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Motion Picture Studio

Insider



FRED "GABE" GABOURIE—M-G-M STUDIO



Have Organization Purposes Told See Story Page 8

THE ONLY TRADE AND TECHNICAL JOURNAL IN THE WORLD PUBLISHED IN THE
INTEREST OF MOTION PICTURE STUDIO ARTISANS AND ASSOCIATED WORKERS

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and how—



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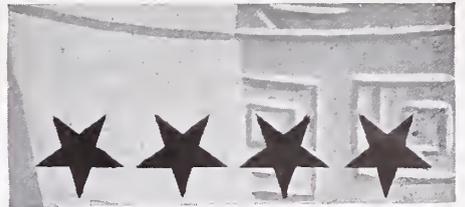
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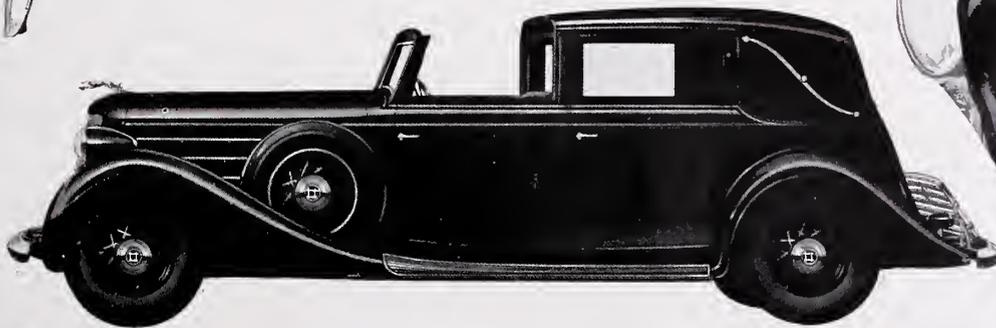
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Editorial



The astounding support given The Motion Picture Studio Insider by our many friends in the studios has been as amazing as it has been gratifying. Through their co-operation the subscription list of The Insider has been built up by several hundred additional names this month, although we have not one paid circulation worker in the field.

Such support must be merited, and we know that in view of this fact, that The Insider will continue to furnish its readers the same type of material in the future that has been its custom to publish in the first three issues of its life.

Our appreciation is also extended to those who have co-operated in making The Insider a success through their support of those business firms which have seen far enough into the future to place their advertisements in this publication. It is truly gratifying to hear the outspoken praise of these merchants and business men who received exceptional response to their published offerings, and to realize that our readers have, through such support, made it possible for them to continue their advertising, the main source of revenue for this type of magazine.

An augmented staff of writers also makes possible a wider source of news, thus giving our readers the cream of all stories pertaining to the motion picture crafts.

LEIO J. RIVARD.

LEIO J. RIVARD
Publisher and General Manager

B. E. WATSON
Co-Publisher

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LLOYD SEESE.....Editor
Pauline Gale, Lee Cannon.....Feature Editors
Dale Mills, Ben Burnette, Tom Carroll, Harry McPherson.....Feature Writers
Howard Walden.....Art Editor
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"MASQUERADE"—Robert Z. Leonard, director; William Powell, star. CREW—Harry Sharrock, assistant director; James Brock, mixer; Ernest Haller, director of photography; Al Roberts, operative cameraman; Harold Baldwin, assistant cameraman; Fenton Hamilton, set lighting foreman; Tommy Long, grip; Freddie Lane, props; Hugh Hunt, set dresser.

—Stills by Ted Allan.

HOVELS TO PALACES

Huge Volume of Work Orders Handled
by M-G-M Construction Department

By TOM CARROLL

"It Can't Be Done. But Here It Is."

THIS paradoxical statement occupies a prominent place on the wall of a certain office in the Metro-Goldwyn-Mayer Studios at Culver City. The busy office of the Superintendent of Construction is the focal point of many of the minor miracles of motion picture production. The word impossible is evidently unknown to the inhabitants of this establishment.

Work orders pass through here at a rate that is positively amazing. The volume and monetary value of the material and labor involved would do credit to many of the largest commercial enterprises. It is a costly business, this making of motion picture sets. None of the pasteboard and tinsel of the old legitimate stage. The buildings and streets that are used in pictures are far too substantial to be constructed for the proverbial song.

To this office come all the dreams and brain children of the Art Directors. Highly skilled designers make sketches and drawings of the sets they desire to be built. Operators in the construction office make blue-prints of the drawings. These blue-prints are distributed to the necessary shops in the industrial group. The shop foremen and lay-out men use these prints for laying out their work. The initial step is a complete working model, made in the prop shops, for the art directors and, presto; In a few hours, there is the set.

But not all sets are built in so short a time. Many of the purely technical type of sets, require days and weeks of patient toil. The ships and trains and airplanes you see on the screen are correct in every detail.

For example, in the great naval epic, "Murder In the Fleet", you will see battleships, destroyers, cruisers and airplane carriers which are made so life-like that even a navy man would swear they were the real thing. But everyone knows that Uncle Sam is very jealous in guarding his naval property. No one is allowed to photograph the men-of-war and fighting equipment at such close range as a motion picture close-up. Nevertheless, there they are in plain sight of all who care



Fred "Gabe" Gabourie

to see the picture. The main deck, the gun deck, the chart room, the ward rooms, the mess rooms, the engine room and all the other myriad parts of a modern fighting vessel.

Out on Lot No. 2 of the M-G-M studios, one can see a replica of the Airplane Carrier "Saratoga". This was built for the picture, "Eagles of the Fleet". There is the long flat landing deck of almost 1000 feet length, with the curiously constructed turrets all built along one side of the deck. The steel compartment doors and companion ways, the portlights, the pipes and stanchions are all correct in size and placing. Even the color is authentic. The familiar battleship grey is convincing in its simplicity.

Most theatre-goers will remember that thrilling mystery feature, "Murder In the Rear Car". The action takes place in a fast speeding passenger train. Stored away on the M-G-M lot is the original train used in the picture. Day coaches, sleeping cars, drawing rooms, club car, dining car, lounge and observation car. Complete down to the last bolt and built to the original railroad specifications. Take a seat anywhere in

it and you feel ready for a train journey.

The fans of the late Marie Dressler, and they are legion, are always highly gratified to see the familiar old "Moonflower" of "Tugboat Annie" fame, moving gently at anchor in the harbor of Secoma. This masterpiece of the movie mechanic's art is thoroughly genuine. The winches, donkey engines and other pieces of deck machinery all capable of practical use.

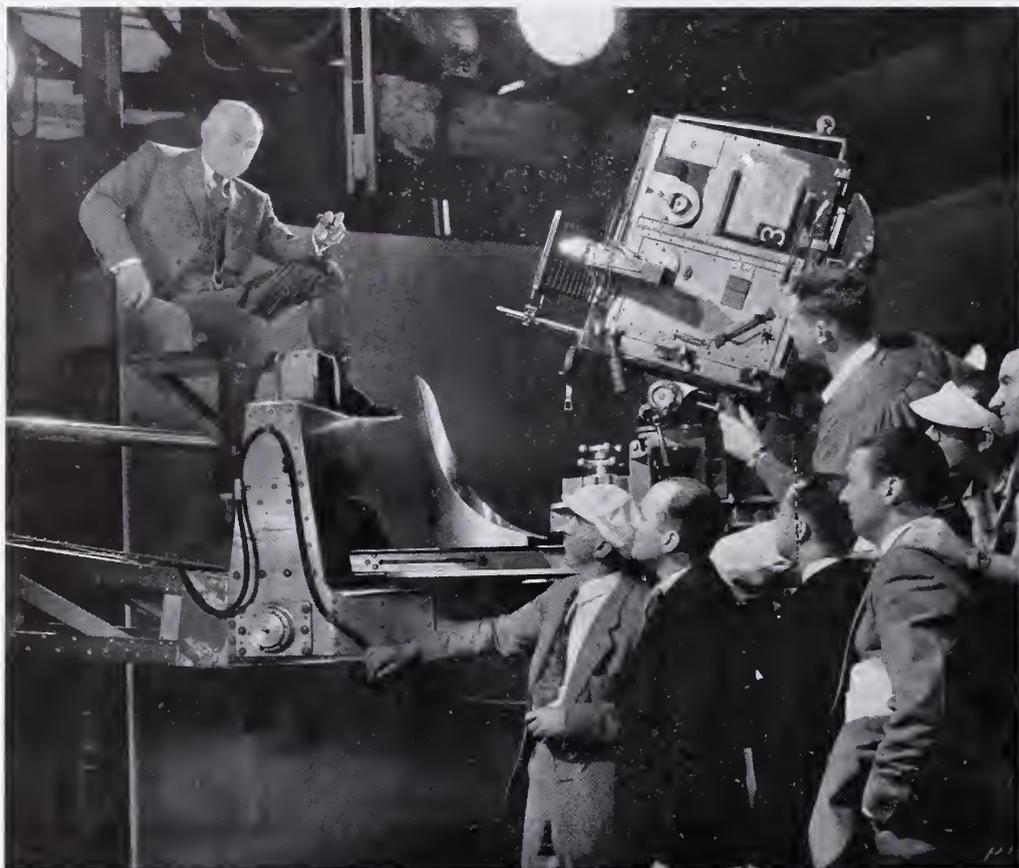
At anchor in the same life-like river, one can see the largest ship ever built on the M-G-M lot. It is a replica of a coast steamer used in the great adventure opus, "China Seas". The "Kin Lung" as she is called, is perfect in detail from the hold to the crow's nest. Glancing down the length of its main deck, which is over 800 feet long, one is amazed at its correctness. The cabins, the salons, the offices and lounges are genuinely inviting. Climb the grand stairway to the promenade deck. Keep ascending to the Pilot Cabin and Chart Room and you are all set to sail the China Seas. It sure does things to your imagination.

There is one beautiful set to which the construction department always points with justifiable pride. It is the Grand Ballroom built for "The Merry Widow". The gargantuan chamber where Jeanette McDonald waltzed to cinema fame with her lover prince.

Washington, D. C., has been called the city of magnificent distances. Even though comparisons are odious, one might be pardoned for applying this description to the apparently interminable length of this huge assembly room. The marble walls of this palace are actual, not merely literal. The glittering domed ceiling stretches forty feet above the polished dance floor. Massive marble columns support great golden arches. Towering pilasters of purest alabaster frame panels of gold cloth. Gigantic candelabra containing hundreds of lights illuminate the beautiful auditorium. At one end, a grand stairway, twenty feet in width, winds gracefully upward to the region of the dressing rooms and lounges. Through a reception hall of stately col-

(Continued on Page 37)

PARAMOUNT PRODUCTIONS

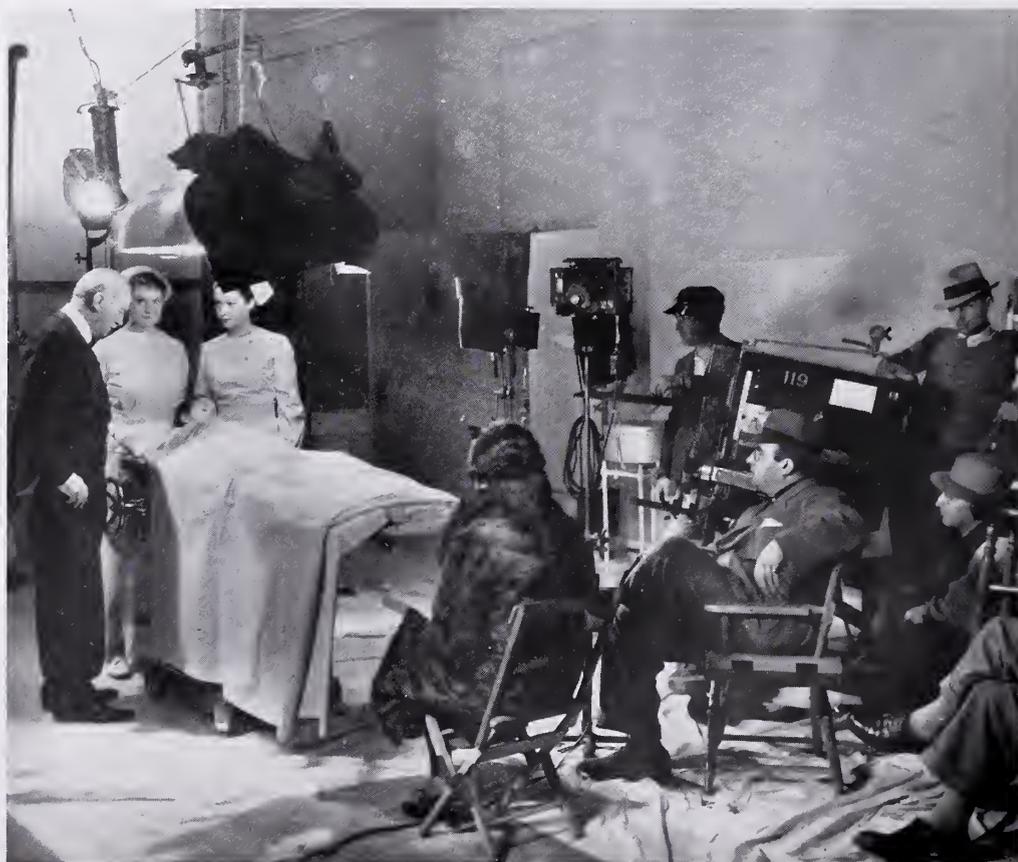


"THE CRUSADES" — Cecil B. DeMille, director, Loretta Young, star. CREW—George Hippard, assistant director, Dave McDonald, second assistant, Roy Burns, business manager, Roland Anderson, art director, Ann Bauchans, cutter; Victor Milner, director of photography, William Mellor, operative cameraman; Russ Harlan, Lloyd Ahern, assistants, Emily Barrye, script; Jack Cooper, publicity; Harry Lindon, mixer, R. J. Coszar, stage engineer, J. W. Aitken, recorder, George Scully, set dresser, Bob McCrillas, props; Kenny De Land, grip, Ted Powell, mike grip; Fred Geiger, set lighting foreman, Loren Neiten, assistant, Nelly Manley, hairdresser; Monty Westmore, makeup; Edna Shotwell, women's wardrobe; Joe Kaplan, men's wardrobe; Russ Brown, prop shopman; Holly Morse, casting; Bernice Hook, assistant script clerk.

—William Wallace, still man.

"THE BIG BROADCAST OF 1935"—Norman Taurog, director; Bing Crosby, star; Benjamin Glazer, producer. CREW—Roland Asher, business manager, Arthur Jacobson, assistant director, Eddie Montagne, second assistant, Bob Usher, art director, E. Hoagland, cutter; Alma Macrorie, assistant; Claire Behnke, script, Leo Tover, director of photography, Harry Hallenberger; operative cameraman, Art Lane, assistant; Ralph Huston, publicity; Gene Merritt, mixer, Frank Phoney, recorder; Lou Pitt, stage engineer, Bert Grainger, set dresser; Stanley Williams, set lighting foreman, James Tait, assistant; Stanley Goldsmith, props, Andy Durkis, grip; John Smirch, mike grip; Carmen Dirigo, hairdresser, "Beans" Bonedel, makeup.

—William Walling, Jr., company still man.



UNIVERSAL PICTURES



"CHINATOWN SQUAD" — Murray Roth, director; Stanley Bergerman, producer; Lyle Talbot, Andy Devine, actors; Harrison Wiley, art director; Archie Hall, technical director; George Robinson, director of photography; Harold Smith, operative cameraman; Arthur Gerstle, assistant; Chuck Carroll, mixer; Tommy Ashton, recorder; Frank Gorback, boom man; Roy Fullerton, set lighting foreman; E. Brown, Fred Stoll, Bob Evans, grips; Ernest M. Smith, props.

—Still by Harry Osburn.



"DIAMOND JIM" — Eddie Sutherland, director; Edward Arnold, star. CREW—George Robinson, director of photography; Harold Smith, Al Jones, operative cameramen; Arthur Gerstle, Ross Hoffman, assistant cameramen; Joseph Lapis, mixer; Jack Bixey, recorder; Jack Belger, floor man; Danny Hall, art director; Archie Hall, technical director; Ted Offenbecker, set dresser; Warren Munroe, set lighting foreman; T. Abriff, Frank Madigan, F. Buckley, grips; Harry Grundstrom, props; Eddie Ware, wardrobe man.

—Still by Shirley Martin.

ASSOCIATION

Lupton A. Wilkinson, whose articles and stories have appeared in such publications as "The Atlantic Monthly" and "The North American Review," recently made a survey of the United States for the motion picture industry. He is now in Hollywood, one of the representatives here of Mr. Will H. Hays, and "THE INSIDER" is privileged to present this exclusive interview with Mr. Wilkinson by Pauline Gale.

A GREAT asset of motion pictures is the fact that people do love them. They have brought so much joy and pleasure to many whose entertainment would have been restricted without the screen that there is a great body of loyal support for motion pictures.

Many people ask the question then: "Why is the industry so responsive to criticism and why does it seem to invite people to come inside the business and help to run it?"

There are two major reasons why the constructive leadership in the business has worked for thirteen years at the task of achieving self-regulation that will assure certain community values in motion pictures.

The first reason is that, as any thoughtful person must realize, the motion picture has a responsibility that is wider than any other medium of expression. It is infinitely more far-reaching in its scope of service than any previous form of entertainment in the history of the world. Further, psychologists tell us, and probably with truth, that because the eye is the easiest avenue to the brain the impressions derived from motion pictures have an enhanced penetrating effect on the mind. Perhaps the effect is more lasting than impressions created, for instance, by the printed word.

For leaders in the motion picture business to take the position that they would "do what they pleased," regardless of community effect by their product, would put them outside the pale of good citizenship. The truth is, people in the picture business have a tremendous pride in what they are doing. Whatever mistakes the industry has made have been just that—mistakes—but there are very few people in the picture business who do not sincerely want to see it perform its entertainment duties in a manner of which all can be proud.

There is another, very practical reason why the industry must self-regulate itself. When the Constitution was writ-



Will H. Hays

ten there was a treasured provision calling for the freedom of the press. At that time there was no such instrumentality and no dream of any such instrumentality as the motion picture. For that reason the courts have not yet held that the motion picture is entitled to the same freedom of expression that books, newspapers and the legitimate stage have always enjoyed. For this reason the screen is subject to two distinct types of critic. One is the constructive friendly critic who loves motion pictures and wants to see them progress but there is also and has been from the screen's beginning the racketeer, the fanatic, the man who collects money to pay his own salary in order that he may change the world according to his ideas of what it should be.

The motion picture is the only great medium of expression which has to live in peril of unwise and uninformed legislation spurred on and prompted by self-interested individuals. The history of minority legislation in the United States is not encouraging to the great unorgan-

ized citizenry that believes in freedom. The so-called Hays organization, of which the proper name is the Motion Picture Producers and Distributors of America, Inc., was formed in 1922 in the belief that both for reasons of self-respect and in order to preserve the freedom of the screen so that its art might develop the industry should examine itself constantly and work out ways and means of maintaining and interpreting standards of picture production that would be satisfying to the American community and to the millions of friends of motion pictures in other countries.

The Articles of Incorporation of the Association stated this purpose in two brief clauses:

"The object for which the Association is created is to foster the common interests of those engaged in the motion picture industry in the United States by establishing and maintaining the highest possible moral and artistic standards in motion picture production, by developing the educational as well as the entertainment value and the general usefulness of the motion picture."

All that has followed in the way of self-discipline inside the industry has been in accordance with a simple fact stated by Mr. Hays at the time he accepted the Presidency of the Association. He then pointed out that the whole problem of picture improvement falls into two broad phases:

- A. The improvement of quality at the source of supply, by education within the industry and development of social consciousness among people who work in pictures.
- B. The improvement of quality of demand, by education of the public, to raise the level of audience taste and support.

This is not a complicated theorem. It

CO-OPERATES

Producer's Organization Aids Sale of Films, Picture Improvement

means simply that the industry must want to make good pictures and do its best to achieve that end, and that the public must also want to see what might be called higher type pictures. If either upright of the ladder cracks, pictures deteriorate instead of improve.

Acting for its member companies in the field of picture improvement is only one of many phases of Hays office activity but in this particular phase the purpose has always been: first, to work out by consultation among all the members reasonable standards of safeguards for keeping pictures wholesome and in good taste, together with frequent discussion concerning new avenues of entertainment that would be constructive and increase the screen's great secondary power of education.

In the corollary phase of developing public taste the Hays office has constantly invited the leadership of many public groups outside the industry first to serve as a conduit of constructive suggestions and criticism and second to exert their influence toward increasing support for higher type pictures.

After years of evolution and trial and error what might be called the "inside" phase of picture improvement has expressed itself in the workings of the Production Code Administration set up by Mr. Hays and staffed by him with a number of trained men headed by Joseph I. Breen. Much surprise has been expressed because the very broad powers given to Mr. Hays by his Board of Directors and expressed in the working of the Production Code Administration did not result in emasculating and devitalizing pictures. On the other hand, there is unanimous agreement that the entertainment value of pictures has greatly improved since the increased power was given the Production Code Administration.

The reason for this is quite simple. I have known Mr. Hays for a long time and I have never known him to express



Joseph I. Breen

a narrow-minded or petty thought in regard to what the screen should do. He has recognized steadily that the screen must have freedom of expression if its artistic and entertainment are to increase. He has maintained in public and private utterances the screen's right to treat the strong dramatic themes of life. Otherwise we would indeed have emasculated drama.

Nevertheless, there are certain common sense standards of good taste in the treatment of all themes and there are certain definite obligations on the part of a widespread medium of entertainment that it shall not center its emphasis in plot or in treatment in such a way as to glorify wrongdoing or definitely to stimulate those types of behavior that, despite the cynics, have always resulted in the deterioration of individuals and of nations.

The making of motion pictures is the most complex of modern activities. It runs almost the full gamut of the greatest of scientific fields, electricity. It

draws on all the story resources of the past and present; on the theories of composition and design evolved by the great artists; on the full scope of music, and on the best of the actor's art. To blend all of this complexity into a continuously and swiftly flowing product is a job in which there must be great intensity of feeling and frequent possibility for mistake.

What the Production Code Administration attempts to do is to point out the occasions when the speed of dramatic construction in the crowded picture schedules threatens to violate good taste or to present a definitely harmful dramatic implication.

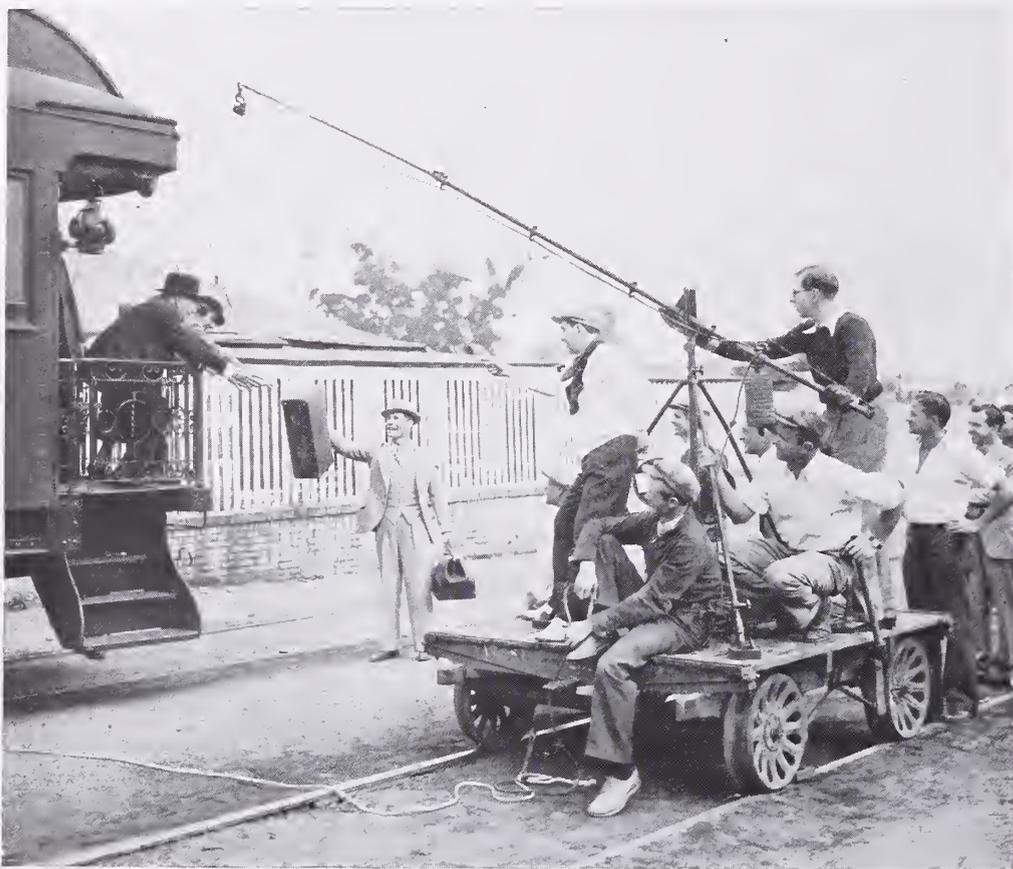
I recently made a trip throughout a large part of the United States, talking with 182 publishers and their editors, reading the letters sent in on the subject of motion pictures during the past year and talking with every type of American; clubwoman, judges, ministers, teachers, taxicab drivers, barbers—fifteen or sixteen interviews a day for seven months. So I am not guessing when I say first that the American people wanted the screen to preserve its freedom; second, that they felt it had grown lax in some particulars and third, that the upswinging of pleased approval of what the screen is now doing puts the motion picture industry today in a better position than ever before to have real freedom of the screen and to develop strong dramatic themes.

For all those who work in motion pictures the fact should be born in mind that the Hays office does not do things to the motion picture industry. It does things *for*, *with* and *in* the motion picture industry.

The task of Mr. Hays is to help afford the screen its fullest development.

Next month Mr. Wilkinson will discuss for "THE INSIDER" what the Hays office, aided by scores of volunteer groups, does to develop a market for high type pictures.

WARNER BROS. FIRST NATIONAL



"BROADWAY JOE" — Busby Berkeley, director; Joe E. Brown, star, Harry Joe Brown, supervisor. CREW—Frank Mattison, John Prettyman, assistant directors; Lee Huginin, unit manager; Anton Grot, art director; Sol Polito, director of photography, Al Green, operative cameraman, Frank Evans, assistant; Ouida Russell, script; Dave Forrest, sound mixer; Bert Levy, cutter, Gene De Lancey, props; Frank Flanagan, set lighting foreman; Will Harrington, assistant; Harold Noyes, grip; Smoke Kring, men's wardrobe; Jeanette Stark, women's wardrobe.



"NOT ON YOUR LIFE" — Robert Florey, director; Warren Williams, Dolores Del Rio, stars. CREW — Eric Stacey, Arthur Lueker, assistant directors; Arthur Collins, dialogue director; Louis Baun, unit manager, Esdras Hartley, art director; Arthur Todd, director of photography; William Shaw, operative cameraman; William Schuck, assistant cameraman; Everett Burkhalter, set lighting foreman; Leslie Hewitt, mixer; Ruth Brownson, script clerk; Charles Davis, grip; Emmett Emerson, props; Thomas Richards, cutter; Charles Mack, wardrobe man; Tille Starret, hairdresser; Katherine Grams, women's wardrobe.

—Still by Chifton Kling.

COLUMBIA PICTURES



"LOVE ME FOREVER"—Grace Moore, Columbia picture. The four—some grouped in front are, left to right Paul Neal, sound recorder; George Kelly, assistant cameraman; Earl Snyder, microphone; Al Keller, assistant cameraman. First row, standing, left to right: Les Haas, grip; Max Winslow, associate producer; Lenore Benton, hairdresser; Elizabeth Courtney, ladies' wardrobe; Nell Cook, Miss Moore's stand-in; Mercy Weveter, script girl; Grace Moore, star of "Love Me Forever"; Victor Schertzinger, director; Joseph August, first cameraman; Reginald Le Borg, technical director of opera sequences; Arthur Black, assistant director; Vic Scheurich, second camera; Gene Milford, cutter; Valentin Parera, Miss Moore's husband; Aaron Nibley, cutter. Grouped in back, at left, are Marvin Brewer, electrician; William Lally, property man; Walter Featherstone, electrician; Red McDonald, electrician; George Hager, gaffer; H. E. Pierce, doorman; Jack Wrenn, property man; William Knight, make-up man; Harry Bischoff, electrician. Center back: Jimmy Lloyd, head grip; Stanley Runn, property man; Tom Connelly, grip; George Leveque, grip; Ellis Hatch, grip. In the background, at right, are Bert Worrell, grip; Claude Rich, electrician; Al Later, electrician; R. Charlesworth, electrician; Russell Hanlon, men's wardrobe; Bert Lee, sound; Forrest Butler, wardrobe; Herbert Noursh, sound.

RELIANCE
PRODUCTIONS

"LET 'EM HAVE IT"—Sam Wood, director; Richard Arlen, star. CREW—Peverell Marley, director of photography; Harry Davies, operative cameraman.

FOX FILM PAINT DEPARTMENT



FOX Hollywood studio paint crew. Left to right, back row: Ralph Drury, Wendell Johnson, James DeHart, Lawrence Elliott, William Reynar, Clarence Simon, William Wilkinson, Joe Frizone. FRONT ROW—Paul Hawkins, Fred Voltmer, Jack Gilman, Dinty Moore, night foreman; William Fredson, George Seeley, Fred Donaldson.

On their way to a set somewhere on the Movietone lot are Paul Dosa, Max Anderson, W. Cooper, Tom DeNunzio, Mike Tenkach, A. Arnold, W. Amos, Frank Cosenza, C. W. Hayden, B. Palmer, Lee Ort, C. Gomez and standing in foreground, Carl Wuerth, paint shop head.



Executive staff of the Movietone plant's paint department are, left to right, James Forbes, day foreman; Carl Wuerth, department head, and Walter Dunham, night foreman.



Walter Jolley, head of the Fox Hollywood studio paint department, seated at desk, discusses assignments with Joe Sibley, his assistant.



Even set painting sometimes goes "up in the air." Top to bottom are Jack McCandlish, "Kid" Buemiller, Jimmy Smith, left, and Emile Hampel.



Back to sunshine after a shift in one of the sound stages are Mike Tenkach, Joe Ptaszk, Bill Lenkheit, Tom De Nunzio, C. W. Hayden, E. Sommer, J. Hall, J. Nikodern, Edward Davis, Harry Kessler, J. Lawless, B. Palmer, Edward Huntoon, Frank Coszena and George Hall. Practically the entire paint department crew for the Movietone lot is shown at left in front of the paint shop. They are, B. Crawford, A. Arnold, Andy Lawless, Frank Coszena, J. Downie, A. Delia, Harry



Kessler, J. Downie, A. Delia, Harry Kessler, J. Nikodern, Tom DeNunzio, Al Gonez, Jack Jancich, Sr., F. Finch, Barnattre, Paul Dosa, Edward Davis, Frank Trabert, William Hubner, C. Gonez, Jim Forbes, Ed Huntoon, P. Setter, Max Anderson, W. Senior, J. A. Hall, R. Burgen, George Hall, M. Tenkach, C. W. Hayden, Joe Ptaszk, A. Lindahl, Al Ort, B. Fredsen, H. Halsanberg, E. Summers and J. Scott. At the extreme right is Carl Wuerth, head of the department.

STUDIO PAINTERS

GAY DECEIVERS

By FRANK PERRETT

THERE'S a lot more to this painting business than appears on the surface.

For the most part, the members of this department of any motion picture studio are actually gay deceivers.

They make things look like what they're not. They turn the new into the old, and the old into the new. They make Oregon pine look like mahogany, turn old toque rugs into orientals.

Sit down for a few minutes and fire questions at James S. Forbes, assistant

to Carl Wuerth, in charge of the paint department at the Fox Film studio in Westwood. Wuerth, the Swiss genius, is busy making the rounds of the various jobs under way and can't take time cut for an interview.

Then go down to the Fox Hollywood studio at Western and Sunset Blvds. and talk with Walter Jolley, head paint man there. Wuerth has been with Fox 18 years, Jolley and Forbes only 10 years each.

"First of all," said Forbes, "everything you look at in the studio, with the ex-



"Dinty" Moore, night foreman



Joe Frigan



Renny Burgin



Eugene Gopez



Richard Barnatré

ception of the grass, trees and flowers, has been painted by our department. We start in where the others stop and it can't be right until it's been daubed by our brushes.

"The most interesting part of our work, seriously speaking, comes in ageing new settings to make them appear convincingly old, or in duplicating sets and properties for sets. One of the most interesting jobs of this kind we've ever had is "The Farmer Takes a Wife", a story of the development of America's great artificial waterways. The London streets for "Cavalcade" and the railway station in the same picture were great opportunities for us.

"Not many persons know that the paint department often is called upon to dye costumes. We handled the conditioning of the outfits worn by Victor McLaglen, Edmund Lowe and others in

the tunnel scenes of "Under Pressure", applying the right amount of grease to the overalls and shirts used by the players portraying pipe fitters, putting red lead on those of the painters, and just mud on the clothes worn by the muckers.

"For "The Face In the Sky" the director wanted a very close fitting kind of costumes on four girls. It was solved finally by the paint department. Coarse lace was placed against the exposed parts of the girls' bodies and we sprayed paint against them. When the lace was removed the 'costumes' remained.

"Sometimes certain shapes and kinds of rugs are wanted for settings. They show us a picture of what is wanted and with the help of a plain old rug we do the rest. Sometimes it is necessary to break beautiful vases and expensive
(Continued on Page 47)

RKO-RADIO PICTURES



"BOOM DAYS"—Charles Vidor, director; Richard Dix, star. CREW—Wally Fox, unit manager; Dewey Starkey, Jimmy Casey, assistant directors; Harold Wenstrom, director of photography; Russ Metty, operative cameraman; George Descamp, assistant; George Ellis, mixer; Jack Grubb, assistant; Jack Hidelly, cutter; S. H. Barton, set lighting foreman; Charles Monroe, assistant; William Carr, set dresser; George McGonigle, props.



"SHE"—Irving Pichel, L. C. Holden, co-directors; Helen Gahagan, star. CREW—Walter Daniels, unit manager; Charles Kerr, Harry D'Arcy, assistant directors; Al Herman, art director; Roy Hunt, director of photography; Ed Pyle, operative cameraman; James Daly, assistant; Tom Little, set dresser; John Cass, sound mixer; Ralph K. Spotts, assistant sound; Gloria Truby, script clerk; Ted Cheeseman, cutter; Leo Green, set lighting foreman; Charles Sayres, props.

—Stills by Fred Hendrickson.



FOX FILM CORPORATION

"IN OLD KENTUCKY"—George Marshall, director; Will Rogers, star; Edward Butcher, producer. CREW—Ray Flynn, assistant director; L. W. O'Connell, director of photography; Johnny Schmitz, operative cameraman; Eddie Collins, assistant; William Darling, art director; W. D. Flick, recording; B. Bertrand, boom man; L. B. Dix, assistant sound; Percy Ikerd, business manager; Jack Murray, film editor; Chet Stafford, set lighting foreman; Eddie Ellis, set dresser; Walter Faxon, grip; Tommy Pleus, props; William Lambert, wardrobe.

Still by Cliff Maupin.



"STEAMBOAT BILL"—Jack Ford, director; Will Rogers, star; Irvin S. Cobb, Ann Shirley, Berton Churchill, featured. CREW—Eddie O'Fearnia, assistant director; R. L. Haugh, business manager; Henry Weinberg, assistant; Al Smith, casting director; George Schneiderman, director of photography; James Gordon, operative cameraman; Paul Lockwood, assistant cameraman; Al Protzman, mixer; Jack Lescoulie, recorder; H. Lombard, assistant; Vern Simmoirs, Cluitt Urtubes, grips; Tom Oulette, set lighting foreman; Sy Rubin, assistant; Stanley Scheuer, script clerk; Joe Thompson, Dwight Thompson, Jockey Liebgold, props; Paul Stanhope, Verne Murdock, makeup; Irene Beshon, Buddy King, hairdressers.

—Still by Cliff Maupin.

REASONS FOR MAKEUP ---

MAX FACTOR EXPLAINS

By **MAX FACTOR**

Originator of Modern Screen Make-Up

DURING the more than a quarter of a century in which I have been associated with the motion picture industry in the make-up field, I have been asked probably ten thousand times why screen players, other than those in extreme character roles, have to use make-up.

Naturally, most of these questions have been laymen who know nothing about the making of moving pictures.



BINNIE BARNES

Typical redhead. As complexion is light, a dark makeup is used.

They have often told me that if a photographer in a portrait studio can make fine pictures without make-up, they cannot understand why the same cannot be done in a studio with all of the excellent lighting and photographic equipment. It is not the layman alone who has asked me. There have been many players who have felt they did not need make-up, and could not understand why it is so very necessary.

I hope that in this brief article I shall be able to throw a little light on the subject for the benefit of those who may not understand. I shall try to simplify the reasons for the use of make-up for motion pictures. These reasons are based



MAX FACTOR

Hollywood's genius of makeup who explains reasons for applying screen makeup.

on an understanding of the elements involved in the equipment, such as the lense, film emulsion and the light problems.

Before getting into the matter of motion pictures let me answer those people who say that because some portrait photographers can make good pictures without make-up they feel that make-up should not be necessary for motion pictures.

It must be remembered that the por-



RACQUEL TORRES

Typical brunette. A light makeup is used in her case for contrast to her hair.

trait photographer always retouches his negatives, thus removing the many imperfections that one invariably sees in an unretouched still picture. Instead of make-up the portrait man uses retouching pencil, and very often gives the subject an un-natural expression. As film negative cannot be retouched, make-up is used.

The first objective in modern motion picture production is realism. However, a photographically reproduced subject is never the same as in real life, due to the limitations of our understanding of the equipment used for making pictures. Therefore, to make our pictures life-like it is necessary to use artificial aids which

(Continued on Page 49)



ANITA LOUISE

Striking blonde. Dark makeup is used on her face for natural contrast.

GATE CRASHER'S STORIES QUASHED BY FRONT OFFICE DIPLOMACY

By LEE CANNON

"I want to see Greta Garbo. I'm a relative."

"Clark Gable invited me to have lunch with him."

"Jean Harlow told me to drop in any time."

"Tell Joan Crawford that Alec, her second cousin from Kansas is here and wants to see her."

AND from that point the Metro-Goldwyn-Mayer "front office" boys take up the "game" that is their daily job. They check with personal secretaries of the celebrities to find out if the "relative" or "friend" is just another courageous sightseer trying to crash the studio gates or, as is sometimes, though infrequently, the case, the real thing. They systematically and quickly separate the 'phoney' from the bona fide—and in

the vast majority of cases it is only the latter who gain admittance.

In all instances, however, the person outside is given courteous consideration, not only because it is good policy but because Robert Hilton, head of M-G-M's front office, demands it of those working under him. This excellent psychology coupled with good management make Hilton's department one of the smoothest running of the studio's many units.

The tremendous importance and responsibility of the "Front Office" is not at once apparent to the casual visitor. A glance into the reception room during the lunch hour is convincing proof that the boys are adequately busy—but that isn't all. Their working day doesn't begin and end with the noon hour.

Here is an average example of what takes place during the crowded hours between eight in the morning to eight at



ROBERT HILTON

night—their working "day": All employees on the Number Two payroll must be checked individually as they arrive for work, as they come out to lunch and back, and as they leave at night. Classified on this payroll are all stars,

(Continued on Page 50)



M - G - M FRONT OFFICE CREW. Seated, Bert Wrench, assistant to Hilton and Robert Hilton, head of front office force. FRONT ROW, standing, left to right, William Saracino, Fred Leet, Jean Valentino, Herbert Hall, Bernon Tabor, Herbert Josephs, Frank Shugrue, Calvin Clark, Frank Capachione. BACK ROW, left to right, Joe DeMichell, Floyd Wittenberg, Herbert Riehl, Paul Sivadge, Gordon Otto, Gerald Starkey.

—Photos by Ted Allen.

STORY SALE PROBLEMS

How to Market Novels In Studio Told By Author's Representative

An exclusive interview with Adeline Alvord, who gives the readers of the "INSIDER" the benefit of her sixteen years' experience as Author's Representative in Hollywood.

By PAULINE GALE.

WHAT chance has the original story for sale in the studios? How do the producers feel toward unpublished screen material? What form should a script be in for presentation? And last—but by far not least—how market it? Through an agent or "on your own"?

These and a host of similar questions are run across daily in conversations around the lots and over the Hollywood teacups—or cocktail glasses. Everyone seems to have an original story tucked away waiting to be "discovered". We decided it was high time somebody undertook a few answers to these cinematic problems, so we went straight to Adeline Alvord with the firm confidence that we would get not only a straight answer but a wise one.

Why? Well—because Adeline Alvord has had sixteen years experience right here in Hollywood. It would be difficult to find a person better fitted than she to tell of the requirements for screen writing. As Story Editor, Literary Advisor and Author's Representative it has been her especial job to know the studio market, and the producer's needs.

As Author's Representative, recognized by the studios for an accredited agent with a wide knowledge of the story field, she has for many years run a successful agency here in Hollywood and helped hundreds of well-known writers with their screen problems. Who better, then, to answer questions like these than she, we thought, and found her most gracious and encouraging regarding the problem of an author, amateur or professional, who writes an original story for the screen.

"Somebody once wisely said:" smiled Miss Alvord, "That 'the great glory of the screen of the future will be the story



Adeline Alvord

which will spring from and belong only to the cinegraphic medium—the original photoplay, not a by-product of stage or magazine or publisher's lists, but a distinct art form with visualized interest, visualized characterizations, and visualized beauty;'

"More and more that theory is proving true, as our heretofore unknown writers develop into specialized screen authors, all because of a successful original story."

"What is meant by an original story?" Miss Alvord paused thoughtfully before answering.

"From the standpoint of the screen," she replied, "it is an unpublished story, slanted directly for talking motion pictures, whether the author be known or unknown. The feature length film of seven reels requires a great deal of story

material in situation and action, and the average short story never comes anywhere near meeting the requirement. The novels, novelettes and serials are very often not of the type which will lend themselves to pictorial presentation and adaptation to the combination of camera and microphone.

There always has been, and there is now more than ever before, an opportunity for the clever writer to sell his stuff to the studios. Story value, plot, original and unusual treatment, unique basic ideas; stories that lend themselves to the making of an outstanding picture—these are the things studio editors want and need, and it is positively true that they are constantly searching every available source for stories which will meet these requirements. And—it does not greatly matter to the producers whether an author who can give them such material, has ever been heard of before or not.

All this sounds very encouraging, I know, but it is not an opportunity that is to be had for the mere asking. This call for stories does not mean the half-baked, illogical, improbable and badly written script, and it does not mean stories containing propaganda, preaching, or censorable subjects.

To be made into a motion picture, any story has to have entertainment value, and this applies to both the published story as well as the unpublished story. The original story, if written with care, study and intelligence, slanted for the screen, and containing new and different ideas, a fresh viewpoint, and designed primarily for the entertainment of all classes, will of a certainty receive consideration from any studio editor, if rightly presented."

There, then, is the answer to two of the problems that perplex Budding Authorhood all over the world. Yes, we mean the world! Miss Alvord has had letters and manuscript from India to Alaska,—from the Argentine and Tahiti, asking those same questions. The 'INSIDER' has had a few letters too, and this interview was written for the express purpose of clearing up the matter to the best of our ability for our readers.

Having heard what an original story was according to studio standards, and what chance the unknown author had

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POLICE FORCE MODELED AFTER N. Y. DEPARTMENT

By LEIO J. RIVARD

LAW enforcement and protection of property in Movietone City, the 110-acre Fox Film lot which stretches from Santa Monica Boulevard to Pico, is the complex assignment handled by Director of Safety Joseph W. Reilly and his force of forty-five uniformed, disciplined studio police.

In addition to the ordinary police duties of a "city" whose population may fluctuate anywhere from 2,000 to over 5,000, the studio force must put their alertness and system against the ever-present problem of studio gate-crashers. From curious kids and over-enthusiastic fans to hungry and desperate actors, they storm the portals in an attempt to see this or that star or studio executive.

The system in force at Movietone City has proved pretty hard for the crashers to beat. All interviews are arranged through a central office, with a list of persons who are to be admitted sent to each gate. If one's name isn't on that list, it's just too bad. A glib salesman succeeded in talking himself through the gate about a year ago, but it hasn't happened since.

Every year, however, approximately 1100 kids succeed in gaining admittance to the studio by climbing the wall. They're usually spotted by a patrolman before they get very far, and a letter is sent to their parents requesting that the trespass not be repeated. Wall-climbers of mature age are also apprehended from time to time.

The Fox police force is organized into two groups, the smaller of the two, under Captain H. Myers, guarding the Western Avenue lot. The larger group at Movietone City is captained by John L. Muehlhausen, a colorful figure who served for five years as sheriff of the Cripple Creek district in Colorado, when it was one of the most unruly portions of the entire West. Muehlhausen has arrested many noted desperadoes and has never had to use his guns on any of them.

Four sergeants assist the two captains in supervising the force. The entire

outfit is organized along the semi-military lines of the New York force, in which Reilly once held the rank of lieutenant. Neat khaki uniforms of good quality are furnished and kept cleaned and pressed by the studio. There is very little turnover in the personnel of the department, as the jobs are made quite permanent to attract a reliable type of man and take advantage of the increased efficiency which results when the force is experienced and thoroughly familiar with its duties. Each man on the force gets two weeks' vacation, with pay, every year.

Movietone City has its own ordinances, as well as those of the state and county, which the studio police also enforce. There are traffic and parking regulations, rules against smoking on sound stages and in cutting rooms and regulations as to the proper use of company equipment. Reilly states that, contrary to what some people might expect, he has enjoyed excellent cooperation from stars, directors and other prominent people in heeding the rules.

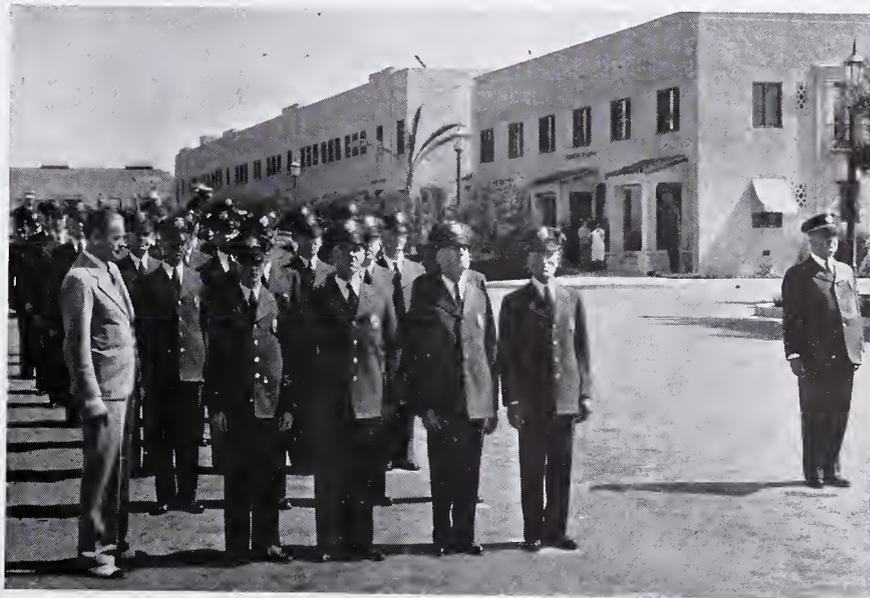
Like many other interesting Holly-



Joseph W. Reilly

wood personalities, Joe Reilly has had a career previous to coming to Hollywood which runs the gamut of many adventurous occupations. He was a chart boy on an ocean liner, served nine years in the cavalry of the United States Army, was a professional boxer, and as a detective lieutenant in the New York police department arrested such noted criminals as Nickey Arnstein, "Gyp the Blood," "Lefty Louie," and "Dapper Dan" Collins. He also had the privilege of caring for such noted visitors to New

(Continued on Page 41)



MOVIETONE CITY'S police force on parade. Joseph Reilly reviewing Fox's finest practically every man having served on a metropolitan police force before joining the studio police department.



RKO-RADIO PICTURES

"TOP HAT"—Mark Sandrich, director; Fred Astaire, star. CREW—Argyle Nelson, Kenneth Holmes, Dick Green, assistant directors; J. R. Crone, unit manager; Trudy Wellman, script clerk; William Hamilton, cutter; Henry Berman, assistant cutter; Dave Abel, director of photography; Joe Birac, operative cameraman; Willard Barth, assistant cameraman; Hugh McDowell, recorder; Morris Gilbert, assistant; Dick Van Hessen, boom man; James Almond, set lighting foreman; Slim Akerman, assistant; Clem Harrington, wardrobe man; Edith Clark, women's wardrobe; Sam Kaufman, makeup; Louise Sloan, hairdresser; Alex Kahle, company still man; James Curley, grip; Sid Fogel, props.

—Still by John Miehle.

AFFILIATED PICTURES CORP.



"PRIDE OF THE TRIPLE X"—John A. Conrad, producer; Edward Dmytryk, director; Yancey Lane, lead. CREW — Roland Price, director of photography; H. Eike, sound mixer; Pat Patterson, set lighting foreman; H. Wohl, supervisor; F. Purdell, set dresser; J. Corrick, script clerk; M. Martin, props.

UNIVERSAL PICTURES

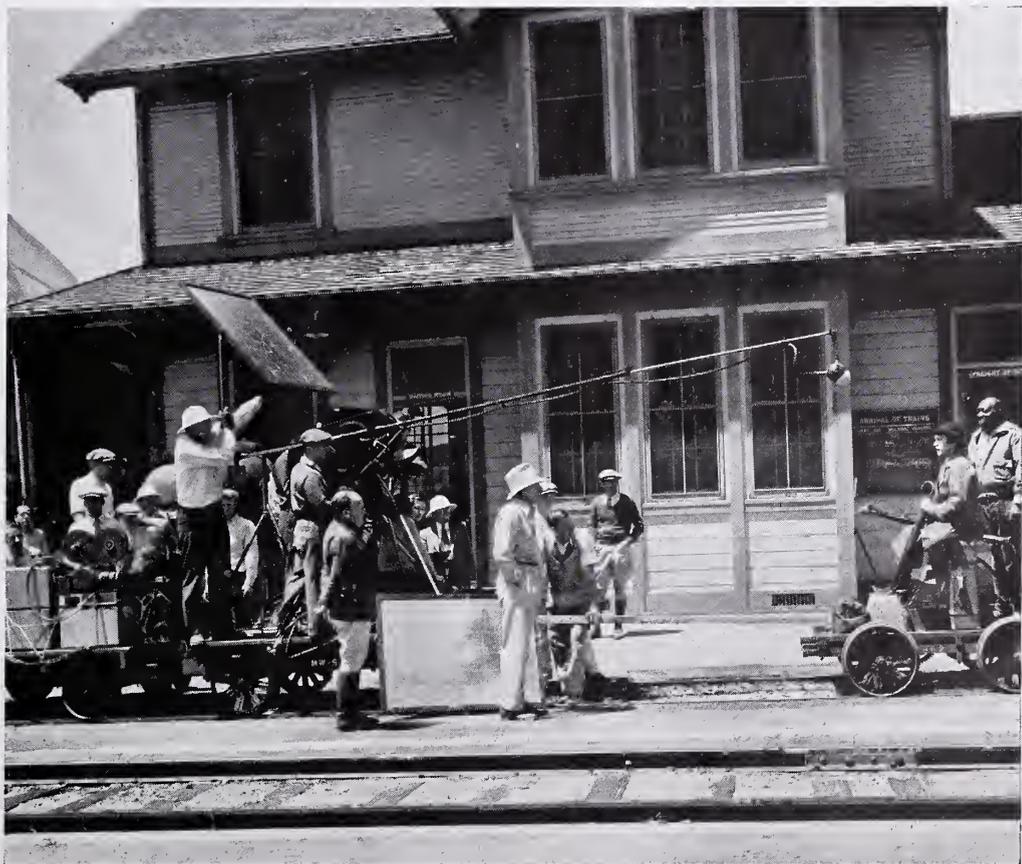


"ALIAS MARY DOW"—Kurt Neumann, director; Sally Eilers, star CREW—Phil Karlstein, assistant director; Joe Valentine, director of photography; King Gray, operative cameraman; William Dodds, assistant cameraman; Ralph Berger, art director; Archie Hall, technical director; William Hitchcock, sound mixer; John Kemp, recorder; Harry Moran, floorman; Ted Offenbeck, set dresser; Warren Munroe, set lighting foreman; George Schuman, Fred Parkinson, Fred Buckley, grips; Lester Heineman, props; Eddie Ware, wardrobe man.

—Still by Siegfried Levi.

"LADY TUBBS"—Alan Crossland, director; Alice Brady, star CREW—Norbert Brodine, director of photography; Wallace Chewning, operative cameraman; Kenneth Hunter, assistant cameraman; Harrison Wiley, art director; Archie Hall, technical director; Ray Robinson, Ted Offenbeck, set dressers; Ernie Smith, props; Chuck Carroll, mixer; Tommy Ashton, recorder; Frank Gorback, floorman; Roy Fullerton, set lighting foreman; Barney Summers, James Knowlton, Arch Bayer, grips.

—Still by Siegfried Levi.



FORMER RACE DRIVER

Speedway, Airplane Experience Aids Klein In Running Huge Fleet

By HARRY MACPHERSON

CASES of what are termed "appropriate casting" are numerous in Screenland. This not only applies to the screen dramas, themselves, but to all the positions associated with the making of pictures.

Your story writers, for instance, are quite generally veteran playwrights. Publicity staff members are almost all ex-newspapermen. Song writers are graduates of the Tin-Pan Alley "popular" field. Thus it is appropriate that studio transportation departments, embracing all the automotive equipment employed for diversified use, should be manned by men trained in the motor car industry.

Warner Brothers-First National studios not only have the biggest transportation department of all Hollywood, with a total now of nearly 300 pieces of motorized equipment—but they also have a department chief who has long been noted in motordom. This transportation head's life has been colored by the glamor of automotive adventure.

He is Art Klein!

Klein, who has headed the Warner department for the last five years, is widely known in auto circles of America and Europe. His is a name to conjure with wherever men foregather who have

known the romance of the industry of gas and oil and wheels.

Any man-on-the-street of mature years remembers when Art Klein was a famous racing driver; when no important race on the blistering boards or the dust-clouded dirt tracks of America was complete without the name of "Klein" on the entry boards. What your average person, however, does not know, is that Art Klein is one of the real pioneers of what may be aptly termed the "motor car game."

This phrase has become stigmatized in recent years by the motor car merchandising industry for the very good reason that manufacturers, distributors and dealers have wished to divorce automobile selling from anything savoring of a "racket". But it may be used advisedly when talking about the early days of the business, for then it was truly a "game"—a jolly, romantic and adventuresome business interlinked with the danger of racing and the unanticipated happenings incident to embryonic automobile operation.

Klein, as a youth, started out with the Peerless Motor Car Company of Cleveland, O., working as a mechanic and road-tester, he was with that pioneer firm from 1906 to 1907 and then



Art Klein

—1908 to 1910— he worked as a "road expert" for the old Stoddard-Dayton factory in Dayton, O.

"Modern road men would be surprised at what I had to do in those days," commented Klein yesterday. "It is no exaggeration to say that I would often be sent by the factory away down to Miami, Florida, just to work on a single motor car whose repair would only take about a half hour. Then I might be shipped to Denver, or, perhaps, back to Toledo. Individual car repairs were the rule rather than the exception."

Klein started his racing experience with the Stoddard-Dayton people, for, at that time, all racing teams were sponsored by manufacturers, as they still are



One of the many ancient cars owned by the Warner Brothers-First National studio for use in pictures. Practically all of these cars still run under their own power and provide genuine authenticity to pictures of the 1910 Era.

HEADS WARNER TRANSPORTATION



Ralph Anderson, company driver, shown filling his car preparatory to going on location.

in Europe. Today, as a hobby, Klein is an aviator. Twenty-five years ago he got his first thrill out of the air by racing—in a Stoddard-Dayton speedster—with old-time Wright and Curtiss pusher-type biplanes.

Dirt track racing for Stoddard-Dayton, then Mercer racing till 1913, and then Klein went with the King people. Do you remember the old King Eight? Well, Klein started with them—and built a racer—when it was only a King Four.

An interesting episode of wartime, when Klein was a star of the speedways

along with such famous fellows as Rickenbacker, Oldfield, Cooper and Burman, concerned itself with that regiment which the late Teddy Roosevelt volunteered to raise. Rickenbacker had been promoted by publicity hounds of the motor car business as chauffeur to General Pershing. Klein was scheduled to be personal chauffeur to Colonel Roosevelt. But the Roosevelt regiment idea was voted down by Washington, and Klein, instead, went to England and to France as a lieutenant of aviation. It was there that he learned how to fly.

After the war, it will be remembered, Klein went back into racing and was noted as a "pace-setter". Seldom a winner, he was almost always in the money, and he lent color to the sport as a member of such teams as that which Cliff Durant backed in 1921 and 1922. In 1923 he quit racing, went to work for an automobile distributor as service superintendent, and five years ago took over the management of the Warner-First National automotive—or "Transportation"—department.

The Warner Brothers lots—there are three of them—boast many vehicles for screen-play production purposes that serve to remind Klein of the early days

of the "horseless carriage". There are, for example, such ancient vehicles as White Steamers, one-cylinder Cadillacs, and aged Stevens—Duryea cars.

For foreign pictures, to give the motorized touch of authenticity to foreign street scenes, his department has every conceivable alien make—Mercedes, Iso-to-Fraschini, Minerva, and others.

Now, both for ordinary transportation problems of the studio, and for productions which call for modern motor cars in American settings, Klein has just ordered a fleet of Buick Eights. These—mostly seven-passenger sedans—will not only serve as vehicles for transporting stars and others from studio to studio and on location, but they, themselves, will be stars—appearing as mute players in the pictures.

Klein, off-scene, has not forgotten his wartime training as a flier, and he confesses that aviation is his most precious hobby. He has personally owned a total of four ships, and just now is contemplating the purchase of another.

Yes—Warner-First National, in transportation and in the mentor of that department, is thoroughly motorized for the automobile, and the airplane, have colored the life of Art Klein.



Different types of equipment to be found on the Warner Brothers-First National lot. The rolling stock here shown represents only a small percentage of the equipment operated by the largest transportation department in the business.

MAKING A PLASTER "LIFE MASK"



ABOVE—Left to right—Ralph Jester with aid of Charles Ceseri smearing cold cream and petroleum jelly on the features of Henry Wilcoxon preparatory to applying plaster for a "life mask." The second picture shows the application of the first coating of plaster. A knitted cap protects the hair. The third "shot" shows strips of jute being set into the plaster to strengthen it.



Ted Klem, plaster worker, shown scraping down a pedestal base with statuettes made in the department grouped around him.

BELOW—Left to right—The "life mask" completed. The hardened mask is being removed from the actor's face. The picture at the right shows the sculptor completing the task by removing clinging bits of plaster from Wilcoxon's eyebrows and lashes. The concave impression of the actor's features are shown in the mould he is holding, in the center photo.

—Photos by Don English.



PLASTER SHOP—

FANTASTIC CREATIONS MADE IN SHOPS AT PARAMOUNT FILM PLANT

A GALLERY of famous players—that's the latest assignment given to Hollywood's most prolific sculptors.

Paramount studios plan a Hollywood hall of fame.

Busts of William Powell, Warren William, Carole Lombard, Wallace Beery and Eric von Stroheim have already been completed. To these will be added masks and figures of Mae West, Bing Crosby, Marlene Dietrich, W. C. Fields, Claudette Colbert, George Raft, Gary Cooper, Baby LeRoy, and many others, all exquisitely done in plaster, by the magicians employed in this department.

The plaster shop is one of the more fascinating departments of the studio and one rarely seen by writers and visitors.

Its name hardly does it justice, for from there come exquisite wood carvings and marble sculpture, as well as plaster models.

In its spacious, blanchéd confines, skilled workmen from every part of the world labor to execute the designs of the art department.

There are 175 of them at the peak of production.

"We do every kind of figure and ornamental modeling," says Victor Caccia-



lanza, head of the department. "We make decorative columns, rails, moldings, panels, statues, plaques, bas-relief, garden furniture, and intricate wood-carvings. We duplicate or adapt any design, ancient or modern. Giant gargoyles and hand-carved tent poles for 'The Crusades' and moderne statuary for Mae West's 'Goin' To Town' both came from here. And the work is all done by hand."

Caccialanza then explained how the hall of fame statues will be made.

"If possible, we will have the stars pose. If not, we can work from masks or photographs—as we have before. The sculptors will create a likeness in clay, from which we will make a gelatine glue mould. Plaster, or whatever other material we decide to use, will be poured into the mould and reinforced, if necessary, with fibre or wire, which hardens into the material and helps hold it together."

Asked if it would take long to produce the individual statues, Caccialanza said no.

"Training enables the men to work rapidly. It is interesting to see what happens when they 'pour' a mould. Everybody in the shop rushes over to see if the pour has

been fine enough to pick up every detail of the mould, and that there are no cracks or air pockets. We ordinarily can't afford to make mistakes both because of the loss of material and the amount of work ahead of us."

Illustrated on this page are the detailed processes used in making life masks of the various studio players. These life masks, prepared with the greatest of care, form the nucleus of the completed busts for the hall of fame.

FILM PROPERTIES---

Strange Disarray Proves Orderly In Checkup of Columbia's Prop Room

By FANYA GRAHAM

TUCKED away on the back lot of Columbia Studios, far away from temperamental actors, harassed executives, and concentrating scenarists, is the property department.

A studio visitor, peering into the barracks-like structure, is told that this is where the props come from—"you know, all the things that are used in the picture!"

To the average layman, the long shelves loaded with miscellany seem cluttered and untidy. The carefully stacked furniture seems to be in an amazing disarray. The hard-working, hurrying men, in shirt-sleeves and slacks, resemble bees buzzing about a hive.

Yet this huge room, with its gate opening onto a side street, its half-dozen hand carts, its ringing telephones and corner offices, is a pivot of the motion picture industry.

The studio guide speaks truly when he says that everything that is used in a picture harkens from this place. To be even more accurate, however, he should make two exceptions—the actors themselves and the clothes they wear! The players enter through the front lobby, their wardrobes are concocted in a workroom off in another corner of the studio lot.

Every piece of furniture you see on the screen in a Columbia picture first makes its studio debut on the floor of the property room. There it is examined to make sure it is what the director and the set-dresser ordered. From there it goes to the designated set, where it is put into place by the swing-gang, who work out of the property department. And there it remains, for an hour or for a month, until the sequence for which it was specified is finished. Back to the property-room it comes. Once again it is examined to make sure it is in perfect condition and then back it goes to the place from which it was rented, or, if it was purchased, it is stacked away for future use.



David Milton

However, Columbia, more than any of the major studios, makes a point of renting rather than purchasing its props. One reason for this is the lack of available storage room. But the real reason is that renting bric-a-brac and furniture especially for each production results in more modern and up-to-the-minute sets. Objects aren't used just because they're around or because the original investment must be justified. Directors specify their needs and the property department fills the bill. No matter what's wanted, the answer invariably is, "Sure! When do you want it?"

Headed by David Milton, an alert young man with an unruffled disposition and a jovial sense of humor, the Columbia property department consists of a regular staff of twenty men. These employees, several of whom have been at the studio since its inception, are always kept busy. But when more productions than usual are in work or in preparation, the personnel doubles in size.

The head prop-man on each picture is

technically under the supervision of Sam Nelson, production manager, but for all practical purposes, his home-ground is the property room itself, for it's there he lists his needs, it's there he replenishes his overflowing prop-box, and it's there he gets his message and punches his time-clock.

To the property department comes one of the first copies of a shooting script. Another copy has already found its way to Stephen Goosson, Columbia's art director-in-chief, who supervises such varied aspects of picture making as the carpenter shop, the drafting room, the mill, the electrical laboratory, and the property department. Goosson and his aides line up the sets, order them built, and then Ted Dickson, head set-dresser goes to work. It's his personal job to see that all sets are authentic and effective. He visits any or all of the twenty property houses in Hollywood which cater exclusively to the studios. He picks out everything needed for the picture, from a lamp to a latchkey. Then he reports back to Milton, who arranges with the transportation department to have it picked up and delivered to the prop-room.

And it's Dickson and his assistants who make chalk-marks on the set itself, indicating just where each piece of furniture or bric-a-brac is to be set down. Once the objects have been checked through the prop-room, then the swing-gang puts them into place, doing such miscellaneous things as making beds, setting tables, arranging flowers, filling bookcases and hanging mirrors and pictures.

But if the object "works" in the picture—that is, if an actor uses it in front of the camera—the head prop-man assigned to each picture takes personal charge. Let us illustrate with an instance in "Love Me Forever", the Grace Moore starring picture for Columbia. If Miss Moore merely sits at her dressing-

table and carries on a conversation, the table would be arranged and decorated by the swing-gang. But if she picks up a comb, even if only to finger it idly, then that comb is a working prop and it's up to the head property-man to make absolutely sure that it's just the sort of comb it should be.

The personnel of the property department includes Milton, as head; Jules Strader, his secretary, who keeps track of who is working and when, and all other miscellaneous details connected with office routine; Herb Levitane, who arranges tieups; Ted Dickson, as head set-dresser, with his two assistants, George Montgomery and Faye Babcock. Dave Campbell is the department's florist.

Then there are two checkers, Joe Eckley and James Miller. Eckley is personally responsible for seeing that everything that comes into the room also leaves—and as soon as possible, to lessen the rental cost. It's up to Miller to see that the objects are in perfect condition; if they're lost or damaged, he makes, with Milton's O. K., the necessary adjustments.

Robert Kirk, as outside man, does all the necessary purchasing. He shops for anything from an out-of-season Bartlett pear to an antique music box with dancing mannequins. Herbert Leslie, as houseman, is responsible for every prop owned by the studio. If a director asks for a paper-knife used two years ago—and it belongs to the studio—Leslie will

RENTAL FIRMS PROVIDE MOST "PROPS" USED IN FILMS AT COLUMBIA PLANT

find it for him without a moment's delay. He also makes sure that the said director's special property-man returns that paper-knife—or else!

