Billy Lahiff, head man of the Tavern. Cafe. In our party Mr. and Mrs. Charles Macson, Mr. Mike Meyerberg and his lovely spouse, Mrs. F. X. Donovan, Jimmy (not mayor) Walk- er-Again! "Ribber." A very good play, playing against an unsuspecting "country girl" when being introduced as the columnist. Sid Skoby, by Sid Skoby, and Joe—just as good. In made merry. Sophie Tucker tucking with her hubby. Pat Rooney the third Dick Powers and "otaoted" love-bird (eats) in New York. Georges Carpentier throwing a party for Lila Grey Chapman. Teddy Hayes back with Lina Basquette, George Mcclure, Merriweather and Marion (with George Mcclure) Lahiff nicknames Jack Dempsey, "The Great Lover." Hi, de ho, Howard Hughes that- a-way about Jack Marita and our boy friend, Harry Bannister flying around Nancy Lyon and we doished a bit of dirt, Hollywood, take it. Drop into Lahiff's famous Tavern Cafe and try to find the advertising of a Las Angeles theatre.

Such is fame. Mrs. Wadsworth's husband was unanimously murdered; and she is headed over line of the world's most famous artists. Somewhere in this Hollywood artists will find something to think about. Fame is a shimmering thing...

"PROSPERITY." In this one Polly Moran plays a hypocrite and a cad—too poor Patty must try to be funny. So far, audiences have not laughed at this kind of fancy. Miss Moran was an impressively stupid or desperately uncharming son. Marie Dressler is—Marie Dressler, Enough said. "Prosperity" as to the Town. 

Ruth Chatterton is broad-A-ing herself out of the scene. The hi-society ladies she has been playing with, a decidedly English accent, are a bit too fast. If this fine actress isn't handed a real acting part—Curtain!

DIRECTOR FARROW

Bill Boyd's next starring picture for Radio will be a navy air yarn based on an original by Harriet Cornack. John Far- row, now on the writing staff at R.F., will direct.

JOAN'S WORKING

JOAN MARSH, former contract player for M-G-M has been signed by Ken Goldsmith Productions to play the lead opposite the original "High Gear" Picture is being produced at the Freeman Lang Studios.
As Seen and Heard

by

Arthur Forde

EARLY NEXT MONTH—We will see our old friend, Sam Sax from the big city on the east coast, star in the Van Derra Film, "Vita-Dresser," in the Vigna-Graph Studio in order and very welcome to the West Coast.

SHORTS IN VIGNA-GRAPH STUDIO — Will be the first bill that the genius Sam will tackle, at the Van Derra-First National in the Burbank Plant and no doubt he has many surprises in mind.

HEARD A HAIR-DRESSER — told of the lovely way Vic Ortazi had his nose bobbed recently by one of those clever plastic surgeons and suggested that someone give him a lead.

COULD YOU RESIST — the smiling Vic, even with the nose that nature gave him but the new one is a dream and we hope will fit for years to come, this girl so beautifully described it.

"HIGH GEAR"—is the name of the latest Goldsmith production, which will soon be under way at their studio on Gordon street and the sets that are being constructed should hold hard.

HARD TO BEAT—their last production and this time they have secured the lovely Joan Marsh, Murray, Jackc Searl and the excruciatingly funny Eddie Lambert in their latest.

THE GAY NINETIES—that the clever Max West is featuring in her latest "She Done Him Wrong," at Paramount studios, has a setting that brings us back to the good old days when depression was a myth.

A GRAND PLACE FOR A GOOD TIME—and the press boys and girls were invited to visit it a few evenings ago and "a good time was enjoyed by all" is the only way we can describe it.

JIMMIE'S NEW JOB—will be entirely different in the old days, but he is now the leading man of the National of New York and with it, he says he wants no more publicity, which doesn't sound like his old self.

HOW CAN SHE HELP IT—when he becomes the French representative for Metro-Goldwyn-Mayer as we know that any lover of history of the picture business will have a field for research.

ON THE AIR AT LAST—is the famous D. W. Griffith of Biograph fame, although he stuck to the old ideas for such a long time but we all succumb when the time comes.

THEY GOT HIM AT THE RIGHT TIME—and Hind Hone and Almond Cream hour will let us know his old time experience and all about the early stages of Motion picture fame.

SHE LEFT HERE—is a rush but Esther Ralston made good in dear old London and she and George like it so well, that they expect to stay away for a long time and make the youngster a real Britisher.

KIND TO HER—were all the British who applauded her last shot in the picture "Rome Express" which Universal will show here in the near future but Esther has many admirers here as well.

ANOTHER ON THE SICK LIST— and dainty Janet Gaynor of Fox held up the production of "State Fair" recently for a short while but we hear that she has entirely recovered.

OUT IN THE RAIN—at the dedication of the handsome new Writers Building at the mammoth westwood plant, might have been the start, but Janet smiled so sweetly and looked great.

SARI MARITA Lucky—in having her option taken up by Paramount, as they that we know and liked were logically dropped, but she now has room for a few new ones to take the boys.

GOOD COMPANY—is one of the names of the new one that will do and we feel sure that she will fulfill all their fondest hopes and we think she is a good bet but hasn't had the right breaks.

GOOD IN THE PAST—made Para mount assign Leo Rubin to write the lyrics and song numbers for the next Chevalier opus and we feel sure that they made no mistake in Leo.

TURGO DESERVES IT—an the former ones that Norman produced made such a hit that Maurice is a lucky chap to have such good ones as Leo Rubin and Norman Taurig to help him get the rubs.

WHAT A SCREAM—Edna May Oliver would have been with those comics Charlie Murray and George Barrat, and it looks like that will come off shortly at Universal where a picture is in the making.

SHE FREE LANCES—And "Salt Water" sounds like a good title and should be just the right thing for Edna who gave us so many laughs at Radio a short while ago in "Hold 'Em Jail".

ON HIS WAY—is the latest report from the East that Joseph P. Kennedy is headed for Hollywood and the movie capital should keep his name in the back of their minds because the clever Joe usually gives them all.

EACH TIME HE COMES—the astute Boston banker pulls the rabbit out of the hat, at the expense of some of them who are not as clever as Joe, that controls the purse strings of many.

SPOOKY AS USUAL—are the Harper boys, whom we came across at the cafe on the Paramount lot a few days ago and heard that they are a couple of unit men who make pictures for the majors.

YOU REMEMBER "WHITE DOM- BEE"—that made your hair stand on end and this time they expect to make something better than that, in an original by Garnett Watson called "That One!"

IT WAS REPORTED—that the clever Helen Twelvetrees who arrived from foreign shores a few days ago had been signed by Universal to play the lead in "On Old Yester-Yard".

JOHN STAH1 SAYS NO—and his troubles in finding a cast for this beautiful romantic yarn are just about the same place as when he started, but it will be some- one's lucky day when John decides.

HIS FIRST SERIOUS ONE—will be directed by Eddie Cline on the Warner-First National lot at Burbank and we are waiting fervently for the results, which this comedy director will give his dear public.

CAN YOU IMAGINE—the genius Eddie directing the original story "Parole Girl" by Norman Krasna without any wise cracks and gags to help the dramatic scenes along. We'll see.

TWO WIERD BOYS—are Mischa Auer and J. Carrol Naish who have been signed by the Fox company for their latest smoker play but we know what they can do and how they will solve the problem.

WE KNOW WHY—when we hear that the title is "Infernal Machine" but after they had assembled, how they put together the Paramount a few evenings ago, nothing more weird could disturb our dreams.

THEIR OFFER GOOD—which will likely place the cost of Claudette Colbert on the Metro-Goldwyn-Mayer pay roll where so many stars have achieved fame among the film fans.

SHE WANTED TO BE FREE—of all contact entanglements, so that she could pick her own but when trying Thalberg and Louis B. Mayer make an offer, it is very seldom refused.

THEY WANT ANOTHER—wild animal story at Universal after the results achieved by Curt Neuman in putting over "The Big Cage" with the help of a great cast of men and animals.

TWO GREAT WRITERS—are building the midnight oil in the persons of Rich- ard Scheyer and his assistant Dale Van Emory on another story, to star Clyde Bea- ty, the greatest animal trainer in existence.

WANTED MORE, MONEY—is the reason they say, at David Selznick's request. Neuman at RKO and at such a time when the orders of the day are clipping to the bone.

ANOTHER UNIT SYSTEM—looks like going into formation at this huge plant and if they do as well as Charles Rogers and his associates did for Paramount, we guess its the real thing.

NIPPONESE MAKES GOOD—is the theme of the Japanese weekly like Old McIntyre "local man makes good" although in this case in a girl in the case of the latest Warners Baby Rusty, and the nicest name—on the list so far is Toshia Mori who made such a hit in "The Better Tea of General Yen" that the publicity boys could hardly put her on their award list.

SHE CAME BACK STRONG—in "No Man of Her Own" and Dorothy Mackaill received a hearty welcome from the picture fans at a recent preview at the downtown Paramount theatre.

THE GIRLS LOVE HIM—and Clark Gable just knocked over Greer Garson in the way that they are playing pictures but would rarely get away with the same thing in real life.

ANOTHER ROMANTIC STORY—will be seen on the screen when "Berkeley Square" is released. She has been a favorite for a release. We know, as we saw the play in New York.

THE ORIGINAL LEAD—was played by Leslie Howard, who has also been secured by Jesse for the screen and should be as great as a success as "Sultry Through." another Howard picture.

SIGNED

Robert Barrat, former New York stage actor is one of the first featured players to be signed for "The Music Snatcher," Jim- mer Cagney's next starring picture for War- ner-First National.

FILMARTE 1238 VINE STREET

"The Amazon Head Hunters" A FILM THAT IS DIFFERENT ALSO REGINALD BERKELEY'S "FRENCH LEAVE"
Victor And Edward Halperin Are To Produce For Paramount
Monster Benefit for Unemployed Circus Artists December 26-27-28

Columbia Studios are Starting Three Pictures

Ripley And Stafford To Direct "The Wrestlers" For Mack Sennett

GARNET WESTON'S STORY "SUPERNATURAL" WILL BE THEIR FIRST PRODUCTION

Negotiations were completed by Paramount with Victor and Edward Halpern, producers of the recently sensational "White Zombie," for the production of a series of pictures to be made at the company's studios.

The first of these pictures will be "Supernatural," an original story by Garnett Weston, author of "White Zombie." The story, based on the basis of which is derived to unusual that it is guarded by the young producers with extreme secrecy, will win the gamut of all supernatural material.

The Halperin Brothers will work with the full cooperation of the studio and having at their disposal the facilities of the company's players, writers and technical talent. This places them, as independent producers, in the same working classification as that held in the past by B. P. Schulberg and Charles R. Rogers.

With the consummation of arrangements for their pictures for Paramount, the producers have taken offices at the Paramount studios where "Supernatural" is being adapted for the screen by Garnett Weston. Production is scheduled to start early in February.

HELEN TWELVE TREES' SON TO SPEND CHRISTMAS AT HOME

Young Frank Bryan, a son of the former world's champion boxer, Mr. Frank Bryan, and his wife, Helen Twelvetrees, RKO star, today is homeward bound with her new baby son.

She, the infant, and her husband, Frank Bryan, boarded the S. S. Pennsylvania for the trip westward through the Panama Canal.

PHILHARMONIC AUDITORIUM IS TO BE USED FOR GREATEST AGGREGATION OF ACTS ASSEMBLED

Among the long list of professional acts taking part in the Monster Unemployed Circus at the Philharmonic Auditorium is many well known and screen stars who have combined with over twenty-four headline Circus stars who will appear at the four benefit performances December 26, 27 and 28 at the "Children'sMatinee" Wednesday.

The Aterbury Circus Band will play throughout the big show and the program is a typical "fast moving ring circus" with all the laughs, thrills and joys of the "white tops." An army of clowns, acrobats, equilibrist, aerialists and all will take part in the gigantic show.

On Wednesday a matinee as a "special Children's feature" is the ever popular "GILMORE LION TAMERS." Also "CAESAR" the wonder dog who performs many intricate feats without the usual words of command from his master. This magnificent dog is trained especially for the talking picture and will make his first appearance Wednesday, December 26. The even ng performance starts at 8 p.m. and the matinee at 2 p.m.

Among the circus performers who have given their services to the jublean benefit are: "THE WARDS" famous acrobats, THE ESCALANTE, TROUPE, and鎮ROVING TRAVELE, of the "GREAT GENERO," who is the undisputed "KING OF THE TIGHT WIRE," THE PINA FAMILY in their "tacky act" and acrobats' feats, THE MYSTERIOUS BLONDIE, in pastimes of Hades, truly a unique feature, THE GREAT PETTERSON and his death-dealing impersonations, MILLE BEETY THOMAS, famous acrobat, new to the coast and just completed a long engagement in Chicago, MISS JANE ROBINETTE in a whirlwind acrobatic act, THE RONDO DUO in their trick and comedy bicycle act—also offer a novelty musical act, THE LEFFLER BROTHERS offer their funny revolving ladder act, EDDIE DE COMA heads the "army of funny clowns," PEGGY'S TROUPE DOGS, THE GRAY SISTERS, THE ROSELLA DANCERS, THE DE CARRO TIGHT GROUP, MISS MARY MURSTERS TRAINED ANIMAL GROUP. Also a variety of additional acts.

A true circus atmosphere will prevail from the "peanuts, popcorn, crackerjack" to the familiar air of the circus ring and the tunes of the "real circus band" under the capable direction of Pat Aterbury.

MONTAGUE SHAW has just completed work in "Masquerader" for Sam Goldwyn, produced at United Artist Studio.

The next film of Alexander Korda, who is now producing in France, will be "Ready Money."

TOBIN MEYER has been assigned an important role in "The Crime of the Century" by Paramount. He will portray the part of Eric Erickson.

AL ROGELL, LAMBERT HILLYER AND CLARENCE BADGER ARE TO DIRECT

Search for a giant octopus, a mountain-bounded valley and a broken down steamship are the only obstacles that are holding up production on "Under the Sea," "Lost Valley" and "Hurricane Deck" at Columbia Studios.

With the production office scouting land and sea for these three important properties, shooting is expected to begin within a week, inaugurating the extensive mid-Winter season. Al Rogell, Lambert Hillyer and Clarence Badger, respectively, will direct these pictures.

Jack Holt will get into the picture harness after in the starring role in "Hurricane Deck," an adventurous tale that concentrates most of its locale in the tropics. Costs for the other two have not been selected, except for Buck Jones in "Lost Valley."

"Under the Sea" was prepared by John Swooping, Columbia's ace scenarist. The "Lost Valley" screen play was written by Lambert Hillyer.

AT HOME

Evelyn Knopp, one of the new crop of Wampum Baby stars is now at home recovering fro a tonsil operation at the Hollywood hospital.

BEWARE—Our deadline Dec. 27. Out New Years Eve

FAMED GRAPPLERS WILL SHARE HONORS WITH HEADLINERS

Eddie Gribbin and Joyce Compton have been assigned the leading roles in Mack Sennett's new short "The Wrestlers" under the direction of Arthur Ripley and Babe Sta

The supporting cast includes Arthur Stone, Fred Warren, Hans Steinke, world's champion wrestler in 1926, P. A. (Doc) Milliken, California state wrestling champion, Don McDonald, popular referee, and Don DeLong, brilliant young wrestler.

"TAKE A CHANCE"—is the newest musical show that is making a great hit in New York as it has toured, filled with marvelous dancing and a great cast of well known players.

MUSICAL COMEDY—on the screen has not made much of a success in American films. They seem to be able to do this sort of thing in the German studios better, but perhaps they get motivation from right ingredients.

* * * * * * * * * * *

Los Angeles, Calif. *
Mr. Harry Burns, Editor *
Fifty Ninth Street *
Hollywood, Calif. *
Dear Harry—

With reference to our conversation of yesterday. Would like to have a complete Shearer's autographed photographs of celebrities of both stage and screen, (autographed by the actors, not their secretaries) sent to Miss Lena E. Springer, Industry, Illinois. Lena, for the past 15 years has been confined to her bed. The only communication she has with the outside world is the mail or her radio. She lives up-stairs, in a little farm house, a mirror placed on the ceiling at an angle, allows her to see the reflection of the flowers in the garden. She has a fish pond with rocks and shells sent her from all over the world by friends. Lena already has the most wonderful collection of photographs of the opera stars, all autographed to her. The latest being none other than Sir Harry Lauder, which reads: "To Wee Lena E. Springer and I hope you may get stronger as the days grow longer," Roscoe Turner, Amanda of South Pole fame, Mr. and Mrs. Martin Johnson, African explorers, and many others.

Now dear readers, you are forbidden to write more than two letters per month, by her physician, so acknowledgment of these photographs will be in the column of this paper at a later date. Many thanks, Harry. Merry Christmas to Lena and Filmmograph Sincerely, Mr. and Mrs. Happy Adams.

* * * * * * * * * * *

BEWARE—Our deadline Dec. 27. Out New Years Eve

Lest Ye Forget

David Phillips

GR 3373

LOUISE DE FREISE

GL 5039

Jus' Characterizing

DECEMBER 24, 1932
Mark Sandrich To Direct Wheeler And Woolsey For Radio

Sam Wood to Direct Ramon Novarro in "Man Of The Nile"

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BEWARE—Our deadline December 27th
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Larry Darmour Produces "House of Chance"

JOSEPH LEVERING DIRECTS
ALL-STAR CAST—J. A. DUFFY ASSISTS

Larry Darmour, producer of the "Mickey McGuire Comedies" and all-star features, is doing his first film at his studios on Santa Monica Boulevard on "House of Chance," which was taken from the novel by G. Westworth, James. Joseph Levering is directing, with J. A. Duffy assisting him, while Jim Brown is the chief cinematographer.

Producers Darmour has a splendid cast in the picture. Ralph Haroldo, Dorothy Guiliver, Mae Busch, Inez Courtney, Earl McCarthy and others of note are among the players. The picture promises to be one of the top notch independent offerings after the first of the New Year for exhibitors to offer the family trade.

"La Cinematographie Francaise" correspondent complains French films are losing ground in Egypt, while progress is being made by American and British productions.

Making the Rounds

If you happened to be on the Boulevard Tuesday night, you couldn't fail to notice Lucille Browne, the dainty blonde, riding with Santa Claus. She is the petite actress who plays in serials. She has also been with Fox, and graced Will Rogers' picture, "Young as You Feel."

Miss Browne has been visiting her parents in New York, and recently returned to spend the Christmas holidays in Hollywood, and we hope she will stay, and that we will see more of her in pictures as she is a capable little actress.

We talked to her for a few moments, and needless to say we're just another one of her many adoring admirers, due to her sweet and unsurpassing charm.

Stopped into B. B.'s and found that he has a star entertainer in his Night Club in the person of Mr. Fred Monroe, "The Peer of Mimics."

Needless to say, Fred Monroe is giving base Hollywood a rare treat in his very clever impersonations of the stars, both of the stage and screen. He knows his stuff, too, and very few of the prominent people have been able to escape his mimicry which he has been doing since he was nine years old.

Mr. Monroe has been on the stage in New York and he also has delighted patrons of the "Rendezvous" and "Three Hundred Club." He is not only clever, but one of the most charming chaps we've had the pleasure of meeting, and if we may be so bold, we prophesy a long stay in Hollywood, with several screen offers forthcoming.

—Evelyn Glenn

Cowan Enroute

Lester Cowan, executive secretary of the Academy of Motion Picture Arts and Sciences, left Los Angeles' Friday night for a three weeks eastern trip in connection with the program of the film body's technical research committee.

Cowan will visit Chicago, Rochester, New York and Washington, to discuss coordination of the Academy's technical activities with equipment and supply manufacturers and theater executives.

CHRISTMAS BALL AND FROLICS AT SHRINE

One of the greatest arrays of orchestral talent ever congregated under one roof will assemble for the 17th District American Legion Drum and Bugle Corps at the Shrine Auditorium for the Annual Christmas Ball and Frollic which is to be held on Monday evening, December 26th. The outstanding Master of Ceremonies of the Motion Picture Industry will introduce a galaxy of headline entertainers including Mr. George K. Arthur, that popular young motion picture comedians of "The Big Parade" and "Bouquet" fame, who by the way is a war veteran and an honorary member of the Drum and Bugle Corps. Mr. Arthur will bring the entire cast of his "Grand Guignol Players" in costume and will enact a short scene from one of his Paris thrillers soon to be seen at the Hollywood Music Box theatre.

"ALICE IN WONDERLAND" TO BE PRODUCED BETWEEN CHRISTMAS AND NEW YEARS AT PASADENA COMMUNITY PLAYHOUSE

With matinee and evening performances each day, from December 26 to 31, inclusive, the Pasadena Community Playhouse will present a musical dramatization of Lewis Carroll's immortal story of "Adventures in Wonderland" and "Through the Looking Glass."

Ruth Cowell Levinson, popular Playhouse ingénue, will be seen in the role of Alice.

Beware—Our Deadline December 27th—Out New Years Eve

Mail Us Your Yuletide Copy . . . TODAY . . .
An interesting establishment is the Studio Beauty Salon, which is now under new management. Mr. Phillips, of Saks, (Fifth Avenue Shop), New York, is at the head of the line, and is introducing many new and distinctive beauties, especially suited to the individual. Though only in Hollywood a short time, Mr. Phillips has already a splendid clientele.

Girls—This should be of interest to you. The shops are featuring a new and altogether lovely brassiere, this season, "Her Secret." It is perfect in every detail, backless, and the best fitting one we have ever had. "Her Secret" is a gorgeous model, and what a gift to find in your "stocking." 

Sometimes, we were introduced to the "Fountain of Youth" Cosmetics, and found this to be a delightful line. It includes an excellent Regeneration Cream, which removes wrinkles, and adds a fine powder base. You will not be disappointed in these refreshing toiletries.

We recently heard about the "New Era Cooperative Exchange," which deals with the exchange of services. You give your particular services for those you desire, and you can become a member for a very small fee. Many important people have become interested in this fine organization.

Being perplexed about a gift for a friend, we decided on "flowers," as they are always appropriate. The Parisian florist has gorgeous flowers, a fine assortment. You will like the selection here.

Would you like a smart new dress? We know where you might find just what you are looking for, and at a bargain price, too. Page's have some "chic" models, and it would be your advantage to shop now, as there is a fine variety.

Why not stop at Gimbler's? Here the very finest things for gentlemen can be found, and at a reasonable price. There are plenty of bargains, and you are sure to find something suitable at this exclusive boulevard shop.

A new product for the refrigerator named "Per-odor" has been found, which prevents the mixing of food flavors; for instance, uncovered butter will not take the taste of garlic.

We will be glad to give you information about "Per-odor," as it can be obtained for a small sum.

An Apology is in Order

To those of us who know the papier-mache city known as Hollywood, a third assistant property man ranks quite low in the social scale, yet, to Handsome Jack Jones, this ranking spanned the bridge between poverty and self-respect.

For months Jack Jones had awaited his chance to earn his daily bread that would nourish his giant frame and the bodies of two little children who depend upon him.

This is the property man's story; the story of what happened when just how terrible a little job seemed to Jack, who whistled and smiled as he dragged huge boulders around a set which was intended to be the artificial mountain scene more realistic.

To Jack, the hirsute of great muck merely attested his virility. "That was nothing!" Why, hundreds of men in Hollywood would be thrilled at the chance to work.

Suddenly it seemed as if Jack's luck changed again.

He had, in his zeal to be efficient, inadvertently dropped a wire cable over the tiny left foot of a beautiful star, who was awaiting the call of "camera."

A scream from the girl caused him to pause. Her gossamer silken stocking was torn, and she was hysterical with anger that followed what she believed to be his stupidity and carelessness.

"Why, why—er, I'm sorry," he stammered.

But the apology wasn't enough. Sure it was a mistake, just like Uncle Sam might have made a mistake by joining the Triple Entente, instead of the Allies, had circumstances been just a trifle different.

Jack's great frame fairly shook with fear, not physical fear for himself, but for the tiny crew who called him "daddy" out in a duplex on Ventura Boulevard.

Of course the chief property man squawked. Jack apologized again.

Then the director was called, and to him Jack bent the knee. It didn't impress Hollywood, this confession of guilt.

Sitting on a bench near the huddled conversationalists, a famous male star watched the proceedings with mixed amusement and chagrin, but held his peace.

Something about Jack's manner caught his attention. Then it dawned upon him.

Why surely—that was the old orderly to General Pershing! And he, the star, had actually seen Black Jack apologize to Jack Jones himself during the darkest days of the World War.

They had been working a long shift, and Jack Jones was waiting outside of general staff headquarters for more than four hours.

He had recently been ill with influenza; this was his first day out, and shabbily appeared and awkwardly patted the man on the shoulder. "Sorry, son," he said. "I'm worried about your cold and I wouldn't have known you here in the rain so long except for official business. When we get back to Bar, you'd better put your feet in a hot mustard bath and jump into a warm cot."

But then, he wasn't a film star or director—he was only the head of the United States Army.

—TOM MIX.
Fredric March

Imagine some folks embarrassment when they look at this picture of that handsome and lovable actor, Fredric March, but here is art for art's sake. His portrayal is in Dr. Jekyll and Mr. Hyde, in which he goes through those remarkable transformations right before your very eyes. Wally Westmore, ace Paramount Make Up Artist was responsible for the occasions of these makeups and Fredric March at the Academy of Motion Picture Arts and Sciences awards dinner, paid Wally Westmore the greatest tribute ever paid a makeup artist when March was given the award for the best acting of the year. Wally Westmore is entered in Hollywood Filmograph's contest. He is out to win the Filmograph trophy, that was won last year by Ern Westmore for his "Cimarron" makeups.

Marguerite Campbell

Marguerite Campbell who has been identified with the stage breaks into pictures via Paramount's "Hello Everybody" with Kate Smith.

Norma Shearer

The motion picture makeup artists contest that is being staged by Hollywood Filmograph for the best makeup of the past year, is meeting with the greatest kind of interest and rivalry. Here we offer a picture of Miss Norma Shearer in "Strange Interlude" produced by M. G. M. Cecil Holland was responsible for the makeups of the stars Norma Shearer and Clarke Gable, and has thrown his hat in the ring for the Hollywood Filmograph trophy that will be given to the best makeup of the year. The victor will be given a cup similar to the one won by Ern Westmore last year, for his work on Radio's best picture of the year, "Cimarron."

"WRECKETY WRECKS"

A sure laugh getter in Hal Roach's Taxi Boys comedy, titled "Wreckety Wrecks" starring Ben Blue.

