



VOICE from the Balcony

by FREMONT POWER

COURTESY OF POLICE CHIEF MORRISSEY, two seasoned detectives and four new patrolmen sat down last night in the 20th Century-Fox screening room to match their powers of detection against a mass of clues furnished by Hollywood.

The plan was worked out like this: They saw about three-fourths of "I Wake Up Screaming," which opens Thursday at the Indiana. Then the picture was cut and the policemen wrote down what they thought dunnit and why they thought so.

This is a murder mystery picture made from Steve Fisher's novel of the same name and it presents Victor Mature as a flashy New York promoter who builds up Carole Landis into a top-notch glamour girl. But once he has her in the limelight, she accepts a Hollywood contract and walks out on him.

On entering her apartment, he finds her dead. Here's where the old detection business comes in.

First we find that Carole's sister (Betty Grable) is in love with the promoter. Then there is a detective (Laird Cregar) who seems ruthlessly intent on pinning the murder on Mr. Mature. In fact the detective's determination jumps official bounds.

Also under suspicion are a switch-board operator (Elisha Cook Jr.) where the two sisters lived, a reporter (Allyn Joslyn) and an has-been actor (Alan Mowbray). Both the latter are friends of the promoter and admirers of the glamour girl.

That was the case Chief Morrissey's men had to deal with.

The Answers

OF COURSE, if we told you now how the detectives came out with their battle with Hollywood, that might be telling you really dunnit and thus spoil the picture for you.

And so for future reference, in case you see the picture, here are the choices made:

Detective Investigator Charles E. Bauer—He said the switch-board operator did it "to get even with Christopher (Mature) for hitting him."

Detective Sergeant Ralph Bader—He made the same choice because the switch-board boy "acted as though he was in love with the girl, although she didn't know it."

Patrolman Edward Schubert—

Kaye Gives Wife Credit

Wrote Some of Best Words In 'Let's Face It'

By BOB MUSEL

United Press Staff Correspondent

NEW YORK, Dec. 2.—Danny Kaye's rise from a summer resort comic at a pitance a week to Broadway star in the four figure class—all in the space of a couple of years—is not the only unusual thing about him. He freely gives most of the credit to his wife, Sylvia Fine, thus virtually establishing a show business precedent.

There must be a tender love story somewhere in the Kaye family, all the facts seem to point that way. But it will have to wait for a later chronicler. The fortunes of the Kayes are booming and both are busy taking advantage of the tide that leads on to fame.

And besides both are strangely shy for people in the public eye. Mrs. Kaye, for instance, has been suspected of "going Hollywood"—a trade phrase for snubbing friends—when actually she is a little ill at ease in crowds and is usually mentally engrossed in some idea for Danny.

Denies He's High Hat

And the same charge has been leveled at Mr. Kaye. As his wife puts it:

"I can't figure out people. Danny always has been quiet when he is not performing. He always sits still and has a kind of unhappy look on his face. Nobody ever noticed it before. Today they say he's gone high-hat. That's ridiculous."

In "Let's Face It" Kaye has some of his best material and his wife wrote it. It is believed to be the first time that Cole Porter, who did the score, has permitted anyone to add to his work but in view of Danny's special requirements, Mrs. Kaye was called in. She devised something called "Melody In Four"—the song of a selectee.

Stream of Gibberish

There are only a handful of intelligible words in the entire song—if song it is. Danny pantomimes a fearful young man approaching a mail box, his receipt of his letter, his efforts to convince the doctor he is not I. A. his training and participation in maneuvers and his winning of several medals. For the most part Mr. Kaye keeps up a running stream of gibberish only lapsing into English when a word of explanation is essential.

Danny got his gift of pantomime in China where he landed on a barnstorming trip that took him over most of the world. It was the only way he was able to get over his comedy to the non-English speaking people—and he has performed before many. He didn't realize the same routine would be funny here until Sylvia took him in hand.

"Let's Face It" almost produced a division—purely an artistic one—in the Kaye household. Sylvia was working on an musical show when her husband brought the news of his new role. This meant she would have to give up her own work to help Danny—so completely does he rely on her. She did it, but it was quite a effort to maintain an artistic identity. Now that Danny's a hit she's going back quite firmly to her own show.

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