Robert Priestley and Frank Tuttle supervise the swing-gang, the personnel of which includes George Ballerino, James Warner, Joe Kish, Ted Cummings, Everett Richardson, Joseph Freedman, Milton Green, William Black, Clarence Peete, Al Richard, James Crowe, Robert Bradfield, Sy Shelley, George Taylor and Al Woodford.

There are seven head prop-men—Jack Wrenn, Stanley Dunn, Frank Foster, Charles Granucci, Mel Wolf, Ray Hunt

and George Rheim. No matter how they are aided by the department itself, theirs is the personal responsibility of the picture to which they are assigned. Every time any one of them makes a mistake, the whole world writes in to tell his boss about it.

But when the property department, as typified by the head prop-man, is right—as 999 times out of 1,000 he is—it's all in the day's work.

Prop-men are the best all-around "worriers" in the business and they do so much worrying the whole prop department co-operates in fretting.

But even though they're unhonored and unsung, it can never be said that the world little notes nor long remembers what they do for a living. Prop-men start being Johnny-on-the-spot and Jack-of-all-trades several days before a picture goes into production. Their work is finished when the film goes to the cutting room, but they're on the spot for years to come. Some fan in faroff Finland is apt to ferret out a flaw long after the studio has forgotten the picture was ever made.

Prop-men must be as diplomatic as secretaries of state, as ingenious as Robinson Crusoes, as inventive as Edison, and as energetic as perpetual motion contraptions. They are never permitted alibis or explanations; they deliver!

But property-men, even though they won't admit it, even to themselves, get their greatest delight out of unearthing errors in pictures made by other studios!



COLUMBIA STUDIO'S efficient property department crew. Shown, left to right, are Al Woodford, George Taylor, Sy Shelley, Robert Bradfield, James Crowe, Al Richard, Clarence Peete, William Black, George Rheim, Milton Green, Joseph Friedman, Frank Tuttle, Everett Richardson, Ted Cummings, Joe Kish, James Miller, James Warner, Faye Babcock, Joe Eckley, George Ballerino, Dave Milton, Robert Priestly.

NO DULL CAREER!

Capt. E. H. Robinson's Entry Into Pictures Made at Flying School

By BEN BURNETT and DALE MILLS

BLIND flying, 11,000 feet in the air and his goggles frozen over with moisture was one of several harrowing experiences for Captain Earl H. Robinson, Hollywood's premier film flyer. Not being able to see the dials, he allowed the huge plane to flap blindly downward at will. When the indicator pointed to 2000 feet and commands were being given to the cameramen to leave the ship by parachute, the plane broke through the cloud bank 800 feet above a peaceful looking valley, much to the discredit of the altimeter.

Captain Robinson, familiarly known in Hollywood as "Robbie" has had an interesting, though somewhat varied career. Shortly before his graduation from the Advanced Flying School at Kelly Field, San Antonio, a Paramount location unit arrived to commence the filming of "Wings". After pestering the entire company for several days he was finally given a job dressing dummies. This job he held until his graduation from school and at the same time graduated to the post of Chief Aeronautical Assistant to William Wellman, director of the picture. Upon completion of the flying scenes he returned, with the company, to the West Coast. Since then he has worked on "Young Eagles", "Sky Bride", "Lost Squadron", "Dawn Patrol", "Legion of the Condemned"; in fact, practically every air picture that has been made. He has worked as stunt pilot, aeronautical supervisor, chief pilot, scenario collaborator, camera pilot and has even applied make-up to appear in actual scenes.

One of his most recent pictures was "Wings in the Dark" on which he did the screen adaptation and handled the flying direction. Flying direction is somewhat changed since his advent into pictures eight years ago. The camera plane, in which he flies, is now radio-equipped. In other words, he can direct from his plane without being 'talked back to', an advantage that ground directors would, at times, like to have. Robbie's original story tentatively titled "Fledglings", was bought by the Fox Studios and is now being readied for



Capt. E. H. Robinson

production. As a sort of 'jack of all trades', with his flying direction, adaptations and original stories it wouldn't surprise us to see him, in the very near future, become a full-fledged director.

When questioned about his "stunt work" he was, at first, a little reticent, but later told us of one of his narrowest escapes. The picture, he would not mention, but a grounded plane, loaded with 60 sticks of dynamite was one of the props. Robbie was to dive from an altitude of 5000 feet and flatten out 25 feet over it. The explosion should have occurred as the tail of his plane cleared the ground one but through an error the blast came just as he was above. Stunned momentarily, he climbed to an altitude of 1500 feet. He realized that his propeller was bent and some of the fabric missing from one of the wings but his motor was behaving so that he was able to make a safe, though somewhat precarious, landing. To him, just another day's work, but making our typewriter seem a sort of 'haven of rest.'

When we talked to him he had just returned from Bishop, California, where he had been on location for Paramount studios. His crew there was comprised of twenty-five men, two camera-ships and four cameramen. They were there

(Continued on Page 51)



Captain Robinson with Charles Marshall, aerial cameraman, shown preparing to take off for an aerial photography expedition over Hollywood.

ONLY DANCERS

SHOULD DANCE

“ONLY dancers should dance” is LeRoy Prinz’s, dance director of Paramount Studios, emphatic opinion. “When the screen flashes a dance scene it should contain dancing, not merely pretty faces and cute gestures. Beautiful costumes, clever sets and mechanical ingenuity alone are not enough. When used in conjunction with authentic dance routines executed by proficient and artistic performers the result is harmonious and satisfying, but to subordinate the dancing as a mere incidental part of a setting in what is intended as a dance sequence, is wasting and abusing the opportunities and scope presented by motion pictures. The dance is the thing, the setting is only its background.”

“And,” continued Mr. Prinz, “you can’t expect good dancing from untrained girls selected solely because of their beauty of face and figure. The girls must be not only beautiful but also talented and experienced dancers.”

Prinz readily acknowledges his own shortcomings as a dancer, but he knows dancing as only few dancers or dance directors ever have. He has studied the art of dancing and its numerous forms in many countries and climes and has collected one of the largest private libraries on the subject in existence. As Prinz says, “Every country, in fact the geographical subdivision of many countries, have their own individual methods in dancing of expressing their racial characteristics” and it is Prinz’s constant endeavor to express the true spirit of the various races choreographically whenever the plot centers in their locale.

This necessitates exhaustive research and he doesn’t hesitate to send field scouts to the ends of the earth to procure the requisite data. He undertakes a dance characterization only when he has at hand and has absorbed all available information on the subject. For example, in “Lives of a Bengal Lancer” six months were spent abroad gathering the necessary material, “Cleopatra” kept his scouts in Egypt over three months and in “Rumba” he imported the best native dancers procurable to supply the necessary choreographic details.

In the design and building of sets he



LeRoy Prinz

is no less painstaking. He has a miniature built of the proposed set and then with costumed cardboard cutouts of the dancers visualizes and arranges every detail of the dance so that when the scene is to be shot he knows the place of every member of group and his or her action.

His task is not made easier by the supervisors and producers who are generally inclined to view his activities through budgetary spectacles he point out, but his methods have proven so successful that he seldom any more meets with great opposition.

Another tenet of Prinz’s creed is that “few dancers make better dances”. He asserts, “Ensembles robbed dancing of its thrills because the cameras have to be placed a long way off in order to get the whole set in their lenses. By having smaller, better trained groups we obtain more beautiful steps and numbers, newer types of dancing, and an infinitely more satisfying performance.”

His methods and results have received recognition and renown all over the world and although his activities are circumscribed by Paramount he has managed to send a troupe to Europe which has just completed a very successful six months’ engagement in London and an-

other group of his girls are touring the East.

Prinz enjoys a really enviable reputation as a dance director and as a man, a real man’s man he commands every one’s respect and admiration.

His amazing career reads like fiction. He was born in St. Joseph, Mo., July 14, 1895. His father, now retired, was a dance director in St. Joseph.

Prinz attended grammar and high schools in his native city, and when he was 15 ran away from home. He shipped on various tramp freighters, and eventually wound up in Europe, where he joined the French Foreign Legion. He served nine months in Algiers, and then went back to France, at the outbreak of the World War, to enlist in the French aviation corps.

When America entered the war, Prinz was sent back to the United States for more flying instruction, and then went back to France again with the 94th Aerial Squadron. During hostilities he survived fourteen crashes.

Following the war, Prinz elected to stay in Europe, and directed dances for Max Reinhardt, in the Folies Bergere, in Spain, and in Switzerland. He came back to the United States in 1920, and spent approximately a year in various hospitals recuperating from his war injuries. He has a silver plate in his skull and a shattered jaw, among other things.

In 1921 Prinz went to Mexico, where first he instructed government student aviators, and later flew ammunition into Mexico for the rebels. When his activities were discovered, he fled, by plane to South America, where he went back to dance instruction again, and arranged a series of “Charleston” contests.

By 1925 he was back in America again, this time as a stager of shows in a string of cabarets allegedly owned by Al Capone. After being taken for a “ride”, supposedly by rival gangsters, beaten up severely, and getting both arms broken, Prinz decided to leave Chicago, and went to New York. Here he staged dance routines for Earl Carroll, Florenz Ziegfeld, the Shuberts and other producers.

Early in 1931, Prinz came to Holly-
(Continued on Page 36)



Remember

A scene from the original picture of "The Spoilers". William Desmond and Tom Santschi squaring off in one of the more tense moments. Dick LaRano is seen between the two men.



Alvin Wyckoff, Barbara LaMarr, Fred Niblo, Enid Bennett and William Austin are seen in this still from "Captain Applejack."



A spectacular shot from an early military film. Note the old DeBrie cameras, the Gatling gun and the location.



"Why Change Your Wife" was the name of this early Paramount picture.



Remember Nita Naldi? Here she is with all her feline wiles in "True As Steel".

When?



"Joan the Woman" about to be burned at the stake. Theodore Roberts looks on while Geraldine Farrar, as "Joan" prepares for death.



Theodore Kosloff in an embarrassing moment in one of the earlier Paramount films.



Whatever the picture is, where it was taken, and when, is a mystery, but the DeBrie camera establishes it as ancient history.



Directors and cameramen enjoying a get-together sometime in 1917. Included in the group are James Van Trees, Phil Rosen, Reginald Barker, William Desmond Taylor, Alvin Wyckoff, Fred Kelsey, William C. Marshall, George Melford, Guy Wilkey, Ed LaSaint, Ed Sloman, Del Henderson, Charles Chase, Billy Mason, Arthur Edeson.



Another sequence from "Why Change Your Wife." Thomas Meighan and Julia Faye risking a ducking for atmosphere.

A BRIDAL TROUSSEAU

By VERA WEST

Wardrobe Head Universal Studios

IF studio costume designers were a bit more practical in their costuming of film actresses, there would be fewer badly dressed women in the world, is the contention of Vera West, one of the two women studio designers in Hollywood.

"Only a woman can understand how others of her sex yearn to look like someone they admire," says Miss West. "It isn't just a longing to 'ape' someone who is famous, but a real desire for the beautiful things of life that every woman has in her heart, that makes Mary Doe of Smithville want to look like the star of last night's film."

"When she sees that star in clothes that are not only extreme in style, but often positively grotesque in design, her imagination is distorted and her judgment of good taste warped, for it never occurs to her that her idol may be badly dressed. It has come to be a general belief that motion picture actresses are 'swell dressers' and even the commercial houses copy their clothes for sale to the casual purchaser, without thought that each line of the dress he has copied was originally created for a distinct personality.

"In costuming a film I make an effort



Margaret Sullavan's wedding gown of silver tissue and bridal tulle is suitable for any June bride. Simple in lines, its chief novelty is the triple shoulder veil.

—Fruehch Photo.

to combine the practical with the beautiful. There is no reason why a motion picture costume should not be beautiful off the screen as well as on, or why it

should not be adaptable for ordinary wear.

"In this month of brides I have picked a few models that are good picture models, but may be worn by or adapted to almost any girl's trousseau, to serve as an example.

"Sally Eilers' lace dress is lovely through the camera's eye and yet is practical. Most any girl could wear it. The cartridge pleats on the shoulder are held stiff by hair braid, since lace is too soft to remain in place alone. The skirt is slenderizing, but the seven yard round flounce balances the large puffed sleeves, giving a grace that is necessary for any woman's attractiveness.

"Little touches, such as the lacings on June Clayworth's belt are individual and eye-catching, having good photographic value. The bouquet on Dorothy Page's organdy frock, breaks the length of the frills, etc.

"In the matter of jewels, it is a temptation to many women to over load with costume jewelry. On the screen this is dangerous. One piece too many will make a woman look overdressed. Miss West always selects the jewelry to be worn with each gown. 'It is sometimes



Sally Eilers in a quilted taffeta coat with puff sleeves and a widely flared skirt. It is graceful and warm for evening.

—McLean Photo.



A lace dress, always in good taste, is shown here by Miss Eilers.

—McLean Photo.



A dressy afternoon tailleur with which to wear a dainty blouse and semi-dress hat. It is a necessity to the bride who desires to look well in any circumstances.

—McLean Photo.

FROM THE FILMS

difficult,' she says 'to get an actress to forego wearing a favorite piece of jewelry, and frequently she will add it to her costume after reaching the set, but I try to impress upon her that every line in a costume means something and if she disturbs the line she is losing something from her own personality.'

"Arms are another test of the costume designer's art. All actresses do not have beautiful hands and arms, and rare are the Mary Does of Smithville who possess them. A soft drape or sleeve will cover a multitude of sins, and if the arm be long and the gown formal, a bracelet of the right type and color will cut the length. A clever actress who recognizes her long arms, will always keep them gracefully bent, never permitting the audience to see them hanging, when their length will be recognized.

"Rings rarely photograph well. They do not add to the beauty of the hand and if it is not beautiful, it calls attention to it."

In addition, Miss West says: "If all the thick chested women would get over the idea that by adding jabots and frills they are covering up their size, it would help a lot to create better dressed women both on the screen and off. I find that



A light kidskin coat is invaluable since it may be worn for sports or evening. Without a hat and with a long dress, it serves the latter purpose exceptionally well. Dorothy Page wears this type of coat over a navy string sports dress.

a plain front with a soft fullness at the waistline, gives the big chested woman a straighter line, so I continue the line to the knee, where a full flare to the floor will add balance to the figure.

"Thin necks are easier to conceal than thick ones and soft ruffles or a dainty necklace usually answers the purpose, but a thick neck requires a lot of thought, and Mary Doe had better think well and long before she copies a frock that has been made with the idea of concealing some such difficulty.

"Satin is a dangerous material to use without considerable thought. It takes highlights, all very well in a film where the camera man has his eye on it constantly, but on the dance floor it is apt to make one look bulky if its wearer has any curves at all. Even on the screen it should be handled very carefully."

In conclusion, Miss West says: "Imitation is the sincerest flattery, but I doubt very much if the imitators of some film costumes were flattered by wearing them. Since most of us do not see ourselves as others see us, it would be well if those responsible for costuming pictures would remember that Mary Doe's copy of Gwendolyn Starbright's gown is not going to add to the costumer's prestige in Mary's home town if Mary fails to look like Gwendolyn in her version of a design that is extreme to the nth degree. Simplicity cannot fail to be good taste. Good taste in clothes should be every designer's aim."



No summer trousseau is complete without an organdy frock. Dorothy Page wears this white one which is suitable for teas and garden parties.

—McLean Photo.



For morning wear or spectator sports a polka dot crepe in navy and blue is always in good taste. This one has a smart belt and is worn by June Clayworth.

—McLean Photo.



Matelasse retains its popularity for frocks of the type worn here by June Clayworth. A brown hat and accessories together with a belt of straw, complete the outfit.

DAILY ASTROLOGICAL GUIDE

FOR THE ENTIRE MONTH OF JUNE

By RITA DELMAR

Associate Editor, *National Astrological Journal*



Rita Delmar

Select a Favorable Day for Your Important Transactions

June 1—SATURDAY. Slightly unfavorable for public contacts, traffic conditions, all things bizarre or unusual until 3:43 p. m. Then advance financial, social, artistic interests.

June 2—SUNDAY. Deceptive conditions exist today, so attempt nothing important. Attend to correspondence, visits, interviews before 5:42 p. m. Friendly contacts, altruistic matters are favored until 7:41 p. m.

June 3—MONDAY. Excellent for educational, travel matters, good judgment, finances, social life, artistic interests, planning ahead. Buy early and sell later in the day.

June 4—TUESDAY. Good for business, home improvements. Spend with discretion. Develop social, artistic and public matters through arbitration and courtesy.

June 5—WEDNESDAY. Begin important matters after 5:51 a. m. Construction, muscular activity, salesmanship, matters requiring pluck and audacity are favored until 2:33 p. m. Be conservative in judgment thereafter, sell but do not buy.

June 6—THURSDAY. The morning favors communications, interviews, transportation, ingenious ideas. Afternoon is propitious for social and financial matters, entertainment and executive interests. Not a good day to contact the general public.

June 7—FRIDAY. Originality is the keynote for today. Find new and better ways of doing things. Promote correspondence, cooperative schemes, reforms, electrical and transportation matters.

June 8—SATURDAY. Follow routine until 10:59 a. m. Avoid lethargy; don't waste enthusiasm on the public. Correspondence, travel, legal and educational matters are propitious until 4:46

p. m. The evening is adverse, attempt nothing important.

June 9—SUNDAY. A good day to rest and relax. Be deliberate, patient, well-poised. Avoid excesses, hasty action, quarrels, a tendency to accidents.

June 10—MONDAY. Attend to routine only, observing yesterday's admonitions. Guard partnership arrangements.

June 11—TUESDAY. Approach executives; attend to entertainment, creative interests before 2:30 p. m. Avoid traffic hazards, eccentric ideas, irregularity during the morning.

June 12—WEDNESDAY. Fine for quick thinking, interviews, correspondence, travel, reason until 4:20 p. m. After that, avoid carelessness, waste, unpopularity, public contacts.

June 13—THURSDAY. Develop your talents, resources; attend to banking, legal matters, social and partnership interests, plans, public honors before 12:51 p. m. Then follow routine.

June 14—FRIDAY. Executive, creative and recreational interests may be advanced profitably until 7:40 a. m. Evening favors social, artistic interests.

June 15—SATURDAY. Avoid loss, privation, delay before 11:01 a. m. Constructive effort, sports, salesmanship is favored until 0:04 p. m., after which attempt nothing important.

June 16—SUNDAY. Unfavorable for public contacts. Rest; relax, avoiding "words" or making promises (especially in writing).

June 17—MONDAY. A good day for general activities, but refrain from using excess force. Be deliberate, patient, and consistent in action. The evening is excellent for advancing all affairs.

June 18—TUESDAY. Social and constructive efforts, financial, artistic matters are propitious until 3:42 p. m. Thereafter attend to correspondence, travel, or make plans.

June 19—WEDNESDAY. Avoid a tendency to carelessness and *laissez faire* today. Conserve funds; resolve to be conventional and consistent. Attend to construction, mechanical activities, keep busy for best results.

June 20—THURSDAY. A routine day. Continue to conserve funds. Defer important decisions; avoid display.

June 21—FRIDAY. An early start is essential for cooperation from others. Attend to writing, travel, executive matters before 9:58 a. m. Then avoid possibilities of accidents, delays, confusion, deceptive conditions.

June 22—SATURDAY. A routine day. Avoid wrong impressions; don't change your mind. Be cautious about "signing on the dotted line."

June 23—SUNDAY. Avoid public contacts. Rest; relax. Use care with tools and steel instruments.

June 24—MONDAY. Financial, social, partnership matters should be advanced until 10:26 a. m. Following that time be conventional and consistent.

June 25—TUESDAY. Writings, conferences, travel, correspondence are favored. Avoid explosive and separative tendencies, irregular methods.

June 26—WEDNESDAY. Adverse for judgment, impressions, ready cash, matters of adornment, but favorable for creative ideas, executive interests, corporations, cooperation.

June 27—THURSDAY. Slightly favorable for mental matters, ideas, executive interests, but attempt nothing important.

June 28—FRIDAY. Routine only until 11:13 a. m. From then until 5:16 p. m. advance mental creative, constructive projects, use bold, even audacious, tactics.

June 29—SATURDAY. A day for correspondence, conferences, study, expression of ideas, public contacts. The

(Continued on Page 57)

NEW COLOR PROCESS

Subtractive System Used in Kodachrome Color Process

(The following material on the Kodachrome process was prepared by

DR. G. E. KENNETH MEES,
vice-president of the Eastman Kodak Co. in
charge of research and development)

From the very beginning of photography, experimenters have tried to make photographs in color instead of in monochrome, and numberless processes have been put forward for that purpose. The ideal process would be one in which the color picture would be as easy to take and as certain in result as the monochrome picture is; but until now no color process has approached that ideal.

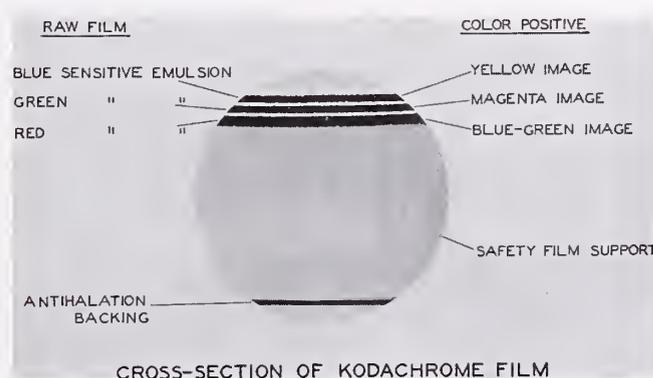
The new Kodachrome process, so far as the photographer is concerned, not merely approaches but realizes that ideal. It is as easy to take 16-mm. color pictures by the Kodachrome process as it is to take 16-mm. black and white pictures, and the percentage of good results obtained is as high.

All practical processes of color photography depend upon the division of the light into three components, red, green, and blue-violet. Pictures are taken by these three components and are then combined by some method in order to give the finished color picture.

Color processes are divided generally into two classes: the additive processes and the subtractive processes. In the first, the three components are combined by direct addition of colored images; in the second, the three components are combined by printing each negative in a color complementary to that which was used in taking, and these colored prints are then superimposed.

In the classic experiment in which Clark Maxwell demonstrated the additive process of color photography at the Royal Institution, he showed three pictures of a colored ribbon taken by light of the three primary colors, and he projected positives from his original negatives in superposition upon a screen, each of the positives being projected through a color filter of the same color as that used in taking the negative. With modern materials and filters, this method will give an excellent reproduction of a colored object. It requires very complicated apparatus, however, and is obviously a clumsy method of obtaining a color picture.

Another type of additive process is that which is termed the "screen-unit process." In this, a screen is used over the whole area of the film, which is composed of very small color units—red, green, and blue. A photograph is taken through the screen and is thus split up into tiny areas, each of them taken through one of the three preliminary filters. On projection, these areas cover the entire picture with little spots of colored light. If a red object be photographed, for instance,



the film will be fully exposed behind the red units of the screen but will not be exposed behind the blue and green units, and after reversal, the green and blue units will be blocked out by the black deposit of silver, while the red units will be projected in full brilliancy and will thus produce a red area on the screen corresponding to the red object which was photographed.

This process has the advantage that the film can be used in any camera, exposure can be controlled in the ordinary way with a diaphragm, and the film can be projected in any projector. Its practical disadvantages are confined to the screen pattern, which is apparent on projection, to the absorption of light by the screen unit, which involves a considerable loss in brightness, and to the cost of the special screen-unit film.

In the Kodacolor process, which has been very successful for amateur cinematography, the color separation is obtained optically. In the lens of the camera is placed a multiple-color filter composed of red, green, and blue units; and the tiny lenses embossed on the film make multiple images of these three units on the film emulsion. In projection, the same three filters are placed on the lens and a color picture is obtained on the screen. A multi-color image in the form of microscopic colored strips is projected and reproduces the colors of the original.

Turning to the subtractive processes, if the three negatives are printed as images in colored dye—the red negative as a blue-green image, the green negative as a magenta image and the blue negative as a yellow image—and these three color images are assembled in

register on top of each other, a color picture will result.

It will be seen that a red color can be obtained either by the projection of light through a red filter on the screen, as in the additive processes, or by the projection of the light through successive magenta and yellow images, the superposition of the yellow on the magenta producing red. In the same way, a green image can be obtained by putting a blue-green one on top of a yellow one, and a blue-violet image can be obtained by putting a blue-green image on top of a magenta one.

In working the subtractive processes, the three negatives may be taken just as for the additive process, and then positives are printed in some way which enables them to be made of a colored material, the commonest

(Continued on Page 51)

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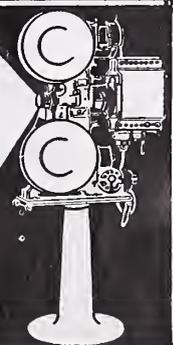


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CREW GOES FISHING

A big time was had by the crew on the Chaplin "Production No. 5" when they chartered a 60-ft. fishing boat on Sunday, May 19th. Meeting at Long Beach at 5 a. m. they put out for Catalina. No records were made, however, Harry Orris, the mill clerk getting the top, six. Those making the trip were Bill Bogdanoff, construction chief, and his son, Carter de Haven, Jr.; Leo Donelson, Bill Wsendorff, Harry Orriss, L. E. Woods, A. J. Walter, A. Ferguson, J. Martindale, Frank Antunez, Mal Donelson, O. Eichorn, Ed Haas, Bob Depp, Russ Spencer, H. Clair, F. L. Merrill, M. H. Serotte, E. L. Berg, E. L. Parks and Andy Kaktin. With the exception of Frank Antunez who fell overboard and was rescued with a life belt, there were no casualties, and the usual "good time" was had by all.

Yells-Bells-Knells

Born to Mr. and Mrs. Harold Currie, Construction Dept. M-G-M Studios, a girl, Shiela Anne, on April 29th, weight seven pounds.

Born to Mr. and Mrs. James Z. Flaster, Sound Dept., M-G-M studios, a girl, Brenda G., on April 24th, weight eight pounds four ounces.

Born to Mr. and Mrs. Stanley Parsons, Construction Dept., M-G-M studios, a boy, Bruce Stanley, on April 17th, weight seven

and one-half pounds.

Paula Logsdon, who acts as secretary to S. R. Kent when he visits Fox Movietone City, is leaving the studio to prepare for her forthcoming marriage in July to a prominent Beverly Hills business man.

Bernice Burke, former Fox Film legal department secretary, recently welcomed a new arrival in the person of Kathleen Loretta Burke, born at St. Vincent's hospital.

RESEARCH

David Barkell, of the Research Dept., is the M-G-M basketball mogul. Dave manages the studio team in a commercial league.

ONLY DANCERS SHOULD DANCE

(Continued from Page 29)

wood, and has been affiliated with pictures since that time.

But he has not entirely deserted flying. He owns and flies a "Lockheed" low wing monoplane and keeps his family in spending money testing planes for local manufacturers.

Purchasing

Alex Kelly, chief purchasing agent for Fox Film Corporation, has left for a two months' vacation. His first visit will be made in Montreal, Canada. From there he will go to Glasgow, Scotland, his native home. This will be the first visit there since he left, as a boy, thirty-two years ago. Ronald C. Burrows will assume Mr. Kelly's duties during his absence.

Insider Goes to So. Africa

The INSIDER is going to South Africa. This week, Ted Behr, mailed a copy to his brother now residing in Bloemfontein, the capital of the Orange Free State, Union of South Africa.

Berty Behr, Ted's brother, has traveled all over South Africa and has had almost enough remarkable experiences in that country to produce a Motion Picture of his life. He has been stalked by lions and other wild animals, he lost his mules and buckboard in a flooded river in the dreaded Tsetse fly area, while recruiting Kafirs for the gold mines, and walked over 500 miles through the Bush Country, suffering from Blackwater fever—this fever is usually fatal to a white man but he recovered.

Berty will contact some of the Movie producers in South Africa and eventually the INSIDER will carry some stories of Motion Picture production in that very interesting and fascinating country.

Ted Behr, was born in Johannesburg, Transvaal, South Africa, when that city was a tented city and one year after gold was discovered. Today Johannesburg produces two-thirds of the World's Gold Supply and as a result of President Roosevelt's Gold edict, business is booming in Jo-Burg, as the natives call their city. Ted came to Hollywood about 6 years ago and has been connected with the Movies ever since.

Art

Alexander Tolluboss, M-G-M art director, has been on loan to the Walter Wanger Studios for "Shanghai". Milton Brown, assistant to Irving Sindler, property man, states that the castle and river set covers two-thirds of their largest stage and is complete in every detail. On completion of "Shanghai" Tolluboss will return to his home lot while Sindler will transfer to Goldwyn's for "Barbary Coast". Brown will remain at Wangers to handle props for "Every Night at 8", an original story by Gene Towne and Graham Baker.



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HOVELS TO PALACES

(Continued from Page 5)

umns and deep niches, you glimpse the segmented portals of the main entrance. Twin gothic doors, twenty feet high and eight feet wide. Embossed with the fanciful crest of a mythical European kingdom, they are overpowering in their royal magnificence. Even the most rabid republican can not but admire the beauty of this monarchial grandeur. Such is the art of the motion picture constructionist.

The presiding genius of the construction department is Fred Gabourie. Mr. Gabourie, known throughout the industry as "Gabe", is a real veteran in the motion picture and theatrical world. Rising from the ranks to the top of his profession. He is recognized as one of the ablest technical directors in the business.

From the earliest days of pictures, he has been associated with many of the producing companies in the motion picture world. His experience has been wide and varied. Always a keen student of technic, his accumulated knowledge has stood him in good stead. There are many knotty problems arise in the course of his work. But not yet has he been forced to admit failure. Hard sets to build, the real tough jobs of the films, are just everyday work to "Gabe".

The industrial domain that he controls is a miniature city. There is a mill and carpenter department employing 400 carpenters, joiners, cabinet makers and machinists. A "Prop" shop employing 200 mechanics who are specialists in wood and metal crafts. A Paint and Scenic department employing 200 painters, paper hangers, sign painters and scenic artists. A Staff department with 200 plasterers, cemen workers, modelers and sculptor. A Labor department employing 500 laborers, truck drivers, tractor drivers, plumbers, pipe workers, greenhouse workers, storekeepers, street cleaners and sanitary workers. A Grip department employing more than 100 tent and awning makers, canvasmen, tackers, upholsterers and stage "grips".

There are numerous other unattached workers of many crafts. To all of these men their boss is just "Gabe". For Mr. Gabourie is one of the most approachable men in the business.

"Gabe's" official family are all men of long service in the motion picture industry. William "Red" Leys, Henry Nelson and Ernest Scoggins, assistant superintendents; Harry Stevenson, Art Pickens and Miles Leavins, mill foremen;

Dave Vail and Andy McDonald, in charge of special mechanical effects; Jack Gaylord and Tom Robinson, prop shop foremen; Ernest Tait, head of the paint and scenic department, and his assistants, Joe Geigrich and Bob Tittle; Orvil Fouse, grip foreman; Rennie Burke

and Herbert Schuetze, labor foremen; Herb Hadfield, head plumber; Walter Fable and George Whitlinger, heads of the landscaping department. And many other minor department heads who are equally important to the building of sets.

These are the men who supervise the work of construction and follow their chief with the slogan: "It Can't Be Done. But Here It Is."

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» CAMERA ANGLES «

By LEE CANNON

NEW HANDBOOK
FOR CAMERAMEN

Filling a long felt need in the photographic field, a new Cameraman's Handbook, authored by Jackson Rose, A.S.C., is scheduled to come off the press during the latter part of this month.

The book will be an eighty-four page volume devoted to camera craft and the solution to camera problems; technical terms and their explanation; new devices—their adaptation and correct use; and a complete glossary.

It represents comprehensive work on the part of Rose, who has been a first cameraman for many years, having entered the motion picture business more than twenty years ago. His published articles on photographic technique and other subjects pertaining to the camera have been widely read and accepted by cinema craftsmen.

What Critics Say:

ON METROPOLITAN DAILIES

"The Devil Is a Woman", (Para.)

JOSEF VON STERNBERG, ASC, Camera.
Lucien Ballard, Camera Operator.

Eleanor Barnes, Drama Editor, *Illustrated Daily News*—"Herr Von Sternberg, as a Director, once again proves himself to be a fine Cameraman. Marlene Dietrich played second lead to an inspired lense."

"Bride of Frankenstein" (Universal)

JOHN J. MESCALL Cameraman.

Elizabeth Yeaman, Drama Editor *Hollywood Citizen-News*—"Photography is the most outstanding of pictures recently released."

"Paris In Spring"

TED TETZLAFF, ASC, Cameraman

James F. Crow, *Hollywood Citizen-News* —
"Beautiful photography . . . Ted Tetzlaff may take a bow for his photography."

"The Scoundrel" (Para. Release)

LEE GARMES, Cameraman.

James F. Crow, *Hollywood Citizen-News* —
". . . and the producers must share the applause for their success with Photographer Lee Garmes, who also served as Associate Director."

ON TRADE DAILIES

"Oil for the Lamps of China" (Warner Bros.)

TONY GAUDIO, ASC, Cameraman

Daily Variety—"Photography is excellent in its adaptation to the subject and "stressing atmospheric elements."

(Continued on Page 45)



Edward Snyder

One of the property boys at the old Pathe studios in Jersey City was spending so much of his time tinkering and experimenting with cameras that Louis Gasnier, studio production head, came upon a good idea. Buying complete camera equipment, he presented it to this young fellow and instructed him to shoot tests, stills, and miscellaneous shots. This was in 1912 and the boy was Edward Snyder.

Shooting for a time as camera operator for Joe Dubray, Eddie was soon experienced enough to go as alternate first cameraman on the famous serial "The Perils of Pauline". Then came twenty-five serials in a row for Pathe, with Warner Oland, Crane Wilbur in the male leads with George Seitz directing. January, 1926, found this serial company leaving New York for Hollywood in order to shoot some snow sequences. This sounds contradictory, but all the snow around New York was accompanied by sub-zero weather which makes Big Bear, Calif., climate balmy in comparison.

Finishing with serials, Snyder made "Her Man", a Tay Garnett directed "Special" that established Helen Twelvetrees and was a comeback for Ricardo Cortez. Following was "The Painted Desert" in which Clark Gable played the heavy and, incidentally, scored a hit. Ramon Novarro, famous as a big "star", recently turned producer-director, and chose Eddie Snyder to handle the camera on his first picture, "Across the Current."

Golf and an eight millimeter camera occupy the time devoted to the pursuit of hobbies.

Inserts

. . . His Majesty's ship "Bounty," now under technical supervision of M-G-M, sails out once again, this time to Catalina waters for a voyage of nearly three weeks. Arthur Edeson, Irving Glassberg, Stu Thompson, Bill Grimes and Bill Strong are the camera crew.

Al Lebovitz and Joe Valentine are in Hawaii at the moment, shooting for the Fox film library, and, undoubtedly, in their spare time, ascertaining for themselves if all they have heard about the place is true . . . Eddy Hammers and Paul Mohn are back at Paramount after a New York "shooting" expedition. . . . Being able to work only on the first day of shooting and then ordered to bed by his doctor, Milt Krasner has returned to Monogram to finish up his new picture.

SOMETHING NEW UNDER THE SUN ARCS . . . this time it is a new steel inverted gimble for the camera. Given thirty hours to devise something practical to use on the Frank Lloyd picture, "Mutiny On the Bounty," John Arnold came through with exactly what the office ordered—or perhaps a little more. In floor position the lense is only twelve inches high, making angle and rolling shots much simpler and more effective than heretofore.

TEN YEARS AGO

First National studios have a spectacular feature in production called "Lost Worlds". Willard Vogel, working under Ralph Hammeras, Special Effects chief, has seventeen stop motion cameras turning under his supervision on one set-up.

—o—

Cecil B. DeMille finishes shooting on "The Road To Yesterday", a "big" picture, starring Bill Boyd, Joseph Schildkraut. Peverell Marley, ace man for DeMille, handled the camera.

The month of JUNE is extensively advertised as an enlightened period, especially for brides. To believe this nonsense is one of the first signs of lunacy, for those "in the know" point out that all signs for the month portend to evil and blackness. Carbon is the birthstone for JUNE. Accordingly, all cameramen would do well to avoid being struck by falling carbons and particularly those hot ones that drift down from overhead.

Anyway, "Camera Angles" wishes the following a HAPPY BIRTHDAY during the month of JUNE:

AL LANE
HAROLD LIPPSTEIN
ELLY FREDRICKS

ARTHUR EDESON A. S. C.
Director of Photography

IRVING GLASSBERG A. S. C.
Operative Cameraman

WILLIAM STRONG A. S. C.
Assistant Cameraman

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CORRECT GOLF FORM HOW TO ACQUIRE IT

By KELL GREENE

(EDITOR'S NOTE—This article is the first of a series to be written by Kell Greene on the correct technique of the golf swing. Greene, for many years a prominent instructor in Chicago, is now in Hollywood, 7221 Beverly Blvd., where he has established his own Indoor Golf Salon. Chester Horton, the famous Professional, was associated with Greene and rates him as one of the eight outstanding instructors in the history of the game.)

WHY YOUR GOLF DOESN'T IMPROVE

A widely known golf authority stated as follows:



Kell Greene

"The average golfer, from year to year, improves his play very little. Often not at all. This seems strange in view of the fact that he may play three or more times a week all summer, and yet, be no better in the fall than he was in the spring.

"One would think that so much golf would bring about a decided improvement where it often brings about a lapse as

faults continue to expand."

During my many years of experience teaching golf, I have found that golf is a game controlled entirely by habits. Bad habits are the faults, naturally, which retard improvement. There are five laws which govern habits and their formation. The average golfer and even the low handicap player is concerned principally with Law No. 5, which is divided into two sections, as follows:

(A)—Every person has his or her "LIMITATION". (This accounts for the lack of improvement in your game).

(B)—But with enough stimulus or incentive, the limit can be extended.

So, if you are really serious about wanting to improve your golf it is quite possible to do so. You must have fixed in your mind a clear conception of the sound golf swing. This obtained, your ultimate success lies in concentrated practice. "GOOD FORM IS THE SAFEST GUARANTEE AGAINST ERROR."

Lew Scott Resigns

As Wilshire Pro.

Lew Scott, Wilshire Country Club's famous Pro, resigned last week in order to accept a position at the exclusive Valley Club in Montecito. This move was a complete surprise to Scott's legion of friends in the South. As personal instructor to Harold Lloyd, William LeBaron, Sidney Franklin and others of film prominence, Lew was especially well known in Hollywood.

In the Money



John Fulton, Universal trick cameraman; shows good form while laying an approach shot dead. Putting difficulties set Fulton back to a tie for third place in the third A.S.C. tournament

A. S. C. Contest Big Success

With nearly all entrants winning some prize for their efforts, the annual ASC tournament came to a close for another year. In all respects it was a huge success.

Johnny Mescall toured the Brentwood course in 78 to win the Will Rogers' loving cup. His winning was pretty much expected according to the wiseacres, who also had John Fulton, Len Smith, Ernie Haller, Wes Anderson and Cecil Myers down for a possible victory. Al Lebovitz was figured in early reports but was called two days before the play to leave for Honolulu.

Mescall might have had par figures but putting trouble caught up with him on the back nine. Wesley Anderson came in with a 79 for second prize money. Johnny Fulton tied with George Folsey for third with 81 strokes. Fulton also started well but faltered, taking a terrible seven on the fifteenth hole. Ernie Haller found that it took him 82 blows to go around as did Hollis Moysie and Bill Whitley. Len Smith, Frank Gaudio, Jr., and Reggie Lanning made it in 83.

Driving Range Adds

New Approach Fairway

A full sized approach fairway and green, with sand traps, is the latest addition to the L. A. Practice Fairways, which will make the Pico Blvd. range one of the most interesting in the South. J. W. Quinlin, owner and operator of the Fairways, is also putting 200 feet of new tee. This range is the one opposite Willards on Pico.

Tournaments

Film people who have yet to play tournament golf over the Lakeside course will have that opportunity on Sunday, June 9, when the annual Motion Picture Herald tournament is held.

The affair will be a one-day event—18 holes at handicap in nine divisions of play. The M. P. Herald perpetual trophy will be awarded the winner in addition to six prizes for each of the following divisions: Actors, Writers, Press Agents, Cameramen, Producers, Technicians, Agents, and Professional men affiliated with the industry.

One of the favorites to win this year is Johnny Mescall, who won this event several years ago and recently took first money in the cameramen's tournament. George Marshall and Gene Ruggerio have both won before and may repeat. Incidentally, if Mescall or Ruggerio win, one or the other will annex the cup as a permanent possession.

Lakeside course, always kept up well, is right now in perfect condition according to Leonard Loos, the genial Pro at the club. Leonard has taken over the job vacated for the summer months by his famous brother, Eddie, who is back at Lakeshore Country Club, Chicago.

Brandon Hurst is general chairman and Harold Lloyd is tournament chairman. Assisting will be George Marshall, Joe Reddy, Danny Grey, Harry Brand, John LeRoy Johnston, Jack L. Warner and Frank Lloyd, while Doug Hodges will actually manage the affair with aid from Ollie Painter.

Reservations can be had by calling the club, HO 3604. With tournament fever in the air, it is considered a wise move to obtain starting times at the earliest possible moment.

KELL GREENE

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BOBBY JONES says: "I am convinced that INDOOR teaching brings about an enormous improvement in golf technique."

100,000 PERSONS FED YEARLY BY RKO COMMISSARY

Feeding 100,000 persons a year, from stars to laborers, particularly when their tastes are as varied as the sands of the desert, is a man-sized job, but Errol Sanders, head of the RKO-Radio studio cafe, is making a fine job of it. According to Sanders, the stars and the big guns from the executive offices are the easiest to please, while the rank and file of the customers are the ones

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Errol Sanders

who demand service plus a wide variety of food.

"A studio cafe has to be ready to serve anywhere from five to 500 persons with an hour's notice," said Sanders. "The call sheets for the next day's work show how many persons will be on the lot, and how many we may expect to feed. If a company is to work late, the assistant director notifies us that they will be in the dining room at a certain time. Only an hour is allowed for meals, and the safe must be ready to service them so production is not held up.

"On one occasion we failed to get the call ahead of time and 180 people swarmed into the cafe without notice. I had to get on the phone and get waitresses to the studio in taxi cabs in order to handle the job.

"In addition to serving the players on the lot, the studio cafe puts up box lunches to be taken on location and also serves box lunches on the sets for overtime shooting. Box lunches consist of two sandwiches, usually ham, egg or chicken, a piece of cake or pie, olives and pickles, a paper cup and

coffee. This last is taken to the location or the sets in thermos jugs and we have girls to serve it.

In addition to feeding the personnel of the studio and the players, the cafe furnishes all the food used in the productions. They make the luscious birthday cakes used in party scenes and cook the turkeys and roasts used in banquets. The staff also assists in dressing sets for such scenes.

There are thirty-six people on the cafe payroll including sixteen waitresses and a chef and four cooks. Joe Schlick, the chef, has been on the job nearly five years, and Agnes Holt, the head waitress, has worked in that capacity ever since the cafe opened six years ago. Errol Sanders has been with the studio for nearly three years and prior to taking his present post was assistant plant superintendent.

The cafe is operated for the convenience of the people on the lot and to save valuable time by not forcing players to go off the lot for lunch, or dinner, when working nights. The finest food obtainable is purchased for the cafe and it is run to give the best possible food at the lowest possible rate. The studio does not desire to make money on the cafe and if profits were realized, would cut the price of the food to the customers.

PROPS

Bob Lander has been added to the Chaplin "Production No. 5" as head prop man and is doing the capable work for which he has long been noted.

George Cassin, popular foreman in the M-G-M Property Dept., is back at work after a two months' seige of hospitalization.

L. Roy Cornish, prop maker at Metro-Goldwyn-Mayer studio, is making a diorama view of a desert scene for his doctor. The scene, including an ox-cart, distant mountains, and miniature cactus, is being built to a 35-mile perspective scale and will fit an opening over the doctor's mantel.

Herman Selgrath, supervisor in the Property Dept., has taken to the hills. No, not on account of floods. His doctor advised higher altitude for reasons of HEALTH.

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FOX POLICE GET TRAINING OF NEW YORK DEPARTMENT

(Continued from Page 19)

York as the Prince of Wales, Queen Marie, the King and Queen of Belgium and Marshal Foch.

In 1928 Winfield Sheehan, who was familiar with his record, appointed him to his post of Director of Safety of Fox studios on the West Coast. Since joining Fox he has also acted as technical director on a number of pictures with police background, such as "Disorderly Conduct," "Quick Millions," and "Black Sheep." In addition he played small roles in these and several other pictures.

His latest accomplishment is the authorship, with Sam Pike, of "Police Parade," an original story which has been sold to Fox and will be produced at the Western Avenue studio by Sol M. Wurtzel. Reilly will play a part, that of the mayor, in the picture.

The part of their record of which Reilly and his force are proudest is that at the time of the strike no extra men were put on, no arms were carried and no ill feeling or unpleasant incidents whatsoever developed between the strikers and the studio police. This is explained, Reilly believes, by the high

Still

Gene Kornman, who has been shooting things up at the Fox Film gallery in the absence of Otto Dyar, recently had a narrow escape with his life in an automobile crash which resulted in severe injury to his wife who will be in the hospital for another month. Gene was shaken up and bruised, but otherwise escaped injury. He confines his driving to daylight hours, however.

Lee Teeman, former member of Paramount's still department is free lancing as an artist. He is now doing art work for illustrations on stories for John Roche.

Eugene Robert Richee, Paramount portrait artist, received a beautiful ash-tray as his award for taking second place in the recent outboard motorboat races held at Lake Elsinore.

Otto Dyar, head of the portrait gallery at Fox Movietone City, is expected to return to the studio the early part of this month after an extended jaunt through Europe.

Paul Burke, still department assistant at Paramount, was an interested attendant at the recent Hoot Gibson Rodeo.

morale of the force, their intelligence and the fact that they are schooled to behave in a manner which will win the respect and liking rather than the ill will of other studio employees.

Hal McAlpin, Don English and their respective families recently enjoyed an outing at Red Rock Canyon. The two members of Paramount's still department enjoyed the day in the same manner as a postman who goes for a walk on his day off. They took some still pictures.

Kenneth Lobben, Paramount still man, is in Annapolis with the "Annapolis Farewell" troupe. Lobben was one of the lucky members of the company who went by train instead of taking the ill-fated airliner which carried other members of the company to death and injuries in a crash in Missouri.

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» NEW PICTURES «

Alias Mary Dow (Universal Production)

CAST:

Sally Eilers, Ray Milland, Henry O'Neill, Katharine Alexander, Chick Chandler, Lola Lane and Clarence Muse.

CREDITS:

Associate Producer, L. L. Ostrow; Director, Kurt Neumann; Assistant Director, Phil Karlstein; Original story, Forrest Halsley and William Allen Johnson; Screenplay by Gladys Unger, Rose Franken and Arthur Caesar; Photography, Joseph Valentine; Art Director, Ralph Berger; Film Editor, Phil Cahn; Editorial supervision, Maurice Pivar; Sound, Gilbert Kurland.

TYPE:

Human interest romance, of the rags-to-riches type. Lotsa character study by the lead. Not overburdened with plot. Family picture.

TECHNIQUE:

No lace-work here, this is straight up-and-down photography, minus angles and lens gyrations. Hence clear work which ties in nicely with the simplicity of the story. Sally Eilers has almost all the footage to herself, and it is to her credit that she makes the most of it. She has never looked lovelier, and to that goes a bow camera-wards. Her close-up shots, and there are very many, are excellently handled. Acting honors in this are shared by Miss Eilers with Henry O'Neill, as the father. He registers definitely. Sound seems well under control, and conversations more natural-sounding, with tones modulated. Thank the sound-technician and staff for omitting the hissing—which for some time has accompanied sibilants on the screen. Much more listen-able, if you know what we mean. Cutting in this is jumpy, and toward the last is darn near scrambled. A re-cutting of the last reel, which has probably been done, would straighten the difficulty. Otherwise, it's a well-handled little story, and direction is even and well woven.

SYNOPSIS:

Sally, the heroine of the opus, is found slinging hash in a roadside beanery. A customer with a sad story of his dying wife, wishing to see the child who was lost many years ago, and who would now be a young woman, persuades Sally to pose as his daughter, found again. In other words—Mary Dow. There's where the alias comes in, lads! The wife rallies, and Sally is once more routed from her alley. With an offer of adoption, by the father. It seems the hoax must continue, so that the wife may live. Sally becomes Mary, and meets a blue-blooded young man. A trip to Europe culminates in her engagement to young Scion of Society, but Trouble rears its ugly head. (About time, too!) Sally's former boy-friend threatens blackmail, and Sally flees back to the dime-a-dance where she used to hoof away the evenings. There the gilt-edged lad traces

(Continued on Page 50)

Ginger



CAST:

Jane Withers, O. P. Heggie, Jackie Searl, Walter King, Katharine Alexander, Leonard Carey.

CREDITS:

Sol M. Wurtzel, Producer; Lew Seiler, Director; Screen Play, Arthur Kober; Photography, Bert Glennon; Musical Director, Samuel Kaylin; Assistant Director, Eli Dunn.

TYPE:

Family picture with general audience appeal. Particularly suited for women's patronage. Hokum nicely blended with comedy and kid stuff.

TECHNIQUE:

Bert Glennon's photography in this is clear and neatly handled. First class camera work throughout. A music score enhances the story, being subtly carried through the picture without becoming too obviously an assistant to the script. A difficult feat, here splendidly carried through. Production and technical staff on this did well with it. Also dialogue is amusing, human and quick in tempo. The acting of Jane Withers, the prodigy child, is swell, and worthy of an old trouser. She gets the best out of each line and has a spontaneity of manner which will rank her in the Shirley Temple class if she gets the breaks from now on. Arthur Kober's screen play is a masterful appeal to the "average audience", and the picture carries it through splendidly.

SYNOPSIS:

A New York child, brought up under the wing of a "has been" Shakespearean actor-uncle gets himself and herself into and out of constant trouble. One adventure ending in jail for the rather obstreperous uncle, the girl is adopted by a snobbish Social Registerite and her husband. The Girl's down-town manner upset the Park Avenue household to the extent of a riotous mix-up. Jackie Searl, as the delicately nurtured flower of the household learns to change his ways through the girl's hearty tutelage. The reform of the rather stiff and bloodless family into a human and warm group of beings is joyfully told, with the girl as the instrument of the about-face. There is a complication of story when the father of the family rebels against his socially ambitious wife, but again the child is responsible, and hilariously so. All ends well, of course, with the "reformed" family enjoying its new-found elixir.

RATING:

Box-office in small towns 100 per cent for this one. It's a pushover for the family audience. Children, women's clubs, and youthful patronage will put this over as well as general appeal. Its comedy is freshly up-to-date and the kid's a natural. It should prove the first of a series of this type, or I'm no guesser.

The Werewolf of London (Universal Production)

CAST:

Henry Hull, Warner Oland, Valerie Hobson, Lester Matthews, Clark Williams, and Charlotte Granville.

CREDITS:

Director, Stuart Walker; Associate Producer, Robert Harris; Original story, Robert Harris; Adaptation, Harvey Gates and Robert Harris; Screenplay, John Colton; Photography, Charles Stumar; Art Director, Al d'Agostino; Editorial supervision, Maurice Pivar; Film Editor, Milton Carruth; Sound Supervisor, Gilbert Kurland.

TYPE:

Another horror-epic. Good old horror! With a man who changes into a wolf by night to scare folk who are not abed. Rather a Jekyll and Hyde business, with lots of howling in the night and faces at windows. Not pretty faces, either. Those who lived through "Frankenstein" will only shudder mildly at this.

TECHNIQUE:

Henry Hull, as far as acting technique goes, is the works. He gives a convincing and even sympathetic performance in spite of some clap-trappy moments in the story. He manages to put over his personality with a fine-drawn line of effort. Warner Oland, with little to do, is too restricted in his role, and suffers through no fault of his own in a cramped part. The rest of the cast is adequate, with some notable bits injected by minor characters. The photography, sound and general technical surroundings are so excellently done as to add more than fifty per cent of the value to the picture. Some of the eerie effects gained by the actual showing of Hull when he changes into a wolf before the camera-eye are little short of amazing for their clarity of detail and smoothness of presentation. In moments such as this, there is a mere hairline between laughter or applause from the audience. In this case, it was the latter, and no wonder. Credit for this goes to Charles Stumar, for his photography, and to those connected with the cutting and editing. Sound was handled well, in a picture which might very easily have been a screamer, as terrified people fled before the monster. By that I mean the screams were toned down to the average ear-drum. A nice thought much appreciated by a tense audience. Art direction couple'd with actual direction in this, when in many instances nice groupings formed in shadowed doorways. Some scenes are worthy of Hogarth, particularly those of two old Cockney women, perfect types, as they huddle in a doorway with a bottle. Nice grouping like this make a picture doubly interesting and memorable.

SYNOPSIS:

Doctor Glendon, a noted botanist of London, travels into remote Tibet in search of a rare moon-flower, said in legend to be the cure for lycanthropy—or the affliction of

(Continued on Page 46)

REVIEWED BY

PAULINE GALE

The Healer



CAST:

Ralph Bellamy, Karen Morley, Mickey Rooney, Judith Allen, Robert McWade, Bruce Warren, J. Farrell McDonald, Vessie Farrell.

CREDITS:

Trem Carr, Vice-President in charge of production; Reginald Barker, Director; original story by Robert Herrick; Adaptation by James Knox Millen and John Goodrich; Continuity and Dialogue by George Waggoner; Photography by Harry Neumann; Edited by Jack Ogilvie; Recorded by John A. Stransky, Jr.

TYPE:

Human-interest problem story, with a three-cornered love angle thrown in, all set against the background of the Canadian Rockies. There's a darn good climax and a Lesson involved, but it's still entertainment.

TECHNIQUE:

The camera, in this production, handled by Harry Neumann, is an able assistant in telling the story. Without its judicious use, the climaxing scenes of the forest fire would have been weak and lacking in variety. As it is, the magnificent night scenes of the fire-swept sky and the constant reminder, by the use of back-shots, of the flames and their growing menace, make this part of the picture memorable and outstanding. Several genuine shots of small animals fleeing the burning forest are remarkable because of their clarity and the interest they arouse. Although the picture could stand cutting in the introductory sequences, the fire shots, though rather longish, are worthy of complete footage because of their excellence. The sound helps out nobly, too, with the undercurrent of the rising wind and the roaring of the fire in close-ups being good, recording very nearly true, due to John A. Stransky, Jr. Acting honors go to Mickey Rooney, for playing a child without being maudlin or sickening. To Judith Allen in an unsympathetic part for a good performance, to Karen Morley, who had little to do, but registered just the same. Robert McWade got the most out of his part, and shares honors with Mickey Rooney and the lead, Ralph Bellamy, for top-notch performances. Nice detail in the forest background and authentic-appearing scenery helps this out tremendously. Altogether, as to technique, nice work, nice work!

SYNOPSIS:

A gifted young surgeon devotes his talents to curing crippled children in a remote country town in Northern Canada. His helper and chief assistant, Karen Morley, loves him and aids in the good work. One of the children, Jimmie, is their especial charge, and the promise of a bicycle spurs on the child's efforts toward recovery. Enter the Rich Girl and her equally rich and dyspeptic papa. Attracted by the good-looking young Healer, as the surgeon is called, the newcomer attempts to attract him, but no soap. An accident in-

(Continued on Page 50)

Paris In Spring



CAST:

Mary Ellis, Tullio Carminati, Ida Lupino, Lynne Overman, Jessie Ralph, James Blakely, Dorothea Wolbert, Harold Entwistle, Arnold Korff, Hugh Enfield, Joseph North, Jack Raymond, Sam Ashe, Akim Tamiroff, Jack Mulhall.

CREDITS:

Benjamin Glazer, Producer; Lewis Milestone, Director; Screen Play by Samuel Hofenstein and Franz Cchultz; Adaptation by Keene Thompson; Original Play by Dwight Taylor; Music and Lyrics by Harry Revel and Mack Gordon; Photography by Ted Tetzlaff.

TYPE:

Light sophisticated comedy, of the musical kind. Lotsa laughs and at least two catchy tunes. Zippy dialogue, but not overdone, if you see what we mean.

TECHNIQUE:

A practically perfect opening shot introduces this picture. Cute French minidettes with huge hatboxes present cast and credits on the side. The last hatbox starts rolling, faster and faster, dissolving into the turning wheels of a limousine, and the story is launched. Neatly done, and very effectively photographed. In fact, the entire job of photographing this picture is excellently handled. Ted Tetzlaff has to his credit a fine piece of work. The sets, too, are unusual and eye-filling. Designed by Hans Dreier and Ernst Fegte they make new use of glass and metals, with swell results. Two of Revel and Gordon's songs, "Paris in Spring" and "Ma'amelle", should prove definite hits, and Mary Ellis puts them over memorably. They are distinctly hum-able. The dramatic song, "Jealousy", is purely a "dress up" number, but highly effective in the spot it holds in the story. Tullio Carminati fills too much of the footage in my opinion, though he registers in most scenes. Direction is keen and sharp, with smooth-flowing continuity. Lewis Milestone never lets the light vein drop throughout the picture. Hence a bubbly quality very delightful to the beholder. Dialogue is nippy and gets the laughs. A lengthy speech by Jessie Ralph is a nicely written bit, and singularly impressive. Altogether, as to technique, remarkably good. Not forgetting Mary Ellis, who puts over a song with charm and grace.

SYNOPSIS:

Two highly emotional lovers quarrel and part, under amusing circumstances. An effort on the part of each to make the other jealous with a new partner, gets remarkable and often hilarious results, ending in a case of mistaken brides-and-grooms, with a young couple the center of it all. A hackneyed situation, true, but rendered freshly in this case by the dialogue and new treatment of direction. The young couple are re-united and the old loves paired off by the afore-mentioned speech given by Jessie Ralph. The incidental scenes and situations hold the interest in this rather

(Continued on Page 48)

Hooray for Love



CAST:

Ann Sothern, Gene Raymond, Bill Robinson, Maria Gambarelli, Thurston Hall, Pert Kelton, Georgia Gaine, Lionel Stander, Etienne Girardot, Fats Waller, Jeni Le Gon, Sam Hardy.

CREDITS:

Associate Producer, Felix Young; Director, Walter Lang; Screen Play, Lawrence Hazard and Ray Harris; Story, Marc Lachmann; Musical Dance Numbers Directed by Sammy Lee; Music and Lyrics, Dorothy Fields and Jimmy McHugh; Photography, Lucien Andriot; Musical Director, Alberto Colombo; Art Director, Van Nest Polglase; Costumes, Walter Plunkett; Recorder, Paul F. Wiser; Sound Cutter, George March; Editor, George Crone.

TYPE:

Single and dancie of the romantic-comedy type. Chorines and special act numbers galore.

TECHNIQUE:

Oblique camera angles, diffused shots, fancy wipes and bifurcated film. All these and more are used in this. Lucien Andriot makes good use of the dramatic-effect camera and the result is good, though in a few spots rather puzzling, especially some composition shots, which dazzle the eyes. In the dance numbers the camera is rigid, and the full effect of the dance gained by a medium shot, beautifully timed and executed, is very lovely. The dance numbers, incidentally, are exquisite, though a little lengthy as previewed, cutting into the script sequence with an overload of footage. One dance number in particular is notable for its beauty, as the ballet goes through its steps, the effect is heightened by reflections in the black glass floor. Another score for ingenious photography plus beautifully designed sets. Close-ups, particularly of Ann Sothern, are cameo-clear and nicely arranged as to background and lighting. One song, "I'm in Love All Over Again" has hit possibilities. Story sequence and continuity is choppy and has holes. Walter Lang directed, and let the music and dance numbers run away with the picture. Ann Sothern registers in every scene both for looks and singing ability. Thurston Hall as the Commodore gets the most out of his part. Gene Raymond scores in some comedy sequences. Nice dialogue. The plot is ancient and uninspired.

SYNOPSIS:

This is formulae number 1-a. You know! The efforts of a troupe of optimists with little money to put on a Broadway show in spite of heaven-and-er-bill collectors. Extravaganza numbers worthy of a Ziegfeld are casually rehearsed, and the finale is a box-office hit, as you knew all along it would be. There are "acts" by Bill Robinson, Marie Gambarelli and Pert Kelton. The efforts of Thurston Hall to gold-dig a rich widow in order to save the show are grand. Lionel Stander

(Continued on Page 51)

Movie Petland

By G. B. K.

From the inception of Life, to its very ending, every minute of every day, in fact, every breath we draw, is a never ending experience of "something different!" This constant change, albeit, not always desirable, changes, taking place in our life, is what we term the "spice of life." It is this very thing which keeps Life from becoming boredom; a condition not worth living!

So too, in the realm of journalism, we must have our changes: always we must seek something new and different; something to whet the appetite in the field of literature, without this "spice" journalism also, will languish and die of inertia.

This page dedicated to our Movie Pets, and animal Stars, is the "something different," since no other magazine has ever taken note of these silent, but very desirable and appreciated workers, and they, poor dumb dears, cannot speak for themselves. We therefore take great pleasure in presenting this page to our public, and we sincerely ask your cooperation and news items.

The 1925 Ambassador Mid-Summer Dog Show, of Los Angeles, has just closed, bring-

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ing with it more honors to a number of doggie Stars of Movie Land, and their owners. The smallest tid-bit of a Star, to win further honors at the Show, was Evelyn Brush's little Chihuahua, Champion Don Rubio. This wee bit of dogdom has gone Best of Breed, in sixteen, out of eighteen, consecutive showings.

Being just a dog, he does not feel the honor which is his, but, we feel, the fact should almost penetrate the dumb intelligence of a dog, that he is indeed honored, to be allowed to appear with the always lovely Marion Davies, in "Page Miss Glory." Director Merwin Le Roy, decided he was just the correct size to do this bit of work. Look well, ye movie fans, else you might fail to see this smallest of movie Stars.

Our largest friend of Man, to win honors at the Ambassador Show, is from the Saint Abbott's Kennels of St. Bernards, in Inglewood. Mr. and Mrs. Robt. Nicholson, who own these lovely dogs, are very proud of their stock, and their wins. Mr. Nicholson, being employed at the M-G-M Studio in the mechanical department, breeds these dogs as a hobby.

Marita of Saint Abbott's, went Best of Breed, while her team mate, Pluto, went Best of Dogs, thus adding a few more points to a much desired Championship.

Miss Frances Marion, is so very fond of these dogs that she has visited the Saint Abbott's Kennels on several occasions, each time departing with a puppy, to grace either her own, or a friend's home.

The funny little Pug, seen romping around with Will Rogers in the "County Chairman" was from the kennels of Mrs. E. C. Killup. This little fellow has a name about as funny as his queer little anatomy, "The Manx Man," a very appropriate cognomen, for this old fashioned bit of a dog. Quite a suitable co-Star for our delightful Will Rogers.

One of the most popular of Movieland Stars from the Pekingese colony, is Mrs. Florence Butterfield's lovely Champion Partie Boy. This little black and white Peke, has appeared in a number of pictures, among the best productions are, First National's "Madame Du Barry," featuring Dolores Del Rio, and United Artist's "Blondie of the Follies."

Partie Boy, is not only popular as a Movie Star, but his progeny are legions. A record of having Sired over two hundred pups, and good ones, is not to be sneezed at.

Miss Grace La Rue, of stage and screen fame, is the devoted admirer of the little Japanese Spaniel. She has owned no less than five of these delightful little Oriental dogs. At the present time she has a very nice little bitch out of a Hollywood Kennel, which is the idol of their household.

Speaking of trophies, Max Autrey, still photographer at the Chaplin studios, is about tied with Ira Morgan for his pair of Irish setters, recently won the title of "reserved winners" at the same Dog Show and in the golf tournament at Lakeside, Max came home with six sterling silver sherbet cups donated by the director, King Vidor.

6 BILLION FEET OF FILM USED IN PICTURE MAKING

By RAY HOADLEY

Six billion feet of motion picture film is manufactured annually in the United States, according to Jo Walker, Columbia studio cameraman.

Walker, who apparently has a mind for figures and statistics, reveals that 4,000 tons, approximately 16,000 bales, of cotton is consumed in the making of the celluloid used in this film. During one stage of the manufacture of celluloid, the cotton is dissolved in nitric acid, and becomes guncotton, one of the most powerful explosives known to modern science. Used as the bursting charge for the shells of naval guns or torpedoes, this amount of gun cotton would be enough to sink every battle ship in every navy of the world, as well as the ships of the merchant marine fleets.

Now here are some really staggering figures:

The 6,000,000,000 feet of film, if joined in one single length, would measure 1,136,325 miles—enough to encircle the globe $54\frac{1}{2}$ times at the equator. An automobile, traveling sixty miles per hour, would consume two years, sixty-nine days in traveling this distance—provided the drivers stayed at the wheel twenty-four hours a day, and didn't have to stop for gasoline, oil, tires, repairs—or even new cars. If you went into a theatre to look at a picture 6,000,000,000 feet long, you would be exactly 121 years and 230 days older when you finished, not counting time out for meals, sleep or telephone calls.

The film weighs 6,000 tons, one-third of which is made up of chemicals, gelatine and nitrate of silver.

Walker, who provided the statistics, is one of Hollywood's better cameramen. He has filmed many of the screen's notable stars and was on the camera on Grace Moore's first musical production "One Night of Love", made about one year ago, and officiated in this same capacity on "Love Me Forever", Miss Moore's latest Columbia vehicle.

Production

Jack Wilson, recently promoted assistant manager of the Chaplin studios, has bought a 56-foot cutter which he has christened "Yarmontees"—which, he explains, is derived from Yarm, a little village in England (Wilson's native country) and located on the river Tees. Wilson, in his spare time, can be found buried in yachting literature, and as soon as production allows, he promises to "show up" all the boats in the Yarmontees class in the forthcoming races at the harbor. Not to be outdone, Allen Garcia, casting director at the same studios, has purchased a 20-foot sail boat which he has moored at Santa Monica in the breakwater.

WHAT CRITICS SAY!

(Continued from Page 38)

ON TRADE DAILIES

"The Werewolf of London" (Universal)
CHARLES STUMAR, ASC, Cameraman
Hollywood Reporter — "Beautifully photographed by Charles Stumar."

"Murder in the Fleet" (M-G-M)
MILTON KRASNER, ASC, Cameraman
Hollywood Reporter—"Krasner's photography rates Four Stars all the way."

"The Headline Woman" (Mascot)
ERNEST MILLER, ASC, Cameraman
Daily Variety — "Miller scores with the camera."

