EXHIBITORS' CAMPAIGN SHEET

RENAWN PICTURES CORPN LTD PRESENTS

CALLING ALL STARS

Produced by S. W. SMITH

with

Directed by HERBERT SMITH

Credits

Produced by ... S. W. SMITH
Directed by ... HERBERT SMITH
Photography ... GEORGE STRIENDON
Art Director ... NORMAN ARNOLD
Sound Engineer ... HAROLD KING
Film Editor ... BRECKET TO PER
Cameras ... HARRY ROSE & H. THOMSON

The Cast

AMBROSE AND HIS ORCHESTRA
EVELYN DALL
MAX BACON
SAM BROWNE
LARRY ADLER
CARROLL GIBBONS & HIS SAVOY HOTEL ORPHEANS
BILLY BENNETT
FLOTSAM AND JETSAM
LEON CORTEZ AND HIS COSTER BAND
NICHOLAS BROTHERS
ARREN & BRODERICK
EUGENE PINI AND HIS ORCHESTRA
THE 12 ARISTOCRATS
THE WHIRLWIND SKATERS

The Cast

AMBROSE AND HIS ORCHESTRA
EVELYN DALL
MAX BACON
SAM BROWNE
LARRY ADLER
CARROLL GIBBONS & HIS SAVOY HOTEL ORPHEANS
BILLY BENNETT
FLOTSAM AND JETSAM
LEON CORTEZ AND HIS COSTER BAND
NICHOLAS BROTHERS
BUCK AND BUBBLES
REVNELL AND WEST
THE TWELVE ARISTOCRATS
EUGENE PINI AND HIS ORCHESTRA
WHIRLWIND SKATERS
THE BEGA FOUR
THREE CANADIAN BACHELORS
DAVY BURNABY

Story in Brief

The gramophone factory of Mr. Katz (Bill Bennett) is in full production swing with Carroll Gibbons and the Savoy Hotel Orpheans and the Three Canadian Bachelors, in Painting Rainbows. In the adjoining studio Arren and Broderick are recording those classic melodies, The Last Rose of Summer and Il Bacio.

Flotsam and Jetsam call, and Mr. Katz invites his visitors to hear the master-disco of his new season's records. But the messenger smashes all the records. Flotsam and Jetsam, clad as traffic cops, jump into a police car and broadcast a Calling All Stars message. First they go way down East, stopping to watch Evelyn Dall singing The Organ Grinder's Swing. Then they watch a procession of pearls escorting a cockey and his bride into their home. It's Leon Cortez! Ernest Revnell and Grace West go into their own songs and dances.

Full speed to Aldershot, where Army cook Bill Bennett is stirring up a pudding for the troops, and trouble for himself with the sergeant major. The martial note is struck again with Changing of the Guard, sung by Jernam. Next stop is a cafe in Hungary, where those spirited dancers The Bela Fok fly through the air to the music of Eugene Pini and his Tango Band.

Over to New York to a Harlem night club where the club posters, Buck and Bubbles are taking it easy, Buck tapping and Bubbles playing the piano on the floor. Soon people are drifting in to hear Turner Layton sing Those Hundred Things. Buck and Bubbles come in to explain that The Rhythm's Okay in Harlem, followed by Night Fall crowned by Elizabeth Welch, and inspired syncopated gibberish of Za-pa-yo-a-zap sung by the Nicholas Brothers.

London again! Larry Adler checking in at a hotel, where in a crowded lobby he helps out Mr. Katz by flourishing his harmonica and enriching us with Stardust. Into the hotel ballroom to the Twenty Aristocrats. Now Ambrose and his Orchestra hold our attention with Ambrose himself playing a solo for Serafina in the Night. Enter the Whirlwind Skaters and then Max Bacon, and he tells what happened When Gombe hits the Cymbal. . . . Follows that classic of jazz, The St. Louis Blues harmonised by Larry Adler. . . . Evelyn Dall takes the floor with I Don't Wanna Get Left. Ambrose's Band now re-record for Mr. Katz a medley of tunes they have made famous, choruses sung by Sam Browne and Leslie Cuney, that include Ben and Sue, Eleven More Months and Ten More Days, Peanuts and When Day Is Done.
AMBROSE

Born at the end of the last century, in London, Ambrose first made a name in America, playing with his band at the Vingt Club. He also conducted a symphony orchestra of more than a hundred players. His dance band playing was heard by Luigi of the Embassy Club, London, and he was persuaded to come to England to play at the Embassy for 7 years. Later he went to the Mayfair Hotel, where he stayed for 61 years, broadcasting regularly on Saturday nights for most of the time, and while there was probably the highest paid dance band leader in the world. No Society party is complete without his band. He is a golfing fiend, a very retiring personality, is married and has two daughters. He can soon be seen in the . . . cinema in "CALLING ALL STARS," a brilliant musical released by Renown Pictures.