The story is not limited to taxis, but concerns itself with a school teacher, a wax figure, a radio police car, and a girl's seminary thrown in for good measure.

Ben Blue's clever pantomiming is responsible for the hilarity forthcoming from the audience, in gales of laughter. The assistance of Billy Gilbert, Nora Cecil and James Morton, the jolly mood is sustained.

Art Lloyd capably handled the photography and Del Lord did a good job of directing. He knows Ben Blue's personality to perfection.

WE HAVE JUST DISCOVERED that E. J. (Eddie) Clark was programmed and introduced at the Newboy's Banquet in Pasadena as a songster. Miss Retha France was also introduced as Eddie's pianist, and Miss Josephine Mean, Olympic Queen, another member of his party was also introduced. We didn't know that E. J. could sing and Retha could play but we will be glad to file that for future reference.

"WHO'S ZOO IN AFRICA" OR "THRU THIN AND THICKET" IS FUNNY LOUIS BROCK—R.K.O. COMEDY

The motion pictures must be getting a Kick out of making themselves appear ridiculous—what with the rich satire in the full length features and now in the shorts.

"The Masquer" under Lou Brock's supervision have made a comedy in the satirical vein titled "Who's Zoo in Africa," or "Thru Thin and Thicket," very cleverly directed by Mark Sandrich.

With the jungle for a background such well-known features as "Tarzan," "Strange Interlude," "Bring Em Back Alive," and many others come in for a lot of ribbing which, of course, makes good material. However, I don't believe that Mark Sandrich took full advantage of this comic situation, for he has directed better comedies than this.

Such well-known comedians as Eddie Borden, Grayce Hampton, Dorothy Granger, Jimmy Finlayson, Crawford Kent, and Zekk Williams were seen to advantage. Credit for the splendid photography goes to Bert Glennon.

EVELYN GLATT.
Chit-Chat and Chatter by Hal Wiener

In the Warner Bros. Third National Stars Will Spend Christmas

GEORGE ARLISS and Mrs. Arliss are great motorists, and will drive to some nearby winter resort for Christmas dinner.

CAROLE LOMBARD and her new husband, GEORGE BRENT, have two important reasons why Christmas this year has a special significance to them. It will be their first Christmas together, and December 24th is the star's birthday. Consequently, a double celebration is in order.

WILLIAM POWELL and his wife, CAROLE LOMBARD, will be at home in Hollywood this year, and Powell will spend the day doing anything that Carole happens to fancy, as long as they are not turkey, however, with their close friends, the RICHARD BARTHELMESS and RONALD COLMAN.

KAY FRANCIS will have a rather lonely Christmas this time, since her husband, KENNETH MCKENNA, is doing a play in New York while Kay is at work on a picture in Hollywood. She has decided to work Christmas Eve and then spend as late as possible, although many friends are insisting that she eat turkey with them later in the day.

JAMES CAGNEY and Mrs. Cagney will spend Christmas at their Hollywood home.

JOE E. BROWN and Mrs. Brown will spend a quiet day at home, with the holiday activities centered around their three children, Joe Junior, Don and Mary-Elizabeth Ann. There will be a tree, presents from Santa Claus, and a big turkey dinner, but otherwise their holiday will be spent quietly guarding the little one, who is recovering from illness, and there is a fourth little Brown on the way. In fact, it is not improbable that the stork may cooperate with Santa Claus in bringing the most important present of all.

EDWARD G. ROBINSON and Mrs. Robinson hope that every Lloyd will spend Christmas in New York with friends. They also are anticipating a visit from the stork.

BEBE DANIELS and BEN LYON are looking forward to a very gay and happy, if somewhat complicated, Christmas. Christmas Eve will be devoted to calling on their friends, extending season's greetings, and to saying goodbye to very private celebration of Yuletide for Bebe, Ben and little Barbara Bebe, at home with their own tree and their own presents. Of course Barbara hangs up her stocking, and finding out that Santa has not brought her any toys, she grubs into his bag and tears it up. Christmas Eve will still find her worrying about "What on earth can you buy a pampered ten months old baby that he doesn't already have?"

DOUGLAS FAIRBANKS, JR. and JOAN CRAWFORD will entertain guests at dinner in their Brentwood home, and sometime during the day will pay a visit to Pickfair, where Fairbanks, Sr., is expected home shortly before the holiday. Every year Doug and Joan make good show of their presents in the morning, but Christmas Eve Joan always weakness and starts chewing, opening them one at a time until she has seen them all. This year young Doug has thought of a plan to fool her, and will hide a few of the presents, letting her think she has them all in the evening, so that there will be some left for the morning when she thinks she has them all.

WARREN WILLIAM and Mrs. Warren William will motor to Lake Arrowhead, where they hope to capture some of the spirit of an eastern Christmas in the snow.

LORETTA YOUNG makes it her custom always to spend Christmas with her mother and sisters. Gifts are always distributed in the morning between the family, and the main item in Loretta's gift list this year is a pair of Chinese pajamas for baby sister Georgianne. It will also be their first Christmas in their lovely new Brentwood home.

JOAN BLONDELL is another star who will be happy this year because her family is with her. She will entertain them in her new home on a Hollywood hillside.

ELIZA DAVIES will celebrate her first Christmas with her new husband, Harmon O. Nelson, Jr. Bette's mother and sister will also be with them, and they will have their trees, presents and dinner at home.

ALINE MACMAHON will have her husband, Clarence Stein, famous New York architect, with her, and she is preparing a silver and blue Christmas tree for him. They will spend the holidays at their home, where the gifts will be exchanged Christmas morning. She is planning a real German Christmas in the old-country style, and their German maid is acting as "technical director," even to fixing up the punch bowl which is an integral part of the celebration.

PRESTON S. FOSTER hopes to spend Christmas with his parents in New Jersey as he has done every year. If his latest picture keeps him from getting away in time, however, and Mrs. Foster will entertain friends at turkey dinner in their home here.

ELEANOR HOLM will spend Christmas in Hollywood at the home of the Antonio Moreno family. Mrs. Moreno is the actress and the Moreno's are spending the holiday away from Hollywood, so she can't think of another thing to ask Santa Claus for—but a little bird has whispered that a beautiful white crane jacket is on its way from her mother in Brooklyn.

GLENDA FARRELL has an ambition to go swimming in the ocean, as a suitable conclusion of her first Christmas Day in California. So, unless it's rainy or snowy, she'll be found at one of the beaches.

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Latest Torchy Comedy Proves to be Fun-Fest—C. C. Burr's Direction Good

One of the better two-reelers comes from the Educational Studios under the title of "Torchy's Kitty Coupe." Under the direction of C. C. Burr, this latest in the series of Torchy comedies works out better than any program. At the Fairfax theater preview, the audience just howled at the antics of Torchy, and Franklyn Pangborn.

George Raft, who penned the story, allowed for any number of laugh situations. His theme dealing with a group of society women giving a cat show, and then not being able to find any cats, is both novel and clever.

How Torchy, played by Roy Cooke, and Franklyn Pangborn by their ingenious methods round up a bunch of alley cats and exhibit them at the show, makes nothing short of hilarious entertainment.

Edmund Breese also comes in for a good share of the honors as a forgotten husband who forgets his place in the household to the cats. Martin Shakely, a very shapely Miss, takes care of the romancing with Torchy. Dot Farley and Adalayne Astbury also help out with splendid bits of acting.

What tended to do more harm, than good, was the too many closeups in the picture. This, however, can be eliminated very easily and when it is done, "Torchy's Kitty Coupe" will be a fast-moving and tremendously funny comedy. Lew Physioc was the cameraman, whose splendid work aided in building up the picture.

* * *

MISCHA AUER FINDS CREATIVE MAKEUPS MORE USEFUL THAN THE CUT AND DRIED TYPES

What constitutes a good character man? Is it his unique appearance? Is it his ability to emote before the camera? Or is it his versatility and creative instincts which help him to devise new and vastly different types of characterizations?

After talking with Mischa Auer, one of the better known character men of the screen, we were inclined to believe in the latter. Mischa Auer has created quite a name for himself around Hollywood for his ability to create novel character makeups. It is a known fact that many of our best beavers are at a loss when it comes to portraying anything other than what he looks like. With Mischa Auer, it is different. Being something of a showman, he has studied the human face and has an in most of his character makeups, you will notice that he uses but very little makeup but depends more on a simple characteristic of the individual he is portraying to establish his identity. The dragnet of an forehead, the shaving of an eyebrow, or the continual nervousness of the hands are simple tricks in character studies.

Mischa Auer is a true artist, who understands the full advantage of a situation and has proven more than once, that his creative mind is far better than the manufactured scripts, with the morning.

But what he wants to do, probably, more than anything else in the world, is to direct. There is not enough excitement for him in simply acting in pictures, he tells me. The excitement, in the moving picture industry, comes in the direction of a picture. The excitement in acting, comes on the stage.

LYLE TALBOT will spend Christmas day with relatives at home, honoring particularly his grandmother, who is visiting him. They will have a tree, and exchange presents early in the morning.

DICK POWELL would like to go home to Little Rock, Arkansas, but probably will not be able to do so because of work and the distance. Otherwise, he will stay at home, with a few friends for dinner to keep him from being lonely.

SHEILA TERRY, planning to have turkey with her mother and friends in Hollywood, says she has written to Santa Claus to send her a snow storm instead of filling her stocking. Dick and Sheila are staying at home on their first Christmas together, and are looking forward to a quiet dinner. Sheila wants to go to a duck hunting just before the holidays, so that he can have a wild duck dinner on Christmas Day. He will spend the day with his wife and 18-month old baby daughter, Shirley Ann. Their gifts, according to the more ancient custom, will be distributed on Christmas morning, but the baby being asleep, will have been placed in her crib so that she will see them first thing when she wakes up. Her main present (not placed in the crib) will be a rocking horse, because she is wild about ponies. Next year, when she is a little older, Guy is planning to give her a real one.

HELEN VINSON hopes to get away at the last minute to spend Christmas with her family in New York. If work prevents, she will dine here with friends.

P. S.—The sole purpose of this advertisement is to help a very unfortunate young girl. Every cent paid the Filmmagras for this ad will be used to help this young lady. This effect will be made necessary to advertise, as our satisfied patients have been, at times, so bad that we have been at a loss what to do. I suggest that you who wish to regain your health and wish an appointment that you telephone at least a week ahead of the time you wish to consult with me. If you know of any unfortunate girl or boy, write regarding them.

DR. W. I. SCHUSTER, D. C.
Master Diagnostician Degree
CORRECTION PHYSICAL AILMENTS WITHOUT SURGERY
Relieving Mental Tension so Common to Many
202-203 Bogardus Bldg.
1505 N. Western Ave., Cor. Sunset Ave.

Tel. HEmstead 6724
Hours:—Daily 10-12; 2-5
San Francisco Is Full Of Yuletide Spirit
Louise Dresser Will Be Paid Tribute By Filmland Monday Night

PLENTY OF ACTION IN ALL SPOTS IN THE BAY CITY REGION

BY ROBERT A. HAZEL

Hurrah! Christmas is here again. We hope that Santa Claus will come down your chimney, as well as to Louise Dresser's presents for you. He has already been at our home, even if he did have a Dickens of a time finding our apartment. With Louise Dresser we were identified as an old boy to slide down, and the fat rascal couldn't climb six floors, so he had to be rescued by the firemen. And so he was.

When he reached the sixth floor he was doubtful as to the exact location of our apartment until he saw a lean, hungry-looking wolf hanging around a certain door, then he was dead sure that he had found the right apartment. The old fellow was greeted with us the grandest collection of greetings sent by friends from all over the world, (for which we are thankful), a huge Christmas tree filled with yards of lights and what-not's, and a stack of fancy boxes done up in bright colored ribbons and gay trimmings (for which we are very thankful as well). He even remembered to bring a catnap ball foraxon Munchausen. (His cat who lies around the house all day) we also felt a of big lab for Bobikov (He's our dog, and now he hates the Bourgeoisie of dogdom.)

Santa Claus was also much pleased to see a great big package coming from Alaska who we have our suspicions that it contains a pair of snow shoes. Well, anyway, we're going to like everything we get this year, even the unusual purple tie with the yellow polka dots, and we're going to try it on and look real happy, and we're passing it along.

MERRY CHRISTMAS TO EVERYBODY

The crowd on its way to the Theatre with Christmas shopping this week, consequently the downtown picture houses took a terrific nose-dive. The War- dour, keeping with the spirit of Christmas held holiday picture shows in the form of a stage attraction Fanchon-Marco's "Big Top" idea, an indoor circus fitting for the kids' vacation-week show. One huge package was up on display. It came from a friend up Alaska way and we have our suspicions that it contains a pair of snow shoes. Well, anyway, we're going to like everything we get this year, even the unusual purple tie with the yellow polka dots, and we're going to try it on and look real happy, and we're passing it along.

MERRY CHRISTMAS TO EVERYBODY

"Handle With Care" is Built for Family Entertainment—David Butler Does Good Job on Direction

Fox Films need not worry about "Handle With Care," their latest feature. It is brimful of entertainment for the whole family and when you turn it out of a picture of that kind these panicky days you are in line for a vote of thanks. David Butler did a nice job of direction, and is responsible for the story. The screen play has the human appeal and is by Frank Caven and Sam Mintz, with very excellent photography by John Schmitz.

He has taken a concept, which has never been previously done on screen, and will grow on you. The more you show her, the better you will like her, so what more can we ask? "Jimmy" is his own sweet self, and puts his scenes across as only he can.

Buster Phelps never gives a bad performance. His work here is of the sterling brand. You will want to take him up in your arms and hug him until he Hollers for help.

There are plenty of good actors in the cast. Victor Jory, Arthur Vinton, Pat Hartigan, Frank O'Connor, all command attention. The mass of kiddies are interesting and hold you at all times, and Butler's work, especially with the children, showed us that he has a soul, and knows his drama.

We need more pictures like "Handle With Care." There are too many sex and gangster pictures, put out only for the boys and not calculated to entertain the whole family. Exhibitors should encourage more of these pictures among the other kind, if they hope to stay in business during the year 1933.

MARY BRACKEN DISPLAYS TALENT IN THREE NEW PRODUCTIONS

Mary Bracken will prove to the theatre-going public her versatility when three hits are released after the first of January. In Kendall-De Vally's "The Brumian's Daughter" Mary is a showy part of the picture, and it is in this film that Bracken is given a chance to show what she can do. She is given a part as a high school girl, and in M-G-M's "White Sister" our lil' risie Mary is a poor lil' pepperish girl. Mary Bracken is beautiful and radiant, has the experience and ability and should go far in picture work.

HARRY SEGALL, staff writer at Fox has just sold a new play, which will be produced by Bruce Cot. This play early in the spring under the title of "Lost Horizons." A. H. Woods will produce it.

Hokcheste's—the home of beautiful flowers, has a splendid Christmas display, especially priced. Flowers are always perfectly fresh here, and there is a prompt delivery service.

CHRISTIAN SCIENCE

The question is "The Universe, including Man, Evolved by Atomic Force?" was the subject of the Lenox-Seminar on Sunday in all branches of The Mother Church, The First Church of Christ, Scientist, in Boston, Mass.

One of the Bible selections included these verses from Matthew: "Then Jesus called his disciples unto him, and said unto them, Behold, we go up to Jerusalem, and all things that are written by the prophets concerning the Son of man shall be fulfilled. For the Son of man is delivered unto death. And they told him, saying, Behold, we have driven out them that cast sorceries out of the land of the Coa; and they are come unto us, therefore we cast them out. Then Jesus said unto them, Are ye able to drink of the cup that I shall drink? and be baptized with the baptism that I am baptized with? If ye be able to do this, say ye to him, We be able. And they said, We are able. Then Jesus said unto them, The cup that I drink ye shall drink; and with the baptism of the Holy Spirit ye shall be baptized. But he answered and said unto them, Ye know not what ye ask: Are ye able to drink of my cup? and ye shall drink indeed of my cup: but to sit on my right hand, and on my left hand, is not Mine to give, but it shall be given to them for whom it is prepared of the Father. For the Son of man also shall sit on the right hand of power, and then shall come the Son of man in his glory, and all the holy angels with him, and he shall reign over the house of Israel, and the kings of the earth, and the power of the earth, and the glory of the kings of this world. And every one that is found unworthy shall be cast into outer darkness: There shall be weeping and gnashing of teeth. And these are they which were nigh unto me, and heard me, but refused to come, and are broken in pieces: yea, ye deemed his holy words as a profit: ye did consider as profit the remuneration of the word of truth: Therefore let them now that have the morning light, who are cold and thirsty, yea, let them be filled with the right words of righteousness, and let their heart berighteous also. For the kingdom of heaven is like unto a treasure hid in a field; the which a man hid, and being found, he hid with joy his treasure. And for joy of it went and sold all that he had, and bought that field. Wherefore the kingdom of heaven is like unto a merchant man seeking goodly pearls, And found a pearl of great price, and went and sold all that he had, and bought it. Whose kingdom is the greater?" (Matthew 20:12-28.)}

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Buddy Fisher Opens The Hollywood Barn
Wednesday Night, December 28, Has Great Orchestra and Show Staged by Lester Montgomery

In opening the Hollywood Barn, the most unique cafe in America, on Wednesday evening, Dec. 28, Buddy Fisher is keeping his word with the public, when he said he would open such a place right in the heart of Hollywood, for sure enough, it is located at Clintonia and Sunset. Lester Montgomery, who just escaped going into "bells," one of the most successful Fanchon and Marco unit acts that has showed at the Pantages and United Artists theaters to tremendous success, has been engaged by Buddy Fisher to put on his show, which will back up his orchestra, which has been receiving the highest notices. He and Miriam Johns have been appearing with the best known stars in the musical world. Buddy Fisher himself, is known as "America's Joy Boy," a title he gained in the East, and has proven his right to it since his music for ever and ever and never tire. This is the truth said his audience with Mr. Montgomery on his show, feeling that Hollywood is entitled to the very best, and he is not sparing any expense to see to it that they will have something that is different, novel, amusing, entertaining, and above all, a place where you can bring your family and enjoy an evening's entertainment, dance and eat the best food at a reasonable price with the best massed lounges. There will be no cover charge at any time, which in itself is quite an item. The New Year's Eve celebration that Buddy Fisher has planned will be typical of the kind that made him famous in the Mid-West and has followed him all the way to the West Coast as an advance bit of publicity, for his admirers back in Chicago, Milwaukee, New Orleans and other key cities will remember and boost his way of making folks enjoy themselves any time they are in a cafe in which he is working. He will open the Barn Dec. 28 and from then on you will be making this place a habit and advise your friends to do likewise.

Fred Monroe, at B.B. B. Cellar, Proves to be Great in Southland in Many Years

Get a load of Fred Monroe at the B.B. B. Cellar, and if you say he is not the greatest mimic and imitator you have seen in the Southland in many years we will have to differ with you. The other folks might say that they have heard or seen his types before, but Fred has the very tips of his fingers and you never tire of his work. The writer has seen him do his many imitations time and time again and applauded him more strenuously than previous times we witnessed his exhibition. He is a whole show all by himself and is the most obliging star that has come to these parts. Call your own numbers from that 50 that he is able to do and he willingly obliges every time, laughingly saying that he could do this sort of stuff for ever and ever and never tire. This is the truth said his audience with Mr. Benedict, in the Cellar last Monday evening.

AMONG THOSE WE SAW WERE: Cary Grant, Ben Blue, Arthur Caesar, Randolph Scott, Billy Brie, Howard Bode, A.C. Linn, Hermon and wife, Ricky Craig, Jr., and charming wifey, Louis Atlas the Hasr Cheek King, Melville Brown, Eddie Tierney, Mrs. Chas. Rosoff, Brooks Benedict, Masters and Grace, Jack La Rue, Bert Wheeler, Giselle Bower, Harry Jans, Bruce Cabot, Claire Windsor, Arthur Lubin, Jerry Hoffman, Hellen Coster, Time, Sagramos, (Mrs.), Wernick, Marty Finley, Teddy Lolo, Marc Cooper, Leo Le Blanc, A. Klein, Ruth Mix, Hymie and Benner Miller, Jimmy Bronia, Sam Stoop, Harry Warren, Art Schmaltz, Sam Cohen, Lou Breisler, Ruth Dawvel, Bill Boyd, Johnny Rosette (New York Club), Peanut Byron, Lewis Cody, Playbill Crane, Fifi Dorsay, Jimmy Starr—we could go on and on and list names, but the SHOW is immense. CYNTHIA, who is what we think another Kate Smith, croons her way into the hearts of everybody, B.B.B, and his stumps, Leo Aragno, painted an.

THE SECOND NIGHT Jesse Lasky and his son dropped in. Col. Harry Baine, Sotage the Cut Drug Man, George Lont and wife. We heard FORLENZA sing in a soprano voice and wondered if wonders never cease. BEN LION and BEBE DANIELS with Hal Howes as official guide had the time of their lives. Ask HAL, HE KNOWS. It looks like the crowds that have been going hot for other similar spots have passed 'em up for the B.B.B. CELLAR.

BAL'TABARIN GARDEN

Hollywood is now enjoying a new line of entertainment, where the new management are dishing up a brand of amusement for night spot lovers that is appealing. Allon Red and his orchestra and ten beautiful creole girls are the special attractions with their hot cha dance and syncopation, and are entertaining and delighting those who have attended and will attend. Seseme is at the helm and his inaugurating this latest night life policy is catching on, for it is known as the Two-Bit Club of Hollywood.

Opening Evenings! HOLLYWOOD FILMOGRAPHY

Hollywood's outstanding personalities will be opening every evening until 10 o'clock from now till DECEMBER 27TH. . . . Phone HILLSDALE 1-146 FOR ANY INFORMATION ABOUT OUR YULETIDE ISSUE.

Ernie Triplett Victor in 200-Lap Event at Legion Ascot Speedway

WILL BE CROWNED 1932 PACIFIC COAST CHAMPION JAN. 1

Finishing first in the 200-lap race at the Legion Ascot Speedway last Sunday evening, Ernie Triplett won with the honor of his career and also added sufficient points to his credit to end the year with almost 300 points more than his nearest competitor—Lester Spangler.

The Legion officials stated before the race, that if the longer race proved a success, they would make it an annual event. They have told the locals that they wish to maintain the local track, but never have we witnessed anything to compare with that race, and we believe you will agree with us. What a fight Willbur Show put up. We have always contended that he was one of the best runners ever to appear at the Ascot track, and besides losing the "inspired" race we ever saw until his unfortunate and unavoidable accident on the 154th lap.

"Wild Bill" Cummings, who justified his name, while never once gaining the lead in the race, went into the lanes as they do not, for the race as staged by Carl McBride, right hand man to Le Roy Prinz, demands plenty of peppy music; and the 12 Dancing Beauties show more life and animation than ever before. Time didn't permit us to go into details, but the whole show, but we must say that Willbur Show and Red Abraham received a large ovation when he came into his pits after finishing in third position. Babe Stapp, the only driver who did not make a pit stop, finished second with Carl Ryder, fourth, and "Stubbie" Stubbech, Mel Kenedie, Louie Toni and Clyde Bloomgren bringing up the rear.

It might be interesting to state that Willbur Show led for 102 laps, Ernie Triplett for 84 laps and Babe Stapp 14.

There will be no race next Sunday afternoon but the following Sunday, New Year's Day, there will be an especially interesting program for race enthusiasts, which will include an "East vs. West" match race with Bill Cummings and Bob Carey representing the East, and Willbur Show and Babe Stapp representing the West. The awards for 1932 will also be presented to the winners.

Earl Dancer and His 14 Gentleman From Harlem Click at Lee Moore's Frolics Cafe

One of the big surprises of the season was revealed by Lee Moore, when he brought Earl Dancer and his 14 Gentleman from Harlem direct to his Frolics Cafe from New York City and introduced them to his clientele a "surprise." To say that Frolickers fell for this latest orchestra innovation is putting it mildly for Earl Dancer and his Syncopaters are a brand new type of alignment, and that is just what the Frolickers wanted. In this splendid alignment, they are often heard leading the music in a waltz, or march, the background being a samba, or any other style of music which they choose. And the band has a great number of fans in the city, and is expected to do well here.

CARNIVAL NIGHTS HELP BUILD UP BLOOMROOM BUSINESS; GILMORE LION NIGHT PROVES SUCCESS WITH CARLOS MOLINA SCORES

If you are out for an evening's amusement and you love good music, food and a quiet place to enjoy it, drop in at the Roosevelt Hotel Bloomroom. If you happen in on a special night, you will find even more enjoyment than on the ordinary nights. Wednesday evening, the Roosevelt Bloomroom opened a new era in the hotel business, and made a night of it, putting on plenty of added attractions to the Carlos Molina orchestra and song numbers that were put on by their feature singers. The other evening we dropped in for a dancer to have at the Roosevelt Bloomroom, and were especially interested in the dancing. Susan Flemming, Virginia Wood, Robert Burns, Duane Thompson, Shirley Ross, in fact there were folk from screen and stage having a great time. Joe Mann was the busiest individual in the place.

Tedd Dahl Puts Over K O Dance Music to Increase Patronage

It is the music of Ted Dahl and his orchestra that has placed the Beverly Hills Hotel supper room in the first line running for the public's patronage and patronage. Ted Dahl's personality along with the music that his organization has been playing, can well be attributed to the increase in attendance every night including Sunday, when the place is open. Monday evenings the supper room is dark so that the show for the current week can be properly arranged. However, the entertainment that is going on in the Hoover room set of Sue Melva is still the biggest hit since the place opened. These artists have worked their way into the hearts of the family folks, especially those about the hotel who love to see them perform. They in turn have told others who have journeyed to his playroom specialty to see the performance. Miss Melva has an appealing and pleasing personality that grows on one. Her partner looks every inch as good as any Hollywood sheik, which is something for a dancer to have at his command. Ted Dahl is an expert at his music, as are Brubba Lee, and Braubra Lee, are endearing themselves with their fine voices and personality. Other members of the orchestra, too, come through with splendid specialties at every show. Christmas and New Year's Eve and days will go down in history of Beverly Hills as banner events if you ask us. And why not, we want to know! Drop in and let Ted and Franc make you comfortable. Phone your reservations in early and avoid the rush over the holidays.
"The Devil Is Driving" Has Some High Spots — Ben Stoloff Does Good Job

Several spectacular automobile crashes are the highlights of "The Devil Is Driving," Charles R. Rogers' latest production for Paramount release. The picture, once billed as "Metropolitan Garage," has a decidedly novel setting for a not-so novel story. It is one of a comparatively recent rash of automobile melodramas that have been popular with American audiences, but this picture is more realistic than others of its kind, a case in which its eye-catching big-city skyscraper garage is an obvious attempt to outdo the gunplay or the propulsive excitement of its virtuoso spectator. It also exploits a huber-to-unstoppable division of gangdom—the ignition and doctoring of automobiles. When it occupies itself with the technical details of this art, the picture is prettily interesting. The chief factor in the conception of interest resulting from too many subplots, none of which are sufficiently built up. As a result of jumping from one to another, the audience feels like a pig on ice attempting to go four directions at once. To make the plot function, continuity, and consistency are the highest demands after the initial lead in this picture, and better budgets, better reads, and better camera work result in something as better than average entertainment, although not as good as Mr. Rogers' last two pictures. "The Devil Is Driving" will be best remembered for the moments when it does not take itself too seriously.