"The Flame Within" (M-G-M)
JAMES W. HOWE, ASC, Cameraman
Daily Variety — "Howe has photographed well."

"The Informer" (RKO-Radio)
JOE AUGUST, ASC, Cameraman
Hollywood Reporter—"The camera work of August and the set lighting are responsible for a large share of the picture's power."

"The Healer" (Republic)
HARRY NEUMANN, ASC, Cameraman
Daily Variety—"Photography adds to picture's quality."

"Under the Pampas Moon" (Fox)
CHESTER LYONS, ASC, Cameraman
Hollywood Reporter—"Lyons has some gorgeous scenic shots beside some clever indoor work."

INSERTS

(Continued from Page 38)

Chet Lyons back on the M-G-M lot after a "season" at Fox . . . speaking of M-G-M, the following bit of blank-blank verse can be attributed to a certain first-class camera crew now engaged in making one of those pictures that make money but are turned out in a bit of a hurry. Names of the composers are withheld,—obviously. Here it is:

Publicity

Ruth Howard, head of the Fox mimeographing department, has recently employed her leisure hours tinting photographs of Shirley Temple and other Fox stars, for Jack Mulcahey, publicity man for the company.

—o—

Wally Schooler, planter in the Fox publicity department, is anticipating an addition to his family sometime this month.

—o—

Beatrice Carroll of the Fox Film publicity department, plans a boat trip to Mexico on her vacation sometime the early part of this month.

ODE TO A DOLLY

(Sung to the tune of "The Man On the Flying Trapeze")

Verse by Camera Crew and Grips

Chorus by the Director

All around Stage 16
 On a dolly machine
 But it makes no damn difference,
 We cut close-ups between.
 We pan to the door and pull in and out
 We know not it's whether or whence
 At seven fifteen the Ulcers cry out:
 "Our stomachs are empty," and groan,
 But at a word from the Chief we climb back
 on our steed
 At the crack of his whip we go O-O-O-O
 We pram in and out; we pan to and fro,
 The lights become dim; the set starts to spin
 Ho-All around Stage 16.

CHORUS

Though we beef every night
 And we beef every day
 We don't object Saturdays
 To taking our pay, O-O-O-O

Our lenses are lousy
 Our cameras won't run
 Our stuff's out of focus
 But ain't we got fun. O-O-O-O

(Editor's Note. This could go on—but why?)

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Bert Dawson, paint department chief at United Artists studio, has been official paint mixer for Mary Pickford for so many years that recently, when she wanted to paint her New York home, she had Bert combine the necessary color and hip them east.

Maurice Waite, head of the scenic department at Chaplin's, and his charming wife, have just celebrated their twentieth wedding anniversary, and the evening of May 18th, were surprised by a big party from their many friends.

THE WEREWOLF OF LONDON

(Continued from Page 42)

werewolf-ism. On discovering the flower in a remote valley, just as he is about to pluck it, a strange beast, half-fowl and half-man (you guessed it the first time—a werewolf!) attacks the doctor, and bites him on the arm. But the doughty doctor escapes with his life and the flower, and returns to London and his rather grim flora and fauna. Seems he collects weird and exotic plants of all kinds. The sort that would slap you if you tried to sniff its perfume. Finding himself stricken with the dread disease, and by the full of the moon discovering that he changes at night into what resembles a living doormat with teeth, the frantic doctor attempts to cure himself with the moon-flower, which he cultivates with artificial moonlight. No soap, however, and the rare flower is stolen by another victim of werewolf traits. A series of murders done during the moonlight nights are the work of the chameleon-like doctor. His own beautiful wife is in danger from his bloodthirsty moments, and he is luckily shot just before he sinks his teeth into the lady of the house. Not a pretty thought. A nice youth is handy to make the lady's mind at rest as to her future. The last scene is impressive as, slowly, the wolf-creature changes back into the Doctor. It's a good thing, too, or we'd never see Henry Hull again. He makes an awful-looking werewolf.

RATING:

Good entertainment, well-knit as to story and nicely handled as to plot. Though fantastic and unreal, it holds attention and grips interest. Not for children or the fluttery, but nice, strong fare with a flavor for them as likes to be amused. Can be put over with a bang. Good to the last howl.

Sound

Fred Casey, of the Sound Maintenance Department, with Fox Film Studio is famous on his lot for two reasons: First of all Fred is an exponent of the Health Culture system and has a remarkable body to prove his contention that proper exercise means health. His charts are well known in Hollywood. The other reason is Fred's smile—everyone knows his wonderful personality and Fred has a host of friends wherever he goes. Fred is South African born—another product of the Gold City, Johannesburg—probably, someday all these South Africans in the Industry here in Hollywood might get together and then return home to apply their knowledge in producing pictures in South Africa.

Bob Stringer, sound track cutter, M-G-M studios, composes music as a hobby. In spare moments, Bob composed an operetta entitled: "Flotsam and Jetsam." The opera was staged at the Laguna Beach Community Theatre and ran to capacity houses for three days. Sigmund Romberg and Jerome Kern, move over.

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HOLLYWOOD CALIFORNIA



STUDIO PAINTERS— GAY DECEIVERS

(Continued from Page 13)

dishes in scenes. With the aid of a cast of the original we turn plaster into beautiful Ming and clay into haviland."

There is an average crew of 60 men at Movietone City and about 40 men at the Hollywood studio.

The two studios use approximately 10 barrels of alcohol alone each week, enough to make mint juleps for all the Kentucky Colonels in the world. Quantities of other materials are used in proportion.

Walter Jolley, born in Pittsburgh and educated in Denver, has been a painter 20 years and almost every day of that time in studios, beginning with the old Inceville company in 1915.

"One of the most interesting points in this studio painting business," said Jolley, "is the psychological effect of colors and tones of colors on the players themselves. I've seen it put to an actual test more than once. In 'Dante's Inferno,' which we have just finished, on request, the pleasure pier concessions were painted in tones of gray. The crowd of extras could not get into the holiday spirit that was wanted. I asked permission to paint these concessions in their natural colors and the scenes were shot without difficulty.

"The same thing happened in a ball-room scene in another picture. This time Duncan Cramer, our art director, said he'd like to see these particular scenes postponed until the next day. Again we changed the grays to brighter, natural colors and they got the scene on the first take.

"The cameraman, of course, usually dictates the colors used because he knows with what shades he can work best. Bert Glennon, Joe McDonald, Dan Clark, Ernie Palmer and Les O'Connell prefer quite light sets, mostly whites. Rudolph Mate and Johnny Seitz like grays. Joe Valentine prefers light greens and ivories. Arthur Miller isn't the least bit fussy while George Schneiderman will use anything you give him."

Jolley is particularly proud of the artistry displayed by his men on the Egyptian tomb settings in "Charlie Chan In Egypt," the San Francisco waterfront warehouses and offices in "\$10 Raise," the tenement settings in "Ginger," and especially the Mississippi River settings in Will Rogers' "Steamboat Round the Bend." In this innumerable settings used as backgrounds by Director

John Ford on location were duplicated at the studio for close shots. Crack for crack, knot hole for knot hole, shingle for shingle, everything appears in exact duplicate in the studio manufactured sets.

The biggest job ever tackled by the Hollywood studio department, Jolley says, and also the most interesting, was "Dante's Inferno."

"On this picture we had no precedent," he declared. "At the same time we had no rules to bind us—we all got together and decided how to achieve the most interesting effects. We did everything on that picture from special introductory titles to the makeup of the thousands of players."

Al Scheving, first string University of Southern California tackle, along with Morley Drury, Francis Tappan, and other "greats", are being put through a strenuous Spring training season by Coach Howard Jones.

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PARAMOUNT PRODUCTIONS

"COLLEGE SCANDAL"—Elliott Nugent, director; Al Lewis, producer. CREW—Sid Street, business manager; Lonnie D'Orsay, assistant director; Ben Herzbrun, art director; Billy Shay, cutter; Pearl Hutchinson, script; Ted Sparkuhl, director of photography; Guy Bennett, operative cameraman; L. Worth, assistant; Earl Hayman, mixer; R. H. Olson, stage engineer; George Ehrlinger, recorder; Bert Granger, set dresser; Dick Brandow, props; William Austin, grip; Fred True, mike grip; James Seim, set lighting foreman; Newt Johns, makeup; Lois Richardson, women's wardrobe.

—Still by Hal McAlpin.

PARIS IN SPRING

(Continued from Page 4)

than the plot workout. The story is strung on songs and dialogue, but nobody cares, because it's all amusing and gay from start to finish.

RATING:

In spite of a lack of sure-fire names, this should box-office well. It has build-up possibilities. Gay tunes, frothy story and amusing dialogue put it over in the right spot for summer entertainment. Whether the sticks will go for it is a question, but I think it's okay for both city and small town audiences. In its favor is the fact that the comedy, though subtle, is still in the family-class. Watch it go!

Writers

Jefferson Parker has completed the screen adaptation of Warwick Deeping's best seller, "Two Black Sheep", which will go into production at once with Arthur Lubin directing. Mr. Parker is now busy adapting "Forbidden Heaven" from an original by Christine Jope Slade. This is the story, report has it, that will give Charles Farrel his greatest opportunity since "Seventh Heaven." Reginald Barker is directing and Republic producing.

Peter B. Kyne has recently arrived to assist in the adaptation of "Cappy Ricks Returns" which will go into production soon for Republic.

Maurice Kusell is doing the adaptation of "For Men Only" which will be produced on the New York stage during the coming theatrical season. Negotiations are under way for his direction of the play provided present assignments do not conflict.

Secretarial

Few people are aware of the fact, but Evelyn Egan, secretary to Jack Wilson at the Chaplin studios, is a silent partner in the Ferncroft Inn, owned by her father and mother. The Inn, noted for its delicious steaks and fried chicken "that melts in your mouth" is well patronized by the movie colony, and at the moment is being done over in antique white and maroon—an added inducement to those who like good food in attractive surroundings.

Cecile Farrell, secretary at the Fox Movietone plant, has departed for her second trip to Honolulu. She plans to be gone six weeks, during which time she will give the island a thorough "oging over."

Lillian Chapman, secretary to the auditor at Fox Movietone studio, has chosen Chicago as her vacation destination.

Walter Hoepfner, gang boss in the labor department at M-G-M is an ex-pro. motorcycle rider. Walt still retains a keen interest in the speed game. He follows the mid-gate racers.

Stanley Parsons, stock custodian on the afternoon shift at M-G-M, is raising rabbits in a big way. Stan. had thirty new bunnies arrive at his pens this week.

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PICTURE MAKEUP NEED EXPLAINED BY FACTOR

(Continued from Page 16)

define very distinctly the natural features of the face.

The most expressive features are the eyes, mouth and hairline. The hairline determines the arrangement of the person's hair — the style of hairdress, to be exact. The eyebrows very definitely affect the expression of the entire face, and the individual's whole personality and appearance can be changed by the simple use of an eyebrow pencil. Probably no one except a make-up artist or a cameraman fully realizes the importance of make-up aid for the eyebrows. The lip line, being the most sympathetic part of the human face, is a complement of the personality of the photographic subject. Inasmuch as the natural coloring of the lips is not sufficiently red to reproduce naturally on the photographic film is very necessary to use make-up on the lips. But, unless it is used intelligently some horrible results will appear on the film.

The selection of colors in make-up is extremely important because they help to define distinctly the natural colors of the human complexion. Where we have light hair or blonde, it is necessary to use a dark make-up to accentuate the contrast in the color of such complexion. The novice would naturally think that the light complexion of the blonde should be made up light, even lighter than it is naturally. But when one is photographing a subject he must have contrasts to produce good pictures. And so the dark make-up is used to bring out this contrast.

The brunette has, generally, a natural contrasting coloring in her complexion. To retain that natural contrast we use a lighter make-up in contrast to the dark hair. Victor Milner, famous cameraman who won the Academy Award for photography last year, once said that brunettes are easier to photograph because of the natural contrast between their hair and their complexion. As a light make-up accentuates that contrast, it is quite easily understood why make-up is necessary. All expression in photographic reproduction rests upon natural contrasts. If you do not have them you do not get good pictures.

In applying make-up it is necessary for the make-up artist to definitely understand the proportions of the features to affect the most becoming expression. You bring out this expression by balancing properly, so far as it is physically possible, by dividing the features with

the make-up. Quite frequently the individual can accomplish this more effectively and successfully than the make-up artist, because the individual probably is more familiar with his or her own face than is the make-up man who has a fixed style in his technique.

The colors used for motion picture make-up are carefully balanced to withstand the absorption of colors found in the lighting effects or in the color sensitivity of the film emulsion. The colors used are known as "Panchromatic Make-Up." They are neutral in relationship to the spectrum. Comparatively, they will remain in the same shade throughout a picture, if various colored filters are used under any type of lighting.

While the effect of make-up depends largely upon the skill with which it is applied, the actor or actress should make the most of his or her own personality, and should familiarize himself or herself with the naturalness of his or her features. It is "much easier to put truth into beauty than to put beauty into truth." To know your own features is half the battle in applying make-up perfectly.

There are three distinct types of individuals—blonde, brunette and red-head. The color schemes for these three types must be very carefully selected in order to retain their effectiveness for motion picture reproduction. I have explained what has to be done for the blonde and the brunette. Now, there are two types of red-head—the woman with very light red hair and very light complexion, and the one with dark red hair and a slightly darker complexion than her lighter red-headed sister. The light red-head should use a dark make-up for contrast, while the dark red-head should use a light make-up.

Very often we come upon women who have nondescript complexions. It is difficult to classify them, and for this type it is quite permissible for her to touch up her hair to suit the complexion. But the young ladies with undetermined colors in their hair should obtain expert advice regarding the color suited most naturally to her complexion. At no time, however, is it advisable to swing from one extreme shade to another. It does not improve the personality, and very often affects the quality of the hair and complicates make-up problems. And what is still worse, many times this changing of the hair color results in destruction of the hair.

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QUASHED AT FRONT OFFICE

(Continued from Page 17)

featured players, directors, writers, supervisors, production heads and assistants, all department heads and their assistants, all the high salaried technicians, such as cameramen, sound men, art directors, and others. The business of writing studio passes is constantly going on during the twelve hours the office is open. Approximately 250 passes are written each day. Then there are visi-

tors who must be escorted through the studio, and often to and from the commissary. Another item is the delivering of all inter-studio mail and messages. In addition, there is the usual one hundred and one miscellaneous tasks that invariably appear and must be taken care of by Bob Hilton's department.

As for the important matter of issuing passes, and to whom, Hilton has this to say:

"All persons admitted into the studio are okayed by someone inside with the proper authority. Those who appear with a fake story are easily detected because in this job you must know nearly 3000 people—by name—and are constantly meeting more, you cannot help but become good at analyzing human nature at a moment's notice.

"It's a strange thing but nevertheless true that nearly all visitors who have legitimate reasons for coming to the studio are backward and hesitant about asking for their passes. Exactly the opposite is true of the "chiseler" who makes his presence and wants known by blustering talk and a presumptuous manner."

Hilton has a personell of twenty-five boys. At the Front Desk, aiding Hilton, are Bert Wrench, William Saracino, Louis Littlefield, Frank Cappochone. Charles Eddy and Floyd Whittenberg handle the studio mail, the volume of which necessitates a complete circuit of the "lot" every half hour, or an average of forty miles of walking between the two boys, per day.

Nineteen boys have been appointed to escort studio parties, deliver special messages, and to do general errand duty and personal call work. Fred Leet, George

O'Connor, Frank Shugrue, Paul Sivage, William McCrystal, Albert Ashworth, Calvin Clark, Jack Young, William Lyons, Herbert Josephs, Ernest Grooney, Gerald Starckey, Herbert Riehl, Robert Jans, Gordon Otto, Vernon Tabor, Herbert Hall, Joe DeMichell, and Gene Valentino are on this general office staff.

It is imperative that the front office men learn how all the other departments on the lot function and this knowledge has proven a stepping stone to better paying position in many cases. Joe Newman started "up front" and is now an assistant director, having handled "David Copperfield" and other big pictures. Thomas Wright and Dean Dorn have gone to publicity positions while Ira Mosley, Norman Steiner, Freeman Davies, Lane Britton and Sid Mayner are now with the Sound department. Lee Stanfield is in the Make-Up department; Norman Gieger in Advertising; Phil Kellogg in Location; and a long list of others who have found Front Desk training invaluable in learning the picture business.

Before becoming affiliated with M-G-M, Hilton managed a men's clothing establishment in Culver City. He has been in his present position for two years, being appointed head by 'Whitey' Hendry after serving only three weeks as assistant desk man.

THE HEALER

(Continued from Page 43)

volving brain concussion forces the Healer to perform a skillful operation to save the girl's life. As a result the grateful father offers to set the Healer up in a magnificent sanitarium to reward him for saving his daughter, and, incidentally, curing his dyspepsia. At first reluctant, the Healer is won over, and deserts the children for the sanitarium, catering to the rich and half-sick. A forest fire threatens to wipe out the sanitarium, and the Healer calls out the dilletante patients of the fashionable sanitarium to fight the fire. When a choice comes as to which he shall save from the flames, the children come first, and Karen Morley gets what she deserves—namely, the Healer.

RATING:

A good program picture with an exciting climax that had the preview audience tense and interested. Should have good build-up at the box-office because of an excellent name-cast and some thrilling sequences. Ranks highly with the recent output of any studio.

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ALIAS MARY DOW

(Continued from Page 42)

society.

RATING:

Due to the many Sally Eilers fans that roam the countryside, this should box-office fairly well. Against it are weak story and lack of follow-up names after the star. The human-interest part, with touches of comedy, if featured, will help put this over. A good dog-sequence, when Sally is followed home by a stray pooch of the British Bull type. He does well with his part, even to stealing a scene. Good, but not exciting, program fair.

Directors

Walter Lang is still in New Mexico shooting at things and enjoying a well-earned rest after two years of continuous picture making. "Hurray For Love", recently completed for Radio Pictures, is now ready for general release.

Louis King, well known Fox director, on completion of "Charlie Chan in Egypt", boarded his yacht and headed for a Catalina fishing trip. On his return he will begin on a new assignment, as yet, untitled.

"Murder By Television" is the title of an unusual picture directed by Clifford Sanforth for Cameo at the Talisman studios. The story is the first of its kind and uses complete television equipment. The theme is fast, interesting and far above average for independent production. Mr. Sanforth has spent nearly four months in cutting to make it the outstanding achievement that it is.

It is rumored that one of our "little theater" directors is soon to become a full-fledged motion picture director. Mrs. Carlyle Moore's direction at the Dominoe's theater has created as much a furor as did her past work for the University theater at Columbia University.

HOORAY FOR LOVE

(Continued from Page 43)

makes the stage director's part a comedy gem, He's good!

RATING:

Entertainment that won't weigh on your mind is this. Should box-office due to musi-

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Wardrobe

We talked to Walter Plunkett in his office at the Radio Studios where he is working on two of their most pretentious productions for the coming season. Both the "Three Musketeers" and "General Grant" are scheduled for immediate production while he has other assignments which will keep him busy until the late fall. Walter's costuming for the players in "Little Women" and "Flying Down to Rio" is still the object of comment among the personnel of the studio.

NO DULL CAREER

(Continued from Page 28)

to shoot exterior and background shots for a picture titled "Thirteen Hours by Air."

Captain Robinson, besides being indispensable in the making of air pictures is the President of the Motion Picture Pilots' Association and an active member of the California National Guards.

Construction

"Pop" Arnold, M-G-M's biggest grip, has moved to a new house. "Pop" just had to have more room.

C. N. Scott, hi-lift driver at M-G-M, gave Boulder Dam the once-over recently. "Scot-tie" decided that there was enough water in the dam to supply both Arizona and California.

George Sarjeant, former Pacific Coast baseball player, now in the M-G-M construction department, never misses a chance to boost the Hollywood club. George thinks the "Shieks" are the class of the Coast League.

Laurel and Hardy are getting some real Scotch for their new feature comedy, "Bonnie Scotland". But not the bottled type of Scotch. Dan Maxwell, an old Scotch trouter, who played with the John Clyde companies in Great Britain for twenty years, is giving Stan and Babe the real lowdown on how to speak Scotch, the proper way to wear the kilt and plaid, and other native mannerisms.

cal numbers and amusing comedy. Hackneyed plot and over-long sequences drag down the speed, but the comedy acts and good songs will put it over. Should screen equally well in big burgs and little. Ann Sothern is a pretty eye-full.

MAY GO TO INDIA

Al Akst, Universal studio film cutter, has received an offer to travel to India for work with a picture company in that country. He is entertaining the idea and may leave for the other side of the world some time during the summer.

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THE BALL TEAM'S BACK



With the names of the uniform's donor showing plainly, Paramount's ball squad lines up for its picture. By number the players are 1, Pep Lee; 2, Bob Cantrell; 3, Ping Bodie; 4, Norm Moehler; 5, Buster Betts; 6, George Bothwell; 7, George Gilpin; 8, Jack Wickens; 9, Carl Schaefer; 10, Larry McNeff; 11, Glen Miller; 14, Al Zuniga; 15, Wally Rehg; 16 J. Andrews; P, Ed Montagne.

TEE TIME

By TOM CARROL

The Rancho Country Club course will be the venue of the Metro-Goldwyn-Mayer studio golf tournament. Beginning at daybreak on Sunday, June 16th, the Culver City divot diggers will vie for honors. The entry list has been closed with over six hundred golfers registered and on account of the unusually large number of entrants, the committee of arrangements has decided to introduce a novelty in the real mof California golf.

Instead of the customary foursome, the players will be grouped in teams of two. Each team will play Scotch ball rules. That is, they will use the same ball and count their aggregate score. Three of these teams will tee off together, making it a sixsome in lieu of a foursome. Over three hundred prizes will be awarded for low scores in each group.

The display of prizes is like a section of a department store, with show cases and racks loaded with valuable merchandise. Included are every known article of wearing apparel, beautiful groups of cutlery, pieces of jewelry, radios, phonographs, luggage, guns, watches, golf bags and clubs, boxes of golf balls, furniture, automobile accessories, and "speak easily", cases of liquor, and many other beautiful prizes, too numerous to mention. So valuable is the collection that a police guard protects it against marauders. The Grand Prize, emblematic of the studio championship, is a huge silver trophy donated by the late Lon Chaney. As is customary in amateur competition, when any player has won this cup three times, it becomes his personal property.

George Schneider, librarian of the Music Department, will preside at the public address system, as commentator extraordinary.

If you have never attended a studio golf tournament, you have missed a great demon-



Ray June, left and Les White, two players who teed off in the recent A.S.C. golf tournament.

stration of the gentle art of "ribbing". Special effects are employed to annoy and disturb the golfers. From the president, through the ranks of executives and stars, no one is exempt. Fiendish ingenuity is displayed in some of the stunts. A phoney tee, controlled by pneumatic pressure, blows the ball into the air just as the luckless golfer swings lustily. Giant detonators explode behind the victim. A spiked ball which resists all attempts to dislodge it. Pistols, shotguns and machine guns are fired. Conniving caddies hand out clubs which stretch and break in most unexpected manner. Cow bells, train bells, dinner bells, wedding bells, church bells and door bells ring, peal, clamber and otherwise tintinabulate. Brass bands will play stirring

marches and orchestras will strum delightful waltzes. These latter via electric recordings. And all through the turmoil, George Schneider will introduce and insult the hapless golfer.

Some of the players come prepared. One chap wears a steel helmet and gas mask. Another fellow dons huge ear muffs. But despite these precautions, the official tormentors manage to stymie most of the players. All of them muff the initial swing and many require ten or more strokes to get off the first tee.

It is worthy of mention, that these edidoes are perpetrated only on those people who are not in the championship class. Whenever a group appears who play low score golf, all the ancient courtesies are extended them. Absolute quiet and respectful attention is shown.

For the last two years, the champion has been Fred Gordon, a lad in his teens, and a helper in the carpenter shop. Runner-up last year and a threat in this year's tourney is Chet Coleman, a youth who works in the labor department. Close behind them came a high salaried director and an executive in the sound department. On this day, social barriers and class distinctions are forgotten. This is democracy at its sporting best.

Front Office

Earle Dearth, reception clerk at Fox Movietone City, is arranger for a nine-piece band which plays nightly at the La Monica Ballroom in Santa Monica.

Ed D'Ozario, office boy for Winfield Sheehan at Fox Movietone City, is taking part in productions at the Edward Elzner Little Theater.

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Kodachrome Color Process

(Continued from Page 35)

being to make them by printing in bichromated gelatine. By this process, the three negatives can be printed in colored dye, the picture taken through the red filter being printed on gelatin dyed blue-green, the one taken through the green filter on gelatin dyed magenta, and the one taken through the blue filter on gelatin dyed yellow. If the three are superimposed in register, the resulting transparent color picture will reproduce the colors of the original subject.

Subtractive processes of this kind are being used successfully for the projection of theatrical motion pictures in color, but it is clear that to make one print only by this method, as is required in amateur cinematography, would be extremely expensive, whereas once the three negatives have been obtained and a method of printing them has been worked out, the preparation of a large number of prints is not unduly costly.

The new Kodachrome process is a subtractive process, but the separation of the light into the three components is not accomplished by placing the separate components in juxtaposition. They are separated in depth.

The film for this process is coated no less than five times! Nearest the base, an emulsion is coated which is strongly red-sensitive. This is then over-coated with a separating layer of gelatin containing some dye to act as a filter. Above this is coated a green-sensitive emulsion. This is over-coated again with another separating layer. Finally, there

is applied a top coat which is blue-sensitive and which contains a certain amount of yellow dye. The five coatings are so thin that the total thickness of the film is little more than that of ordinary-line Kodak film.

The emulsions are so adjusted that the sensitizers do not wander from the layer in which they are coated, so that the bottom layer remains red-sensitive with very little green sensitivity, the middle layer is green-sensitive and is free from red sensitivity, while the top layer is sensitive only to the blue. When a picture is taken upon such a film, the three components are automatically separated in the depth of the coating. The red component is formed in the red-sensitive emulsion nearest to the base, the green component is formed in the middle layer of the emulsion, and the blue component forms the image of the top layer.

In order to obtain a color picture with this film, all that is necessary is to transform each component image of the negative into a positive image consisting of a suitably-colored dye. The image formed in the red-sensitive layer is transformed into a blue-green positive; the image formed in the middle green-sensitive layer, into a magenta positive; and the one in the top blue-sensitive layer, into a yellow positive. This is accomplished by an extremely complex processing system. The images in the three layers are first developed, as with ordinary black and white film, and then by a series of treatments the images in the three layers are transformed into positives formed in the dye. The whole of the silver salts are removed finally, and the image consists of three superimposed dye pictures.

The process is the invention of Mr. Leopold Mannes and Mr. Leo Godowsky, Jr. These gentlemen are musicians whose names were well known in the musical world when some years ago they commenced the study of color photography as a hobby. As a result of collaboration between them and the Kodak Research Laboratories for a number of years, it was evident that the work could only be brought to a successful conclusion by a full utilization of the research and manufacturing facilities available at Kodak Park. Here, there were available experts of many kinds; organic chemists, emulsion-makers, dye specialists, photographic chemists, and experts in photographic operations—and in 1931, therefore, Mr. Godowsky and Mr. Mannes joined the staff of the Research Laboratories. By the complete cooperation of the staff of the Laboratories and of the Kodak Park Works, a task which at first appeared impossible was achieved and the Kodachrome process is the result.

The processing, as has been said, is extremely complicated and involves the treatment of the film upon three separate machines. Experience has shown, however, that it can be performed with certainty and that the commercial production of the color pictures presents little more difficulty than the production of black-and-white pictures, although the complex processing treatment and the expensive chemicals used in it naturally increase the cost considerably.

The pictures made by the new process are
(Continued on Next Page)



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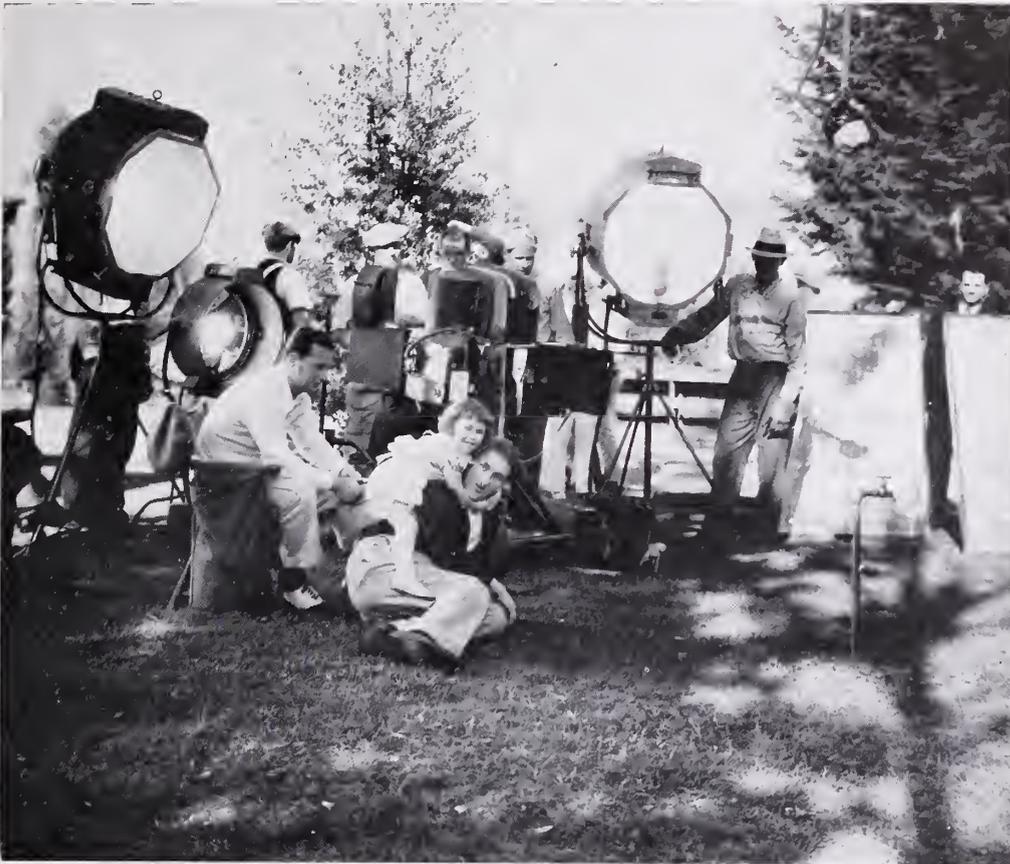
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FUN AND WORK IN FILMS



Baby Jane Quigley enjoys a ride "piggy back" aboard Kurt Neumann's shoulders during the filming of "Alias Mary Dow". Phil Karlstem, assistant to Neumann is seated directly back of the youngster and Neumann, while members of the technical crew look on.

(Continued on Page 54)

a revelation. Previously, color in photography has involved sacrifice. More light was needed for taking the photographs; it was difficult to get sufficient depth of focus; some definition was lost; it was only possible to project pictures on a small screen because of the loss of light in projection. In spite of these disadvantages, motion pictures in color have been very much appreciated, but their use has always been limited. The ordinary amateur motion picture has been in black and white, and only when taking conditions were favorable and when projecting conditions were not too exacting could color pictures be used.

When you see Kodachrome pictures on the screen you realize how wonderfully colored the world is. An artist, of course knows this, but most of us are not artists and we don't realize the subtle colors that occur in everyday scenes—flowers and foliage, and summer landscapes, where bright colors strike the eye. But the new process has been brought to perfection during the winter, and it has taught me to look for the purple-brown of the winter woodland, and the blue of the ice and of the shadows in the snow; so that I have realized, as everyone will soon realize, that it is only in color that we can make any adequate representation of the world around us.

With the coming of the new process, amateur motion pictures will be in color. There is no need any longer for us to pretend that the world is in monochrome and to represent the glorious world in which we live by a grey ghost on a screen.

* * *

We may perhaps anticipate a few questions

with regard to the practical working of the process.

The exposure required is somewhat more than that of the ordinary panchromatic film used for making black-and-white pictures. We recommend that the next larger stop be used than that which would be used for black and white. Thus, whereas pictures in sunlight are ordinarily taken on panchromatic film at f/11, for Kodachrome film we recommend f/8.

For ordinary pictures, no filters or other attachments are required in the camera; but we are providing two camera filters for special purposes. One of these is used when it is required to photograph objects at a great distance, objects which in ordinary photography would be obscured by haze. The filter, in fact, plays the same part as the yellow filter used with panchromatic film; but it would, of course, be impossible to use a yellow filter, that would affect the colors. The filter used absorbs ultra-violet light only. If no such filter is used at great distances, objects will appear too blue, owing to the scattered ultra-violet light, which will record on the film as if it were blue light. Occasionally, this haze-cutting filter is useful for objects at a medium distance. For instance, when there is snow on the ground the air seems to be full of scattered blue light and the picture will be a little too blue unless the ultra-violet light is absorbed.

A filter is desirable if pictures are taken by artificial light, since otherwise the pictures will appear altogether too yellow or red. This filter is of a light blue color adjusted to compensate for the yellowness of the artificial light source.

At the present time, and probably through 1935, the processing will be done only at Kodak Park. We are, however, building the necessary machines and later on will be prepared to process the film at our other stations throughout the world.

Up to the present we have not been able to arrange to make duplicates. It is not improbable that eventually we shall succeed in making duplicates; but this requires a good deal of special study, and we have not yet had time to work it out.

We are also not yet prepared to supply Kodachrome film in other sizes than 16 mm.—not because it is impossible to do this but because up to the present we have only been able to construct the necessary processing machinery and to work out the methods for the 16-mm. film.

The introduction of the new Kodachrome process seems to me likely to mark a great step in the history of photography. What developments may follow that initial introduction I shall not attempt to prophesy, but to me the possibilities of the new process appear very great.

Script

Marie Lent, of the Fox Film script department, enjoyed a pleasant change in her work recently when she went to Santa Barbara for a week on assignment to Samson Raphaelson, well known writer who is responsible for many picture successes.

STORY SALE PROBLEMS

Adeline Alvord Tells Means for Selling Stories

(Continued from Page 18)

in the Hollywood Handicap, we wanted More Information!

"How do you 'go about' writing an original screen story?" we asked. And here, for your edification, are a few very excellent fundamental tips given by Miss Alvord which, we know, will help you and you and YOU unmeasurably in your story treatment, whether you've written before or not.

"First of all," said Miss Alvord, "the writer must always bear in mind the fact that the story he writes for the screen is intended to be *seen*, not read, and that is the primary essential to successful scenario writing. I nother words, it must contain *visible action*!"

The motion picture cannot reveal the actual thoughts or emotions of a character by simply letting the author of the scenario describe them. Here is an example of what I mean:

Suppose the heroine is sitting alone in her moonlit room, a great struggle going on within her—how shall she decide the momentous problem which confronts her? The writer shows us her exact thoughts—her mental weighings of all the elements which must enter into her decision—and we are given an insight into just how she works out her mental tangle.

But suppose this scene is written into a screen story? What do we see? Simply a girl sitting alone in a room. By watching her sitting there, the audience has no inkling of her thoughts or emotions. Monologues went out with the silent picture, and since then sub-titles are denied us, we have no way of knowing what she is thinking about, or the conflict of soul to be depicted.

The solution is self-evident — the heroine must be shown *doing* something which can be photographed. Thoughts must be translated into action. By watching what the character *does*, the audience understands how her problem affects the heroine, and what decision she makes.

That, then, is the true art of the screen,—to show by *pictorial action* just what takes place in the story. It is not enough that the author *state* in his scenario that the girl's mother died when she was a child, leaving her in the care of an Aunt—a scene must be introduced

in which this is clearly brought out. It is the screen writer's business to *describe the action*, as it occurs."

"Well then", said we, thirsting for more and yet more knowledge—"How about dialogue? Isn't that terribly important? How much should that be used in telling the story?"

"That has been the stumbling-block of many an author when he first writes for the screen", said Miss Alvord.

"You see, the *action* of the character should tell the story—the dialogue serve only to make it more colorful, to bring out the abstruse points—to move the story forward.

"But even though conversation is a part of the talking picture, it is not desired in an original scenario. No one but a trained technician can possibly understand the intricate business of fitting dialogue to accompany action—and the studios ask, therefore, that the writer give only the *trend* of the conversation, indirectly, and leave the addition of actual words to staff writers after the story is purchased."

"What is the amount of story needed for a full-length feature film?" We were still full of questions.

"Usually there must be at least eight outstanding dramatic situations, each of the outcome of what has happened before, and all leading up to a powerful climax. It is impossible to set an arbitrary length for the manuscript, but usually from twenty to forty pages of action, typed double-spaced, are needed!"

"How do you write it out? What form do you use?" We asked.

Miss Alvord enlightened us. "Begin your screen story with a cast of characters, naming and briefly describing each, and indicating the part each plays in the story. This is for the benefit of the Scenario Editor, who will want to know at a glance the number and type of players needed. Establish in a few words the time and the locale. Then go directly into the story, stating briefly where it opens, proceeding to describe what the characters *do*. It is customary it use the present tense, since this helps visualization."

Before closing the interview we asked for a word about scenario directions and continuity writing.

"It is the business of the studio staff to adapt stories for the screen," said Miss Alvord, "and to prepare the dialogue continuity. Since the coming of sound it is even more impossible than before for an outsider to know anything about technical details of production. So don't try to break your scenario up into scenes, or tell the director how he is to film a certain shot. He'll never see your script if you do, for the studios won't read stories arranged in this manner.

"If you are capable of devising new and unusual plots, or clever treatments of old ones, and will take the trouble to master the desired form of presenting your story, there is no reason why your scenario won't be read with interest, when presented by an accredited agent. As you create struggles for your leading characters to overcome, remember that you are yourself the hero of a drama, and that it is quite worth your while to learn the rules of the game as you go along, putting every effort into the winning of the goal—which is in this case—the writing of a successful and salable talking picture story."

There it is in a nutshell, lads and lassies! And believe us when we tell you that many an old timer in Cinema-Land bends an ear when Adeline Alvord speaks. So read the rules and go to it. And—our own advice is—when you've finished your story, take it to an accredited agent for studio presentation, and save yourself a headache. That isn't ballyhoo, either—it's the Gawd's truth! Take it from the "INSIDER."

Construction



"Chuck" Forbes, electric hi-lift driver for the M-G-M scene storage Dept. is rubbing his lucky rabbit foot. 'Chuck' had amiraculous escape recently when the axle on his car broke while traveling at high speed.

Paramount Event

Won By Hosler

Although Bob Hosler officially won the Paramount studio golfing title for 1935 with a score of 76 over the Altadena course Sunday, it remained for Johnny Mescall, the sharpshooting cinematographer, playing as guest of Ike Buell, to register the most outstanding score of the day, a sub-par 70. This display of brilliant golf on the part of Mescall makes him a red-hot favorite to win the Motion Picture Tournament. His score against par:

| | | | |
|---------------|-----|-----|--------|
| Par Out | 534 | 434 | 445—36 |
| Mescall | 444 | 434 | 345—35 |
| Par In | 445 | 434 | 344—35 |
| Mescall | 445 | 424 | 345—35 |

Charles Freshwater took second honors with a 77, while last year's winner, Bert McKay, ended up with 78 to tie with Ted Masters for third. More than 200 entrants teed off in an effort to win one of the seventy-eight prizes Les Nettenstrom, tournament chairman, had listed.

Electrical

Irene Murphy, electrical department clerk at Paramount studio, has been absent from her job for the past two weeks due to a slight illness. Miss Murphy has been recuperating at Sunland.

Fred Geiger, veteran Paramount set lighting foreman, has been assigned the lighting job on "So Red the Rose", next King Vidor production. Geiger will work with Victor Milner, director of photography.

We were recently guests of Oswald and his creator, Walter Lantz, at Universal. These cartoons, originally done in black and white, have now blossomed out in new spring colors. "Springtime Serenade," beautiful in color and with clever animation, proved an instant success at Hollywood Pantages. Their second effort, "Three Blind Mice", also in color, will soon be ready for release.

ASTROLOGICAL FORECAST

(Continued from Page 34)

evening favors fraternal gatherings, all unusual ideas.

June 30—SUNDAY. Meet the public; launch new projects. The day inclines to freedom of thought, devotional activities, physical recreation. Advance all your affairs.

Hans Weeren, sound expert, has just completed a sound truck to be operated and rented under the name, Cinema Sound, Inc. He has also been working on a television set which can be used to advantage in picture making; also, a set that can be constructed at a cost that will be moderate enough for everyone to have, and enjoy.

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CONVENTION DELEGATES ON BOAT SET



Members of the Society of Motion Picture Engineers at their recent convention, as guests of the Fox Westwood Hills studio. This group photo was taken on the famous boat set by Gene Kornman, studio portrait cameraman.

HIGHLIGHTS OF THE SPRING CONVENTION

Society of Motion Picture Engineers. Hotel Roosevelt, Hollywood
 May 20-24, 1935
 By THE "INSIDER"

Since the founding of this society in 1916 by a group of 26 engineers headed by the late C. Francis Jenkins of Washington, D.C., it is indeed remarkable to note the tremendous strides S.M.P.E. have made. Its large membership now includes almost every country in the world and in its scope it takes in almost every field of scientific endeavor and research.

Each and every paper read and discussed at this convention was of intense interest and highly informative. The sessions were divided into specialized groups and we append herewith a complete program list of papers read and their authors. In a later issue we shall publish some of the individual articles and demonstrations. Lack of space prevents more detail in this issue of the "INSIDER."

Many new devices and machines were exhibited through the convention and fully shown worked and explained at the apparatus symposium on Friday. Again we shall illustrate some of these in a later issue.

The Society has a President, a past President, two Vice Presidents, Secretary, Treasurer, and a Board of Governors composing a directive unit managing the affairs of the Society. Headquarters are located on the mezzanine floor of the Hotel Pennsylvania, Seventh Avenue and 34th Street, New York City. Homer G. Tasker is President of the Society. Sylvan Harris is Editor of the Journal of the Society.

At the Convention the following officers had charge of program and facilities:

- W. C. Kunzman, Convention Vice-President.
- J. I. Crabtree, Editoria Vice-President.
- J. O. Baker, Chairman Papers Committee.

FOREIGN DELEGATES

- Rameshwar D. Mather India
- Guru D. Lal India
- A. L. Timmer Eindhoven, Holland
- J. J. Kotte Eindhoven, The Netherlands
- Warnecke Germany
- Dr. Hugo Lichte Germany
- V. Armand Canada
- Yoshio Osawa Kyoto, Japan
- Enzo V. Finardi Rome, Italy
- Roger E. Bourne Vancouver, B. C.

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- Cyrus C. Dash
- Robert E. Dawson
- Oscar B. DePue
- H. A. De Vry
- A. S. Dickinson
- F. L. Dieterich
- Dr. L. M. Dieterich
- J. A. DuBray
- Raymond Evans
- R. E. Farnham
- Enzo V. Finardi
- Harry C. Fischer
- J. G. Frayne
- George H. Gibson
- Louis B. Goldberg
- Alvin B. Giles
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- N. M. Laporte
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- Richard C. Willman
- Anthony G. Wise
- Geo. H. Worrall

CONTINUES NRA WORKING CONDITIONS

Ed F. Hayes, head of the distillery that bears his name, recently announced that his organization would continue to abide by the rules set down by the National Code Authority before that legislation was ruled unconstitutional.

Mr. Hayes, who numbers many friends in the motion picture industry, is continuing to employ the same number of persons at the same wage scale, as during the NRA existence.

Among the products dispensed by the Hayes distillery are such well known brands as Golden Mash Whiskey, Larchmont liquors, and Larchmont gins.

S.M.P.E. PROGRAM

FULL LIST OF EVENTS

ON SOCIETY'S CALENDAR

MONDAY, MAY 20th

General Session. Gerald F. Rackett, Chairman, Pacific Coast Section of the S. M. P. E. Presiding

Opening of Convention.
Society Business.

Report of the Membership Committee, E. R. Geib, Chairman.

Report of the Progress Committee, J. G. Frayne, Chairman.

"Television and Motion Pictures"; A. N. Goldsmith, New York, N. Y.

"Theatrical Possibilities of Television"; H. R. Lubcke, Don Lee Broadcasting System, Hollywood, Calif.

"The Talking Book"; J. O. Kleber and L. L. Thompson, American Foundation for the Blind, New York, N. Y.

"Use of Films and Motion Picture Equipment in Schools"; Miss M. Evans, San Diego City Schools, San Diego, Calif.

Addresses of Welcome: On behalf of the Pacific Coast Section, S.M.P.E., Emery Huse, Executive Vice-President, S.M.P.E. On behalf of the Academy of Motion Picture Arts and Sciences, Major N. Levinson, Chairman, Technicians Branch and Vice-Chairman, Research Council, Academy of Motion Picture Arts and Sciences.

Response: Mr. Homer G. Tasker, President, Society of Motion Picture Engineers.

Address by—

Mr. Howard Green, writer, Paramount Productions, Inc., Hollywood, Calif.

Mr. Kenneth MacGowan, Associate Producer, RKO Radio Productions, Hollywood, Calif.

Capt. John G. Bradley, Division of Motion Pictures and Sound Recordings, National Archives Building, Washington, D. C.

Mr. George E. Brown, International President, I.A.T.S.E. and M.P.M.O.U., Washington, D. C.

General Session. Homer G. Tasker, President S. M. P. E. Presiding

Report of the Historical Committee, W. E. Theisen, Chairman.

"A Description of the Historical Motion Picture Exhibit in the Los Angeles Museum"; W. E. Theisen, Honorary Curator, Motion Picture and Theatrical Arts Section, Los Angeles Museum, Los Angeles, Calif.

"The Kodachrome Process of Amateur Cinematography in Natural Color"; L. Mannes and L. Godowsky, Eastman Kodak Company, Rochester, N. Y.

"Introduction to the Photographic Possibilities of Polarized Light"; F. W. Tuttle and J. W. McFarlane, Eastman Kodak Company, Rochester, N. Y.

"Production Problems of the Writer Related to the Technician"; C. Wilson, Metro-Goldwyn-Mayer Studios, Culver City, Calif.

"Production Problems of the Actor Related

to the Technician"; D. C. Jennings, Hollywood, Calif.

"The Inter-Relation of the Dramatic and Technical Aspects of Motion Pictures"; Prof. B. V. Morkovin, University of Southern California, Los Angeles, Calif.

"The Problems of a Motion Picture Research Library"; Miss H. G. Percey, Paramount Productions, Inc., Hollywood, Calif.

Studio Visit

Visit to Walt Disney Studio, under the direction of Mr. W. Garity, Production Supervisor.

TUESDAY, MAY 21st

Studio Session. Douglas Shearer, Metro-Goldwyn-Mayer, Presiding

Report of the Committee on Standards and Nomenclature, E. K. Carver, Chairman.

"Process Cinematography"; J. A. Norling, Loucks & Norling, New York, N. Y.

"Calibrated Multi-Frequency Test Film"; F. C. Gilbert, Electrical Research Products, Inc., New York, N. Y.

"Flutter in Sound Records"; T. E. Shea, W. A. MacNair, and V. Subrizi, Bell Telephone Laboratories, Inc., New York, N. Y.

"Portable Flutter Measuring Instruments"; R. R. Scoville, Electrical Research Products, Inc., Hollywood, Calif.

"Some Background Considerations of Sound System Service"; J. S. Ward, Electrical Research Products, Inc., New York, N. Y.

"Modern Methods of Servicing Sound Motion Picture Equipment"; C. C. Aiken, RCA Manufacturing Company, Camden, N. J.

"Technic of Present-Day Motion Picture Photography"; V. E. Miller, Paramount Studios, Hollywood, Calif.

"Engineering Technic in Pre-Editing Motion Pictures"; M. J. Abbott, RKO Studios, Hollywood, Calif.

"The Analysis of Harmonic Distortion in a Photographic Sound Record by Means of an Electrical Frequency Analyzer"; O. Sandvik, V. C. Hall, and W. K. Crimwood, Eastman Kodak Company, Rochester, N. Y.

"The Standardization of Make-Up"; M. Factor, Max Factor, Inc., Hollywood, Calif.

Luncheon and Studio Visit

Luncheon on the lot, and inspection of Warner Bros.-First National Studio; courtesy of the Electrical Department, under direction of Mr. F. Murphy, Chief Studio Engineer.

Meeting of the Technicians Branch of the Academy of Motion Picture Arts and Sciences; Carthay Circle Theater, Hollywood. Major N. Levinson, Chairman, Technicians Branch and Vice Chairman, Research Council of the Academy, Presiding. Mr. K. MacGowan, Guest Chairman.

"The Technicolor Process"; J. A. Ball, Tech-

nicolor Motion Picture Corporation, Hollywood, Calif.

"Psychology of Color"; Natalie Kalmus, Technicolor Motion Picture Corporation, Hollywood, Calif.

"Some Problems in Directing Color Motion Pictures"; Rouben Mamoulian, Director, Hollywood, Calif.

WEDNESDAY, MAY 22nd

Laboratory Session. Emery Huse, Executive Vice-President, S.M.P.E., Presiding

"The Argentometer—an Apparatus for Testing for Silver in a Fixing Bath"; W. Weyerter and K. C. D. Hickman, Eastman Kodak Company, Rochester, N. Y.

"Motion Picture Film Processing Laboratories in Great Britain"; I. L. Wratten, Kodak Limited, London, England.

"A Continuous Printer for Optically Reducing a Sound Record from 35-Mm. to 16-Mm. Film"; O. Sandvik, Eastman Kodak Company, Rochester, N. Y.

"Optical Printing and Technic"; Lynn Dunn, RKO Studios, Hollywood, Calif.

"Non-Uniformity in Photographic Development"; J. Crabtree, Bell Telephone Laboratories, Inc., New York, N. Y.

"A Dynamic Check on the Processing of Film for Sound Records"; F. C. Albin, United Artists Studios, Hollywood, Calif.

"Emulsions for Special Fields in Motion Picture Photography"; W. Leaby, Agfa AnSCO Corporation, Hollywood, Calif.

"Sensitometric Studies of Processing Conditions for Motion Picture Film"; H. Meyer, Agfa AnSCO Corporation, Hollywood, Calif.

Study Visit

A Visit to the Fox Hill Studio, under the direction of Mr. W. J. Quinlan, Chief Studio Engineer. Admission by registration card only; buses leave the Hotel promptly at 2:00 p. m.

Semi-Annual S. M. P. E. Banquet

The semi-annual banquet and dance of the Society will be held in the New Supper Room of the Hotel. Addresses by Frank Lloyd, Director, M-G-M, and President, Academy of Motion Picture Arts and Sciences; Rouben Mamoulian, Director; star presentations; broadcast through Warner Bros. Radio Station, KFWB and associated stations of the Southern California Network.

THURSDAY, MAY 23rd

Projection and Studio Lighting Session. Hollis W. Moyses, Dupont Film Mfg. Corp., Presiding

Report of the Projection Practice Committee, J. O. Baker, Chairman.

Report of the Projection Screen Brightness Committee, C. Tuttle, Chairman.

Report of Non-Theatrical Equipment Committee, R. F. Mitchell, Chairman.

"Non-Theatrical Projection"; R. F. Mitchell,

Bell & Howell Company, Chicago, Ill.

"The Relation between Projector Illumination and Screen Size for Non-Theatrical Projection," D. Lyman, Eastman Kodak Company, Rochester, N. Y.

"Sixteen-Mm. Negative-Positive and Grain"; D. Norwood, Lt., U. S. Army Air Corps, Chanute Field, Rantoul, Ill.

"Trends in Sixteen-Mm. Projection with Special Reference to Sound"; A. Shapiro, Ampco Corporation, Chicago, Ill.

Report of the Studio Lighting Committee, R. E. Farnham, Chairman.

"The Radiant Energy Delivered on Motion Picture Sets from Carbon Arc Studio Light Sources"; F. T. Bowditch and A. C. Oownes, National Carbon Company, Cleveland, Ohio.

"The Photographic Effectiveness of Carbon Arc Studio Light Sources"; F. T. Bowditch and A. C. Downes, National Carbon Company, Cleveland, Ohio.

"Lighting for Technicolor Motion Pictures"; C. W. HTandley, National Carbon Company, Los Angeles, Calif.

"A New Wide-Range Spot Lamp"; E. C. Richardson, Mole-Richardson, Inc., Hollywood, Calif.

"Sources of Direct Current for Non-Rotating High-Intensity Reflecting Arc Lamps"; C. C. Dash, Hertner Electric Company, Cleveland, Ohio.

Sound and Standardization Session. E. O. Hansen, Fox Film Corp., Presiding

Interim Reports of Academy Committees on the Release Print and Screen Brightness; G. S. Mitchell, Manager, Research Council, Academy of Motion Picture Arts and Sciences, Hollywood, Calif.

"The Technical Aspects of Recording Music for Motion Pictures"; R. H. Townsend, Fox Film Company, Hollywood, Calif.

"Pioneering in Motion Pictures"; Dr. Lee de Forest, Hollywood, Calif.

"A Device for Automatically Controlling the Balance between Recorded Sounds"; W. A. Mueller, Warner Bros. First National, Burbank, Calif.

"Improvements in Play-Back Recording"; G. M. Best, Warner Bros. First National, Burbank, Calif.

"The Projection Background Process"; F. Jackman, Warner Bros. First National, Burbank, Calif.

California Institute of Technology

A visit to the Institute, under the direction of Dean F. W. Hinrichs, Jr.; inspection of the astronomical, aeronautic, and high-voltage laboratories.

Studio Session. Dr. J. G. Frayne, Electrical Research Products, Inc., Presiding

Report of the Sound Committee, P. H. Evans, Chairman.

"Improvements in Sound Quality of Newsreels"; J. A. Battle, Electrical Research Products, Inc., New York, N. Y.

"Non-Directional Moving-Coil Microphone"; F. F. Romanow and R. N. Marshall, Bell Telephone Laboratories, Inc., New York, N. Y.

"Wide-Range Reproduction in Theaters"; J. P. Maxfield and C. Flannagan, Electrical Research Products, Inc., New York, N. Y.

"Technical Co-ordination Between the Studio and the Theater"; Ed Kuykendal, M. P. T. O. A., New York, N. Y.

FRIDAY, MAY 24th

Sound and Acoustics Session. Kenneth F. Morgan, Electrical Research Products, Inc.,

Presiding

"Modern Instruments for Acoustical Studies"; E. C. Wente, Bell Telephone Laboratories, New York, N. Y.

"Recent Developments in Architectural Acoustics"; V. O. Knudsen, Professor of Physics and Dean of Graduate Study, University of California at Los Angeles, Calif.

"Principles of Measurements of Room Acoustics"; E. C. Wente, Bell Telephone Laboratories, New York, N. Y.

"Studio Acoustics"; M. Rettinger, Pacific Insulation Company, Los Angeles, Calif.

"The Technical Aspects of the High-Fidelity Reproducer"; E. D. Cook, RCA Manufacturing Company, Camden, N. J.

"Development and Design of the High-Fidelity Reproducer"; F. J. Loomis and E. W. Reynolds, RCA Manufacturing Company, Camden, N. J.

"The Photoelectric Cell and Its Use in Sound Motion Pictures"; M. F. Jameson, Bell Telephone Laboratories, Inc., New York, N. Y.

General Session. Joseph A. Dubray, Bell & Howell Co., Presiding

"Technical Aspects of the Motion Picture"; A. N. Goldsmith, New York, N. Y.

"The History of the Talking Picture"; W. E. Theisen, Hollywood, Calif.

Apparatus Symposium

"Three New Kodascopes"; N. Green, Eastman Kodak Company, Rochester, N. Y.

"A Continuous Film Camera for High-Speed Photography"; C. T. Burke, General Radio Company, Cambridge, Mass.

"A Professional 16-Mm. Projector with Intermittent Sprocket"; H. A. DeVry, Herman A. DeVry, Inc., Chicago, Ill.

"Arc Supply Generator for Use with Suprex Carbons"; W. K. Hartman, Century Electric Company, Los Angeles, Calif.

"The Akers 35-Mm. Hand Camera"; W. Bluenel, Akers Camera Company, Hollywood, Calif.

"A Sound Reduction Printer"; O. B. Depue, Chicago, Ill.

"A 35-Mm. Automatic Daylight Sound Motion Picture Projector"; A. B. Scott, SCK Corporation, Hollywood, Calif.

"Vitachrome Diffusionlite System and Lamps, Their Uses and Applications"; A. C. Jenkins, Vitachrome, Inc., Los Angeles, Calif.

"The Cinemaphone Unit Cabinet for Reproducing 16-Mm. Sound Pictures"; F. J. Hawkins, Los Angeles, Calif.

"The Edmison Film Protective Device for Preventing Ignition of Film During Projection"; F. J. Hawkins, Los Angeles, Calif.

"The New Wall Sound Camera"; H. Griffin, International Projector Corp., New York, N. Y.

"A New Background Projector for Process Cinematography"; H. Griffin, International Projector Corp., New York, N. Y.

"The Use of Cinematography in Aircraft Flight Testing"; F. H. Collbohm, Douglas Aircraft Company, Inc., Santa Monica, Calif.

"The Use of Motion Pictures for Human Power Measurements"; J. M. Albert, Chas. E. Bedaux Company, San Francisco, Calif.

"The Motion Picture in Japan"; Y. Osawa, J. Osawa and Company, Ltd., Kyoto, Japan.

"The Motion Picture Industry in India"; G. D. Lal, Delhi, India.

Sound Session. Homer G. Tasker, President S. M. P. E., Presiding

"A Variable-Density Recording Method to Produce Increased Undistorted Volume Range"; Douglas Shearer, Metro-Goldwyn-Mayer Studios, Culver City, Calif.

"Recording Music for Motion Pictures"; M. C. Batsel, RCA Manufacturing Company, Camden, N. J.

"Analysis of the Distortion Resulting from Sprocket-Hole Modulation"; E. W. Kellogg, RCA Manufacturing Company, Camden, N. J.

"A Comparison of Variable-Density and Variable-Width Sound Records"; E. W. Kellogg, RCA Manufacturing Company, Camden, N. J.

"A Consideration of Some Special Methods of Re-Recording"; E. D. Cook, RCA Manufacturing Company, Camden, N. J.

"Characteristics of the Phonophone Light-Modulating System"; L. T. Sachtleben, RCA Manufacturing Company, Camden, N. J.

"Mechanographic Recording of Motion Picture Sound-Track"; J. A. Miller, Miller Film, Inc., New York, N. Y.

"Application of Vertical-Cut Recording to Sound Pictures"; K. F. Morgan, Electrical Research Products, Inc., Hollywood, Calif.

NOVEL SUCCESS STORY IN GROWING HAIR

One of the most interesting Hollywood success stories concerns a chap who grows hair for a living.

Frank Meyers, who used to double women stars in the long ago, decided there must be ways to exist other than jumping from burning buildings and leaping from train to train, and of all things he chose hair growing.

He hadn't the least notion of how to go about it but he determined he'd be the best hair grower in the business or know why.

So he started studying chemistry, became an expert, then began research work on hair and what makes it grow and what makes it stop growing.

The next step took two years and involved costly and seemingly endless experiments.

To help make ends meet, or to at least come reasonably close together, Meyers took enough time off to evolve an odorless, non-inflammable dry shampoo which is now used by every major studio.

And now he is realizing his ambition. He is the sole owner of the Great Western Laboratories in Hollywood and his products are used throughout the United States.

It does not seem possible that a few years ago Frank Meyers, with only a handful of dollars, had the courage to launch his enterprise. He lacked even enough money to pay the telephone deposit. He had no automobile, no salesmen, and often not enough to eat. But he did have confidence in Studio Hair Life, which was the name he gave his preparation and confidence in his ability to sell it.

According to Meyers you practically only have to look at the outside of a jar of Hair-Life and your hair cutting bills start soaring.

To prove his belief in his formula, Meyers first singled out a dozen totally or partially bald ladies and gentlemen and turned polished domes into heads of hair!

Following this remarkable demonstration, business headed for the Great Western Laboratories and the former Hollywood stunt man is in the money at last.