WHO'S CARROLL GIBBONS

Since 1925 Carroll Gibbons has been broadcasting as pianist and dance band leader for the B.B.C. An American, he was born at Boston and began his career as a pianist at the age of 15. While still at school he formed a dance band. His Savoy Hotel Orpheans is of course one of the most famous orchestras in the country, and is made still more notable by Carroll's piano solos. He has not confined his appearances to the radio alone, however . . . he has been featured in many popular West End revues, including the very successful "Up and Doing," and has also appeared on the screen. He can be seen this week at the . . . cinema in "CALLING ALL STARS," a first-class musical, in which he is partnered by no less than 40 top line stars, and three more great orchestras.

REYNELL AND WEST

Ethel Reynell and Grace West originally started with Leslie Fuller in a Margate holiday show, after which they went on tour with "One Damn Thing After Another." In addition to their musical work and their appearance as the Ugly Sisters in the Cinderella pantomime, they are well known broadcasters, especially in their child impersonation acts. They have made quite a few films, including "Father Of Flynn," "The Balloon Goes Up," and "Up with the Lark." "Calling All Stars," in which they are to be seen at their best and funniest, opens at the . . . theatre next . . .

ELIZABETH WELCH

Beautiful colouring, famed among legions of radio listeners as one of the stars in the original radio feature "Soft Lights and Sweet Music," Elizabeth Welch is currently at the peak of her popularity. Having appeared in many films — "Song of Freedom," "Alibi," and others, she also scored a huge success in the stage revue, "Happy and Glorious." In "Calling All Stars," film musical currently at the . . . theatre, she turns in a most attractive performance. It was her melodious renderings of modern rhythm that made her one of the best known crooners in the world, and here she shows how she can also render a more robust type of song with a wealth of feeling known only to her race.

"Calling All Stars" Is Top-Musical

One of the finest musicals ever is promised in "Calling All Stars," Renown revival which opens at the . . . theatre next . . . for days. Among the many songs featured are such popular numbers as "These Foolish Things," "St. Louis Blues," "Nightfall," "When Day Is Done," "Sentiment in the Night" and "Stardust." Music, however, by no means monopolises the development — there is an amazing skating sequence, plenty of robust comedy, and some very clever exhibitions of dancing.

Evelyn Dill, who after appearing in "King Arthur was a Gentleman" and "Miss London Ltd." has become one of Britain's most popular musical comedy stars, gives her usual attractive performance, and the bands of Ambrose, Carroll Gibbons, Leon Cortez and Eugene Pini provide much of the rhythmic music. Back and Bubbles, who created a sensation with their appearance in that other big musical, "Atlantic City," put over their dance routine with verve and vigour, and considerable comedy is to hand from such funsters as Billy Bennett, Flotsam and Jetsam, Max Bacon and Reynell and West. Others who add to the gaiety of this great musical extravaganza are Larry Adler, Turner Layton, Elizabeth Welch, Arren and Broderick, the Nicholas Brothers, the Twelve Aristocrats, Three Canadian Bachelors, the Bega Four and Davy Burnaby. With such a cast it is naturally not surprising that "Calling All Stars" is reported to be one of the all-time best among musicals.

Catchlines

A picture with a cast no variety theatre could afford to book.

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Four great bands . . . 40 top-line stars . . . the biggest all-star musical of them all.

* * *

A glamorous, sparkling, star-studded musical extra-galaxy packed with hit tunes, uproarious comedy and the greatest variety acts you ever saw.

* * *

The motion picture event of the season — a galaxy of stars and four bands in a film reawakened with songs, laughter and gaiety.

Advance Review

Musicals are back in favour again! Films like "Bathing Beauty" and "Tonight and Every Night" are proving extremely popular wherever they are shown, and the public has definitely indicated that musicals are its favourite form of entertainment. "Calling All Stars," Renown release opening at the theatre next . . . promises to be one of the finest musical revivals of recent years. It is produced on a scale the like of which has not been seen on the screen since the brilliant Warner musicals of the early nineteen-thirties, and the cast is certainly one of the biggest ever assembled for one motion picture. The bands of Ambrose, Carroll Gibbons, Leon Cortez and Eugene Pini guarantee that the music, whether sweet or hot, shall be of the highest quality. Ace comics Reynell and West, Billy Bennett, Flotsam and Jetsam and Max Bacon keep the fun moving at a swift pace, Turner Layton sings "These Foolish Things," the Whirlwind Skaters give an amazing display of skating, Larry Adler again demonstrates his versatility on the mouth organ, and other well-known screen and radio personalities who contribute telling performances are Evelyn Dill, Elizabeth Welch, Sam Browne, the Nicholas Brothers, Back and Bubbles, Arren and Broderick, the Twelve Aristocrats, Three Canadian Bachelors, the Bega Four and Davy Burnaby. Each and every artiste is a top-liner in his own way, and all together in one film they provide high-class entertainment which is unbeatable. The film moves at a swift pace, is lavishly staged, and packed full of song hits, side-splitting comedy scenes, and amazing dancing. "Calling All Stars," is to be recommended to all as gay, exciting and entirely "escapist" entertainment.

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