

# movies + radio + hit parade + Broadway

Theater head finds . . .

## Student's chances of success in screen careers rank high

For a young woman or man of college background, what actually are the chances for a real try-out for a job in Hollywood pictures?

Are the A. D.'s or the M. A.'s chances better or sligher than a bathing beauty contest winners? Than a fashion model's? Than a stenographer's?

Cecil Clovelly, first man to study the question, is the man most fitted to answer these questions. Conductor of the Student Theatre, at Woodstock, N. Y., in association with E. J. Ballantine, he was variously test director, head coach and chief talent scout for Paramount Pictures, both in New York and London. In the course of these duties in the middle Thirties he founded Paramount's New York dramatic school for promising apprentices.

One test in 500 applicants.

While at Paramount he watched the products of the American campuses undergoing screen tests in competition with aspirants having other backgrounds. The competitive handicap is shown in the fact that either a silent or full sound screen test is given only to one out of some 500 applicants (screen test are, for the picture companies, expensive).

The question is, then: of all who are screen tested, what proportion do come from colleges? The answer is surprisingly high. Mr. Clovelly estimates it at 70 percent.

"There is not much variation in the proportion from year to year," Mr. Clovelly said. "To arrive at an average, the age group from 19 to 25 years should be taken. Of the number accepted for tests, about 50 percent gave college records in their case histories. I found, however, that about half the others had college records which they had failed to mention. In most cases this was because they were able to point to stage experience other than college dramatics."

Statistics hold up.

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Hollywood . . .

## Wind storm crosses sea by steam boat

HIGH WIND

Patrons who saw the raging Pacific storm in Paramount's "Typhoon" can rest assured that they really saw a storm that traveled across water. Yes, the storm, per-



Dorothy Lamour and Robert Preston so-star at the Stuart Theater in a Technicolor production of "Typhoon."

sonified by huge wind machines and wave making equipment actually travelled from Catalina Island, where the first part of the storm was put on, to Baldwin Park, near Santa Anita race track, where the second part of the typhoon was filmed.

LONG HAIR PLOTTERS

William Holden is beginning to suspect that there is a conspiracy in Hollywood against him. It revolves around haircuts, and it seems that not once during the three pictures he has made has he been permitted a haircut.

First, there was "Golden Boy," in which he played a fighting violinist, and naturally couldn't be shorn. After that came "Invisible Stripes." He was a poor boy who couldn't afford a haircut. Now, in Paramount's "Those Were the Days," he is playing a 1904 collegian, and the director has again banned the shearing.

"Sometimes," sighed Holden today. "I envy Albert Dekker. He had to have his head completely shaved for "Dr. Cyclops."

HORSE FANCIER

The one man in Hollywood who legitimately could be expected to own race horses, hasn't a single one to his name, doesn't intend to own any, and rarely goes to Santa Anita.

The jayer is Lynne Overman, and he could be expected to be an owner because he used to be a jockey. Until he was 18, Overman was a rider in the "leaky roof" circuit in and around his native state.

"And that," he says, "is the reason I am not a horse owner. I had enough of horses. Still, I do love to see a thoroughbred run."

UTILITY IS BORN.

Long time contention of Chicago meat packers that they make use of every part of the pig except the squeal is no longer the best criterion of efficiency, for now they even manage to use the squeal.

By special arrangements with the sound departments of several of the major studios, the packers

Movies . . .

## Theatre brings Lamour in new 'Lava lava' sarong

By Hubert Ogden.

Last weekend before the finals—and then vacation may be spent in part with enjoyable benefits at the Lincoln theatres which again present a variety of entertainment. Pictures included are "Typhoon," "Kid Nightingale," "Shooting High" and "Lillian Russell."

Dorothy Lamour and Robert Preston in a technicolor filming of "Typhoon" are now showing at the Stuart. Fire, typhoon and tidal wave are brought together in a furious sequence, resulting in a scene where whole palm trees go hurtling by in the tropic dusk.

Dorothy is shown in a new South Sea island costume, a bright swatch of cloth called a lava lava. She is cast as a young woman cast away on an island since childhood. Then Robert Preston arrives on the island and there follows an unusual love story.

"Those Were the Days," the show whose preview Bettie Cox saw in Galesburg, comes to the Stuart Wednesday.

John Payne as the "Kid Nightingale" and Jane Withers with Gene Autry corral a desperate band of bank robbers, break up a family feud, arrange a love match for Gene and sing as only they can.

Five melodies are sprinkled through this picture, Gene hav-

ing now selling the squeals, bleats, moos, and assorted grunts of their stock-in-trade, to the film producers, who will keep the sounds on file, using them whenever necessary.

College men tend to marry earlier and in larger proportion than college women, according to a survey.

ing aided in the composing of three of them.

Today and Saturday on the Nebraska stage is "Barn Dance in Swingtime." On the screen is "Free, Blonde and 21" with Lynn Bari, Joan Davis, and Henry Wilcoxon.

Alice Faye sings her way into millions of hearts in her portrayal of Lillian Russell in the picture of the same name which features Don Ameche and Henry Fonda with her at the Lincoln.

The blonde actress brings back songs which were popularized by the glamorous Lillian Russell. Among them are "After the Ball Is Over," and "The Band Played On."

Don Ameche sings two new songs, "Adored One" and "Blue Love Bird," which were written especially for "Lillian Russell" and styled for the picture.

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