Studios and Major Producing Companies



| | | | |
|---|--------------------|---|---------|
| Affiliated Studios, 6122 Salem Pl..... | HI 9983 | Metro-Goldwyn-Mayer Corporation, 10202 W. Washington Blvd., (Culver City)..... | RE 0211 |
| Alexander Brothers Studios, (formerly International Film Studios) 4376 Sunset Dr..... | OL 2978 | Casting Office..... | SE 2155 |
| California Studios, Inc., 1420 Beachwood Dr..... | HE 2131 | Metropolitan Studios, (now General Service Studios), 1040 No. Las Palmas Ave..... | GR 3111 |
| Chaplin, Chas., Studios, 1416 No. La Brea Ave..... | HE 2141 | Monogram Studios, 9336 W. Washington Blvd., Culver City | SE 2171 |
| Columbia Pictures Corporation, 1438 Gower St..... | HO 3181 | Paramount Productions, Inc. 5451 Marathon St..... | HO 2411 |
| Casting Office..... | HE 1708 | Casting Office..... | GL 6121 |
| Darmour Productions Corporation, 5823 Santa Monica Blvd..... | GR 1166 | Prudential Studios Corporation, 650 No. Bronson Ave..... | HO 1101 |
| Educational Studios, Inc. (now General Service Studios) 7250 Santa Monica Blvd..... | GR 3111 | RKO-Pathe Studios, 9336 W. Washington Blvd. (Culver City)..... | RE 0252 |
| Fowler Film Studios, 861 Seward St..... | HI 3179 | RKO Radio Studios, Inc., 780 No. Gower St..... | HO 5911 |
| Fox Film Corporation (Movietone City), Pico Blvd. and Fox Hills Dr..... | CR 5111 | Casting Office..... | HO 1955 |
| Casting Office..... | CR 6135 | Roach, Hal E., Studios, 8822 W. Washington Blvd., (Culver City)..... | PA 1151 |
| Foy, Bryan, Studios, 9147 Venice Blvd. (Culver City)..... | SE 2182 | Culver City | 2166 |
| Freeman Lang Studios, Inc., 1357 No. Gordon St..... | HE 2131 | Talisman Studios Corporation, 4516 Sunset Blvd..... | OL 2131 |
| General Service Studios, Inc., 6625 Romaine St..... | GR 3111 | United Artists Studio Corporation, 1041 No. Formosa Ave..... | GR 5111 |
| Operating Metropolitan Studios, 1040 No. Las Palmas Ave..... | GR 3111 | Casting Office..... | GL 4176 |
| Education Studios, 7250 Santa Monica Blvd..... | GR 3111 | Universal Pictures Corporation, Universal City, Calif..... | HE 3131 |
| International Film Studios, (now Argosy Pictures Studios), 4376 Sunset Dr..... | OL 2978 | Casting Office..... | HI 5105 |
| Mascot Pictures Corporation, 4024 Radford Ave..... | No. Hollywood 1101 | Warner Bros.-First National Studios, Aliso St., Burbank, Calif..... | HO 1251 |
| | | Warner Bros. Studios, Inc., 5842 Sunset Blvd..... | HO 5811 |
| | | Casting Office..... | HE 1151 |



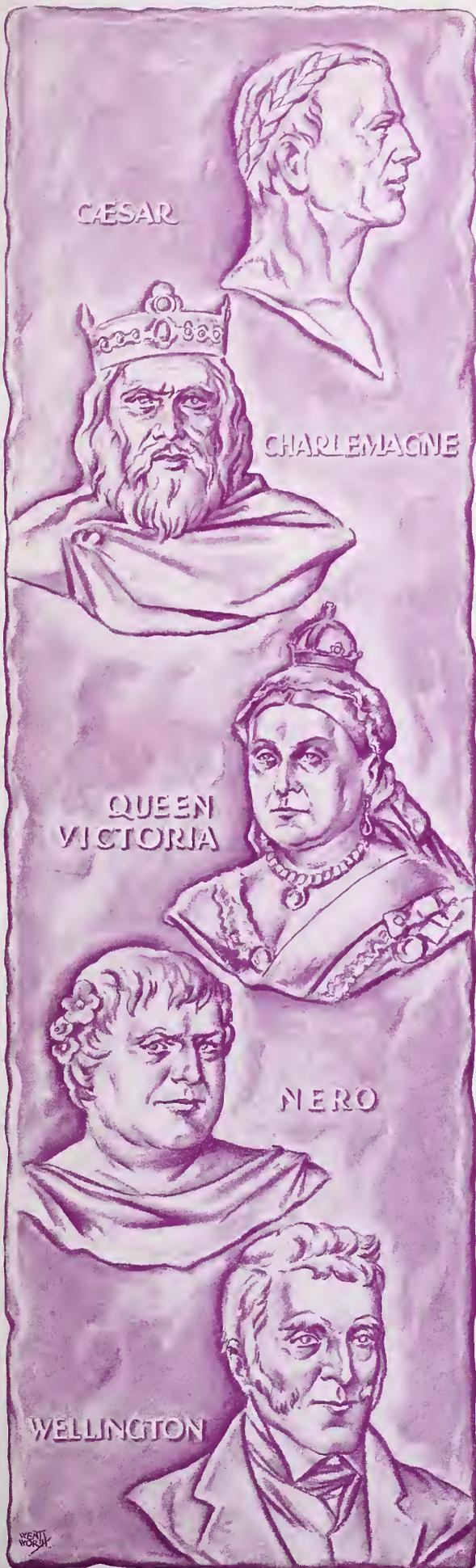
PRODUCTION SCHEDULE

| ATHERTON PRODUCTIONS (at Pathe Studio), Culver City | | | | RE-0252 |
|---|----------------------|-------------------------------|----------------------------------|-----------------|
| Story | Leading Player | Direction | Remarks | Type |
| "Hard Rock Harrigan" | George O'Brien | Dave Howard | Shooting | Adventure |
| CHARLIE CHAPLIN STUDIOS, 1416 N. La Brea Ave. | | | | HE-2141 |
| Untitled comedy | Chaplin, Goddard | Charlie Chaplin | Shooting | Mixed |
| CHESTERFIELD PICTURES (at Pathe Studios), Culver City | | | | HE-4121 |
| "Happiness C. O. D." | Unassigned | Charles Lamont | Preparing | Mixed |
| COLUMBIA PICTURES, 1438 Gower St. William Perlberg casting. | | | HO-3181 | |
| "Feather in Her Hat" | Ruth Chatterton | Alfred Santell | Preparing | Mixed |
| "If You Could Only Cook" | Unassigned | Unassigned | Preparing | Mixed |
| "Black Room Mystery" | Karloff, Marsh | Roy William Neill | Shooting | Mystery |
| "The Grand Exit" | Unassigned | Erle Kenton | Preparing | Mixed |
| "She Married Her Boss" | Claudette Colbert | Gregory LaCava | Preparing | Mixed |
| "The Girl Friend" | Ann Sothorn | Edward Buzzell | Shooting | Mixed |
| FOX MOVIE TONE STUDIO, Beverly Hills, Phil Friedman casting | | | CR-5111; Casting, CR-6135 | |
| "Orchids to You" | Boles, Muir | William Seiter | Shooting | Mixed |
| "Curly Top" | Shirley Temple | Irving Cummings | Preparing | Mixed |
| "Welcome Home" | Dunn, Lawrence | James Tinling | Shooting | Mixed |
| "The Dressmaker" | Brook, Rolf | Harry Lachman | Shooting | Mixed |
| "The Gay Deception" | Francis Lederer | Alfred E. Green | Preparing | Mixed |
| "Free and Easy" | Raul Roulien | Jack Boland | Shooting | Spanish version |
| "Thunder in the Night" | Lowe, Morley | George Archainbaud | Shooting | Mixed |
| "The Lord's Referee" | Ayres, Clarke | H. Bruce Humberstone | Preparing | Mixed |
| "Steamboat Bill" | Will Rogers | John Ford | Shooting | Mixed |
| GOLDWYN PICTURES, 1041 N. Formosa Ave. (At United Artists Studios) | | | GR-5111 | |
| "Dark Angel" | Oberon, Marshall | Sidney Franklin | Preparing | Drama |
| "Barbary Coast" | Miriam Hopkins | Howard Hawks | Preparing | Mixed |
| "Dreamland" | Eddie Cantor | Norman Taurog | Preparing | Musical comedy |
| "Splendor" | Miriam Hopkins | Unassigned | Preparing | Mixed |
| INVINCIBLE PICTURES (at Pathe Studios), Culver City | | | HE-4121 | |
| "Dinner Party" | Wilson, Hughes | Frank Strayer | Preparing | Mixed |
| MAJESTIC PICTURES (at Darmour Studios), 5823 Santa Monica Blvd. | | | GR-1166 | |
| "West Beyond the Law" | Ken Maynard | Al Herman | Shooting | Western |
| MASCOT PICTURES, 4024 Radford Ave., No. Hollywood. | | Gordon Molson casting. | No. Hollywood 1101 | |
| "Confidential" | Unassigned | Unassigned | Preparing | Mixed |
| "Harmony Lane" | Unassigned | Unassigned | Preparing | Mixed |
| "Waterfront Lady" | Unassigned | Unassigned | Preparing | Mixed |
| "Streamline Express" | Unassigned | Leonard Fields | Preparing | Mixed |
| "Along Came a Woman" | Unassigned | Unassigned | Preparing | Mixed |
| METRO-GOLDWYN-MAYER, Culver City | | | RE-0211; PA-9133 | |
| "Mutiny on the Bounty" | Gable, Laughton | Frank Lloyd | Shooting | Sea |
| Untitled comedy | Marx Brothers | Sam Wood | Preparing | Comedy |
| "A Tale of Two Cities" | Ronald Colman | Jack Conway | Preparing | Dickens |
| "China Seas" | Beery, Gable, Harlow | Tay Garnett | Shooting | Mixed |
| "Here Comes the Band" | Ted Lewis | Paul Sloane | Preparing | Musical |
| "Broadway Melody" | Jack Benny | Roy Del Ruth | Shooting | Musical |
| "Masquerade" | William Powell | Robert Z. Leonard | Shooting | Mixed |
| "Great Ziegfeld" | William Powell | Unassigned | Preparing | Mixed |
| "Calm Yourself" | Evans, Young | George Seitz | Shooting | Mixed |
| "Mad Love" | Peter Lorre | Karl Freund | Shooting | Mixed |
| "I Am Joaquin" | Joseph Calleia | William Wellman | Preparing | Mixed |
| "Manhattan Madness" | McCrea O'Sullivan | Harry Beaumont | Shooting | Mixed |
| PARAMOUNT STUDIO, 5451 Marathon St. Fred Datig casting. | | | GL-6121; HO-2411 | |
| "The Last Outpost" | Grant, Rains | Charles Barton | Shooting | Mixed |
| "So Red the Rose" | Unassigned | King Vidor | Preparing | Mixed |
| "Accent on Youth" | Sylvia Sydney | Wesley Ruggles | Shooting | Mixed |
| "The Plot Thickens" | Burns, Allen | Unassigned | Preparing | Comedy |
| "Everything Happens at Once" | W. C. Fields | Clyde Bruckman | Shooting | Comedy |
| "The Milky Way" | Unassigned | Leo McCarey | Preparing | Comedy |
| "Peter Ibbetson" | Cooper, Harding | Henry Hathaway | Shooting | Mixed |
| "Two for Tonight" | Bing Crosby | Unassigned | Preparing | Mixed |
| "Big Broadcast of 1935" | Oakie, Crosby | Norman Taurog | Shooting | Musical |
| "Rose of the Rancho" | Boles, Swarthout | Alexander Hall | Preparing | Mixed |

PRODUCTION SCHEDULE

| RADIO PICTURES, RKO-PATHE (merged), 780 N. Gower St. Fred Schuessler casting. | | | | HO-5911 |
|--|-------------------|-----------------------------------|-----------|--|
| Story | Leading Player | Direction | Remarks | Type |
| "Last Days of Pompeii" | Foster, Mack | Ernest B. Schoedsack | Shooting | Spectacle |
| "Top Hat" | Astaire, Rogers | Mark Sandrich | Shooting | Musical |
| "Alice Adams" | Katharine Hepburn | George Stevens | Shooting | Mixed |
| "Old Man Rhythm" | Rogers, Grable | Edward Ludwig | Shooting | Musical |
| "Three Musketeers" | Margot Grahame | Rowland V. Lee | Preparing | Costume |
| "Mr. Grant" | Walter Abel | Stephen Roberts | Preparing | Historical |
| "Return of Peter Grimm" | Lionel Barrymore | George Nicholls, Jr. | Shooting | Mixed |
| "Leander Clicks" | James Gleason | McCarey, Gleason | Preparing | Mixed |
| "Jalna" | Bruce, Wood | John Cromwell | Shooting | Mixed |
| RELIABLE PICTURES, 6048 Sunset Blvd. Rose Gordon casting. | | | | HO-9024 |
| "Last Rendezvous" | Unassigned | B. B. Ray | Preparing | Spanish version |
| RELIANCE PICTURES (at Pathe Studios), Culver City. Charles Richards casting. | | | | RE-0252 |
| "The Melody Lingers On" | Unassigned | Unassigned | Preparing | Drama |
| "Robin Hood" | Robert Donat | Unassigned | Preparing | Costume |
| "Last of the Mohicans" | Merle Oberon | Unassigned | Preparing | Costume |
| REPUBLIC PICTURES, 9336 W. Washington Blvd., Culver City | | | | SE-2171 |
| "Forbidden Heaven" | Farrell, Henry | Reginald Barker | Preparing | Western |
| "Westward Ho!" | John Wayne | R. N. Bradbury | Shooting | Western |
| "Cheers of the Crowd" | Hopton, Ware | Vin Moore | Shooting | Theatrical |
| "Make a Million" | Starrett, Brooks | Lew Collins | Shooting | Mixed |
| UNIVERSAL STUDIO, Universal City. Dan Kelley casting. | | | | HI-105; HE-3131 |
| "Sutter's Gold" | Unassigned | Howard Hawks | Preparing | Early California |
| "Magnificent Obsession" | Irene Dunne | John M. Stahl | Preparing | Mixed |
| "Show Boat" | Irene Dunne | James Whale | Preparing | Musical |
| "Diamond Jim" | Edward Arnold | Edward Sutherland | Shooting | Mixed |
| "Roaring West" | Buck Jones | Ray Taylor | Shooting | Western serial |
| "Lady Tubbs" | Alice Brady | Alan Crosland | Shooting | Mixed |
| "Sing Me a Love Song" | Cortez, Page | Stuart Walker | Shooting | Mixed |
| "Ten Eleven Fifth" | William Powell | Unassigned | Preparing | Mixed |
| WALTER WANGER PRODUCTIONS (at General Service Studios), 7250 Santa Monica Blvd. | | | | HO-0173 |
| "Vogue of 1935" | Unassigned | Unassigned | Preparing | Fashion musical |
| "Clipper Ship" | Unassigned | Unassigned | Preparing | Aviation |
| "Shanghai" | Boyer, Young | James Flood | Shooting | Mixed |
| "Every Night at Eight" | Raft, Langford | Raoul Walsh | Preparing | Mixed |
| "Smart Girl" | Lupino, Patrick | Aubrey Scotto | Preparing | Mixed |
| WARNER BROS. FIRST NATIONAL, Hollywood and Burbank. | | | | Maxwell Arnow casting for both studios. |
| Bill Mayberry assisting. Warner Bros., 5842 Sunset Blvd. | | | | Studio, HO-5811 |
| First National, Burbank. | | Studio, HO-1251; Casting, HE-1151 | | Vitagraph lot, OL-2133 |
| "Backfire" | James Cagney | Unassigned | Preparing | Mixed |
| "Anthony Adverse" | Unassigned | Unassigned | Preparing | Mixed |
| "Captain Blood" | Robert Donat | Michael Curtiz | Preparing | Piracy |
| "Thin Air" | Unassigned | Unassigned | Preparing | Mixed |
| "Dr. Socrates" | Paul Muni | William Keighley | Preparing | Mixed |
| "We're in the Money" | Blondell, Farrell | Ray Enright | Shooting | Mixed |
| "Broadway Joe" | Joe E. Brown | Busby Berkeley | Shooting | Musical |
| "The Irish in Us" | Cagney, O'Brien | Lloyd Bacon | Preparing | Mixed |





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Motion Picture Studio

Insider



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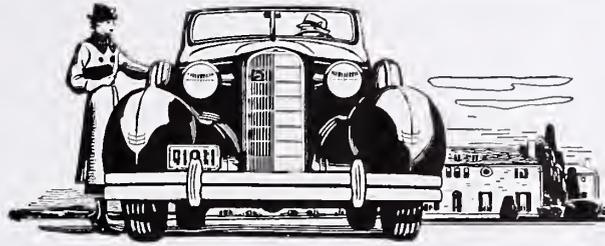
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FUTURE FEATURES

Next month the "INSIDER" is proud to present some special features and articles for its June issue. Below we give you a brief forecast of our editorial calendar:

•
"A Great Way to Earn a Living"
Stunt-men in pictures.

•
Personal Biography of Jack Warner
"History of a Go-Getter."

•
"The Evolution of Studio Trademarks"
Their history, design and meaning translated for you.

•
Special Interview With Ginger Rogers and Lew Ayres
Their hobbies and ambitions, delightfully revealed.

•
Inside the Story Department of a Big Major Studio

•
"New Stars Discovered by Trailer-Testing."

•
Pictures now playing recommended by the
"Insider"
Reviewer

•
New Hair-Styles by Jack Dawn
Make-up Expert of M.G.M.

•
"The Stage Today"
By Our New York Correspondent.

•
Summer Bathing-Suit Styles
Modeled by the Stars.

•
— and Pictures — Pictures — Pictures!

MURRAY HOWARD BOIS-SMITH
Publisher and Editor

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MAY, 1936

No. 6

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PAULINE GALE.....Feature Editor
DOROTHY WILDING MEREDITH.....Staff Writer
FENYMORE HOWARD.....Staff Writer
HOWARD WALDEN.....Art Editor
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When general acknowledgement was accorded the fact that the screen is essentially a creative medium with capacities peculiar and special to itself, it became evident that some organization should be formed that could be devoted exclusively to the operation and problems of the motion picture industry. The older, related arts, particularly the theater, with Actors' Equity, all have a consultative body and the large and ever-growing group connected with the "movies" felt the need of a somewhat similar organization. Hence the inauguration of the Academy. Eight years have passed since it was started and during that period it has increased tremendously in scope, power and prestige. It acts as a sort of arbitration center, judicial court and clearing house for matters pertaining to every phase of the industry. Frank Capra is President of the Board of which every member is distinguished in his particular section of the picture business. Donald Gledhill is executive secretary; he personally handles the details of the Academy's operation and he is widely known and appreciated for the courteous and cooperative manner in which he meets all approaches.

The Academy Technical Bureau is under the splendid direction of Gordon S. Mitchell. This department investigates all developments of a scientific or technical nature in Hollywood or New York studios and in the major manufacturing and equipment companies in

With the thrill of Academy Awards still so recent, it is timely to express our appreciation of the Academy of Motion Picture Arts and Sciences, its purpose and functions.

By DOROTHY WILDING MEREDITH



NATHAN LEVINSON
2nd Vice-President

the motion picture industry. Technical problems of every description are brought to Mr. Mitchell's attention; the work done by his able research staff is definitely constructive and of immense value. The scientific and technical awards are considered by a special Board of Judges and occupies a very important place in the Awards program.

The highly coveted Academy Award is a symbol of the recognition and appreciation of outstanding achievement in the industry, by the industry *itself*. Before the Awards are bestowed there are weeks of nomination and final balloting by the membership in addition to many conferences and special exhibitions which make up the Awards program. Certificates of Merit are given not only for excellence in those divisions of the motion picture arts and industry with which the layman is familiar but for all the technical departments as well. In order that the decisions may be as fair and unbiased as possible the nominations are made by the branch most directly concerned and presumably best qualified to make a competent preliminary selection. For example, the Directors Branch in a separate vote nominates three direc-



HOWARD ESTABROOK
1st Vice-President

torial accomplishments, three outstanding performances by actors and three by actresses, and so on. Production, art direction, cinematography, sound recording, and the rest, take their places in importance with the performance of the selected actor or actress. The votes of each department are considered by that department's committee in an endlessly detailed procedure which results in from three to five names being submitted to the final consideration of the Awards Committee of the Academy. The bestowal of special Awards such as the gold statuette trophy, is recommended by this Committee to the Academy Board of Governors. The total list of Awards is already over one hundred, these constituting an admirable list of honor.

It is significant that despite the brevity of many screen careers, most of those who have won Academy Awards are still active in the industry. Three directors have each received two Awards for their work in different years; two writers have twice been recognized but so far no actor nor actress has won the best performance Award more than once. The gold Academy statuette is an artistic and beautiful figure and is the highest honor conferred by the Academy.

Perhaps one of the most important contributions to that large group of studio people composed mostly of players.

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Editorial

ASSEMBLED between the covers of the Motion Picture Studio "INSIDER" each month will appear the really important activities of the motion picture studios. Those fascinating, mysterious operations, concealed behind the forbidding walls, will be duly described with an uncolored, straight-forward simplicity that will have a direct appeal to all discerning readers.

Our additional compensation takes the form of personal satisfaction in being able to render service to an industry that has attained a place of world importance. We are happy to serve producers, directors, players, writers, adaptors, composers, cameramen, art directors, costume designers, technicians and extras; those who compose the personnel of the film industry. They give their "all" to the making of movies that offer hours of entertainment, education and peace for often troubled minds.

Through our many popular features we shall serve the public whose support of the motion picture industry has raised it to its present prominent place. We shall endeavor to bring a better understanding and realization of the fact that in the last analysis, it is not the studios it is the public who, by their demand, create the type of story that shall be shown on the screen.

We hope to be the medium by which unknown gifted "outsiders" become known, acknowledged "insiders," and to help, by merited publicity, those who are already within the studios to climb another rung of the ladder of achievement.

Perhaps some of you will exclaim "just another Hollywood 'yes' man!" or "probably backed by some studio!" but our conscience is clear and "by our works" you shall know us!

We think it a very encouraging sign that more and more films that are interestingly educational are finding general favor. Current events, subjects of political moment or geographical background, etc., are brought graphically to masses of people who by no other means could ever be kept informed. To those who have neither money nor time to travel extensively it is a great boon to be able to see pictures of multitudinous places and things of which, otherwise, they could only read.

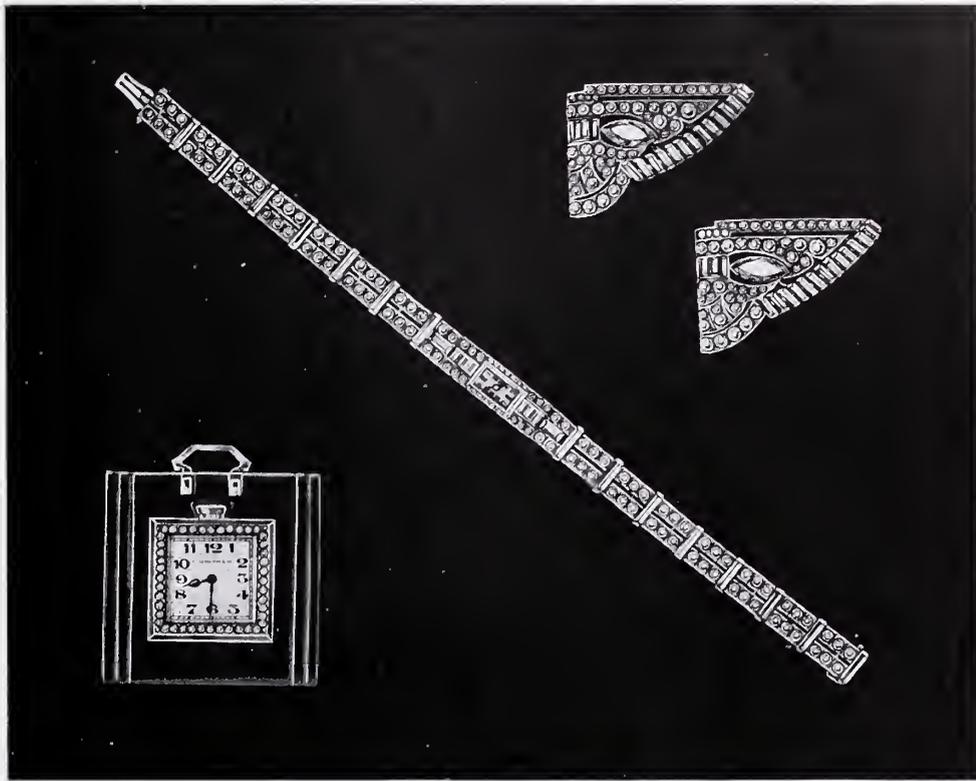
The unfortunate release of faulty news is responsible for the sensational reports that have created throughout the world a deplorable impression that Hollywood is the abode of Satan and its movie residents people who thrive on sin! Permit us, as "insiders," to say that this opinion does the greatest injustice to a group of men and women who, as an industrial unit, exist simply and solely to serve you—Mr. and Mrs. Public.

There are good and bad actions in the lives of all people. Why judge a class or locality by the shortcomings of a few—it isn't sporting! Preachers, rabbis and spiritual leaders often publish statements to the effect that **moving pictures must be cleaned up**. While applauding their aims we take the liberty to suggest a radical change in their methods. They are not striking at the **source** of the trouble. Instead of criticising the motion picture producer they should censure the recreational proclivities of their respective congregations. It is the public, by their attendance (which means box-office receipts), who create the type of pictures generally provided. Hollywood producers are merchandise men in exactly the same degree as are department store owners. They sell you the kind of merchandise you demand, because to attempt to sell you a product you do **not** want would mean losses that no business could survive. Progressive men and women recognize this fact with the concrete result that there is a marked improvement in the number of excellent films that are being released and receiving tremendous popular support and approval.

Far be it from us to presume to "preach!" Too many well-meaning but misguided individuals are already so engaged. Our policy is always to bring to you truthful news of our great film industry and those who have built and sustained it as one of the principal factors in our daily life. All articles and stories are independently written with the definite purpose of giving you illuminating as well as entertaining reading; successfully to do this is the constant aim of the "INSIDER."

Murray H. Bris-Smith

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"CAPTAIN JANUARY". Produced by—Darryl Zanuck. Associate Producer—B. G. deSilva. Stars and Principal Players—Shirley Temple, Slim Summerville, Guy Kibbee, Nella Walker, George Irving, Buddy Olsen. Director—David Butler. Assistant Director—Ad Schaumer. Sound—Arthur von Kirbach, Roger Heman. Director of Photography—John Seitz, A. S. C.



"ROAD TO GLORY". Produced by—Darryl Zanuck. Stars—Fredric March, Lionel Barrymore, Warner Baxter. Director of Photography—Gregg Toland.

WORLD PREPAREDNESS IS A VITAL NECESSITY



Victor McLaglen

An Intimate Interview with VICTOR MCLAGLEN, Winner of the Academy Award Statuette for the Best Actor of 1935 — For His Work in "The Informer," Best Picture of the Year.

By "THE INSIDER"



Victor McLaglen

THE soldierly parts played by Victor McLaglen with such understanding and skill are not strange nor difficult for him to interpret. The reason is that he, himself, is a soldierly and military man. A uniform does not seem like a "costume" to McLaglen. It's his right and fitting dress for besides being connected for a number of years with military service in the Sudan and Egypt, he has been a colonel in our own California State Militia. Victor McLaglen took an active part in the World War and therefore his opinion on World Affairs right now carries considerable weight since it is based upon knowledge, training and background.

In "The Informer" Mr. McLaglen plays the part of a soldier of the Irish Free State. Gyppo Nolan is a finely shaded character and McLaglen's interpretation of it has won praise for him from even the most hardened critics both in this country and abroad. McLaglen himself has something to say about that part. "I understood Gyppo's thinking processes, and that was what made it easy to play the character. During the making of the picture, I was Nolan! His problems of loyalty and duty were not difficult to imagine. They were the problems of a soldier. I think and feel the way a soldier thinks and feels. Thus," modestly, "Gyppo Nolan was my man from start to finish. My training rather than my acting deserves any credit that is coming to that role if considered purely as a piece of acting."

There you have McLaglen. Essentially honest. Modest about his ability and achievements and with a remarkably clear appraisal of his own efforts.

The same observations apply to "Professional Soldier" and even to the pictures of a few years ago that the fans loved so dearly, when McLaglen and Lowe were teamed as hard-fighting marines. Remember?

As to world preparedness, McLaglen's belief is fortified by his own unit of militia initiated and maintained by himself. During the past year he has outfitted a Boy Scout Troop of 150 youngsters, completely uniformed from whistles to bugles. They're a fine bunch and McLaglen is their idol. Then twelve thousand of Los Angeles poor owe their unexpected turkey dinners each Christmas to this one man's generosity. Besides this, last Christmas he presented \$8,000 worth of unsolicited food baskets to the Assistance League.

But of his personal interests the McLaglen Lighthouse is outstanding. For the use of its members a site was leased adjoining the celebrated Breakfast Club. McLaglen paid for it and built headquarters, offices and clubrooms and when the membership jumped suddenly to 380 men, he leased five adjoining acres. This last addition was land that had long been regarded as an eyesore to the city of Los Angeles. But our *real* soldier of the screen was not discouraged. Allotting \$8,000 to the project he filled the lowlying section with rich loam, had tractors level it off and planted flowers and shrubs around the edge. This became the drill ground for the troop which was costing him \$800 a month to maintain.

The drill ground was enlarged so as to provide a playing field for soccer and then he erected a stadium at an expendi-

ture of \$30,000 of his own money. The stadium is capable of seating 8,000 persons, which means that the structure is a source of potential profit. The only thing, incidentally, which might bring some future return for his tremendous financial outlay.

As the result of a parade of the McLaglen Lighthouse Cavalry on Hollywood Boulevard 500 men applied for membership within a period of five months. His Boy Scout Patrol numbers over 150 youngsters. He also sponsors a mounted corps of 200 girls trained in Red Cross practices, a brass band of 42 members (guess who paid for the instruments!), a bugle and drum corps of 60 girls, a company of 42 motorcyclists, 70 flyers and aviation students, six modern aeroplanes, a student flying field at which young men are taught piloting for \$2 per month. And in course of formation right now is a radio signal division with 15 members. For this last group McLaglen has erected a clubhouse and laboratory, plus a donation of \$700 for equipment.

Why this interest in military or near-military set-ups? Because, in the first place Victor McLaglen is not happy unless he is active in some military endeavor. Second, and here is the crux of the whole matter, he truly believes that preparedness is not only necessary now but that it will be more so in the near future, if, or when, war clouds begin to take more definite shape.

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Will H. Hays

WITHOUT in any sense evading the responsibility of picture-makers to maintain a high-level product, every discussion of screen standards must recognize that the industry cannot do it alone. The producers cannot simply make pictures to suit some fine standard which they may have adopted themselves or which may have been urged on them by "intellectuals", and then file those photoplays away with a sense of duty well done.

Motion pictures are made for the widest audience that has ever attended any entertainment medium. It is a corollary of all picture improvement that the common denominator of audience taste is one factor that must rise if quality is to rise.

Throughout the thirteen years of effort by the industry to meet through self-regulation its community responsibility and to seek for more and more improvement in picture quality, this question of audience taste has been—as Mr. Hays saw in the beginning it would be—a major problem. Many of the finest pictures did not achieve financial success and others achieved far less success than might have been expected. For example, the early Arliss pictures fell sharply below the attendance goal of other entertainment that was, to say the least, lighter. Under the exhibitor's contract which permits him to cancel 10 per cent of pictures he has booked in complete blocks, "Disraeli" led all pictures of its year in number of cancellations. Although Warner Bros. had 230 bookings for "Alexander Hamilton" in the St. Louis exchange territory, they were able to secure only 149 play dates, exhibitors cancelling

MOTION PICTURE DISTRIBUTORS

Lupton A. Wilkinson, whose articles and stories have appeared in such publications as "The Atlantic Monthly" and "The North American Review," has made a survey of the United States for the motive picture industry as one of the representatives of Mr. Will H. Hays. "THE INSIDER" feels privileged to present this exclusive interview with Mr. Wilkinson by Pauline Gale.

freely. At the same time "Scarface" was booked and played by practically all of the 14,000 theatres in the United States and achieved outstanding financial success. In Boston, which we think of as erudite, there were 40 cancellations from theatre managers on "Abraham Lincoln" but no cancellations at all on "Little Caesar." The first two Mae West pictures played almost without cancellations. "Byrd at the South Pole," "Outward Bound," "Berkeley Square" and many other pictures of high merit in more serious fields fell far below reasonable expectation in financial return.

These facts are not cited as a reflection on the exhibitor, who wants to show what people want to see, nor on lighter entertainment which has a legitimate place in the theatre—nor on the public which likes to go and laugh and achieve relaxation after work and worry. The motion picture industry serves a definite, vitally useful purpose in supplying such light entertainment.

Nevertheless, inside the industry and outside it, there has grown a conviction that the screen should also serve other purposes: bringing the best of the classics to the screen, illuminating biographical and historical subjects; developing theatrical use of fine music; discussing drama-wise the economic, social and philosophic topics that often make stimulating theatre. Not to "uplift" anybody, but to widen the scope of enjoyment for all.

The engendering of public interest in what might loosely be termed "class" pictures has been one of the thrilling adventures of the thirteen years since the industry and many volunteer groups set to work to bring about a more complete fulfillment of the screen's entertainment possibilities. At the same time that Mr. Hays invited responsible community leadership throughout the nation to bring its criticism freely to

motion pictures, he suggested that there was an equally important affirmative task that such groups could perform. They could encourage selectivity among the audience-members in their constituencies. They could help to develop



Mrs. Thomas G. Winter

a public taste that would support the class pictures of which both they and the industry might well be proud.

The history of this effort is not subject matter for the industry to throw bouquets at itself. Those who deserve praise are the hundreds of volunteers in many organizations who accepted this invitation and who have worked faithfully during the years to put the weight of their influence behind the best of the screen's product.

As the work went on, in 1929, a convention of delegates from 60 or 70 important groups met in New York at the invitation of the industry and there the women leaders expressed to Mr. Hays the desire to have someone in Hollywood close to the producers who

PRODUCERS AND OF AMERICA



Producer's Organization Aids Women's Clubs For Picture Improvement

might speak definitely from the women's viewpoint and who might serve as a liaison and central keyboard for the groups occupying themselves



Fred W. Beetsen

with the betterment of pictures. The industry asked these delegates to name such a woman. Resulting was the appointment of Mrs. Thomas G. Winter, former President of the General Federation of Women's Clubs, who since that time has occupied an important position in Hollywood as one of the conduits between public and industry.

Meanwhile, in New York, such conferences as the one outlined above and many other forms of contacts with public groups have proceeded steadily under the leadership of Mr. Carl E. Milliken, former Governor of Maine, who is Secretary of the Motion Picture Producers and Distributors of America, Inc., and who has been closely allied to Mr. Hays in these phases for a number of years.

The extent to which the volunteer groups have worked to help new pictures can easily be seen by an analysis of what is now going on in Hollywood. The following organizations each have a committee of volunteers which see virtually the entire stream of motion picture product, prior to its general release:

California Congress of Parents and Teachers, Inc.

General Federation of Women's Clubs.

International Federation of Catholic Alumnae.

National Council of Jewish Women.

National Society Daughters of the American Revolution.

National Society of New England Women.

Southern California Council of Federated Church Women.

The Women's University Club.

The women who form these previewing committees, of course, have no connection with the industry; they are not selected by the industry and they report directly to their own widely scattered chapters. When their reports have been made, Mrs. Winter co-operates in general distribution of them. The consolidated report is made available by the industry to any group which wishes to use it.

Distribution of such assays of pictures from the standpoint of artistic merit and social usefulness has had far reaching effect. It has been a prime factor in reaching the position, today, where so-called class pictures have reasonable assurance of a successful market. If any picture deserved success "David Copperfield" did. Behind its great merit these organized groups put definite and helpful impetus. For "Sequoia" they organized an active volunteer campaign throughout the country, helping to bring to the theatres a large constituency to delight in this off-the-track masterpiece of beauty.



Joseph I. Breen

They have done much for "A Tale of Two Cities" and "Little Lord Fauntleroy" and are preparing vigorously to herald the beauty and dramatic excellence of "Romeo and Juliet."

After the preview reports are prepared in Hollywood they are rapidly disseminated, first to all the units of the co-operating organizations and secondly to many general focal points. More than 300 libraries in American cities and towns now provide a bulletin service, based on these preview lists. Many add a telephone service. If a mother, a teacher or a parent wishes to make inquiry about any of the pictures showing in a given locality, the inquirer calls the public library and is informed of the judgments of the previewing groups. If she is a Catholic she receives judgment from those who see as she does. Similarly, a Jewish or Protestant mother can be guided by groups of her own faith. A university woman who wants intellectual judgment receives that, and so forth.

In addition, approximately 400 newspapers print, as service to their readers, the reports of these preview groups each week. More than 100 radio stations broadcast them.

Ever since the world began there has been the argument about whether the first chicken laid the first egg or the first egg hatched into the first chicken. Are motion pictures improving public taste or has improved public taste helped motion pictures to reach higher levels? The truth of the matter seems to be that the two factors move together, each exerting effect upon the other.

Another important development of recent months is the increasing use by educational authorities of the motion

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WARNER BROS.-FIRST NATIONAL STUDIOS



"ANTHONY ADVERSE". Produced by—Henry Blanke. Director—Mervyn Le Roy. Scene for the Napoleon ball. Starring—Fredric March, Olivia de Havilland, and an All Star Cast.



"GREEN PASTURES". Produced by—Henry Blanke. Director and Author—Marc Connelly. Assistant Director—Sherry Shourds. Director of Photography—Hal Mohr. Script Man—Frank Fox. Property Man—Maurice Goldman. Head Gaffer—Larry Kennedy.

"BE YOURSELF"

Winner of the Academy of Motion Picture Arts and Sciences Award Statuette for the best Actress Performance for 1935 in "Dangerous"

Says

Bette Davis



"UNFORTUNATELY, there is a general idea that in Hollywood all actors and actresses live in a glamorous world of high-powered cars, big homes and expensive cocktail parties. I emphatically state that this opinion of our film celebrities is a wrong one and I would like to correct it."

Thus spoke Bette Davis as she sat in her sunny patio and sipped a glass of milk. Yes—milk! One bubble exploded right then and there! Stars don't drink at all when working and Bette Davis has been busy on one picture after another ever since she became a star in "Ex-Lady" two years ago.

The point Miss Davis was trying to bring out is one we, of the "Insider" have often discussed. The unassuming friendliness of the stars—their nonchalant attitude regarding their own high place in the sun and their many acts of kindly good-will are matters that rarely get into print because they lack "news value" to the scandal hungry newspapers.

Miss Davis was dressed in a simple linen frock and her small feet were comfortable in tennis shoes. She was a living example of her own argument, that in Hollywood you can truly "be yourself," and can even expect the same unaffected attitude in others. It's in the very air of the film city.

Although one of the big money-makers in pictures, Miss Davis is neither extravagant nor ostentatious. And we wish to add, neither are any of the truly "great" of the film luminaries. Bette has driven the same car for three years and drives herself, as do many of the brighter of our star-lights.

At present she lives in a small, old-fashioned house of typical California style, with rambling gardens and sunny rooms. She is thinking of building a home and if she does it will be of much the same architecture as her present domicile.

She has reason for her simple and almost spartan rules for living.



Bette Davis

"No motion picture career lasts a lifetime," says this forthright young person. "The bright period at the zenith of popularity and success is all too short, except in rare cases. Hence, it is wise to prepare for the future and practice thrift, even though there is a great temptation to spend liberally. It is not impossible to save money in Hollywood. In spite of cheap publicity, neither one's ability nor one's desirability is judged here by the extravagance of one's mode of living."

Bette attended a private academy in New York until she was sixteen, when came the beginning of her career. As the lead in two of the school plays, "The Charm School" and "Seventeen" she did so well that compliments came even from the principal of the school, but it was a warning that she should not take up "acting" as a career that made Bette do just this very thing. It had not previously entered her head that she might ever become a professional actress—until someone told her *not* to do it!

After that followed a training in the theatrical school of John Murray Anderson, famous Broadway impresario and producer. She won a scholarship as a

result of her fine work, and her work in Ibsen's "The Wild Duck" won her a contract and a trip to Hollywood in the fall of 1930.

A series of "little sister" parts gave her no opportunity for her talents, and the brunette Bette turned blonde to attempt to change her luck.

It was a clever gesture for the blonde Miss Davis was so completely changed in appearance that she won more sophisticated and dramatic roles than ever before.

Playing opposite George Arliss won recognition from one of the finest screen actors and from then on she has trodden a progressively distinguished path until "Dangerous," for which the Academy Award was bestowed and she won the plaudits of the entire motion picture industry for her magnificent acting. Last year, you know, Bette Davis came within an inch of winning the statuette for her work opposite Leslie Howard in "Of Human Bondage." Her interpretation of the cheap little cockney woman was a bit of true acting genius and the members of the film industry themselves, who are the first to recognize excellence in screen work, were most enthusiastic in their voting.

Bette Davis is married to Harmon O. Nelson, Jr., who was her childhood sweetheart in Boston. They are congenial, most happily suited to one another and are completely devoted.

In her next picture for Warner Brothers, Bette is to be starred in Dashiell Hammet's mystery thriller, "Men On Her Mind."

As a conclusion to her defense of Hollywood's normal and unassuming method of living, she cited numerous examples to prove her contention.

"Look at Hollywood Boulevard!" said Miss Davis. "You can stroll along in

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METRO-GOLDWYN-MAYER



"SAN FRANCISCO". Produced by—John Emerson and Bernard Hyman. Stars—Jeanette McDonald, Clark Gable, Spencer Tracy, Jack Holt. Director—W. S. Van Dyke. Director of Photography—Oliver Marsh.



"ROMEO AND JULIET". Produced by—Irving G. Thalberg. Stars—Norma Shearer, Leslie Howard, John Barrymore, Edna May Oliver, Basil Rathbone. Director—George Cukor. Director of Photography—William Daniels. Creator of Dances—Agnes de Mille.

An intimate glimpse of Irving G. Thalberg, Metro-Goldwyn-Mayer Executive, Producer of "MUTINY ON THE BOUNTY". Winner of the Academy Award of 1935 for the best production of the year.

THE BIOGRAPHY OF

Irving Thalberg



IRVING G. THALBERG was born May 30, 1899, in an old-fashioned brownstone house in Brooklyn, N. Y., the son of a lace importer. He graduated from Public School No. 85.

His first employment was in his grandfather's department store where he learned typewriting, wrote ads for the Brooklyn Eagle and found time to study shorthand and Spanish at night school.

It was during a vacation at his grandfather's home on Long Island that Thalberg first met Carl Laemmle, who later launched his entrance into the film industry in a secretarial capacity. Thalberg took every advantage of his post in the New York office of Universal Pictures to absorb knowledge of the business of making motion picture entertainment. His zeal won the admiration of "Uncle Carl", and it was through this connection, that several years later, Thalberg became general manager of the Universal City studios.

Thalberg's operation of the studios drew immediate attention in the film capital. He brought new blood and new ideas into the producing center. He made good pictures out of bad ones. He hired and fired. Senior Laemmle was in Europe and Thalberg had free rein. There was only one fly in the ointment to embarrass the young executive. He was only nineteen years old and couldn't sign checks legally. Despite whatever handicaps he encountered, however, Thalberg plunged into the producing task with unprecedented energy and turned out such pictures as "The Storm", "Outside the Law", "Human Hearts", "Merry - Go - Round" and "Hunchback of Notre Dame".

His success as the guiding head of Universal productions brought Thalberg to the attention of Louis B. Mayer, then an independent producer. Thalberg resigned his post with Laemmle to join forces with the Mayer organization. Later, when the Metro-Goldwyn-Mayer consolidation took place, Thalberg



Irving G. Thalberg

aligned himself in partnership with Mayer in the operation of the Culver City plant.

Among the personalities groomed from comparative obscurity to stardom under the MGM banner were John Gilbert, Greta Garbo, the late Lon Chaney, Norma Shearer, Ramon Novarro, Marie Dressler, Joan Crawford, Robert Montgomery, Wallace Beery, Jean Harlow, Myrna Loy, Clark Gable and Jackie Cooper.

His work in the early days of MGM brought forth many of the silent screen's most successful pictures, including "Ben Hur" and "The Big Parade."

During his building up of promising personalities into star material, Thalberg had noticed a youthful actress appearing in films made in New York. Her name was Norma Shearer. Three years after she had joined the MGM roster as a prospective star, Thalberg ventured his first "date" with Miss Shearer. They were married in 1928 and Irving Thalberg, Jr., arrived to gladden the union in 1930 and little Katharine was born in 1935.

The Thalbergs are considered one of Hollywood's happiest couples and live in their own home, a charming French provincial cottage on the blue shore of the Pacific at the Santa Monica palisades.

The advent of talking pictures placed Thalberg in the most difficult position of his career. He quickly mastered the chaotic situation however, and his first sound picture, "Broadway Melody", broke all box office records. He followed with a long list of successful productions, building new personalities constantly, and was first to introduce the placing of two or more stars in a single attraction, climaxing his history-making efforts in this direction when he screened "Grand Hotel" with an all-star cast.

More recently, Thalberg has scored outstanding successes with such pictures as "Rip Tide", "Barretts of Wimpole Street", "Merry Widow", "What Every Woman Knows", "Biography of a Bachelor Girl", "No More Ladies", "China Seas", "Mutiny on the Bounty", "A Night at the Opera" and "Riff Raff". On his current schedule he includes "Romeo and Juliet", "The Good Earth", "Forty Days of Musa Dagh", "Maytime", "Prisoner of Zenda", "Marie Antoinette", and other productions of equal importance.

Thalberg is dark, of slight build and boyish in appearance. He is quick of judgment and tireless in enthusiasm and energy. His ability to pick stories, casts and directors is credited to his sharp discernment of entertainment values, human qualities and literary worth. He works long hours, frequently far into the night. He possesses an inexhaustible appetite for reading and story development, and it is no secret that many powerful screen originals germinated within his agile brain.

Outside of his studio activities, Thalberg leads a quiet life, seldom indulging in social formalities, preferring a modest home atmosphere and an intimate circle of friends.

ACADEMY



DUDLEY NICHOLS—Story Adaptation

JACK CHERTOK
Producer Short Subject



RALPH
DAWSON
Film Editing



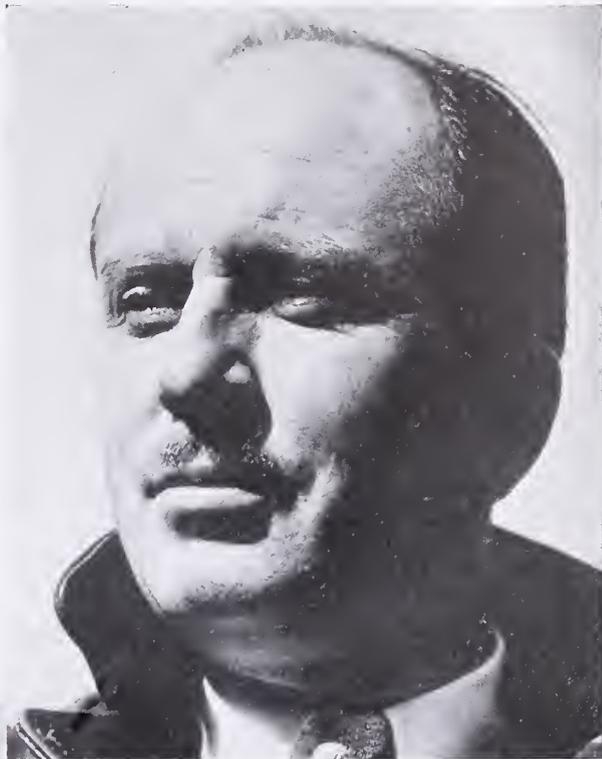
DOUGLAS
SHEARER
Sound
Recording



WALT DISNEY
Comedy Short Subject



WINNERS



DAVID WARK GRIFFITH
Special Honorary Award

RICHARD DAY
Art Director



Ben Hecht
and
Charles
MacArthur
Original Story



HARRY WARREN and AL DUBIN
Song Writers

DAVE GOULD—*Dance Director*



Clem
Beauchamp
and
Paul
Wing
*Ass't. Directors
(Lower Right)*



ACADEMY AWARD WINNERS

SELECTED THE BEST IN THEIR FIELD

FOR THE YEAR - 1935

Assistant Director — Clem Beauchamp and Paul Wing, who were the assistant directors on Paramount's picture, "*Lives of a Bengal Lancer*", claim that though they are in the "Yes-man" category, they say "No" much oftener than "Yes!"

—o—

Special Award—David Wark Griffith, for his past achievements and for his contribution to the progress of motion picture, has been awarded a special statuette. "*Broken Blossoms*", "*Birth of a Nation*" and "*Intolerance*" are milestones in screen history. The Academy does him honor for these pictures, and for his advance in film production.

—o—

Original Story Writing — Ben Hecht and Charles MacArthur won the Academy Award for their original story, "*The Scoundrel*", which is considered one of the truly fine stories of the screen. Two other pictures are theirs, and have the unique honor of being both written and produced by these men. "*Crime Without Passion*" and "*Soak the Rich*".

—o—

Writing Adaptation — Dudley Nichols who adapted the original story of "*The Informer*" to the screen for RKO-Radio has done two pictures a year with John Ford, the director, ever since 1929. He has written 30 screen plays, and among his successes as adaptation are "*Three Musketeers*", "*Lost Patrol*", "*Men Without Women*", and, of course, "*The Informer*". He adapted "*Mary of Scotland*" for the screen, in which Katharine Hepburn stars.

Music: Best Song—Harry Warren and Al Dubin. Who wrote the highly successful "*Lullaby of Broadway*", in "*Golddiggers of 1935*", for Warner Brothers First National.

—o—

Art Direction—Richard Day, art director of "*The Dark Angel*" made by Samuel Goldwyn, has many other successful pictures to his credit. "*Barbary Coast*", "*Splendor*" and "*Strike Me Pink*" are his latest.

—o—

Film Editor—Ralph Dawson, who edited the cutting of "*A Midsummer Night's Dream*" for Warner Brothers, has been given the task of editing "*Anthony Adverse*"—one of the really big pictures of 1936.

—o—

Sound Recording — Douglas Shearer, whose remarkable recording of the voices in Metro-Goldwyn Mayer's picture, "*Naughty Marietta*", won for him the Award of Merit. Other pictures which Mr. Shearer has recorded are "*Unguarded Hour*", "*Glitter*", "*Wife Versus Secretary*" and now the new "*Romeo and Juliet*". It is safe to say that every important production during the past three years in Metro-Goldwyn Mayer studios has had Douglas Shearer as Director of Recording.

Short Subject Award. Novelty — Gaumont-British produced "*Wings Over Mt. Everest*", which is one of the really thrilling air pictures of the highest mountain in the world, taken with great danger and daring on the part of the intrepid airmen.

—o—

Short Subject Producer — Jack Chertok, of Metro-Goldwyn-Mayer, who produced the comedy short, "*How to Sleep*", with Robert Benchley as leading player. The Robert Benchley series have proven tremendously popular, and the dialogue and story sequence is worked out jointly by Mr. Benchley and Jack Chertok.

—o—

Dance Director—David Gould won the Academy Award for Dance Direction for his work in "*Broadway Melody of 1936*", made by M-G-M. He also won acclaim this year for the dance ensembles in "*Folies Bergere*", made by 20th-Century-Fox. The Straw hat number created by him is considered one of the most unique dance presentations of the past year.

—o—

Short Subject Award. Cartoon — Walt Disney's "*Three Orphan Kittens*" walked away with the prize, but nearly tied with another of his own productions—"Who Killed Cock Robin". Since the advent of the "*Three Little Pigs*" it is a safe bet that the current Walt Disney cartoon will be the best in its field. "*Mickey Mouse*" is a family word—and now the famous producer is planning a full-length feature picture all in cartoon-color, called "*Snow White and Rose Red*".

"BETTER SEE PEGGY"

AT the M-G-M studios in Culver City, there is long, two storied frame building that is known as the Metro Dressing Rooms. It was one of the buildings moved over from the old Metro lot on Cole Avenue. This long barracks like structure has a veranda running the entire length, both back and front, upstairs and down. Up at the north end, right next to stage eighteen, is the studio hospital.

A very complete hospital for an industrial plant, and, strange as it seems, a very popular place. The reception room is typical of all infirmaries, with a row of seats lining one side of the spotlessly white chamber. Several framed diplomas adorn the walls. There is a desk with a telephone and an opened book. This is the register of cases and treatments.

Immediately adjoining the reception room is the dispensary. Here the shelves are packed with pharmaceutical supplies; all manner and sort of remedies. The Alpha and Omega of cures, from headache tablets to foot powders. Here also are the surgical supplies and equipment; stretchers for the more serious cases; crutches and splints for the halt and the lame; stacks and bundles of medicated gauze, bandages and slings, hot water bottles and similar impedimenta.

Contiguous to these rooms is the emergency room. This is a completely equipped hospital ward, with its adjustable beds, pulleys and screens. Next to this, is the treatment room. Here is an examination table, a rubbing slab and a series of high powered multi-ray lamps.

The head nurse in charge is Miss Peggy Coleman, according to the diploma which hangs over her desk. Peggy, as she is affectionately known to the entire lot, is a regular dynamo of action. She moves and thinks fast. Peggy secured her training and graduated in nursing from the University of Pennsylvania at Philadelphia. From there she went to New York City, where she took further surgical training and was associated with several large hospitals.

With the coming of the World War, Miss Coleman enlisted in the American Expeditionary Forces and was commissioned into the Field Hospital Service. Over the top with the best of luck went Peggy. So much so, that she was badly gassed in one major engagement.



MISS PEGGY COLEMAN

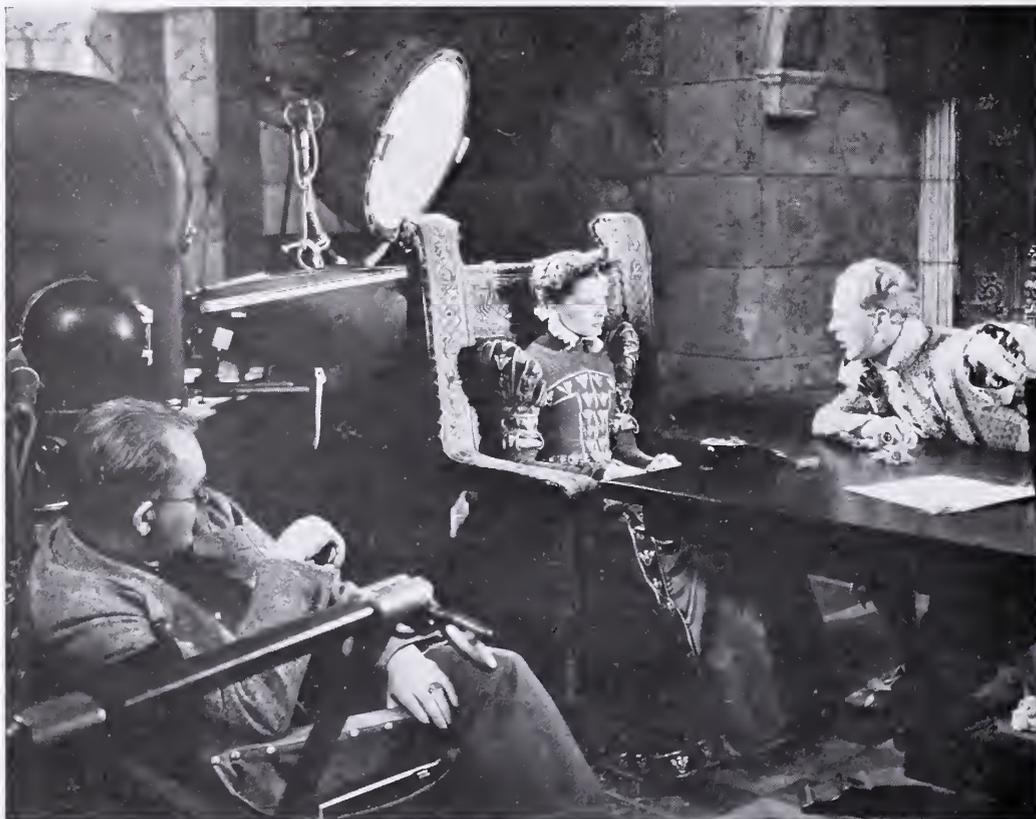
Invalided home, Peggy transferred her activities to the Federal service, the Immigration Department to be exact. She was stationed at Hoffman Island, New York, one of the busiest immigration depots in all America. Through this busy exchange thronged from 3000 to 6000 immigrants three times in every twenty-four hours. Each and everyone of these people had to be examined and inspected for possible ailments and afflictions. In the days following the Armistice, these immigrants really poured into this country. Quite different from our restricted admissions of today.

From New York, Miss Coleman was assigned to hospitals at many points, widely separated. She finally was stationed at the U. S. hospital in Prescott, Arizona.

Coming to the present M-G-M lot prior to the merger, she has been here continuously ever since. There is no resident surgeon at the studios. Peggy takes care of all cases. These average from 35 to 85 daily. The stretcher or serious cases are given first aid by Peggy and then transferred to the Culver City Community Hospital for examination and treatment. The associated surgeons being Drs. H. E. Anderson and

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RKO-RADIO PICTURES



"MARY OF SCOTLAND".
 Producer—Pandro S. Berman.
 Stars — Katherine Hepburn,
 Fredric March, with Douglas
 Walton shown in picture. Di-
 rector—John Ford. Director of
 Photography—Jos. August.



"THE EX-MRS. BRADFORD". Producer—Edward Kaufman. Stars and Principal Players—William Powell, Jean Arthur, James Gleason.
 Director—Stephen Roberts. Director of Photography—J. Roy Hunt. Assistant—Eddie Pyle.

HOW TO APPRECIATE MUSIC IN MOTION PICTURES



By

Max Steiner

Winner of the Academy of Arts and Sciences Award for the musical scoring in "THE INFORMER", best picture of 1935. RKO-Radio picture.

NOW that there is so much intelligent curiosity and interest in the musical score accompanying motion pictures, I am happy to explain something of the intricate process involved in what is technically termed "cutting" the music into pictures. Let me give you a brief outline of this process.

When a picture has been filmed and I am to do the musical scoring, I run through the uncut film, sequence by sequence, with a stop-watch in my hand. This is to time exactly the actions of the different players. Do you realize that every one has a tempo, an individual timing, to which his actions are always attuned? This is a recognized psychological fact which I have proved conclusively in many years of clocking studio screenings with a stop-watch. I can almost tell in what particular time various players will space their action, walk and gestures. This is very important for, as musical scorer, I have to *match* my themes to the *tempo* of the actor.

Music is "cut" into a picture to the split second, sequence by sequence. Sometimes a new film has to be run several times before I get into the "mood" of it. When the inspiration comes I return to my office where, besides a grand piano, I have a file of nearly every known classic either in sheet music or record. You know, I conducted the London Symphony Orchestra for a period of years and as a result much of my musical scoring is original, composed by me to fit some special sequence.

The sprocket holes in the sides of a piece of film click off the accompanying tune in a certain time, so as to center each "frame" or individual picture as it is run off. If the sprocket holes were not there you would often have overlaps of scenes and effects reminiscent of the dear old days when the picture would get out of control and you saw the leading lady from the waist down and her head below. Remember? The

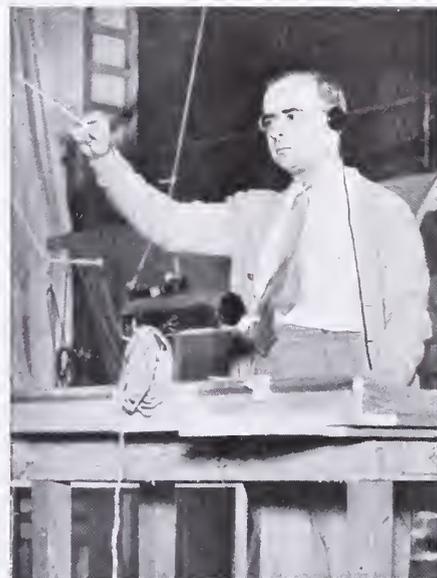
sprocket holes match my sound track exactly so that the music does not play tricks and neither voices nor orchestra are heard when silence is indicated.

I take a completed script of the picture and divide it off, scene by scene, and number them. Then my script is played on a specially built board on my piano and I remember the scene as I read it. How it looked—what the action psychology was and, referring to my penciled notes, how fast or slow the action in that scene was run.

With this clearly in mind, it is fascinating to translate into musical terms, either original or otherwise, my conception of the impression the story is intended to convey. Contrary to popular belief, I never re-model the great classic composers to better suit the mood of a picture. My idea of a good musician is not one who would take the magnificent compositions of Beethoven or Bach or any of the acknowledged masters and "dis"arrange the splendid harmonies. I would rather compose my own music for that scene.

Often, I take my trusty stop-watch and time the actions of a small sequence—such as the steps of a man walking or the time to which a horse's hoofbeats sound, so as to be able to synchronize the music with the action, if that is what is needed. However, many times a bit of non-synchronized music or sound is used for special effect. You see, if the music accompanies an action exactly, the result is usually comedy—like Mickey Mouse. Hence, I frequently *stagger* my synchronization.

The best example of that is in the picture on which I won my Academy award, "The Informer." If you have seen the picture, you undoubtedly remember, in the last reel, McLaglen staggering, mortally wounded, to the church. In that scene I tried out many different effects attending those slow, faltering footsteps. An exact musical accompaniment, matching step to musical note,



Max Steiner

would have been either funny or distorted. The scene was certainly not intended to be humorous so I used a hit-and-miss system, timing the footsteps perfectly and then *avoiding* them in the music so that the beat notes of the theme did *not* coincide with the fall of each footstep.

In "The Informer" too, I used the notes of an instrument which best imitated the sound of falling coins throughout the picture, but at the last, when I wished to emphasize the downfall of the man through those coins, I used *real money* falling on a hard surface to give the most effective impression.

Now, can you see some of the ways in which musical scoring adds to your enjoyment of a motion picture?

One of my recent jobs was "Little Lord Fauntleroy," and when you see that film, please notice the odd little tune that accompanies each trip of the carriage in which the young Lord Fauntleroy rides to and from the castle. It is my own composition to fit that little sequence. The horse's hoofbeats are not identically synchronized but the melody is in time with their trotting. At the last, when the horses draw up to the castle entrance and stop, I then allow my notes to fall *exactly* with each hoofbeat, even to the little backward step a horse takes when it comes to a standstill. Although this may seem like too meticulous attention to detail, it

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PARAMOUNT PRODUCTIONS

"THE PRINCESS COMES ACROSS".
 Producer—Arthur Hornblow. Stars—Carole Lombard, Fred MacMurray. Director—William K. Howard. Director of Photography—Ted Tetzlaff. Script—Isobel Stuart. Head Electrician—Earl Crowell.



"FORGOTTEN FACES".
 Producer—A. M. Botsford. Stars—Herbert Marshall, Gertrude Michael. Director—E. A. Dupont. Director of Photography—Ted Sparkuhl.

ASTRONOMY AIDS ART DEPARTMENT



HANS DREIER
Paramount Art Director

IT is written in letters of adamant across the showman's manual that the moon of the Caribees be always full.

But not so in the technical lexicon of Hans Dreier, generalissimo of Paramount's art department.

Drier is an astronomer as well as an artist-showman, and he'd rather turn thumbs down on a full moon when it's not in season than take it easy in the simpler task of cutting an oval for the Lunar decoration on a piece of scenery.

When Dreier gets a moon job he yanks out his astronomy charts and the almanac, which have nothing on them like the honeymoon of romantic invention.

At the University of Munich, where he became a master of arts, Dreier learned all about the moon and its phases — new moons, first quarter moons, last quarter moons, full moons to the two quarters, Ramazans — those hunger-stricken moons of the Lenten period—and harvest moons.

He knows them like a limerick and talks glibly of this or that one enroute to its preordained wax and wane.

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W. B. Ihnen
Bernard Herzbrun

Robert Usher
Roland Anderson

Hans Dreier

THAT CHILD 'S A GENIUS!

By
FENYMORE HOWARD

With a vision of the important part talented youngsters are playing in motion picture entertainment, the INSIDER publishes this article, convinced that given proper guidance, other gifted children can attain a place of prominence.

THAT CHILD 'S A GENIUS! How often have we heard this expression yet how few of us have stopped to analyze all that it implies.

What is a genius? Can you give your mental interpretation in a satisfactory definition to some one else? If I were asked this question I would reply that a genius is the result of the development of a natural instinct *plus* the choice and effort to carry on. It is the flow of the Universal Intelligence contacting the power within, that finds its expression through exceptional talent in any line of endeavor, as part of Nature's progress.

We, as human beings, are only channels through which the force of THAT of which man has learned so little, can manifest itself. After countless years of diligent seeking, we as yet know practically nothing of the great natural forces. There is electricity, with the use of which we are all familiar. We can see *how* it works, can even direct it within certain limits. As a natural force it naturally expresses itself in some manifestation of power. Merely touching a button, you can light and heat your house, cook your food, turn on your radio, start your washing machine, run your refrigerator, curl your hair, etc., by means of this force. But you do not know *what* it is! So, the nucleus of the natural force which we know as "genius" may be in each and every one of us but it lies dormant unless some power analagous to the electric "button"

or switch, be touched. It is the mystical touching of the "button" that gives the Divine Light of genius to those who merit it by their applied efforts.

When life first began on this earth it was all very simple. In the Cambrian Age, we are told, there were just tiny living specks in the sea that almost entirely covered the globe. Gradually, yes, very gradually, these infinitesimal living organisms developed into higher and still higher forms. The one immutable law which has dominated throughout the ages, is progress. It is this progress that is responsible for the evolution of life from the single celled protozoan to the highly complex human organism of our present time.

With this development came the gifts of life, as a natural result of obedience to the law of progress. We often wonder how it is possible for a Yehudi Menuhin to master such advanced violin concertos and for a Ruth Slenczynski to give such a finished pianoforte performance. Or for Shirley Temple, Jane Withers, Freddie Bartholomew and the other child stars whose photographs appear on the next page, to portray so many characters with such realism. Where do they get this talent? We know grown-ups with advanced mentalities who specialize in these respective arts yet who cannot do any of these things or, at least, not with the same degree of perfection. Mothers become gray trying to make their children Shirley Temples,

Freddie Bartholomews, Yehudi Menuhins or Ruth Slenczynskis but without exceptional success, and they ask 'Why?'

The answer is that unfortunately so many human beings are misfits. They are misfits because through ignorance, necessity or compulsion they have been forced to express themselves in some way foreign to their natural endowments.

I believe that in the development of natural talents, sometimes through ignorance of the universal law, the body or "cloak" of the soul may be destroyed. But the progress gained in development is never lost. The developed soul, far advanced upon the path of progress, enters into a newly born child and blossoms as genius.

But the development of such genius can be hindered by the ignorance of parents or the lack of choice in the individual child.

Therefore, is it not a sign of the greatest wisdom and loving thought that parents study their babes, discover natural traits and through the proper use of the human gift of choice, develop that fund of ability in children just as they would such natural resources as a gold mine or an oil well.

Remember too, that genius is no respecter of persons or age. It is to be found in every walk of life and in every field of endeavor. It is the Divine spark of Creative Light that hides in your child—a flame for the further development of which you, as parents, are ever responsible.



SYBIL JASON
Warner Brothers



SHIRLEY TEMPLE
20th Century-Fox



JANE WITHERS
20th Century-Fox



EDITH FELLOWES—Columbia



BILLY LEE—Paramount

MICKEY ROONEY
Metro-Goldwyn-Mayer



FREDDIE BARTHOLOMEW
Metro-Goldwyn-Mayer



JACKIE COOPER
Metro-Goldwyn-Mayer



PIONEER PICTURES



"DANCING PIRATE". Producer—John Speaks. Stars—Steffi Duna, Frank Morgan, Luis Alberni, Charles Collins. Director Lloyd Corrigan. Sound—Fred Lau. Designed in color by Robert Edmond Jones.

PICKFORD-LASKY PRODUCTIONS



"ONE RAINY AFTERNOON". Stars and Players—Francis Lederer, Ida Lupino, Joseph Cawthorn, Erik Rhodes, Georgia Caine. Director—Rowland V. Lee. Assistant Director—Percy Ikerd. Director of Photography—Merritt Gerstad. Assistant Camera—Tom Dowling. Second Camera—Ed Fitzgerald. Sound—Stanley Cooley. Property Man—Irving Sindler.

WORLD PEACE IS MY GOAL!

An Exclusive and Personal Interview With

Francis Lederer

By PAULINE GALE

IT is decidedly unusual in these days of economic stress to find someone who is devoting his time, money and efforts toward a completely selfless purpose, expecting for his highest reward a singularly idealistic result, with no monetary gain whatever.

Mr. Francis Lederer is so engaged.

Without pride or self-gratification, yet with unbounded enthusiasm, Mr. Lederer told me of his aims and ambition in regard to one of the largest and most exhausting undertakings ever conceived or attempted by one lone young man.

For a moment forget the Francis Lederer of "Here's to Romance"—"Man of Two Words" and "Pursuit of Happiness." I quite forgot that I had seen him only the previous day on the set of his newest picture, now under production at Paramount studios, "The Old Timer." He has completed "One Rainy Afternoon" at the Pickford-Lasky unit of United Artists studio.

We were talking in the very beautiful dressing-room-bungalow at the United Artists studio, where Mr. Lederer was surrounded by white draperies and rugs, statues of flawless marble and some excellent pieces of old French furniture, a perfect setting for him. I know that his attire was faultless and that he is exceptionally good looking but I forgot it all in fascinated interest in what he was saying and I saw only an idealistic young man, filled with vigorous enthusiasm, who talked of a subject dear to his heart with intelligence, fire and a sincerity that is compelling.

The World Peace Federation That is the title of the organization which has been planned, financed and directed entirely by Mr. Lederer and which already has over 600,000 members in all parts of the world, aiming at one goal only—to abolish war.

And the way of it is to be in this fashion—to bring about a world-wide vote, taken by each country *separately*, but *simultaneously* by the people of that country, in order to stamp out war by popular vote on the subject.



Francis Lederer

It is so simple, so amazingly direct and so utterly uncomplicated by the machinery of politics or cross purpose, that I was vitally impressed. If Mr. Lederer, in his lifetime, achieves his vast and unselfish ambition, his unique reward will be that through machinery of his own making the age old vision of world peace becomes an accomplished fact.

What a colossal achievement that would be!

The man's psychological make-up seems to be one of unbounded faith in human beings as human beings, in their desire to do the right thing, or at least to *strive* to do the right thing. He gives the world the benefit of the doubt. The reflection of sincerity and charm which emanates from his screen character is a true reflection of himself.

Now this eulogy is not intended to be a pean of praise. Rather it is an expression of admiration for a man who, like Cervantes, is gallant tilting at the windmills of humanity's ultimate stupidity—WAR—but unlike Cervantes, with intelligence, precision and well-planned purpose.

I think Mr. Lederer will fight his windmills to the finish. I am convinced that should he perchance fall short of complete victory, he will still be a very great individual influence for international good will and understanding. He is like that. Not only does he give absolute confidence in himself, but he quite convinces one of the eventual success of his mission. His enthusiasm, winning personality and remarkable good looks make an irresistible combination. Believe me, Mr. Lederer could sell ice-cream cones in Alaska!

Here are some real facts about the World Peace Federation. It is housed in one of the largest offices of its kind in the world, right here in Hollywood. Mr. Lederer maintains seven office rooms with a manager, secretary, book-keeper and four girls to answer fan mail correspondence, as well as a switchboard operator. In addition to this staff, his World Peace Federation requires a secretary-treasurer, a court reporter who transcribes the speeches Mr. Lederer makes before social and civic bodies, and between three and 12 clerks, depending upon the nature and scope of the current campaign. There is also incorporated a news service department which answers all queries regarding his various activities. Each month several days research gives employment to research workers; an editor, secretary and translators for all European languages comprise this department.

A question that naturally arises in one's mind first when faced with this remarkable activity in two such different spheres is, "How can Francis Lederer act in pictures and yet manage to conduct so large an enterprise?"

I made some such observation but in his delightfully accented English he made a ready answer.

"I do not allow one business to conflict with another," he said seriously. "When I make a picture all my energies are concentrated on just this one thing. I do not think or work with anything else until the picture is completed Then

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UNIVERSAL PICTURES



"SUTTER'S GOLD". Produced by—Edward Grainger. Stars—Nan Gray, Edward Arnold, Lee Tracy, Allen Vincent. Director—James Cruze. Director of Photography—George Robinson.



