

Usherets and Models Are Latest to Receive Hollywood Glorification

'This Way Please,' Coming to Circle, Features Backstage Drama, While 'Vogues of 1938,' Due at Loew's, Will Star Stylists' Aids.

Hollywood, taking up where the late Mr. Ziegfeld left off, has glorified the American girl in all walks of life. Times without number it has traced the struggles and rise to fame of chorus girls, feminine reporters, simple country lasses, stenographers and what you will. But, with the new screen bills coming to Indianapolis Friday, we shall find "glorification" in two new fields—the professions of dress modeling and theather ushering.

The Circle has booked "This Way Please," that as the title suggests, is the picture about the usherets. At Loew's, the main attraction will be "Walter Wanger's Vogues of 1938," in which "the most photographed girls in the world" are caught in motion instead of "still" poses.

Warner Baxter and Joan Bennett are the "Vogues" stars. But, nearly as familiar as these stars, are those of the young ladies who model the gowns in this technicolor extravaganza.

Names Aren't Familiar

Their names would not be familiar to you, but they are continually gazing at us from street-advertising cards, billboards and the glossy pages of fashion maga-

zines. They may be smoking your favorite cigarette, subscribing to a new delicacy, modeling the latest sportswear or demonstrating some new sort of gadget. But few will fail to see the familiar faces among them.

"This Way Please" sets out to prove that just as exciting things can happen backstage in a big moviehouse as in a Broadway theather. Betty Grable is the girl who puts aside her flashlight and natty uniform to glitter as the star of the stage-band revue at her former place of employment. Mary Livingstone, of radio fame, also is in the cast.

Memories of the past winter will be brought back to Circle patrons in the theater's second picture, "On Such a Night," which dramatizes the terror of a Mississippi River flood. Karen Morley, Eduardo Cianelli, Grant Richards and Alan Mowbray head the cast.

IN NEW YORK—By GEORGE ROSS

Oscar Hammerstein's Son to Open Musical Show About His Father's Career.

NEW YORK, Oct. 13.—The late immortal Oscar Hammerstein's son will present a musical show this season about his tempestuous and eminent father who moved Broadway up to Times Square from Fourteenth St. The announcement that this show will be done has reminded old-timers of the great Oscar's dictum upon the show business. It ran: "A show is like a cigar. If it is good, everyone wants a box. If it's bad, no amount of puffing will make it draw."

STAGE STRUCK: Paul Misch is a tailor in the theatrical belt. He puts creases into the trousers of actors along the play-belt and lately he has done excellent business with the players in the hit, "Room Service." But this tailor couldn't refrain and stick to his stitching. His contact with the footlights has driven him to write a play. It is now going the rounds and actors wait in vain for their parts to be pressed on time as promised.

BROADWAY Hurly-Burly: Mary Brian and Billy Milton, Elissa Landi and Nino Martini, Luise Rainer and Carmen Barnes at the Rainbow Room; Beatrice Lillie, Leslie Banks, Jean Muir, Norman Grinde and Peter Nero at 21; Burgess Meredith, Bert Lytell, Georges Mextaxa, Jack Dempsey at the Kit-Kat Club; Ethel Merman, Ernestine Gwynne, Lillian Emerson, Kitty Carlisle, Hope Hampton, Jules Brutalot, Ramon and Renita and Mrs. Sailing Baruch at La Conga, a new corner of Havana in mid-town.

Arnold Reuben, the restaurateur, sends his renowned cheese cakes to Paris via the Normandie every time she sails. Seems there are a number of Broadway ex-patriates in Paris who crave it.

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Butler Reveals Trials of "Ali Baba"

By DAVID BUTLER

Why I can remember way back to the days when all you needed to make a comedy was three pies and a fat guy who didn't mind falling in the water. You simply threw pies at the fat guy until he ran away and fell in the water, then you called the result "Naughty Nellie's Night Out" or something, and there you were with a comedy and to there.

Those emphatically were the days, if you happened to be a movie director. You ambled around in puttees or bellows at people through a megaphone from a comfortable camp chair. But now! Well, I tell you I dropped way down to 230 pounds during the filming—which took three months for the result—of Eddie Cantor's "Ali Baba Goes to Town." That'll give you some idea of what it is to be a director in this day and age.

These days, you see, comedies have gone spectacular and musicals have gone spectacular and so naturally musical comedies have gone spectacularly spectacular. It's a big world after all.

Cites 1929 Picture

The difference between comedy, old-style and comedy new-style, may perhaps be best illustrated by comparison. Take, for instance "Sunny Side Up," which this guy Butler directed in 1929, and then take "Ali Baba Goes to Town" which this guy Butler—wonder—wonder directed.

The first was a neat enough little picture, got its laughs, had its songs

and did a fairly nice business. As a matter of fact for 1929, it was a pretty big show; it had a tenement rooftop scene, a water-carnival—remember "Turn on the Heat?"—and a lawn party.

It took a month and a half to shoot and its estimated running time was a bit over two hours. In other words, it was no quickie. But, on the other hand, it was all shot right on the lot, the largest number of people working at any one time didn't exceed 200, and costumes and sets took only about two weeks and no research to prepare.