No member of the cast does outstanding work. Edmund Lowe is excellent in the lighter moments, but too Bippity when melodrama enters the scene. Wynne Gibson is given no chance except in the scene where the "maker," Edmund Lowe, said scene, because she is the best in the picture. James Gleason is wasted in a straight part, although doing good work. Lois Wilson is always interesting, but deserves a better break. Dickie Moore is one of the best of the lot as Gleason's son. Alan Dicplots is convincingly villainous, and is ably aided by George Roeter as "The Dummy." Guillain Williams was fine in a minor part. The one who was really the best of the lot, however, was given no screen credit. He played "Bill Jones" the nervous cameraman with the charming sense of humor which he has shown in bits parts in other pictures.

Ben Stoloff directed the picture in a workmanlike manner and did a good job of it. Henry Joe Brown supervised which proved a happy and sufficient combination. Henry Sharpe photographed the picture, and gave it a rather well-detailed arrangement. Its format is in keeping with the profound aspects of the text, and the scholarly review by the author.

Stoloff has often been severely criticized as an opportunist and self-expplotor by his bitier opponents, but his admirers have been quick to take up the challenge and scoff at Hollywood's hypocrisy.

Ben Stoloff says more in this book than he said in The Film Spectator. Yet almost everything he says here has been said before and in other places; at times by Beaton himself. In his foreword Beaton declares that the text contains repetitions, and his thing seemed to be that repetition made for emphasis. Yet the very force of his arguments are often minimized by this drastic, and at times his writing became tiresome to the reader. He lacks the pungent, incisive style of Tamar Lane, for example, whose book, "When Strong With The Movies," has been widely quoted nine years after its publication.

Yet Beaton has done a thorough and scholarly job. His command of language is delightful to the reader who enjoys exhaustive analysis, but the average reader will often wish the author had done away with a beautiful paragraph here and there, instead of attacking his subject with such deliberation.

That is very true. It is lack of critical forces that has caused the industry to mistake so much. Beaton has a great deal to say, and even more to say than he has said from a perusal of the star-studded columns of the movie journals. He is a critic with a penchant for the industry, and the method of criticism is a way to blast away at Hollywood's hypocrisies and fables. Such an organ would extort a real impress on the artistic and economic advance of the films. But these critics, scattered in sundry publications of small circulation, cannot achieve what they could, collectively, in an organ of consequence.

In treating upon Hollywood's idiosyncrasies, Beaton often becomes laborious with his methodical and thorough support of every claim he advances. This, too, seems to be the purpose of persuasion, but the minute discussions involved are not necessary for people employed in the film industry. And one believes it is for their attention that Beaton makes his strongest bid.

If my recollection is not at fault, Beaton's forecast upon the debut of talkies was that they would soon fail. Later, I believe, he was stymied by the hallucinations aroused by sound; and even more by his original estimate in "In Know Your Movies!" Beaton sees small hope for the talkie as it is now constituted. His commentary on the use of sound, and dialogue is effectively presented. It shows a studied and scholarly probing of the present evils of the talkie.

Perhaps the weakest chapter in the whole volume is that entitled "New Faces," the subject being pertinent to the relative value of familiar movie faces and new visages in the gallery of types. While labeling Janet Gaynor, in another chapter, Beaton evidently forgot that she was represented by some of the "stalwarts" who have been gradually replaced by new ones, and the mere fact that the industry today is making flagrant errors regarding new allied is not necessarily condemn the high purpose of bringing talented new people to the cinema.

Beaton prefers no enthusiasm for either color or third-dimension in the film of tomorrow, declaring that these adjuncts destroy the illusion of reality that is the basis of the film industry. Ben Stoloff may differ. Certainly, Ben Stoloff on the basis that no real achievement has been accomplished in either medium as yet.

Beaton's comments on the prodigious waste in making Hollywood movies, Ben Stoloff passes over familiar points, but his comments on the feud between the studio and the theatre under a viable economic scheme, with regard to talent, time, and money, no one can dispute. But it will likely always be some far-off Utopia until Wall Street gets up sufficient interest to find out why pictures cost so much money. If Wall Street finds that its rake-off on film financing is impinged by this aspect of money spending, there may be vigorous lid-clamping...
Bartlett Cormack Writes New Beer Racket Story for R-K-O

Frantic preparations in the underworld in anticipation of the change from illicit beer running to the repeal of the Volstead Act and free sale of the beverage form the theme of Bartlett Cormack’s new story, “Bugaboo,” written for production at the R-K-O Studio.

Cormack, an associate producer there and noted for his gangland play, “The Racket,” announced the story’s completion today and said that production is scheduled for the near future.

The story has been in preparation for the past few months, Cormack said, ever since David O. Selznick, vice-president in charge of all radio production, granted his permission for the project.

“’The underworld preparations for this expected change from illegal beer to the legitimation of their rackets is one of the most terrific, frightening and dramatic situations I have ever encountered,” said Cormack, declining however, to further disclose details of the plot or plans.

STUART ANTHONY, Columbia scenarist who wrote the story and screen play for “The End of the Trail” with Tim McCoy, and the screen play for Buck Jones’ “McKenna of the Mounted,” is keeping away at “The Brand Lagging” at Columbia.

STUDIO STORY REQUIREMENTS

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Open for any good story with an unusual background. Will entertain originals only from recognized and well established authors or agents.

Prefer published magazine stories, novels and plays. At present, writing vehicles for LEW AYRES, BORIS KARLOFF, TALA BIRELL and a comedy permitting of “SLIM” SUMMERVILLE and ZASU PITTS as a team. Feature lengths—no shorts.

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HOWARD SMITH, Story Editor.

Considering stories from recognized agents and authors.

In the market for material for EDWARD ROBINSON, RUTH CHATTERTON, JAMES CAGNEY, LENA HORNE, BROWN, DOUGLAS FAIRBANKS, JR, and WARREN WILLIAM.

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No originals entertained unless presented by established writers or through recognized agents.

Comedies that permit of big name casting only. No musicals.

CLAUDETTE COLBERT.

GARY COOPER.

CARY GRANT.

FREDRIC MARCH.

MAD WEST.

FOX—Foxhall Movietone.

JULIAN JOHNSON, Story Editor.

No originals entertained unless presented by established writers or through recognized agents.

Program at present complete. No stories required.

COLUMBIA—1438 Gower Street.

MISS FRANCES MANSON, Story Editor.

Originals considered from established authors and agents only. In the market for inexpensive melodramas and westerns.

JACK HOLT.

RICHARD CROMWELL.

CONSTANCE CUMMINGS.

METRO-GOLDWYN-MAYER—Culver City.

SAMUEL MARX, Story Editor.

Originals by staff writers only.

Entertaining only published stories and plays that have had production.

Program completed but will consider shift in schedule for any OUTSTANDING story that might prove suitable.

RADIO PICTURES—780 Gower Street.

KENNETH MAGOWAN, Story Editor.

In the market for any good story with novel background allowing for unusual characterizations.

Originals entertained only when presented by established writers or through recognized agents.

Stars for whom vehicles are being sought are IRENE DUNN, ANN HARDING, CONSTANCE BENNETT and RICHARD DIX. Particular interest in story for WHEELER and WOOLEY.

PRETTY SOFT PICKINGS FOR CENSORS—HEY, WHAT?

The hundred problems of Boston’s theatrical fraternity, headed by Tom Spory, Warner Bros. branch manager, attending the testimonial dinner given last week by the theatrical men to John M. Casey, former Boston’s City Censor, at the Copley-Plaza. Casey had acted as the city censor for 29 years before he retired.

In addition to the dinner, which was attended by Joseph B. Ely, Governor of Mass., Casey was presented with $1,000.00 in gold by Al Somerby, manager of the Bowdoin Square theater in behalf of the theatrical profession.

Tom Spory acted as master of ceremonies introducing the speakers which included in addition to Governor Ely, Ex-Mayor Malcolm E. Nicholas, Gen. Alfred E. Foote, head of Massachusetts department of safety; Judges Edward A. Logan and William A. Day of South Boston Municipal Court; former Congressman Charles P. O’Connell and officials of many of theatrical and motion picture houses in Boston.

The reception began at 6:30 P. M. and lasted until 3:30 A. M., with a floor show in the main dining hall of the hotel, with every important bill in the theatrical field of the present work appearing on the program.

THE TITLE OF THE LATEST WORLD WIDE-KEN Maynard western has been changed from “The Night Stage” to “The Lone Avenger.” Murlid Gordon, a newcomer to the screen, appears in the role of Ken’s leading lady.

M. H. HOFFMAN, president of Allied Pictures Corporation, announced the purchase of “SLIM TRIMMED,” an original story by Ben Holmes which will be produced as a special on Allied’s program for the season 1932-33. A selected all-star cast will be chosen for this production which will be filmed on a large scale.

TAKING EXCEPTION to the list of the ten most beautiful words in the English language as just selected by Wilfred J. Funk, poet and dictionary publisher, Harpo Marx of the Marx Brothers, today released his own “ten best” from the Paramount studio.

According to Harpo—brother to Groucho, Chico and Zeppo—these sound better to him: “Hello, loco, studio, scenario, lingo, prez, caco, gusto, hero and Romeo.”

MILLEN RETURNS TO “U”

James Knox Millen, celebrated short story writer Universal staff scenarist, has returned to work at Universal City after a four week’s vacation. He has not yet received an assignment.

LAIRD DOYLE WITH JOHN WELD ON “SUICIDE CLUB” SCRIPT

Laird Doyle, who has just finished work on “Big Boots” for Metro-Goldwyn-Mayer, has been assigned to work with John Weld on “Suicide Club” at Universal City, according to an announcement by Stanley Bergerman, associate producer.

Doyle is the author of “Yesterday Laughed,” a novel and two plays, as well as several motion pictures. Long in the newspaper business, Doyle covered the most recent Chinese revolution.

GUIDE ON SIDNEY-MURRAY STORY

Fred Guiol, former Hal Roach and Pathé comedy writer, has been assigned to work on the new George Sidney-Chacle Murray comedy feature, “Salt Air.” The picture is being supervised by Warren Doane Universal comedy producer.

Guiol is author of six recent Warren Doane short reel comedies.

CHARLES GRAYSON, Columbia writer, is developing a story and a screen play around the title “Rules For Wives,” a story suggested by the decision of a high English jurist who proclaimed in an official decision that women have equal rights with men these days in marriage as well as in business.

BUCK JONES’ latest western dealing with the colorful and adventurous days in California long before the Gold Rush of ’49, has a new title, “The California Trail.” It was formerly called “The Yankee Bandit.” Lambert Hillyer directed and wrote the screen play from a story by Jack Nestafer.

WITH THE TEMPORARY abandonment of “Pearls and Emeralds” at Columbia Studios, Frank (Red) Dolan, former New York newspaper man, has been assigned to work with Robert Riskin, author of “American Madness” and many other successful Columbia screen plays, on a dramatic story of a woman lawyer in New York, entitled, “Lady of the Bar.”

GERTRUDE PURCELL, author of “The Night Mayor” at Columbia, is writing dialogue and additional scenes for “Cocktail Hour”, J. K. McGuinness’s story of that withering period at dusk that has become an American institution.

THE PERMANENT RELEASE title for “Acquitted”, produced by Columbia with Mae Clarke, Neil Hamilton and Allan Dinehart in a large cast directed by Roy William Neill, is defined as “Devil Commands.” Keene Thompson wrote the story and Joe Shaw wrote the screen play.

SCRIPTS FOR “BRIEF MOMENT” and “Tanpico” have been completed at Columbia and are now awaiting casts and directors expected to be selected in the next two weeks before going into immediate production. These are two of the most important pictures left on this season’s program.

Reginald C. Barker

Criticism, Revision, Collaboration

All Types MSS.

Criticism, Revision, Collaboration

All Types MSS.

Criticism, Revision, Collaboration

All Types MSS.
Hollywood Filmograph

DECEMBER 31, 1932

Holiday Greetings

Hallelujah!
I'm a Bum

Al Jolson

42nd Street

Ruby Keeler
For Your Holiday Enjoyment

Producer deVally Tells Human Reaction to Good Musical Films

Hollywood, Dec. 31—It has been said that the greatest art is created in the spirit of play. It is in this joyful attitude that the Kendall-deVally Operalogues have been created and will be listened to by the multitude.

A most important phase of our life is entertainment. Provide good entertainment for the older and younger generations alike and you have done your share towards a better civilization.

To listen to the music of the old masters is like a tonic, a preservation of the good—a stimulus of an ideal.

You, exhibitors, may wonder whether your audiences will understand. At first they may not be able to explain; nevertheless, their ears will drink in the harmonious sounds of the Operalogues while their eyes follow the action in the beautiful scenes and the picturesque costumes.

We believe that the success of the motion picture industry is not controlled solely by the executives of the studios nor the exhibitors, but does rest in the ability to produce entertainment in conformance with the freely and honestly expressed opinions at the numerous social gatherings held daily throughout the country.

The Operalogues such as “A Brahmin’s Daughter” and “The Canteen Girl,” are superior entertainment and are well enough to run alongside of the finest feature productions.

Music in Pictures Enhanced by New R.C.A. Sound Unit

Hollywood, Dec. 31—An event has occurred of the utmost significance to the motion picture industry! With the availability of the new “High Fidelity” system of sound recording, as demonstrated by RCA Victor Co., music will proceed to its rightful place in screen entertainment. Full volume range and full tonal range will put pictures on at least an equal footing with radio in the presentation of musical subject matter, whereas the older sound systems were capable of a muscial approximation at best.

Thinking observers in the picture industry can envision the possibilities of real music from the screen, and are laying plans now to take advantage of the expanded field. Kendall-deVally is among the first of the forward looking producers, as evidenced in the utilization of the new sound system in the recently produced Operalogue “A Brahmin’s Daughter.”

“A Brahmin’s Daughter” must be seen and heard to be appreciated. The music we have been hearing has “sounded” fairly good, but the true power of the music has been strangely lacking. In this subject, one feels the musical power exactly as though the singers and orchestra were there in the box. We are told that this effect is due to the presence of the very low and very high frequencies, both of which induce a physical sensation entirely apart and supplementing the sense of hearing.

“A Brahmin’s Daughter” and “The Canteen Girl” OPERALOGUES FROM Kendall-DeVally Studios

Alvin Wyckoff Guses Photographers’ Views of Musical Pictures

Hollywood, Dec. 31—Whosoever has foretold the decline of musical screen productions has spoken ignorantly, for he or she has evidently not seen the latest in musical Operalogues as produced by the Kendall-deVally Operalogue Co.

What is more, these condensed screen versions of Grand Opera, are not merely musical productions, but are pictures that contain rare cinematography art. The man who has given his efforts and years of experience to the task of giving “A Brahmin’s Daughter” and “The Canteen Girl” pictorially beautiful settings, is none other than Alvin Wyckoff, cinematographer par excellence, and the president of International Photographers.

To show you how wrong these people, who have condemned musical screen productions, can be, it might be interesting to hear what Alvin Wyckoff, the man behind the camera, has to say about three Operalogues.

“As a novelty, the Kendall-deVally Operalogues should reign supreme, and as entertainment, they should please any and all types of audiences.

“Probably most important of all is the fact that to begin with the Operalogues are musical stories. Music and story do not have to be rewritten or rearranged as to harmonize. Each camera set up was so as to show to the best advantage the singers.

Alvin Wyckoff is one of the ace cinematographers in the picture industry today.

Howard Higgin Tells Secrets in Making Good Musical Screen Plays

Hollywood, Dec. 31—Musical screen presentations are, it has been said, without a superior in the field of entertainment—that is, if they are produced with the right amount of thought toward entertainment values.

In order to assume perfection in a musical Operalogue such as are being produced at the Kendall-deVally Studios, a great deal of attention is necessary as to the direction of the pictures.

Howard Higgin has been awarded the directorial post on the entire group of Operalogues of which the latest are “A Brahmin’s Daughter” and “The Canteen Girl.” His long standing as one of the industry’s leading directors, was what brought him to the attention of Kendall-deVally.

“In directing musical productions such as these condensed versions of Grand Opera,” Howard Higgin states, “one must keep in mind that the music is featured above all else. Even after the picture is finished and is in the cutting room, musical notes, on the sound track, must be cut with the film so as to always be in harmony. In this one respect, perhaps, lies the most important part of directing musical production art.

These views coming from Howard Higgin should carry weight, for he has given the industry some of its finest screen productions.
United the Industry Will Stand—Divided it Will Fall

Many Changes Are Soon Due on Movie Map

PRODUCERS AND WORKERS SHOULD GET TOGETHER AND WORK FOR ONE COMMON CAUSE

If it was good enough for Uncle Sam, it should be good enough for us. It was the united forces of the American Army that swooped down on Germany that won the war. The one thing that bucked Germany most was the fact that handbills were buried into their trenches and onto their streets telling them of the fruitless attempt that they were making and that they were fighting for a lost cause, the wrong principle. Uncle Sam, we are told, used these methods, tricked the enemy into giving up; and what the good old shells didn’t do, this did to their morale and eventually the Germans broke under the strain and spell, and the Armistice was signed. Let us arm an armistice with the people of this industry. Muster Producer and get them all into one big family and work together for one common cause. United, this industry will stand—divided, it will fall. It will fall so low that we will find ourselves back to the old nickleodeon days, when ALL THINGS WERE EQUAL. Exhibitors struggled and fought for success—it was not thrust upon them. Producers worked hard to earn their wages, and didn’t sit with locked doors in high swivel chairs. They were among the men and the men worked with them. They stood less on ceremony and more on their own two feet. They knew their responsibility and took it, and every man and woman felt the same responsibility in helping to put the picture over the top.

RICHARD THORPE TO DO “DEAD MAN’S HOUSE”

John Darrow, popular young film leading man, today was signed for the lead in the mystery drama, “Dead Man’s House,” which Richard Thorpe will direct for Chesterfield pictures. Filming takes place at Universal.

The picture will be made in record time, as Darrow must leave by plane Saturday for San Francisco, where on Sunday matinee he will begin his engagement in the juvenile lead of “Abie’s Irish Rose,” to be presented at the Duffy theatre there. Darrow played this role in the recent run of the comedy at El Capitan.

Harry Burns’ Selection of the Ten Best Pictures for 1932

“Good-bye to Arms” (Paramount)

“American Madness” (Columbia)

“Once in a Lifetime” (Universal)

“Back Street” (Universal)


“Smilin’ Through” (M-G-M)

“Tarzan” (M-G-M)

“Bad Girl” (Fox Films)

“I’m a Fugitive from a Chain Gang” (Warner Bros.-First National)

M. H. HOFFMAN JR. ANNOUNCES ALLIED HAS NOT TAKEN UP Hoot Gibson Option

M. H. Hoffman Jr. announces that Allied Pictures have not taken up Hoot Gibson’s option for another year. He has made three of a series of eight westerns and has up to July to complete the balance. Starting January 15 on his next for Allied.

Universal has entered into negotiations with Hoot Gibson, famous western star, for a series of western pictures to be made at Universal City during the next year, it was reliably reported.

Gibson was at Universal City for nearly nine years. For seven years he was under contract as a player and for two years he was his own producer.

A DOUBLE SET OF BOOKS is now being used by autograph seekers as discovered by Evelyn Knapp and Marjorie White the other night when leaving the Brown Derby. A young girl approached the two actresses and asked Miss Knapp for her signature. The actress responded graciously and when Miss White offered her signature, the girl produced another book. "But why can’t I sign the same book that Miss Knapp did?” asked Miss White, and the girl replied, “Oh that book is just for baby stars and this one is for the regular motion picture stars.”

BARRY BARRINGER, scenarist, has been signed by Universal to work with Kahn on “Kid Gloves,” the William Anthony McGuire stage play which may have Pat O’Brien in the leading role.

ANYTHING IS LIABLE TO HAPPEN OVER NIGHT IN OUR CINEMALAND

Some morning you will wake up and read where So and So is no longer the head of this or that studio. That such and such company are in the hands of the receivers; that certain changes in the present form of picture making and exhibiting are in order; and that So and So will no longer rule this or that financial body, and that certain men have come here from New York and taken complete control of our picture producing institutions. They all sound like a dream, but it will come to pass and we won’t need a fortune teller to tell you how close such happenings are. For all you have to do is take a look back to 1931 and see how many producers are in the same seat they were in a year ago. How the companies stand financially what their pictures have earned. Who are getting the biggest salaries—the stars that bring the money into the box offices or the producers who are looking after the production end. The producers get theirs, no matter what the box office does for the pictures. The stockholders pay the freight, and what a price. It will take all the mints in Wall street to carry on, and even this is impossible. Wake up, folks. Prepare for the worst shock of your lives, unless something drastic is done about it.

WELL LIKED

Bobby Mayo, who is working on the Fox Films lot in Westwood, is well known and liked by the players large and small. The other day Ye Editor received quite a boost for Bobby in a letter from one of the extras who said we should say a kind word about Bobby, and knowing him as we do, how could we refuse the request.

CONGRATULATIONS

A romance in the busy offices of a great film studio became known recently with the announcement of the engagement of Stanley Partridge, for the past few years secretary to E. J. Mannix, Metro-Goldwyn-Mayer executive, and George Kann, Hollywood producer.

The couple became acquainted through being associated in a business way when Kann produced a number of foreign pictures at the studios.

No date is set for the wedding.

The bride-to-be is the daughter of Mr., and Mrs. Nelson H. Partridge, of Hollywood.

ROGER MARCHETTI

Extends Season’s Greetings to All His Clientele in the Industry
Guarantee
A MERRY CHRISTMAS
AND A PROSPEROUS NEW YEAR
with
SAILOR BE GOOD
with
JACK OAKIE
VIVIENNE OSBORNE
DIRECTED BY
JAMES CRUZE
Screen Play by Viola Brothers Shore and Ethel Doherty
Dialogue by Ralph Spence and Viola Brothers Shore
A RADIO PICTURE
HOLLYWOOD FILMOGRAPH

Gary Cooper Is To Play Opposite Joan Crawford At M. G. M.

J. I. Schnitzer Predicts 1933 Banner Year

HOWARD HAWKS IS TO DIRECT THE STARS WITH A FINE SUPPORTING CAST

Returning from a hunting trip to Africa has not ended the travels of Gary Cooper, who yesterday moved into a dressing room at the Metro-Goldwyn-Mayer studios for the male lead with Joan Crawford in her new picture, as yet untitled with Howard Hawks directing.

Cooper was loaned by the Paramount studio for the part, which is similar in dramatic power to that of his recent triumph with Helen Hayes in "A Farewell to Arms." He has progressed rapidly in popular favor until reaching stardom in such productions as "The Virginian," "The Texan," and "His Woman.

A distinguished supporting cast appears with Miss Crawford and Cooper, including Frances Tatum, Louise Closer Hale, Robert Young, and Ted Alexander.

"SCHNOZZLE" TO BE A MOTION PICTURE FIXTURE

Theaterdom's most famous proboscis stays in pictures!

Jimmy Durante, "schnozzle" and all, has signed a new long-term contract with Metro-Goldwyn-Mayer.

He has just played a comical gob in "Pigboats," with Robert Montgomery, Walter Huston and Robert Young.

Alme. Ernestine Schumann-Heink

Sends New Year's Greetings to The Hollywood Filmograph and particularly Harry Burns, and to her many friends and colleagues her sincere wishes for a prosperous and successful New Year

Cheer up for better times will soon be with us.

INTENSE ACTIVITIES IN INDEPENDENT FIELD ARE CAUSE OF UP TREND

More good pictures will be made in 1933 than any previous year in motion picture history.

This production was voiced yesterday by Joseph I. Schnitzer, president of Jefferson Pictures Corporation, releasing through Radio Pictures.

Increased activity in the independent field, with the resultant personal attention of producers to individual pictures, will bring about this result, he said, adding:

"It must be apparent that the day of the 'machine-made' motion pictures is over. Each picture must be the result of careful thought and individual effort. This never has been and neverwill be possible with mass production methods.

"No single individual should be asked to be responsible for more than one picture at a time. He must give it his best attention and effort.

"Independent production will bring this condition about, and it must result inevitably in a finer class of product. It will not be surprising if the finest picture of 1933 is made by an independent producer.

"Contributing to this result is the fact that the independent producer has his own money invested in his pictures, and will give them greater attention than if he were a cog in a production machine and working for a salary.

"Independent producers will be able to "shop" for staff, cast and talent. With the elimination of destructive studio overhead they will be in a position to produce a better quality of product at a lower cost than any major studio.

"It must be apparent to every thoughtful man and woman in motion pictures that sensible independent production will bring about the salvation of the industry."

"The longer I live
And the more I see,
Of the struggle of souls
For the lights above,
The stronger the thought
Comes home to me
That the Universe rests
On the shoulders of Love.
A Love so Boundless,
Deep and Broad,
That men have renamed it
And called it—God

May the Coming Christmas Time
Be Joyful and Happy
For You and Yours.
Sincerely,
Burr McIntosh
Hollywood. California

HAPPY NEW YEAR FOR TENTH YEAR

BILL RING'S

Correct Hair Cutting
Manicuring — Shoos Shined

Phone: GLAdstone 9708
716 No. Bronson Avenue Hollywood

Smokers' Supplies — Novelties — Agency La Corona Cigar

GREETINGS...

LOUIS ATLAS

"Check your hat, please"

E. W. BISCAILUZ . . . Sheriff

Wishes His Many Friends and Filmograph a Very Prosperous New Year

HAPPY NEW YEAR

We Never Close Free Parking

Bot's and Hank's Cafe

Charcoal Broiled Steaks, Chops and Food of Quality

40c, 50c and 65c Dinners

1911 SUNSET BLVD.

HOLIDAY GREETINGS FROM

GAYLE KAYE

. . . formerly known as GAYLE KORNFIELD

NEW YEAR'S CHEER FROM THE PEER OF MIMICS . . .

