

'STAR GAZING'

with Urie Megahan

ACCORDING to Stanton Griffis, chairman of the executive committee of Paramount Pictures, Hollywood is preparing to shoulder the burden of developing the complete new field of entertainment which will be opened up when the marvel of television finally makes its practical bow. He also intimates that television is much closer to becoming an accomplished fact than the general public imagines.

A recently established contact with DuMont Laboratories, Inc., a pioneer in the television field, has placed Paramount in an enviable position in the increasingly important television picture. DuMont has been licensed by the Federal Communications Commission to conduct experimental transmission through its transmitter located at Montclair, New Jersey, which is expected to begin operation in January.

"Television entertainment may be utilized not only through the present style of dramatic presentations and specialty programs and almost any type of offering that is primarily narrative in nature," avers Griffis, "but it will have a tremendous field in the reporting of important news events, supplementing and coordinating the activities of the present method of newsreel reporting. This is where the motion picture producer becomes involved.

"As television entertainment will be edited so as to give the finest performances possible, most of the presentations must be photographed entertainment. Televised movies must excel any performances acted directly for the television transmitter."

Experiments to date have shown that controlled transmission of images by means of coaxial cable would be too expensive to make programs available to widely scattered stations. By simply recording these images on film and sending them around in cans, the movie industry has already solved this problem.

EDDIE ANDERSON, who is Jack Benny's famous Negro stooge "Rochester," plays the role of "Washington," Robert Young's valet in "Honolulu." When Director Eddie Buzzell called him for a scene at Metro the other day, he addressed him as Washington.

"Couldn't you make that name Syracuse or Elmira, Mr. Buzzell," inquired Eddie. "They're a little closer to Rochester."

IF YOU'RE wondering what has become of Arthur Treacher, that tall, gloomy English butler of the movies, we might pass along that that gentleman has turned chorus boy. And before you become too startled, we might hasten to add that it's all in fun and will not be for long. It's for his role in 20th Century's new "Up the River."

That the screen's ace servitor should turn chorus boy is enough to surprise anyone, not excepting Nick Castle and Geneva Sawyer, the dance directors working on the film. They had viewed the Treacher feet, broad foundations for his towering frame, and decided that if normal pedal extremities are called dogs, Treacher had a pair of Great Danes. They envisioned the job of a lifetime in trying to teach him to manipulate

them in a tricky routine for one of the picture's big laugh sequences. But they were later to receive even a bigger surprise.

When Treacher appeared for lessons, the directors went through the routine several times, then nervously asked Arthur to "make a stab at it."

"I'll do better than that," was his retort. "I'll murder it."

Whereupon he whipped through the routine as though he'd been practicing it for months.

The explanation for his proficiency in dancing has now been revealed. It seems that his first stage job was as a chorus boy in "Maggie" some time ago. He sang and tripped the light fantastic for seven months before he found another and more dignified job of entertaining.

CLAUDETTE COLBERT, resting up between pictures on the Paramount lot, takes time out to venture her opinion as to what is love's greatest hazard. She says that it's that first look at the boy friend or girl friend after coming out of the theater.

"Love's greatest hazard? Yes, I'm right in that," she said. "A girl comes out of the movies after gazing for two hours at the classic features of Clark Gable, Fred MacMurray or Tyrone Power, and the first thing she does is look at her boy friend. In her state of illusion, she expects him to look like any one, or all three, of these gentlemen. It's a shock to realize that he's still the same Joe Doakes—not MacMurray.

"More or less the same thing is going through his mind. And he looks down, calf-like, into the eyes of his sweetie. It's just plain Liz.

"This, let me tell you, is a real hurdle for love."

EVER INCLINED to be retrospective, Hollywood is now turning its attention to selecting the man who will be the sixteenth president of the United States. Sixteenth in the illustrious sequence was, as if you didn't know, Abraham Lincoln.

Lincoln, of course, has been portrayed on the screen many times. There have been many biographical dramas starring Honest Abe, the first of which was presented by the old Edison stock company, with Frank McClynn playing the martyred president. In 1924 the late George Billings played such a role, and four years later followed Walter Huston. Others, such as Joseph Hennabury, Charles Middleton and John Carradine, have also enacted the screen Lincoln.

Of these, McClynn has probably been the most successful, for he has repeated his portrayal so many times for bits in Civil War films that he has come to be accepted as almost the living embodiment of Lincoln himself.

Today's revived interest in Lincoln may be traced, in no small part, to the portrayal of Raymond Massey, a Canadian actor who is playing Lincoln in Robert Sherwood's play, "Abe Lincoln in Illinois." It wouldn't be surprising to learn soon that Massey has been signed to repeat his role for the cameras.

Massey has seemingly been responsible for the new interest shown by major producing companies in finding Lincoln subjects. Paramount, 20th Century-



A CHORUS OF STARS

Happy as the holiday season are these five members of the cast of "Thanks for Everything," released by 20th-Century-Fox this week. They are Jack Oakie, Binnie Barnes, Adolphe Menjou, Arleen Whelan and Jack Haley. The picture, which is said to be the comedy hit of the season, includes a number of other stars.

Fox, Warner Brothers and Sam Goldwyn are all reportedly in the market, with such diverse troupers as Tyrone Power and Gary Cooper being mentioned for the role.

THE RITZ BROTHERS are going ritzy in the matter of clothes.

For quite some time now, the three mad cinemadmen have clowned through their roles with striking but limited wardrobes. For their new flicker, "The Three Musketeers," however, they're really breaking loose as far as clothes are concerned. Fifteen different costumes, their own interpretation of what the well-dressed sword-swisher of the 17th century would wear, have been created by 20th Century's wardrobe department. Considering the fact that the total cost of their wardrobes in any one previous picture never exceeded a hundred dollars, the change is appreciated in its true significance.

"The Three Musketeers," by way of explanation, is the Ritz comedy version of the famed Dumas story. With music and laughter woven into the screenplay.

WHERE will motion pictures' new talent come from?

William Wellman, producer-director of "Men with Wings," has an answer to this old question, and claims that this talent will come from the local stage and festivals. Wellman, responsible for the careers of such luminaries as Richard Arlen and Gary Cooper, furthermore declares that such home-town sources are more valuable than the radio and the Broadway stage.

"There is plenty of talent to be found, and motion picture producers should not worry," says Wellman. "There are always reports of a shortage of talent—and it's right under our noses."

Wellman himself recently selected two such players for roles in his productions—Cheryl Walker, who gained attention for her role as queen of the Pasadena Tournament of Roses,

and Dick Denning, a Los Angeles high school boy. Wellman also points out the many stars the Pasadena Community Playhouse has turned out, including Robert Young, Gloria Stuart, Victor Jory and many others.

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