"SHOWBOAT". Produced by—Carl Laemmle, Jr. Stars—Irene Dunne, Helen Westley, Charles Winninger. Director—James Whale. Director of Photography—John Mescall.

LOCATION PROBLEMS

An Excellent Memory and Clear Vision Of How It Will Screen

Saves Many Dollars,
By Jack Lawton



Jack Lawton

“FOR this production I will need a sunken garden, a river steamboat of the Mississippi type, and shots of a snow country in the dead of winter.”

When these requirements have been stated and approved by the production office, Jack Lawton, Universal studio's location manager, goes into action, for it is his duty to find the locations, the necessary steamboat, or snow, and to get the picture troupe where they are to be found as quickly as possible at the least expense.

A long memory, coupled with an extensive filing system of still pictures showing almost every type of dwelling house, office building, city street, desert locations and snow country spots, has made Lawton almost invaluable to Universal during his many years in the office he holds. Without the services of Lawton, or someone as familiar with the duties of a location manager, directors and production heads might waste many days before finding the location suitable for filming a scene requiring authenticity.

Not only does Lawton know of suitable locations for various types of films, he also knows what rail lines a company must take when leaving Hollywood for

a destination in some remote part of the United States, Canada or Mexico. The importance of such knowledge is easily realized when an uninformed traveller undertakes to make out his own itinerary, listing rail lines to be used during the trip.

One mistake in making out the itinerary may hold up the company a full day and result in the useless expenditure of many thousands of dollars for salaries and time lost.

After the company arrives it must have transportation to either a hotel, where a base of operations may be established, or to a camp on the site of the company's work. Transportation usually consists of several trucks, one or two automobiles, and maybe a motorcycle for riding dispatches. These must be rounded up and hired for the duration of the company's stay or a certain period by the location manager. Failure to adequately equip the company with motive equipment may provide another obstacle and again mean the loss of time.

One may wonder why the company does not take their own cars along, but the expense of such shipping would be greater than the rental, and would also curtail the transportation department in the studio. The only automotive equipment taken on locations is usually the sound truck containing all apparatus necessary for filming sound tracks.

Another of the multitudinous duties of the location manager includes the establishment of a commissary in the film camp when on locations in remote regions. These duties are usually turned over to a commissary company known to be reliable, which, for a certain set sum, feeds everyone in the camp much on the same order as the men are fed at Boulder Dam and other big construction jobs.

In the event the company is on location in a big city where street scenes are to be made, the location manager must arrange for adequate police protection during the filming of the picture, secure any necessary permits to use the streets and take care of all details outside the regular picture work. These details include the reservation of as many rooms as the company may need in a hotel, arrangement for feeding the troupe, and possible organization of communications.

One of the most fantastic location hunts ever staged by Universal was the time when Uncle Tom's Cabin was made. As everyone knows, Eliza crosses the ice with bloodhounds in pursuit, and the company was going to definitely have Eliza crossing an ice floe. Subsequent events, however, made a change in these plans.

The troupe started out with high hopes of making the scene in Minnesota, but the chain of ill-luck began here, and for several weeks the Tom troupe wandered all over the eastern part of the United States seeking a spot where the needed shot could be made. Their trip included a visit to upper New York state, a boat ride on the Mississippi, and finally wound up back in the studio, where Eliza finally crossed the ice.

Many exceptional stock shots were made during the trip, however, particularly those from the deck of a rented river packet, hired by the company to take the troupe where ice could be found in the upper reaches of the Missouri river. Although they did not find ice in sufficient quantities to make possible Eliza's crossing, they did find a lot of trouble sailing a steam packet through these waters.

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GAUMONT-BRITISH INTRODUCES

THREE REASONS FOR ITS MARKED PROGRESS



Mark Ostrer

Mark Ostrer, chairman of the Board of Directors of the Gaumont British Picture Corporation, Ltd., was with his two brothers, Isadore and Maurice, primarily responsible for the formation of the modern Gaumont Company and the establishment of enlarged, up-to-date studios at Shepherd's Bush. This new picture corporation was organized by a series of mergers of production, distribution, exhibition, and equipment interests, and is now the largest and most comprehensive entertainment enterprise in Europe.

Previously, Mr. Ostrer was financially interested in several motion picture companies, and acted in an advisory capacity. As chairman of the board of his own company, he directs the fortunes of nearly a hundred subsidiaries, among which are listed a Television laboratory, a broadcasting station in the Duchy of Luxembourg, a special recording process, and the GB News, which holds the record as the world's pioneer in screen journalism.



Michael Balcon

Michael Balcon, executive director of production for GB Pictures, was born in Birmingham, England, in 1896, and was educated at King Edward's School.

Familiarly known to all as "Mickey," he entered the film business at the end of the war. Eventually he became Director of the Victory Motion Picture Company. His success with this company soon brought him to the attention of one of the major studios in England, the Gainsborough, now a subsidiary of Gaumont British. While with Gainsborough, he produced many successful silents. Then with the arrival of talkies, his early releases included such hits as "Journey's End," "The Ghost Train," and "Sunshine Susie."

When the modern GB studios were opened at Shepherd's Bush in 1932, the new organization decided to have one man at the head of production and Michael Balcon was appointed Director of Production. In this capacity he supervised the making of a number of out-

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Alfred Hitchcock

Alfred Hitchcock, whose direction of GB's "The 39 Steps" and "The Man Who Knew Too Much" recently won him Honorable Mention as one of the best directors of 1935, was trained, not in the theatre, but in engineering.

Son of a London shopkeeper, Hitchcock was sent first to a Jesuit school, and then to engineering school. There he specialized in mechanical drawing and draughtsmanship, which perhaps accounts for his present ability to visualize completely the background for any scene he is about to make. This special training also got him a badly-paid job in an advertising agency, but he supplemented his meager earnings by becoming a "captioneer" for the silent films.

He did so well at the manufacture of sometimes-hysterical catch-lines and titles, that Famous Players offered him a job. It was here, at the Gainsborough studios in Islington, that Hitchcock first became acquainted with Michael Balcon and Victor Saville.

His first opportunity at direction was

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MY TOUGHEST SHOOTING ASSIGNMENT

By



Winner of the Academy of Motion Picture Arts and Sciences Award Statuette for the best cinematography in 1935



Hal Mohr

ODDLY enough, my toughest shooting assignment was the filming of "Midsummer Night's Dream", the picture which won for me the Academy award.

Due to the difficulties of an entirely different and unusual type of picture, encountered in the shooting, I was able to involve some striking effects which, I do believe will aid those who make similar pictures in time to come. With the aid of a skilled crew, we worked out some problems that many times seemed impossible to solve. May I here and now state that without the aid of a highly efficient and well-trained laboratory, it would have been definitely impossible for us to achieve some of the eerie and unusual effects which we obtained in "The Dream."

The first and most difficult problem that faced us was the manner in which the mist effects could be handled on the huge indoor set. If you remember your Shakespeare, you will recall that the fairies cavorted about in a dream-like fantasy and that the mists of dawn were often referred to. It was these ghostly mists of dawn that had the poor cameraman and his crew wrinkling foreheads perplexedly. Mist, as I must admit to you, is not an easy substance to work with. It not only refused to stay in place—but it likewise caused difficulty with wiring, costumes and lighting. All these things taken into account — we racked our brains and invented ways and means which astonished ourselves.

First—we discovered a way to control mist. Actually. When you see

the picture notice how the wraiths of smoke-like fog drift through the fairy scenes. Notice, too, that the mist lies in the hollows of the ground, and remains at a certain level, as though due to atmospheric pressure. It was partly due to atmospheric pressure, I admit—but pressure of our own making. We discovered a way to keep the mist at certain levels and heights.

Here's how we managed it. On an indoor set it is not only dangerous to make a wet fog—but it drenches everything so completely—including actors, that the hazard is too great. Colds and chills result—it is extremely uncomfortable—and water fogs the camera lens and ruins the make-up and clothes of the actors. So that's out. Besides—after about six hours working on a fog-filled stage the floor would be hip-high in water.

So—mist is made in a vacuum tank, and forced into the air in a fine spray of—not water—but OIL! In order to keep the oil free from impurities so that it could be breathed without choking, the purest mineral oil is used. The fine particles of oil hanging in the atmosphere make as fine a fog as one could wish, which remains longer than a wet fog, too. True, it coats everything with a fine solution of oil, but through the camera it looks exactly like the wet caused from mist, so it's perfectly natural-seeming. So there's your studio mist.

The way we controlled that rolling cloud of oily vapor was unique, and is now being used by other studios who have profited by our trial and error system. We first took a fire-hose and

drenched the set up to a certain height all around, just as far as we wanted the mist to go. Then we started the fog-machine, as it's called on the set. The cooler air induced by wetting the stage keeps the mist down, and the warmer air about where it's dry prevents the oil from rising any higher than the soaked area. We're proud of that idea, because it works perfectly. In our case, the fog rose to a certain height and then rolled around in the lowered atmospheric pressure induced by the moisture. Hence we were able to get lovely effects of rolling wraiths of vapor through which the dancers seemed entirely unreal.

Second—we even made this oily stuff pleasant to breathe. By the infusion of a few drops of peppermint flavoring, the actors breathed more easily and the dull taste of mineral oil was taken away. You know, that isn't funny after several hours of it, and we noticed a tendency of the actors to allow a slightly disgusted expression to appear on their faces after the first scenes were shot. Hence the peppermint flavoring. It really made a difference in their acting.

Every single day on the "Midsummer Night's Dream" set was an exciting and interesting problem for every one of the camera crew, and I myself learned more on that one picture than on a dozen others. Problems of lighting, new ideas on photographing costumes — special lighting for trees and grass that makes it look more natural than heretofore and a thousand other minor but exciting discoveries were made that intrigued and interested me.



COLUMBIA PICTURES

"AND SO THEY WERE MARRIED". Produced by—Harry Cohn. Stars—Mary Astor, Dorothy Stickney. Director—Elliott Nugent. Director of Photography—Henry Fraulich.



"KING STEPS OUT". Produced by—Harry Cohn. Stars—Grace Moore, Walter Connolly, Charles Hamilton. Director—Joseph von Sternberg. Director of Photography—Joe Walker.

"GET THE PICTURE" REGARDLESS OF DANGER IS THE STILL DEPARTMENTS CREED

Wanted — Photographer. Must have the patience of Job, the nerve of a burglar, the artistry of Michael Angelo, the tenacity of a bulldog, the tact and diplomacy of an ambassador, the skill of a surgeon, the disposition of a Saint, the agility of an acrobat. He must be strong, healthy, not afraid of long hours and willing to take chances. Apply — Any Hollywood Studio.

ALL right, go ahead and apply for the job—and when you get it, then what? You're the boy behind the eight-ball, the patsy, the fall guy, unhonored and unsung. But you'll meet a lot of interesting people—and your life won't have a dull moment.

Hollywood's "still" cameramen are the boys who make those interesting photographs of scenes from productions which you see outside the lobby of your favorite motion picture theatre, in the motion picture magazines and newspaper rotogravure sections. They're the means of perpetuating in print the faces of the screen stars. They should be the most popular men on a production crew—but they lead the life of outcasts, pariahs, nuisances. They're between the devil and the deep blue sea; they're jumped on by the head of the publicity department if they don't get the stills—and jumped on by director and stars every time they ask for a moment to get the pictures they're paid to get. The director objects because taking still photos holds up production; the stars and other players because they want to get out from under the hot lights, want to study their lines, want to refresh the make-up, or any of a dozen other excuses.

That explains where the patience and tenacity comes in. And also the diplomacy. The boys are paid to bring photographs and not excuses or alibis. Uncounted scores of excellent photographers have failed as studio still men—because they couldn't cajole the players into standing still long enough to get the required pictures.

The skill and artistry comes in when shooting the type of pictures in which

Boris Karloff is starred. Karloff's pictures, highly dramatic, weird and unusual, demand these qualities on the still photographs as well as on the screen. Ray Jones, stillman, assigned by Columbia Studios to "cover" one of Karloff's recent pictures, "The Black Room Mystery", was chosen because of his tech-



A. L. "Whitey" Schafer

nique and appreciation of dramatic values of unusual lighting effects. Jones, whose portraits of stars have been features of the fan magazines for years, is an artist—but he has the nerve of a burglar, the intestinal fortitude of a deep sea diver and the agility of an acrobat. He needed these qualities when he had to photograph from the top of a hundred-foot tower, clinging with one hand to a flimsy scaffold, while the other hand squeezed the bulb.

Much has been written of the courage of the motion picture cameramen who "get the picture"—but the general public doesn't know that the still cameraman's problem is a different one. Through his use of a wide assortment of lenses, the motion picture cameraman can almost choose the distance from which he wishes to "shoot" a scene. The still-man has only one lens, generally a wide-angle one, which requires that he be quite close to the action.

"Whitey" Schafer, head of the Still Department at Columbia Studios, probably owes his life to the wide-angle lens—and to the courage which took him 300 feet closer to a cliff which was to be dynamited in a scene for "The Painted Desert", made some years ago in Arizona. Motion picture cameras were placed 600 feet from the cliff, in which had been planted six tons of black powder and dynamite. Rainstorms had packed the covering of the charge too tightly—and when it was exploded it brought death to three men and serious injury to forty more. "Whitey," working in close to the cliff, escaped unscathed with the exception of minor bruises, when the huge boulders hurtled over his head to fall upon other members of the production crew much farther away.

Schafer has been photographing Hollywood's famous for fifteen years and has had escapes from death which would deter faint hearts. Yet he is known as one of the finest portrait artists in a city which boasts more fine portraits than any city in the world. He had escaped from runaway trains, fires at sea and shipwrecks—all encountered in the line of regular duty. Grace Moore, Gloria Swanson, Ronald Colman, John Gilbert, Constance Bennett, Ann Harding and scores of others of Hollywood's great consider him the finest of them all.

Irving Lippmann, another still man at Columbia, has photographed Presidents Roosevelt, Hoover and Harding on their trips to California. John Barrymore, Marlene Dietrich, Carole Lombard, Clark Gable, Claudette Colbert, Edward G. Robinson, Jack Holt, Nancy Carroll and a seemingly endless list of celebrities have sat for their portraits before his lenses. And "Lippy", as he's known in Hollywood studios, is the same boy who has had a list of thrilling adventures that make the life story of an adventurer look like the diary of a sissy. He has been in spinning planes and lions' dens; he has photographed his stills from the front of speeding locomotives, automobiles and from sky-



Remember when a bouquet of roses signified the finish of a picture? And derbies were worn with spats?

REMEMBER



A Group of Technicians



"The Road to Yesterday", a Cecil B. DeMille super-special picture, on location at the Grand Canyon. Left to right—Eddie Manreichas, Mitchell Leisen, Rudy Berliner, and others.



Remember the days when the whole darn studio turned out for its picture? In the front row you can find Charley West, Florence Dagnar, Billy Eimer, Fred Kley, Alfreda Hoffman, Penhryn Stanislaus and George Melford.

WHEN?



Can you find Pola Negri, Emil Jannings, Ben Lyon, Alvin Wyckoff and Adolph Menjou in this group?



Fine Arts Studio on location in Herwood Forest. This picture shows the cameraman group. First Cameraman, Eddie Snyder; Following are Kenneth Redmund, Lenwood Dunn, Joe Biroc, Frank Redmun, George Diskant, Joe Dorring and Oliver Sigurdson.



Between Takes on 'The Spoilers.' Made on the California Desert



Mary Pickford-Lasky People. In the front row you can pick out Fred Kley, C. B. De Mille, Wallace Reid, Cleo Ridgeley, Alvin Wyckoff, Theodore Roberts, Thomas Meighan, Harry Carpenter, James Neil, Earl Fox, Edith Chapman, Jane Wolf and Lucien Littlefield.

SELZNICK INTERNATIONAL FILMS



"LITTLE LORD FAUNTLEROY". Producer—David O. Selznick. Stars—Freddie Bartholomew, Mickey Rooney. Director—John Cromwell. Director of Photography—Charles Rosher. Sound—Carl A. Wolcott. Special Effects—Jack Wagner, Virgil Miller.

SAMUEL GOLDWYN PRODUCTIONS



"THESE THREE". Producer — Samuel Goldwyn. Stars—Miriam Hopkins, Merle Oberon, Joel McCrea. Director—William Wyler. Assistant Director—Walter Mayo. Director of Photography—Gregg Toland. Sound—Frank Maher.

JOHN



JOHN FORD, known alike to studio executives, stars, "prop" boys and extras as "Jack," was born in Portland, Me., on a February 1st and was christened Sean O'Fienne. His parents and all his forebears for generations were born in Ireland and he speaks Gaelic as fluently as he does English.

Educated in the grade and high schools of his native city, Ford intended to embrace a business career. However, the success of his older brother, Francis Ford, as a director and actor in pictures, induced him to come to Hollywood and enter films. That was twenty-two years ago. Ford began as a "prop" boy and within a short time was an assistant director under his brother. A few months later he graduated into a full directorship as a result of his outstanding ability. That was with Universal Pictures and he directed approximately fifty pictures before he went to Fox Films in 1919. Except for brief periods, he has been with that organization ever since. He has directed more than forty major pictures for that company. The first picture to win him national recognition was "The Three Godfathers," a Peter B. Kyne story. He also directed "Cameo Kirby," the picture which lifted the late John Gilbert to fame.

To see John Ford on the set one would never pick him out as one of the ace directors of Hollywood. Ancient flannel trousers, tennis shoes, usually with holes in the toes, a shirt unbuttoned at the neck and his coat collar always turned up, is his regular garb when directing. Lightly smoked glasses with horn rims, help to hide his mood.

Ford never misses a trick while the camera is turning and he offers instruction and advice to his players and crew in a quiet manner which inspires confidence and allays nervousness. However, he is in supreme command on his sets, and while he will listen to suggestions



John Ford

and weigh them courteously, he allows no dictation from even the biggest star.

Usually the entire Ford clan works on every picture, Francis Ford as a character actor, Edward (he uses the name O'Fearna), and Philip Ford as assistant directors. They fight among themselves but fate help any outsider who attacks one of them.

John Ford is probably the champion pipe-smoker of Hollywood. No one ever sees him without it except at meal times and it is always going full blast. During the filming of a picture he bites through about two stems a day.

Regarded as a master of powerful drama, Ford insists that he is a comedy director who has been forced by circumstances to direct tragedy.

Creator of "The Informer," the RKO Radio picture which was the leading nominee for the best picture of 1935 and which was a cinematic portrait of despair, Ford still insists that his talents are being wasted on a type of entertainment for which he has little aptitude.

Ford is noted for his recognition of the benefits to be obtained from photographic effects, and he emphasized this attitude in "The Informer" which was shot in fog and heavy shadow. He believes that terror loses its force under the glare of lights and increases in potentiality when photographed in forbidding gloom.

Ford has never "gone Hollywood," despite his success. He lives in the same house he built in the screen capital 15 years ago. There is no swimming pool

FORD

Winner of
the 1935 Academy
Award For the Best
Director

in the garden. His two children, Patrick, 14, and Barbara, 12, attend public school. He hates swank and ostentation and pretense. He has no illusions as to the dignity of a director and the working members of his crew are as often chosen for companions as the stars. He is an ardent golfer and yachtsman. Owns "The Araner," a schooner-rigged boat that measures 115 feet overall and has accommodations for ten besides the crew. The boat was named in honor of his mother's birthplace, the Aran Isles. Ford holds the title of Lieutenant Commander in the Naval Reserve.

Reading is a hobby with Ford and he leans toward history and biography and fiction which has picture possibilities.

He appears to work slowly but is one of the fastest megaphonists in the picture business. Rarely makes more than two "takes" of a scene.

His outstanding pictures include "The Iron Horse," "3 Bad Men," "Four Sons," "The Black Watch," "Men Without Women," "Born Reckless," "The Brat," "Arrowsmith," "Air Mail," "Dr. Bull," "The World Moves On," "The Lost Patrol." Currently directing RKO Radio's "Mary of Scotland," co-starring Katharine Hepburn and Fredric March. Has not made a mediocre film in twelve years.

Ford's colorings are characteristic of his temperament. Light brown hair and fine grey-blue eyes in which one is apt to surprise a quizzical expression. Broad-shouldered, he stands six feet in his socks and although he admits to 190 pounds, he walks with the light tread of a tiger.

COSMOPOLITAN PRODUCTIONS



"HEARTS DIVIDED". Produced by—Harry Joe Brown. Stars — Marion Davies, Dick Powell. Director — Frank Borzage. Director of Photography —George Folsey, A.S.C.

REPUBLIC PICTURES

"THE HARVESTER". Supervisor —Victor Zahel. Stars and Principal Players—Alice Brady, Russell Hardie, Ann Rutherford, Frank Craven, Cora Sue Collins, Emma Dunn, Eddie Nugent, Joyce Compton, Spencer Charters, Roy Atwell, Fern Emmett. Director—Joseph Santley. Director of Photography —Ed Snyder, A.S.C.



HAL ROACH PRODUCTIONS



"KELLY THE SECOND". Produced by — Hal Roach. Stars and Players—Patsy Kelly, Pert Kelton, Charley Chase, "Big Boy" Williams, Edward Brophy, Harold Huber, Jack Raymond, Sid Saylor, Rosita Lawrence, Paul Gustine. Director — Gus Meins. Assistant Director — Harold Graham. Director of Photography — Art Lloyd. Assistant Camera—Bernie Gusty.

WALT DISNEY STUDIOS



"THREE ORPHAN KITTENS"
Trophy Award Winner

FILMS AID UNITED STATES GOVERNMENT

An exclusive interview to the "INSIDER" with Captain Charles S. Stodter, Signal Corps, U. S. A. . . . Especially selected by the War Department for training in Motion Picture Production.



THE time of the motion picture as a medium for education, instruction and progressive thinking is at hand!

Uncle Sam is going into the movies in a big way!

Here's how it all happened:

The United States government, through the medium of the War Department, had brought to its august attention the fact that war tactics, as presented by various films on the subject during the past three years, proved an efficient means of helping train the young soldiers in camps throughout the United States.

Why not, urged some bright young officers of the War College in Washington, make some pictures for Army camp instruction? Why not make use of the screen for lesson-giving and mass-drill? Why not indeed? thought the higher-ups; and acted at once.

Wheels went 'round, and the next step was—who is going to make these pictures? None of the learned Army men knew a sound-track from a French '75. A rifle-spot light from a machine-gun. It was a swell idea, but who was to make the first movie?

Major (then Captain) Fred W. Hoorn was chosen to blaze the trail. The pioneer of Army motion pictures. He was sent (by the War Department) to the Academy of Motion Picture Arts and Sciences in Hollywood, to learn about pictures at the source.

Hollywood welcomed the visitor cordially. Studio gates opened for him. Technicians through arrangements made by the Academy, introduced to him the mysteries of filming, directing, cutting, editing and supervising a motion picture.

Filled with enthusiasm, Captain Hoorn returned to Washington, and, with the aid of Captain M. E. Gillette, installed a studio there where the facts

gathered in the film city were put in actual practice.

At present the third young officer has arrived from Washington to learn more about filming and the newer sound technique. His name is Captain Charles Stodter and he is a graduate of the Massachusetts Institute of Technology. Under the guidance of the Technical Bureau of the Academy of Motion Picture Arts and Sciences here in Hollywood, Captain Stodter has gathered much valuable information.

Asked how he liked Hollywood we were rewarded with a boyish grin. "I only hope they let me stay longer than the eight months allotted me," he said. "I like Hollywood better all the time."

One of the actual pictures as presented by the Signal Corps was shown at a recent meeting of the Academy. It concerned maps of all kinds, and various methods of message-sending and receiving. Just the second picture, in fact, attempted at the Washington studio with dialogue and sound. It is essentially interesting and definitely instructive. It is the purpose of the Signal Corps under the administration of the War Department to send these little movies (one reel) to all military posts both for reserve officers, regular Army training and Citizens Military Camps.

It is not an over-statement for us to declare that—after having seen some of these instruction pictures, they impress us as being extremely well done both from a technical and practical standpoint. We even learned a lot ourselves—and we're hard to teach!

No one has ever given the Army credit for being subtle, but many times, in order to emphasize a point, a lighter, more humorous mood is instilled into the dryly practical theme.

Maybe you think Hollywood wasn't surprised to have the War Department step successfully into the cinematic field

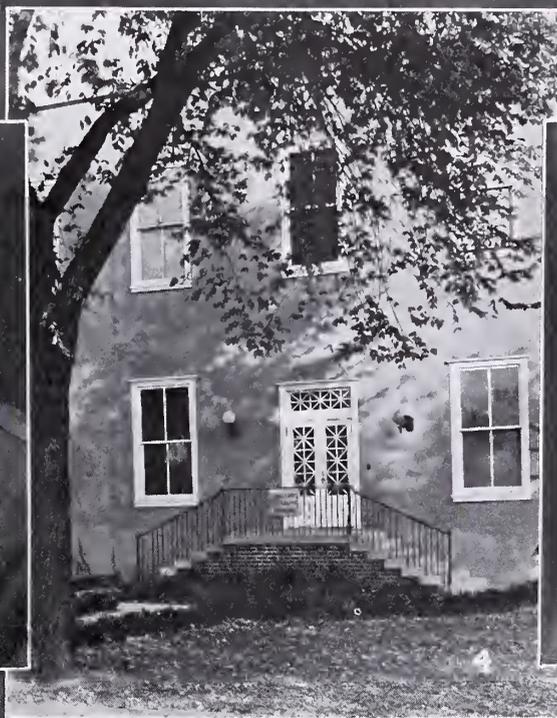
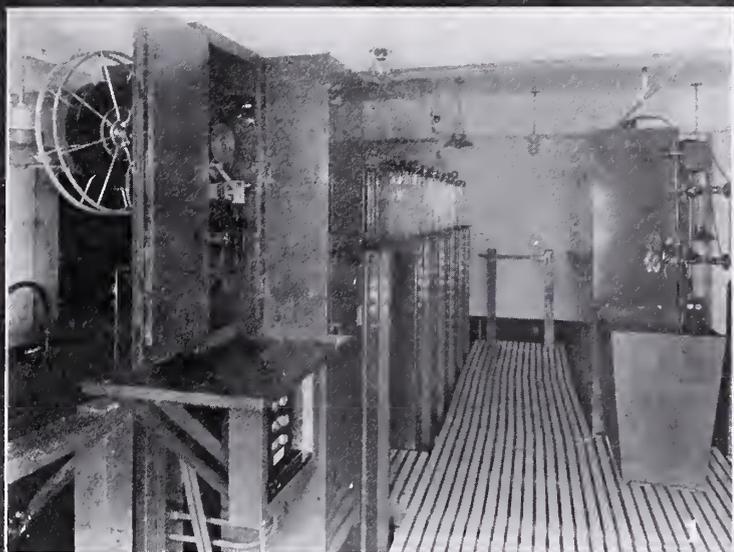
1. Interior of the U. S. Army Signal Corps Photographic Laboratory developing room showing a new developing machine recently installed.
2. Scene from recent picture made by the Signal Corps illustrating the correct method for cavalry troops to cross a stream.
3. M. E. Gillette, Major Signal Corps, United States, now in charge of the Army Pictorial service at the War Department, at Washington, D. C.
4. Exterior of the United States Army Signal Corps Photographic Laboratory and studio at Washington, D. C.
5. Fred W. Hoorn, Major Signal Corps, United States, who was the first officer trained in Hollywood motion picture production technique under the auspices of the Academy of Motion Picture Arts and Sciences in 1931.
6. A member of the camera crew of the Signal Corps Photographic staff preparing to shoot a scene for a picture illustrating the methods by which the artillery locates aeroplanes by the use of sound-direction devices.
7. The portable sound recording truck used by the Signal Corps in making their pictures.



—by making a purely technical and definitely educational subject interesting and entertaining!

We won't say that the next war will be fought with movie cameras at fifty paces, but the cannon-fodder —(young men of America to you)—will receive a lot of their instruction in a projection room instead of on a muddy drill-ground. What a break! Maybe this will entice new blood into the Army?

Captain Stodter tells us there is need for young men with technical knowledge applicable to the making of motion pictures.



WALTER WANGER PRODUCTIONS



"PALM SPRINGS". Produced by—Walter Wanger. Stars and Principal Players—Frances Langford, Smith Ballew, Sir Guy Standing, Ernest Cossart, Spring Byington, David Niven. Director—Aubrey Scotto. Associate Director—George Blair. Director of Photography—James Van Trees. Art Director—Alexander Toluboff. Director of Music—Boris Morros. Film Editor—Bob Simpson. Sound—Earl Sitar.



"THE MOON'S OUR HOME". Produced by—Walter Wanger. Stars and Principal Players—Margaret Sullivan, Henry Fonda, Charles Butterworth, Beulah Bondi, Walter Brennan, Henrietta Crosman, Dorothy Stickney, Margaret Hamilton, Lucien Littlefield. Director—William A. Seiter. Art Director—Alexander Toluboff. Director of Photography—Joseph A. Valentine, A.S.C. Assistant Director—James Hartnett. Director of Music—Boris Morros. Sound—Hugo Grenzbach.

MARLENE DIETRICH

A distinguishing characteristic of Marlene Dietrich's unusual personality is her clear vision. She knows what she wants, goes after it and having attained, she appreciates what she has won too... After an accident to her wrist cut short a promising career as a violinist she decided to enter the theatrical profession. Her aristocratic family tradition interposed but she persevered and overcame opposition and obstacles that would have daunted a less resolute spirit. Another language had to be acquired, a new technique had to be mastered, but to achieve is characteristic of Miss Dietrich. So, always seeing clearly her goal, she climbed from one success to another until she has reached a place of outstanding eminence. This, however, has not spoiled her, for she always radiates the grace and charm that is in some measure responsible for her popularity.

The following biography is all too brief but it gives some interesting details of her career.



Marlene Dietrich

of glory that trailed her from the early days, and she found herself in the modern world of traffic signals and neon lights.

Miss Dietrich was born in historic Weimar, in the Duchy of Saxe-Weimar, where her father, Edouard von Losch, was a Prussian first lieutenant in the patrician Regiment of Grenadiers.

The slow tempo of this life, conditioned by a vast military machine of which her family was a part, suddenly changed with the roll of drums which marked the opening of the World War.

One day shortly after, news came that her father had been killed on the Russian front. Then her mother took her to Berlin. But the events set in motion by the war had not yet run out, and revolution overtook Berlin.

That sent the bewildered family back to Weimar, where Miss Dietrich was placed in a boarding school.

After the revolution was over and calm had been restored, the girl returned to Berlin in 1921. By this time, following a marked aptitude, she decided to concentrate on a study of music. She enrolled as a violin student at the Hochschule fuer Musik, where she was to be a pupil of the well known Professor Flesch.

Her nascent career as a violinist, however, was brought to a sudden end when she suffered an injury to the left wrist which made fingering difficult. Disappointed in this, she decided upon the stage as an outlet for the creative urge which motivated her during that formative period.

She obtained permission from her mother, who was reluctant to allow her carefully nurtured daughter to embark upon such a career, to enroll in the Max Reinhardt school—but under a different name, the one by which the world now knows her.

Her first appearance under Reinhardt was a bit in "The Taming of the Shrew." Progress was slow, her funds ran out, and it was during this period

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Marlene Dietrich with Her New V16 Cadillac Town Car

MATCH YOUR PERSONALITY WITH YOUR HAIRDRESS

Illustrated with Creations by Mel Berns



'THE ROLLED CORONET'
as illustrated by
Ginger Rogers



THE LOVE-KNOT
Lily Pons' blue-black hair in a striking new
coiffure created to enhance her vivid
personality



THE SUMMER PROM
Margaret Callahan wears tiny star-flowers in
an evening hair-dress designed for youth



BEGUILING LADY
A coiffure to enhance Harriett Hilliard's
lovely eyes is this artistic creation

Harriett Hilliard, who made a sensational success as Ginger Rogers' sister in "Follow the Fleet", has changed her entire personality by the use of a brunette wig. Naturally a blonde, it was thought best to darken her tresses to better contrast with Ginger's golden hair, as star. Result, Harriett is now a brunette for keeps, and is infinitely more attractive than with her own light locks.

Louise Latimer, always cast in sweet-ingenue roles, got a sophisticated hair-dress designed for her by our department, and is now given more dramatic roles with more opportunity to display

her talents as an actress.

Creators of hair styles look to the Past for new ideas, hence the style worn by Hepburn in "Mary of Scotland" is a new adaptation of an eighteenth century hairdress.

In the case of Ann Harding, her hair style is so closely allied to her personality as to be almost a trademark. She will not change her coiffure for this reason.

Never forget that makeup is essential for appearance, and that the hair is only a frame for the face, so use the right shade of powder to harmonize with your

complexion and color of hair, to give the proper "ensemble effects."

Short hair is the mode for summer and is becoming increasingly popular. Tiny curls in front and a closely waved coiffure in back will add youth to any face.

Try a round comb pushed up in front, and let the curled short ends fall forward, hiding the comb; this keeps the hair out of the eyes and looks boyishly youthful.

The modern trend in hair styles is toward simplicity, comfort and short contour-controlled locks.

SUMMER CHAPEAUX

PREVIEWS FROM HOLLYWOOD



Top off your summer hat with a real gardenia, says **MONA BARRIE**, and add a stiff black net veil for glamour



For driving to the studio **MONA BARRIE** dons a dashing sports hat of green and white stitched pique



GRACE MOORE wearing a natural Leghorn hat edged with horsehair braid. The French flowers and velvet streamers are of powder blue



MONA BARRIE with a smart summer straw trimmed with a band of organdie embroidered in lipstick red

For summer cocktail hours **FAY WRAY** selects a Frenchy hat with roses and tiny violets



Heaven-blue transparent horsehair is the hat-brim that shades **RUBY KEELER'S** blue-gray eyes on a summer day. The ribbons are narrow black velvet



The new brown-haired **JEAN HARLOW** relaxes at Malibu Beach wearing a huge "topper" of coarse straw embroidered in yellow braid





HOW TO

An Exclusive Article

To The "INSIDER" By

Godwin

FAMOUS DESIGNER FOR THE STARS

HERE is a statement from one of the world's most famous designers of exotic clothes which will gladden the hearts of women the world over.

"It is not necessary to dress expensively to dress well," said Adrian. "The clever use of accessories and wise attention to restraint in business and street clothes will give you that beautifully groomed appearance which denotes the well-dressed woman. Often, if you watch the clothes of the stars on the screen, you will find a new way of wearing a belt — or a boutonniere—or a new angle of tipping a hat which will suit your own personality perfectly."

(Turn to Page 61)



ADAPT SCREEN COSTUMES TO SUIT YOUR WARDROBE



FRANCES LANGFORD rides in gray will johdurs and a gray-and-white checked coat. Notice her cute waistcoat. The newest thing for horsewomen



For evening gold cloth shimmers with a fish-tail train of graduated pleats. FRANCES LANGFORD is the lovely lady



JEAN HARLOW dances in flesh-pink chiffon, girdled with tiny tucks to outline her slender waistline

CAROLE LOMBARD entertains ELINOR TEN-
NENT and ALICE MARBLE, two famous women
tennis-players, wearing the latest in court apparel



Spectator sports as worn by MAUREEN
O'SULLIVAN. Navy and white is the color
scheme and the hat is sleekly brushed felt
banded in navy-blue



GAIL PATRICK dresses for a
country week-end in homespun
tweed. Blue-and-white is the
color-scheme. Smart?

ANALYTICAL REVIEWS

The Country Beyond



(20th Century-Fox)

CAST:

Rochelle Hudson, Paul Kelly, Robert Kent, Alan Hale, Alan Dinehart, Buck, Prince.

CREDITS:

Executive Producer, Sol M. Wurtzel; Director, Eugene Forde; Screen Play, Lamar Trotti & Adele Commandini; Original Story, James Oliver Curwood; Photography, Barney McGill A.S.C.; Art Direction, Duncan Cramer; Assistant Director, Aaron Rosenberg; Film Editor, Fred Allen; Costumes, William Lambert; Sound, Eugene Grossman; Music, Samuel Kaylin.

TYPE:

Canadian Northwest outdoor story, of the "get-your-man" type, but leavened with humor and a rattling fine plot. Mounties—dogs—snow and a man-hunt. A real outdoor story.

TECHNIQUE:

The photography is beautifully handled throughout, and some of the snow-scenes are breath-takingly lovely. Incidentally, for the sake of authenticity, the entire picture save for two very obvious scenes, was taken in actual snow-country, and the effect is nicely genuine. A newcomer, Robert Kent, plays the lead, and should go far, for he possesses a nice shading of humor and is adequately handsome. Paul Kelly does nice work, and Rochelle Hudson as the Northwest gal shows some sparkle and zip in her portrayal. The continuity has freshness of treatment and smooth handling of plot development, which, added to the gorgeous background of snow country, makes the technique excellent and even outstanding.

SYNOPSIS:

A rookie sent out to a far outpost of the Canadian Northwest Mounted Police falls under the disapproving eye of the hard-boiled sergeant of the Post. A man-hunt for a murderer in the snow is the sergeant's assignment, and the rookie, by a fluke, gets taken along. Follows a wild chase with a girl involved, who is taken prisoner as a suspect in a fur-running charge, with her father, who escapes, the victim of his partner's machinations. Some nice scenes when the girl proves to be a wildcat and twice escapes her captor, who proves to be the rookie. Her dog, Buck, a huge Saint Bernard, features in the plot, as does another, Wolf, played by Prince, an equally huge Great Dane—and a villain, incidentally. It all ends well, with a dog fight as a headlight that is remarkable because it takes place, visually, in great shadows on the wall. The story rolls along quickly and without any slow-up of interest.

RATING:

Grand entertainment and good acting by principals, both human and canine.

The Unguarded Hour



(Metro-Goldwyn-Mayer)

CAST:

Loretta Young, Franchot Tone, Lewis Stone, Roland Young, Jessie Ralph, Dudley Digges, Henry Daniell, Robert Grieg, E. E. Clive, Wallis Clark, John Buckler, Aileen Pringle.

CREDITS:

Producer, Sam Wood; Screen Play, Howard Emmett Rogers and Leon Gordon; Original Play, Ladislaus Fodor; English Adaptation, Bernard Merivale; Director, Sam Wood; Co-Producer, Lawrence Weingarten; Musical Score, Dr. William Axt; Recording Director, Douglas Shearer; Art Director, Cedric Gibbons; Associates, Joseph Wright, Edwin B. Willis; Wardrobe, Dolly Tree; Photography, James Van Trees, A.S.C.; Film Editor, Frank W. Hull; Assistant Director, Charles Dorian.

TYPE:

Sophisticated drama of English Courts. An absorbing murder mystery of adult appeal.

TECHNIQUE:

Acting honors go to Roland Young for a comedy performance of merit—and to Henry Daniell, as the menace, for an outstanding character interpretation. Photography and sound are excellent. Direction is careful and well-knit throughout, although several scenes are permitted to drag noticeably. The fact that the cast is uniformly English in appearance and accent make the American speech of the two stars noticeably different, which detracts from the authenticity of their respective roles. One other definite flaw is that during the courtroom scene, Loretta Young appears as a witness dressed garishly out of character for the part she plays. As the story and entertainment value, the picture holds interest and the plot is strategically unravelled.

SYNOPSIS:

A young and ambitious prosecuting attorney is about to convict, on circumstantial evidence, an accused murderer. The attorney's young wife is the only witness who can save the culprit and prove his innocence, but she is unable to come forward because of a blackmail scheme which would curtail her husband's chance for appointment as attorney general. When his own life is jeopardized by a similar circumstance, the young attorney sees that his own case rests on circumstantial evidence just as does that of his prisoner, and the wife appears at the 11th hour as witness for the accused—and for her husband as well. Nice dialogue.

RATING:

An absorbing drama well directed. Unconvincingly cast as to principals, but well worthy of any one's time because of its unique plot development.

Little Lord Fauntleroy



(Selznick International Productions)

CAST:

Freddie Bartholomew, Dolores Costello Barrymore, C. Aubrey Smith, Guy Kibbee, Henry Stephenson, Mickey Rooney, Constance Collier, E. E. Clive, Una O'Connor, Jackie Searl, Jessie Ralph, Ivan Simpson, Helen Flint, Eric Alden, May Beatty.

CREDITS:

Producer, David O. Selznick; Director, John Cromwell; Screen Play, Hugh Walpole; Original Novel, Frances Hodgson Burnett; Photographer, Charles Rosher, A.S.C.; Musical Score, Max Steiner; Special Effects, Jack Cosgrove, Virgil Miller, A.S.C.; Art Director, Sturges Carne; Associate Art Director, Casey Roberts; Wardrobe, Sophie Wachner; Film Editor, Hal C. Kern; sound Recording, Earl A. Wolcott.

TYPE:

Classic interpretation of a classic. A sentimental yet a robust presentation of a beloved story, suitable for the entire family.

TECHNIQUE:

There are many scenes which are superbly handled, both as to direction and histrionics. Young Bartholomew makes the most of his every scene and little Lord Fauntleroy does not suffer at all by the loss of his golden curls. A more manly child is presented and sympathy gained for the character forthwith. The roles of the grandfather, the Earl of Dorincourt, and of Havisham, his attorney, played respectively by C. Aubrey Smith and Henry Stephenson are both excellently and understandingly played. Especially does Henry Stephenson deserve credit for the manner in which he expresses thought and the processes of thought, without speaking. Dolores Costello has never looked more lovely. Her beauty has taken on a more mature and positive quality, adapting itself nicely to the role of "Dearest," which might easily become saccharine in less skilled hands. Direction, sound and musical scoring all dovetail perfectly to make this a smoothly running story. The special effects are carefully done. Hugh Walpole wrote an upstanding and decidedly appealing screen play. It has fiber and humor. What more can be said!

SYNOPSIS:

Young Cedric is brought up in Brooklyn like any other child of middle-class parents. After his father's death, however, his grandfather, the Earl of Dorincourt, sends for him as next in line to the title. The boy's mother accompanies him but is not permitted to live in the castle, remaining in the Lodge near-by. An imposter attempts to prove that the young lord is false, but it is all straightened out amusingly enough by the friends of young Cedric in Brooklyn and the boy's mother is reinstated in the Earl's graces.

RATING:

If you go and take the children you won't be bored and neither will they. A graceful, happily cast production; well worth anyone's money.

OF NEW PICTURES

By PAULINE
GALE

The Moon's Our Home



(Walter Wanger Production)

CAST:

Margaret Sullavan, Henry Fonda, Charles Butterworth, Beulah Bondi, Walter Brennan, Henrietta Crosman, Dorothy Stickney, Margaret Hamilton, Lucien Littlefield.

CREDITS:

Executive Producer, Walter Wanger; Director, William A. Seiter; Screen Play, Isabel Dawn & Boyce De Gaw; Additional Dialogue, Dorothy Parker and Alan Campbell; Original Story, Faith Baldwin; Art Direction, Alexander Toluboff; Photography, Joseph A. Valentine, A. S. C.; Costumes, Helen Taylor; Musical Direction, Boris Morros; Sound, Hugo Gresbach; Assistant Director, James Hartnett.

TYPE:

A delightful farce-comedy which adequately interprets Faith Baldwin's best seller. Light entertainment of the best sort, with notable dialogue.

TECHNIQUE:

Brilliant dialogue and clever situations that are out-of-the-ordinary can be credited to the clever people listed above as adaptors, dialogue writers and continuity experts. They combined to make a smoothly-running yet tightly woven screen story. Margaret Sullavan and Henry Fonda enter into their respective starring parts with zest, and each gives a notable performance. As the usual idiotic comedy character, Butterworth is—Butterworth, with laughable results. His comedy technique seldom falls short of its own high standard. Costuming, sound, music and settings are all remarkably good in this picture, and William A. Seiter deserves praise for his remarkable deft handling of a speedy tempo and comedy plot that could have gotten away to a fizzle in the hands of a less expert megaphoner.

SYNOPSIS:

There isn't much plot—it's the dialogue and interpretation that puts this one over. Cherry Chester is the star who is highly publicized, played by Margaret Sullavan. She runs away from social duties determined to marry any one but the half-brain that is picked out for her. She meets an equally famous author—who is bent on dodging an adoring public. Their romance in an out-of-the-way village ends in marriage, and temperament does the rest—with a hilarious reunion at the end.

RATING:

An amusing and well-acted entertainment, with the entire family entitled to the laughs. An excellent comedy-drama.

Till We Meet Again



(Paramount)

CAST:

Herbert Marshall, Gertrude Michael, Lionel Atwill, Rod La Rocque, Guy Bates Post.

CREDITS:

Producer, Albert Lewis; Director, Robert Florey; Assistant Director, Harry Scott; Original play, Alfred Davis; Adaptor, Morton Barteaux; Screen Play, Edwin Justus Mayer, Brian Marlow and Frank Coen; Sound, H. M. Lindgren; Film Editor, Richard Currier; Art Directors, Hans Dreier and Roland Anderson; Photographer, Victor Milner, A.S.C.

TYPE:

That spy story again, with new treatment and a fresh twist to the plot. Melodrama with restraint, and not too strong for the youthful element.

TECHNIQUE:

Herbert Marshall appears to good advantage and wades right into the story with pleasurable results. Gertrude Michael keeps up with him as the clever spy, and the teamwork is swell as a result. Rod La Rocque is outstanding in a brief scene. Special mention is deserved for the beautiful camera shots and fine action work in the train sequence. The art directors take a bow here, for the costuming, backgrounds and street scenes of World-War Europe have a tang of authenticity that adds to the build-up of the story. Robert Florey made a tight and fool-proof movie with his careful direction, and thus added a genuine thrill, especially in the nice suspense of the exciting chase to safe territory of the two spies. Technically this is well handled and carefully edited.

SYNOPSIS:

An actor and actress of the London stage, respectively Viennese and English, discover the parting of the ways when war is declared upon Germany. The girl, a spy, is ordered back to Germany, and her lover becomes a member of the British espionage service. How they meet and finally escape to neutral Dutch territory with the German and British both after them makes as exciting an adventure as any one would want to see.

RATING:

Grand adventure story, with much of the stigma of war taken away by its clever handling. The story rambles right along, with a slam-bang finish that is tensely thrilling. A better-than-good picture.

I Married a Doctor



(Warner Brothers First National
Production)

CAST:

Pat O'Brien, Josephine Hutcheson, Ross Alexander, Guy Kibbee, Louise Fazenda.

CREDITS:

Supervisor, Harry Joe Brown; Director, Archie Mayo; Assistant Director, Frank Shaw; Screen Play, Casey Robinson; Original Story, Sinclair Lewis; Dramatization, Harriett Ford and Harvey O'Higgins; Photography, Byron Haskins; Film Editor, Owen Marks; Art Director, Carl Jules Weyl; Gowns, Orry-Kelly; Music, Leo F. Forbstein.

TYPE:

Small town problem drama of a maternal tangle, and its psychological unraveling.

TECHNIQUE:

Sinclair Lewis' highly popular small town story once again! The surrounding cast acquits itself admirably, in particular Louise Fazenda and a newcomer, Ray Mayer, who is outstanding in a "bit" part. Photography is clearly defined and beautifully executed with a musical scoring well adapted to the tempo of the story. The story itself suffers from lack of dramatic highlights and the ending is diluted.

SYNOPSIS:

The popular doctor of a middle-west small town brings his city-bred bride home. Her efforts to help him and her mistakes in attempting to ingratiate herself with the town politics form the basis for the plot. A case of young love springs up between the young wife and a farm boy whom she innocently encourages. This nearly breaks up the marriage of Doctor Kennicott and his wife, but it's all ironed out satisfactorily at the conclusion, with small-town people rated as human-beings after all.

RATING:

Not the Pat O'Brien we all know, is this serious-minded doctor. Nor is Josephine Hutcheson quite at ease as his wife, suffering the restrictions of small-town life. Needing a leavening of comedy—the picture lacks zip. Nevertheless a good program picture.

This new and more comprehensive method of review has been evolved so that you, as an audience, may benefit from a wider knowledge of the kind of pictures that are being produced. It is the sincere hope of the INSIDER that the opinions herein expressed will be of definite value, so that you may select the kind of pictures which will give you the entertainment.

"HELLO"

Politeness Keynote

Calls Received and Answered Courteously

A fifteen minute ride from Hollywood Boulevard and Vine Street to Fox Movietone City, the larger of the two Fox West Coast studios, located half-way between Hollywood and Santa Monica, affords a first hand glimpse of studio telephone operators at work.

A minute at the reception desk located in the Administration Building and, fortified with a studio pass and

proper instructions how to find Room 65, you are prepared to inspect the operator's recluse, the brain of the studios' spinal system . . . the telephone department.

Don't walk in expecting a warm reception. You won't get it! On the furthest side of the office three telephone operators are busily engaged answering hundreds of calls on a triple switchboard layout. If you start to get lonesome, merely turn your head and find yourself face to face with Miss Nona Ladd, assistant chief operator, who will graciously answer any questions you wish to ask. Anna Billick, whose pleasant voice is always ready to serve you, is the head of the department.

Six other girls, making a total of eight, constitute the Fox Movietone City telephone staff. They are Anna Henry, Katherine Bowen, Maxine McElmurry, Eunice Baker, Johnnie Halbrook and Tina Perry, who handles a secondary switchboard located in the Writers' building. A six hour day for all of them, plus time out to powder their noses makes the position of telephone operator a likeable one.



Anna Henry

Katherine Bowen

Maxine McElmurry

NO easy job confronts the twelve telephone operators of the Fox West Coast studios. It's no bed of roses. Besides handling more than fifteen thousand calls a day, the girls have thousands more of the inter-office variety.

The inter-office calls and about twelve of the fifteen thousand per day are actually "pie" . . . it's the remaining three thousand they claim, that will eventually wind them up in the nearest nut factory.

Movie fans, extras in search of a day's work, "friends" and "relatives" trying to get in touch with stars, bill collectors, mothers with their Shirley Temples, would-be writers determined to contact the story department . . . these are just a few of the vast army of get-rich-quick quacks who use the telephone wires as an aid in crashing the studio gates.

One nickel is all they need to heckle the studio operators in the hope of speaking to the right party, and as long as they have that nickel nothing can stop them.



Dolores Alnwick

Helen Cochran

MAX FACTOR EXPLAINS

SCREEN MAKE-UP



BETTE DAVIS

starts her make-up foundation with melting cream for cleansing purposes

A "MIGRATION" seems to be under way. Many of our screen stars of the first magnitude are deserting the ranks of light blondes in favor of darker-hued tresses. Witness the subtle transformation of Jean Harlow, Ann Sothorn, Gertrude Michael, and others.

With this new trend, naturally, comes certain make-up difficulties. Strangely enough, however, it is the true blondes who desire to be set right on their make-up. Apparently they are becoming confused. It has become almost a case of when is a blonde not a blonde. Blondes have always had difficulties with their screen make-up because they present peculiar problems in photography.

The secret of make-up for motion pictures is *contrast*. People never cease to be astonished at the fact that we use a darker make-up for blondes and a lighter one for brunettes. By making this definite contrast between the hair and the face we can assure a cleaner cut reproduction.



Max Factor



VIRGINIA BRUCE

applies the correct shade of powder to harmonize with her blonde hair

This contrast allows us to emphasize one of the most important features of appearance—the hairline. We can make marked changes in the shape of a subject's face by a clever arrangement of the hair. Added expressiveness is thus also possible. A graceful hairline can lend real charm to the features.

FOR BLONDES

Blondes require considerably more lighting than brunettes to effectively capture the contrast between face and hair. For this reason the face must be darker, so that it will not look colorless . . . or completely washed out. The lighter the blonde, the darker the make-up used. Tests and experimentation will soon determine the exact shade.

The most popular shade of screen lip rouge for blondes is light. Since the natural lip coloring—or even society make-up—could never possibly afford sufficient contrast with the dark facial make-up, the process of making up the lips is most important. They should be dried thoroughly, and the lipstick applied with a thin camel's hair brush.

While black eyelash make-up is the most frequently used, the preference for eyebrow pencils seems to run toward brown. This combination affords the maximum contrast with a minimum of artificiality. Eyeshadow for blondes should be a blue-grey shade.

Let's hope this sets everything right!



CAROLE LOMBARD
chooses blondeen rouge

NEW IDEAS IN

BOLDLY patterned weaves such as diagonals and herringbones will be popular throughout the country this season, and many of these will carry colored over-stripes of silk or over-plain patterns, especially in the window-pane design, much favored in Hollywood. Clear-cut unfinished worsteds will be much in demand. The over-plaid pattern will be especially popular for country wear in the shetlands, saxony, tweeds and chevions. These latter will adhere to the traditional cut for smart country wear which carry three buttons and a notched lapel. The pockets will have flaps and some models carry slanted pockets as well as ticket pockets. Both side and center vents are increasingly good styling, the former should be eight inches in length—the latter ten inches, with a generous over-lap.

That perennial favorite, the covert cloth topcoat, will probably enjoy greater popularity than ever this year. It will be shorter than in previous years and the single breasted model carries four rows of stitching along the hem and at the cuff. The black and white herringbone tailored double-breasted light weight town topcoat will be the correct thing for cool summer evenings in the city.



RANDOLF SCOTT favors the two-button single-breasted suit for informal daytime wear. The hat is a brown snap brim and the shoes are brogues of Russian calf

For country and spectator sports wear, bolder plaids will be suitable, such as described, and will be patterned best with raglan sleeves in the single-breasted model, and Balmacaans.

A new idea in topcoats is a reversible camels-hair with dark brown gabardine on the reverse side. This coat is especially suited to the vagaries of vacation weather.

Socks and ties will follow the trend toward bold design, hounds-tooth checks and herringbone patterns will be seen in matching ensembles.

Shirts, too, will reflect the vogue for overstripping in suitings and both polychromatic and satin striped shirts are new and highly in favor. The wide-spread collar and the slotted model are most accepted for summer wear.

This year marks the change in one of the oldest established rules, for it is now correct to wear brown shoes with a blue suit. If the suit is not too dark and the shoes not too light, this new combination is refreshing and smart. It will be especially suitable if the color-scheme is carried out further, with a tan shirt and a tie carrying both blue and brown in its pattern.

Brown calf and buckskin are favored for country walking and golf wear; the monk-style front in either of these leathers is particularly practical for sports wear.

Gray has always been a popular shade



This business suit, worn by HENRY FONDA, is of Oxford Gray flannel. The tie is wine color with a small white design. The brogues have extra-thick soles for street wear



ROBERT MONTGOMERY wears dark-gray twill with a hard finish for daytime hours off-the-set. His tie is blue-and-gray pebble weave



The separate sports coat for leisure moments is a first choice with WILLIAM POWELL. Brown-and-white checks with a tweed finish and bellows pockets make this jacket interestingly new. The tie is a University Stripe

PATTERNS AND COLORS

for early summer, and this year is no exception to the rule. Of course, it must not be forgotten that lighter shades of brown are always good at any time of the year, especially in suburban and country districts. In choosing early summer clothing, it is important to bear in mind that one's personal coloring plays a major part in the selection of a suit or topcoat.

Generally speaking, blond and light-haired men look best in reddish and lighter shades of brown. Their second colors, blue or gray, are usually less becoming to them than former."

Dark-haired men usually look best in gray, with blue as their second color and brown as third choice. Of the browns they will find that the grayer shades of brown are more becoming than those bearing a red cast.

Within the triangle made by the coat and waistcoat opening lies the most important area of a man's dress. For while you can get away with a badly pressed suit and a battered hat—it is impossible to look presentable if your shirt, tie or collar has shortcomings.

In the field of shirts, a man may select solid colors in blue, gray, oxblood, champagne, brown and the less extreme



Correct formal evening wear with tails, silk topper and white tie, as worn by RAN-DOLPH SCOTT. Notice the newest type dancing shoe with plain toe

shades of green. Oxblood, dusty cream and dark titian-colored shirts are all smart, but the brighter shades are impossible except on the hunting field or for sport purposes. Yellow is good in the canary, or clear "hunter's yellow"

shade, and the paler lemon color is wearable as well. Green must be handled very carefully; bright green and bottle-green shirts are out, but paler shades interspersed with white thread make a good-looking shirt.

Practically all browns are in good taste—but avoid them if your own coloring is very dark.

Shepherd checks of a small or moderate size are correct, and so are Tattersall plaids and basketweave patterns.

Oxford cloth, madras, broadcloth, silk and French flannel are the smart materials for summer wear.

There is no news in the fact that the stylish golfer may wear a pair of gray flannel slacks. But there is an individual note of smartness to the newest cut, which has extra wide cuffs and natural turnups. The most prosaic type of slacks has the regulation type of cuff, which has been popular in resorts all winter.

A sweater that goes well with these newer slacks is a cable-stitched model with bold colored stripes at the neckline, wrists and waistline. The cable sweater is of a heavy white yarn and originally found favor among English University men, especially those interest-



A comfortable outfit for spectator sports wear. The coat is brown and tan hounds-tooth check of pure cashmere, with leather buttons and bellows pockets. The white cricket flannel trousers are featured by open welt seams. Worn by RANDOLPH SCOTT



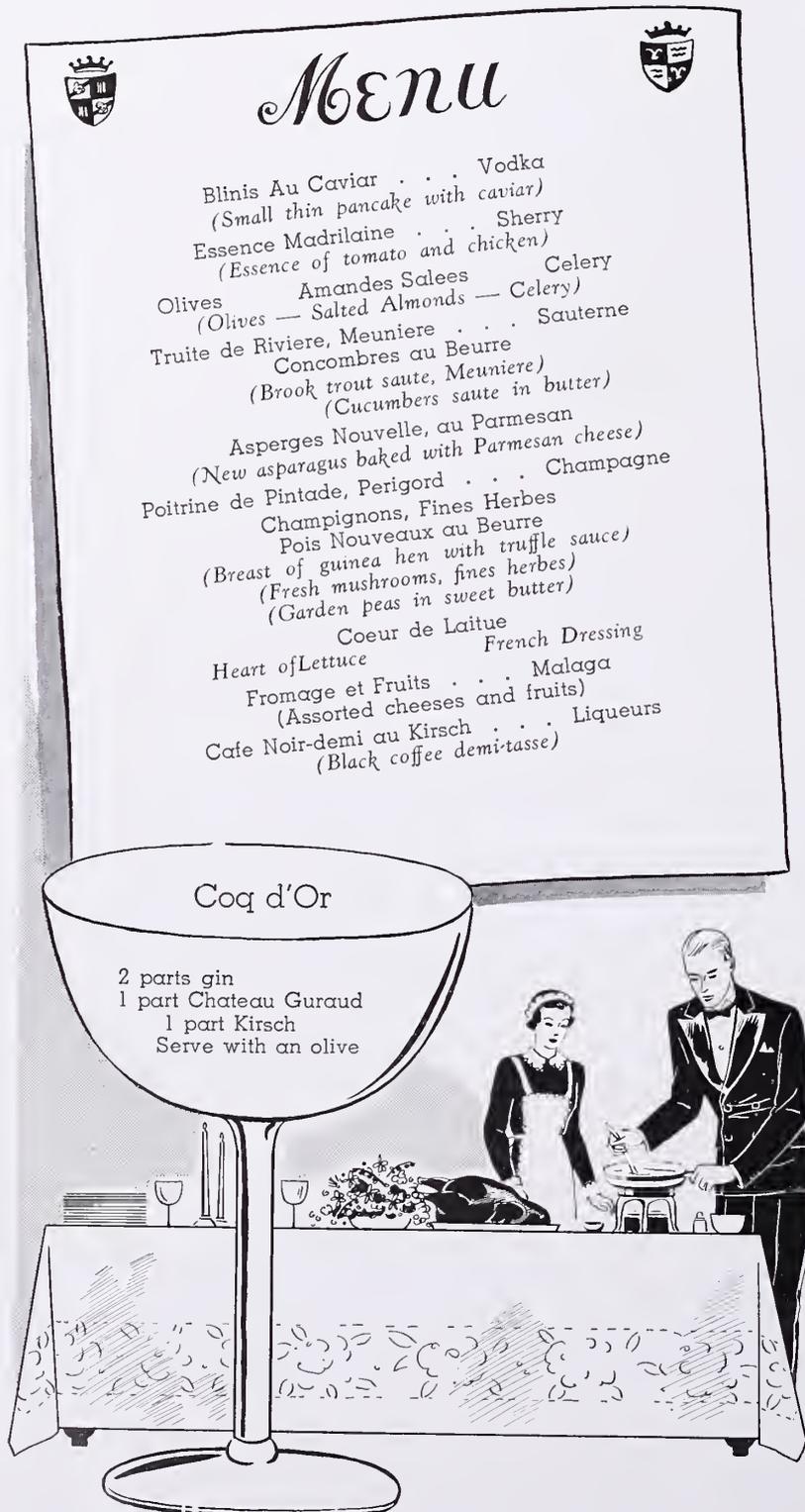
ERIK RHODES likes this sports outfit with gray Shetland coat with white over-check, white linen slacks and white buckskin shoes. The tie is a regimental stripe



The white camels' hair polo coat, worn by ERIK RHODES. Raglan sleeves and wrap-around style make it practical for hard sports wear. The gloves are perforated, hand stitched pigskin

EPICUREAN DELIGHTS

GATHERED FROM THE FOUR
CORNERS OF THE GLOBE



During our various travels in Europe we have had abundant opportunity to observe what dishes the epicurean palate savors with most appreciation. Of game birds, guinea hen is undoubtedly the choice of the gourmet, so we have decided to give the recipe for poitrine de pintade, Perigord; it is sponsored by M. Ernest Grether, a chef of renown whose gustatory creations have delighted fastidious diners on two continents.

M. Grether, in speaking of this famous entree, recalls an incident which occurred once when he was serving poitrine de pintade, Perigord, at a banquet given in Berlin for a very beautiful Rumanian princess who was then the toast of every capital in Europe and where etiquette prescribed that the guest of honor be directly waited on by a cadet from a celebrated military academy. The princess was wearing a gown quite unusually décollete, in fact it simply had no back at all. Now, her handsome and aristocratic waiter gracefully presented the poitrine de pintade, to which the princess daintily helped herself; then he passed her a dish of pralines when, to his horror, one slipped and fell down her back, tucking itself snugly in well below the waist. In a panic, the young man handed the dish to the regular water and without stopping to think he promptly fished the errant sweetmeat from the lower reaches of the princess' back and fled, nearly dead with chagrin.

Naturally, this accident was duly recounted to M. Grether who, by an odd coincidence learned the sequel. Years later, M. Grether was in charge of the culinary department of a large hotel in Nice when the hero of the above anecdote happened to be staying there. He reminded the now very distinguished gentleman of the episode and this is what he was told:

"Remember—of course I do! And when the princess was visiting here recently I happened to meet her and dared to recall my indiscretion to her mind. She laughed and later sent me this beautiful watch as a token of her forgiveness. . . . Lucky it was only a praline I dropped and not your superb pintade, Perigord—what!" he said, and M. Grether chuckled reminiscently as he gave us the recipe.

(Turn to Page 59)

"Astronomy Aids Art Department"

(Continued from Page 23)

But that's just one of the problems Dreier runs across in his daily toil; nor is it the end of the moon problem, which always has to jibe with the season represented in the cinema. Dreier doesn't want any error-sharp from the hinterland writing in about these apparent trivialities. And don't think they don't write. Reams of letters, and they know their stuff.

Moon jobs, Dreier points out, are the most ticklish of astronomical subjects in a movie.

"To get them right," he says, "they require calipers and the astrolabe. Since all locales are different, you have to draw a bead on the moon from that spot through orientation at the point of latitude and longitude.

"In 'Rumba', for instance, the original script called for a crescent moon and Carole Lombard talked to George Raft about it, romantically. But it was the wrong day of the month and we had to switch to a full moon and the dialogue had to be re-written accordingly."

Lighting the moon in a piece of scenery is also a major problem. They used to illuminate with a sharp spotlight from the foreground, but that threw a shadow on the sky. Then someone conceived the idea of lighting it from behind, and that made the center brighter than the rim.

It was Dreier who hatched the trick which is universally in use today. He made his moon in the shape of a drum and filled it with tiny electric light globes, the size of flash-light bulbs, which huddled one against the other. Assuming that the scenic moon is two feet in diameter, there are about 1000 bulbs in it, shedding a uniform radiance behind the entire field of thin white hide which comprises the moon's face.

Although Dreier usually goes to work on a picture about three months before the first camera turns on a scene or about five months before it is ready for audience inspection, superhuman speed is sometimes a requirement in his position.

It still brings beads of perspiration to his brow whenever he thinks of the hurry-up order he got for an eight-room house of Long Island Sound proportions that had to go up instantly for a recent production.

Dreier and his men had only a week to do it in. That meant everything

from the architect's drawings to the final paint job. But he and his crew turned it out on time. Dreier says it was a spectacle that would make the practical building contractor either go daft or split something in his laughter.

The construction process went on after the fashion of automobile assembling in a big plant. Hardly was a wall set in or a door swung by one man when another came along with paint buckets and so on. In a week every room was complete and habitable. In that house you could have cooked with gas and electricity, bathed and built a fire in a fireplace. Dreier couldn't guarantee the roof in a cloudburst and he wouldn't have known what to do with the water in case of a bath, as the house had no drainage. But it looked like the real McCoy from any angle.

What always strikes Dreier as the most ticklish undertaking is the construction of a set Josef von Sternberg used, which even after it was up and ready to be photographed, resembled a jig-saw puzzle in disarray.

Centuries of people had lived in this little community, and centuries of repairs had gone into it. Lean-to's and cubicles and exposed stairways had been built from time to time, according to the script, and the Basques who lived there had no idea of form.

Hence, Dreier had to sketch some of these additions as fifty years old, others 100 years old, and they all had to be projected out of a house front that was perhaps 200 years old. Moreover, all this had to be built out of new lumber. There's nothing so difficult, he claims, as trying to make new timber appear bent and warped with age.

The entire scheme, viewed by the naked eye, looked very idiotic before the troupe stepped on the set. But later when the lights burned on it, the camera lens dissolved each bit as a separate unit and each eye-ful represented what is known as local color.

Architect Dreier had his first film set training in Germany in those days when Ufa turned out such pictures as "Passion," "Peter the Greek," "Danton" and "Dr. Caligary's Cabinet." He worked on all of them. He has been at Paramount twelve years and considers "The Patriot," an Emil Jannings picture of seven years ago, and "Caprice Espagnol" his masterpieces.

FILMS AID GOVERNMENT

(Continued from Page 40)

"It is amazing," said the Captain "what remarkable results we achieve by the use of these pictures. The men learn in half the time and heartily approve of the new method of teaching."

