

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 theater 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.

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 a familiar face 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 theater. 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 uptown 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 bit, "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 now is 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, and Beatrice Lillie, Leslie Banks, Jean Muir, Norman Bel Geddes and Peter Arno at "21"; Burgess Meredith, Bert Lytell, Georges Mextaxa, Jack Dempsey at the Kit-Kat Club; Ethel Merman, Erskine Gwynne, Lillian Emerson, Kitty Carlisle, Hope Hampton, Jules Brulatour, Ramon and Renita and Mrs. Sailing Baruch at La Conga, a new corner of Havana in midtown.

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 Páree who crave it.

ONE of the reasons Helen Hayes rates well with the Fourth Estate is the gesture she has made toward the press of New England. Now on a cross-country tour in "Victoria Regina," the possibly "First Lady" of the American Stage heard that Fourth Estaters were having difficulties purchasing seats. So she long-distance her producer, Gilbert Miller, and asked permission to give a special matinee for the newspaperfolk of New England at a Boston playhouse. Miller wired back O. K. And thereupon Miss Hayes invited the newshawks of various states within the vicinity of Massachusetts to be her guests during a performance of "Victoria Regina."

SPEAKING of actors, many of them depend this season upon the employment Lee and Jake Shubert will offer. Shuberts, masters of the theatrical situation in New York for at least three decades, still own most of the playhouses along the Rialto and they will have much to do with filling them. They have been the actors' meat-tickets for 30 years and once the Actors' Prayer ran: Now I lay me off again I pray the Lord my soul sustain If we should close before I wake Give my regards to Lee and Jake.

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in
"WALTER WANGER'S VOGUES
of 1938"
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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 to sell.

Those emphatically were the days, if you happened to be a movie director. You ambled around in puttees or belted 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 if you please—of Eddie Cantor's "All 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 "All Baba Goes to Town," which this guy Butler—wonder how he hangs on?—also 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 "All 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 on 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, 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-Parrell 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 nice people; I'd be the last to deny it, but every one of them is always hungry on the set than 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 funny things 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 on over and take charge of the mob scenes.

Meanwhile Cantor is throwing oranges at people, Roland Young is appearing with a different kind of beard for every sequence, Tony Martin is thinking of Alice Faye, Louise Hovick is thinking of Robert Mitty, 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.

NO 'SLIMMING' FOR LULI

When Luli Deste 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 Deste introduced the subject of "slimming," because she is five feet four inches tall and weighs 110 pounds, which is, you will agree, pretty slick.

Miss Deste is really the Baronin 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 Deste, 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 Joe Brown claimed that he spent \$683 in one year for Christmas cards.

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

In all, Mr. Brown petitioned for a \$3084 deduction, which also included \$390 for telephone and telegraph messages and some bad debts.

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

volved 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 Women," 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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