

JOE E. BROWN TO HELP LYRIC CELEBRATE VAUDEVILLE FEAT

Famous Actor's Newest Film, 'Earthworm Tractors,' Scheduled to Open Friday

Max Weber is Booked to Head Theater's Anniversary Stage Show; Four Other Acts are to Share Olsen-Nicholas Spotlight.

BY JOHN W. THOMPSON

Starting Friday, the Lyric is to celebrate an important occasion with Joe E. Brown as cinema host in his latest comedy, "Earthworm Tractors." The Lyric's party is to be in celebration of the theater's having completed 100 consecutive weeks of vaudeville, a good record for any theater.

Challenged Indianapolis theaters seem to support vaudeville shows through the depression and they did. So Mr. Olsen and his right-hand man, Ted Nicholas, decided to do a little deserved bragging.

On the Lyric's stage during the anniversary week a five-act vaudeville is to hold sway.

Heading the performers is to be Rex Weber, comedian and ventriloquist. Supplementing Mr. Weber's act is to be the Varsity Female Chorus singers; Ross and Bennett, in an act entitled "No Sense and Nonsense"; Bell Brothers and Carmen, variety act, and the Five Cowboys, acrobats.

Post Stories Used

"Earthworm Tractors" is a movie adaptation of William Hazlett Upson's story which appeared in the Saturday Evening Post. They concern the galavanting of Alexander Botta, who claimed he could sell anything and got the job of distributing tractors.

To film the picture, a huge synthetic swamp was dredged and several miles of mountain trails manufactured. A half dozen 17-ton tractors were used as motorized actors, and also as pre-shooting set-making equipment. Tractors' total weight was 100,000 pounds.

Mr. Brown, who, at his own insistence, does his own stunt work, drove the tractors through some pretty tough country. Mountain grades of 70 per cent, arroyos such as war-time tanks had to cross, and terrifically large loads hauled across brush-strewn country tested both Mr. Brown and the tractors.

Brown Moves House

One of the funniest sequences in the film is said to be a house-moving stunt. It features Mr. Brown driving a tractor and dragging behind him a house in which Guy Kibbee reads serenely. The climax comes when a chain breaks, leaving the house perched on railroad tracks.

As Mr. Brown's new leading lady, "Earthworm Tractors" will present June Travis.

Miss Travis never had appeared on the professional stage and had had absolutely no screen experience when she got her first film contract and role in "Stranded," starring Kay Francis. In her second picture, she took the feminine lead. She was born in Chicago, the daughter of Harry Grabiner, vice president and general manager of the Chicago White Sox. With music and painting for hobbies, she still is considered one of the best woman hockey players in the country, and she organized a softball league in Hollywood.

Others in the cast of "Earthworm Tractors" include Carol Hughes, Gene Lockhart and Dick Foran.

II Due to Boss Movie Making When Director Moves to Rome

Dick Powell's Popularity Hinders Relaxation When He and Joan Blondell Visit Park.

BY RUTH McCAMMANY

Times Hollywood Correspondent

HOLLYWOOD, July 20.—Walter Wanger's production plans for picture making in Rome is unique. Having returned from that city, where he made final arrangements with Mussolini for construction of a film city, he now faces problems of casting, making and releasing the American-Italian product.

He plans to make, during the coming year, seven Hollywood features; then he is to go to Rome, where he will make three pictures.

Sylvia Sidney and Harold Lloyd are to star in the first Rome production. American stars, Italian small part players and "extras" together with Italian backgrounds, necessitates use of stories which adapt themselves to this unusual setup. The larger market for the films will be in English-speaking countries. At the same time, it is natural to presume that Il Duce will want pictures Italian in background and story theme; in fact, with Italian money backing the project, he will have much to say.

Walter Wanger is the big boss on his Hollywood lot, but how will he make out under the dictatorship of Mussolini?

The Hollywood bowl, one of the largest open air theaters in the world, recently was the scene of the opening concert, "Under the Stars," of this season. The Los Angeles Symphony Orchestra gave the program before an audience of 15,000. The film colony, including many stars, help support these community, non-profit performances. May Robson and her party occupied one of the largest boxes. John Boles, Bert Lytell, Edward Arnold also were in nearby boxes. Daniel Frumman, secretary of a group of veterans, these people were hailed by cheers and admiring friends on their way to a box.

Jeanette McDonald and Gene Raymond, affected by a California moon and Debussy suite of plaintive music, held hands in collegiate fashion. Between numbers, a press photographer spied Jack Barrymore, Ariel and her mother. The flashlight warned them that their photographs had been taken. Barrymore flew into a rage, jumped from his seat and yelled, "Come back here and I'll punch you in the nose." It was a discordant note in the harmony of good music and ideal setting for a first night at Hollywood Bowl.

I found Dick Powell out in his garden studying the script for his

HOLLYWOOD STARS SCINTILLATE BRIGHTLY ABOUT FESTIVE BOARD



FILMLAND'S FUNNIEST MEN

(The seventh of a series)

BY PAUL HARRISON

HOLLYWOOD, July 20.—(NEA)

—There have been 10 years of Laurel and Hardy.