A new picture is now under way called "Coast Defense,"—another just finished concerns the big guns and their operation. "Blind Flying" is the next on schedule.

On inquiring the value of these instruction motion pictures in time of war Captain Stodter said:

"It is not now our purpose to instill any propaganda into these pictures. They are instructive and technical only and not, of course, for the public eye. But — in the event of war — pictures could and would be used for 'morale' purposes, it is believed, with excellent effect."

In the Washington studio files, at present, are literally miles of film taken during the World War, the Russian Revolution and the recent Chinese-Japanese fracas. Much of this footage is untitled and much, even, unidentified. It is the job of some few hard working government men to untangle this mass of pictorial information and cut, title and file it for use in making tactical pictures. So far, according to Captain Stodter, it is like putting together a gigantic puzzle. The value of these pictures is tremendous, but undreamed-of at the time they were taken, and later, dumped on an indifferent Washington. Well — Washington is no longer indifferent to the motion picture. In fact a bill is being presented to Congress shortly which will, if it goes through, enable more money to be placed at the War Office for the sole purpose of making more and better instruction pictures.

This is the very first attempt at a definitely-formed plan to make use of the motion picture as a quick and effective means of mass teaching.

It will undoubtedly be the forerunner of many branches of teaching by this method.

The world is watching this experiment with keenest interest. Hollywood studios, executives and technicians are helping to the limit of their reserves.

The outcome should be of value to the people as well as the Army. We hope you are as concerned as we for the continued success of this modern, enterprising venture.

HAYS' ORGANIZATION

(Continued from Page 11)

picture in a way that corresponds to the corollary reading that we all used to have to do in high school. Not long ago my son, who is a Freshman in college, brought his sweetheart, who is a High School girl, to dinner. "When will 'A Tale of Two Cities' show here?" she asked. "I am going to see it as part of my school work." This same was true in hundreds of schools throughout the country in relation to "David Copperfield," "Sequoia," "Alice in Wonderland," "The Little Minister," "Les Misérables" and "Anne of Green Gables."

The machinery by which this eventuates is again entirely volunteer. The first group to issue study guides on pictures and recommend them to schools for general attendance by school children was the National Council of Teachers of English. Immediate success of this innovation from the educational standpoint led to similar work by the National Education Association. Thus we see that, as the screen offers more and more of definitely high type entertainment, our American community more and more absorbs that class entertainment.

Mr. Hays has sought to further the recognition by educational and other groups of the character-building value as well as the informational power of fine pictures. He recommended to his Board of Directors that they make available to one volunteer group excerpts from leading feature pictures, so that these might be used definitely in class rooms, from the character building standpoint. This suggestion was approved, the offer made and accepted. A series called "Secrets of Success" is now being tried out in the New York city schools, having been edited and prepared by the Committee on Social Values in Motion Pictures. This Committee consists of Howard M. LeSourd, Ph.D., Chairman, Dean of the Boston University Graduate School; Florence Hale, L.H.D., Editor, "The Grade Teacher" and former President, The National Education Association; Mark A. May, Ph.D., Executive Secretary, The Institute of Human Relations, Yale University; Frank N. Freeman, Ph.D., Professor of Psychology, The University of Chicago, and Miriam Van Waters, Ph.D., Penologist and member of the Harvard Crime Survey.

What is done in each instance is to take some climactic point in the picture, where the character has to make an important life decision. Enough of the

"BE YOURSELF"

(Continued from Page 13)

slacks, shorts, a housedress or an evening gown. No one even stares. It's a town where you can "be yourself" without feeling conspicuous. That is why, to an individualist, Hollywood is truly a Mecca. Big parties are a thing of the past among those stars who still find time to be social. Informal tennis parties, casual little dinners and an occasional dance, are the limits of the entertainment permitted. In order to win to a stellar place it is necessary to work unceasingly. One is often too tired to entertain extensively and a moment's rest between pictures usually means a little trip for relaxation. I take a trip up north when I can find time, with my husband, and spend a week fishing and camping on a mountain stream. And you'll find that most of the other stars follow that general rule—simple living and hard work!"

There is an outline of the Hollywood stars' routine, by one of them. We believe Bette Davis knows whereof she speaks.

In other words, star or otherwise—Be Yourself!



picture is shown to give the background and the compelling pull of psychological forces one way or the other. Then the picture stops just before the character makes the decision and the children, needing no encouragement, launch into a discussion of what they would have done if they had been in that character's place. Or, if the character makes his decision, the children discuss, "Right or wrong?" Many educators have given high praise to this graphic method of laying before young people the issues involved in important life decisions.

All these and many other developments indicate the strides that the motion picture industry has made since the days when it began as a sort of peep-show in penny arcades.

Today there is no phase of modern life in which the screen does not seem to have a useful role in entertainment, information and stimulus to thought.

At all times we must keep that entertainment purpose first. The screen would be defeating itself and failing in its purpose if it ever subordinated entertainment and attempted to take the place of church, home or school. But to all these agencies the best of our entertainment pictures by their very nature can be of aid. One of the steadfast purposes of the industry operating through the organization headed by Mr. Hays is to develop constantly these phases of service.

MAX STEINER

(Continued from Page 21)

assuredly gives the picture a piquant touch that enhances its entertainment value considerably.

In order correctly to score motion pictures a peculiar "knack" is essential. Sometimes natural talent provides this special adroitness but unfortunately, if not inherent, it can rarely be developed. The composer must enjoy this new phase of creative art or his scoring will not be really sympathetic and expressive of the mood of the pictured story; a truism which, I believe, holds good of any creative endeavor.

I stay up all night and ruin my eyes until a film is completed to the last sequence, because if I stop for a breathing space I lose the *feel* of the story and my scoring is relatively less perfect.

Did you know that the pitch of a voice has to be carefully noted by the musical director? If a bass fiddle or bass register scoring were permitted to thread through the background of words spoken by an actor with a gruff voice, the effect would be funny and the words lost in a growling roar. A high, soaring melody is the appropriate setting for a deep voice as it *outlines* the spoken words. In the case of little Freddie Bartholomew in *Lord Fauntleroy*, I used low notes and soft, deep wood-winds to back his childish treble. It is the same idea as getting the correct setting for a gown of a certain shade; harmony has to prevail or the effect would be disastrous.

Pictures which I have had the good fortune to score are: "Follow the Fleet", "King Kong", "Flying Down to Rio", "Top Hat" and "Little Lord Fauntleroy." There are many more but these will best bear out the ideas I have outlined in this talk.

I sincerely hope that I have answered some of your unspoken questions regarding the musical themes that add so much to motion pictures; I am happy to have the opportunity to describe the process for the benefit of the many music-lovers whom we value as critical and appreciative motion picture fans.



MEN'S FASHIONS

(Continued from Page 53)

ed in track sports and rowing. As it is invariably loose-fitting, it may be slipped on and off easily and is ideal for almost any type of active sport.

The influence of styles created in Hollywood and worn by the actors of the screen is reflected in an increasing smartness and ease of wear and design for men's apparel throughout America, and you have our assurance that these words are the echo of hundreds of stylists and top-notch tailors both in America and in Europe.

WORLD PEACE IS MY GOAL

(Continued from Page 27)

—I do the same with my other efforts. One thing at a time, with every ounce of energy concentrated upon that thing, will accomplish a thousand times more than spreading one's energies upon a number of diverse interests throughout the day. Do you see what I mean?"

What a splendid philosophy—do one thing at a time but do it *well*.

Mr. Lederer's conversation is gracefully punctuated by the mobile use of his hands. His favorite gesture is to hold his hands like a potter modeling a bowl which he shapes as he talks, his words emphasized by the rounding movements in a manner that is fascinating. Just to watch him intrigued me so that some times his spoken words scarcely registered, such was the interest and the fair vision aroused by his very expressive hands moulding images in the air before my eyes. He truly believes that the peoples of the world desire peace, that if they say so and their mass signatures can be presented to World Courts for the purpose of gaining permission to vote their choice, war will be outlawed and world peace will become a supreme reality.

"You see," Mr. Lederer continued, his dark eyes glowing with eager light, "war is based on the premise that armed fighting is the *legal* way for countries to settle political differences. Just as soon as the peoples of the world gain their vote and their own choice in the matter, then, and then only, will war be outmoded and beyond the machinations of political and international intrigue."

He is right, that is the promising part of it. His plan is sound and feasible; his idea based on definite thought and careful calculation. His efforts have so far been rewarded by the formation of an international force over 600,000 strong of progressively minded men and women, who are working prodigiously for the principles of World Peace as presented by Francis Lederer.

And all this from the brain of a young man of twenty-nine who has captured the audience of the screen as well as the stage, who is acknowledged to be an outstanding member of the theatrical profession. Amazing, is it not?

My good wishes join with those of the "Insider" company for the success of the World Peace Federation in its commendable aims. Good Luck, Francis Lederer!

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Drying in one third the time—with its amperage and voltage reduced to a lower efficient minimum—the **EMPRESS** naturally needs only one third the electric expense. Think of the economy of a string of four **EMPRESS** dryers which can perform the same work as eight gas dryers at a smaller investment and operating cost. The structural advantages and quality of materials insures an economical investment without replacement. Savings in time and floor space are added **EMPRESS** attractions.

BEAUTY . . .

The design of the **EMPRESS** expresses simplicity and grace in its streamline appearance. It is finished in satin black with gleaming chromium and stainless steel appointments to harmonize with any decorative scheme so that its beauty enhances the appearance of every salon.

Better See Peggy

(Continued from Page 19)

George Ham. Fortunately, the number of cases requiring such attention are comparatively few. The bulk of the business demanding medical attention is handled every efficiently in the studio hospital.

Whether it be a nervous headache or the remnant of a beautiful binge, Peggy has a remedy for it. A mote in an eye or a rusty nail in a foot, Peggy takes care of it with equal facility. Her army training is very evident in the easy cameraderie with which she treats everyone. No respecter of persons is Miss Coleman. A high-powered executive or a lowly laborer look alike to Peggy. So far as she is concerned, they are both patients needing medical attention.

Most of the stars and quite a few of the executives have little minor ailments which they foster and almost fondle. Straight to Peggy they come with their complaints. From her vast store of accumulated knowledge, Miss Coleman is able to suggest a remedy or treatment that seems to satisfy. At any rate, they all go away comforted and that is all one can expect from any practioner.

Not only do her many friends on the lot come to her with their personal medical problems, but they seek advice for other members of their families, so great is their confidence in Peggy Coleman.

Whenever a technical adviser is needed for a set portraying a hospital or medical station, Peggy is called upon. With expert knowledge, she places the equipment in its proper place and demonstrates the uses for strange and bewildering appliances. Many a stage and screen surgeon and nurse are taught the rudiments of their cinema calling by the adept Peggy.

Sometimes a company on location requires a medical attendant and in such cases, a surgeon and assistant nurse are sent along, but Peggy rarely leaves the lot.

The studio committee of personal safety is composed of most of the heads of the various departments. These gentlemen are so impressed with the need of prompt medical attention to the injured, that they have erected signs throughout the studio grounds. These signs read—"Anyone receiving an injury, no matter how slight, must report at once to the studio hospital." The penalty for failure to comply with this order is instant dismissal and the refusal of compensation for loss of work. The far reaching effects of seemingly trivial wounds are too costly to leave to chance. The studio management insists on immediate examination, and so the order which everyone heeds is: "You better see Peggy."

MOTION PICTURE ACADEMY

(Continued from Page 4)

is the operation of the Academy standard weekly contract and day player agreement which has resulted in practically eliminating the controversies as to working conditions that previously were of frequent occurrence. Many of the major studios have signed the Academy Codes guaranteeing free-lance players one to ten weeks employment. In addition, the Academy weekly contract was used for a large number of engagements of dancers, singers and "bit" players at guaranteed weekly salaries. Out of a large total of various kinds of engagements made under this improved contract, the Actors Adjustment Committee were called upon to decide the relatively few disagreements that arose of these the majority were settled informally through the able handling of Jacques Pierre, the Committee's repre-

sentative. The Academy standard weekly contract contains a clause making it optional for a player to refer any controversy or adjustment to the Academy machinery for settlement. By far the major portion of motion picture players have been only too glad to avail themselves of the facilities offered by the Academy.

An annual survey giving illuminating statistics on employment in the industry, is compiled. For example, it transpired that the ranks of the *busiest* film actors were largely increased in 1935 over 1934 by Hollywood studios, many prominent actors and actresses having six or more featured roles to their credit during the year. Various newcomers to the films were given conspicuously better parts, we learn, and "bit" players who had acquitted themselves especially well, received major roles.

A new Academy activity that promises to be of inestimable value as time goes on, is the inauguration of a library. Mr. Gledhill speaks with satisfaction of the growing list of books and material of all kinds pertaining to the inception and development of the arts and science of the motion picture industry that is the nucleus of the complete collection they hope eventually to own. They already boast several copies of books relative to the earliest struggles for survival of this, then, delicate infant that has since become a veritable giant. There are some bound volumes of magazines that preceded the "fan" magazine as we now know it. A few of these volumes have been purchased but most of them have been donated by persons whose generous and thoughtful spirit prompts them to place such material where it can be used for reference and research and so be of widest use.

The amount of correspondence received from all over the world indicates an international interest in the Academy and its work. A surprising amount of fan mail is directed to its attention, many people in far places evidently having the impression that through its courteous officers their favorite star may safely be addressed.

So the Academy is an effective instrument which functions for the benefit of the whole motion picture industry. Its value as a considerable factor in the development of good will between studio executives and studio employees is already proven; its definitely constructive programs and operation is a constant source of satisfaction and "The Insider" is glad of this opportunity to express appreciation and all good wishes for the continued growth and expansion of the Academy of Motion Picture Arts and Sciences.

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HAL MOHR

(Continued from Page 31)

Incidentally, the huge sound-stage which contained the set for the "Dream" is one of the largest in the industry, and it was a beautiful sight when we had it finally ready for shooting. An entire grass plot was used, with actual sod, for the woodland scene, and huge sycamore trees were planted on knolls and dells to give the effect of the lovely forest where Shakespeare had laid the scene for his most unique farce.

Did you ever hear of make-up for trees and flowers? That was done on the set I speak of. Moss was draped from the tree branches—flowers were placed in effective groupings—a small pool was built into the ground, and rushes planted around it artistically. The result was beautiful and arresting especially after the hose had drenched everything into freshness ready for a "take." The actors spent time on the set resting in chairs and cooling off in the green springlike freshness from the heat of the California sun outside.

As Mr. Cagney remarked: "We ought to have a picnic here, it looks like a nice spot."

Other pictures of mine which presented difficulties are too numerous to mention, but each and every picture to the cameraman is a different problem, to be handled in a new and different way. I have just completed the filming of "Green Pastures" which presented a problem of its own, being composed of a cast of Negro actors. Lighting the Negro coloring is different from that of a white person. Strangely enough, due to the fact that their skins reflect a certain amount of light, less light is needed in photographing them. A white person needs light to bring out features, but Negroes have no necessity for high-lighting, due to the fact that their characteristic face-structure and their natural color and equally natural highlight aids the camera considerably. Another discovery, you see!

Right now I am working on Mr. Edward G. Robinson's new picture, and spend most of my time in the studio laboratory and on the set.

I have been asked to say something to young men who wish to become cameramen. There isn't much to say, really, except that the increased interest in photography due to the easier methods of making amateur films has resulted in my receiving a host of inquiries concerning the chances of working in a studio. It's a nearly impossible thing

to accomplish. In the first place there is always a list of available men who are accomplished technicians in this branch of photography, which is a specialized work, it is difficult to get training for it. Now, some of the colleges and universities are giving training in motion picture technique, so maybe there will be more opportunity for the young man who wishes to start a cameraman's career.

But I warn him—it isn't easy.

These few sidelights will perhaps aid in your appreciation of your next picture, from the purely photographic standpoint. I hope so. And let me say that after the work is completed and the many difficulties overcome, it is a great pleasure to receive the Academy Award Statuette as a reward for hard work and creative effort and I am deeply grateful for the honor.



EPICUREAN DELIGHTS

(Continued from Page 54)

— RECIPE —

POITRINE DE PINTADE
PERIGORD

Select young guinea hens weighing about 2 to 2½ pounds each, counting one bird to two guests. Remove meat whole from breast, skin and wash thoroughly, dry and season with salt, pepper and a dash of nutmeg, moisten liberally with very fine cognac and let marinate while preparing *Truffle Sauce*.

TRUFFLE SAUCE

Take the skinned and washed carcasses of the birds from which the breast meat was removed and cut into small pieces. Fry in heavy pan with half clear butter and half olive oil until nice and brown then add a little chopped celery, chopped carrots, chopped onions, sprig of parsley, small piece of bay leaf and a pinch of thyme. Let simmer for a while then lightly dust with flour and stir very thoroughly. Let simmer slowly for 1½ hours, skimming frequently. Strain through a fine strainer and let come to a boil once. Stir again, season to taste and set aside. Heat some butter and add truffles chopped very fine and let them simmer for fifteen minutes then add the sauce previously prepared. Pour mixture in double boiler, let come to boil and add one full glass of good sherry and a large piece of sweet butter, stirring all the time. Set aside and keep hot for service but do not boil again.

Take the seasoned breast meats and cook in clear butter until brown on both sides. Serve on toast with *Truffle Sauce*.

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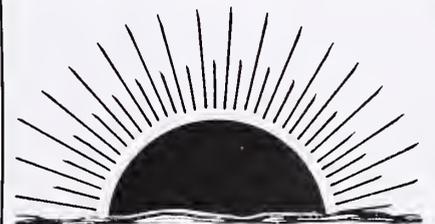
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WARDROBE . . . BY ADRIAN

(Continued from Page 46)

But don't—", he added, smiling, "copy the screen costumes you see exactly, because they are often too "stagey" for the average woman's wear. Our styles for picture purposes are many times the expression of the 'mood' of the star in that sequence—and not the expression of the style of the moment—so don't be led astray, and if you copy screen styles—do so in moderation and use the 'idea more than the exact gown or suit that you admire."

Adrian showed us some lovely gowns that he has 'adapted' from screen styles for social use. These gowns are pictured on this page, and best illustrate the point he made in the above statement. Look at the pictures carefully, and you will see how he cleverly *modifies* the costumes that you will recognize as recent screen gowns on famous stars. The transparent evening coat, which you see in one picture, is Adrian's original design, and has been worn by Joan Crawford in a number of different scenes. The adaptation of the original is beautiful, flattering, and even inexpensive for the average girl to copy—and think how lovely it will look at summer dances, making a frame of stiff lace around the face.

Adrian votes for the plain black foundation dress for street, which is so very good now, with white accessories. In fact, he recommends that the girl with a limited income prepare herself with a few well-cut and extremely simple costumes, of good material, and to change these gowns completely by the use of different accessories.

See how a printed dress can be emphasized by the use of a bit of the matching material on the hat? Adrian pointed out that the predominating color of the print can be brought out by the use of accessories that match, and an equally clever effect gained by matching the *note* of color that is found in most prints that are new. The print dress in the picture is of black and white with a tiny touch of red. There you have three costumes in one by using black, red, or white accessories as the occasion demands. Isn't it a grand idea? He showed me a navy-and-white print with a tiny touch of yellow here and there. A yellow bag, hat and gloves gave a delightful effect, while a more conservative but equally smart costume was gained by the use of navy shoes, bag and hat. You yourself can do wonders with that formula, and know that it is right from one of the best authorities on the studio lots.

The model in the picture, by-the-way, is constantly in demand at the studio for her lovely manner of wearing clothes. She is purposely un-named—and the highest-paid model in Hollywood. Adrian calls her his 'Society Model,' and that is exactly what she is.

Adrian himself is a handsome young man, and an artist of no mean ability in other ways than as a designer. He paints lovely pictures of animals, his secret hobby, and as a student in Paris he devoted much of his study time to this work. That is one reason why his costume designs have such flow and grace, because he follows the line of the body—much as a lovely animal's coat frames its contours.

He is a native of Connecticut, and it was his designs for gowns in "Blood and Sand" and other Valentino pictures which won recognition and a long contract for him at the studio which has always been his own home lot—Metro-Goldwyn-Mayer.

Adrian works in a huge oval room that is a joy in interior decoration. A buff-colored carpet—pale walls and oyster-white furniture set off the brilliant gowns that he has modeled for his approval before they appear on the screen. A huge mirror lines one wall, while the other is a series of windows, facing on the busy studio street and shaded with white Venetian blinds. We could not help but think how very often the graceful figures of Jean Harlow, Joan Crawford and the lovely Garbo had been mirrored in this very room.

Adrian is a modest and intelligent man, with a rare sense of humor. He owns and runs an interior decorating shop which deals in exclusive designs for beautiful homes on Sunset Boulevard right next door to the famous Trocadero night club.

He loves to "go wild" in exotic designs for revues and palatial scenes, and when you see "The Great Ziegfeld" please notice the revue numbers, which Adrian acknowledged were a joy to design.

As to clothing on the street and for evening, Adrian stresses simple, beautifully-cut lines, and urges that women avoid harsh colors and intricately-cut clothes that break up the lovely lines of the natural figure. The simple black suit in the picture expresses this best, with the leopard fur as the only ornament. This same suit can be changed a hundred ways, with the addition of a tailored white blouse, a frilly pink one—or a smartly severe white vestee.

"GET THE PICTURE"

(Continued from Page 33)

scraper roofs. He has been "squeezing a bulb" for twelve years, but the high point in his career was reached recently when he was awarded second prize at the exhibit of portraits held at the San Diego Exposition. The exhibit featured portrait studies from photographers in 27 different countries throughout the world.

Jones, who has had as many and as varied adventures as his fellow "bulb squeezers", is typical of Hollywood's still men. He is an artist in a portrait gallery, specializing in feminine studies, dainty and alluring, but his versatility enables him to make the stark, dramatic, forbidding studies demanded by the Karloff picture.

Schafer is celebrated for his tact and diplomacy—and also for the ability to scrap like a wild cat when scrapping is needed to get his pictures. He's an artist, also—they're all artists—and if you think all artists are of the smock-and-beret wearing type, you don't know your Hollywood still men. They're always ready for what comes—whether it's cajoling a sitting out of a temperamental star, wrangling time to make production stills from a director behind schedule, making aerial shots from a plane or shooting from the cross-trees of a sailing ship in a storm.

They'll get their pictures—in spite of hell or high water!

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Charge Accounts May Be Arranged

VICTOR McLAGLEN

(Continued from Page 9)

"Every intelligent person resents and dislikes the possibility of war," said Mr. McLaglen, "but there is no denying the fact that those same intelligent people must realize the necessity for defense preparations so that in the event of foreign attack, peace will be much more surely and quickly established because of that very preparedness."

This, remember, is the opinion of a soldier. The future is precarious; dictatorships are instituted, over-ruled and overthrown. In the general political turmoil and the unrest that is felt throughout the entire world due to the deplorable political situation, it is *preparedness* that will prevent many a too impulsive entrance into hostile action. Big nations can prevent bloodshed and the bullying of weaker peoples only by armed watchfulness and the drastic enforcement of law and order. And this belief is shared by legions of thinking people who are not army veterans.

To prove that he is convinced of the wisdom of preparedness, Victor McLaglen commands his own troop, and it is an interesting sidelight on this matter, that through the Governor of California, the State Assembly passed a special resolution permitting the formation of the unit and McLaglen's command as colonel.

We are proud to have such a man in our midst and the "Insider's" observation is that Hollywood should be safe for a long time to come, from military strife, internal or otherwise.

Victor McLaglen—we salute you!

❧

LOCATION

As Lawton tells it, the company ran afoul of government regulations even before getting started due to the fact that gasoline driven electric power plants are not allowed aboard steam operated craft. This necessitated the hiring of a barge to go with the steamer, carrying the power plant.

Then someone thought it would be a good idea to establish the wardrobe department on the barge, there being insufficient room for it aboard the boat. Tents were erected, the clothing stored away and everything got under way. However, the packet and its tow had not proceeded very far when someone noticed that the wardrobe department was on fire. The blaze put out, everyone began wondering what had caused it, and finally a solution was reached when it was found that the steamer burnt wood instead of coal or oil, the wood sending out large sparks which settled on the canvas. This ne-

MARLENE DIETRICH

(Continued from Page 43)

cessitated another delay of one or two days, while a sheet iron protective covering was put together.

Apparently all trouble was conquered by this time and the happy party sailed away, confident that their next stop would be productive of ice. However, after several days of sailing up the Missouri, the company entered Arkansas and had been unable to find the necessary commodity, so they took a train to Hollywood, rigged up a faked ice set on one of the stages, and finished the picture there.

Truly, the location manager's job is a tough one.

that she worked as an extra in the Berlin studio of the UFA producing company. She was typed in this work as a society woman. Her marriage to Rudolph Sieber, an assistant director, took place at this time.

An interval on the stage followed. Her first success came in "The Great Baritone." After that she filled a six-months' engagement in Vienna, and returned to Berlin, for the birth of her daughter, Maria. That was in 1925. A year later she resumed her theatrical career to play a second lead in a musical comedy, "It's In the Air," a personal success which resulted in an offer to star in motion pictures. She accepted the offer.

Then followed her appearance in a series of successful motion pictures which made her known not only in Germany, but to the United States as well.

After this she returned to the stage as a guest star at the Berliner theater, following which she made another motion picture: "The Blue Angel" with Emil Jannings, which established her reputation throughout the world. After that she accepted an offer to appear in Hollywood films.

❧

LOCATION

Her European Pictures:

- "The Blue Angel
- "Princess Ohala"
- "I Kiss Your Hand, Madame"
- "Three Loves"

Her Hollywood Pictures:

- "Morocco"
- "Dishonored"
- "Shanghai Express"
- "The Blonde Venus"
- "The Song of Songs"
- "The Scarlet Empress"
- "The Devil Is a Woman"
- "Desire"
- "I Loved a Soldier"

GAUMONT BRITISH

(Continued from Page 30)

standing pictures, among them "Evergreen," "The Man Who Knew Too Much," "Little Friend," "Chu Chin Chow," "The 39 Steps," and others.

His foresight and keen mind have contracted for GB pictures such well known stars as George Arliss, Richard Dix, Walter Huston, Madge Evans, Constance and Joan Bennett, Robert Donat, Madeleine Carroll and others too numerous to mention. It was Michael Balcon, incidentally, who gave Alfred Hitchcock, ace director, his first chance. In the old silent days Hitchcock was a caption writer. Today, he is one of the leading directors of the industry and is under contract to GB.

Happily married, Balcon is the father of two children. He has a beautiful home in the Kent countryside and spends as much time there as a busy film producer's life will permit.

❧

ALFRED HITCHCOCK

"The Pleasure Garden," followed by the successful silent version of "The Lodger," with Ivor Novello. He directed the first really successful British talkie, "Blackmail," and anticipated the method of Eugene O'Neill's "Strange Interlude" by several years when, in "Murder," he put a man's thoughts on the screen. Herbert Marshall was the star of this sensational picture.

Hitchcock directed "Waltzes From Vienna," with Jessie Matthews, but after that turned to mystery films, which he most enjoys doing, and to which his unique style of rapid cut is best adapted. "The Man Who Knew Too Much," with Peter Lorre, Leslie Banks, and Nova Pilbeam, and "The 39 Steps," with Robert Donat and Madeline Carroll, became internationally popular. "Hitch," as he is affectionately known, is now engaged with the screen adaptation of Somerset Maugham's "Secret Agent," with Peter Lorre, John Gielgud, Madeleine Carroll, and Robert Young.

He is only thirty-five years old, and is not only the most celebrated director in England at present, but a striking personality. Ruddy-complexioned, apparently grave and quiet, he is a tremendous man with a multitude of chins and a wicked sense of humor.

He is married to Alma Reville, well-known scenario writer. They live on the top floor of a six-story West End building, particularly chosen by "Hitch" because it has no elevator. He says the climb is good for his girth, but so far it had had no noticeable effect.

PRODUCTION SCHEDULE

| Story | Leading Player | Direction | Remarks | Type |
|--|---------------------|--------------------|-----------------------|------------------------|
| AMBASSADOR-CONN PICTURES (at Talisman Studios), 4156 Sunset Blvd. | | | | OL-2131 |
| "Wildcat Trooper" | Kermit Maynard | Unassigned | Preparing N. W. | Mounted |
| "Robin Hood, Jr." | All-star | Unassigned | Preparing | Mixed |
| "Cina Flight" | Unassigned | Charles Hutchison | Preparing | Mixed |
| "Trooper X-13" | Frankie Darro | Unassigned | Preparing N. W. | Mounted |
| BURROUGHS-TARZAN PICTURES, 8476 Sunset Blvd. | | | | HO-2937 |
| "The White Glove" | All-star | Unassigned | Preparing | Mixed |
| "Murder at the Carnival" | Unassigned | Unassigned | Preparing | Mixed |
| "Girl with the Red Feather" | Unassigned | Unassigned | Preparing | Mixed |
| "S. O. S. Coast Guard" | Unassigned | Unassigned | Preparing | Sea |
| "The Sky Fighters" | Unassigned | Unassigned | Preparing | Serial |
| CHESTERFIELD PICTURES (at Pathe Studios), Culver City | | | | HE-4121 |
| "Mother of the World" | Unassigned | Charles Lamont | Preparing | Mixed |
| "Below the Deadline" | Unassigned | Charles Lamont | Preparing | Mixed |
| COLUMBIA PICTURES, 1438 Gower St., Bob Mayo casting | | | | OO-3181 |
| "Lost Horizon" | Ronald Colman | Frank Capra | Shooting | Mixed |
| "Queer Money" | Morris, Grahame | Erle Kenton | Shooting | Mixed |
| "Fer de Lance" | Edward Arnold | Herbert Biberman | Shooting | Mixed |
| "Trapped by Television" | Lyle Talbot | Del Lord | Shooting | Mixed |
| DARMOUR STUDIOS, 5823 Santa Monica Blvd. | | | | GR-1166 |
| "Hit and Run" | Unassigned | Burt Lynwood | Preparing | Drama |
| GEORGE HIRLIMAN ENTERPRISES (at Talisman Studios), 4516 Sunset Blvd. (Including Regal, Metropolitan and Pacific Production) | | | | OL-2131 |
| "Romance on the Rio" | Unassigned | Unassigned | Preparing | Mexico |
| "Yellow Cargo" | Nagel, Hunt | Crane Wilbur | Shooting | Mystery |
| "Pending Justice" | Nagel, Hunt | Unassigned | Preparing | Melodrama |
| GOLDWYN PICTURES (at United Artists Studios), 1041 N. Formosa Ave. | | | | GR-5111 |
| "Come and Get It" | Bruce, Arnold | Howard Hawks | Preparing | Mixed |
| "Dodsworth" | Huston, Chatterton | William Wyler | Preparing | Mixed |
| IMPERIAL PICTURES (at Talisman Studios), 4516 Sunset Blvd. | | | | OL-2131 |
| "Second Choice" | Betty Burgess | Clifford Sanforth | Shooting | Mixed |
| "Penthouse Love" | Unassigned | Clifford Sanforth | Preparing | Mixed |
| "Silver Lining" | Unassigned | Clifford Sanforth | Preparing | Mixed |
| INVINCIBLE PICTURES (at Pathe Studios), Culver City | | | | HE-4121 |
| "False Fronts" | Chandler, Knapp | Phil Rosen | Shooting | Mixed |
| METRO-GOLDWYN-MAYER, Culver City | | | | HE-0211 PA-9138 |
| "Romeo and Juliet" | Shearer, Howard | George Cukor | Shooting | Classical |
| "GGood Earth" | Paul Muni | Sidney Franklin | Shooting | China |
| "San Francisco" | Gable, MacDonald | W. S. Van Dyke | Shooting | Mixed |
| "Suicide Club" | Robert Montgomery | J. Walter Ruben | Shooting | Mixed |
| "Mob Rule" | Sidney, Tracy | Fritz Lang | Shooting | Mixed |
| "Captains Courageous" | Freddie Bartholomew | Jack Conway | Preparing | Mixed |
| "Gram" | Schumann-Heink | Richard Thorpe | Preparing | Mixed |
| "Gorgeous Hussy" | Joan Crawford | Clarence Brown | Preparing | Mixed |
| "The Witch of Timbuktu" | Lionel Barrymore | Tod Browning | Shooting | Mixed |
| "Old Hutch" | Wallace Beery | Unassigned | Preparing | Mixed |
| "Suzy" | Jean Harlow | George Fitzmaurice | Shooting | Mixed |
| "Three Wise Guys" | Robert Young | George Seitz | Shooting | Mixed |
| "We Went to College" | Edmund Lowe | Joseph Santley | Preparing | Mixed |
| PARAMOUNT STUDIO, 5451 Marathon St. | | | | GL-6121 HO-2411 |
| "Poppy" | W. C. Fields | Edward Sutherland | Shooting | Comedy |
| "Three Cheers for Love" | Whitney, Cummings | Ray McCarey | Shooting | Musical |
| "Rhythm on the Range" | Bing Crosby | Norman Taurog | Shooting | Musical |
| "Early to Bed" | Ruggles, Boland | Norman McLeod | Shooting | Comedy |
| "And Sudden Death" | Scott, Drake | Charles Barton | Shooting | Mixed |
| "The Duchess" | George Raft | Alexander Hall | Preparing | Mixed |
| "The Good for Nothing" | Virginia Weidler | William Shea | Shooting | Mixed |
| "The General Dies at Dawn" | Fred MacMurray | Lewis Milestone | Preparing | Mixed |
| PICKFORD-LASKY PRODUCTIONS, 1041 N. Formosa Avee. | | | | GR-5111 |
| "The Gay Desperado" | Nino Martini | Rouben Mamoulian | Preparing | Musical |

PRODUCTION SCHEDULE

| Story | Leading Player | Direction | Remarks | Type |
|---|--------------------------|----------------------------|-----------------|----------------|
| PIONEER PICTURES, 1041 N. Formosa Ave. (at United Artists Studio) | | | | |
| "Life of Custer" | Unassigned | John Ford | Preparing | Historical |
| PRINCIPAL PRODUCTIONS (at Pathe Studio), Culver City Edward Gross casting SE-2156 | | | | |
| "Boots and Saddle" | George O'Brien | Unassigned | Preparing | Western |
| "Alias Brian Kent" | Richard Arlen | Unassigned | Preparing | Mixed |
| REPUBLIC PICTURES, 4024 Radford Ave., North Hollywood Jack Weiner casting N. Hollywood 1101 | | | | |
| "Legion of the Lost" | Unassigned | Unassigned | Preparing | Foreign Legion |
| "Fair Grounds" | Unassigned | Unassigned | Preparing | Western |
| "Gentleman from Louisiana" | Unassigned | Unassigned | Preparing | Mixed |
| "Ticket to Paradise" | Unassigned | Aubrey Scotto | Preparing | Mixed |
| "Follow Your Heart" | Marion Talley | Aubrey Scotto | Preparing | Mixed |
| "Sitting on the Moon" | Unassigned | Unassigned | Preparing | Mixed |
| "Singing Cowboy" | Gene Autry | Mack Wright | Shooting | Western |
| "Lonely Trail" | John Wayne | Joseph Kane | Shooting | Western |
| "Navy Born" | Unassigned | Nate Watt | Preparing | Navy |
| "Twenty Fathoms Below" | Ann Rutherford | Lewis D. Collins | Preparing | Sea |
| RKO-RADIO PICTURES, 780 N. Gower St. Bob Palmer casting HO-5911 | | | | |
| "Never Gonna Dance" | Astaire, Rogers | George Stevens | Preparing | Musical |
| "Mary of Scotland" | Katharine Hepburn | John Ford | Shooting | Historical |
| "Marry the Girl" | Gene Raymond | Leigh Jason | Preparing | Mixed |
| "Bunker Bean" | Davis, Latimer | Killy, Hamilton | Shooting | Mixed |
| "Last of the Bad Men" | Carey, Gibson | Christy Cabanne | Shooting | Western |
| "Portrait of a Lady" | Katharine Hepburn | Mark Sandrich | Preparing | Mixed |
| "M'liss" | Anne Shirley | George Nicholls, Jr. | Preparing | Mixed |
| "Daddy and I" | Unassigned | Unassigned | Preparing | Mixed |
| "Grand Jury" | Unassigned | Charles Vidor | Preparing | Mixed |
| "Make a Wish" | Harriett Hilliard | Leigh Jason | Preparing | Mixed |
| "Save a Lady" | Ann Sothorn | Unassigned | Preparing | Mixed |
| SELZNICK INTERNATIONAL PICTURES, 9336 W. Washington Blvd., Culver City RE-0252 | | | | |
| "Dark Victory" | Merle Oberon | Unassigned | Preparing | Mixed |
| "Garden of Allah" | Dictrich, Boyer | Richard Boleslawski | Shooting | Mixed |
| TWENTIETH CENTURY-FOX, Beverly Hills CR-5111; Casting, CR-6135 | | | | |
| "To Mary, With Love" | Jean Dixon | John Cromwell | Preparing | Mixed |
| "Mery Killer" | Gloria Stuart | George Marshall | Preparing | Mixed |
| "Private Number" | Loretta Young | Roy Del Ruth | Shooting | Mixed |
| "White Fang" | Michael Whalen | David Butler | Shooting | Mixed |
| "Once Every Year" | Shirley Deane | James Tinling | Shooting | Mixed |
| "Public Nuisance No. 1" | Jane Withers | Unassigned | Preparing | Mixed |
| "Girls' Dormitory" | Simon, Chatterton | Irving Cummings | Preparing | Mixed |
| UNIVERSAL STUDIO, Universal City Dan Kelley casting HI-5105 HE-3131 | | | | |
| "International Team" | Jack Holt | Unassigned | Preparing | Mixed |
| "Reno in the Fall" | Unassigned | Unassigned | Preparing | Mixed |
| "My Man, Godfrey" | William Powell | Gregory LaCaca | Shooting | Mixed |
| "It's a Small World" | McCrea, Bennett | Alfred E. Green | Shooting | Mixed |
| "What Price Parole?" | Preston, Hunter | Louis Friedlander | Shooting | Prison |
| "Phantom Rider" | Buck Jones | Ray Taylor | Shooting | Serial |
| "Crash Donovan" | Jack Holt | Nigh, Negulesco | Shooting | Mixed |
| "Roxana" | Margaret Sullavan | James Whale | Preparing | Mixed |
| "Everybody Sing" | Victor McLaglen | Ralph Murphy | Preparing | Mixed |
| "Night Life" | Unassigned | Unassigned | Preparing | Mixed |
| "Kitchen Privileges" | Unassigned | Unassigned | Preparing | Mixed |
| WALTER WANGER PRODUCTIONR (at General Service Studios), 7250 Santa Monica Blvd. HO-0173 | | | | |
| "Spendthrift" | Henry Fonda | Unassigned | Preparing | Mixed |
| "Simoom" | Boyer, Carroll | Anton Litvak | Preparing | Mixed |
| WARNER BROS.-FIRST NATIONAL Burbank Studio, HO-1251 Maxwell Arno w casting Casting, HE-1151 Hollywood Studio, 5842 Sunset Blvd., HO-5811 | | | | |
| "Nowhere" | Ross Alexander | William Clemens | Preparing | Mixed |
| "Green Light" | Leslie Howard | Unassigned | Preparing | Mixed |
| "Stage Struck" | Powell, Blondell | Busby Berkeley | Shooting | Musical |
| "Angel of Mercy" | Kay Francis | William Dieterle | Shooting | Mixed |
| "Bullets or Ballots" | Edward G. Robinson | William Keighley | Shooting | Mixed |
| "Cain and Mabel" | Marion Davies | Lloyd Bacon | Preparing | Mixed |
| "Charge of the Light Brigade" | Errol Flynn | Michael Curtiz | Shooting | Historical |
| "Public Enemy's Wiwe" | Pat O'Brien | Nick Grinde | Shooting | Mixed |
| "Bengal Killer" | MacLane, Reynolds | Louis King | Preparing | Mixed |
| "On Secret Service" | Dick Foran | Noel Smith | Preparing | Western |



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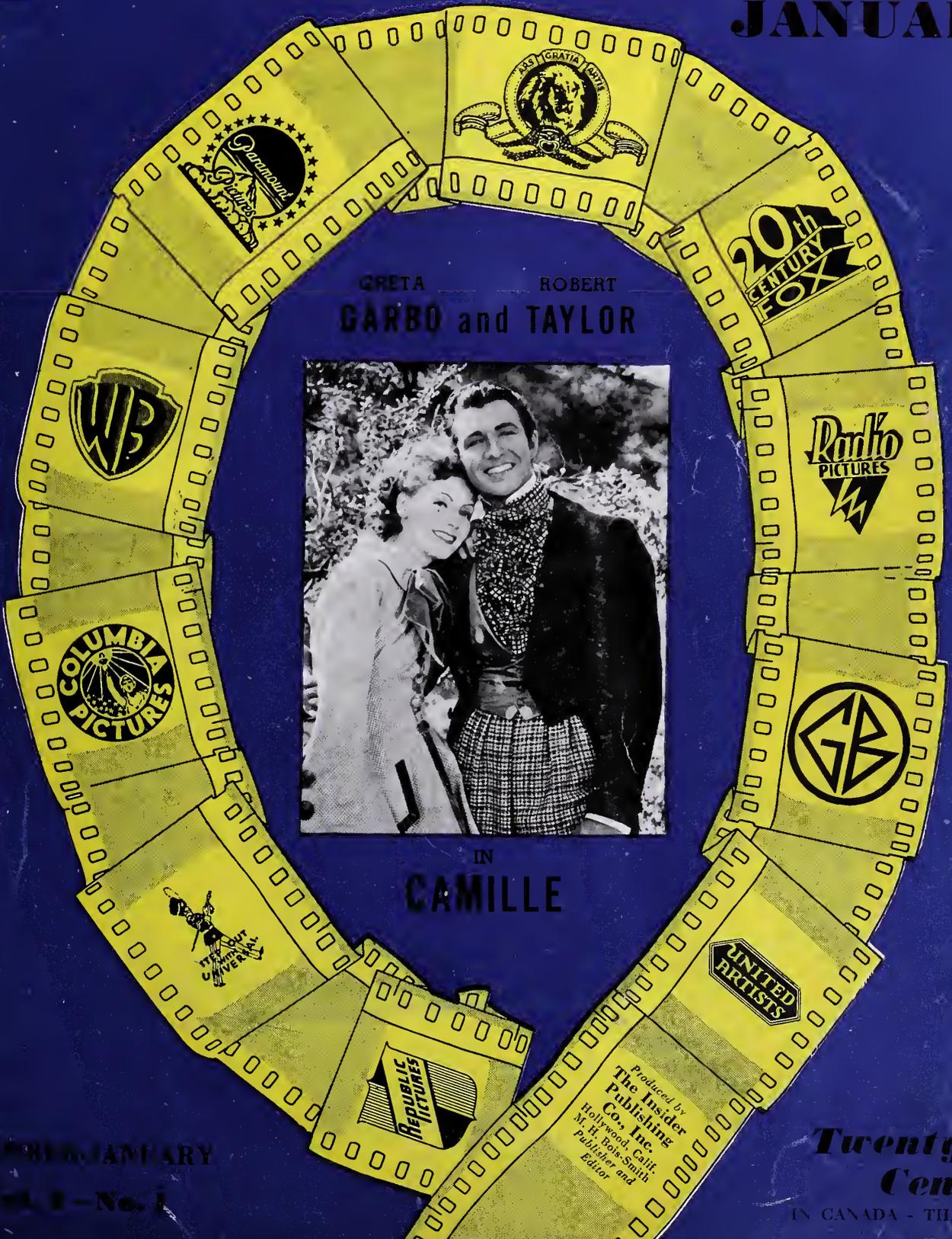
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JANUARY

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THE INSIDER, JANUARY
Vol. 1 - No. 1

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FUTURE FEATURES

Next month the "INSIDER" is proud to present some special features and articles for its February Issue. Below is a brief forecast of our editorial calendar.

Across the Roof of the World

A sequel to the absorbing article in this issue depicting the adventures of the world's most famous cameraman, James B. Shackelford. This one will relate his experiences in the Gobi Desert with Roy Chapman Andrews.

The New Idol of the Cinema

Why Robert Taylor swept, almost overnight, to unprecedented popularity with the motion picture public! A personal interview.

The Biography of David Selznick

Continuing our series devoted to portraying the lives of the leaders who have moulded the destiny of the Motion Picture Industry, the February issue will contain an article about that eminent producer.

The Illuminating Story about How Films are made, and the Ultra-precision Instruments Necessary to their Manufacture.

Destined to Sing

Read the concluding Installment of this interesting serial. Does Dick escape the consequences of his Italian Romance?

MURRAY HOWARD BOIS-SMITH
Publisher and Editor

VOL. 1

JANUARY, 1937

No. 2

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PAULINE GALE

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DOROTHY WILDING MEREDITH

Staff Writer

FENYMORE HOWARD

Staff Writer

BENGT ARTUR JONSON

Staff Writer

HOWARD WALDEN

Art Editor

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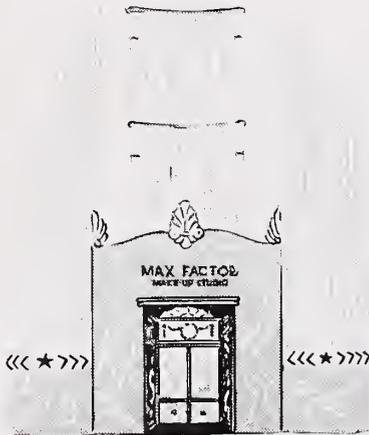


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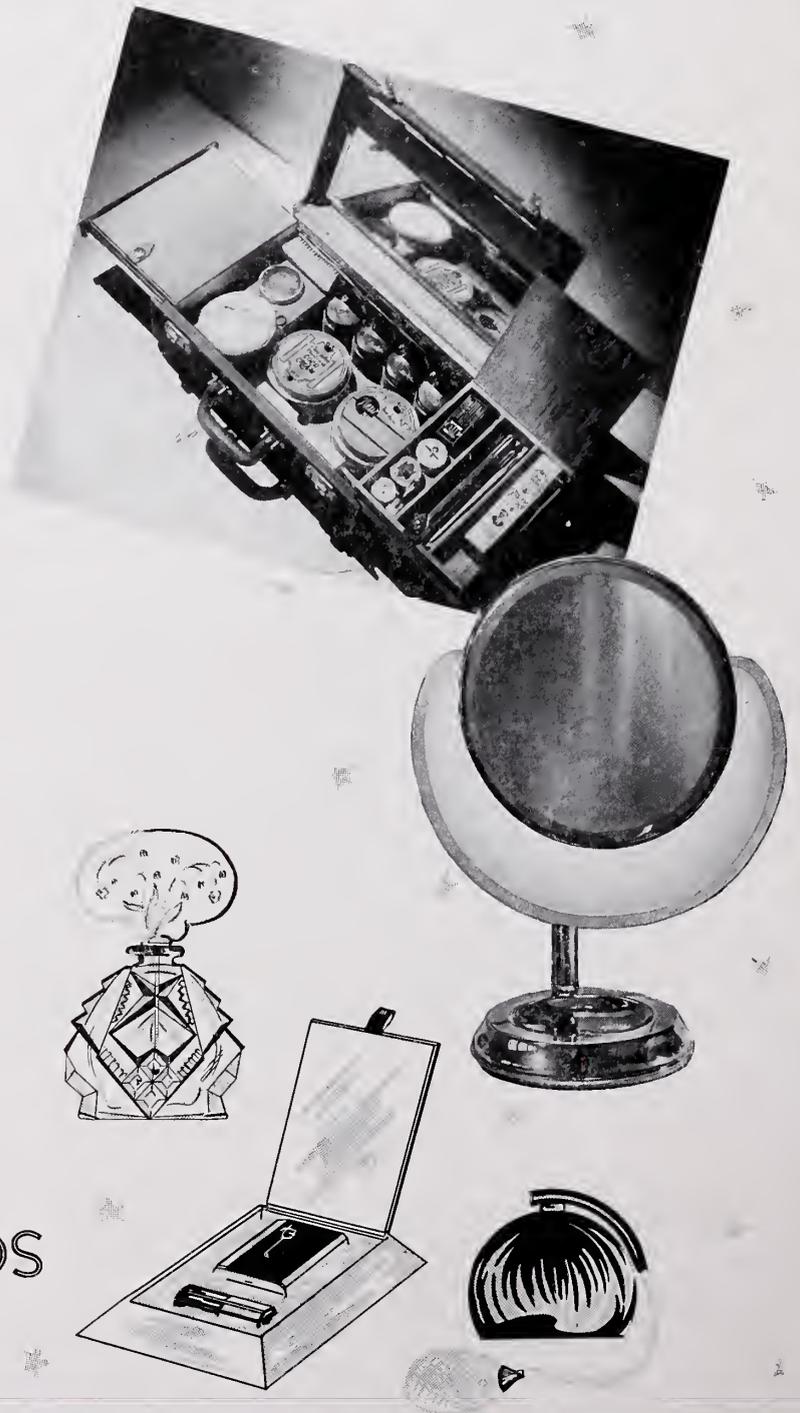
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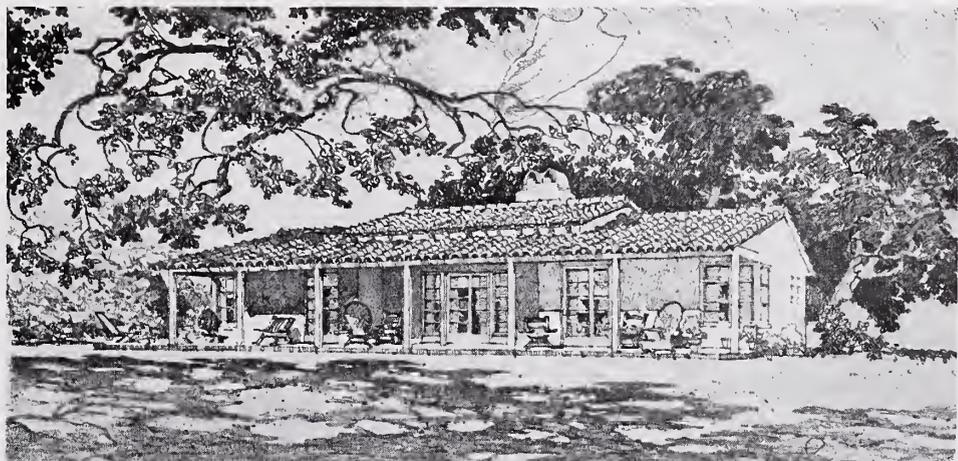
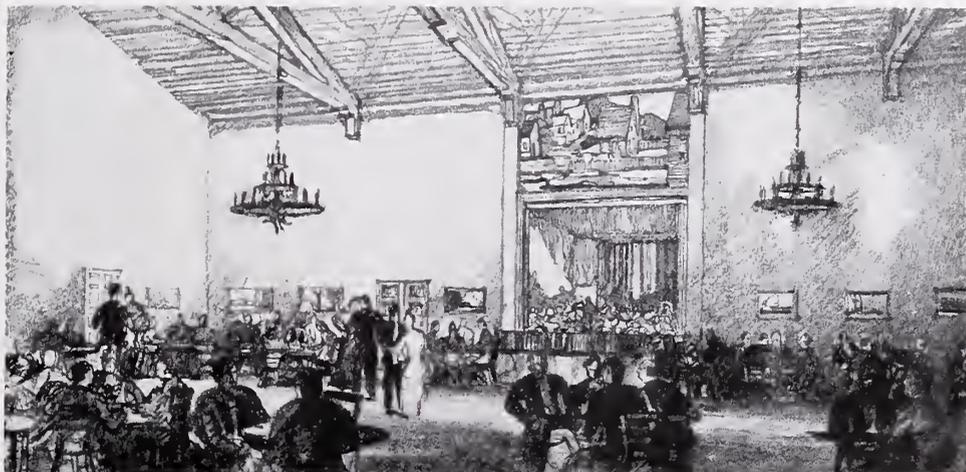
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SMART BUNGALOWS PROVIDE THE UTMOST IN CONVENIENCE AND PRIVACY

DARRYL F. ZANUCK

The Little Napoleon of 20th Century-Fox, whose dynamic personality has been responsible for the exceptional progress made by the union of these two major studios.

"I SUPPOSE I was not the type of boy mothers would point to as an example for their offspring," remarked Darryl F. Zanuck, reminiscently. His remarkable achievements would tend to prove that even the most omniscient and adoring of mothers may be mistaken.

Like other notable but less real characters of recent date, Mr. Zanuck started life at "Grand Hotel," in his case definitely located at Wahoo, Nebraska. This was in September, 1902.

"My parents took me on a visit to California where I got a job at fifty cents a day working in pictures. I was then six years old and had to sneak away for my adventure as an actor. My father found out about his aspiring son but instead of being impressed he nipped the would-be Thespian genius right in the bud by returning him to Nebraska and protecting grandparents," he said, with a twinkle of amusement.

"Then came the dreary routine of the schoolroom. But I managed to play hookey often enough, roaming the woods hunting and trapping animals. This I suppose, is where I got my love of hunting—a passion that has taken me as far as Africa and Alaska on the trail of wild game, for the love of the woods and the thrill of the chase is in my blood.

"Above everything, as the boyhood years passed, I hated the unexciting school days so when trouble loomed in Mexico I immediately enlisted. Although under age I persuaded the recruiting officers that I was eighteen. Wahoo wasn't big enough to hold me after that and when the World War came along I looked upon it as my fight and joined up. When the representative of my division on the A.E.F. newspaper, The Stars and Stripes, got in the way of a bullet and was sent home, I got the chance at his job. I had always wanted to write—probably every-one does.

"My work for the paper brought a letter of commendation and I was so encouraged that when we were sent back to the States, I remained in New York in the fond hope of making my mark as a magazine writer. I ground out story after story, presented them to editor after editor but the best result was

a lone editorial note to the effect that while my work showed promise it needed more finish!

"But being still in my 'teens, the world was still my oyster though I had not as yet been able to pry open the shell. I went home to my parents who had moved to California, then, needing money, a job as longshoreman on the San Pedro waterfront proved expedient. After this I tried my hand in the fight ring as a lightweight, and was promptly knocked out!

"So I took stock of myself and decided that Zanuck's brain had a better chance of success than his brawn, with which ambitious idea I organized the Darryl Poster Service, an outdoor advertising company. When the money I had saved and borrowed was exhausted I went back to my writing and to my surprise sold an original story to the Fox Film Company. The check was for \$500.

"This auspicious beginning evidently indicated auctorial ability so I wrote a novel 'Habit' which failed to create even so much as a ripple on the literary surface of things. But I put a copy of it under my arm and went over to Fox and sold myself as a scenario writer. For a year I turned out almost a scenario a week.

"Warner Brothers heard of my facility in grinding out plots so they hired me to write for their unique box-office star, Rin Tin Tin. He, of hallowed memory, kept pace with the most fantastic of my youthful fancies and the money poured in to the company's coffers.

"But I wanted to do more than write dog operas, so after three years I walked into Jack Warner's office and outlined a plan I had been turning over in my mind. I wanted my own production unit and a share of the profits therein. It took nerve, but I had discovered that unless you impress others with your own self-confidence, no one will place confidence in you. Warner has a great sense of humor and a strong belief in the men he picks. He met my demands.

"Thereafter I was an associate producer, which meant mostly that instead of working twelve hours a day I had the privilege of working as high as eight-



DARRYL F. ZANUCK

een. Supervising picture production at that time meant a combination of writing the story, directing, cutting and editing. The various steps of production had not become so specialized as they are today.

"The highlight of my work with Warner Brothers was the introduction of sound in pictures. We had been interested in the possibility of bringing in music and songs when Warner asked me to make 'The Jazz Singer,' starring Al Jolson. Our first plan was to have only songs but we slipped in a bit of dialogue and so—talking pictures were born. That was in 1928. In 1931 I was made chief executive in charge of all Warner Brothers productions.

"I set out then to make a new type of picture. The screen, in acquiring the gift of speech, had taken on new vital possibilities. It was up to us, who made the pictures, to make the screen play *live*. So I reached out to the front page of the newspapers for stories which would be timely and which would reflect the most interesting of contemporary human problems. I began dramatizing front page news and my efforts met with startling success. We made 'Little Caesar,' 'The Public Enemy' and 'Five Star Final,' because the public was grabbing up its newspaper to follow the latest exploits of this new social menace. We made 'Office Wife' and 'Illicit' because they were the life stories of the girl of today. We made 'I Am A Fugitive'

(Continued on page 52)

SCENES FROM PICTURES COSTUMED BY
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- Show Boat** Universal Pictures
- Anthony Adverse** Warner Bros.-1st Nat'l
- Tale of Two Cities** Metro-Goldwyn-Mayer
- Captain Blood** Warner Bros.-1st Nat'l
- Souls At Sea** Paramount Productions
- Michael Strogoff** RKO-Radio
- Quality Street** RKO-Radio
- Robber Barons** RKO-Radio
- Come and Get It** Samuel Goldwyn
- Woman of Glamour** Columbia Pictures



IF WE DON'T HAVE IT...WE MAKE IT!



Editorial

THE PENALTY OF SUCCESS

THE phrase "The Penalty of Success" might seem paradoxical to the average mind for it is natural to ask, "How can success in one's life impose any penalty?"

As all terms are relative perhaps we had better qualify this particular one by making it **material** success, for it is in achieving material success that so often a penalty seems inevitably involved.

This penalty appears unwarranted yet it is almost invariably inflicted on the winners, no matter in what field of endeavor they excel. Whether in music, art, industry, science or invention the less fortunate aspirants apparently develop morbid streaks of jealousy, envy and malice. Through ignorance of, or indifference to the universal law they will impose the poisonous and unpardonable penalty of slander, that obnoxious abomination wrought by loosely wagging tongues.

Such slanderers are as poisonous snakes but unfortunately, unlike the real reptiles, they are not confined to certain localities. No! The human variety is indigenous to every part of the civilized world and no one who has climbed to the upper rungs of life's ladder is safe from their attack.

Their venom has been directed with particular malignancy at the motion picture industry. The misguided release of faulty news by the more sensational representatives of the press has created a general impression that Hollywood, with its film folk, flourishes in rather more spectacular and deplorable brands of sin than are to be encountered elsewhere. The malicious tongues wag and in the fangs of the little-minded there is distilled venom of such a virulent nature that its sting is well nigh incurable.

And all the progressive and efficient organization now existing in the motion picture industry has been unable effectively to check the calumnies.

There is a method of dealing with snakes, that of removing the poison fangs. But there is only one way to counteract the poison of

the human variety, where our movies and their animating personnel are concerned. The only way is enlightened public opinion.

Delving into the lives of those who have met with outstanding success it immediately becomes apparent that many of them had to overcome and remove from their paths obstacles that must have seemed beyond human strength. Yet as a result of their persistence, courage and faith they have justly won to achievement. Why should their public permit such high endeavor and hard-won success to be degraded!

Almost invariably, when some gifted individual reaches stardom on the screen, the jealous tongues start wagging and they do not stop at mere innuendoes. Without a shadow of foundation they will make the most libelous statements, the derogatory implications of which tarnish many a fair name. And the morons, and the degenerates become conduits which carry the poisonous stream of "did you hear this," or "I heard that," "she may be a star, but—!"

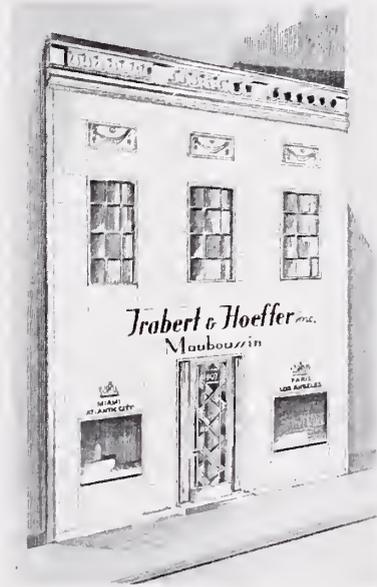
Truly "rumour hath an evil tongue."

It is at this point that you, Mr. and Mrs. Public, can help to arrest the flow of this deadly gossip by lashing back at the carrier with words of contradiction and sharp reprimand. If your own son or daughter were the object of such attacks you would quickly repudiate the charges with the scathing contempt they deserve and thus you would be doing your bit toward routing the evil.

Let us recognize the love for one another that guides the universal law of life and with this recognition give all credit to the sterling qualities that are essential before anyone can succeed in the fiercely competitive field of motion pictures. What our stars attain is just as much the fruits of their hard and honest labor as is the success you may have met with in the business or professional world. They give you many hours of pleasure and entertainment. Surely, in return, it is only fair to give them credit and fair renown.

Harvey H. Bis-Smith

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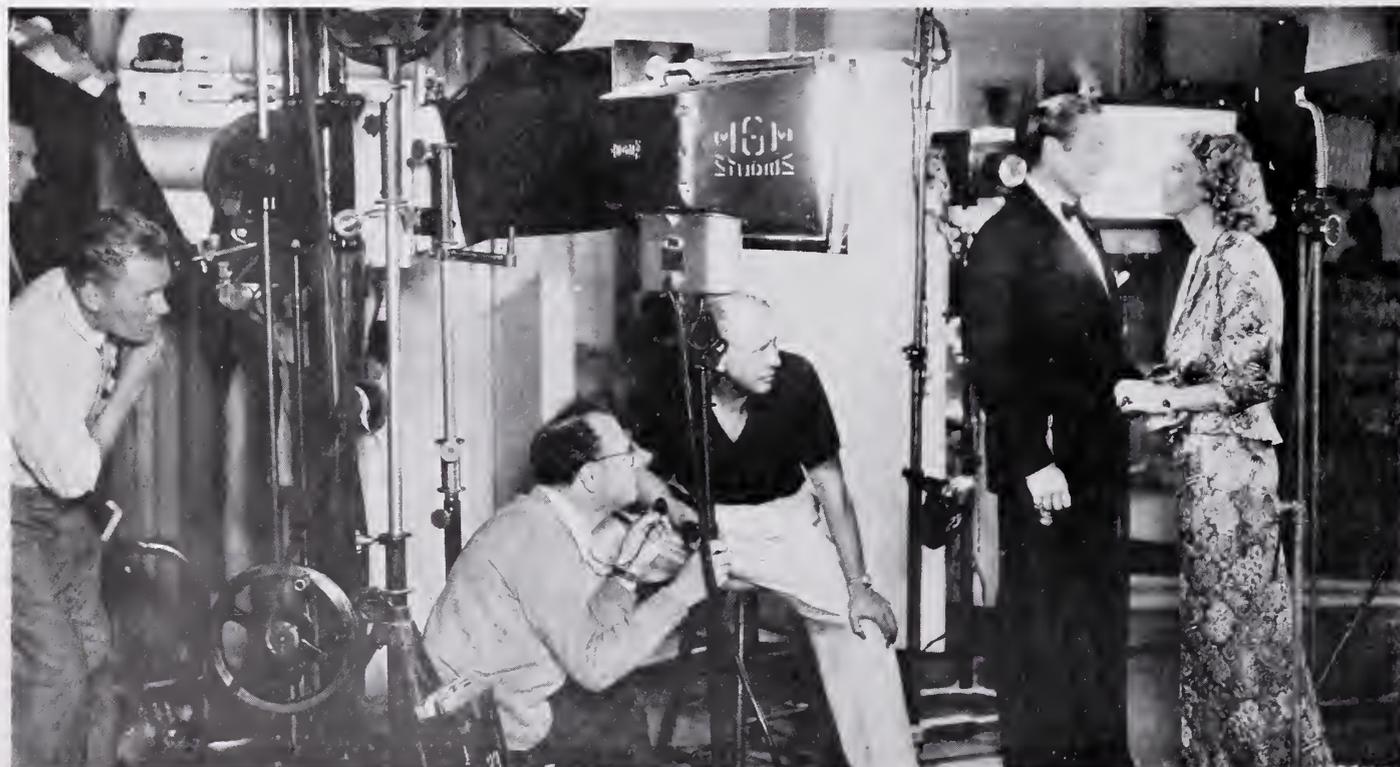
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METRO-GOLDWYN-MAYER



"LOVE ON THE RUN" A W. S. Van Dyke Production. Producer—Joseph L. Mankiewicz. Director—W. S. Van Dyke. Stars—Joan Crawford and Clark Gable, with Franchot Tone, Reginald Owen, Mona Barrie and Ivan Lebedeff. Director of Photography—Oliver T. Marsh, A.C.S. Art Director—Cedric Gibbons. Original Story—Alan Green and Julian Brodie. Screen Play—John Lee Mahin. Manuel Seff and Gladys Hurlbut. Recording Director—Douglas Shearer. Film Editor—Frank Sullivan. Gowns by Adrian.



"AFTER THE THIN MAN" Producer—Hunt Stromberg. Original—Dashiell Hammett. Screen Play—Francis Goodrich, Albert Hackett. Director—W. S. Van Dyke. Asst. Director—Charley Dorian. Cameraman—Oliver Marsh. Cast—Myrna Loy, William Powell, James Stewart, Jos Calleia, Elissa Landi, Jessie Ralph.

AN INTERVIEW WITH PAUL MUNI ^A_N^D LUISE RAINER

The Stars of "THE GOOD EARTH" chat informally on the set at Metro-Goldwyn-Mayer and present their Personal Histories in this Special Interview by Pauline Gale.

SEATED together on a wooden bench in a Chinese street were two discouraged-looking young Orientals. The man was dressed roughly in coarse blue cloth with straw sandals on his bare feet. The woman, in trousers and padded jacket, slumped wearily against him. They looked painfully poor, dreadfully tired and entirely broken in spirit.

"May I present Mr. Paul Muni and Miss Luise Rainer." The studio official paused before these two with the amazing words. It was not until the Muni grin broke through the Chinese face before us that we identified the actor. Strangely enough, the Chinese "look" was still there, even though Paul Muni himself was recognizable.

The girl shook hands, smiling. Again merely a glimpse of Luise Rainer shone through the Chinese makeup, the merest hint of that attractive and volatile star. The Chinese expression, the Oriental attitude of those two was in each gesture. It is the ineffable artist that lives in actors like these which permeates them so completely that during the enacting of a scene they live their part sincerely and unconsciously carry through even off-stage. To us, these people were Chinese, and throughout the long talk that followed, rarely did that illusion leave the minds of the various people who spoke with them, including the interviewer. Tired they truly were, for since early morning Luise Rainer had done back-breaking work in a paddy-field with Muni beside her, planting the new seedling rice plants for the next year in a scene for "The Good Earth." The day was hot and real perspiration had trickled from under their make-up. Now they were exhausted and looked it. It was this very tired and sad weariness which director Sidney Franklin had wanted to catch in them for the last scene of the day. Now that it was over the feeling was still with them.