FRED MONROE

. . . Now at B. B. B.
Thirty Days and Nights

How many people realize what it takes to get out this issue. The only answer we can give you is, it takes THIRTY DAYS AND NIGHTS of hard labor. Possibly some people could do better than this, but, we who strive to please everyone, want must that much time to place everything that is at our command in the proper light and form. Those who read this story of thirty days and nights will know exactly how hard we have worked to serve the motion picture industry a dish of good cinema food to eat at the closing of the year of 1932.

How many people will work thirty days to get over an idea? Yes, a thought of GOOD-WILL, LOVE, AND UNDERSTANDING OF BETTER THINGS. Still you can take this message for what it is worth and figure Ye Ed Writers.

The Yuletide Spirit is predominating throughout the civilized globe. It takes just such messages as we are sending across to call everyone’s attention to the true status of the present day. If these short messages could be printed that would reach the deep thinking and right minded folks of the amusement world we would have greater success with all classes of amusement, and the public at large would be ready for what is being offered them in the world’s theaters. And it would not take us thirty days to get out this publication, it would come in due course.

Moving Movie Throng by John Hall

Making it a happy year is within the reach of all. Man needs little here below. Make that little sufficient.

The nearest man is the black sheep of his Radiation, brain. When the Creator gave man the gift of Reason. He planned well.

The human is born writing. His first seeing sight of the starry heavens multiplies his wonder fold. His first articulate bawl tells the world he is here, ready, and do things, as goes the saying of the day.

John Hall

He is born to propagate; to fill the waste places of the earth; to conquer all other forms of life and place them in bondage to him. This he does—and rights for more worlds to conquer. He is a true cosmic; yet he remains chained to his own particular tiny atom of consciousness. There is a reason.

Man is limited to the earth. Could he, with unconscious limitations, be beyond man’s comprehension. Sometimes he THINKS he can direct it. When he tries, he and his "civilizations" are destroyed. Sometimes he boldly claims partnership with the Creator. He is destroyed, and his followers start all over again to work their way back to eminence.

The far goal of the Mighty, COMPLETE DOMINATION OF THE EARTH, seems to bring with it irresistible resistance. Every world conqueror claimed that the Creator was on his side. Each and everyone, at the critical moment, failed to make contact—and fell to failure and death, never understanding; never receiving an answer to his "WHY". Through century after century man’s life goes on. It seems the ONE thing that is ETERNAL, as we understand eternity. The Perverse behind all remains hidden.

Disagreement with things as they are in healthful, normal. With millions of unused brain cells in his brain, each and every one of them the collection to seize upon and hold, man uses but a few with which in direct his life. As constituted, no man can hope to utilize more than a tiny fraction of his brain power. But the tiny fraction used by the average man makes him an eternal walking interrogation point. The eternal "WHY?" goes on and on to the tomb.

In the United States, a recent experiment in legislation clashed with humanity's eternal struggle to fulfill the desires, and in it lies a breed of professional fanatics. Their superficial (we feel generous) thinking is unworthy of explanation. They are, fundamentally, ignorant. Monomaniac best describes them. The blind exalters call them "parasites." They want to be different from the few, but don't know how to do it.

Just as an illustration of what happens to SOME brains. What we call the "pleader," the citizen who sticks to his job and justwhistles, understands all his fellowmen who are out of time. He is the backbone of ALL nations. He is the man who DOES NOT TRY to question the power responsible for the government. He does not understand it, but he knows how deeply it can be wired without Bounding. He practices moderation in all things. So he Researches.

And this is the best way to find a happy New Year. Don't WANT more than you need. You can do that in time. It is satisfying that there IS a God, and that He is in His Heaven, and all is well with the world. Keep away of the times by reading good books and the daily newspapers. When you read THINK; form your OWN opinion. Keep in mind that your belief is not the last word. It is the first logical in your conclusions. Be charitable in thought and deed. Don't give any consideration to go. Give every man and woman the benefit of your good wishes and be experienced with the individual. Remember that marvellous brain you cannot even hope to tax to a hundredth of its capacity. Use it for something other than to cover a place, to clothe yourself. THINK: on the other hand be: no nonsense of ALL men. If we do this we shall receive what we GIVE. Happy New Year.

DAD SAYS

Renee Adoree spends Christmas at home, that’s glad tidings ... Gary Cooper and Joan Crawford have the spots " turning about." MGM. George Chandler in cast of "She Had to Say Yes, WFN. Claudette Colbert renew contract with Paramount. Betty Compson has the lead in "West of Singapore," H. M. Hoffman production. Noel Madison and Weldon Heyburn are in cast of the above picture. Richard Bennett has a featured role in "Song of Songs," Paramount. Bodil Rosing, added to cast in "Crime of the Century." MGM, not RKO, buys film rights to "The Fountain," perhaps for Norma Shearer. Raquel Torres plays opposite Jack Holt in "Tampico." Kay Francis and Warren William to be teamed in "100 Per Cent." WFN. Kent Taylor replaces Richard Arlen in "Good Company." Richard Arlen in cast of "College Humor." The Evolution of the Saloon" former title "Big Shot" will be Edward G. Robinson's next picture WFN. Tala Birell has the lead in "The Black Pearl." Universal WFN buys screen rights to "The Silk Express." RKO buys film rights to Cy Bartlett's story "The Big Brain." Joan Marsh and James Murray have the leads in "High Gear" Goldsmith production. Alice White added to cast of "Pennies." If they ably carry down in "Babes in Arms" Ziegfeld has the male lead in "Baby Face." Barbara Stanwyck's picture, Al Green directing. Leila Hyams and Paul Lukas have spots in "Sing, You Sinner." Phil Goldstone production. Christy Cabanne directs the spots "postpone "Killer at Large." San- dahl Shaw in cast of "Our Better." Roscoe Karns replaces Jack Oakie in "Good Company." Julian Hayden has the feminine lead in "Son of the Border." Tom Keene's picture RKO. Paramount will star Carole Lombard in "Dead Reckoning." Erle Kenton directs. Tod Browning may direct Jack Gilbert in "Rivets." Parrow directed to slated to direct Bill Boyd in "The Brave Cowboy." Jesse Lasky to star Ricardo Cortez in "The Warrior's Husband." Guy Standing has a big spot in "The Eagle and the Hawk." Benita Hume and Lee Tracy have the big spots in "Clear All Wires." Gregory Ratoff to be starred by Samuel Bischoff in "Job."
... Suggestion Page ...

WE SUGGEST less cutting of salaries of the workers and more cutting of the producers and higher-ups. Man power is the best investment in any business. So-called brains is an expensive luxury.

WE SUGGEST the same rules that apply to all workers in the studios today, apply to extras. No extra should be given over three days work a week. Split up the work, so all families will get an equal break, where it doesn’t matter who works in the picture.

WE SUGGEST that producers stop talking about the business going to hell. The public are fully aware of this, and why keep reminding them of it? A sore will never get well if you keep picking at it. Forget it, and go about your business and all will be well.

WE SUGGEST a good turn day be set aside once a week. MAKE IT A RULE IN YOUR LIFE, and every one else will follow suit. What blesses one will bless all, and today we need more blessings and less condemnation. TRY IT AND SEE HOW WELL IT WILL WORK—It will come back to you.

WE SUGGEST the changing of casting directors in every studio until each has had a chance to work at all of the studios, in order to help change the faces in the pictures being made. Do this instead of sending East and importing a lot of so-called big shot actors.

WE SUGGEST that every man who has been fleeced by stock investments in the various picture companies, get together and in a body, tell the So-and-So who led them into the trap what they really think of them, so that the public will become wise and give them a wide berth.

JUDITH VOSSELLI

CHARLIE CHASE

George Raft

Eric Wilton
My Sincere Good Wishes To All

SID GRAUMAN

"Cavalcade" Coming Soon Chinese Theatre

Hope your happiness of today continues on for many years to come

Bobby Vernon
FUNNIER THAN EVER—are those Taxi Boys, Ben Blue and Billy Gilbert, whom we watched cackling comedy at the Roach Studios a few days ago on their latest comedy that centers around mistaken identity.

WE OFTEN WONDER—how comedians can keep up year after year, getting the public something to relieve their troubles but after watching Del Lord direct for a short time, we realized that he had a great deal to do with their success.

SPEAKING OF COMICS—have you seen Chic Sales without his famous mustache, which is just what he is doing in the comedy "Pals" by Ronnie Barker that he is making at Universal Studios. WRITING A FAMOUS BOOK—which you will remember, but this story has nothing to do with that, but has a dog for its pivot is the latest Visaroff—explained.

CHESTERFIELD, A GREAT NAME—and the latest to be produced under that banner is "House of Fear," that will surely live up to the famous name with Richard Thorpe directing.

NEVER HEARD LONGER LINES—than Hale Hamilton was rehashing a few days ago at Universal, since they have Glenn Shea, John Darrow, Michael Visaroff and Jane Keclyek in the cast.

EXACT CHANGE IS NECESSARY—from one reel to another in perfect projection and the latest isPrichard Automatic Projection that was explained to us a few days ago by the invention of Chester. It will be a boon to the picture makers and studios.

SID GRAUMAN WINS—the honor of showing the big screen in Hollywood there Frank Lloyd directed so beautifully for Fox, and was such a delight to the extras a short while ago.

THIS FAMOUS PLAY—by Noel Coward will be seen at the Chicoe Theatre on January 12, and we feel sure that Winifred Sheahan’s pet will have a great reception at the opening.

WILL HE GET HIS WISH—is the question that Junior Larnum would like to be answered at once after buying “The Tram” a picture of the sea by Gordon MacRae that promises to be a great thing for the screen.

JOHNNY WEISMULLER WANTED—for the title role, but he has a Tarzan picture to make first for M-G-M but we can see no one else with his aquatic ability and attraction for the fans.

SORRY TO HEAR—that our favorite actress, Constance Cummings, is to leave the Columbia banner, and perhaps our shores at the same time, but you can never tell what the girls will do.

NOT MUCH DIFFERENCE—as far as Columbia and Connie are concerned, as she has been loaned out so often to other companies, and made good, that she hardly knew where her home studio was.

LITTLE STORIES—"Comunia callida et audiotia prima specia leatra etacta dueta, eventu trista sunt." (Haity and adventurous schemes are at first by Batering, in execution difficult and in the issue disastrous.)—Livy-Annals xxxiv-xx2.

Milton Cashy

We have heard so much about the men who manage the affairs of the motion picture stars of today that we became curious enough to interview one who has many famous names under his watchful eye.

In our recent interview, something we observed on a motion picture set a short while back, in which the jury of twelve good men in a court scene was composed of eight ex-directors and four former leading men, who were all working simply for their money for a certain rainy day that surely happens in the short life of anyone working in pictures, and especially the stars.

Milton Cashy told us that the life of the motion picture star is about four years. Of course there are a few exceptions, the same as any other rule.

His business was to advise them of safe investments, that when the short "big money" days are no longer, they will be provided for in the future.

Nothing to do with their engagements, as agents do this work, but in many cases he is his client’s opinion, and sometimes his advisor.

Another important thing that the business manager attends to is that old bugaboo “income tax,” which has caused many former stars trouble, is filed correctly.

In fact, "Uncle Sam almost ate the band" is the way one of the prominent ones so nicely stated when he got caught in the income tax whirl.

Mr. Cashy advises that his clients set aside one third of their incomes as a reserve in either Liberty bonds or funds in the bank to take care of this necessary item.

He advises that they put aside a life trust fund and in this way assure their independence against the day when a fickle public decide that their former favorite be succeeded by another.

These personal business representatives of the stars, directors and writers, must have the necessary banking and legal knowledge to keep them out of difficulties.

They must also teach them common sense in their business dealings, such as not laying a fleet of expensive cars, or acquiring an enormous estate, that would need a permanent income to maintain.

They must also keep them clear of sharper, who offer to double their money in a month or, in other words, much must understand the problems that ail the men whose enormous financial returns are only for a short time.

We asked Milton Cashy why he was particularly suited for this particular work and he told us that he was educated at the Chicago University in business and law, had been ten years with the Continental Bank of Chicago, as well as the Security and Bank of Italy in California, for eleven years.

This looks good enough for his clients to have confidence in, and as he has a limited number of clients, it enables him to handle each case carefully and properly.

After this little talk, we realized that the personal business manager is an excellent idea and the "big money men and women" of the motion picture profession, who have men of business experience to guide them, will not have to resort to the "extra list" when their pay days are at an end, but can complete their lives in a contented and honorable manner.

LET US GET IT ON SILK—is the latest for the screen that Daryl Zanuck bought for Warner-Farrer National and concern the shipment of silk from Japan to Paris.

A BRAND NEW IDEA—that is always welcome, and from what we hear they are going to get a story to make the cast, and from what we know of Houston Branch’s story will have to be first class.

FROM DEAR OLD LONDON—comes Bena Hume, who will play the lead in the much talked of production "Clara All Wires" at Goldwyn Studios, where much talked of play was bought.

A GOOD MAN WINS—the title of leading man at Lee Tracy has been cast in the written version, and whenever Lewis settles down, you may be sure that no one could do a better job.

THE DEAD RECECKING—sounds interesting and especially when you know that his real murder yard that is on one of those palatial yachts was written by Robert Prentice.

RIGH-T AFTER THE BEV—finally the lovely Caolie Lombard will go into this interesting story at Paramount, with Sari Maniza as the other girl and clever Elisha Kean directing.

WALTER WANGER FLITS—will soon be the watchword of our moving executive as no sooner did they get his desk all oiled and ready for work, than he resigned from Columbia and Harry Cohn.

AT A SIGHT—Milton is the specialty of this clever man end is so far away from any individual that he will always be in demand but we hear that slight differences of opinion arose at last night’s meeting.

TWO GOOD ONES—in the cast of Phil Goldstone’s "Sing You Some” when Leila Hyams and Paul Lukas were selected but the independents seem to be getting the best there.

A TORCH SINGER—is the theme of the story and it should be a g-ee hot hit as Libby Holman and her troupe have been getting "front page” for a long time and Christine Calabrese is directing.

AT LAST A GOOD ONE—has reached the New York stage in "Biography" a Theatre Guild find and with the addition of clever Clara Hume, looks as if the stage has a real attraction.

THE RACE IS ON—to see who will get this clever and interesting play for the screen that is as the ultimate goal for anything good in the way of entertainment and the audience are all excited.

MUSICAL COMEDIES AGAIN—are sure to be revived in the coming season. M. G. M. will soon have Rogers and Hart, those clever New York boys, who know all there is in that line.

TWO GOOD PROSPECTS—are Thornton Smith’s "Turnabout" and "I Married an American" are the musical music and clever lyrics will soon grace the screens of the country.

"TECHNOCRACY"—seems to be the subject of the hour in everybody’s mouth these days and we have no doubt that a succession of pictures will soon be seen and heard in the theaters.

FIRST ON THE SCREEN—will be Bryan Foy’s picture on this subject and from what we hear of this production, it should be a great favorite with the disciples of this new policy.

ORCHESTRA IN THE PIT—is always welcome and Arthur Kay’s efforts at the Playhouse were well received on the opening night, with lovely music to put you in the spirit of the play.

A PLAIN MAN AND HIS WIFE—went over big for Louise Dresner and her opinion is to be a director and there seems to be many friends and admirers, but the music helped greatly.

LOS ANGELES THEATRE GUILD—is a welcome addition to those interested in the best of the art and the further this theatre should be an attractive spot to the theatre lovers.

LIFE’S PASSPORT—their first play got off to a good start and Lucille LaVerne and her notable cast should be one of the places to go when wishing something different to screen plays.

TWO JOBS IN ONE—has B. B. Kanhe the President of Radio Pictures, as well as the production chief who arrived in the Film Capital recently to take over the additional duties.

MANY NEW IDEAS—seems to be under way at the huge plant on Geever street, that has seen many changes of executives in a short time but have produced some pictures that have made good.

WILL GARBO RETURN—seems to be a much mooted question with the executives as well as the general public, and the victory of the question since the Swedish star left our shores but she’s still elusive.

QUIET IN GROOMING OTHERS—may be the solution of this difficult problem and there are two mentioned in the persons of Norma Sheahan and Charlotte Susan, who have showed to advantage in tests and only await public approval.

ONE MORE FOR JACK—and “Rivets” the John McDermott story that Metro-Goldwyn-Mayer bought for Jack Gilbert, will conclude the long term contract as player but has other plans.

HIGHEST PAID MAN—in pictures but from what we heard, he has great ambitions for his future, he was the only boy in his class for no reason why he should not make good, with all his experiences on the stage and screen.

FILMARTE
1228 VINE STREET
Starting Friday, December 30
E. W. PABST’S
Powerful Epic of the Mines
"Comradeship"
Titles in English
New Prices 40c.
Mervyn Le Roy

Director

"Five Star Final"
"Little Caesar"
"I'm a Fugitive from a Chain Gang"
"Hard to Handle"

Warner Bros.-First National

GREETINGS!

BLANCHE MAHAFFEY
RALPH M. LIKE

"Hope Santa was Good to You, Too"

JAMES MARCUS
**COLD TURKEY**

By John Wray

If there is ever a time when to be home seems better than to be anywhere in the world, it is the 25th of December. Nothing is quite as desirable as a half hour away from home. The world is a little bigger here. And Christmas is a little too much like the rest of the year.

**A Famous Meglin Kiddie Talks Things Over Before Rehearsal**

One of the Meglin Kiddies talks things over with his Pal before one of the daily rehearsals. We've invited him to write a few words for our column. Here is his reply:

"I always did like tap dancing, but golly! I sure hated the idea of 'Dancing School'—well you know, I kinda that the other guys in the neighborhood would give me the razzberry, so anyhow, the first day I went to the Meglin Dance Studio, I pulled my cap down over my eyes, and I thought when I opened it, I'd just be doing a series of movies once and then stuck out my tongue. No, nobody would recognize me, and we went in.

"There was a man sitting in a nice office that had pictures of dancers all over the wall and somebody said we were famous Meglin Kiddies who had practiced hard and who were now on the stage and in the movies.

Well, that man in the office... He wasn't so nisy, no sir! He shook hands like a real pal, and asked me if I was glad to come to dancing school. WELL, I didn't want to hurt his feelings and tell him that I thought it was a silly idea, so I told him being there, so I said 'Well, it's my mother's idea, and my Dad's... I guess it's all right.' Then we went into a big room where there were a lot of other kids sitting... and some girls too... pretty ones with curls and blue eyes. Pretty soon the girls went out and then a man came in and took the kids to the other side and told them how to do a step test.

"I looked around me sort of careful like, so nobody would guess that I was sizing up the bunch to find out if they were regular kids like me or a bunch of dumbnutes... they all looked pretty smart to me.

"BOY! You don't know how much fun we have. I'm sure glad I stayed. Say, I can tumble and all sorts of acrobatic tricks. But, you know, since then, I've been rent to play the lead in pictures, and on the stage, and I am proud. All the Meglin Kids get breaks like that.

"It's a funny thing, but my grades in school have come up since I've started dancing at the Meglins... I don't know why unless it's because entertaining the public, like I do, makes me feel good about myself. I'm doing the greatest thing possible for me.

That piano player doesn't look very busy... Let's get her to give us a chorus to get loosened up before the bell rings.


**THE FLAMING SIGNAL** ONE OF THE BEST FILMS OF ITS TYPE TO REACH THE SCREEN IN SOME TIME

For a kid's matinee showing, there hasn't been a better picture released of late than can begin with compare with "The Flaming Signal." This William Burke production, which stars "Flash" the famous movie dog, is replete with fast moving action which keeps up a dizzy pace throughout the entire length of the picture until the film fades out.

A sophisticated motion picture audience might turn up its nose at "The Flaming Signal" but this need not bother the producers. The picture was made for a certain type of audience and with a purpose of furnishing entertainment for these people. This picture accom- plishes, therefore it is a success.

William Steuer, owner of "Flash," penned the story which depicts the adventures of an aviator on a solo flight to the Hawaiian Islands. "Flash" is a stowaway on the aeroplane. Something goes wrong with the plane and they are forced down on a cannibal island. The dog rescues his master and brings aid to the boy in the way of the daughter of the island mission. With "Flash" they fan over the island. With his untrained but effective path is made rough by the dastardly doings of the owner of a trading post.

After many hectic adventures on the island, including a fight between the villain and "Flash," the couple are rescued by a navy scout plane sent out to hunt for the missing pilot. In the film, "Mildred" played by Hal Matherly, though a kid herself, makes a very pleasing leading man. He has the charm and winning mannerisms of a coming screen favorite. He should be head for big things in the theatrical line. All he lacks is experience. A few months in a good stock company would fix this.

Noah Beery, makes a convincing "heavy" as the owner of a native trading post. He is a grand actor and makes the most of his all too few sequences. Marcelline Day is all one could wish in the romantic role as the missionary's daughter, while Henry B. Walthall lends his thespic talents to good advantage as her father.

Misch Auer does an outstanding character bit as a native chieftain. Others who help out the cast include Carmelita Geraghty, Francisco Alonso, Jane Olmies and Anya Granville. "Flash," of course, gives an outstanding performance. His appearance in the picture should be a drawing card for the kids from miles around.

George Jessel and C. Edward Roberts, who also prepared the script, co-directed "The Flaming Signal." Cameraman L. Akers caught all of the splendid action besides displaying some pictorially beautiful scenes in the film.


**ETHEL HILL TO GET NEW ASSIGNMENT FROM COLUMBIA, NEWEST BRYON FOY STORY NEARING COMPLETION**

Patrons of motion picture houses throughout the country are going to get a dash of originality in their screen fare when "Free Woman" reaches the silver screen. The cause of the original story material is Ethel Hill who is at present busy at her typewriter preparing the story for shooting.

Bryan Foy production with a Columbia release. Miss Hill has reworded all of us with many fine screen stories and her latest should be well worth the waiting.

She also ran across a bit of interesting news with the announcement that Ethel Hill is negotiating to go under the management of Mr. Edington, and this follows closely on the heels of the announcement that she is to be given another writing assignment by Columbia. This strategy means for right for the front rank of picture makers, realizing that all is said and done, the story IS the thing. And in order to get the best in story material, good writers are necessary.

I am among the best free lance screen authors in Hollywood and judging from her past efforts, her future brain children should click in a big way.
KIDDIES
By JIMMY VALENTINE

BOY ACTORS IN "THE GREAT JASPER"
David Durand and Bruce Line, well known boy actors, today joined the cast supporting Richard Dix in his current starring film for Radio Pictures, "The Great Jasper," which J. Walter Rubin is directing. They will appear as his sons in the earlier sequences of the film.

DOROTHY GRAY finishes at M-G-M's and goes to RKO for nice role.

BETTY JANE GRAHAM, with Eddie Macks Kiddie Revue entertained Tuesday night for an audience of 500 kiddies at the Elks Temple.

BRADLEY METCALF is soon to start at RKO.

MEGLIN KIDDIES click at the Hollywood Pantages theatre.

BOBBY BROOKS, DAVID LEO TILLOTSIN and JANE WITHERS offer their talents to aid Clarence Muse at the Lincoln theatre.

MARJEAN DENNIS entertained tubercular children at the Hollywood Citizen-News Christmas party.

900 KIDDIES were feted by G. Allison Phelps, the radio philosopher at his home at a very sumptuous Holiday party.

Marilyn Knowlden enlists her talent at a Yule party sponsored by Otto K. Olesen and the Walter Baker Chocolate Co. And what a large gathering of motion picture kiddies were feted by Santa Claus.

Clarine Robbins at M-G-M studios with Helen Hayes and Jimmie ‘Schnozzle’ Durante.

Jerry Tucker posing for pictures with Maurice Chevalier and his new 'Peke' at Paramount studios.

THE COMING YEAR

Greetings to All With Lots of Prosperity

HELEN MANN

BUSTER PHELPS

I Hope Santa Claus Hasn't Missed a Single One of You

MANAGEMENT

JOSEPH MARKS

HE-7367

A BIG CHRISTMAS GREETING FROM A LITTLE GIRL

ROSITA BUTLER

A BRIGHT AND CHEERFUL NEW YEAR

JANET STUART
Let's See Who is Who

by Harry Burns

Where Do We Go From Here?

Now that 1932 is just a memory of yesterday and 1933 is King, on all sides you can hear people ask "WHERE DO WE GO FROM HERE?" Many are leaning on the fact that President Herbert Hoover will make his exit and President Elect Franklin Delano Roosevelt will make his bow and with it will come greater Prosperity.

We, sitting back and watching the merry-go-round of the past year stand ready to forget the heart and headaches of the business struggles that we have passed through, start with a clean slate and try to see what we can give to our fellowman rather than what we can get from him. This, we believe, is the key to the whole situation and if we can preach this and live up to it, we will not only help ourselves to be happier, but everyone that we come in contact with will have to, sooner or later, think and act as we are striving to do.

It is the Mother love of the world that is bringing about this change in people today. It is they who have to bear the cross and it is to them that we owe not only our existence but our Godgiven duty to prove that we are the men that they set out to make. Like our beloved Mother, Mrs. Rachel Elman, who is way back in Brooklyn, New York, others are sitting today, betting on us. They are banking all on their sons coming through.

Now, WHERE DO WE GO FROM HERE? It is our sacred duty to our Creator who has carried us along these many years and placed at our command the wealth of the world. Some of us have realized this and gained complete happiness. Others are still groping in the dark.

WELCOME, 1933! MAY THE LIGHT THAT YOU SHINE UPON OUR HEADS BRIGHTEN OUR THOUGHTS, SOFTEN OUR HEARTS for the fellowman so that we can help him and his over these seemingly rocky roads.

KATHLEEN KERRIGAN SHOULD FIND A PLACE FOR HERSELF IN FILMLAND LIKE SHE DID ON THE STAGE

Hollywood harbors many personalities that never seem to step forward. First, because they never had in the good old stage days when such sterling men like David Belasco were the shining lights of the theatrical world. Second, because they are not understood by the Southland producers who are used to having actors and actresses come up and declare themselves, and try and sell their wares. New York producers send for their talent and engage them without a whole lot of hurrah, so we came across a great personality from the stage the other day, who has been in our midst for almost a year's time, and has never cast her lot with the rest of the artists in a bid for an engagement in pictures. We are referring to KATHLEEN KERRIGAN, sister of Wallace Kerrigan, a woman of divine appearances, she would fit into our pictures as perfectly as any character actress that is now in the limelight. If you happen to see her in a public place, you will look at her twice and then wonder who that wonderful looking woman is, and if David Belasco was alive today he would say how much she has meant to him and the New York stage. However, she is willing and contented enough to sit back and await her time when some wide awake producer will see a part that suits her talents, and then she will take a hand in making cinema history.