Historical pictures, biographical

and the long-dead

and Shakespeare have created

a new demand for wigs, as well

as revealing interesting data on

their manufacture.

Hundreds of wigs are made in

mainly in Hollywood by skilled

workmen. Hair is imported from

European countries.

The laws of this country re-

quire that all hair sold in America be imported. It doesn't matter if an American sells hair, but he must send it to Europe before he can sell it to an American firm.

Movie wigmasters have made a

lot of money.

Knowing no foreign language at

all, they have been written photo-

graphically on blackboards outside the

range of the cameras.

"And our atrocious accents made

us all the funnier," chorled Laurel.

"Oliver was a Georgia Spaniard,"

"Stan was a British Frenchman," whooped Hardy. The boys

are like that—exuberant.

Each individual hair is ventilated

into the framework of hair lace

and the finished product is so made

that it scarcely can be told from

natural hair.

Nearly all false moustaches are

made of hair lace when worn by

principal players. That is because

they appear in closeups. Bit and

extra players just stick on a bank

of hair with spirit gum.

Played in Stock

Freddie March, co-starring with Scotland, was a well-known leading man for middle western stock companies before entering pictures.

Admired by Daughter

One of Bert Wheeler's most ardent fans is his seven-year-old daughter Pat. She visited him every Saturday during the filming of "Mummy's Boys."

Some of the publicity stuff that comes out of Hollywood is, to say the least, a little hard to take. But it's not hard to believe pictures showing stars at lunch. Here's a trio of hearty eaters, who were caught by a studio "Snoop-shoer" in action.

1. Ted Healy, who is seen on an average of once every two weeks in a film at Loew's, shown sipping his soup without the aid of his stooges. You may not recognize him because he has a tie on, and yes, that's a dress handkerchief in his pocket.

2. Milk is good for growing boys and so Frank Lawton, seen this week at Loew's in "The Devil Doll," is hoping that a daily glass will boost his screen work.

3. Leo Carrillo was so hungry that he couldn't take time to remove his costume before his noon-day soup course. Leo is another of the film colony's standbys who rarely has a chance to eat off his last cent!

4. Come on—make it snappy and hand over the wallet," he ordered.

The old man's parchment checks showed white even in the dim, before dawn light of the alley. As he reached in his pocket and pulled out a black purse, a spasm caught at his mouth and twisted it.

5. Willie the Gent grabbed the purse "Lemme see what you got," he muttered hoarsely. Still holding the gun in one hand, he opened the wallet with the other and saw a folded square of bills and a few loose coins.

Radio Programs and News

Are on Page 15

Picture Producing Requires Much Capital, Even to Start

Many Studios List 2000 or More Employees, Including Many in High Salary Classifications.

By United Press

HOLLYWOOD, July 20.—Much has been said as to "what it takes" to break into moving pictures.

Most of the discussion, however, centers upon the attempts of individuals to become screen stars, requirements of entering movies as a full-fledged business venture.

In the light of recent surveys at major Hollywood studios, it seems a bankroll on the loose would suffer a sudden and complete extinction if its owner decided to enter the motion picture business.

Payrolls in the business are of night-time proportions.

A Wall Street colossus, for instance, would find he needed a nucleus of approximately 215 high-salaried persons even to make his first sortie toward picture production. Then, after signing this group, he would find that some 2000 additional persons were needed before he could get a picture under way and production on a paying basis.

Work Is Complicated

The necessity for so many employees, amazing though it is even to old-timers, arises from the fact that at least 68 different departments must combine efforts to turn out a picture.

At one major studio the official personnel list contains only the names of 19 departmental heads. Of the other 198 persons on this studio's "No. 1 list," eight are major executives, seven associate producers, 15 are contract directors, while 75 are players under long-term contracts.

Then there are some 15 employees who constitute the studio's stock group, 45 writers under contract, 18 cameramen, 10 assistant directors, nine composers and lyricists and 10 musicians.

For each man on this list there are at least 10 not even mentioned.

Employees Borrowed

Most of the studio telephone directories of permanently employed persons contain more than 3000 names and this list does not include many of the laborers and craftsmen at work on the lot.

But employment in pictures does not stop at this point. Nearly half of the casts used in many current pictures either are borrowed from other studios (and at excellent salaries) or they are composed of free lance workers.

Director Henry King and the cast persisted in wearing heavy helmets on the set, even after the scenes were being filmed indoors. Some on informed them they came down out of the hills, and the group laughed it off.

The practice applies not only to the players but to every department of the studio, too, so it's a fat bank account, indeed, that can survive the rigors of an assault upon picture production.

Girls Get Roles

Director Robert Z. Leonard has given form to his "Glorified 'Great Ziegfeld' girls roles in his current "Piccadilly Jim." The girls are Monica Bannister, Diane Cooke, Clarice Sherry and Julie Mooney.

4 LAST DAYS

Should a Doctor Commit a MURDER?

THE COUNTRY BEYOND

ROGER GAYNOR

STATE FAIR

COOL OZONEZED AIR

THE GREEN PASTURES

ROGER GAYNOR

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