It is a long way from "The Great Ziegfeld" to "The Good Earth." There is a vast difference between the vital beauty of the nineties played by Luise Rainer in the former picture as compared to the tired young Chinese wife broken by poverty and famine in "The

Good Earth." It is her versatility which proclaims Miss Rainer as a consummate actress.

Versatility is the keynote of Paul Muni's characterizations as well. "If I ever get so typed that producers could talk about a 'Muni story' as though it fitted my type," said Paul Muni earnestly to us. "I'd quit pictures for good."

From the Mexican in "Bordertown" to the mine worker in "Black Fury." From the gangster in "Scarface" to the story of "Louis Pasteur" and now the Chinese peasant in "The Good Earth" Paul Muni has gone, in each picture portraying with his forceful personality a different type of person.

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THE STUDIO MAGICIAN

PAUL WIDLICSKA creates rain, snow, hail and fog at a moment's notice. Here's how a studio can have weather to order at any time of the year within the sound stage. The property man is called upon to provide anything from two hundred sand flies to an eighty mile an hour gale, and he is usually successful if it is humanly possible to satisfy the demands. He invents the item, or the machine to make it; borrows it from a collection, or gets it from across the world. It's all part of the day's work.

ALLADIN had a lamp! Paul Widlicska has thirty handy men and the craziest shop and store-room in Hollywood. With his props and his men he can out—Alladin Alladin any time.

At the Samuel Goldwyn studios, when they want it to snow or rain on the set, or when they want the wind to sigh or howl, or when they want a mooing cow, a crocodile or a cockroach, they yell: "Hey Paul!" They give the little Austrian propmaker a rough sketch and less time than he needs to fill the order and he goes to work.

He tackles the job with the firm idea that nothing is impossible; if he allows himself to doubt this theory for one moment, he would lose his job. He must not feel that anything on earth is impossible.

Paul is the Edison of Hollywood's prop-making shops; an inventive wizard who has perfected more intricate gadgets perhaps than any living inventor, but one who never seeks a patent, and who tosses his inventions into an ash can the moment the cameras cease grinding on the scenes for which they were needed.

"If the others can use my ideas, let 'em have 'em. I have plenty of ideas



Fogging up the "Dodsworth" set! PAUL WIDLICSKA working his fog machine.

from others myself," is the philosophy of this magic maker who has been hearing the "Hey, Paul!" in Hollywood studios for twenty years.

This daddy of all the prop makers wears a sprightly air these days because of two pictures recently released by Samuel Goldwyn. One of the pictures,

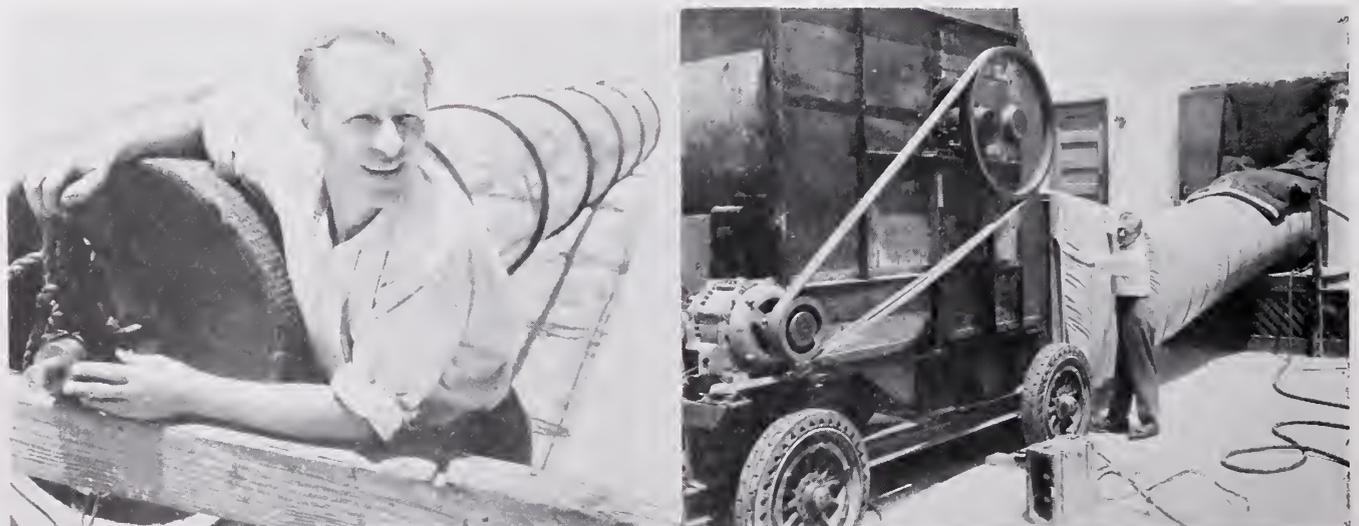
a screen adaptation of Edna Ferber's story of an American lumber dynasty, "Come and Get It" put Paul's new show shaker to a test. The snow shaker covered itself with glory and a big sound stage with "snow." The other, Sidney Howard's screen version of Sinclair Lewis' "Dodsworth," revealed the worth of Paul's new wind machine, the product of three year's tinkering.

His snow shaker is a cylindrical contraction which hung high above the "Come and Get It" set. When snow was ordered, finely cut chicken feather drifted slowly down to be wafted realistically against the log cabins by the miraculously quiet wind machines.

They almost broke Paul's heart two years ago when they stopped manufacturing "Falco Flakes," a sort of corn flake breakfast food resembling snow. This was Paul's favorite "snow." It was hard to make chicken feathers behave, at first. Paul would put a crew of men to work cutting up the feathers, but from time to time the men would become interested in conversation while so engaged, so that some of the pieces would be entirely too large.

"When our snow began to fall," related Paul, "once in a while you would

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Left: The Hollywood "snow" man! MR. WIDLICSKA with his newly-developed snow-shaker, used for the first time in "Come and Get It," the Samuel Goldwyn production. The cylindrically-shaped shaker spreads chicken feathers so evenly over a set that even the actors are fooled. No more corn flakes for "snow" nowadays! Right: Here is PAUL'S latest invention, a wind machine which can blow a gentle zephyr or an 80-mile an hour gale without a sound on the set where it is used.

ELISSA LANDI

A versatile lady whose twin talents are so ably expressed, both as an eminent actress and as a successful author.

"THE popular screen fare for the world will always have to be pictures that have fast sweeping action, clever plot, and bold, sturdy character delineation. I do not believe that psychological plot, fantasy, or stories based only on mental rather than physical action, will ever satisfy picture audiences. The first have *visual action*, the beholder can see what takes place and understands.

"But the latter can only be grasped by reading. Only in a written story or a novel can one penetrate into the mind of a character."

Thus spoke Elissa Landi, eminent star, when interviewed recently by the Insider on the Metro-Goldwyn-Mayer lot, where she is playing in "The White Dragon" colorful mystery drama.

Further, she knows whereof she speaks, because she is novelist as well as actress, having achieved outstanding success in both arts.

"Pictures will always have to be *pictures!*" she reiterated. "And the more physical action the better. I just adore those that are replete with it. Villians, chases, exciting plot developments—that to me is real entertainment and showmanship."

Whether she loves acting more than writing, however, she wouldn't say. But she does feel that writing is less wearing on her both physically and mentally.

"The writing affords me relaxation. I love to do it and have written since I was a child. Hence it comes easily to me and I find the quiet and thought induced by turning out a novel very soothing after the excitement of making a picture. The two work very well for me, but never together," she continued firmly.

"I only write between pictures. Regardless of what talent one wishes to employ, one must give one's whole self to that

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Upper Right: Elissa Landi on her recent return from European success. Center Right: With Edmund Lowe in a scene from the "White Dragon" her first picture since her return from abroad. Lower Right: At the tender age of two. Below: Exuding personality and charm.





Above: Placid street scene in Cairo. Upper Right: A courier of the desert, saluting the sunrise over a sea of sand. Center: A "dolly" shot filming a native attack on a South Sea village.



Above Left: Getting ready for a "dolly" shot along a machete-hacked path through the tropical jungle. Above Right: James B. (Shack) Shackelford. Below: Grey sails in the sunset, on a Cannibal isle. Lower Right: A story conference in the shadows of the pyramids.

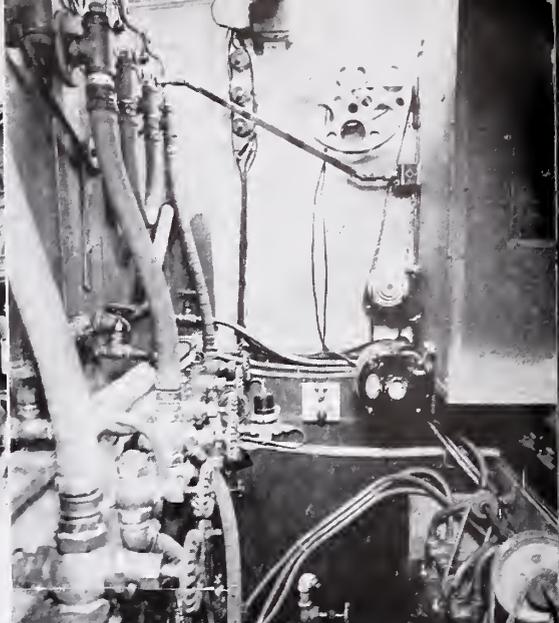
AROUND FOR

World's most famous cameraman returns from circumnavigating the earth in search of authentic motion picture material.

"MAN has always been intrigued by the lure of the unknown. Far places fascinate him—dim, distant lands beckon. Dark, little known corners of the earth, laved by the waves of the farther and more romantic of the seven seas are magnets, moons of the tides of men. Wishing to satisfy that constant seeking after what lies over far horizons we embarked on a cruise around the world, having for our purpose the exploration of these little known corners and taking pictures of them and their inhabitants to extend the frontiers of actual knowledge about them."

Thus, in short, staccato phrases did Mr. James B. Shackelford, characterized by newspapers the world over as the most famous cameraman of our present age describe his purpose and that of his company in cruising 40,000 miles during the last 18 months on a motion picture taking expedition. (Photographs for Roy Chapman Andrews on the four





Above: Male members of the native cast who re-enacted their primitive rites for "Shack's" camera.

THE WORLD REALISM

As Told By

James B. Shackelford,

To BENGT ARTUR JONSON



Above: Film laboratory rooms of the "Athene."

Above: Exploring the submarine barrier reefs, prior to under-sea photography.

history-making expeditions to the Gobi Desert, the same on several scientific journeys to the South Seas, and film explorer of hitherto hidden nooks of the earth's surface, we feel that Mr. Shackelford richly deserves the appellation.)

Bronzed, burnt by the salty, hot winds of those sultry seas from which he has just returned, Mr. Shackelford literally bubbled with enthusiasm over the results he and his party had obtained.

The expedition was commanded by Tay Garnett, as experienced a director as Mr. Shackelford is a photographer. (Directed "China Seas," and other classics of the industry.)

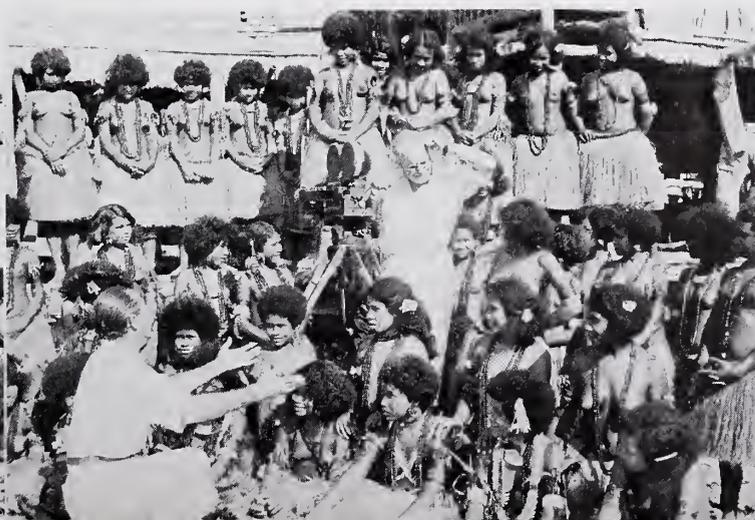
Sailing from Los Angeles Harbor on November 24th, 1935 in an 105 foot yacht, the "Athene," they spent the ensuing months gathering material for the edification, education and amusement of the American people; capturing on film

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Above: "Palace" of the native king of the Fiji Islands where members of the expedition were royally entertained.
Below: Female members of the cast receiving instructions.

Below: Packing films in hermetically sealed containers, in defense against humidity.



Aboriginal make-up, fore and aft.



UNIVERSAL PICTURES



"MURDER ON THE MISSISSIPPI" Charles R. Rogers—Producer. Val Paul, Associate Producer. Arthur Lubin, Director. Stars and Feature Players—James Dunn, Jean Rogers, Andy Devine, John Eldredge, Robert Cavanaugh, Jonathan Hale, Pat O'Malley. Director of Photography—Milton Krasner, A.S.C. Art Director, Jack Otterson. Original Story by Fred MacIssacs. Screen Play—Jefferson Parker and John Gray. Sound Recorder, Charles Carroll. Musical Director—Charles Previn. Sound Supervision—Homer G. Tasker. Wardrobe—Vera West.



"TOP OF THE TOWN" Producer—Lou Brock. Director—Walter Lang. Stars and Principal Players—Doris Nolan, George Murphy, Hugh Herbert, Gregory Ratoff, Gertrude Niesen. Director of Photography—Hal Mohr. Sets and Costumes by John Harkrider. Dance Director—Gene Snyder. Original Story by Lou Brock, with additional credits to Charles Grayson, Robert Benchley, Broune Holmes. Music by Jimmy McHugh and Harold Adamson... Musical Direction by Charles Previn.

SPEEDING FATHER TIME

JACK PIERCE, make-up artist for Universal Studios, can age a character twenty years in three hours by the use of expertly-applied make-up. Here's how he does it.

NOTED for his creations of monsters and ghostly characters. Jack Pierce has now added another laurel to his growing list of make-up successes: the illusion of extreme age!

We met Mr. Pierce in his spotless little make-up department at the studio, which looks like a combined operating room and scientific laboratory. The great make-up chairs are built exactly like barber-shop chairs with swivels and head-rests so that the face of the actor or actress is held rigidly still for the application of grease-paint, paint brushes stand in fan-like formation ready for use and bottles and jars of compounded colors for make-up are arranged neatly in rows. It is in this room where Edward Arnold entered every morning, a man in the prime of life; to totter out three hours later an ancient and broken old man of eighty with faltering step and shaking hands.

"When I make a character up for extreme age," said Jack Pierce. "I ask for his co-operation or it is impossible to get the effect of reality. With Edward Arnold, in order to get his shoulders to give the right droop for the

final scenes in "Sutter's Gold" I had a harness made which pulled his body forward and dropped his shoulders down. It is useless to make up a face to look old and not change the posture, the hands and, of course, the *facial expression*. It takes the actor's willing efforts to produce the correct effect."

Jack Pierce does not leave make-up just at the mere greasepaint stage. He adds scientific knowledge and a goodly amount of character analysis to his creations.

"A person changes from youth to age first in the eyes, then in the mouth, then in the drooping of the muscles of the face. It is comparatively easy to make up a face so that it is beautiful and attractive. It is not so easy to create furrows and lines so that they seem to *belong* on a face that is completely devoid of lines or ageing expressions. Nevertheless I venture to say that no matter how young and beautiful a person may be, I can make him or her *look* old and even *act* old after three hour's coaching and makeup application."

It sounded like a terrible threat to us!

A short time ago the way actors were aged for the screen was by a generous

powdering of the hair and face coupled with a free use of the grease-pencil for lines and furrows and—*voila!*—age!

The bright eyes and erect carriage of the actor or actress belied the powdered hair and made the effect one of farce rather than tragedy.

It's very different now. With Jack Pierce the creation of age for screening purposes is an art and he takes his work earnestly and with serious purpose.

"The eyes of a very old person are smaller than those of a younger one," he told us. "I make up the eyes so that they give that effect. The mouth of an old person breaks into a thin line and sinks in under the nose. I get this expression with careful shading and sometimes add a mouthpiece *inside* the actor's mouth to distort his speech so that it sounds reedy and thin as that of a person ancient of days. In the face of a powerful character such as that of old John Sutter, I *kept* the lines of strength in his face and added those of age which gave the effect of a fine and vital person yet retained the illusion of his extreme age."

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Left: The first mask of the Frankenstein monster. MR. PIERCE uses this model to "lay-out" his plans for the application of KAR-LOFF'S make-up. Right: Here is a finished product. Edwin Arnold at eighty-two, made up for his part in "Sutter's Gold."

RKO-RADIO PICTURES

**"RAINBOW ON THE RIVER"**

Producer—Sol Lesser. Associate Producer—Edward Gross. Director—Kurt Neuman. Stars and Principal Players—Bobby Breen, May Robson, Charles Butterworth, Alan Mowbray, Benita Hume, Henry O'Neill, Stymie Beard and Hall Johnson Choir. Director of Photography—Charles Schoenbaum, A.S.C. Art Director—Harry Oliver. Musical Setting—Hugo Riesenfeld Adopted from "Toinette's Philip" by Mrs. C. B. Jamison. Screenplay by Earle Snell and William Hurlbut. Sound—Hal Bambaugh. Costume Supervision—Albert Diano.



"THAT GIRL FROM PARIS" Producer—Pandro S. Berman. Director—Leigh Jason. Stars and Principal Players—Lily Pons, Gene Raymond, Jack Oakie, Mischa Auer, Frank Jenks, Herman Bing, Lucille Ball, Patricia Wilder, Harry James and Oscar Apsel. Music—Arthur Schwartz and Eddie Heyman. Musical Director—Nathaniel Skilkret. Musical Supervisor—Andre Kostelanetz. Original Story by W. Carey Wonderly. Screen Play—T. J. Wolfson and Dorothy Yost. Costumes—Edward M. Stevenson.

A LITTLE BIT INDEPENDENT!

That's Katharine Hepburn. Here is a story of the reasons why this volatile actress has insisted upon having her own way in Hollywood.

THE Eternal Poles—the fusion of diametrically opposite characteristics, constitute the unique personality of Katharine Hepburn. She is at the same time, shy, retiring, unassuming, and fiery, dynamic and volatile, a combination which puts her in the good company of many of the world's elect. It also may well be responsible for the superb artistry with which she portrayed the leading role in "Morning Glory," which won her the Motion Picture Academy Award for acting in 1933 and for her work in "Alice Adams," the award for second best performance in 1935.

The history of this unusually vital person has been punctuated by battles that would exhaust a Titan. She has fought every step of the way for her own beliefs, in spite of great odds. She has been known as the girl who walked off stages; the girl who has refused "fat" parts; the girl who insisted upon either acting a scene as she wanted to, or leaving the cast; the girl who okays every script *first* before she even starts rehearsal for screen plays; as well as the girl who battled like a demon for a certain part on the stage and won, only to fight equally valiantly to *get out* of a part that she felt would harm her future.

"Judge my acting as strictly as you wish for I base my ambitions on constructive criticism, but don't condemn my personal life or personal characteristics because they are part of myself and do not belong to the public."

This is Katharine Hepburn's ultimatum regarding her career. She feels that the Katharine Hepburn who appears on the silver screen is a figure that the world can love, hate or ignore, as it wills, whose rise and fall the public have the right to dictate according to their taste. But when the personal element enters into publicity and studio politics fire flashes from the dark eyes of the red-haired little actress.

Not all the directors in Hollywood could get Katie, as she is known to the studio, to change her mind in anything that she felt was right regarding the interpretation of a scene or the suitability of a role to her own talents,



KATHERINE HEPBURN

She considers that she alone knows what she can best act in and proceeds to do battle for her own cause, to the dismay of those who feel that she needs caution, advice or (in some cases) complete reformation.

There have been those who have condemned Katharine Hepburn for her tactics. Many have declared she would never "get anywhere" with her method of progress. The answer lies in the box-office, where the receipts bear incontrovertible witness to her popularity and the excellence of her screen performances.

Regarding herself, it is a strange and true fact that she is a shy and nervous individual who hates to meet people and shuns the strain of social life. On the set she is the idol of every grip, cameraman and "juicer" with whom she works. She would rather sit down and have a sandwich and a cup of coffee with one of the stage hands than face the staring crowds in the studio commissary.

When a picture is completed and she feels that it will be a success she rewards those with whom she has worked with little gifts and notes of thanks. One such case is that of Lew Anderson,

who worked on the properties for "Mary of Scotland." After the picture was finished, Katie gave Lew a handsome silver pencil inscribed to him in her own handwriting etched on the silver case, a proof that she, personally, wished to thank him for his tireless efforts in her behalf towards making the picture as good as possible.

An example of her independence began when Katie was a freckled little girl with a mop of amazingly red-brown hair. One of six children she was brought up in Hartford, Connecticut, where two older brothers were her envy and despair, mainly because they were able to do exciting things that were harred to small Katie because "she was a girl."

On one occasion when they had excluded her from participation in some of their activities she went to the nearest barber and had her hair shingled close to her head, then, donning a suit of her brother's clothes, she demanded to be admitted to their games on terms of equality!

This anecdote is perhaps the keynote to Katharine Hepburn's character. Yet her indomitable will is offset by such an appealing *willingness* that the combination breaks down all opposition.

A condensed version of "Uncle Tom's Cabin" was one of her childish masterpieces. The only parts portrayed were those of Little Eva, Topsy and a couple of slaves. Miss Hepburn played Topsy and cast a child she did not particularly like as Eva because of a recent argument which "Eva" had won. The slaves were two younger children who could be "managed."

Miss Hepburn had a hazy remembrance that the play closed after the first night, due to discord in the cast!

In plays, even then, she quite definitely had her own way. She was always the star of the production, besides writing, producing and directing the whole thing. If anyone objected to the way she did things, she simply walked out and stayed out until they asked her to come back.

A conclusive method which she still follows.

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PARAMOUNT PRODUCTIONS



"MAID OF SALEM" Producer—Howard Estabrook. Director—Frank Lloyd. Stars and Principal Players—Claudette Colbert, Fred MacMurray, Harvey Stephens, Gale Sondergaard, Louise Dresser and Edward Ellis. Director of Photography—Leo Tower, A.S.C. Art Direction by—Hans Dreier and Bernard Herzbrun. Original Story by Bradley King. Screen Play by Walter Ferris, Bradley King and Darward Grinstead. Sound Recording Gene Merritt and Louis Mesenkop. Costumes—Travis Banton.



"CHAMPAGNE WALTZ" Producer—Harlan Thompson. Director—A. Edward Sutherland. Stars and Principal Players—Gladys Swarthout, Fred MacMurray, Jack Oakie, Veloz and Yolanda, and Guy Bates Post. Director of Photography—William C. Mellor, A.S.C. Special Photographic Effects by Gordon Jennings, A.S.C. and Dew Jennings. Art Direction by Hans Dreier and Ernst Fegte. Original Story—Billy Wilder and H. S. Kraft. Screen Play by—Don Hartman and Frank Butler. Musical Direction—Boris Morros. Interior Decorations—A. E. Freudeman.

MANY HAPPY RETURNS

Paramount will commemorate its founder's Silver Jubilee with an impressive junction. Stars of both radio and screen will assist in making it a momentous occasion.

ROUNDING out a quarter century of service to the motion picture industry as a maker of screen entertainment, Mr. Adolph Zukor's Silver Jubilee will be celebrated on the night of his birthday, January 7, 1937, by Paramount Pictures. To commemorate this occasion Paramount has planned a celebration with ramifications reaching into almost every country of the world.

The highlight of the observance in Hollywood will be the Silver Jubilee dinner to be given at the studio on that evening. The largest available stage on the lot will be utilized for the festivities and the entertainment program will be featured by performances from reigning favorites of both the screen and radio. Preceding the dinner will

be a screening of Sara Bernhardt's "Queen Elizabeth" which Mr. Zukor first exhibited in New York twenty-five years ago, and which is credited with being the forerunner of present day features.

By way of contrast, one of Paramount's most recent releases, probably "Maid of Salem" will be shown. Hosts for the dinner will be the Paramount Studio Club, and the guest list includes not only stars, producers, directors and executives of today, but many others who during years past have been closely associated with the Paramount founder.

As a feature of the Silver Jubilee season, "Champagne Waltz" starring Gladys Swarthout and Fred McMurray



ADOLPH ZUKOR

will be given a day and date premiere in all the capitals of the world.

Led by Boh Burns and Gladys Swarthout, the following stars will make personal appearances in the various cities as special features of the several premieres: Ray Milland, Lynne Overman, Marsha Hunt, Eleanore Whitney, William Frawley, Roscoe Karns, Gail Patrick, Martha Raye, Shirley Ross, Mary Carlisle, Dorothy Lamour, Sir Guy Standing, and Robert Cummings.

A special sales program for Paramount pictures has also been outlined in observance of the Jubilee Season. Major releases include such stellar attractions as *The Plainsman*, *Maid of Salem*, *College Holiday*, *John Mead's Woman*, *Waikiki Wedding*, *High Wide and Handsome*, *Swing High--Swing Low*, *Souls At Sea*, *I Met Him In Paris*, *That's What Girls Are Made Of*, and Harold Lloyd's as yet untitled production.

To honor Mr. Zukor and pay tribute to his outstanding achievements, it is expected that representatives not only of other domestic companies will be present, but also many foreign producers will join in making the occasion one of the greatest ever to be held in the annals of the motion pictures.

The entire industry joins in thanking Mr. Zukor for the noteworthy contributions he has made to the art of the cinema and wishes him many happy returns of the day.



Gladys Swarthout and Fred MacMurray in a scene from "Champagne Waltz" that charming feature of Viennese background, which will be released during the Silver Jubilee season.

WARNER BROS.-FIRST NATIONAL STUDIOS



"PENROD AND SAM" Director—William McGann. Assistant Director—Drew Eberson. Principal players—Billy Mauch, Frank Craven, Spring Byington, Craig Reynolds, Jackie Morrow. Director of Photography—L. William O'Connell. Dialogue Director—Hugh Cummings. Original Story by Booth Tarkington. Screen Play by Lillie Hayward and Hugh Cummings. Film Editor—Thomas Pratt.



"ANOTHER DAWN" Director—William Dieterle. Assistant Director—Frank Heath. Stars—Kay Francis, Ian Hunter, Errol Flynn, Frieda Inescort, Herbert Mundin. Director of Photography—Tony Gaudio. Original Story and Screen Play by Laird Doyle. Art Director—Robert Haas. Unit Manager—Al Alborn.

"LET'S MAKE IT A GOOD SCENE!"

These words sum up the personal philosophy of MERVYN LE ROY, Warner Bros.' premier director, who has to his credit such pictures as "Anthony Adverse" "Five Star Final," "Little Caesar," and who just finished directing "Three Men on a Horse."

"LET'S make it a good scene, now!" Quiet, persuasive words falling upon the stillness, as Mervyn LeRoy crossed the set where he was directing "Three Men On A Horse." When Warner Bros.' best productions have been under way LeRoy's encouraging "let's make it a good scene" has ever been the key note.

Perhaps these words are responsible for his success for one gets the impression that they represent his personal philosophy, a practical daily creed to make life a "good scene." The stimulating spirit is evident in his relations with those about him. Friendly and courteous, yet he has a noticeably acute power of observation that permits of no substitute for the finest work on the part of those he so ably "directs." No movement in the rehearsal going forward escaped him and it did not take long to realize that he is in every way, an "ace" director.

His history is interesting enough to form the background for a novel in the most approved fictional manner. He is a native Californian, born in San Francisco where his first recollections were of the earthquake when he "fell out of the house three stories, in his bed!" This sufficiently spectacular achievement

Mervyn Le Roy

proved an appropriate harbinger of his future destiny.

Long before his earliest memory his



MERVYN LE ROY

parents lost their money, and their young son, at the tender age of one year, helped to re-build the family fortunes by appearing as a papoose in "The Squaw Man," his mother receiving one dollar for each time he was carried on.

For a while then, his theatrical flight ceased and life flowed uneventfully for several years until the end of his first decade found him embarked in the business of selling newspapers outside the Alcazar Theater, earning "spending money." But he did not stay *outside* very long. Through the grand old troupier, Theodore Roberts, whose kindly spirit responded to the candid blue eyes of the little boy, young Mervyn was ushered in to the inner holy of holies and emerged—an actor!—engaged to climb a tree and shout, "The Yankees are Coming," in the play of "Barbara Fritchie."

The promising youngster not only climbed the tree, in his excitement he fell out of it in so comical a manner that the audience thought it part of the show and applauded uproariously. Naturally, then, the fall became part of the show and had to be repeated at every performance. This proved to be a blessing in disguise for it raised him to

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MERVYN LE ROY and DICK POWELL



MR. AND MRS. MERVYN LE ROY

20th CENTURY-FOX FILM CORPORATION



"STOWAWAY" Directed by—William A. Seiter. Associate Producers—B.G. De Sylva, Earl Carroll and Harold Wilson. Assistant Director—Earl Haley. Stars and Principal Players—Shirley Temple, Robert Young, Alice Faye, Eugene Pallette, Arthur Treacher and Helen Jerome Eddy. Director of Photography—Arthur Miller A.S.C. Art Direction—William Darling. Original Story—Sam Engel. Screen Play—William Conselman, Arthur Sheekman and Nat Perrin. Sound—Eugene Grossman and Roger Heman. Music and Lyrics—Mack Gordon and Harry Revel. Musical Direction—Louis Silvers.



"ONE IN A MILLION" Associate Producer—Raymond Griffith. Director—Sidney Lanfield. Stars and Principal Players—Sonja Henie, Adolphe Menjou, Jean Hersholt, Ned Sparks, Don Ameche, Arline Judge and Albert Conti. Photography—Edward Cronjager, A.S.C. Art Direction—Mark-Lee Kirk. Story and Screen Play by Leonard Praskins and Mark Kelly. Music and Lyrics—Lew Pollack and Sidney D. Mitchell. Sound—Roger Heman and Arthur von Kirbach. Musical Direction—Louis Silvers. Costumes—Royer. Skating Ensembles Staged by Jack Haskell.

SKATING TO STARDOM

Sonja Henie, world champion ice-skater, makes her debut in Hollywood and tells her plans for the future.

AN elf from the land of the Vikings, an elf with a pert retroussé nose—flashing brown eyes that sparkle with bubbling merriment and the sheer joy of living—an oval face that radiates health and freshness—and the whole crowned with a nimbus of golden hair—that is Sonja Henie, world queen of the ice, who is now adding to her realm by capturing Hollywood's land of make-believe.

Beautiful she is, exceptionally beautiful even in Hollywood, where beauty abounds. But beauty alone no longer suffices. There must be something more. Personality—charm, of course—but above everything else—ability. And Sonja has them all. While her beauty might well be an heritage from her forbears (Scandinavian with just a dash of Irish to add flavor and élan) she had to learn to dance and to skate. And the facility with which she mastered both these difficult arts is the why of her present conquest in pictures.

If she can act with the same consummate artistry as she can skate, she will be priceless. Priceless not only to her

studio, always in search of fresh material, but priceless to audiences surfeited with sloe-eyed langourous screen sirens whose hothouse beauty is their only asset and who move as if in a constant torpid dream.

For there is no langour about Sonja. She is pep personified. Her eyes scintillate, her dimples twinkle and her hands move in flashing staccato gestures while she talks. Every act, every phase of her being glows with vitality. Which is not unusual in an Olympic champion, at that, but for moving-picture queens it is definitely "something new."

She refused our proffered cigarette with a quick smile: "I do not smoke," she explained, "Because I keep rigid training rules always. Especially now, when I have to skate so much in this, my first picture." She grew enthusiastic about her screen work. "There are lots of dancing numbers on skates," she said, happily, "and they designed some charming costumes for me. I think it will be good—I do hope so. I want to be successful on the screen."



SONJA HENIE

All this was said with the most charming accent imaginable, but quite impossible to reproduce in cold type. "They built a special rink for me to skate on, on the sound-stage," she added.

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Miss Henie in a typical pose from one of her dance sequences in the new 20th Century-Fox picture "One in a Million." The complete set as shown was built on a studio sound stage.

COLUMBIA PICTURES



"INTERLUDE" Producer — Everett Riskin. Directed by—Robert Riskin and Harry Lachman. Starring Grace Moore with Cary Grant, Ailene MacMahon, Luis Alberni, Henry Stephenson, Catherine Doucet and Thomas Mitchell. Photography—Joseph Walker. Original Story—Ethel Hill. Screen Play—Robert Riskin. Sound—Lodge Cunningham.



"HELP WANTED FEMALE" Director—Alfred E. Green. Assistant Director—Sam Nelson. Associate Producer—Everett Riskin. Stars and Principal Players—Jean Arthur, George Brent, Lionel Stander, Ruth Donnelly, Dorothea Kent, Charles Halton and Geraldine Hall. Photography—Henry Freulich, A.S.C. Art Director—Stephen Goosson. Original Story—Ethel Hill and Aben Kandel from "Safara In Manhattan" by Matt Taylor. Screen Play—Dale Van Every and Lynn Starling. Sound—Glen Rominger. Musical Director—Morris Stoloff. Gowns—Bernard Newman.

MY TOUGHEST SHOOTING ASSIGNMENT

By *Joseph Walker*

IT'S difficult to call any picture on which I work in conjunction with Frank Capra "tough" because we agree on so many points that it is a pleasure to turn out a screen story under his direction.

Nevertheless, I can truthfully say that "Lost Horizon" is my toughest shooting assignment for many reasons. In the first place all the other Capra pictures on which I have been photographer have been in natural, simple surroundings. Such stories about ordinary human beings in every-day surroundings not only needed no photographic embellishments but they were definitely out of place. In "Lost Horizon" a different handling of the camera was necessary to give an illusion of reality and also to retain the peculiar tempo of the story itself.

According to the story, "Lost Horizon" concerns the discovery of a lost land high in the Himalayas and of a group of people who have learned how to live

to be hundreds of years old through the teachings of the High Lama.

In photographing such a story, we have had more opportunity for beautiful and unusual photographic effects, logically introduced, than in any of the other pictures we have made. Anyone who has read James Hilton's description of his fantastic Shagri-La will realize that the photographer has his job cut out for him to match those vivid words with equally vivid pictures. Stephen Goosson, the Columbia art director, gave us one of the most beautiful

and effective sets I have seen as a basis to work on. In this case, the beauty of Shagri-La is necessary to the effectiveness of the story. Just how well we have caught it in the camera's eye we will have to leave to the judgment of the public when it is released.

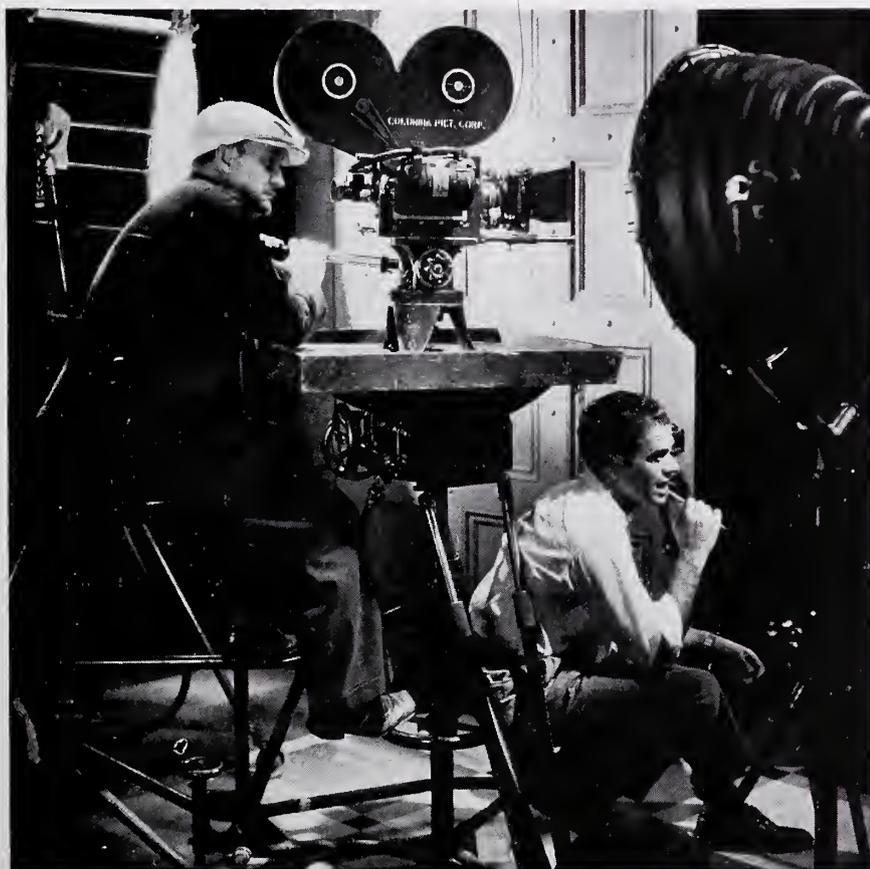
It was necessary to maintain an air of great age and wisdom in the scenic effects, hence, the camera work had to be extremely fine and perfectly focused. Again, the air in the High Himalayas is extremely rarified and thus a clear and lucid picture had to result to give the outdoor scenes a look of authenticity. This meant careful timing, painstaking camera work and a flawless lens focus.

Most of the scenic shots of "Lost Horizon" were virgin territory so far as motion pictures are concerned. One of the interesting sequences is set in a Tibetan Village in the Valley of the Blue Moon. The Tibetan costumes are unusual in themselves and the primitive existence of these natives in the architecture of their houses, their crude wooden tools, the yaks that take the place of cows, all offered new photographic opportunities that also presented new problems daily to the camera crew.

The snow sequences of the picture also had excellent photographic value and the opening part of the story, showing the uprising in Baskul, in which about a thousand Chinese natives were used, offered opportunity for some exciting crowd shots.

We had a difficult time finding people who approximated the appearance of Tibetans. There are no Tibetans to be found in this country. The nearest racial type are the Eskimos—nearly as scarce. Mexicans, Hawaiians, Filipinos and other nationalities were tested by the hundreds and found to be lacking in the expression and characteristics we

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JOSEPH WALKER, A.S.C., behind the camera shooting "Lost Horizon." FRANK CAPRA is seated below as he directs a scene.

DO TOO MANY PICTURES SPOIL THE STAR?

THE quietest man in Hollywood, that is Ronald Colman's reputation. When he leaves the studio at the close of a day's work, he drives quite alone, to his Beverly Hills estate and that is the end of him as far as the public is concerned until he makes his next appearance on the sound stage in the morning.

The urge for over-exploitation and super-publicity which has been the life force of Hollywood for so long has never been a factor in this particular actor's life. He believes that too much publicity the same as too many pictures, can negate a star's appeal as surely as too many sundaes can kill one's taste for ice-cream.

On the set he is all business. Quiet, interested and reserved, it is difficult to break through that shell of cool aloofness in which the Colman character is encased. He talks little to those usually about him, but often becomes engrossed in a long and deep conversation with Frank Capra which takes no cognizance of time or place. With pipes going these two converse, an occasional gesture indicating a story being told or a point being made. They are good friends on the set, but after work is over it is



RONALD COLMAN.

doubtful whether Capra and Colman ever see one another. Their regard is a case of mutual admiration: Ronald Colman for the clever director's showmanship; Frank Capra for the actor's superb technique in portraying a part. Besides this, they seem to have a bond in common, in the fact that they are of

similar types with corresponding tastes.

It is proof of the esteem in which Capra holds Ronald Colman that he waited a year to get him for the part of the young Englishman, Conway, in "Lost Horizon." Capra felt there was no one else so perfectly suited for the role of the idealistic dreamer who becomes at one with an ageless and mystic country in the high Himalayas, and it is true that the part is "his" quite definitely.

For Ronald Colman is something of a dreamer himself. Aloof, he regards the world with the eyes of a spectator rather than a participant.

All this leads up to the title of this article: "Do too many pictures spoil a star?" In order to give one's best, according to Ronald Colman, it is necessary for a star of the first magnitude to limit the personal output of pictures to two or three a year. He feels that the public would rather see him on the screen less often, but then in memorable and stirring roles.

The fear of loss of popularity, which is the constant worry of the studios regarding this "few" picture practice is, in his case neither true nor necessary.

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RONALD COLEMAN, star of the long-awaited picture, "LOST HORIZON," plans even fewer pictures in the future in spite of public demand. The reasons for his yearly working schedule are remarkably sound, and, in this article, the real RONALD COLMAN expresses himself. Although a quiet, unassuming person, nevertheless, this star has definite ideas concerning story material, and insists upon examining each script thoroughly before he will appear in the picture. "LOST HORIZON" is the picture in which Mr. COLMAN felt he would find his ideal role, and his enthusiasm for the part is reflected by his excellent acting as the idealistic young Englishman.



The lead players in "LOST HORIZON" as they appear in a tense moment during the climax of the picture. RONALD COLMAN, JOHN HOWARD, ISABEL JEWELL, THOMAS MITCHELL and EDWARD EVERETT HORTON are the weary travelers in farthest Tibet. The picture concerns the exciting adventures of a group of people after their plane crashes in the highest mountains of the Himalayas. The discovery of a lost tribe of people and of a civilization untouched by modern life brings in ample opportunity for romance, adventure and thrills.

RULING THE SOUND WAVES

An exclusive interview which reveals something of Mr. Shearer and his sound technique.

SOUND in motion pictures — what does the term convey to the general mind? Probably not much more than just another aural reaction because in the present highly developed mechanical age marvels are taken for granted. We attend the "movies" and hear all kinds of sounds that are the accompaniment of every day life yet rarely do we stop to consider the means whereby they are brought to us.

Conspicuous contributions to sound technique have been made by Mr. Douglas Shearer who, with his Sound Department at Metro-Goldwyn-Mayer Studios has twice won the Academy Award. Interpreted by him the subject is most vital and dramatic, one which crosses the shadowy borderline of our three-dimensional world and opens vistas of yet another possible contact with the higher spaces.

Since 1925 Mr. Shearer has been wrestling with the difficulties of recording and reproducing by means of vary-



Douglas Shearer

By DOROTHY MEREDITH

ing shadows on film those particular etheric waves which register as sound on the tympanum of the ear. And because he was not primarily an engineer he attacked the arduous question from an original but quite logical angle. Instead of concentrating first on machines he concentrated on the delicate and intricate mechanism of natural aural equipment, with the thought of reproducing sounds in motion pictures so that they would strike the ear in a natural fashion no matter what the auditor's position in relation to the screen.

Therefore he had to consider not only the production, but the reproduction of sound. He envisions the above as a continuous series and not each as separate and unrelated to the rest. "From the time the waves are set in motion by whatever agency, from the time speech leaves the mouth of an actor until it reaches the ears of his auditors, each phase of the entire process depends for its success upon the perfectness of both the preceding and succeeding phases. Final fidelity of tone is achieved only with unified development of each component part."

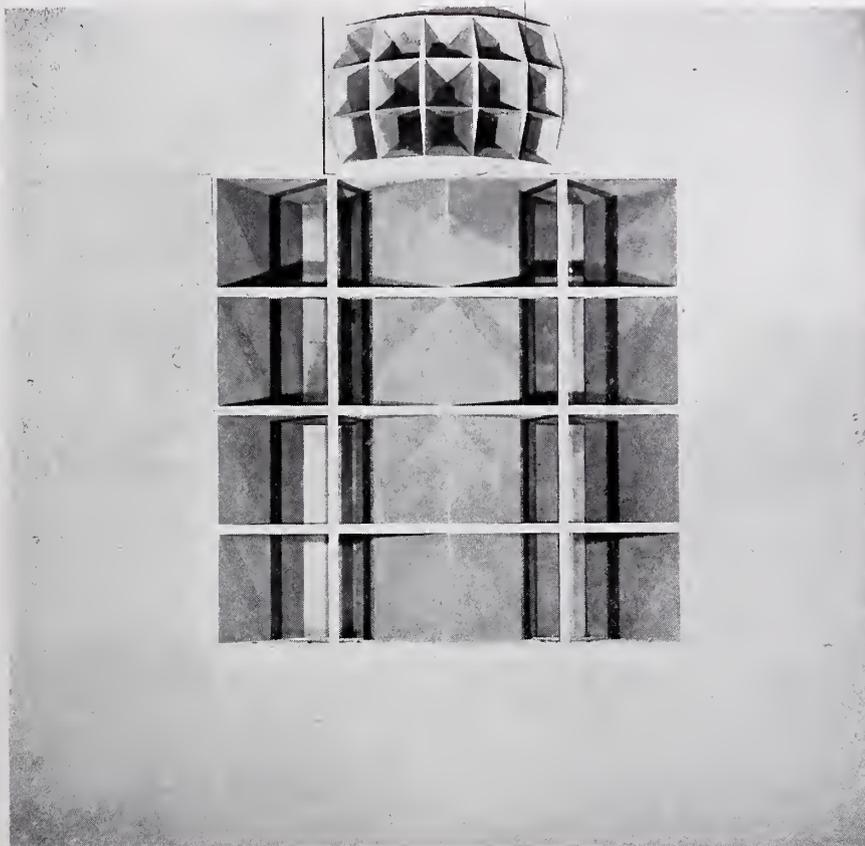
Thus in a few brief phrases did Mr. Shearer outline the problems that confronted the industry, and him, when "talkies" first displaced silent pictures.

Difficulties started with the microphone. It simply could not be made to distinguish the relative dramatic values of the sound waves it intercepted. Its sensitive diaphragm has never been supplied with any gadget comparable to that agency of the human mind which, to a great degree, selects for our consciousness only what we want to hear and subordinates about 90 per cent of the ever present but to us, unimportant noises.

First an apparatus was devised that permitted the microphone to travel to all points where the principal sounds were to be picked up. But this did not make it selective, and sounds extraneous to those necessary to the story inevitably obtruded.

For example, in shooting a ball room scene it was found that the conversation of the actors was drowned out by the faithfully recorded scraping of the dancers' feet. What to do? About two-

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The Shearer Horn developed by him at M-G-M represents an outstanding achievement in sound reproduction. In developing it Mr. Shearer combined elements of his own invention with basic principles already existing in the telephonic field. It is rapidly being adopted by theaters everywhere as standard equipment.

REPUBLIC PICTURES



"RIDERS OF THE WHISTLING SKULL" A Nat Levine Production; Associate Producer, Sol C. Siegel. Directed by Mack Wright. Stars—Robert Livingston, Ray Corrigan, Max Terhune. Principal Players—Mary Russell, Roger Williams, Fern Emmett, Yakima Canutt, Frank Ellis, Chief Thunder Cloud. Director of photography—Jack Marta. Original Story by Bernard McConville and Oliver Drake. Screen Play by Oliver Drake and John Rathmell, based on book by William Colt MacDonald. Supervising Editor — Murray Seldeen. Film Editor — Tony Martinelli. Sound Engineer—Harry Jones. Musical Supervision—Harry Grex.

SELZNICK INTERNATIONAL PICTURES



"A STAR IS BORN" Director—William A. Wellman. Assistant Director—Eric Stacey. Stars and Principal Players—Janet Gaynor, Fredric March, Adolphe Menjou, May Robson, Andy Devine, Owen Moore, Rex Evans, Peggy Wood, Vince Barnett, Dr. Leonard Walker. Director of Photography—Howard Greene. Art Director—Lyle Wheeler. Sound—Oscar Lagerstrom. Color Designer—Lansing C. Holden. Wardrobe—Helen Wilson. Property—Robert Landers. Grip—Fred Williams.

THE WAY OF A LANCER IN PICTURES

Richard Boleslawski

WHILE the cameras turned through the final stages of shooting "The Garden of Allah," Director Richard Boleslawski reached the conclusion of his first experience with color photography, an experience, he feels, which more than justifies harder work and deeper study than ever before has been demanded of him.

The man who stood behind the firing line in the making of such fine pictures as "Les Miserables" and "Men in White" is of the type that looks ever forward. Time to him is a swiftly rushing torrent, each speeding moment to be used to the fullest before it races into the sea of the Past.

It explains, in a measure, why he has written such hooks as "Way of a Lancer" and "Lances Down," and is now writing "Escape of a Lancer" to complete a trilogy. It explains why his home contains a workshop, from which pass in the artistry of his own hands, unique articles of furniture, pewter and silverware.

As a Polish cavalry officer, as a director of the Moscow Art Theater, as ballet director and choreographer, Boleslawski.
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RICHARD BOLESLAWSKI



Above: A desert luncheon enjoyed during the filming of "The Garden of Allah" on location in the desert near Yuma, Arizona. From left to right: Basil Rathbone, Charles Boyer, Director Richard Boleslawski, Joseph Schildkraut and Marlene Dietrich.



Left: RICHARD BOLESLAWSKI directs MARLENE DIETRICH and JOHN CARRADINE in a scene for "The Garden of Allah." The set is an interior of the huge tent on the location in Yuma where most of the picture, filmed in Technicolor, was made.

DESTINED TO SING

By FENYMORE HOWARD

What would your choice be? Read the Casting Contest story and let us know whom you would cast in each character role, if you were casting director. For Contest Rules turn to page 74.

Pictured below are MAY ROBSON, ALICE BRADY, MARY BOLAND, RUTH DONNELLY, SPRING BYINGTON, HELEN BRODERICK and BILLIE BURKE. In your opinion would any of these character actresses of the screen be suited for the role of the mother of DICK CARYLYLE; MRS. RICHARD CARYLYLE? Pictures of other leading players who might be cast as characters in the story will follow. Watch for them.

SYNOPSIS OF PREVIOUS INSTALMENTS

Dick Carlyle, a gifted young American had steadily refused to go to Italy to study singing, giving as his reason that he would not leave "my girl," Joan Preston. In order to make him, of his own accord, embark upon what she and his parents believed to be the most important thing in his life, namely, the cultivation of his splendid voice, Joan pretended to be in love with Homer Wallace, a schoolmate. When Dick felt that she was no longer interested in him he decided to go to Italy with Maestro Ciarpini. Up to the last moment he expected that Joan would capitulate and when she did not appear to see him off, his disappointment was so acute that to hide it he gave way to Ciarpini's plans and, at first with indifference, allowed himself to be beguiled into taking part in shipboard activities.

In the last few minutes of curious hiatus that inevitably precede leaving home on a long voyage, Dick Carlyle paced his room. The phone rang often and each time he rushed to pick up the receiver only to find that it was just one of his many friends calling to wish him "bon voyage."

Where in the world can Joan be?" was the question that weighed on his mind and superimposed itself upon every other thought. "Why doesn't she come? What can have kept her? No message—gone up to the cabin with Wallace—it doesn't seem possible—"

"Mother," he called peremptorily, "do you think Mrs. Preston was sure about where Joan went? I can't understand it. I can't sail without seeing—my girl."

A light, though slightly forced laugh answered him. "Well, dear, even *your* girl is—just another girl, you know. I have no doubt she left with every intention of getting back in time, she *must* have wanted to see you off, but Homer Wallace has a way with him, they say, and lately Joan hasn't seemed to mind his infatuation. And anyway, some perfectly simple thing may have come up to delay them."

"Then why in thunder doesn't she telephone?" demanded Dick, his attractive face lined with worry and perplexity.

"She has probably gone straight down to the pier," suggested Mrs. Carlyle.

But no Joan awaited them. Dick's room was

full of friends, all slightly lightheaded from the potency of the many farewell cocktails.

"Say, it's funny Joan Preston isn't here." someone remarked in a low tone. "Did they have a row?"

"I don't know; but Wallace has been rushing her like nobody's business," came an equally quiet reply.

"I'd hate to see them break up; he's a swell guy and Lord! what a voice! And she's a grand kid, too." another whisperer chimed in.

The steward offered Mrs. Carlyle her wraps as the loud cry, "All ashore!" fell like a knell upon Dick's partly drugged senses. "All ashore!" "All ashore!"

"Well, old man, I guess that means us too! Come along, my dear," said Mr. Carlyle, addressing son and wife at the same time. He put an arm round his son's broad shoulder and the three of them attended by a wildly hilarious party, made their way to the main deck.

"All ashore!" The cry was more insistent, rising above the chorus of "Have a good time!" "We'll be seeing you!" "Bon voyage!" "Be sure to drop us a line!" all the mad confusion of good-byes both grave and gay. Dick scarcely knew what he said to his parents but as they started away down the gangplank he leaned over the rail and his eyes wildly scanned the mass of upturned faces on the pier. Long ribbons of serpentine were flung in all directions and soon the American equivalent of a lei was festooned in bright colors around his neck, the arc-lighted air quivered with the ceaseless vibrations of the fragile paper tape as it hung between the great ship and the dock. The whistle's shrill signal blew and slowly the liner got under way. Barely moving, at first, so that the crowd easily kept pace as there was a general movement towards the end of the pier for ever a last good-bye. Again the whistle's piercing shriek and Dick's throat contracted painfully. A hoarse sob tore through his set teeth as he realized that Joan Preston was not there; she had not come down to say good-bye. Savagely, he dragged the loops of serpentine from his neck and turned to go below. But Signor Ciarpini had been well advised by Mrs. Carlyle and before Dick knew what was afoot he found himself being introduced to a gay group of young people who were to be his fellow passengers.



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"Courage my son," admonished Ciarpini. "What is one girl? You are bound for a land where only the music is more beautiful than the women."

"All right, sir. Let's forget it," was the gruff rejoinder.

"That is good. And you will see! There will be a letter from your Joan as soon as we get to Naples, explaining everything. Some little mishap—a flat tire even—you must not fret."

Dick felt so utterly miserable and disappointed that he threw himself madly into the gaiety with a forced abandon that deceived everyone.

As this was not his first ocean trip he knew care-free shipboard routine pretty well and was soon busily engaged in the daily round of eating, drinking, playing and innumerable flirtations. Several charming Italian maidens, homeward bound, found it delightful to instruct him in the fundamentals of their delightful language and Signor Ciarpini was much amused when his protegee greeted him with a ceremonious. "Buono giorno, Excellency! I'd like to say more in Italian but the things Miss Zaratelli taught me under the moon don't seem to fit in with your breakfast!"

"Quite as it should be," laughed the Maestro, who possessed the priceless gift of remembering his own youth. "You are an apt pupil."

"Tante grazie, Signor," replied Dick, with a sweeping bow. Then, he winked at the steward, and "How am I doin', hi, hi!" he impishly added in a vernacular that had proved quite beyond Ciarpini.

But there were some bad moments thinking of Joan and he started several loving letters to her. These, in his hurt pride, he would again madly tear to shreds, promising himself only to send one when he should have heard from her.

The days flew by and early one morning the ship came to rest in her own Bay of Naples. From the deck, Dick's artistic soul bathed in the soft beauty of the panorama that stretched before him. Vesuvius, outlined against the clearest sky of a blue that was indeed "heavenly;" its dazzling color rendered more vivid by the grey cloud of slow-moving smoke floating like a dim halo above the old volcano's rugged crest, was a picture that caused him to take in great, sobbing breaths and his eyes misted over. All unconscious of the bustle around him he started to sing in a low, glad voice and among the hurrying passengers there were many who paused to listen with admiration to the vibrant voice.

He and Maestro Ciarpini were met by his father's Italian representative, Signor di Achillo, an elderly man of distinguished appearance who had visited

the Carlyles a few years previously. An expensive car with long, voluptuous lines quickly took them to the hotel. Later, it returned to take them out to the di Achillo residence for dinner. Here they found a home reflecting all the color and atmosphere of culture and artistic background. Instead of the American custom of cocktails, a butler who was the acme of perfection, served choice, dry sherry before the party adjourned to the dining room. Dick noted with appreciation the faultless appointments that made the dinner table in itself a work of art but he soon forgot such mundane considerations in conversation with Maria di Achillo, the lovely young daughter of the house.

The talk becoming general turned upon the visitors' plans. Armini, heir to the family fortunes and about Dick's own age, was particularly interested and broke in on Signor Ciarpini with an enthusiastic suggestion that the younger man accompany him on a motor trip he intended to take. It would, he explained, enable Mr. Carlyle to see something of Northern Italy, to enjoy the musical festivals presented during the month and to learn more of the spirit of song that animates Italians, making music—song—as natural as breathing with them, be they aristocrat or peasant.

During the evening it was decided that their tour commence within the week.

A few days later Dick swung down the broad steps of the hotel and joined Armini di Achillo, who was waiting beside what was the last word in Italian sport roadsters. His polite, "Come va, mi amici," was drowned by Dick's exuberant, "Hello, old top, let's go!" Then, as he got in, "Say! This car's a honey, isn't it!"

Armini looked puzzled. "It is an Isotta-Fraschini," he replied, in his precise English.

"Yes—a honey," cried Dick with a laugh. "Don't mind my Americanese. Armini. You'll soon get used to it."

"You had a 'whale' of a time crossing, called my new golf clubs 'the berries' and my car 'a honey!' But I begin to understand," said the Italian politely. "When you like something you give it another name, am I right?"

"Right you are," returned Dick heartily, as they threaded the picturesque streets of the old town with effortless smoothness.

They drove due north through country that fascinated Dick Carlyle because it was so utterly different from the rolling hills and gentle landscape surrounding his home. A night spent in a small inn delighted him and to his new friend's amusement he described the old place with its almost medieval ways, as

"novel, if you know what I mean. So old that it's new."

The beauty of some of the small towns and villages amazed him but even more than the places, the people—peasants—and there is a romantic flavor about that word, intrigued him so that both his American and Italian superlatives quite failed to express his wonder and pleasure.

Involuntarily responding to the stimulus of powerful aesthetic appreciation, he turned his eyes to the distant mountains and began to sing. Lost in the pure joy of adequate self-expression his clear tones rang out in the fair, fresh air and he did not notice that Armini had halted beside the road, nor that some peasants praying before a simple shrine, were gazing at him ecstatically.

But suddenly, "O, say," he exclaimed. "Am I making a fool of myself, and how! But I can't help it, di Achillo. It is an irresistible force that makes me sing."

"But you sing like a god," cried the other. "And as we Italians do, when we are glad—and why not? It is natural to sing when the heart is gay."

"I got it all razzed out of me at school," said Dick. "The fellows thought I was being 'ritzzy;' you know, affected, and all that."

Armini shrugged expressively and threw the car into gear.

On they drove, the country becoming more rugged, the scene dominated by the lofty Appenines, then a rapid change to the flat lands that surround Milan. Scarcely condescending to stop for more than a cursory glance at that city's famous Fair, Armini hurried on, his destination the lovely village of Santa Maria, on the slopes above Lake Como amid scenery immortalized by Pliny. Here, they got somewhat primitive accommodations at the small hotel; quickly washed and changed into the most informal of clothing and started out, "to do the town," as Dick said.

With native impulsiveness Armini could not wait to show his guest the fascinating pageants that marked the festival. They wandered through cool, narrow streets, looked at shops full of devotional emblems and of tall votive candles gaily spangled with gold and painted with flower wreaths. Every aspect was enchanting and soon they came in view of the white domes and arches of the Sanctuary.

This church of Santa Maria Delle Grazie proved an artistic gem and Dick's heart throbbed as he revelled in the harmony of form and color that emphasized the exquisitely decorative design of the frescoes for which the little church is renowned. So moved was he that suddenly he wanted Joan to share

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MAJOR PICTURES CORPORATION



"MIND YOUR OWN BUSINESS" Producer—Emanuel Cohen. Director—Norman McLeod. Stars and Principal Players—Charles Ruggles, Alice Brady, Lyle Talbot, Jack Larue, Bennie Baker, Frankie Darro, Gene Lockhart. Director of Photography—Robert Pillack. Art Director—Wiard Ihnen. Original Story by John Francis Larkin. Screen Play—Dave Schary. Film Editor—George McGuire. Sound—Hugo Gensbach.

SAMUEL GOLDWYN PRODUCTIONS



"BELOVED ENEMY" Producer—George Haight. Director—David Hertz. Stars and Principal Players—Merle Oberon, Brian Aherne, Karen Morley, Jerome Cowan, David Niven, Henry Stevenson. Director of Photography—Gregg Toland, A.S.C. Musical Director—Alfred Newman. Costumes—Omar Kiam. Sound—Oscar Lagerstrom. Art Director—Richard Day. Set Director—Julia Heron. Film Editor—Sherman Todd. Location Director—Harry Perry. Assistant Director—Eddie Bernouldy.

MY LIFE STORY

BY

Nino Martini

The personal history to date of a world-renowned tenor, now appearing in the Pickford-Lasky production, "The Gay Desperado."



NINO MARTINI

NOWADAYS, when I permit my thoughts to drift back over the past, I pinch myself to make certain that I am not slumbering through a beautiful impossible dream! Truly, I must have been born beneath a lucky star!

Checking my accomplishments as my thirty-first birthday rolls by, I find that I am credited with having conquered five separate and distinct markets for my voice: grand opera, radio, the concert stage, phonograph records and last, but by no means least, motion pictures. Yet no one is more surprised at the success that has come my way than I myself!

To the Fate that has seen fit to smile upon me I am grateful from the bottom of my heart!

The satellite that has guided my life, however, has not always shone so brilliantly. In fact, as a child in Verona, Italy, where I was born, I often used to wonder whether I would ever be able to carve a name for myself in the years that lay ahead.

By the time I was six years old, my father, who was custodian of the legendary tomb of Shakespeare's immortal Romeo and Juliet at Verona, decided that I should be a civil engineer when I grew up. My mother was equally insistent that I turn to the priesthood. As for my own views in the matter, I was too busy roaming the gardens and woods and learning to ride a horse to give the matter any thought.

My father had a hard time keeping

the family purse filled, since there were three children besides myself needing food, clothing and education.

I knew no unhappiness until I enrolled in school and heard other children singing in the operettas and plays that make up a large part of the curriculum of every Italian school. It was then I decided that I wanted to be a singer when I grew up; and it was then, too, that I suffered my first heart-break. My teacher refused to assign singing roles to me because, he told me, I had no voice! Since he had never allowed me to sing, I thought bitterly—how did he know?

Another year and another blow! My father's death left my brave mother to care for her brood, a hard struggle. It made me more determined than ever to become a great singer and ease the burden that was hers.

After school hours I would wander off into the woods behind the Romeo and Juliet tomb, until I had penetrated to a point where I felt certain I was quite alone; then I would lift my voice in song, very softly at first, but gradually letting it out as I became more confident.

One day, the choirmaster of San Fermo's church, strolling among the trees, heard me, rushed up to where I was standing and embraced me: "You have a God-given voice," he cried, "and you are destined to become a great star of the opera!"

I was sixteen years old at that time, and I do believe that was the happiest moment of my life!

The kindly choirmaster then took me in hand, gave me a place in the choir and began the development of my voice, slowly and carefully so as to not strain it through overwork at too tender an

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Nino Martini and Leo Cabrillo with others in an amusing scene from "The Gay Desperado."

A PRACTICAL VISION

AS EXPOUNDED BY GEORGE CUKOR

EDITOR'S NOTE: When a man of the caliber of George Cukor outlines a practical vision pertaining to the motion picture industry, it is indeed the time to stop, look and listen. To fully realize this, one needs only to survey briefly his brilliant career, which first found him one of New York's outstanding stage directors, a field which he abandoned in 1929 in favor of motion pictures. Under the David O. Selznick banner, Cukor has become one of filmland's directorial aces, with such pictures to his credit as "Dinner at Eight," "Little Women" and "David Copperfield." Selznick, his firm friend, was first to applaud when the "bravos" began to sound for Cukor's direction of "Romeo and Juliet" at M-G-M, for which the director was loaned by Selznick International. Present assignment for the capable Cukor is "Camille," with Greta Garbo. In Cukor is found a combination of the artist, visionary and practical worker.

THROUGH its editorials, the **INSIDER** advocates the establishment of some organization through which talented youngsters and screen players could display and improve their abilities. When recently we read of Mr. Cukor's ideas, released through Selznick International, we were gratified to find that he also is interested in the development of some similar medium. In a very stimulating interview he gave us some of his views.

From observation and bitter experience he has reached the conclusion that a training school for prospective actors should be organized within the motion picture industry. Such a school would early show whether the aspiring student really had talent and the persistence necessary for satisfactory development and it would also be a reliable source from which the studios could select trained players.

Mr. Cukor's delightful, unaccented English is a joy. Enthusiastic and vital he sat cross-legged on a divan while he spoke with vigor and earnestness of a project to which he has evidently given much careful consideration.

"At present, nearly all motion picture aspirants lack two essential qualities—correct speech and 'audience training.'

"For instance, there was a girl on the set this morning whose appearance in face and figure was admirable but when she spoke, her voice was hopelessly flat and raucus." (our ineffective words fail to take the place of his inimitable mimicry) "so of course, we couldn't use her."



GEORGE CUKOR

Too bad! In her case youth and beauty were not enough.

With graphic gestures Mr. Cukor went on. "It often happens that in seeking new talent or change in cast, we carefully pick out a certain type of player only to find that his or her speech is commonplace and toneless, so we have to fall back on our good old character actors who have had stage training. What shall we do when this source gives out, as in time inevitably it must? Where are we going to get proficient players to take their places?"

Where, indeed?

To date there has been no coordinated effort to meet this contingency.

A real artist who has experienced the thrill of swaying crowds, reaches greater emotional heights when stimulated by the demands they sub-consciously make. Untrained, inexperienced individuals, on the other hand, even though they may not forget their lines, nor fall over their own feet, are inhibited rather than not, by the knowledge that there are people watching and listening to them.

The best remedy for both defects is good stock training and plenty of it. Students should learn to act by acting, not by theory. They should early realize that neither influence nor good looks will get them further than an interview

with the director, that is if a motion picture career is what they are after.

"In no field of endeavor is there harder work entailed than in learning and playing dozens of different parts but the poise and confidence that being able to do this always gives, is of inestimable value to anyone who would get very far either in the theatre or the movies."

Mr. Cukor's observations have their roots in a career as one of New York's ace stage directors, prior to the time he entered the motion picture field, and rose quickly to the top under the David O. Selznick banner. His notable New York productions include "The Great Gatsby" and "The Dark," with Elsie Ferguson and Basil Rathbone; "Her Cardboard Lover," with Jeanne Eagels; "The Constant Wife," with Ethel Barrymore, and a number of others equally important. Cukor has been affiliated with Edgar Selwyn, the Shuberts, Gilbert Miller and the Charles Frohman Company.