METRO-GOLDWYN-MAYER announces the purchase of the screen rights to "Rendezvous," a play by Ernest Borton MacLane which was presented on the Broadway stage this season. The play was brought out by Arthur Hopkins, one of New York's foremost producers.

N. T. G.'S "NIGHT LIFE OF BROADWAY" BOASTS GREAT CAST

Ira H. Simmons, President of STANLEY DISTRIBUTING CORPORATION announces the following cast for his two reel production "NIGHT LIFE OF BROADWAY." starring N. T. G.: Abe Lyman and his Californians; a group of show girls from the Sam Goldwyn Eddie Cantor picture "The Kid From Spain;" Barbara Jason; Roy & Mary; Sally Sweet; Barbara Lee; Barbara O'Byrne; Eric Titus; Olive McClure; Cawitz; Casanova and Dan McCarthy.

Leo Lance Puts Over a Fine Show at the Breakfast Club Yuletide Celebration

One of the gala pre-Christmas celebrations was held Thursday morning, December 22, under the auspices of the Woman's Breakfast Club.

Under the direction of Leo Lance, one of the better known artists representatives and noted writer and actor, the affair proved to be a gala one with many notables in attendance. Mayor John C. Porter and Mrs. Porter, "Bill" Trager with Mrs. Trager, Mrs. Carl F. Dwyer, Miss Earl V. West, Miss Hope Jerra, Alvin Wyrkooff, Myrna Kennedy, Dr. Fred Lendenburg, Miss Dorothy Pelunis, Kathleen Kopp, William B. Lewis, Dr. Reynolds, Malke Smith, Dr. Harri Brown, Mrs. Mirroch, Grace La Rue, Alexander Markay, Gisela Benatti, Josef Borstorf, and Alexis Comand Haubrecht were among the honored guests.

A group of talented entertainers were gathered together for the occasion by Leo Lance and the program was so well thrown that was thoroughly enjoyed by everyone present.

Among the entertainers were Myra Sokolsky, an interpreter of character songs in costume, William Hoffman who gave several delightful pianoligoes; Asunta Gordon, a coloratura soprano, Madame de Zarilu who sang a beautiful Christmas carols. Ernest Holmes, author of "Science of Mind" gave an excellent talk and the singing Troubadours chanced with all to call it a delightful program and much credit should be given to Leo Lance for his splendid help and cooperation. Beatlah Storrs Lewis was in charge of the decorations and arranged hand in hand with Mr. Lance in all of the preparations. Leo Lance is associated with the Irving Starr-Al Pelton agency, and would be a fine production man for any studio, and by the way, he just became an American citizen, which makes him doubly valuable in this country.

Louise Dresser Scores Hit in "A Plain Man and His Wife"

When Sophie Kerr wrote this three-act play, which is now holding forth at the Hollywood Playhouse, she must have had her eagle eye on the screen, for the play as it was produced at the Pasadena Community Playhouse, and is now being done here with Louise Dresser as the star, lends itself in every way to making a first class talkie. If you ask us it will be even better on the screen than the stage, because the development of the characters of "A Plain Man and His Wife" will be so pointed and the tempo so arranged, that each will have an equal opportunity to rule and domineer their home thereby affording much fun and amusement to those who view and listen to the spats and troubles of these everyday folk, who more than likely are next door neighbors, if not our own sweet selves within the portals of our homes.

Louise Dresser comes through her performance in a most inspiring way. She is lovely and sweet to look at, has a charming voice, and a real homebody that we would call "the real American Mother."

C. B. De Mille as the hard-hearted, aggravating, tantalizing head of the house, gives a most superb performance and runs Miss Dresser a close race for first honors.

Floebble Fairbanks and Lex Lintzey are delightful as the young romancers. Jimmy Butler's performance was quite refreshing and well done in every way. He has youth, personal magnetism, and a mental set that gets him across his feet. Kenneth Howell has that youthful charm of a boy that commands attention every second that he is on the stage.

There are any number of well cast parts which fit into the play perfectly. For instance, Evelyn French's work throughout is stupendous in its low key, has a fine delivery, and should be seen more often on both stage and screen.

Joseph De Stefani's performance was adequate, while Howard Hickman and Grace Goodall carried out their part of the story which was the pinwheel of the play, and if you ask us, was very well done. Others who helped materially were Earl Dwre and Beth Madeaux. They suffered by coming into the story so late.

However, taking the staging and the performance as a whole, if you like real, clean, wholesome family entertainment, the kind ministers will advise their flock to go and see, take our advice, spend an evening of relaxation and enjoyment with Louise Dresser and her very capable cast of players in the well stage played by Bertrand Robinson and produced under the personal supervision of Harry L. Cort with Earl Dwre Associate Director.

THE HOUSE OF FLOOD became flooded with congratulations the other night when countless intimate friends gathered to pay their respects to Jimmy Flood's 20th anniversary in the motion picture business. It was just twenty years ago that this veteran director made his entry into the motion picture production field as a camera boy for D. W. Griffith. Since then he became assistant director and by dint of several outstanding pictures he has made his director's name known to the film industry during the years of his time, including Griffith, Maurice Tourner, Ernst Lubitsch, and Marshall Neilan.

In 1922 Flood, at the time considered to be the youngest director ever to be trusted with a complete direction of a feature production, was given his first chance to wield a megaphone by Fox. Since that time he has directed more than 45 outstanding features, his latest being "The Mouthpiece," "When Life Begins" and Paramount's current release of "Marked Woman" starring George Raft.

Greetings... DAVID H. THOMPSON

Hollywood 3591
Lee Moore’s New Frolics Cafe offered some very interesting and entertaining numbers. Earl Dancer (shown on the left) with His Fourteen Gentlemen from Harlem shared honors with Gladys Ahearn and the Dancing Beauties.

Lee Moore’s Frolics are Offering the Greatest Variety Show Offered in the Southland Cafes—Earl Dancer and His 14 Gentlemen from Harlem Topliners

Topping any colored orchestra of it’s kind that is now in public limelight, even said to be better than Cab Calloway and his band, Earl Dancer and his orchestra of 14 Gentlemen from Harlem, are real topliners and put on a show well worth every dollar that the patrons are spending, and when you stop and figure that they are only part of the great show offered by Lee Moore and produced by Carl McBride in association with Le Roy Prinz, you have a slight idea of what is being offered at this Calver City Joy-Place and amusement spot. The cutest and cleverest chorus you ever set your optics on, dance and sing, and even put on a burlesque boxing show that is a riot of fun. Will, Gladys and Ben Ahearn do a number of acts that are chuck full of class. Gladys Ahearn is some pumpkin to look upon. If you don’t believe us, take a peek at the above picture where she is twirling the rope and the girls look on in delight. Nita Vernille offers some very interesting and fascinating dances. Her Spanish numbers has us making every move with her and absolutely losing ourselves in the moment of her work. She is a pip of a solo artist and looks like a million with the prettiest of them for she knows how to wear her clothes. David and Hilda Murray, those international dancing stars, make the visitors sit up and take notice every time they step out and dance, and why not—they have danced for Kings and Queens throughout Europe. We noticed Mr. and Mrs. Tom Mix having the time of their young lives, the Sidney Landkisofs, Viola Dana and her husband, Warren Hymer dancing with a pip of a gal, Mr. and Mrs. Robert Gail dining, Jack White and Misa Gall, Ralph Gravens and party. We got a load of Dorothy Kent and were we tickled? She is as cute and sweet as the sweetest, lovable and full of charm, and if some one doesn’t sign her for the talkies they will lose a good bet. Henry Soto met us at the door with his great smile. O.K. that Mister Lee Moore.

Beverly Hills Supper Room Offers New Life and Interest to Town’s Best People

That Beverly Hills is becoming more of a cosmopolitan city than even the town’s best people had hoped for so soon, is very much in evidence in the way they are turning out nightly to the Beverly Hills Hotel Supper Room to dine and dance with the elite of the Southland, who are making the Beverly Hills amusement center a nightly habit every night except Monday. However, during the holidays they dropped in Monday nights. Ted Dahl and his orchestra are still the star attraction. Their music appeals to the visitors, for the program is of a great enough variety to please the most fastidious persons. The dancing team of Sorrel and Melva seem to have caught on for a life time engagement. First, because they have a great program of dances that one never tires seeing. Second, because they are a very pleasing couple. Their personalit and refinement reaches the very hearts of their onlookers. Those clever youngsters, Jimmy Newell and Barbara Lee still command great rounds of applause when they sing, either alone or together. Alex, the chief greeter of the Beverly Hills Supper Room, is more pleasing than ever and has Frank as a running partner for attention and Good Will honors among the guests. Drop into the Beverly Hills Supper Room any night and meet who is who in society circles. The other evening we rubbed shoulders with Joe E. Brown and Misus and Thelma Todd and Hubby while dancing like nobody’s business during the evening, and were we thrilled We ask you?

Buddy Fisher’s Hollywood Barn Throws Open It’s Doors Amid Much Gaiety and Frolicking

Buddy Fisher in all his glory as America’s Joy Boy, is at home from now on. He threw open the doors to his Hollywood Barn, which is the most unique place in the length and breadth of the land that we call the good old U. S. A. It has so many novelties and features that it is hard for one to concentrate on the wonderful music played by Buddy Fisher and his Greater Orchestra, or the very fine show that Lester Montgomery has staged as the added attraction. You will have to see the Hollywood Barn to appreciate what it will mean to the film capital, as a show place to visitors to the Southland, and with Buddy Fisher injecting his ideas that made him the talk of Chicago, Milwaukee, New Orleans and other key cities where he held forth for a year at a time. We are sure in for some very interesting nights with the merry makers who will gather in this latest of Hollywood Playspots.

Neither time nor space at this time permits our going into detail about the show. All we can say is that The Crockett Mountaineers are the headliners. They are the great radio family, McCune Sisters, Jack Frost, Foster’s Animal Circus, Doc Rube Brown, Harry Silvers and many other features. You will admit that there is not another show in this man’s town that compares with the Buddy Fisher Hollywood Bunnyard Frolics, and as we said before staged by Lester Montgomery noted Fanchon and Marco unit producer.

B. B. B. Believes in Giving the Cash Customers More Than Their Money’s Worth as Far as Show and Food Goes

No place in the world can you get so much show and food for what B. B. B. offers you in his Cellar Cafe. He is without doubt a man with a heart bigger than himself, trying to serve his cash customers the way he does nightly. He has been doing this sort of stuff year in and year out and never seems to tire, trying to better what he has to offer night spot lovers. His bringing Fred Monroe to the B. B. B. Cellar is a victory for cafeland. The New York sensation of the big spots is such a pleasing and willing worker that you never really tire of seeing the very same numbers over again, which is a tribute to his ability to make his work so outstanding. The other evening he offered a number of new imitations. The one of Chic Sale was immense. His Fanny Brice number was a hit. Lydia Roberto and many others top anything that any performer of this kind has offered Southland. The quartet of “Boys will be Girls” put over an old fashioned act that bowled the audience over with laughter. Paul Milton and his Trio of Aides are well worth retaining in the show for some time to come. Cynthia the Kate Smith of Night Clubs, chirped and sang her way into the hearts of all of us; even Mrs. Night Hawk raved over her and when the raves over anyone they are worth a rave. Cynthia dropped over to our table, gave us a hearty glad hand, and were we glad, for she has a way that wins attention and this will take her far on stage, screen or in a cafe. Jack Schumacl, the singing waiter, crooned into our ear, our best one, until we wanted to go home and sing Mammy songs to our neighbor. And cute Lillian Rosine is still one of the bright spots on a very bright program. Some night she is going to cast an eye in our direction and she will admit that she has discovered a real admirer, who has been sneaking a peek at her with admiration. Mary Land and orchestra and Leonard Stevens at the piano helped matters along in a great measure. We looked around us and saw Jack Oakin, the Ben Stulfs, the Mauy Rohm, Marie Cooper, Stanny Cohens, Harry Wallack, Polly Moran and a party of ten, Jean Mallia, Eddie Richmond, Rex Leone, Claire Windsor, Patsy Werner, Francis X. Donovan, Forlenza the great singing artist.

DEC. 31, 1932
NIGHT HAWK
Carlos Molina Continues to Improve Business at The Roosevelt Hotel Blossom Room

Gus Arneheim dropped into the Blossom Room Monday evening and enjoyed himself in his heart's content. He chatted with Carlos Molina and told him that he enjoyed his music very much. If you ask us, we will tell you that the folks who are dropping in nightly are lauding the Carlos Molina orchestra to the skies, for their music is sweet and low, and above all, makes one feel at ease rather than bored by the raspy, blasting notes that some leaders call music.

The Three Scamps are the latest addition to the roster. They sing well and have nice personalities. The impromptu features, especially college nights, are a show in themselves and worth sitting through by the most critical of people. Joe Mann is very much on the job, looking after everyone's welfare.

BILTMORE HOTEL
Jess Kirkpatrick, long featured with Earl Burtnett's Orchestra, brings a new band into the Biltmore Hotel on New Year's Eve, succeeding Stanley Smith's orchestra.

Kirkpatrick's band, numbers eleven, comprise a majority of the musicians in Burtnett's dance bands. Kirkpatrick boasts of a large local following, particularly among the younger original Biltmore Hotel Orchestra which was for years a top favorite with Los Angeles set. The band was booked into the Biltmore by the Music Corporation of America.

Phil Harris Thrills 'Em on Air and On The Stage at The Coccoanut Grove Nightly

We listened in the other night over the air and heard Phil Harris knocking 'em dead. We also heard that Maurice Chevalier and Bert Wheeler were there having a great time, so we hurried over and dropped in just in time to hear The Three Ambassadors put over some great numbers. Phil Harris himself took the center of the stage and what a WOW of a show he put over. There isn't another showman like him in this part of the country.

GRAND GUIGNOL

Starting its second week of thrills and chills with a New Year's Eve midnight matinee, the Grand Guignol horror plays at the Music Box, seemingly shocking the attendants at the box office with much activity, judging from the lines at the box office. George K. Arthur believes that the public wants dark meat for their theatre bill of fare in times of stress and Grand Guignol dramas are dark and full of strife and tragedy. The comedian engaged only the finest directors obtainable and the finest casts for the difficult horror plays. On top of this he engaged H. R. Groebel of the Max Reinhardt production department of theaters in Berlin and Vienna to handle the weird and eerie production angles. With such men as Groebel and Donald Gross, Robert Vignola and Reginald Berkeley directing, the box office can well afford to understand and withstand the shocks of continued demands for seats. The casts of the four horror plays include Grace Stafford, Ethel Griffis, Doris Lloyd, Mitchell Lewis, Henry Mowbray, May Beatty, Eric Snowden, Edwin Cooper, Raymond Lawrence and many other distinguished players.

EXTENDING NEW YEAR'S GREETINGS

CARLOS MOLINA and His Orchestra

Blossom Room . . . Hollywood Roosevelt Hotel

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NOW THE TALK OF THE TOWN
NO COVER CHARGE—NOTHING OVER 25¢—MINIMUM CHARGE 25¢
NEW FLOOR SHOW HEADED BY DON CARTER, MAY JOHNSON,
EVA MYER AND DONNA, STAN AND AL.
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GREETINGS AND GOOD WILL TO ALL

OLIVER DRAKE
10 STORIES AND SCRIPTS WRITTEN AND SOLD 1932 -- HOPE TO REPEAT IN 1933

FRITZI RIDGEWAY AND WILLIAM WELLMAN

The return to the screen of Fritzid Ridgeway has gladdened the hearts of his many admirers who always followed her interesting career very closely. Her fan mail was piling up in great fashion when she left the screen to run a hotel at Palm Springs.

Here we picture Fritzid taking instructions from Director William Wellman at Warner Bros. First National Studios on the set of Ruth Chatterton's picture "Common Ground" which is now scoring heavily in the leading theatres.

A BAS DEPRESSION!
MR. AND MRS. TOM MIX

"Are we happy," chirped Mrs. Tom Mix, the other day, when Tom Mix announced he was going to take a rest and maybe a trip to Europe, right after Christmas. Who knows but Tom and the Mrs. may tour the U. S. A. for about ten weeks, go to Europe, and then the famous western star may join one of the biggest circuses in America. He still has a hankering for that South America trip. Whatever he does and wherever he goes, Mrs. Mix is going to travel again. It is in the blood. She was, before her marriage to Tom, the "Queen of the Air" with the greatest sawdust shows of the good old U. S. A.

NEW CONTRALTO

June King, young contralto and recent arrival from Denver, Colorado, has been so fascinated by the various musical activities in this section of the country that she decided to make her home here in Hollywood.

Miss King is one of the few artists who won special honorable mention in the Atwater-Kent contest. Her first local appearance was at a recent musical at the Beverly Hills Hotel.

Winifred Dunn has been signed at Universal City to adapt "My Old Lady," an original story by Jack Cunningham, Universal contract writer.

JIMMY FLOOD started his picture career as a camera boy for D. W. Griffith. He has directed 45 features since, the latest being "When Life Begins" and "Under Cover Man."

GREETINGS TO ALL IN CINEMALAND and FRIENDS EVERYWHERE

W. W. Holmes

MA-5864
Timely News From Good Old San Francisco

OUR REPRESENTATIVE CULLS THE FIELD FOR INTERESTING NEWS
BY ROBERT A. HAZEL

The Nasser Brothers reopened their New Mission Theater Friday night showing "The Conquerors" with Ann Harding and Richard Dix. The entire theater has been remodeled and redecorated and a new RCA sound system has been installed. The Fox Grand Lake-Oakland, gave a performance for the needy last week. Patrons paid their admission in food. The picture was donated by the Fox Film Corporation and the employees of the theater donated their services. The affair was sponsored by the Westlake Jr. High P.T.A.... Robert C. Frost, Eastbay district manager for Fox polling at the Fox-Oakland and Fox West Coast Theaters, inaugurated a new Orpheum.

Fanchon-Marco units and Walt Rosenthal bonded his interests here from the Fox to the Fox-Orpheum. The Fox-Oakland will present only outstanding pictures in major studios, and A. M. Miller have exchanged places as manager. Kersken went with his unit to the Fox-Orephum and Miller went to the Fox-Oakland, to fill out the expiration of the legitimate theaters have been dark the past week.

The Grexy reopened with "Marsden In Uniform"... Another opening took place at the Alcatraz bringing George Sidney and Charles Murray in "Abie's Irish Rose." The supporting cast includes John Drew, Grace Stafford, Lowden Adams, Harry G.Kreman, and Milton Wallace. The return of the "Cat and the Fiddle," at the Fox for a four-weeks bill beginning Monday. The cast is headed by Helen Hayes, Olga Baclanov, Paul Gregory, Sam Ash and Mervyn Johns. The Cat and the Fiddle opened Christmas day in "The Queen's Husband." The Wilbur Players, now entering their fourth season, opened Tuesday evening. The Lido, opened recently in "The Little Accident." Some changes have been made in the cast. Mary Moe succeeded Dorothy Shannan in the leading role. The remaining cast includes Richard Allen, Ruth Saville, Roland Parker, Edgar Smith, Herbert Johnson, Peter Brooks, Florence Adams, Edna Elmslie.... The Fulton-Oakland reopened with a group of stock players in "The Unexpected Father," under the management of George Eby. The cast includes Dorothy Shannan, Howard McNear, R. A. and Norm Northcott, Norman Foster, Robert Low, Charles Yule, Jumack Thomas, John Ivan, and John Fee. The Wilbur-Cathedral Musical Comedy Company playing the Century-Oakland, is reported doing a capital business.... The St. Francis, recently renovated and slated to play only road show picture, has reverted temporarily to a grist house.... Alfred Hertz made his latest appearance as guest conductor this season with the San Francisco Symphony Orchestra at the War Memorial Opera House Saturday night... Leon F. Douglas, Millionaire Inventor, of Exeter Park, will undertake a scientific expedition to take moving pictures of ocean life. Douglas will embark from Miami, Florida, aboard the private yacht of E. R. Johnson, former President of the Victor Talking Machine Company. Several well known scientists from the Smithsonian and last week's trip Washington will be invited to the party.... The All Star Features Dist., Inc., gave Santa Claus an order to deliver a 2 lb. box of candy to each of the girls stationed at the RKO theatre.

SEASON'S GREETINGS TO ALL
and to
Fanchon & Marco
AND THEIR ARTISTS

MY HEARTIEST THANKS FOR THEIR PATRONAGE
DURING THE YEAR
E. J. (Eddie) CLARK
MANAGER EL CORTEZ HOTEL, HOLLYWOOD

Fuzzy Knight

SAYS

SINCERE XMAS GREETINGS
and a
HAPPY NEW YEAR

Players opened Tuesday night in "The Get Up at the Travers.... The Children's Opera Company of E. L. Green, in "The Warfield" opened on December 23rd, with an in-definite engagement Christmas day at the Geary.

In many of the movie houses the Yuletide spirit invaded the shows with Santa Claus himself riding in the festivities. The Warfield offered as a screen fare, "Handle With Care," and as a stage attraction besides Fanchon-Marco's "Hot House Idea" the O'Neil Sisters Kiddies appeared in a special Christmas program, and Jay Brower and his band presented Yuletide entertainment. Last Saturday morning, a special Christmas show was offered with choice selections from the Shell Happytimers from KFRC for orphans and shut-ins, with Gov. James Rolph, Jr., officiating.... The RKO Golden Gate showed as a screen feature "The Naked Truth." The stage show consisted of five vaudeville acts including the Tiny Tumblers and a group of clever children in dancing and acrobatic stunts, and Horace Heidt and his Californians who offered a very good program of Christmas novelties.... The Paramount presented Edward Robinson in "Silver Dollar,"... Eddie Cantor in "The Film From Mars," ...opened an exclusive San Francisco showing at the United Artists' last Sunday night,... The Warner offered "He Launched Against Women...." Johnny Hamp and his orchestra of fifteen musicians opened Monday night at the Mark Hopkins Hotel, June MacCloy former Ziegfield girl and a guest of the hotel, opened the program. One of the outstanding features of the screening was the recent opening of the screen and radio, made her debut with the band.

The 18th annual Christmas Cabaret sponsored by the San Francisco Examiner for the benefit of the needy was given at the Palace Hotel last week and proved an outstanding success. Polly Moran, famous film comedienne, acted as mistress of ceremony. Classical, operatic and sacred numbers were furnished by Earl Sapiro and his orchestra, the Municipal chorus, a quartette directed by Gastano Merola, Liva Mazzucco and Nathan Stwart, operatic singers, Max Dulin and his Chorus from the Gemminic Choir, Dorothy Burtnett, stage and screen star, Maurice Colborne, Barry Jones and his orchestra furnished a lot of Yuletide. Laverne and LaFayette, exotic dancers gave a Apache Dance, and May Garland and her orchestra on of guest numbers. Morey Amsterdam provided the laughs and his brother Ted played the piano. Violet Mayo, vaudeville artist, entertained, and from gave imitations of stage and screen stars and Costellus, the Spanish Comedienne, sang songs. Dance music and entertainment was furnished by the orchestras of Horace Heidt, Earl Burtnett, Tom Gerun, Ted Fiorita, Joe Wright and Jay Brower. The girl dancers from the Lido and Bal Tabarin sang and danced. The Fanchon-Marco ciri us from the Warfield theatre entertained. Tom and Louie and their artistry gave the children Christmas cheer and Ralph Pincus supervised the acts.

About 3000 children were given the treat of their lives at the Christmas party given at the Uptown theatre Saturday morning. The guests of honor was given the Joe Richildis, and was by far the most successful event of its kind ever staged for children of that community.
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Keeps Your Whole Refrigerator Sweet and Clean

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If “PURODOR” is placed on guard, you are guaranteed freedom from mixed flavors. Onions, garlic, fresh fish, sardines, limburger, salmon, pasteurized cooked cabbage, butter, milk, cream, water, or any other foods may be placed side by side, uncovered, and each will retain its own flavor without affecting the others.

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“PURODOR” keeps bread and cakes always fresh, and it absolutely prevents moulding. Place in “top” of bread box.

CONTROLS MOISTURE—HYDRATORS UNNECESSARY
When “PURODOR” is used, its moisture control keeps radishes, lettuce, celery, fresh and crisp. Serves loss from shrinkage or spoilage.

GUARANTEED FOR ONE YEAR

“PURODOR” PROTECTS FROM BACTERIA
No more mouldy bacon. Raspberries, strawberries, cherries and other fresh fruits keep free from mould. Drain pipes always free from slime and odors.

WHAT IS “PURODOR?”
An odorless, brick-shaped compound of different chemicals of extraordinary characteristics and efficiency—eleven of them!

HOW DOES IT WORK?
Placed on top shelf of any ice box or refrigerator, next to the ice compartment or unit, it absorbs odors, prevents all mixture of odors and flavors, destroys bacteria content, and controls dehydration.

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Foods spoil at 52 degrees F. and fungus growths multiply at lower temperatures unless moisture control is effected. “PURODOR” is therefore a certain, low cost, pure food “insurance.”

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MEMBER
PRODUCTION STAFF
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Hollywood, California

Season's Greetings
from
Tony Gaudio

Latest Release . . .
"Blondie Johnson"
Warner's First National Picture

Other Current Releases . . .
"The Mask of Fu Manchu"
"Tiger Shark"

"The Gang of the M.-G.-M.
'Eskimo' Expedition
Sends the Season's Greetings"
"CAVALCADE"

Fox Picture

PRELEASE

LONDON
NEW YORK
LOS ANGELES

FEBRUARY FIRST  1933
RELEASE FEBRUARY • 1933

“State Fair”

Fox Picture

Stars

JANET GAYNOR
LEW AYRES
WILL ROGERS
SALLY EILERS
NORMAN FOSTER
FRANK CRAVEN
VICTOR JORY
LOUISE DRESSER
GREETINGS
OF THE
SEASON

Merry Christmas
and a
Happy New Year

Daniel B. Clark

Bess Meredyth
Michael Curtiz
Wishing
You the Best for the New Year

JEAN HERSHOLT
M.-G.-M.