Now take the Cantor picture. Eddie was going over scripts for about five months before he picked out "Ali Baba." As soon as he picked it, a research staff got to work studying architecture, costumes and customs of old Bagdad—and this, mind you, for a musical comedy.

When that fellow Butler got the assignment to direct, he discovered that his budget was three times that of "Sunny Side Up," he was to have

three months to shoot in.

300 Work on Sets

For more than a month 300 carpenters and assistants had worked constantly—three eight-hour shifts a day—to build a Bagdad that spread over 21 acres of the Westwood Hills lot. There was also a Bagdad Bowl covering a city block in another part of the lot and two large sound stages were devoted to such interiors as the sultan's throne room and the harem. That was all the studio property.

Out in the Mojave Desert two

oasis cities were built, so that all in all, 1100 workmen were employed simply in constructing backgrounds, or more than the entire company—workmen, actors and camera crews—turned loose on "Sunny Side Up."

"Time," as that man with the voice says, "Marches ON!" I mention all this, not to disparage the Gaynor-Farrell picture—far from it—but merely to show how a director's job has grown.

Then when the time for actual shooting arrived, finding Butler, as usual, wondering where to start, there were 3000 extras of assorted shapes and sizes milling about, to say nothing of yelling "When do we eat?" Extras are all people; I'd say the last to do it is the every one of them is always hungry, the set that a Smith College girl after a football game. And that's hungry. Besides the human extras, there was a bunch of our dumb friends; an elephant, some donkeys, some camels and perhaps a thousand horses.

Regarding Dumb Friends

Right here and now, I'd like to put in a word about our dumb friends—particularly camels—in pictures. They break a director's heart. The number of times I've thought up for the camels to do that they won't do would surprise you.

Why those beasts wouldn't go through a needle's eye even if it were big enough. And elephants! The most intelligent of animals is the elephant. Go ahead, you're telling me, I'm not saying a word.

But just you try to get an elephant

to squirt water at somebody when he doesn't feel like it.

So there you are, you start out with a comedy and before you know it you're yelling for DeMille to come over and take charge of the mob scenes.

Meanwhile Cantor is throwing oranges at people, Roland Young is appearing with a different kind of board for every sequence. Tony Martin is thinking of Alice Faye, Louise Hovick is thinking of Robert Mizzy, the extras are thinking of lunch, and a cameraman is telling you that it would be better to have the Arab horsemen ride onto the scene from the left instead of the right.

Right in the middle of all this peace and quiet, one of the donkeys wanders loose and commences kicking the stuffing out of a camel, a bus load of tourists arrives from wherever tourists come from, and life is one sweet song.

But movies are wonderful after all, and perhaps what appeals most to any director is the thought that the chaos surrounding him just waits his word to become orderly. That's heady stuff, better than pie and a fat man falling in the water.

GONZAGA TO GIVE DEGREE TO BING

HOLLYWOOD, Oct. 13 (U.P.)—Bing Crosby will receive a degree from his alma mater, Gonzaga, at Spokane, Wash., on Oct. 21. The crooner is moving his radio program to Spokane for the night.

Mr. Brown petitioned for a \$3084 deduction, which also included \$370 for telephone and telegraph messages and some bad debts.

Reginald Denny and Sidney Blackmer, film actors, also were in

NO 'SLIMMING' FOR LULI

When Luli Destre arrived in Hollywood a little while ago, she announced to the film reporters who made her acquaintance on the Columbia lot that she was not going to "slim."

"I cannot slim," she said. "Once I tried to slim a little and I made a diet for myself and I got sick, so I am through with slimming."

No one has been able to figure out why Miss Destre introduced the subject of "slimming" because she is five feet four inches tall and weighs 110 pounds, which is, you will agree, pretty sleek.

Miss Destre is really die-hard Baroness Luli Bodenhausen, and when she was 17 she was married in Vienna to the Baron Gottfried Hohenberg, who was killed recently in an airplane crash in England.

Her first American picture is "She Married An Artist," which will be released this fall.

The directors at Columbia lot are confident that they have an important star in Miss Destre, and she thinks herself that she is going to amount to something here.

"I will not be neglected and forgotten," she said when she first arrived. "First I would shoot somebody. Then I would be in the headlines all right."

Claims He Spent \$683 for Cards

HOLLYWOOD, Oct. 13 (U.P.)—An insight into the scale on which money is spent in Hollywood was given today when Director Harry Brown claimed that he spent \$683 in one year for Christmas cards.

Mr. Brown said the mailing splurge occurred in 1933, and he added that this sum be deducted from his Federal income tax.

In all, Mr. Brown petitioned for a \$3084 deduction, which also included \$370 for telephone and telegraph messages and some bad debts.

Reginald Denny and Sidney Blackmer, film actors, also were in

involved in income tax troubles. The Government filed liens claiming that Mr. Denny owes \$140 for 1934 and Mr. Blackmer, \$321 for 1935.

Sally Gets Lead In RKO Picture

Sally Eilers has been selected for the feminine lead in RKO Radio's "Condemned." When the romantic drama based on an original story by Lionel Houser, Robert Sisk will produce and Lew Landers direct it.

Miss Eilers is currently before the RKO Radio cameras in "Danger Patrol."

STARTED AS INDIAN

Louise Fazenda made her motion picture debut in 1915 as an Indian girl in a western film.

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