Warren B. Duff
TIFFANY (K.B.S.) STUDIO

BERT GLENNON
DIRECTOR and PHOTOGRAPHER

Management
Collier and Wallis, Ltd.

WILLIAM WELLMAN
DIRECTOR
Warner Bros.-First National Studios
Sincere Greetings and Good Wishes to Everybody

FRANK LLOYD

Season's Greetings

NORMAN McLEOD

Best of Christmas Wishes

PAT O'BRIEN
Greetings for the New Season

Gilbert Roland

Best Regards

William A. Seiter
Laura La Plante

Greetings and Compliments to The Filmograph

... A Believer
Holiday Greetings

EASTMAN FILMS

Good Will

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PARAMOUNT

May 1933 Be Your Most Successful Year

JOHN MEEHAN
M.-G.-M.

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"A Friend of Filmograph"
John Warburton

"Secrets of the French Police"
Radio Pictures

"Cavalcade"
Fox Films Production

The same to you . . .

Bob McGowan

Rufus Le Maire
Associate Producer

DIRECTOR
"OUR GANG"
Hal Roach Studios

Fox Films
Season's Greetings

Samuel Bischoff

William Conselman
Writer for Fox Films

THE FAMOUS MEGLIN KIDDIES Join in Wishing you a
Merry Christmas and a Happy New Year

MEGLIN DANCE STUDIOS
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Holiday Greetings

Jack Pierce
Director of Make Up Department

UNIVERSAL FILMS

Mark Sandrich
Director

Louis Brock -- Radio Pictures

Soon to Direct WHEELER and WOOLSEY

SEASON'S GREETINGS To All

RALPH SPENCE
Harry Joe Brown

Associate Producer and Director

NORMAN TAUROG
Director
PARAMOUNT PICTURES

Compliments to Filmograph

WILLIAM MORRIS AGENCY

TAFT BUILDING
Greetings...

Distributed by World-Wide Pictures, Inc.
E. W. HAMMONS, Pres.

Happy Days Throughout the Year

 RANDOLPH SCOTT

Charlie MURRAY
and
George SIDNEY

Screen Acting for Carl Laemmle
Play Acting for Henry Duffy
and
Christmas Cheering for Everybody
Season's Greetings

ARTHUR LANGE
FOX FILM CORP.

SAM SAX
PRODUCTION MANAGER

EASTERN VITAPHONE STUDIOS

WARNER BROS.
AND
VITAPHONE PICTURES
BEST WISHES
FOR
1933

...from a Friend

May
the Happiness of this
Season Continue
Through the
New Year

David Abel
Cinematographer

... Paramount

Greetings

Ronald Colman
Frank Borzage

DIRECTED
"Bad Girl"
"A Farewell to Arms"

NOW DIRECTING
Mary Pickford
in
"Secrets"

GREETINGS

J. Walter Ruben

RKO-RADIO

Hope all your days will be Happy Days

DICKIE MOORE

"BLONDE VENUS"
. . . Von Sternberg-Paramount Picture

"THE DEVIL IS DRIVING"
. . . Chas. R. Rogers-Paramount Picture

"OUR GANG" COMEDIES
. . . Hal Roach Studios
Hearty Good Wishes for the Season

Greetings

Fritzi Ridgeway
C. Bakaleinikoff

STILL GOING STRONG

Already Released . . .

"ESCAPADE"
"MIDNIGHT LADY"
"FORBIDDEN COMPANY"
"BEAUTY PARLOR"
"THRILL OF YOUTH"
"KING MURDER"
"SLIGHTLY MARRIED"
"WOMEN WON'T TELL"
"SECRETS OF WU SIN"

Now in Production . . .

"HOUSE OF FEAR"

In Preparation . . .

"FIFTH COMMANDMENT"

Chesterfield Motion Picture Corp.
GEO. R. BATECHERELL
PRESIDENT

Invincible Motion Picture Corp.
MAURY M. COHEN
PRESIDENT
"Greetings"

Erle C. Kenton
PARAMOUNT

HELLO, EVERYBODY!
A Merry Christmas
and
A Happy New Year

FRANK DARIEN

SEASON'S GREETINGS

EDWARD LUDWIG

My Good Wishes for the
Coming Year

Max Steiner
Musical Director
RADIO PICTURES
Joyous Christmas Greetings to the Whole World

BRADLEY METCALF

SEASON'S GREETINGS

Riccardi and Aguilar
INTERNATIONAL LAWYERS
Practicing in Mexico Exclusively

SEASON'S GREETINGS!

"Tom Brown of Culver"... Universal
"The Mummy"... Universal
"The Billion Dollar Scandal"... Rogers-Paramount
"Private Jones"... Universal

CHARLES STUMAR
... Cinematographer
A. S. C.
Kindest Regards
to
Everybody

Gary Cooper

Christmas and New Years Greetings

Darryl Zanuck

Greetings...
To My Old Pals of THE BIG TOP

Happy Yuletide...
To My Friends in CINEMALAND

Starring in...
"THE BIG CAGE"
for UNIVERSAL PICTURES

Clyde Beatty
Season's Greetings

Harry Beaumont
M-G-M, Studios

My Sincere Wishes for a Very Happy New Year

J. G. BLYSTONE
DIRECTOR
FOX FILMS

Compliments

Al Rosen

NEW YEAR'S GREETINGS

LOUIS KING
DIRECTOR
FOX FILMS
Sincere Greetings
and
Good Wishes

Earl M. Pingree

Greetings to all...

CHARITA ALDEN
Michio Ito, technical director of "Madame Butterfly," is pictured teaching Charita Alden to walk Japanese style. Cary Grant who plays the leading role is the interested observer.
GREETINGS

Edward Small Co.
AGENCY
GRanite 1166

SEASON'S
GREETINGS

... David Butler

SEASON'S
GREETINGS

AL
ROCKETT

Associate Producer

FOX FILMS CORP.
Best Wishes for the New Year

DAVID HOWARD
DIRECTOR
Fox Films

Sincere New Year's Greetings

Sidney Algier
... PRODUCTION MANAGER
Allied Pictures Corp., Ltd.

SEASON'S GREETINGS

TOM TYLER
Management of J. G. Mayer

Gene Towne
and
Graham Baker

CHARLES R. ROGERS-PARAMOUNT
(Productions)
HARRY JOE BROWN
Happy Greetings from Me and My Shadow

Marguerite Campbell

Tom Geraghty

Six Joyful Months in the South Seas and Hollywood with

Douglas Fairbanks

Making

"Mr. Robinson Crusoe"

On the Fire . . .

Joe E. Brown

in

"Elmer the Great"

Mervyn LeRoy, Directing

. . . Warner Bros.

Christy Cabanne

Wishing You All the Joys of the Season

DIRECTOR

Col. Reginald Barlow
GREETINGS AND GOOD WILL
To All
My Friends

George Barbier

HOLIDAY GREETINGS

HAL MOHR A. S. C.
CINEMATOGRAPHER
FOX FILMS

Happy Yuletide Wishes

PERC and ERN
Westmore
May Your Fondest Hopes for 1933 be More than Realized

Joan Crawford

THE Best of Good Wishes to the Best of Good Fellows

Walter Huston

Wish You Plenty of Laughs for the New Year

Ben Blue
Billy Gilbert

DEL LORD
Director

"Taxi Boys Comedies"

HAL ROACH STUDIOS
Sincerest Greetings
and
Good Wishes

Charles Middleton

A Most Prosperous
New Year to
Everyone

CHARLEY CHASE
HAL ROACH STUDIO

IN A CLASS BY ITSELF!

"TRAILING THE KILLER"

AN EPIC OF THE UNTAMED WILDS
OF SAVAGE AMERICA

RARE REVIEWS GREET NEW YORK PREMIERE
NOW AT THE GAIETY THEATRE

A BENNIE F. ZEIDMAN
PRODUCTION

Directed by Herman C. Raymaker

Released by
WORLD WIDE PICTURES, INC.

ANOTHER BIGGER AND BETTER ONE COMING!
**Bermuda but vivid is a**

**“HELLO the herald p’aywright, YULETIDE**

**This miracle painting of the Man, Jesus, executed by Harrison Heinrich in one day, is perhaps the most famous of the modern paintings of the Savior. It is on private exhibition at the home of the artist, 990 S. Magnolia, along with many of his other paintings and pastels. Admission is by invitation only. By courtesy of the artist, FILMOGRAPH is permitted to extend to its readers invitations to view these paintings free. Thursday evenings have been set aside as FILMOGRAPH night and any desiring cards may receive them at our office for the asking. If request is made by mail, include self-addressed stamped envelope.

**ECCE HOMO!**

By Louis B. Jacobs

Dedicated to Harrison Heinrich

Redeemer! Savior! Master! Lord!

Thou simple Soul who died for all Mankind;

What namest we were Thy glory to extol

Thou carpenter, whose hands were girded with toil,

They are called Thee "King."

Thy word, emerged from cryptic source

In ages dark, to light the gloom with Hope—

Has conquered by the power of Love and Truth.

To find salvation, Thy eternal youth.

For heightened souls.

Christ Jesus, LaBret, Teacher, Man

Who on a cross, died so forgivingly,

Upon Veronica’s comforting veil did trace

The only record of His suffering face.

His lone heritage.

Nine twenty centuries have passed.

His promise to return not yet redeemed—

But lo! In this a herald of the dawn?

Cometh the Messiah? and that He be known

Sends He this image?

What sign is this? A miracle

Has led the liming brush with com’smate skill,

To paint in color and in form divine

The human attributes of Man sublime.

In earthy posture.

Understanding, smiling, thus He

Counts a daemon to Caesar’s cause;

The potent cross reflected o’er His mien.

Omen of Peace on earth, good will to men;

A benediction.

As His disciples knew Him, just

Before the Passion sanctified His name—

An artist in the span of one brief day

Has limned that all the world in reverence may.

Thus, behold the Man!

**“VIRGINS IN CELLOPHANE”** by Bert Hooper, because of the spicy sketches of Washington characters as seen by a clever stenographer, might make a nice but naughty carmeneerprise. (LONG & SMITH, N. Y.)

**“THE RESURRECTION MURDER CASE”** by Stanley Hart Page deals with the disappearance of a servant from a country home. Christopher Hand’s fine detective hand solves the mystery. (A. KNOFF, N. Y.)

**“SHERSHENEN OF THE BEACH”** by H. D. Couzens is the roving adventure story of a gang of outcasts who discover valuable pearl oyster beds. Tremendous picture possibilities. (L. C. PAGE, BOSTON)

**“SHERRETT”** by Liam O’Flaherty, contains the exciting adventures of an ancient teacher on Nara, the Island of Saints and Scholars. A rousing story of elemental passions. (LONG & SMITH, N. Y.)

**“MURDER ON THE GLASS FLOOR”** by Viola Brothers Shore is just that aboard the S.S. Albania. Made to order for the mummifying movies. (LONG & SMITH, N. Y.)

**“CIRCULATION”** by Mary Lee Dutcher is a vivid newspaper story from the soli-
sister’s point of view. (Wm. Faro, N. Y.)

**“SOME GIRLS DON’T”** by Priscilla Wayne, tells about Ruth Wilson, a school teacher who didn’t believe in pett n.q. (A. L. BURT, N. Y.)

**“MURDER BY LATITUDE”** by Rufus King is a cooking Lient. Valour mystery story of a Bermuda ship which should have gone Hollywood a long time ago. (A. L. BURT, N. Y.)

**“A WIFE, BY THE HOUR”** by Charles Palmer, tells of Barbara’s adventures with a playwright, an artist, an attorney and an aviator. Enough for any movie drama. (A. L. BURT, N. Y.)

**“LOVE, ISN’T IMPORTANT”** by Gay, pretty hats-check girl, eventually learned that it is. (L. C. PAGE, BOSTON)

**“A YOUNG MAN OF FIFTY”** by Rose Feld tells of a platonic philosopher who worshipped women from afar. Charming characterization for Ronald Colman. (DUTTON N. Y.)

**“UNDER NORTHERN SKIES”** by William McLeod Rainie is a rousing swash-buckling story of the west with plenty of gun tolin’ for Tom Mix. (HOUGHTON MIFF-

**“EXPERIMENTAL TELEVISION”** by A. Frederick Collins has three hundred pages of fascinating data that should interest all sound technicians, amateurs, etc. (LOTH-

**“RIDER OF THE NIGHT”** by Leon Zogsmith is the cinema story of the hero. It deals with the threads of destiny of eight different people—an actress, a doctor, a mistress, a

**“POOR PASSIONATE FOOL”** by John A. Moroso. Seductive Laura was a murderess, and her criminal lawyer who defended her almost fell for her but not quite. Punchy picture. (MACAULAY, N. Y.)

**WHAT! NO FAIRIES?**

There are not going to be any fairies among the marshals and aides of the Pasadena Reo Carnival. If Captain J. W. McCall, chief of staff, can prevent it and prevent it he did although the situation became quite critical before the captain got his point across.

Whoever it was that told them the idea of making "Fairy Tales" as the theme of the January 1st Parade and insisted that the marshals and aides should dress accordingly with pink tights and wings of buckrum tied with green gauze cloth sashes, surely pulled a fast one, as the saying goes, for immediately the army which was to supply the m’s and a’s, went on a rampage, and set faggots on fire with a hot brand of dough-boy expletives.

The matter was settled among the army by deciding that they will wear regulation uniforms, and if the fairies don’t like it, they can go to whatever place it is that fairies come from.

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**Yuletide Greetings**

**SAM COSLOW**

"THE VOICE OF ROMANCE"

WRITING SONG HITS AT PARAMOUNT P. S.—Watch for KATE SMITH in "YULETIDE EVERYBODY"
Greetings and Prosperity to Good Old Hollywood

Bettye Lou Blount

President
Southwestern Producers, Inc.
Dallas • Texas

Season's Greetings

ARCHIE MAYO

Warner Brothers-First National Studios

FOY PRODUCTIONS Ltd.

Directed by LEW SEILER

“No Greater Love”
“Deception”

Directed by BEN STOLOFF

“East of Fifth Avenue”
“By Whose Hand”
“Night Mayor”
“Devil Is Driving”

READY FOR RELEASE

“Technocracy”

LEW GOLDER, Gen. Mgr.
“WHAT PRICE SEX IN HOLLYWOOD”  
By LOU JACOBS

James Young has written a book. It is called “What Price Sex in Hollywood.” It is just off the Pegasus Publishing Company’s (New York) Press. It should never have been put on.

As an author, James Young is a very fine director of silent films. His style is so old-fashioned as The Biograph Girl and his memory of Hollywood has become sadly clouded since his sojourn in the east. The best thing about the book is its title and that it is good only as sucker bait.

Young evidently has a grudge against the picture hub and vents his spleen by means of a to-to—not very free medium. It seems his curiosity against the Jewish race and their premises in pictures and so the only hero in his book is a director named Donovan and a millionaire sap called Van Rensselaer whose wife, a Jewish director dubbed Calhoun, (why the “i”? he lores to standards and—)

According to Young’s book, everybody connected with pictures is a Jewish rotter—except “Uncle Carl” Laemmle to whom he gives a coat of adulation towards the end of the book. But in his descriptions, Young disqualifies his authority by not even knowing the difference between a preview and a premier.

The book is neither clever nor naughty—just trashing. It has neither the vileness of “Jarmeg” the humor of “Queer People” nor the interest of “Extra Girl.” It has not a single redeeming or worth reading feature. Nor is it authentic. It is apparent from the Young manner of telling a scenario sequence that he is not aware that sound has changed the technique of pictures but why think fault with an effort so unworthy as to be amusingly rather than aggravatingly bad.

Won’t Bob Wagner or Adela St. John or some other writer of picture fiction give us a stirring novel of the honest efforts of wholesome people and the strenuous struggle for betterment being waged in this industry which is as morally decent as any other given endeavor where the same sex mixes freely? Or must every man be allowed to satisfy his microscopic soul with ficcionic muckraking?

AUTHORS FINISH U. ASSIGNMENT

Their current work having been completed, seven scenarists have been retired from the Universal studio writing staff. They are H. H. Walker, Earl Snell, Ayn Rand O’Connor, Al Cohn, Lieut. Comm. Frank Wead, Tom Kilpatrick and Al Austin.

Walker collaborated with Gladys Lehman on “They Just Had to Get Married,” a Summerville-Pitts comedy feature, soon to be released, and with Earl Snell on the forthcoming Summerville-Pitts, “Alaska Bound.”

Ayn Rand O’Connor sold Carl Laemmle Jr., her original “Red Pawn,” and was engaged to adapt it. She also adapted “Black Pearl.” Al Cohn prepared a new treatment for “Exile Express.” Wead is credited with work on “Airmail,” “S. O. S. Iceberg,” “The All-American” and an untitled sequel to “Airmail.”

Tom Kilpatrick and Adapt: “Men Without Fear” and made atmospheric scenes for the production in Spain.

GUY SAR, author of several novels and plays, and winner of honorable mention in the 1930 O. Henry awards, has been signed by Universal to prepare a treatment on his original story, “Share My Bed.” The story will be used as a Slim Summerville-ZaSu Pitts comedy.

M. H. HOFFMAN, President of Allied Pictures Corporation, signed Albert DeMond to write the screen adaptation and dialogue of the original story, “The Sphinx,” which will be produced for Monogram Pictures as the fourth of the series of six that Mr. Hoffman is making for that organization.

DALE VAN EYRE is revising the original story “Black Pearl,” which will be used as a starring vehicle for Tala Birell, who recently finished her first American picture, “Nagana,” with Melvyn Douglas. Ray Doyle and Gouverneur Morris have provided the original story for the new South Seas picture.

Max Miller, the young San Diego newspaper reporter who scored such a sensation in the literary field with his first novel, “I Cover the Water Front,” is now at his La Jolla home putting the finishing touches to a second novel, “He Went Away For Awhile,” which will be published next spring by Dutton and Company. Upon completion of this novel Miller will return to Hollywood to resume his screen writing career.

Miller’s novel “I Cover the Water Front” will go into production under the Reliance banner at United Artists’ studio right after the holidays.

FRED L. COLLINS, author of “Glamorous Sinners” based on the Harry K. Thaw-Stanford White case and one of the best selling novels of the day, is now in Hollywood writing a series of articles for Tower Publications and plans to remain here to negotiate several studio deals now pending.

Upon completion of her new serial for early publication, VINA DELMAR will remain here to close one of the many picture writing assignments now pending.

The screen adaptation and dialogue for the Monogram western, “The Rangers Ride Again,” for Bob Steele, was purchased today for immediate production by Paul Malvern. Monogram associates for screen writers have reason to be grateful, for they are being considered in galaxy form for screen translation by several of the major studios.

After acting as assistant director and script clerk on sixteen consecutive Monogram westerns, Harry R. Meeker, has been decided by the bosses in Hollywood that he is a fairly good enough a writer to forthwith proceeded to do his first western scenario “The Rangers Ride Again,” for Bob Steele, was purchased today for immediate production by Paul Malvern. Monogram associates for screen writers have reason to be grateful, for they are being considered in galaxy form for screen translation by several of the major studios.

FREULER HERE ON TRIP FOR STORY CONFERENCE

New York—John R. Freuler, President of Freuler Film Associates, Inc., has arrived in town for a three of four day visit to confer with Charles L. Glett, Vice President, the heads of Monarch’s eastern distributors and several exhibitors in line with a policy of keeping abreast of changing trends in story material.

Freuler told a representative of Hollywood Filmograph that last minute changes are becoming more and more important in developing stories for the screen, because of the rapid, shrewd handling of audience’s attitude of the public. It is, he believes, imperative for the head of production to be in constant personal touch with people in his program, so elastic and the Coast personnel so adaptable that switches and eleventh hour changes may be undertaken with no undue delay.

“More and more,” says Freuler, “the picture industry is adopting certain functions for the press. The elements of ‘newness’ and ‘timeliness’ are keeping fast pace with our pictures. We are finding that the schedules must be readjusted expeditiously and smoothly. Simplicity and sincerity are today’s story formula. What I call ‘the tabloid influence’ is being injected into our films with great success—it is the ‘tell-the-scene-with-a-picture’ idea and with dialogue curtained.”

Eddie Welch, author, has been placed under contract by Charles R. Rogers and will work on the screen plays for several of the forthcoming features which Rogers will produce for Paramount.

He is now working with Willard Mack on the script of “Strictly Personal,” which is to go into production next week under the direction of Ralph Murphy. Wilson Mirrers and Robert T. Shannon are credited with the original story.

STUDIO STORY REQUIREMENTS

UNIVERSAL STUDIOS—Universal City.

ALBERT J. COHEN, Story Editor.

Open for any good story with an unusual background. Will entertain originals only from recognized and well-established authors or agents. Prefer published magazine stories, novels and plays.

At present, seeking vehicles for LEW AYRES, BORIS KARLOFF, TALA BIRELL, and a comedy permitting of “SLIM SUMMERVILLE and ZASU PITTS as a team. Feature length—no shorts.

WARNER BROTHERS-FIRST NATIONAL—Burbank.

HOWARD SMITH, Story Editor.

Considering stories from recognized agents and authors.

In the market for material for EDWARD ROBINSON, RUTH CHATTERTON, JAMES CAGNEY, JOE E. BROWN, DOUGLAS FAIRBANKS, JR., and WARREN WILLIAM.

PARAMOUNT—5451 Marathon.

A. M. BOTSFORD, Story Editor.

No originals entertained unless presented by established writers or through recognized agents.

Comedies that permit of big name casting only. No musicals.

CLAUDETTE COBOLT.

No sweet ingenues. Definite characterization with emotional angles.

GARY COOPER.

No sentiment. Adventure material with unique background.

CARY GRANT.

He-man stuff with comedy charm.

FREDRIC MARCH.

Anything suitable to important star. No light comedies.

MAE WEST.

Dramatic character comedy of the “Diamond Lil” type.

FOX—Foxhills Movietone.

JULIAN JOHNSTON, Story Editor.

No original entertained unless presented by established writers or through recognized agents.

Program at present complete. No stories required.

COLUMBIA—1438 Gower Street.

MISS FRANCES MANSON, Story Editor.

Originals considered from established authors and agents only. In the market for inexpensive melodramas and westerns.

JACK HOLT.


RICHARD CROMWELL.

No mountainier stories. Sympathetic juvenile type.

CONSTANCE CUMMINGS.

Story affording opportunity for emotional leading woman.

METRO-GOLDWYN-MAYER—Culver City.

SAMUEL MARK, Story Editor.

Originals by staff writers only.

Entertaining only published stories and plays that have had production.

Program of stories, but will consider shift in schedule for any OUTSTANDING story that might prove suitable.

RADIO PICTURES—780 Gower Street.

KENNETH MAGOWAN, Story Editor.

In the market for any good story with novelty background allowing for unusual characterizations.

Originals entertained only when presented by established writers or through recognized agents.

Stars for whom vehicles are being sought are IRENE DUNN, ANN HARDING, CONSTANCE BENNETT and RICHARD DIX. Particular interest in story for WHEELER and WOOLEY.
Well! Well! Well!

Everybody
Get up and Get
Out of Bed
Breakfast---
It Is Ready!
and Breakfast
Is the Meal

The Oldest Radio
Broadcast in the
World in Point of
Continuous Hours
on the Air . . .
Wishes You the
Season’s
Greetings

Bill Sharples
Hollywood’s
Alarm Clock
KNX
DAILY 7 to 9 A.M.
Breakfast
With Him Daily
on His
Western Farm

THE GANG...
BILL SHARPLES, Clarence Muse,
Pauline Holden, Bunola Kay,
Claudine Cartier, John Mitchellmoore,
Tommy Collins, Dad and Ma Sears,
Sterling Tracy, Ralph Little,
Archie Wallace, Blackie Baufman,
Roy Holden, Louie Eglash, Jean
Wells, Artur Roxanna, Pal Bingo,
Evangeline and Bill’s Pal, Master
Jackie Pearl
Henry Duffy Denies He Will Invade Talkies

Mae West Tells Movie-struck Clan to Stay Away from Hollywood

Gives Some Very Interesting Inside Facts About The Movies
By MAE WEST

(Star of Paramount's "She Done Him Wrong" and playwright, novelist, producer and stage star.)

If you are a mind-reader, don't come to Hollywood; you'll only be in the way, one of a crowd, totally undistinguished.

Hollywood, undoubtedly, has more mind-readers to the square mile than any place on the globe. You don't have to tell people here anything; they already know what you are thinking about.

Just to give you a rough idea of how numerous mind-readers are in Hollywood, they have a board near the street entrance at the Central Casting Office. No fooling, one of the first things you must be able to do to impress yourself on a most "extra" is to have psychic powers and be able to read assistant directors' minds. Much of this information is to be seen at a distance; you can't get near them very often at first.

Proof of the way this mental telepathy works can be seen at the gates of a motion picture studio nearly any morning. The night before, an assistant director thinks to himself, "What a charming idea, we'll give anything, just think, "Tomorrow I better see about lining up that crowd of fifty men with beards at least a foot long for that Russian sequence we are going to shoot in a couple of days."

That is all that is necessary. Nobody has to do anything that I've talked about; they can speak to a soul. The next morning, without fail, there will be, conservatively, two hundred and fifty men with beards at least a foot long waiting in front of the studio gates where he arrives. There may be a few chaps with hirsute adornments of either longer or smaller dimensions but they'll know that they are exactly the type wanted. They'll be there to give the assistant an argument.

Nobody ever gets to know what he's talked to. I have mentioned it often because it amazes me, has been able to explain away this strange phenomena. The best explanation I've ever had is that this is the Hollywood "grape-vine system." How the measure first gets started over the studio workers to know all about it. The best, or most outstanding, mind-readers in the movie city immediately become columnists. These movie columns often beat you to what you are going to do—tell you what is going to happen before you know it yourself. The funny thing is, they are usually correct.

I know an actor who was all set to begin a picture, was single and didn't even have a girl friend, was a Presbyterian, strict vegetarian and preferred anything but blondes.

One morning he read he was going to possess a brand new assignment in order to make a personal appearance tour. He was to be married first to a charming blond ingenue at the Episcopal Church, and then celebrate afterwards with a barbecue.

He knew at once it was fate. Sure enough, that is exactly what happened. He is back now from the stage engagements, is resuming his screen career, is living happily with his blond wife and you can see him every evening enjoying a big steak for dinner.

When anybody asks me what I intend to do in the future, whether I am going back on the stage, or stay at home, I always tell them to read the papers. That is what I am doing!

MARGORIE WHITE started her stage career at the age of two when she became a member of the Winnipeg Kid-die Revue in Winnipeg, Canada.
M. H. Hoffman Announces 4 Pictures for January Production Who Will Be Awarded Casting Honors of 1932?

ALLIED PICTURES HAVE BEEN VERY BUSY PRODUCING THE PAST YEAR

M. H. Hoffman, president of Allied Pictures Corporation, announced four pictures to go into production during the month of January, in the following statement issued today:

"With eleven pictures completed to date," said Mr. Hoffman, "we spent the greater part of December in preparing scripts for the balance of our Allied Twenty-Six features for the season. When the whole world is alive activities for the month of January will include "The Eleventh Commandment," which is being adapted by Kurt Kemple from Brandeis' "The Pillory" and which will be the last of the series of six Stage Classics; "A Shrike in the Night," original also by Kurt Kemple, and one of four Chassay Melodramas on our program; "The Dude Bandit," original by Jack Natteford, fourth of the series of eight Hoot Gibson specials; and "The Sphinx," original story and adaptation by Albert DeWend, the fourth of the series of features which I am producing for Monogram release."


BOLTON GAINING RECOGNITION WITH HIS KIDDIE REVUE

Something unusual has hit Hollywood, in the form of Lou Bolton's Kiddie Revue, which offers marvelous entertainment with clever children. In fact, it's much better acted, directed and produced than many of the revues you have seen for some time. Brenda Simons, clever eleven year old, is just marvelous. Tap dancing is now old hat to some, but Dickie Quinn and his act is different. The boy is a rhythmic genius; he flips, somersaults and acrobats all over the stage along with his tap. Mary Jo Ellis and Carolyn Spahn is the sweetest lil' team; such girls, and what a dance they put on—they must be seen to be appreciated. Sidney Miller, one of the oldest juvenile singer and comedian on stage or screen, sings "How Can You Say No" when his Sam is Saying Yes" and "Buddy, Can You Spare a Dime."

Mr. Bolton is going on the road after the first of January with this wonderful entertainment along with "Our Gang" including "Chubby," "Wheeler," "Stymie," Mary Ann Jackson and Shirley Jane, Lil Davy Jenkins and Dick Helt is featured. He is a sensation and those who saw him at the Fox Ritz Dec. 23, certainly gave him a hand.

CHEERIO—Wynne Gibson

Otto K. Olesen Illuminating Co., Ltd.
1560 Vine St.
GL-5194

You know us as manufacturers of Studio Lighting Equipment and for our "Searchlight of the Sky," but—have you ever visited our Retail Dept. where the latest types of Electrical Appliances and Radios are always on display . . .

Open Evenings Free Parking

"Twice Two" is Laurel and Hardy's Funniest

Beyond a doubt Hal Roach's comedy titled "Twice Two" with Laurel and Hardy is one of the best that these comedians have done. Can you imagine these two funsters as brain specialists? Also, Hardy as Laurel's wife and vice versa. I know it's a tax on the imagination, but if you like your comedies to overflow with good clean fun then don't pass this one up. It's great.

James Parnell's direction shows that he understands these comedians to perfection, and he is deserving of a hand along with the stars.

Gus Meins Does Fine Directing Job

This time a general impulse starts the fun ball rolling in Gus Pitts and Thelma Todd's latest comedy for Hal Roach titled "Asleep in the Fleet."

The story has to do with two working girls who try to help one of their neighbors to pay her rent. Comic situations are brought about by Thelma's and Gus Meins' efforts to get the currency.

Billy Gilbert and Eddie Dunn aid in drawing the laughs and Gus Meins directed. We would like to see this combination followed out by Hal Roach as to the stars and the director, for the film looks like everyone was happy when it was made. The audience enjoyed many a hearty laugh and when it is finally released, it will be one of their funniest funfests.

RALPH INCE MAKES A REAL THRILLER OUT OF "LUCKY DEVILS" FOR RADIO PICTURES

If your nerves aren't as strong as they should be or if they're in good condition and you want to keep them that way then don't see RKO's "Lucky Devils." BUT, if you like your pictures chuck full of thrills then don't pass this up.

David Selznick has produced a picture glorifying the stunt men, and director Ralph Ince has managed to give the audience plenty of thrills. It is a sea-strike for Director Ince and Radio Pictures.

William (Bill) Boyd and Bill Gargan are cast as stunt men who risk their lives in order to provide the needed excitement for the camera; both turn in sincere performances worthy of stardom. Dorothy Wilson, as Boyd's wife, was sweet and appealing. The fine supporting cast includes Robert Rose, Reacoe Ates, Bruce Cabot, William Blairwell, Betty Furness, Creighton Chaney, and Julie Hayden. J. Roy Hunt did a good job on the photography.

—EVELYN GLATT

HOLLYWOOD FILMOGRAPHY TO ANNOUNCE TROPHY WINNER NEXT ISSUE

The contest to determine the best cast picture of the year has come to an end along with 1932. The next issue of Filmography will announce the winner of the Harry Burns Filmography trophy.

The judges have been wrangling for the past two weeks over the many pictures that have been considered until the finals have reduced the number to five. The problems of casting these pictures have been tremendous. Unique and unusual demands have been made of the casting directors of all of them and each has filled the bill admirably.

The casting has not always been a matter of human equations. Frequently has the job of the casting director been to secure the property man closely overlapped. For instance, the matter of securing a wild horse is the problem of the property man, but if the story requires that the wild horse be tamed and ridden and show unusual intelligence, it is a matter for the casting director to find not only the outfit, but to secure his double for the same sequences.

Many of the tricks of casting that are concealed from the audience are being considered to the credit of the casting director and the more difficult his job and the more cleverly he accomplished it are the points upon which judges are sitting. However, it will all be over but the congratulating and next week's issue of Filmmography will tell you who to offer your felicitations to.

AMUSE 'EM

A great show was given Christmas Eve at the Crown Ball in honor of Bill Baille, Jack Roth and others and was arranged by Mrs. Bill Baille and Virginia Carrin, assisted by Mrs. Christie and Jack Malone.

The show included Billy Dreyer and his Kiddies, Dickie Salty-Jones, J. Wirthman Twins, Missie Evelyn Bevall, Missie Mary Jane, Lila Davy-Jones, Myxie-Carolee, Mickey Cante and Missie Carroll King; also Pat West and the entire company from the Pantages theatre, Madame Irving Musical Theatre, Dick La Reno and Missie Ardis May, William Gene Wright, composer of the "St. Louis Blues" and the "12th Street Rag" and Doc Bill McClain.

A word of thanks is given to Clem Peoples, Chief Jailer of Los Angeles and his entire staff of officers who gave their support and permission to stage the show.

"CLEAR ALL WIRES"

John Melvin Belier was brought out here to play the same part that he did in the stage play "CLEAR ALL WIRES." He has not been in Hollywood in over three years. His part will be handled very much as it was done in the original play that was written and directed by John Belier at the Central Theatre.

—EVELYN GLATT

DAUL PARDYS 24 Hour Phone Message Service Use H 3521 and have your phone number and be sure of receiving all your calls. $1.50 per month. Confidential, permanent mail address 75c per month.

Season's Greetings . . . Roger IImhof and Marcelle Coreen

1760 No. Wilcox • Hollywood Phone Gladstone 6141
“Crime on the Hearth”

Seldom has any theatre stage held a play radiating such charm, warmth and good cheer as the Pasadena Community Playhouse’s Christmas production of “Crime on the Hearth.” This adaption of Charles Dickens’ famous tale, done by none other than Mr. Dickens himself, is the most delightful hour I have ever spent in the theatre. As soon as the curtain rises, the audience is immediately in a good mood, and this feeling remains throughout the performance.

The setting of the play is a small French village, and the story opens with the arrival of a new lodger, Mr. Dombey. The villagers are immediately attracted to his charming personality, and he soon becomes a beloved part of the community.

As the story unfolds, we are introduced to a variety of interesting characters, each with their own unique qualities. There is Mr. Micawber, the village baker, who always has a smile on his face and a kind word for everyone. Then there is Miss Havisham, the wealthy spinster who lives in a large, empty mansion on the outskirts of town. She is a mysterious figure, and her true intentions are unknown to the villagers.

One by one, the villagers are introduced to the various members of the Dombey family. There is Mr. Dombey himself, a wealthy businessman with a heart of gold. His wife, Miss Cuntant, is a strict, no-nonsense woman who runs the household with an iron fist. And then there is their daughter, Christmas, who is a sweet, innocent girl with a love for adventure.

As the story progresses, we see the various characters dealing with the challenges of everyday life. There are triumphs and tragedies, joy and sorrow, but through it all, the villagers remain united in their love for one another.

The acting in this production is outstanding, with each actor bringing their character to life with skill and sensitivity. The sets and costumes are beautifully crafted, immersing the audience in the world of the play.

In summary, “Crime on the Hearth” is a wonderful production that will warm your heart and leave you with a smile on your face. If you are looking for a heartwarming, uplifting holiday experience, this is the play for you.

—Dr. S.
From those who are trying to interest some studio, I would like to speak for my group... We all wish Harry Burns, the man who is always willing to help and advise us, so far unimportant people, a most wondrously Happy New Year...
From the moment of its discovery in 1866 by Mary Baker Eddy, Christian Science has offered advantages that have been widely recognized. The number is growing that accepts these benefits.

What is it that hinders some from accepting God's benefits? What is it but a wrong sense of things? False education has taught mortals to look to the five corporeal senses for reliable testimony about all things.

The world has made a verity of the corporeal senses. What the material eye sees has been thought of as real and God-given. Many thinkers are breaking away from this false notion. Through Christian Science they are turning from their childish ignorance of reality to the true understanding of the genuine facts of being.

Has God a single one of the corporeal senses? The entire realm of material sense is outside the realm of divine intelligence. All our troubles occur in the material sense realm. Accumulation of matter is an accumulation of material sense testimony and therefore an accumulation of matter is futile to guarantee security against losses and crashes in business. Right today, what has become of confidence in the material regime of business?

Before hearing of Christian Science, although I was an ordained clergyman and seeking God, I seemed unable to feel His nearness sufficiently to see God's promise fulfilled, that He "healeth all thy diseases." The Bible accounts of God's helpful dealings with patriarch and prophet seemed impossible in our times. But after getting an understanding of Christian Science, after infinite Mind, our God, had healed me of stubborn ailments through my silent communion with Him, God then seemed near, "a very present help in times of trouble." Then I had a God that was close by and available for my needs.

Christian Science includes in its unparalleled definition of God seven synonyms, "Mind, Spirit, Soul, Principle, Life, Truth, Love" (Science and Health, p. 463), and these terms are of equal rank and are interchangeable. But like the facets of a flawless diamond they flash varied lights for our understanding. They present to our perception various aspects of divinity, as for example the primitive, unchanging essence of good; the dependability and authoritativeness of Deity, that power which rules all nations with a rod of iron, that is, an immutable Principle.

In his thinking and living the Christian Scientist finds that the scientific understanding of Christ Jesus is fundamental in his healing work. What was it that made Jesus victor? He explained it, saying: "Ye shall know the truth, and the truth shall make you free." "I and my Father are one," were his words. Not that he taught that he was God, for he said, "My Father is greater than I," but that his nature was the very nature of his Father.

The qualities of the animal nature do not constitute man. The real man is not physical, not material, but he is of the same nature as his creator; the nature of good, the nature of Truth, the nature of unending Life. Good is eternal; Truth never dies. Man, the real man, who is like good, like Truth, is unending.

We are destined to outgrow mortal definitions of ourselves. We must transplant our concept of man from the human and mortal to the infinite and divine, for such intelligent thinking is health making and harmony producing and leads the way to our heavenly estate.

Earnest inquirers ask: "What does Christian Science say about hard times? What antidote has it for want, depression, discouragement?" It teaches that spiritual thinking and clean living will antidote hard times, it says that unfalse service will heal depression. Because Mrs. Eddy lived in obedience to the divine Principle, she therefore manifested its quality of abundance.

Poverty, unemployment, hardship assailed Mrs. Eddy. Abandoned by her family, with no human source of supply, no occupation or employment, she offered her wares,—Christian Science,—all she had. They were not comprehended, not wanted; they were disapproved, rejected. But as the years went on, the operation of divine Principle in her experience brought plenty and met every need.

Christian Science came through prayer and only prayer can carry it on. Prayer in Christian Science illumines thought; it "lights the torch of spiritual understanding" (Science and Health, p. 202). Under the brightness of this light, mortal mind is lifted above its own false conceptions. Then the divine Mind with its order possesses consciousness, and its ideas take form to human sense as answered need. And so right thinking externalizes itself in right condition.

So I conclude with a blessing written in a letter to me by Mrs. Eddy in 1905:

"May our Father-Mother bless you, keep you awake to the fact and thoroughly garnished in His Spirit" (original letter in the archives of The Mother Church).
WALTER LANG

Preparing

"The Warrior's Husband"

Lasky Productions -- Fox

New Year's Greetings

Frank Murphy

Electrical Department
of Warner's

Happy New Year

Lewis Milestone
A Dog’s Eye View of the Movies
By FLASH, THE STAR CANINE ACTOR

Hello! Everybody. This is your own canine actor Flash barking to you. I’ve been asked to give you the inside facts on “A Dog’s Eye View of the Movies.” Well, here goes.

My master, William Steer, and I first came to Hollywood on request from officials of the Motion Pictures Study. I was placed in a kennel to be photographed as a dog, but due to a misunderstanding, I became a top star in Hollywood. My master, indeed, was quite proud of his new star.

We kept our appointment at the studio and were admitted into a big richly furnished office. I thnk his name is Rapf. Yes, that’s it, Harry Rapf. I was scared, freaked, and stuck close to my master. This was a strange place to me. After my master talked with Mr. Rapf, a few minutes, we walked out on the lot and on a set where there were some current looking stands and mounts.

A man with a big nose whom I was told was a director, came over and patted my head, and said what a fine looking dog I was. Well, if he didn’t say so, I’d have to think, he was bound to have a lot of times. But why’d they want a dog, anyway? Pretty soon the director tried to sick me onto a man to fight with him. But I didn’t want to fight with him, though he looked pretty much like a tramp and seemed to have a lot of teeth. What was it all about anyway? No idea, I wasn’t going to be made the goat. I just stuck by my master’s side and didn’t move.

Finally my master bent down and whispered in my ear that this was a movie test. Oh, so this was it. Well, that’s different. My master spoke low and said that when that thing over there, which he called a camera, started snipping, I would have to jump at the tramp-like fellow and fight fiercely with him. He didn’t want me to touch his skin with my teeth, but to fight him and keep him where he was. Ouch! He pushed the tramp, he said, would strike back at me, but that at no time was I to get mad and bite back.

That was O.K. with me. Now if that director really wanted me to fight, I’d show him how we police dogs do scrap. The camera started and I made a lunge at the man. At first he didn’t seem to notice it. I knocked him down and took several sharp bites at him, being very careful not to grab anything but his coat sleeve. We rolled over and over and let out some of my fiercest snarls. He stuck at me and tried to get away. I tumbled him over on his shoulders, knocked him down and landed on top of him. By this time he was sure scared and looked as though I was going to tear him to pieces. My master called out and I jumped up and ran back to him. If this was what they called acting, I was mighty good at it.

The man picked himself up, dusted off his pants and walked rapidly away to the far end of the stage, every now and then looking back to see if I was following him. My master told me to go over and make friends with him and show him that I wasn’t really mad. I bounded over to him there, was still a ghostly white in his face. He was looking for my teeth marks on his arm, but of course there weren’t any. I sat up in front of him and laid my head in his lap. He looked down at me, patted my head and then began to snicker. “You sure had me fooled, old boy,” he said. “I thought sure you was gonna chew me up.”

The next day my master took me back to the studio. We went into a small building where there was a group of other folks waiting for us. All at once the lights went out and a screen in front of us began to flicker. Before I knew what struck me, there was that tramp with a police dog jumping at him in a fierce fight. I let out a few loud barks, to warn him I was com ng and bounded after the tramp. As I was about to get hold of him, I hit my head a stunning blow from something that felt like a wall. What could this be? I bounded back dazed and was about to make another lunge at the tramp when the lights went up and I found myself staring at a blank white wall. Everybody in the building was laughing at me. And did I feel foolish! I realized then that what I saw was my first moving picture and that the other dog biting the tramp was me.

Well, that was my first experience in the movies and since then many wonderful things have happened to me.

Just a few weeks ago I finished “The Flaming Signal” which my master wrote. It’s a great picture with plenty of action. John Horsley is my master in the picture. But wait! ’ll you believe it? He has with Noah the same method of taking in the rushes and I like Noah. In case you haven’t heard, in this picture I go up in an aeroplane and do a parachute jump. That’s even more fun than fighting. It’s the first record of a dog taking a trip in the clouds for a picture sequence, and am I proud of it. That’s all I’ll have to tell you about now, but don’t forget that puppies and all dogs have a canine Christmas. So I’m barking to you SEASON’S GREETINGS.

"THE MARATHON DANCER"

Walter S. Lawrence, famed as a noted expert on the marathon dance promotion has woven together in his newest story, "The Marathon Dancer," all the thrills, heartbeats, love and pathos that go to form part of life of these couples. Also you will read in the pages of "The Marathon Dancer" the true expose on the promotions of such contests. There is a new angle in the story and one that will leave you breathless. Read it by all means, if nothing else, you’ll find it entertaining.

MARION OLIVE, ONE OF THE CLEVEREST CHILD PERFORMERS, NOW IN HOLLYWOOD

One of the most versatile youngsters that has ever come to the attention of this column, is Miss Marion Olive, Little Miss Personality, as she is known by those for whom she has performed.

Though not numbering a great many year in age, she has had quite a nose for entering herself in the profession of. She is known as the youngest child accordionist, playing 120 base special Chaussea accordions. Her instrument is of the finest quality of mother of pearl and was supplied by Victor Meneghetti.

But dancing is not the only medium of theatrical expression that this charming young lady has taken up. Her presence has been noticed at the tender age of 27 months. Ever since then she has been inclined toward the professional stage. So, her mother and father have done all they could is catering to Little Miss Marion.

As a ten-year-old, she is an adept pupil in tap dancing doing quite remarkable work in her acrobatic dancing. Tap, soft shoe, and ballet are also a few of her specialties.

If you haven’t already seen Miss Marion Olive in some of her routines, you have missed one of the cleverest child performers. Hollywood, here is a good screen bet.

Film Academy Looks Back on Successful Year as Great Plans Laid for Progress in 1933

The practical benefits achieved by the Academy of Motion Picture Arts and Sciences have been borne out strikingly during the past year.

The roster of the Academy now numbers 876 members, of which 578 are in the Academy class, and 298 is in the Associate class. For the final six months of 1932, an appreciable increase was made in the membership, 159 new names having been added to the rolls.

This increase was distributed as follows:

- Actors: 42 Academy members, one Associate member.
- Directors: 13 Academy members, 4 Associate members.
- Assistant Directors: one Associate member.
- Producers: 10 Academy members, 16 Associate members.
- Technicians: 10 Academy members, 30 Associate members.
- Writers: 31 Academy members.

Special Branch: 5 Associate members.

A spirited endeavor has been put forth by the Academy’s Membership Committee to enroll eligible people in the industry, both studio and free-lance workers.

The 1932-1933 executive personnel will be presided over by Conrad Nagel, who announced that the Academy will operate on a budget of $39,496, a decrease of $7,000 from the budget of the year just past. So effective was the response to a call for increased dues that the 1932 program was concluded with a $500 balance, rather than an expected deficit.

A committee composed of Benjamin Glazer, chairman, Sam Hardy, Fred Niblo, B. P. Schulberg and J. Theodore Reed has been appointed to study the Academy’s constitution, with a view to revision and amendments to cover the developments of the bygone year.

The research council, headed by Darryl Zanuck, is investigating, through eight sub-committees, the following subjects: development of a silent camera, correction of distortion in theater projection, establishment of a uniform practice for the length of film reels, study of more efficient use of the 35mm. film area, improving the quality of release prints, study of waste prevention methods employed in sound recording by various studios, study of film preservatives now in use, and setting up of a uniform practice on non-halation color tests for settings end costumes.

M. C. Levine, who acted as president of the Academy during 1932, was presented with a life membership as a token of appreciation.

BEN JACKSON RETURNS TO THE THEATRICAL WORLD IN-BETWEEN PICTURE ACTIVITIES

Ben Jackson, best known for his past years with Fox Films in the production department, is sponsoring with Harry L. Corl the stage production of “A Plain Man and His Wife,” starring the beloved Louise Dresser.

When we think back to the good old Fox days when Ye Editor was assisting such directors as Chester M. Franklin and Charles Parrott (Charlie Chas) we noticed then how Ben Jackson had endeared himself to the workers of that studio. And to think that many years later he finally resigned from his post, is indeed something to think about this at time.

We wish Mr. Jackson and his associates every good success that such a worthy enterprise is entitled to, and we promise to have more to say in another part of the paper about the show which is now playing at the Hollywood Playhouse.
Accept My Yuletide Greetings at this Time and I Wish Everybody the Most Successful New Year

CHARLES RAY
Doug and Mary to Be Themselves Again

THEY SENSATIONAL METAMORPHOSIS FOR THE TALKIES WAS A COSTLY VENTURE

By George Turner

The greatest come-back in movie history is apparently about to be staged. Mary, after a fling at capricious roles, plans to return as of yore—the ragged heroine. Douglas, after a week at convention concerts and a momentary spell, plans to don again the mantle of romance—nothing less than a Roman lady.

Behind these simple facts lie a mountain of ruined calculations, five years of uncertainty and a million dollars, all lost in the greedy maw of experimentation.

The come-back of Doug and Mary is as much a subject for conjecture in the studios of Hollywood as the renaissance of the drama is the reigning topic of the radio. As sensational as was their attempt to refashion their public to suit sound pictures, equally sensational will be their forthcoming projects, if rumor be well-founded. For both of these stars the new program amounts to an absolute face from the policies of the last five years. For at least one of them it is a desperate stake.

Their problem is not identical. Mary’s arose before the first shadow crept toward the waning genius of Doug. How long could she play girlish roles? To be sure many older women had done it. But Mary was more of a problem, a star, and to offer her in a series of roles that would not take a turn to a young actress would be a blunder. Douglas, who as a younger star had been directed into comedy in modern setting, plans to don again the mantle of romance—nothing less than a Roman lady.

This was in 1927, when Doug’s “Caucasia” offered a diverting mixture of brigadoon and mind cure. Then came the talkies and most of the studios shut up. As toppled reputations and old star ideas floundered by in the debacle, Doug thought he saw the handwriting on the walls of surviving sets. The approach of the studio’s Chauvinism seemed to visit him also and Charlie was smoldering with his dimmed “City Lights,” with the world wondering what would happen.

But it was much less evident to the public than to Douglas Fairbanks that it would be difficult to carry on in sound pictures. Little did most of the enthusiasts dream that the flamboyant mood of Doug’s silent “epics” could not be loaded upon the new vehicle. Little were they aware, though, that the man behind Douglas Fairbanks was Broadway in the old days, that spoken roles would break the spell of romance, that the intimacies of dialogue would not prove friendly to the established Fairbanks style of picture.

So it happened that Doug, who had braved costume pictures and made them succeed when nearly every other studio dreaded them, for once halted before a lowering obstacle. As long as possible he put off making a talkie. “The Man in the Iron Mask” lured adieu to the silent picture, Mary, with boldbeseet tresses and the born trouper’s verve, flung herself into a role which took her from her familiar field of sentiment to an astonishing leap, yet it was safer than to jump back twenty years, which Doug did in “Reaching for the Moon,” despite its ultra-modern settings, for he elected to revive the bread of light comedy which won for him the world’s esteem.

The stats of affairs preceding this unstarlike offering was trying to the last degree. Mary began “Forever Yours” and abandoned it after an expenditure of $200,000 and much time in the effort to build public interest to what looked like a bugaboo. Douglas, who was thinking of Doug and Mary were through. Everything was through, or finished. The atmosphere at the golf matches was less jolly, Mary wasn’t herself. How could she be when the dear girl was less than the most stately in the street, the British Isles seemed stuffy, not unfriendly, but it seemed a good time to jump.

Doug’s comic travesty idea, which accompanied his return to California, was sure to establish him as America’s F. A. Bastian; that it was enough, “Coquette” went over. Mary proved she could do the job. It became evident, however, that the people missed the game, and when “The Taming of the Shrew” further sought to establish “America’s greatest star,” stood as well as it ever did.

This astounding maneuver was designed to help Douglas ease into the talkies. The product was amusing, but one might as well try to serve tea to a confirmed coffee drinker at breakfast time as to try to get the public to imbibe over any versatility on the part of either Doug or Mary. It is an old stage tradition that the clamation of a minority is more significant and important, also, than the silent convictions of a sober majority. A goatie might look all right on George Washington, but it wouldn’t seem it George.

Incidentally, Mary celebrated her role in “The Shrew.” And she had the followed “Coquette” with another striking departure from her accustomed roles, her place in repertory might have been established. It is doubtful, however, if she could have held her old following, for it wishes to see Mary only as it knows Mary. To a very great degree this also applies to her husband. From a ten-year role in Dumas to a conventional one in Shakespeare was an astonishing leap, yet it was safer than to jump back twenty years, which Doug did in “Reaching for the Moon,” despite its ultra-modern settings, for he elected to revive the bread of light comedy which won for him the world’s esteem.

When “Reaching for the Moon” appeared, it seemed designed to appeal to a sophisticated audience. It had an ultramodern Broadway style and some of the spoken lines were brash enough to be ballyhooed. Did the high school audience like the show? No one since has ever believed it. Certainly the gentleman in the stellar role did not seem like Douglas Fairbanks. The old fan following folded up. The intimacies of dialogue threatened to break the romantic spell forever, especially when the dialogue seemed so inconsequential. This was more than a bit like society, Napoleon defeated in battle. Douglas was accustomed to. Hard was it to fit Doug into the talkies, retaining his familiar type, this could not have been done. Hard as it was for Mary to equal past performances of the goldblind leading lady, years had persisted in those girlish roles consistent with her prestige.

Now these famous stars are proved to be that the transition to sound was a bugaboo. Indeed, less carefully sculptured personalities could have made the passage without a qualm.

These two faces, whose most flattering expressions are as intimately known over the earth to millions of people as those of their own households, are evidently to be seen again in a familiar way. That splendor of sheer personality, outrivaling all other, is to be restored. And, incidentally, it will be a tonic to the whole theater business when Doug and Mary are themselves again.

CLYDE BEATTY

Ed Wynn, the famous comedian, has a pair of shoes that he has worn for 27 years, and they have been mended so many times that not a thread of the original pair remains. The perfect foot claims some kind of record with his shoes and he is very proud of them.

Now consider the case of Clyde Beatty, whose penchant for mingling with a mixture of lady and gentleman lions and tigers has earned him the title of World’s Foremost Wild Animal Trainer. Clyde, even as a small boy, back in Ohio, had a yen to subdue the denizens of jungle and reptile.

So he signed up with a circus, and in due time found himself collecting scars as souvenirs for clawed muscles and pulled tendons. This was back in 1921. By the time he was a seasoned performer, he had trained an extended menagerie. He left the circus in 1924.

In 1929, he was well on his way to this unusual fame, for in that year, while with the Gollmer show, he went into winter quarters at Peru, Ind., where a playful lion tore his shoulder with a gentle tap of the paw that Mr. Beatty took an enforced hospital vacation for several weeks.

1924 found him with the John Robinson circus, during which year a black leopard carved his initials on Clyde’s anatomy.

The following year with the Hagenbeck-Wallace show, Beatty got a brilliant idea to develop a new act with lions and tigers in the same cage. He surprised the animal world by actually welding 26 of these combinations together. Then came the pay-off. Early in 1927, the act was thrilling the crowds in Texarkana, Ark., when suddenly Bredo, a 600 pound lion leaped upon him, knocked him unconscious, fastened his huge jaws in his right hip, shook him like a stuffed doll, and, after throwing him 15 feet, jumped back on his pedes-

The crowd cheered like mad, not knowing Beatty was almost dead. They dragged him to the safety cage with iron rods, and as the band struck its final chord, Beatty stood up, bowed and then collapsed. It took five weeks to repair this damage.

1929 and 1930, Beatty says were uneventful years as he only went to the hospital twice, but just as the season was closing at Kokomo, a new tiger knocked down her petulant and becoming alarmed, charged at Beatty, knocking him down and clawing him. Nero, a huge Sumatra lion then charged the tigress and saved him from being clawed to death.

Again in 1937, at Madison Square Gardens in New York, a mild scrap between a bunch of tigers and lions caused Beatty to be left in a hospital without both sides. For 12 weeks Beatty lay in a hospital with specialists despairing of ever patching him whole again without a series of amputations and other forms of polite butchery. Finally, an ambitious young surgeon got a bright idea to cut all the meat away from the bone of his leg, extract a portion of the tumor and splic the cords together again. This was done and Beatty became reassembled, only to catch a dose of tropical fever and go back to bed again.

On the first performance after this series of patching the chest, he fried a blank cartridge by accident which struck him in the healing wound and started it bleeding, at the same time setting fire to his uniform and in a few seconds he was ablaze, while his animals were becoming frenzied at the smell of his blood.

And so—we, he is whole again, but the question is how much of the original Beatty is now present. He is now featured in Universal’s production, “The Big Cage,” based on his Life’s experiences. The story has been taken from his book, which is as thrilling as the very scene that will eventually reach the silver screen, with Clyde Beatty the hero of it all.

This is only the beginning of a great picture career for Clyde, for Universal already has a second story in preparation for him, and who knows, he might even become a Native Son, or at least one of California’s greatest boosters.

COMPLIMENTS OF THE SEASON TO ALL

Wernher and Norton, Ltd.

Authors’ Representatives
John M. Stahl Prepares His Best Picture "Only Yesterday" for Universal Pictures

With "Back Street" sweeping the country, the success for both Universal Pictures and John M. Stahl, the Master Director, we find Mr. Stahl and William Hurlburt in the midst of preparing what promises to be his best picture since he has delved more deeply into the story of "ONLY YESTERDAY" than anything that he has produced or directed since his advent in the pictures.

Director Stahl in talking to Ye Editor was very enthusiastic of how the story has developed and what he gained out of his trip East, where after months of preparation he returned to the West Coast, and is now very busily engaged with Carl Laemmle, Jr., Chief Executor of Universal Pictures, and Dave Werner, Casting Director, in making this one of the most perfectly cast productions that Universal has strived to put out on the market.

John M. Stahl is the greatest example of the Unit Director who is solely held responsible for the success or fall of his pictures. At no time in his career has anyone ever tried to penetrate his attitude towards giving the best that he has at all times, but determined to stand or fall on his own ideals and ideas. However, he will lend his best ear to the smallest paid individual of his organization or the Company that gives him his weekly pay check.

We doubt if there is a more serious minded man producing or directing pictures for the major companies than John M. Stahl. In fact, one would think that he was making his own pictures and investing his own money rather than doing a picture for a Corporation.

BACK TO HOLLYWOOD

With

JOYOUS CHRISTMAS GREETINGS

GERALDINE DOYLE

N. B. C. "QUEEN OF THE AIR"

. . . formerly with PAUL WHITEMAN

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SEASON'S GREETINGS from

JACK BELL

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General Casting Agency

Jack Rose Studio Representative

William De Lay Manager
Although Outlying Precincts are as Yet Unheard from

I take this occasion to extend my appreciation and the Season's Greetings to . . .

CARL LAEMMLE, Jr.
Betty Compson
Pat O'Brien
Alan Hale
Ralph Bellamy
Rollo Lloyd
Tom Brown
Stanley Fields
Willard Robertson
Noel Madison
Charles Middleton
Russell Hopton
George Regas
Richard Alexander
Forrester Harvey
and
My Assistant, Bob Fellows

As well as other members of my staff and all those who made possible

"DESTINATION UNKNOWN"

For Universal Pictures Corporation

Dorothy Vernon
(Mrs. Harry Burns)
A Joyous and Most Successful
New Year
To
Everybody

Alfred E. Green
All Are Guessing as to Winner of Make Up Artist Contest

1933 To Be Biggest Year in Industry — Zierler

CINEMALAND WILL SOON CROWN ANOTHER KING: FILMOGRAPH TROPHY FOR VICTOR

The Filmmograph Makeup Men's contest is occupying the center of interest as the old year comes to its end. The question in the minds of the industry is: Who will win the trophy? Next week will tell the tale.

The pictures of the past year have afforded many makeup artists opportunities galore for the exercise of their art. Grotesque and morbid characters that have thrilled in the horror dramas which are having a vogue, have thrown an angle into the problems of the judges that is going to make it difficult to decide easily. There will be many points involved upon which the judges will be to pass.

It is not always the bizarre makeup which is the best. It is frequently possible to cover with grease paint and putty or with cleverly constructed mask in such a way as to utterly conceal the features of the player. This is not necessarily a best makeup. Perhaps the most cleverest makeup is to age a young face with paint only.

Many characters, not played by feature nor star performers have been made up so marvelously that some unknown may spring into fame through having been fortunate to have been made up the best by the winning makeup man.

At any rate, the winner of this contest will be announced in the next issue of Filmmograph.

RUBY KEELER WILL CLICK ON SCREEN LIKE SHE DID ON STAGE

It fell to the lot of Warner Bros. to coax Ruby Keeler (Mrs. Al Jolson) from the stage to the screen. This firm above all to draw the lucky ticket was a surprise in cinema circles. Many thought that maybe as Al Jolson was no longer with the organization that he would stand in the way of such an arrangement. To the contrary, Al never was more fair-minded than he is today, and he is glad to have his wife appear on the screen.

Many who have seen Ruby Keeler’s work in “42d Street” are predicting a great future for that charming personality who has a great following on New York’s Broadway, all on her own ability, and her screen work will just cement this in a greater measure.

Mervyn LeRoy, who himself migrated from the stage to directing for the screen, handles the megaphone on this Warner Bros. First National picture, and when one remembers the many successes that he has to his credit, they can readily see that Ruby Keeler is going to go across on the screen just like she did before the footlights.
“Exhibitors More Kindly Toward Independents”---E. W. Hammons

“Comedy More Spontaneous in Talkies”---L. Brock

HIGH BOX OFFICE RECEIPTS HE STATES HAVE CAUSED
TURNOVER FACE OF EXHIBITORS

“Exhibitors are more kindly disposed than ever toward independent producers,” observes E. W. Hammons, President of Educational Pictures, and Chairman of the Executive Committee of World Wide Pictures, upon his return from a trip through the middlewest where he personally met and discussed present conditions with a large number of exhibitors.

“In the past year theatre owners have given full recognition to the ability of several independent producers to turn out pictures which have admirably stood the box-office test. Our own company has certainly been encouraged by the reception accorded our efforts, and because we are unhampered by the formidable studio overhead carried by major companies, we are continuing to strive for pictures which will offer the best value to both exhibitors and the public.

“In a number of cases, box-office figures have shown that a theater’s record for high receipts have been broken by an independent company’s offering. This, coupled with the fact that many independent producers have been consistently delivering pictures that are basically good entertainment, and offer the utmost in value, has made the exhibitor sit up and take notice of the independent producer.”

SEASON’S GREETINGS

From L. Arthur Carson
Producer and Selector of Unusual Features

“God of the Mongols”
“Terrors of the Amazon”
“Muri”

Converted for the screen by
ELMER CLIFTON

Special Features
“The Amazon Head Hunters”
Distributed by Principal Pictures

HOLIDAY GREETINGS AND BEST WISHES
Louise de Friese

RADIO’S ASSOCIATE PRODUCER TELLS US A FEW INTERESTING FACTS

Have talking pictures done away with spontaneous comedies? Yes, say those who try to make them as they did in the silent days, thus finding themselves hobbled by a maze of technical difficulties incident to the mechanics of sound recording.

They point out that, insmuch as these mechanical matters make it impossible to catch inspirational bits of dialogue or action unless they are expected, spontaneity becomes routine, and is hence done away with.

Louis Brock, associate producer of comedies for Radio Pictures, throws an illuminating theory into the discussion, which has been hot and heavy ever since the talkies came into being.

He holds that these very technical difficulties have increased, rather than decreased spontaneity, and points to the tremendous increase in popularity of comedies to prove his contention.

These problems, he says, make it necessary to prepare complete scripts for each comedy. These involve several weeks preparation, in which the writers and comedians held daily conferences. This is followed by many rehearsals.

Thus the players have far more opportunity for inspiration and spontaneity than by the old method when the scene was shot in a few moments, and forgotten.

In addition audiencers get the benefit of selection... several weeks of collected inspiration and spontaneity boiled down to one short production.

Brock produces for Radio the clever Headliner series, the Harry Sweet series, the Ed Kennedy shorts and is soon to produce a two-reeler starring “Skeets” Gallagher.

As a final clincher to his claim, Brock contends that spontaneity is absolutely impossible without rehearsal, and bits of it. While the mechanical problems worked out so that the players stand there, move there, sit there, automatically, their minds are then free for the very inspiration and spontaneity that the mechanics of recording are said to have spoiled.

Without much rehearsal these little bits of action or comedy will, in nine cases out of ten, be missed either by the camera or recordist. In that event they are generally lost to future audiences. Retakes are costly.

“HELLO! HELLO!”

A reunion of two former circus trouppers occurred this week at Universal when Clyde Beatty, world famous animal trainer, at Universal City with his 45 lions and tigers to make “The Big Cage,” met Tom Mix, who is filming his latest Universal western, “Terror Trail.” Mix and Beatty used to travel together on circus tours during the western star’s vacation from the screen.

Beatty is the only man who has ever worked lions and tigers of opposite sexes together in the same ring, and is also credited with the subjugation of the famous black leopard, considered an impossible feat before. “The Big Cage” will be woven about his spectacular career. Kurt Newman is directing.

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Buddy Fisher's Hollywood Barn Opens to Great Success

SOUTHLAND VOTES CAFE MOST UNIQUE PLACE IN FILM CAPITOL

Buddy Fisher, America's Joy-Boy, is the happiest man in Hollywood because ever since he arrived here a year ago he has always wanted to open a place that he could call the Hollywood Barn, where lovers of night life could come and feel at ease, go swimming, and enjoy the beauty of the stars without a lot of airs and false surroundings. Here is a spot just like he dreamed about, and the kind the public will talk about and patronize—because of the sincerity of all who are connected with this latest of enterprises.

CALUMET AND SUNSET Boulevard Wednesday night was ablaze with lights, the swell of swells dropped in to pay their respects to the young maestro, who for almost a year was the stellar attraction at Stark's Bohemian Cafe, coming here direct from engagements in Chicago's "Coney Island," "Fisherman's Club" and "Black hand Grill," where his orchestra was a sensation, and the floor show that he has staged is most unique ever seen in the Windy City.

WILLIAM CONSELMAN BACK FROM EUROPE AND AT THE FOX STUDIOS

Recently returned from an extensive tour of Europe, William Conselman, picture supervisor and writer, and author of the widely read comic strip "Elris Cline," has rejoined the Fox Films writing staff in Los Angeles, where he began his film career.

Conselman was well known in Brooklyn, his birthplace, and New York City, Jersey City, Chicago, and thence East and Middle West as a newspaper man before becoming identified with motion picture pictures in 1924.

Starting as a "gag" man with the Fox Film east coast studios, Conselman was soon recognized as one of the most prolific screen writers in Hollywood. One of his first contracts was to "Pud," the cartoon character created by George O'Brien and Virginia Valli. Successful original stories penned by the writer of newspaper series, "The Gay Retreat," "Dressed to Kill," "Why Sailors Go Wrong" and "Ellas Cinders," adapted from his comic creation. The author-scenario is also noted for his work on "Sunrise," the million dollar F. W. Murnau production.

He has very few interests outside of his work but among them, the collecting of modern first editions holds one of the top spots. When not at the typewriter or in the studio, he is seldom, he may be found on local golf courses or tennis courts.

The Fox writer is still talking about his trip to Europe, but nevertheless, expresses his pleasure at being "offed" in the recently dedicated "Writers' on the Fox lot.

Popular screen writer, William Conselman includes, "The Connecticut Yankee," "Not Exactly Gentlemen" and "Riding For A Fall."

MAY THE YULETIDE HAPPINESS BE WITH YOU THE WHOLE YEAR AROUND

BABY JEAN DARLING

LUCIFER GUARNIER WAS RESPONSIBLE FOR OUR COVER THIS WEEK

It has been brought to our attention the excellent work that some of the local artists are turning out. One of the brightest of the group is Lucifer Guarnier, who for several years has been an employee of the Art Institute. There he began work in pencil and ink, Oil and Pastels. After completing a course at Otis he went to New York where he furthered his studies in the Field of Photography.

His work is tremendously interesting just how much knowledge a student of art must acquire before he is fit to present books. It must have originality, and must construction, and balance. He must have a keen imagination and above all must have a knowledge of human nature. Lucifer, though not many years old, knows what it takes to sell a subject. He has also acquired all of the above mentioned requirements. His artistic nature and his adaptability with the brush and pen are now well fixed.

He is now available for any commercial work and can be reached at R0-7659. His oil and pastel portraits are a delight to see. Don't let your youth fool you, for he has the ability to run out truly beautiful paintings.

WHERE I SPENT MY FIRST CHRISTMAS

Members of the Troopers' Club whose period of servitude before the footlights all exceed thirty years, state where they spent their first Christmas in the profession.

HERBERT MUNSON—"The first Christmas performance that I can remember was with Curtis' Comedy Company at Hannibal's Palace, Dramstall, Okla., playing "Just Plain Molly." This was in 1910, although I had many years trouping previous.

DICK LA RENO—"I ate my first Xmas dinner when I was 12 years old with the John R. Robinson Circus. I was then known as the Boy Samson, doing a light and heavy weight juggling act. My first Christmas in the picture business was in 1913 with the Jesse Lasky Picture Co. at Selma and Vine St., Hollywood. We were playing "The Square Man" with Dustin Farnum."

HORACE B. CARPENTER—"My first dramatic Xmas was spent in the old Cole and Middletown Delta Dime Muse, in Minneapolis, Minn., in 1896. My first Hollywood Xmas was in 1911 making "The Adventures of Katherine" for Selig, for which, I think, I had the job of playing "Rambali" under direction of Frank Grandon.

P.A.T. O'BRIEN—"During my theatrical career, I spent my first Christmas day re- creating a play called "Blue Eyes" in a Ninth Avenue theatre in New York. My first Christmas in pictures was spent at Universal with some other pictures appearing in "Scoundrel's For Sale."

I've spent many Christmas days in the theatre, this year I got what I call a lucky break. I went home and spent the holidays with the folks."
HAROLD WEIGHT

Here Are Our Critic's Hot Shots
Straight from the Shoulder

MY CHOICE
As usual, around this time of year, I present my selection of the year's best pictures. In selecting these pictures, the box-office evaluation has had no
consideration. They are picked for quality, for motion picture technique, for
charm. In the case of the foreign films, I select them during the year they were
shown locally, rather than the year they were produced. There were so many
good American films this year that I was unable to limit my list to ten.

THE YEAR'S OUTSTANDING PICTURE
"Romance Sentimentale," directed by S. M. Eisenstein, produced in France.

BEST AMERICAN FILMS
1. "Dr. Jekyll and Mr. Hyde," Paramount, directed by Rouben Mamoulian.
Charles Brabin.
10. "I Am a Fugitive From a Chain Gang," Warner Bros., directed by
Mervyn LeRoy.

BEST FOREIGN FILMS

“Farewell to Arms” a Distinct Triumph
for Director, Cast and Producers
When Paramount Pictures brought this Ernest Hemingway story there was a great
distinction of opinion regarding the transfer of this marvelous story to the screen.
However, after seeing it at a preview at which all the hardboiled critics were present, we
realized the hush, that came over the audience as "finis" flashed on the screen, was
a sure sign that the producer had achieved a distinct success.

One of the most powerfully moving stories of all time is told during the great war on the
Italian front, in which a man and a woman had each story in their great love
for each other. Ernest Hemingway wrote the original story, but Paramount entrusted the
novel into the master hands of Oliver H. F. Garrett and Benjamin Glazer to adapt it to
screen requirements and those who are lucky enough to see it—and there will surely be
millions—will never be able to realize that the people enacting the characters were acting.
Realism is brought to such heights that one is carried away and truly lives a part
of this great drama.

As for Frank Borzage, who directed, we have always looked to him for the finest
but the producers of this great story wanted the best and he has never done better work
at any time.

We think that Charles Lang, the photographer, in the next one on the list for commenda-
tion. His work was not only flawless, but some of his shots were worthy of an artist's brush.

Helen Hayes' experience on the stage as well as her screen achievements are all add-
ed in her interpretation of "the girl," and she crowns herself with new glories.

While Gary Cooper has done some very fine things since his advent to the screens of
the country, he surely proves a sensation at this time. Adolphe Menjou gave the necessary
light touches to this story of pathos and drama, and showed his fine training in handling
the difficult role of Major Ronald. Jack La Roe was perfectly cast as the Priest whose
sympathy and understanding of his lover actually lived the part assigned him. Nothing
better has been seen for a long time.

Mary Philipps, Gilbert Emery, Blanche Frederici, Henry Armetta, George Hamber,
Fred Malatesta, Mary Forbes and Robert Custer were other lucky players to help make
this a splendid production the success it achieved. But why try and go on? This production
clearly demonstrates that the silver screen has advanced from a business to an art. Not
only is this picture a distinct triumph for the daring producers, but theater owners will surely
realize the great benefits just at a time when they need help most.

Again let us congratulate Frank Borzage and his great cast, as well as the experienced
writers who made this possible masterpiece.

—ARTHUR FORDE.

FERIKE IS SIGNED
Fox Films are to have Ferike Borós in one of their features; the Shaggart-
Solinger offices closed the deal. Miss Borós is one of the very versatile character
actresses in film circles who is beloved on and off of the screen.

Ralph Ince
"Lucky’ Devils"
RKO-Radio

Hope the Happy State of Mind
You Are in Right Now
Stays on Forever

RALPH INCE
Director

DOUGIE KENT

"FROLICS REVUE"
and
"NINE O’CLOCK REVUE"
M-G-M HAL ROACH FOX

ATTENTION, EVERYBODY!
The Next Issue of Hollywood Filmograph Will Be on the Streets Saturday, January 14
Ye Editor and Staff thank you for your past co-operation and believe, through their efforts, they have earned a week’s vacation.
REMEMBER . . . SATURDAY, JANUARY 14 IS THE DATE . . . . . . . . WATCH FOR OUR NEXT ISSUE

Here’s wishing a most prosperous New Year to
Harry Burns, the Filmograph staff,
and all Friends

Alemany printing company

GRANITE 7463 1590 NORTH WESTERN
James Cagney Comes Back in Greater Glory in “Hard to Handle”—a Warner Brothers-First National Picture—Perfectly Directed by Mervyn Le Roy

Hollywood has at last found its funny bone via “HARD TO HANDLE” which Warner Bros.-First National use as a come-back picture for James Cagney. It is without a doubt the best constructed farce comedy that has been developed in many a day. One feature about the story is the fact that one never knows just when and where it will end for it goes on and on. The CAGNEY personality and acting ability carries you along and as he falls into difficulties, the wide awake promoter and would-be press agent de luxe, you make the merry-go-round with him and suffer when he is in trouble.

Huston Branch wrote the original story, with the screen play created by Wilson Mizner and Robert Lord. It is needless to say that the situations and the dialogue are of the typical James Cagney stock in trade and that they too are deserving of a world of credit for the breezy and fresh chatter. The gag line about the gold spoon is nicely topped at the finish. In equal credit with James Cagney, Huston Branch, Wilton Mizner and Robert Lord we place the name of Mervyn LeRoy who directed the picture. His handling of some very difficult situations, directionally speaking, showed us plainly that he knows his comedy alongside of the more serious moments. Mervyn Le Roy is in a class by himself. Of the variety of pictures that he has handled for the screen this one proves our contentions without a chance of doubt.

Mary Brian, as a blonde, surprised us. She and James Cagney work well together. We sort of caught a whimiscal little twinkle in her mouth that made her cuter to us than ever, especially when she pouts. Ruth Donnelly panic the audience as the over ambitious mother. What a rip of fun she is. We are going to see and hear a lot about this character actress. Claire Dodd is liable to steal any picture if she is allowed to turn loose her artillery of beauty and talents. Her part in this one was short and sweet, but what a sweetheart she is. Oh, boy, can she act and we mean it! Garvin Gordon is splendid and Allen Jenkins pleased. Matt McHugh is immense. John Sherrman helps the show a whole lot to get its early start and a good finish. Robert McWade and Emma Dunn fit in perfectly.

Others who help are: Berton Churchill, Harry Holman, Tenen Holtz, Lew Kelly, William Morris, Eric Mayne, Fred Sanley, Stanley Smith and orchestra. We missed the names of the youthful marathon dancers in the very beginning and the orchestra leader who became the great booster for grapefruit towards the end. All did their parts well and are deserving of special mention.

BARNEY McGILL was responsible for the photography, and when we say that he caught the spirit of the situations and photographed them at the necessary speeds to carry the story along at the proper tempo, we say a whole lot, for the base of all cameraman’s lives is the comedy. He worked at a fast tempo. Drama is a clitch to photograph, but comedy—you have to know your onions or you will kill every situation or gag in the picture.

So our hats off to Mister McGill for this one, and of course, WARNER BROS. for giving us such a clean and entertaining picture so perfectly directed by Mervyn LeRoy.

EXHIBITORS, HOP ON THIS ONE AND MAKE PLENTY OF SUGAR! The country—yes, the world is hungry for a peck at JAMES CAGNEY right now and you will do well to play him clean across the board.

—HARRY BURNS

“LOVE'S PASSPORT”

If there is a better character actress on the American stage than Lucille La Verne she has failed to come under the observation of this reviewer.

In this opus of Margaret Echard which received a sterling production by the MacQuarrie Brothers at the Egbert Theater, Miss La Verne is afforded opportunity for the various moods ranging from light comedy and airy prettillage to the tender moments of one of life’s tragedies. She runs the gamut of emotion with rare artistry shifting from naivete to naissance with a degree of naturalness that makes one lose sight of the fact that one is witnessing a stage play.

The play itself has much promise. The plot is a very human one interspersed with compelling comedy and a few heart gripping moments. It requires however, much working over and knitting together, particularly in the melo-dramatic moments which should be more effective and perhaps will be when the lines are more familiar and the players lose their nervousness.

Besides Miss La Verne, a very fine performance was given by Lew Kelly in a part all too small for this line trooper. Roy Riple, in the role of the heavy, also knew what it was all about. The women were good to look at and well dressed; the staging was excellent as was the direction of Haven MacQuarrie.

In the cast were: Master Robert LeVeck, Marguerite Delora, Barbara Jean Williams, Glen Guyton, Virginia George, Mario Rich, Bert Black, Virginia Gurley, Whilla Wilson, John Harrington, Edie Makie, Sid Sasser, Evelyn Arden, Leonard Carey and Lloyd Irwin.

—LOU JACOBS.

Holiday Greetings... to all my friends

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Happy New Year to Everybody and a Big Prosperous One for the Filmograph

Charles A. Sellon

A Merry Christmas and a Happy New Year to All My Friends

John G. Adolphi
VINCE BARNETT  THIS IS NOT A RIB  .  .  .  I THANK HOLLYWOOD FOR EVERYTHING  AND I WISH EVERYBODY A MERRY CHRISTMAS AND A HAPPY NEW YEAR

| SEASON'S GREETINGS TO ALL MY FRIENDS | Frederick V. Bowers  
| ANITA LOUISE |

HOLIDAY GREETINGS

| GREETINGS TO ALL MY FRIENDS IN THE INDUSTRY | James Parrott  
| HERBERT HOLCOMBE |

| GREETINGS OF THE SEASON TO MY MANY FRIENDS | Hal Roach Studios  
| SAM KRESS |

NEW YEAR'S GREETINGS

| GREETINGS.... | Raymond Hatton  
| GEORGE RIGAS |

| GREETINGS.... | Herbert Weber  
| and My Dad, too |

Hollywood Commercial College

| GREETINGS.... | Bert Le Baron  
| EVERYTHING YOU COULD WISH FOR TO MAKE YOUR FUTURE VERY HAPPY |

| Yuletide Greetings | Lee Moran  
| May the best in the land be yours for many a New Year |

| GREETINGS to Harry Burns and to Filmograph | David Phillips  
| . . . from a Friend |
Beginning a New Year of Leadership

with another group of outstanding hits...

"THE MUMMY"
"THEY JUST HAD TO GET MARRIED"
"NAG A NA"
"PRIVATE JONES"
"DESTINATION UNKNOWN"
"THE BIG CAGE"
"A KISS BEFORE THE MIRROR"
"ONLY YESTERDAY"

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