He outlined only too briefly the basis upon which he considered a Motion Picture Industry School of Acting could most effectively be developed.

First, there would have to be active cooperation between the studios. For them the proposed school would be a sort of clearing house and all would benefit by the trained talent constantly available. A director from each major studio would be asked to serve on the Board in a more or less advisory capacity, the actual work of training the students to be done by people who have demonstrated their ability to teach elocution, dramatic art and so forth. And, what is extremely important in any enterprise, the business direction should be in the hands of a thoroughly competent manager. The real experience, after voice, stage presence and so forth were acquired, would be gained in a series of stock companies where players are continually called upon to portray types the most diverse possible. Thus, by practice, not only would flexible yet perfectly controlled tones of voice be attained but that other requisite, audience training, would painlessly be absorbed at the same time.

With this opportunity ambitious youngsters would have a chance. Any-

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THEN and NOW



Left: Marlene Dietrich as she appears now, and as she looked before the seeds of glamour were sown. Right: Bing Crosby ready to boo-boo-boo-oo-oo-o; and the same, at an earlier age. Even then he seems to have been a favorite with the ladies.



Left: Guy Kibbee in a typical pose, with inset showing him a willing passenger in his own gout cart, rather than an unwilling one on a tractor, as he appeared in a recent picture. Right: The years have merely enhanced the charm and attractiveness of Jayne Regan.



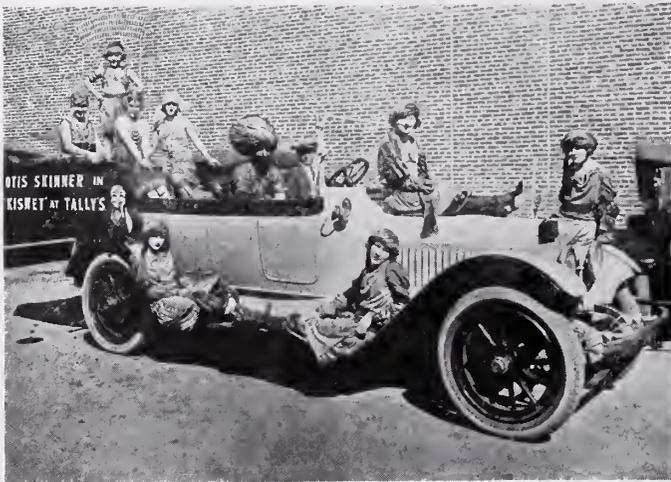
Left: Stately Anita Louise as she is today, and the hoydenish youngster she was — some years ago. Right: One might wonder if George Brent remembers when this picture was taken, with him in his first high chair.



REMEMBER



Names that were names to conjure with even in those days—those of Mary Pickford, Charlie Chaplin, Douglas Fairbanks, and seuted, D. W. Griffith, who are shown at the signing of a contract at the Sunset Studios, February 5, 1919. Standing between Mary and Charlie are the attorneys.



Left: Ballyhooing for Tallys, one of the first places in Los Angeles where motion pictures were shown. Right: Making the motion picture prologue for the play "KISMET," starring Otis Skinner. The picture was made on the RKO lot in 1921.



Left: A picture of Tullys New Broadway taken in 1906. Note the "Roosevelt in Africa" advertisement over the box office. Right: The birth of the movies. Here is shown the interior of a phonograph parlor in Sun Antonio, Texas where was installed one of the first Kinetoscopes ever used commercially in America. The year was 1893.

WHEN?



Conferring about "Dogs Life," the first picture to be made and shown on the First National circuit. The time—1917.



Left: Claire Windsor and Hobart Bosworth playing in Marshall Neilan's "THE STRANGERS BANQUET." Right: Another scene from the same picture, subtitle: "Nor was the mad dog mad." This time with Claire Windsor and Ford Sterling.



Left: Wesley Berry gets a bit rough with Lucille Rixon in "THE RENDEZVOUS" Goldwyn feature, vintage 1918. Right: On location in "BOB HAMPTON OF PLACER." The star—James Kirkwood. The place—Glacier Park, Montana.

AN INTRODUCTION TO MAKE-UP

By MAX FACTOR

"I HAVE never used make-up before: please help me to get off to the right start."

There seems to be no age-limit to this plea. It comes from young girls who rejoice that they have finally reached the age where they may dramatize their youthful charms . . . and from matrons whose natural inhibitions against make-up are conquered by seeing its miraculous work in retrieving lost appeal.

Those girls and women who are wise enough to realize the necessity of a good beginning are indeed fortunate—for



Dust powder on generously at first, then clear away all the surplus with a powder brush. Powder the nose last to avoid getting it too white.



Have lips perfectly dry before beginning to apply the lipstick. Then follow the natural contour of the upper lip with the coloring.

then make-up will not disappoint them. But those whose introduction to make-up is haphazard and thoughtless encounter a handicap which is difficult to surmount.

Let us first make this understood: Almost all of your glamorous screen favorites use all the various items of make-up. By these we mean powder, rouge, lipstick, eye make-up and such. The trick lies in knowing that clever minimum which breeds naturalness . . . that light, deft touch by which make-up is unnoticeable, yet effective in enhancing facial charm.

Efficiency in applying make-up is not acquired accidentally. It takes constant, thoughtful practice and experimentation. You must have a definite goal in mind, and your approach toward it should be well-planned. Remember that the rules which we may now set forth are useless without patience and perseverance.

USING ROUGE

Rouge is an excellent starter. If you learn how to use it correctly you will have mastered one of your greatest difficulties. Every beginner's tendency is to apply too much. That is one of the

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JOOSS BALLET

The Most Recent European Sensation!

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FRIDAY EVENING, DECEMBER 11

SATURDAY MATINEE AND EVENING, DECEMBER 12

55c, 85c, \$1.10, \$1.65, \$2.20, \$2.75—Including Tax



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- TRUDI SCHOOP COMIC BALLETMar. 13
- Choice of RACHMANINOFFJan. 30
- OR another BALLET RUSSE Jan. 23

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World Famous 'Cellist.
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Phenomenal 11-year old piano genius.
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All-American concert and screen star.

ONLY A PARTIAL LIST OF THE BEHYMER ATTRACTIONS AT PHILHARMONIC AUDITORIUM

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A CLOSE UP OF MICHAEL CURTIZ

A personal interview with the man who directed "The Charge of the Light Brigade" as well as "Front Page Woman," "The Walking Dead," "Captain Blood," "British Agent," and "Black Fury." Here is a story of an interesting character, who is one of the most versatile directors in the Industry.



MICHAEL CURTIZ

IT would be difficult to catch the engaging Austrian accent of Michael Curtiz on paper. It would also be difficult to draw a word-picture of the man himself, but a few sentences will help to place his portrait in your mind.

Mr. Curtiz' claim to fame in Hollywood may have nothing to do with his manner of speech, nor with the deep coat of tan on his face, nor with the amazing checkered shirts that he sometimes wears, nor with his riding boots that usually need polishing. But it does concern the terrific amount of energy he expends during the making of a picture. And all of these things are so definitely a part of the man himself

that they become important in any story about him.

When it comes to handling action in the mass there is no better director than Michael Curtiz; few men know as much about tempo as he does. Few men know how to use technique to cover deficiencies in plot, actors or sets, so well as he. In a sense, he is an opportunist. If he goes on location and the weather is bad, he changes the scene to suit the weather. He did this time and time again on "The Charge of the Light Brigade" and saved his company a great deal of money.

There was one scene of a horse-buying expedition filmed at Lone Pine that

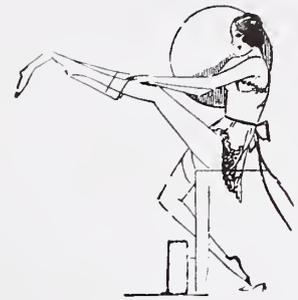
illustrates this. The script called for a fine, sunny day. The day was neither fine nor sunny; up on Mount Whitney a snow storm was raging and a bitter wind swept across the location scene. Mr. Curtiz did not send his troupe home. He set up some wind machines and filmed the scene through a sand storm, making one of the most exciting and realistic sequences in the picture by taking advantage of an opportunity that would have been wasted in the hands of a person less alert.

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Art director JOHNNY HUGHES submits a miniature set for the picture, "The Charge of the Light Brigade" prior to building it. Director MICHAEL CURTIZ on the left, approves, as does SOL POLITO, cameraman, on the right.

LIFE BEGINS AT DAWN



Movie star must begin make-up early to be ready when the director says: "Turn 'em Over."



Ann Shirley, star of "Make Way for a Lady" new R.K.O. feature, having her hair dried the new high speed way.

DOWN through the mists of a Southern California dawn, from her retreat in the Hollywood Hills, above the rolling sea shore, or on the palm-flecked desert comes the glamorous movie star, heading for her day's work.

But not so glamorous at this ethereal hour of the day, because she is bound for work, either at the studio or on location, and duty demands that she appear gowned and fully made up at an hour which would actually amaze those unfamiliar with motion picture work.

Haven't we all been told that our favorite star lolls abed until her temperament dictates that she is ready to have the cameras focussed on her celestial self? That she and she alone is the arbiter of her time.

That might have been so once—but alas for her—no longer. The star now arranges her time to suit studio schedules, and that means early on the set. In fact, some times, as early as six a.m.,

especially so when the make-up and the hair-dressing departments must change a 20th Century miss to a Louis XIV lady-in-waiting—or perform some such similar transformation.

Therefore, those departments are our heroine's first stop. And when we say that she might be closeted there for from an hour and a half to two hours we are putting it conservatively. In the studios, more even than in any other business establishment, time is the essence of all things. The chief problem therefore that Mel Burns and his staff of make-up artists at R.K.O. have to contend with, is to save time. And here we witness another marvel of the age. Well we know from our own experience how long we must sit under a blustery hair dryer before our dinky little curls, twists and whatnots are dry enough so that they can be made to behave. And it used to be the same in the studios, in the past. Even the stars had to take the necessary time before their glorious

coiffures would be ready to photograph.

But we repeat, that was in the past, and the not too distant past either, for it is only in recent months that the long sought high speed hair dryers have been perfected, and needless to say, the studios have been installing them as fast as they could be obtained. With the installation of this new type of dryer, fully forty-five minutes has been cut from the period necessary to satisfactorily dry the hair.

Consequently the favorites of cinemaland are able to linger a little longer abed, and to say they are grateful is to put it mildly. We'll let you in on something too. Doubtless it won't be long before your pet beauty shop installs one of these same high speed efficient machines. Because in the matter of beauty customs and styles, as goes Hollywood, so goes the nation. And then no more explanations will be necessary to your boss as to why you took two hours off for "lunch."



The "smile of satisfaction" as Martha Acker, one of R.K.O.'s operators finishes Miss Shirley's glorious tresses. The utmost in speed with ultimate of comfort is the new studio slogan.

SHORT ^A_N^D CURLY

IS THE HAIR MODE



Upper Pictures—SWIRLS AND CURLS—are the smart thing in Hollywood hairdresses. Gail Patrick, Paramount player in "Preview," wears her shining raven tresses in this flattering arrangement designed and executed by Babe Carey, Paramount hairdresser. The off-the-ear line is an important note and the fact that the ringlets are intentionally left un-combed is a point of interest.

Lower—Left to Right—Flat curls worn high for the slender face of KAREN MORLEY. It's the new up-trend epitomized in the latest hair styles from Hollywood. Two clusters of white rosebuds catch the topknots of curls as shown in the perky hair style worn by SIMONE SIMON. BINNIE BARNES prefers pin curls on the sides as well as in the back of her hair.

AFTER the sun and wind of summer have had their way the informal hairdresses of that fleeting season, there is a definite problem of "what to do?" with the sun-scorched locks that are usually of an odd length and difficult to handle. After oil shampoos and massage has restored the sheen, hair stylists predict a session with the scissors, after which spray-like curls will form ringlets at the backs of necks and march across many a forehead. With the addition of flowers or jewelled ornaments milady is ready for the social

season, fortified with a hairdress of glossy curls and closely-cut coiffure.

An amazing array of little Chinese, Japanese and Persian combs are already being shown in the better shops for the embellishment of Winter coiffures. How to use combs in a short hairdress? Simple! Pull the hair back from the temples and fasten it with a tiny comb on each side. It will hold a spray of curls or a roll in place beautifully as well as sparkle enchantingly for evening wear.

To take the place of coronet braids,

here in Hollywood the hair stylists have evolved a new and charming substitute. A flat, well-brushed crown is circled by a halo of flat, loose curls. It's a lovely style for blondes, especially, as the shingly smooth top of the head is delightfully ringed by the flat and stylized ringlets.

The accompanying pictures on this page best illustrate the "short and curly" edict, so have your hairdresser design a style to suit your requirements—and be in the mode!



Astrid Allwyn
Winter

Margot Grahlame

Arline Judge
Chapeaux

ASTRID ALLWYN'S cap is an adaptation of those worn by Union soldiers in the sixties. The fabric is of light-weight wool with navy blue and white stripes against a gray background.

MARGOT GRAHLAME shows the correct hat to wear with beautiful furs. Feather-weight velour of British make is this lovely Winter hat, with a tiny feather on one side of bright russet.

ARLINE JUDGE goes Scotch for the Fall season with a cap of navy felt banded with wine-red grosgrain ribbon. The streamers down the back are the very latest.



GLORIA STUART approves of the new Champagne color to go with browns. This type of hat is very smart with fluffy jackets.

HELEN WOOD pretty starlet, wears a smart version of the military hat which adds gaiety and dash to the street costume.

A dashing Homburg hat worn by ANITA COLBY forecasts the sport mode. It is banded with brown kid while the sharply upturned brim is bound with matching grosgrain ribbon.

Lovely LORETTA YOUNG chooses black velvet with French flowers for dinner-gowns and cocktail time.

Gloria Stuart

Helen Wood

Anita Colby

Loretta Young



DO COSTUME PICTURES INFLUENCE STYLES?

WALTER PLUNKETT, famous stylist and creator of motion picture costumes, answers this important question in a personal interview.

Walter Plunkett

"THE answer is yes!" Walter Plunkett was referring to the above question in making his statement. This man, who is young, good-looking and charming, is responsible for a great many style changes in the past few years. Working as he does both in New York and Hollywood, his fashion opinions bear definite weight, due to the fact that he is in constant demand by the most famous manufacturers of women's clothes as well as the studios themselves.

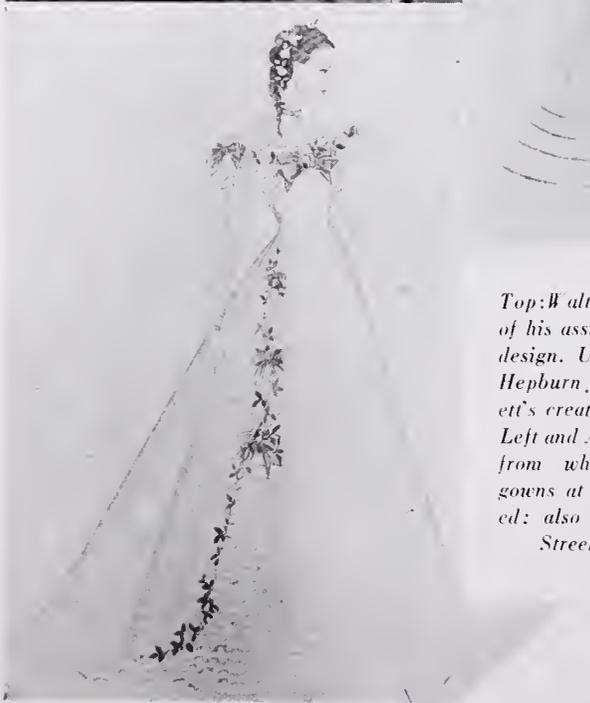
If there were a visible traffic lane from New York to Hollywood in the air, it would be worn quite smooth by the passage of Mr. Plunkett, who dashes from one center to the other with an occasional trip to Paris, since he is almost required to be in about three places at once.

This winter, according to Mr. Plunkett, one sees some interesting changes in women's dress. Many of these changes are directly due to Mr. Plunkett's costumes for his two recent pictures. "Mary of Scotland" in which Katharine Hepburn plays the tragic queen, was entirely costumed by Plunkett.

Likewise the newer Hepburn picture, "The Woman Rebels," which had some magnificent gowns worn by the star as well as by Elizabeth Allen.

From the "Mary of Scotland" influence comes a high-shoulder treatment which is seen in the costumes of the

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Top: Walter Plunkett, with one of his assistants, discussing a new design. Upper Center: Katharine Hepburn, wearing one of Plunkett's creations in "Quality Street." Left and Above: Original sketches from which patterns at the right were fashioned; also a scene from "Quality Street" Hepburn's latest.



Gowns

GINGER ROGERS dances in silver lame cloth with five rows of cording to stiffen the skirt. The high-waisted cut of the bodice is new, as is the cording at the back.

GLEND A FARRELL, the vivacious Warner Bros. star suggests satin. Here she models a severely cut gown of silvery turquoise styled with a square neckline and full flaring skirt. She is photographed in the living room of her North Hollywood home.

ASTRID ALLWYN rests before the fire on winter evenings in black pebble-crepe with a wide collar of starched chiffon in palest peach color. Notice the star jewel at her wrist?

JOSEPHINE HUTCHINSON sets off her titian hair with a lovely gown of filmy black net. Its butterfly skirt is attached to a quaint bodice with a moderately low decollete and fitted sleeves slightly puffed at the shoulders. Wide criss-cross bands of green ribbon are centered with a cluster of green velvet flowers.

GLADYS SWARTHOUT dances in black taffeta, cut with wide skirts and tiny ruffle gathered up at the waist.

DOLORES COSTELLO BARRY-MORE wears silk lace for evening, with a long cape of smokegray chiffon caught at the throat.

For Dancing Hours. Black chiffon velvet is a charming fabric choice for the quaint dancing frock modelled by **OLIVIA de HAVILLAND**. The Empire skirt has a deep gathered flounce at the hemline and a gathered ruffle outlines the deep circular yoke of black chiffon.





Fashions

By BEN BECKMAN

For centuries the wearing of fine furs was the prerogative of royalty. Regal preserves were zealously searched for animals whose pelts possessed the lustrous, satiny beauty so much desired. Steppe, tundra and forest were pillaged of their precious booty, that kings and their courtiers might be clad in robes befitting their rank. Only the nobility could afford the ransoms required to purchase the sables, the ermines, the silverfoxes the minks of that far time.

Today, it is different. In winter, on the boulevards of fashion fur coats are the rule, rather than the exception and special attention is drawn to the latest in fashion—the silver fox capes. Women of almost every station can now afford what was once only within the realm of the very wealthy.

The reason of course is modern technique in the fur industry. Where once man had to depend for raw silverfoxes on what could be wrested from a reluctant Nature in the wild, today fur farms in Wisconsin and Prince Edward Island supply the major part of the demand. Silver foxes as a result are much cheaper, comparatively. But, beyond a (Turn to page 57)



IN THE WEST...IT'S *Timely!*

ON SALE AT THE FOLLOWING STORES

ALHAMBRA

Woodruff's
ANAHEIM
 Youngbluth's
AVENAL
 Avenal Dept. Store

BRAWLEY
 The Palmer Co.

BAKERSFIELD
 Harrison's

BURBANK
 The Toggery

BURLINGAME
 Forsythe & Simpson

BERKELEY
 Wallace & Wallace

CALEXICO
 James H. Otter

COALINGA
 Halliburtons

COMPTON
 Kimball's

CHICO
 Donohues

CARMEL
 Charmak & Chandler

DINUBA
 Jack Ambrose

EL CENTRO
 M. O. King Co.

EAGLE ROCK
 Art Roberts

EXETER
 Schelling's

EUREKA
 J. M. Hutcheson

FILLMORE
 Champ C. Cochran

GLENDALE
 Wilson's

GUSTINE
 L. C. Lee

GILROY
 B. Rocca Co.

HOLLYWOOD
 Schwab's

HEMET
 Harvey Larson

HUNTINGTON BEACH
 Jack Robertson

HUNTINGTON PARK
 Tate-Puls

HANFORD
 Tarr's

HOLLISTER
 H. A. Schulze

INGLEWOOD
 Dick Wilson's Store
 for Men

LEMOORE
 Lloyd Coats

LONG BEACH
 Middough-Meier

LOMPOC

Wilson-Foster

MODESTO
 E. R. Hawke Co.

MERCED
 The Wardrobe

MONTEREY
 Charmak & Chandler

MARTINEZ
 Jameson & Kiraly

NORTH HOLLYWOOD
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ONTARIO
 Fallis Bros.

ORANGE
 P. C. Pinson & Son

OCEANSIDE
 Ed C. Pogue

OXNARD
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ORLAND
 Carl B. Hoag

OAKLAND
 Leon Woolsey

PORTERVILLE
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POMONA
 John P. Evans

PASADENA
 Hotaling's

PUENTE
 Mack's Sport Shop

PASO ROBLES
 Paso Robles Merc. Co.

PETALUMA
 Mattei Bros.

PITTSBURGH
 Art Bernstein

PALO ALTO
 Wideman & Son

REDLANDS
 Fred C. Fowler

RIVERSIDE
 McGrath-Olson

RICHMOND
 McRacken's

SAN DIEGO
 The Marston Co.

SANTA MONICA
 Campbell's

SAN FERNANDO
 Cohen's

SANTA BARBARA
 The Great Wardrobe

SAN BERNARDINO
 The Harris Co.

SAN PEDRO
 Lippman's

SANTA MARIA
 Rowan & Green

SANTA ANA
 Swanberger's

SAN LUIS OBISPO
 Wickenden's

SANTA CRUZ

Rittenhouse Bros.

SALINAS
 Wickenden's

SUSANVILLE
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SAN RAFAEL
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SAN MATEO
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SAN FRANCISCO
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 Keegan Bros.

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TORRANCE
 Ed Schwartz

VENTURA
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VAN NUYS
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VISALIA

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WILMINGTON
 Cherin's

WEST LOS ANGELES
 J. H. Lund

WHITTIER
 Wright's

WESTWOOD
 Morgan-Green

HONOLULU
 McInerny's

ARIZONA

FLAGSTAFF
 Babbitt's Mens Shop

PRESCOTT
 Bashford-Burmister

PHOENIX
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NOGALES
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Staunch Companions — You and a Climateer topcoat. A friend to be proud of — for Climateer knows and shows all the latest things in topcoat design. A friend you can count on for warmth and cheer — at any time and in every clime. A friend you can "use" — even abuse — without a line of complaint. Climateer is a year-round-weight topcoating, soft, lustrous, water-resistant. None will ever do more for you and ask so little in return. • From the looms of Kenwood Mills exclusively for TIMELY CLOTHES — which means fabric and tailoring *par excellence*, and a clothes-value that is *paramount!*

MULLEN & BLUETT

Broadway at Sixth

LOS ANGELES

FORMAL ATTIRE FOR

FORMAL DAY WEAR

COATS:

Oxford gray or black jacket, single or double-breasted, or finished or unfinished worsted of plain weave.

WAISTCOAT:

Single or double-breasted to match jacket; or washable or finished material, white, buff or gray.

TROUSERS:

Black and white stripes, solid gray, gray diagonal or black and white shepherd's checks.

SHIRTS:

Stiff or pleated bosom of white or pale solid color, white fold collar, white wing collar, white double cuffs.

NECKTIE:

Four-in-hand, Ascot or bow in plain color.

HOSE:

Black silk or lisle, plain, or with white or black clocks.

BOOTS:

Black calf with dull finish, dark brown calf, plain, with plain toe caps.

HAT:

High silk, derby, gray, black or midnight blue Homburg.

GLOVES:

White, gray or buff, matching waistcoat.

MUFFLER:

White or gray figured silk scarf, white handkerchief.



FRANCHOT TONE

fullness in the chest and soft rolling lapels, not too wide.

WAISTCOAT:

Worn on a line with the tailcoat. Snow white pique or twilled silk in off-white. Simply cut. Either finely-pleated bosom or plain with dinner jacket in plain white only. Narrower bosoms are new.

TROUSERS:

Same material as coat, cut with draping through waist or two small pleats.

COLLAR:

Bold wing with tails. Fold with evening jacket.

TIE:

White.

SHOES:

Patent leather plain toe shoes or pumps. New note is midnight blue patent leather to match suits. Also ribbed silk to harmonize with lapel facings. Only for very formal occasions.

SOCKS:

Solid black or dark blue silk. White clocks.

FORMAL EVENING WEAR

HAT:

High silk or opera with either tailcoat or evening jacket. Black or midnight blue Homburg is correct with evening jacket. If hat is midnight blue it must match suit, otherwise black.

TAILCOAT:

Black or midnight blue in dressed or undressed worsteds. Silk faced lapels, silk faced collar, silk covered buttons. Ideal coat has a

A NEW note in men's evening fashions is felt with the wearing of a tiny white feather in opera hats. In New York this is extremely popular, seeming to fit in well with black-and-white scheme of men's formal clothes. Even capes are becoming popular, the general idea seeming to be that the romantic influence in ladies' clothes for this season will bring about an equally romantic trend for the men's fashions.



CLARK GABLE



DON AMECHE



EDMUND LOWE

THE WINTER SEASON

At any rate, the effect is refreshing and adds a note of interest to the formerly dull black-and-white scene that has met the eye for so long.

The blue-and-white idea, brought to the masculine attention by the King of England, Edward the Eighth, when he was Prince of Wales, has finally caught on and very dark blue is gaining wide favor for evening wear, particularly in New York, London and Paris. Not much has been seen of this new style in Hollywood, but it is expected that this season will usher in the midnight-blue trend on the West Coast.

Tailcoats are narrower and shorter this year, not so skirtlike as heretofore. The origin of the tailcoat is ascribed to the Hungarians. Officers in Hungary appeared with a skirt coat in 1590, slashed at the side to allow a sword to dangle through. Since that time the evolution of the tailcoat has come through the dandies and court favorites who tended towards the feminized type of dress, since the tailcoat looked a great deal like a skirt. At the time of the Revolution in France, the style was modified greatly until it gradually changed to its present form through the years.

The formality of the daytime clothes for men is softened by a touch of color now, an innovation of, again, the King of England, who is an authority on cor-



ROBERT TAYLOR

rect dress for men. Being compelled to change his costume frequently during the day, the King sometimes, when changing from a lounge suit to formal daytime dress, retained the colored shirt he had been wearing with his more casual clothes. The effect was very pleasing and provided a new note of dashing brightness in the sombre daytime wear.

For a formal morning wedding, the

correct attire consists of black or Oxford gray cutaway, preferably having peak lapels, one button and no braid. With it gray and white or black and white striped or small shepherd's check trousers are proper. The waistcoat can be either of the same material as the coat, especially if it is gray, or white linen.

Black calf or cloth top shoes should be worn. With this outfit either a bold wing collar and an ascot or the turnover collar and a black-and-white shepherd's check four-in-hand tie. A silk hat and buck or chamois gloves in yellow complete the ensemble. Spats, while not incorrect, are seldom worn with the cutaway at present.

It is desirable to provide some contrast between the dress of the groom and the best man and that of the ushers. This might be achieved by having the groom and the best man in ascot and bold wing collars and the ushers in four-in-hand ties and turnover collars, or just the reverse. The groom and the best man might wear white waistcoats and the ushers gray ones.

With the winter season presenting bright prospects in opera, concert and theatre openings, it is believed that many of the newest ideas in formal clothes for men will be seen at the better places.



WARREN WILLIAM



ALAN DINEHART



GREGORY GAYE

DARRYL F. ZANUCK

(Continued from Page 6)

tive *From A Chain Gang* and others that presented social conditions which needed changing. These films made screen history. They also made stars of a fresh crop of players whose dynamic force had hitherto not been given full opportunity. Barbara Stanwyck, James Cagney, Bette Davis, Warren William, Joan Blondell, to name but a few.

"In 1933 I left Warner Brothers to join Joseph M. Schenck, president of the United Artists, in forming a new producing company, Twentieth Century Pictures, and we turned out such hits as *'The Bowery,' 'The House of Rothschild,' 'Bulldog Drummond Strikes Back,'* and *'The Affairs of Cellini.'*

"Our schedule was revised in 1934-35 to provide fewer pictures on a larger scale of individual production. This plan proved extremely good business for the releases, which were, *'The Mighty Barnum,' 'Clive of India,' 'Folies Bergere,' 'Cardinal Richelieu,' 'Les Miserables,'* and *'Call of the Wild,'* received a grand share of popular acclaim."

About this time, "the call of the wild," got into Mr. Zanuck's blood and he went bear hunting in Alaska. Upon his return he found that a merger had been made with Fox to form a new combine, Twentieth Century-Fox Film Co. with Darryl F. Zanuck as vice-president, in charge of all production at the gigantic plant in Westwood Hills, California.

Here, in the quiet, early hours of morning one occasionally can see this keen, blue-eyed man about the vast lot. He never wastes words for he has work to do, as anyone will discover who has tried to interview him. It is not unusual for him to spend eighteen hours at his desk, for besides the active side of his job he reads newspapers, magazines, books, plays, anything that might give him an idea for a motion picture, for his intuition as to the screen possibilities of all sorts of material, is positively uncanny.

"The average cost of launching a film star is about one million dollars," he declared recently. "To start an actor or actress on what we hope will be the road to stardom is a definite gamble, for the human element, that unpredictable abstraction, is practically the biggest factor to consider. Contrary to popular belief, stars do not spring up overnight. We select someone we think has the necessary personality then we place him or her in strategic film roles from time to time and await the public reaction. Some players quickly reach success, others never quite attain to it.

The salaries and expenses go on just the same while 'personalities are being groomed' and the cost of make-up, wardrobe, etc. is a considerable item in the whole."

The studio has its own "school" stock company where potential stars are given dramatic lessons on the lot at studio expense and meanwhile they draw salaries. Mr. Zanuck says that this is more than justified if even only one of the youngsters soars to stardom. A plan to enlarge this stock school, making its scope more comprehensive, has recently been completed and it is his purpose to place many promising young men and women under contract and school them for the screen, under the able supervision of Miss Florence Enright, who has recently been engaged as coach. The inestimable opportunity offered by this training school is one of Mr. Zanuck's great contributions to the human side of studio life, quite apart from its dollars and cents value. Such promising young actresses as June Lang, Shirley Deane, Dixie Dunbar, June Storey and many others, are eloquent testimony to the splendid work being done by this school.

And so his busy days go by, each full of accomplishment. He has finished a year of intensive work in which he effected a reorganization of the studio without interrupting a schedule of fifty-two pictures and in which he has started an impressive expansion program. He has been described as a man with "a thousand scoops to his credit," a "genius" and other such laudatory terms.

The interviewer is greeted by a slight, sandy-haired figure with unusually keen blue eyes who, for the stated few minutes, gives one his undivided attention and interest, leaving an impression of concentrated efficiency, kindness and immense power of mental and physical accomplishment — the man, Darryl Zanuck.

INTRODUCTION TO MAKE-UP

(Continued from Page 41)

reasons we insist that you put it on before your face powder.

Pat the rouge on with a puff or small piece of cotton. It is important that you pat: *don't rub.* Start at the high point of the cheek and follow the natural curve of the cheekbone toward the nose. Use your fingers to blend the color into the full parts of the cheek. This also softens the edges of the color pattern

and gives it a natural blush appearance. Nothing is more artificial than a harsh "polka-dot" spot of rouge on each cheek. The color should also extend upwards toward the eye to eliminate the prominent white space between the lower eyelid and cheekbone.

The fact that properly blended rouge acts as a shadow allows us to detract from the prominence of certain contours of the face. With this in mind, let us consider several types of odd-shaped faces which may be made more perfect by clever tricks of rouging.

Long or thin faces . . . Eager, thin-faced lasses should avoid rouge in the center of their faces. The secret is to keep the rouge high on the temples and upper cheek . . . in a diminutive crescent. This leaves the lower part of the jaw and cheeks unshadowed, making the face appear fuller.

Broad or round faces . . . We reverse the above tactics for broad or round faces. We shadow the full parts of the cheeks and blend the rouge well in toward the nose. This reduces the expansive high-light at the center of the face and gives a fascinating illusion of length.

FACE POWDER

As for face powder, you may revel in it at first. Dust it on generously with a large puff, powdering the nose last to avoid making it look too white. Now you can clear away all of the surplus with a soft face powder brush. Be particularly careful to clear all the tiny lines around the eyes, nose and mouth. After you have acquired proficiency you will know just how much face powder you need. Here again practice will help you.

APPLYING LIPSTICK

Using lipstick can prove to be a trying stumbling-block for the novice. Many overlook the fact that the lips must be perfectly dry to properly receive the lipstick. Fill in the natural contour of the upper lip with the coloring. Now transfer this pattern to the lower lip by pressing the lips together. With the finger, smooth and blend the lipstick to give it a finished appearance. Carry it well in toward the inside of the mouth to eliminate a noticeable line where the color ends.

ENHANCING THE EYES

Darken and define your eyebrows with the pencil designed for the purpose. Be neat—give the brows a smartly tailored effect. The eyelashes may be darkened by a light application of eyelash make-up. To insure this lightness, go over the lashes with a small, clean brush after applying the mascara. Blondes and light brownettes and red-heads should use only a brown eyelash make-up and eyebrow pencil. Others may use black.

AROUND THE WORLD FOR REALISM

(Continued from Page 15)

the customs, costumes, languages and background of the world's lesser known inhabitants. Their itinerary included names that fairly reek with adventure and romance; that conjure up nameless longings and unsatisfied desires in the hearts of every true man. To mention just a few, the enchanted port of Honolulu. Tokio the mysterious, Kyoto, Kobe, Nagasaki, Shanghai of unsainted memory, Hong Kong where East meets West, Singapore—the cross-roads of the East, Hanoi and Saigon, opposite terminals of an ancient pathway, Penang, Ceylon, the remote Laccadive Islands, Bombay, Aden, Cairo—the cradle of countless civilizations, and dozens of others, just as important but too numerous to mention.

"It was our desire to show the truth and not to take a story and build the necessary background on some Hollywood lot or local location. Not to pretend that Catalina was Bali, the dunes of Yuma the Sahara or the hills and valleys of San Fernando the jungles and mountains of the Orient; we determined actually to go to these distant places and fit our story to the background.

"This we did.

"Prior to leaving the States we very carefully outlined two scripts, (the original stories were by Tay Garnett,) one of which we have tentatively titled, 'Tradewinds,' the other 'World Cruise,' and we worked from these scripts as we went. When the story called for a certain location, we journeyed there, and so, with our material and photographs we are able to portray actual incidents played against an absolutely authentic background. We feel that the American people have become increasingly critical and ever more cinema conscious in the last few years; that they are tired of fake shots, false fronts and pretense. Therefore, when our script called for Singapore, it was to Singapore we went to make the sequences. (Incidentally, I might say here that Singapore, instead of being the so-called cesspool of the world as it has so often been dubbed, is second only to one city in the world, Cairo, from the standpoint of the richness of its movie material.)

"We went ashore to spend only a few days and at the end of a month, after photographing steadily, we literally had to tear ourselves away! The streets teem with life. The activities of every Oriental race churn in this melting pot of the Eastern world and enhanced by the city's commercial importance, offer material that has for too long been overlooked by motion picture pro-

ducers who can see no farther than Hollywood.

"Rickshaws jostle the latest American built 12 cylinder cars. Primitive dhows nestle beside ocean liners like suckling pigs. Fashions of the Occident walk arm in arm with the warm, colorful modes of the East and sharp contrast awaits at every turn of the road. Contrast makes for drama, drama is life, life is art and art should be motion pictures, or rather, motion pictures should be art. Perhaps I linger too long on Singapore but, well—the city is like a siren, you come for a moment, fall under her spell—then you have to tear yourself away."

From Singapore the expedition journeyed to Ceylon, then the Laccadive Islands which group formed the locale for the finale of the first of the two pictures, "Tradewinds." Here they discovered a tribe of people descended from a party of shipwrecked sailors who had found refuge there two centuries before from the fury of a fiercely lashing typhoon and since had been unable to escape. These Islands have been termed the Pitcairns of the Indian Ocean because of the similarity of their history and inhabitants to that immortalized in "Mutiny On the Bounty."

"Here, the people had never heard of America, vaguely only they knew of a white race, and ships that went without sails were legends or tales of natives run amok." Mr. Shackelford went on. "Living in the most primitive state of poverty they believe white men to be gods and their food the Laccadive equivalent of manna. They dig pits on the edges of the lagoons that indent the coast. The pits are flooded at high tide, then when the tide ebbs these curious natives capture the stranded fish which serve as the backbone of their diet. When we landed there and offered them white bread and tinned American delicacies, they were ready almost to die for us." Hard-bitten realistic scientist that he is, Mr. Shackelford's eyes misted slightly when he spoke of these hunger-scourged, poverty-ridden people. Perhaps this depth of feeling, this understanding of the less fortunate of our so-called human race, even to the cannibals of New Guinea, is the reason why he has been so notably successful in filming the priceless record of their daily life.

We asked him whether he ever had any trouble with the natives in making these pictures and his answer was an unequivocal no.

"Their curiosity is overwhelming and crowds surround you wherever you go

which of course adds to the difficulties of getting the picture, but curiosity is a universal trait, we have found. Try to take a picture, for example, as we did in the capital village of these Laccadive Islands and then try to take one at the corner of Fifth Avenue and Forty-Second Street in New York City, as we also did, and see with which crowd you have the most difficulty. The score is overwhelmingly in the favor of the natives. They are far more tractable and pliant and once they understand what you want them to do their enthusiasm is unbounded and they try to outdo each other in accurately following your instructions. Unspoiled, untemperamental, unsophisticated, they put on a much more convincing performance than many a pretty, pampered princess of Hollywood, dozens of whom I have had occasion to photograph in my years of work in the industry.

"Neither is make-up a problem for in several of the South Sea Islands we visited other than the Laccadives, 'make-up' was a permanent rather than a temporary feature (as the photograph on page 15 will show).

"This picture of a leading character in one of our films, shows her fore and aft, so to speak, and demonstrates the art of South Sea make-up. The application of the Persian rug design begins at the age of two years and from then on, the belle is tattooed just as much and just as often as she can 'take it.' By the time native girls are grown they are clothed in a permanent pattern and make-up ceases to be a problem. (This may seem to be a savage practice but compared with the discomfort of permanent waving, the tortures of the electric needle or the agony of the eighteen day diet, who is barbaric—the modern woman or the native of Indo-China?)"

Knowing the effects of hot, humid climates on film and photographic apparatus, we asked regarding the difficulties pertaining to the taking, the development and the preservation of negative and of the finished product. Mr. Shackelford answered: "Naturally it is a different proposition from a technical standpoint to take care of film and equipment in those places where we worked than it is to do so here where every modern facility is available. However, on board our yacht we had a specially built laboratory (see pictures on page 15) capable of finishing 5000 feet of film per day and when it was finished we packed it in specially built, hermetically sealed containers (see picture on page 15.)

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AROUND THE WORLD FOR REALISM

(Continued from page 53)

"Aside from the purely technical angle of caring for the negatives we encountered many practical difficulties but they were of minor importance." Mr. Shackelford remarked deprecatingly.

However, we saw a "still" of a dolly shot made in the heart of the Fijian jungle. Natives worked for two days hacking a path through the lush tangled growth in order to build a track for this homemade dolly so that the motion picture cameras could "take" a primitive charge of simulated native warfare. Also "stills" of Shackelford on a raft-supported tower in a stormy New Guinea lagoon, filming the attack of head hunters' canoes on a gale-riven wreck, so we could well appreciate his modesty when he minimized the practical difficulties under which they labored. When we spoke of danger he merely smiled and it was evident that to him, in whose veins there coursed the bright red flood of adventure, danger was a welcome guest. In fact, it seemed that he sought it as the only worthy stimulus.

Treading the slimy ooze at the base of harrier reefs, seeking for thrilling locations for undersea photographs as shown in the picture on page was merely part of the day's work. And having a former cannibal chief for a cook on part of the expedition (who, when told to prepare dinner for his boss might rather have reversed the procedure;) having their propeller ruined and their yacht almost wrecked by a roving whale while trying to outrun the impending monsoons, on their way to Aden, were also just other incidents—rather than being memorable adventure.

Living three months with the native king of the Fiji Islands, long treks through the length of Indo-China as honored guest of the government; being the favored companion of sheiks of the Sahara; or living with a Mongol Prince in the Gobi Desert—all these have seemingly failed to shake Mr. Shackelford's innate democracy. Genial, modest, but communicative, he talked on. But only of his work, seldom of himself.

Finishing "Trade Winds" in the Laccadive Islands, they voyaged on, to Aden, Arabia, and thence to Cairo.

"Cairo, to me, offers the greatest possibilities of any city in the world as a background for pictures," stated Mr. Shackelford. "There in one location, there are concentrated thousands of years of art and architecture; the durable and visible monuments of and to great past civilizations. Not only the temples, the mosques and minarets, the

forts and dwellings of the city itself but those colossal piles of ancient masonry, the pyramids, that dot its environs, bear wonderful testimony to the glory and the tragedy of ages past.

"Portraying the true Cairo and the true Egypt though, is not within the scope of just a comparatively few sequences of one picture as in our 'World Cruise' but rather lies in the far greater scope of a hundred pictures or more, produced by sympathetic and understanding artists."

Here Mr. Shackelford and his expedition filmed scenes having as a background the Sphinx, that eternal, voiceless riddle of the ages, and those same pyramids, gigantic symbols in stone of the learning and egotism of rulers in ages past, (see pictures on page).

Not only did Mr. Shackelford make pictures of the present state of these ancient monuments, he went further. From cameraman he turned scientist. He delved into the drifted sands of the Sahara and tunneled to the very foundations of the echoless walls of time, unearthing tools and implements dating back to a people of whom the very legends are prehistoric.

Artifacts of flint, relics of a stone age of 50,000 years ago, were discoveries that may serve to throw further light on that shrouded era when the desert was perhaps a garden. (These discoveries do not enter into Mr. Shackelford's attainments at the moment as a cameraman, but certainly they serve to emblazon his name on a higher rung of the ladder of archaeological achievement.)

From Cairo to Spain, where Granada and Gibraltar alike served merely as backgrounds; to Paris of both the Louvre and the Latin Quarter. Mr. Shackelford journeyed, taking pictures the while, and thence to our own New York—all this for "World Cruise." All this that American audiences might share vicariously but authentically in his experiences. Forty thousand miles for sixty-five thousand feet of film with thousands for his cast and the wide world for his theatre, that is what Mr. Shackelford has done in the last eighteen months in order that we may have truth in pictures. Small wonder it is then that we title the saga of his adventures, "Round The World For Realism."

LET'S MAKE IT A GOOD SCENE

(Continued from page 23)

the rank of stunt man and brought his salary up to \$5 per week. Any other boy might have felt rich but Mervyn LeRoy was not just "any" boy.

Once fairly launched in the show hus-

iness he learned to sing and dance and while making somewhat of a name for himself as a boy tenor at the 1915 Panama Pacific Exposition in San Francisco he met a congenial soul in the person of Clyde Cooper who also sang, danced and—played the piano. Having had considerable success at the Exposition these enterprising young men teamed up and tramped around the country with their own act, "Two Boys and a Piano." They were good all right but unfortunately an unappreciative world was slow to recognize the fact and in consequence bookings were few and often they literally were hungry. But always LeRoy kept looking for "the best," for they surely were making it the best act they knew how.

This spirit of course, brought results; they were booked at a small town in Kansas. They thought they might possibly get \$25 for the day's work but the fair face of the goddess of luck had at last, it seemed, turned their way and the manager gave them \$62.

Sixty-two dollars!

LeRoy adopted sixty-two for his lucky number and while he is not superstitious the exception which proves this rule is that the number 62 is somehow brought into almost everything this extraordinary person does. His automobile licenses always have a 62 in them and the magic figures creep in to almost every picture he has directed. In "Five Star Final," for example, one of his outstanding successes, Edward Robinson, starring in the production, made his contribution to the LeRoy luck by telephoning Cherry 62.

For some time following the Kansas engagement the two boys had continuous bookings but LeRoy felt a new and overpowering urge. "The movies are calling me," he announced, and with about \$200 he came to Hollywood and started making the rounds of the studios.

However, in their turn the studios failed to acknowledge this budding young genius and his money soon gave out, leaving him in pretty desperate circumstances, his gallant morale a prey to persistently overwhelming odds. Then, since he had to eat he took a job in the wardrobe department of the old Famous Players-Lasky Studios at \$12.50 a week.

It was a far cry from the excitement and brilliancy of the stage to the drab monotony of sorting costumes. Often, he stood on a box and gazed longingly through barred windows watching the fascinating operation of moving pictures in the making.

At last he could stand the wardrobe duties no longer so he went to his boss and with a torrent of eager words finally

got attention and finished his peroration with the biting comment, "This job will never get me anywhere!"

"Can you do anything besides sort costumes?"

"I can sing and dance, and" as a bright idea struck him. "I can run a camera."

With only the foggiest notion of the workings of that intricate piece of motion picture machinery he got a chance and within a year he was first assistant cameraman for the pioneer producer, William B. de Mille.

This raise however, did not provide either the shekels or the scope that LeRoy desired so he returned to vaudeville and big money and for a while his destiny rested there until again the lure of the film world proved too strong for him. He got back into the game and this time he decided to stick.

In Hollywood, that land of fabulous stories he again went through the grim struggle for existence and on historic Vine Street he shared a room and some quite hard times with George O'Brien. Being resourceful, these two boys both with a vision of what the future held for them, cooked their own meals and pressed their own clothes and cheered and jollied each other along. They found work, it is true, but not of the sort each felt to be his particular vocation and Mervyn LeRoy was finally almost lost to the unappreciative movies, for he reluctantly decided to return to the stage and stay there.

But Fate stepped in. By the merest chance Director Alfred E. Green happened to be short of a couple of actors.

"Can you birds play ghosts?" he asked.

"Ibsen's?" Mervyn's face was the picture of innocence and Green chuckled. Here was someone with "snap."

So they were taken on and attired in white sheets they did their spectral bits in a Wallace Reid film called "The Ghost Breaker."

As the days went by LeRoy's ready wit attracted the serious attention of the Director and he appointed his new recruit "gag man," a title that was immediately changed by its irrepressible recipient to the original and dignified cognomen, "comedy instructor."

Something new in Hollywood! What was a "comedy instructor?"

"I am!" was Mervyn LeRoy's assured reply. From then on his responsibility was to make people laugh and upon easily accomplishing this most elusive and difficult feat, his success was rapid.

But even yet he was not satisfied—with himself. There must be a better best for him to attain to, and he made an appointment with John McCormick, then a First National producer, in order to discuss the matter where discussion

would do him the most good. Again he explained that he was getting nowhere, he wanted to be a director, which was comparable to the earlier episode anent the camera. And, as before, he made his point.

He looked absurdly young but his attractive, straight-gazing blue eyes carried conviction to McCormick who smiled indulgently and said,

"All right, I'll give you a try at the megaphone. But whom do you want to direct first?"

"Colleen Moore!"

"But she is a star—and a first class player." Mr. McCormick expostulated.

"Well, I'm a good director, if I weren't I wouldn't want the job!"

He got the assignment but it happened that there were executive changes at First National and before the coveted directorship materialized Miss Moore was no longer with the organization.

However, he directed Mary Astor and Lloyd Hughes in "No Place to Go," which was soon followed by "Harold Teen." Both these pictures made money. Then with real experience behind him, he finally did direct Colleen Moore in the hit picture "Oh, Kay." Since his connection with Warner Brothers, he has directed a number of remarkable productions, among which are "I Am A Fugitive From A Chain Gang," "Tugboat Annie," (produced for M-G-M while on a loan) "Oil For The Lamps of China" and "Page Miss Glory."

He has made the best and he has never looked back.

"I made up my mind that I would be a director in five years." Mr. LeRoy told us. "And in exactly five years I was a director."

"And what do you think was your hardest picture?"

His answer was a foregone conclusion! "Anthony Adverse."

The breath-taking adventure, the thrilling risks and the glamorous romance so superlatively well done in screening the classic work, all had for their inspiration and consummation, the stimulating, encouraging admonition "make it a good scene."

LeRoy personifies this philosophy for one receives in speaking with him, a charming impression of unaffected sincerity and a lively interest.

Since the question is being widely discussed we asked him if he thought a story or the screening of it, the more important. We are glad to add to an ever increasing score in favor of the story. "Good actors cannot make a success of an indifferent play," pronounced Mr. LeRoy. "But a good play through its fine emotional influence will go a long way towards developing indifferent actors into greater ones. In other words, the further we progress in improving the

quality of motion picture productions, the more we are convinced that before everything else, as ever, 'the play's the thing.'"

Jocularly he finished, "Evidently, Shakespeare agreed with me!"

MY LIFE STORY

(Continued from page 35)

age. Eventually, he brought me to a point where I was the featured soloist on important feast days.

When I was twenty the famous opera stars, Giovanni Zenatello and his wife, Maria Guy, came to Verona and established a school for voice. The old choir-master went to them, explained my mother's financial circumstances and induced them to give me the audition that resulted in the Zenatellos visiting my parent and winning permission to take me into their home as an apprentice.

Then began a friendship that has endured through the years, its bonds tightening as time moves on. Giovanni and Maria have been to me like a second father and mother. They are still my coaches; my devoted companions and champions.

The course of study they outlined for me was difficult, exacting; but I was in Heaven, for when I was not busy, I could listen to the other students, among them famous opera stars. I lived in a world of music six days out of each week—but on the seventh we all went picnicking!

It was Giovanni's rule that no mention be made of our work on the Sabbath and we played and enjoyed ourselves in the beautiful countryside.

After I had been under their guidance for three years, they decided that I should have a real *debut* and Maria Guy wrote to a friend in Ostend, the conductor of the Jurhaus orchestra, an organization of 150 pieces.

"I have here in our home a boy studying, who I think would please your cosmopolitan audiences. His name is Nino Martini."

The reply was prompt. It was merely, "send him along."

It was my first flight into foreign lands and my elation knew no bounds. Little did I realize, though, the thrill that was in store for me!

There were a few rehearsals with the orchestra after I reached Ostend, then came the big night. I did my utmost to hide my nervousness, for I realized that should it get the best of me I was finished.

The famed *Ballet Russe* was scheduled to come on the stage following my opening aria. I sang and fled into the wings. The audience kept on applaud-

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MY LIFE STORY

(Continued from Page 55)

ing. I returned to the footlights, bowed my recognition and again withdrew. The Ballet floated on, but the uproar continued. Then it became a game of peek-a-boo between the Ballet and myself, but there was no let-up in the cheering until I began another number.

It was my first taste of success!

My reception had me walking on clouds, where I was joined by my teachers, when there was delivered at their door in Verona a telegram from the conductor. Today that message is one of my dearest possessions. It reads: "The boy you sent me is one of the great artists of the epoch. I want him for the season."

After a second season in Ostend, Giovanni and Maria took me to Paris for coaching in French songs at their fountain-head. Later we went to Spain to study Spanish songs. Then came my first tour of the continent as the Duke in "Rigoletto," this being my introduction to grand opera. I must have won approval, for an eminent rival *maestro* immediately offered me a contract to star in *Bellini's* dramatic "I Puritani" to be produced in its original key for the first time in more than fifty years.

He chose me for the role because my voice range covers two and a half octaves and the aria "*Credsea Si Miserere*" from "I Puritani" calls for F above high C, to reach which I was told was a rare feat in operatic history.

While in Paris for a series of recitals in 1929, I was invited, at a late moment, to sing at a party being given in honor of an American motion picture producer and I tried to beg off, because I had had a hard afternoon. My friend, however, was insistent. "Do it for me, as a favor!" he pleaded. I could not resist that.

I sang two numbers and an encore and as I stepped down off the platform, my friend was waiting to escort me to the table of the guest of honor—Jesse L. Lasky, who was production chief at that time of Paramount Pictures.

I could not speak English. Mr. Lasky knew little French, but he was quick to span the gap. "We shall use music, the international language!" he volunteered. That was at midnight. Before 2 A.M. I had signed a contract to appear on the screen for Mr. Lasky.

Coming to America, I was starred in a series of five two-reelers, filmed in the form of concert recitals, then given a featured spot with my good friend, Maurice Chevalier, in "Paramount on Parade." Perhaps I would have stayed in Hollywood had I not already signed for a number of European engagements.

In August of 1930 I returned to Italy with my mentors, the Zenatellos, to prepare an extensive operatic repertoire, again coming to the United States the following year as leading tenor with the Philadelphia Grand Opera Company. My appearance with this organization won me a contract with the Columbia Broadcasting System for regular appearances over its nation-wide network.

Because of the loyal support given me by the millions of my unseen audience, that contract has been renewed, year after year.

It was several months after I had joined Columbia that I was signed by the Metropolitan Opera Company as principal tenor for lyric roles. I made my debut in the historic old Metropolitan Opera House in 1933.

Late in 1934, when operatic pictures started to gain popularity, offers began coming to me from Hollywood producers, but after weighing them all, I finally decided to re-sign with my original American discoverer, Mr. Lasky, now president of Pickford-Lasky Productions. Mr. Lasky immediately assigned to me the stellar role in his production of "Here's to Romance," surrounding me with a superb cast, including the beloved Ernestine Schumann-Heink, Maria Gambarelli, Genevieve Tobin, Anita Louise, Reginald Denny and other prominent performers.

I was garnering immense enjoyment from my work until one afternoon, when we were shooting scenes backstage in a Los Angeles theatre and a messenger boy approached me with a cable. It carried word of my dear mother's demise. There was nothing I could do but go on with my role!

The picture scored a direct hit—so much so that I am now five months behind in reading the fan mail that has poured in to me since its release.

So you see I have cause to say that I was born under a lucky star! I have not only been offered the "breaks" but they seemed to seek me out.

It has not been easy reaching the top, however, in spite of luck. Throughout my life I have been forced to pass up pleasure for toil and now that I am up, it is necessary to sacrifice all else to the task of holding the ground that I have captured.

There are many things that I should like to do. Things in which the non-professional finds enjoyment.

I should like to own a ranch in Southern California; build myself a ranch-house and raise horses and cattle—yet that cannot be, for my career keeps me "on the road" for eight to ten months out of each year!

I should like to visit unrecognized the places where the average citizen finds his fun: the theatres, the baseball and football games and the cabarets, but always the word goes out that "There's Nino Martini" and I spend what might otherwise be my leisure hours signing autograph books.

Perhaps, also, I should like to marry! That, too, is what you Americans call "out," for imagine the dull and wear-



NINO and IDA in a happy moment.

some existence that would confront my wife!

A successful singer carries a heavy load. Day after day, regardless of what part of the world he is in, it is much the same; hours of coaching, hours of rehearsal, hours of singing before audiences or radio microphones or movie cameras.

Therefore as to marriage, confidentially, I am afraid that the kindly star that has guided me through my professional career might desert me in matrimony!

I wonder!

(Editor's note) Nino Martini will appear in Concert in Los Angeles April 27 at the Philharmonic Auditorium under the sponsorship of Mr. L. E. Behymer.

History Proves Dance Earliest of Arts

LONG the Mecca for artists from every branch of the creative arts, Southern California is rapidly becoming the cultural center of the nation. Quite aside from the Motion Picture Industry, whose productions become more ambitious and more culturally worth-while with each passing season, there are other influences at work which would guarantee this region pre-eminence.

The activities of which the Hollywood Bowl is the center, the Philharmonic Orchestra, and more recently the Dance, in all its phases, is turning the eyes of an appreciative world in this direction.

The Dance, while one of the oldest of arts, is newest here, and perhaps least understood. It, the art of expressing emotions through movements of the body, was born in the time-curtained past, and has existed continuously through the ages. A history of it would record that even before a reed was fashioned to produce a note of music, or a sounding log was found for the tom-tom to assist in rhythmic gyrations, the dance existed in a ritualistic form. The earliest legends speak of some form of dance worship, the aborigines used it in appealing to their gods for food.

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FUR FASHIONS

(Continued from page 48)

more plentiful supply, manufacturers now are far more skillful in using what is available. Processing, blending cutting—therein lies the secret, not only of price but of beauty.

Expert craftsmen design a coat, a cape or a scarf in the prevailing mode, and then match the skins to the pattern, so that each blends into the next for a harmonious whole. It is that type of genius which gives beauty, style and individuality to creations such as are shown on herewith—and still leaves them within the reach of the average purse.



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SKATING TO STARDOM

(Continued from page 25)

ed, seeming surprised at the immense expense the studio incurred so that her skates could fly.

"How about imitation ice, the kind they use in most of the skating scenes in pictures?" we suggested. "Hypo and water is its basic material, I think."

She shook her head, showing three dimples at once as she smiled mischievously. "I had to have *real* ice or I could not skate at all, so—" with an eloquent shrug, "they made it!"

We asked how Sonja came to be an ice-skater. A question that she has been asked hundreds of times before, but we wanted our own answer, stubbornly, and waited for her reply.

"Ever since I was a little girl I wanted to be on the stage," she said. "First I wanted to be a ballet dancer and I studied dancing until I was twenty years old. I study now, too, so that I can keep my sense of balance perfect. Ice skating is not alone a sport—it is an art! I have skated before hundreds of thousands of people; in fact, ever since I began to skate I have been before the public. I have tried to entertain—to put some of the beauty of the dance into my skating. Now I dance on skates instead of just skating."

"What do you mean about dancing on skates?" we asked, interrupting.

"Well," she explained. "Many actresses are dancers. They prepare for their acting career by dancing. I have done the same. I do not wish nor intend to give up skating. It means too much to me, and I believe it is too beautiful to be lost. I think it is as entertaining for people to watch as dancing, and much more swift. Now, I want to broaden my field, to carry my career another step forward with acting."

Sonja, when she talks, is hardly the picture of a "cool, reserved Scandinavian." Her mother, who accompanied her to Hollywood and lives here with her, explained this entirely un-Norwegian phase of Sonja's personality. She had been nearby during the interview and now entered the discussion. She herself, is a handsome, distinguished woman, slender and quiet, with Sonja's oval face reflected in her own.

"My mother—Sonja's grandmother—was Irish," said Mrs. Henie. "That is why Sonja has brown eyes, instead of blue. That is why Sonja is—well, Sonja."

Sonja started being Sonja, it seems, at the age of three. She danced and skipped almost continually, often loving to wrap herself in drapes and pretend she was a dancer. At four Sonja

began to study dancing at a ballet school in Oslo where she was born.

Thus, Sonja danced before she skated. She did not learn to skate until she was eight years old. Then, like any other youngster in Oslo in winter, she wanted a pair of skates for Christmas, so she could go to the Municipal Stadium with other children and skate, too.

Sonja learned to skate as other beginners did.

"I put on my skates," she laughed, "scooted out on the ice, and promptly fell down. I may have cried, too. I don't remember now."

Once she found her legs, so to speak, Sonja knew she was always going to be happy while she skated. The other children raced on their skates and her own father would tell her about the time when he was the second fastest speed skater in Europe—but Sonja was only interested in dancing on the ice. After she learned to skate, she paid even more attention to her ballet dancing.

The second winter of her skating-life, Sonja started to win honors at figure skating. At nine years old, she won the Junior competition of the Oslo skating club. At ten she won again. At eleven she won the Norwegian championship and went to the Olympic games in Switzerland—just for the experience and without making any effort to win. By this time, she realized that she had much to learn before she really began to skate with any degree of seriousness, such as making it her chosen profession.

As a result, she decided to train assiduously before entering any more competitions. This when she was already Norwegian champion!

At the age of thirteen she undertook active competition again and placed second in the world championship matches in Stockholm. The next year she won the world championship, thus, at the age of fourteen, Sonja's dancing on ice had carried her to the World Figure-Skating Championship. The title has been hers ever since. In 1928 she captured her Olympic championship which she retained in 1932 and 1936.

"Just what is figure-skating?" we asked Sonja, at the risk of seeming very stupid indeed.

"Not many people know, exactly," she said. "It isn't just 'making a lot of fancy curley-cues on ice,' as someone put it, but is one of the most difficult, dangerous and beautiful of sports. You see, generations of skaters have established certain classical figures with which to test their skill. There are eighty championship figures which any competitor must be able to perform. The judges give each skater six figures—and the competitor does not know

until the last minute which of the eighty these six will be."

"Tell us more," we begged, interested.

"Figure-skating is not a test of ingenuity in creating new figures," she continued, "but of perfect execution of the eighty *established* figures. I spent three seasons practicing the 'common' toe whirl before I would attempt it in public."

"Is it dangerous—if you are out of condition, for example?" we asked.

"Yes, very," smiled Sonja, "but I am lucky, and the worst I ever had was a sprained ankle once. I sleep at least ten hours every night to keep in condition and, before an exhibition, I do not eat for four hours because the food would be as upsetting to me as it is to an opera star—I must be completely alert in every muscle and nerve."

Sonja has worked hard for her success on the rink. When she was eighteen she went to London and studied ballet dancing under the Russian, Madame Karsavina. After learning the intricacies of the ballet, Sonja translated the famous Dying Swan dance into a dance on skates—and her brilliant performance in London's Ice Palace won for her a command show before the late King George and Queen Mary. The present King, then Prince of Wales, attended also.

Sonja has been admired by royalty all over Europe. She has skated in command performances for the rulers of Belgium and Sweden, and, of course, before King Haakon VII of Norway. The Norwegian ruler sends her a telegram before every public appearance. In 1934, ex-crown Prince Friedrich Wilhelm of Germany gave her his diamond stick-pin crowned with the Hohenzollern crest.

In her Beverly Hills home Sonja has a "roomful" of silver cups, gold medals and plaques that she has won in skating competitions. Her career has taken her all over Europe and to the United States in 1929, her first visit. At this time she learned an American custom that she made her own.

"I heard about carrying a rabbit's foot for good luck," she said earnestly, "and I have carried one myself ever since. I hope it will bring its luck powers forward now in pictures."

"Have you got it with you now?" we asked.

"Oh yes," she answered, quite seriously. "I keep it with me especially—in Hollywood."

Sonja seems to think that all the luck she can dig up is needed in the land of cinema.

Her return to the United States this March came after winning the Olympic championship in Germany. Her appearance at a skating rink in Los

Angeles was a huge success, for in five performances she was seen and applauded by 20,000 spectators.

A quartette of major studios sought her name on the dotted line of a contract that could be written just as she liked. Darryl F. Zanuck, vice-president in charge of production at 20th Century-Fox, scored a "scoop" for his studio when he obtained Sonja's coveted signature.

"I like this studio," said Sonja. "It is so big. And so pretty, with its trees and grass. But I am impatient to see how my picture comes out. I want to see how good—or had—I might be."

"Are you nervous about facing a camera?" We asked.

"Yes," she said surprisingly, considering the thousands of people she has had for audience. "I am used to big crowds of spectators—but close-up, when they watch every move of your face—no, that is different. It is rather hard," she admitted.

Before saying goodbye we asked Sonja if she had any pictures of herself skating.

"The studio took some the other day. They are very good—against a background of ice and snow—all fake!"

The "fake" sets of the studios never fail to interest Sonja. She loves to visit the sets and watch other actors work. Her one disappointment was suffered when she attempted to see Greta Garbo and was refused admittance to the sacred set. She had wanted to meet Garbo more than any one else in Hollywood.

"Do you think I should change my name?" she asked, anxiously. "Everyone here seems to use another name on the screen."

"No," we said firmly. "Sonja Henie is a lovely name."

"If only people would pronounce it correctly," she mourned. "It's like 'Son-ya Hay-nee, see?'"

We thanked her and left her, looking more than ever like a little elf in a Norse fairy-tale.

A PRACTICAL VISION

(Continued from page 36)

one especially gifted might receive more attention, this is perhaps inevitable, but *all*, having the advantage of good training, would have a chance to show what they could do and logically, it would be to the teachers' best interests to promote hardworking and promising pupils and to launch them as soon as possible.

The element of hazard prevailing in our present system, (or lack of system) would be removed, too, and stars would not necessarily be gleaned from some other field of entertainment nor raised to stardom by some mere accident. Who

can tell what talent may not be lost in this shuffle.

The actual cost of housing, film, cameras and other equipment would be met jointly by the various studios in the Motion Picture School envisioned by Mr. Cukor, and the enterprise would be of great financial value to all producers. In the first place they could arrange to have acclaimed stars play in many of the stock or film productions, which would popularize the project with the public. Then, if clever plays well put on, were offered, the public would respond and box office receipts would defray the cost of operation. Stated or regulated weekly salaries could be paid, commensurate either with the player's ability or the part he happened to be taking but not necessarily running into such large sums as can successfully be obtained by the comparatively few who now stay at the top.

Then think of a director's satisfaction if when he needed a certain type of actor, one were forthcoming who exactly filled the bill—a finished product instead of merely someone anxious to try, for the best will in the world fails to take the place of dramatic training and background.

Mr. Cukor regretted the fact that the overwhelming demands upon his time and energy make it impossible for him to give more than a very active interest to the Motion Picture Industry School of Acting plan at the present moment but he is convinced that if several studio directors can be prevailed upon to cooperate in promoting the school, the enterprise will quickly gather momentum. By its evident benefits to both the dramatic and financial interests of the industry it would grow and prove just as necessary and constructive an adjunct as are laboratories for any other kind of technical research—in the mysterious laboratory of human relations it would be invaluable.

The Insider is fully in accord with Mr. Cukor's thought as to the desirability of a training school and will be glad to extend publicity both to the aims and activities of such an organization and to the talented and deserving youngsters for whom it would function.

ELISSA LANDI

(Continued from page 13)

one thing in order to make it of lasting worth."

And that is just the way Miss Landi impresses one. Radiantly alive, vividly real to her very finger tips. Nothing languorous, nothing semi-anemic, but a great artist pouring her whole being into whatever she happens to be doing at the moment. Intensely interested in literature, in world affairs, in society,

she typifies the combination of ability with culture and refinement; as great a lady as she is an artist.

After beginning her career as an actress in America and winning her way to stardom here, she went to Europe, to star in British productions, as have so many Hollywood-launched players. While there she was featured with Douglas Fairbanks in "Amateur Gentleman." Completing her current obligations over there she returned here, and at present is playing with Edmund Lowe and Zasu Pitts for M-G-M, in her first vehicle under her contract with them.

When asked to compare picture making in Europe to Hollywood's methods, she thought for a moment, then answered seriously, "I really think that it is better to work here.

"Not that I don't think that the experience gained in European pictures wasn't good for me. Quite the contrary. Because the acting over there seems more *real*, more true to life, besides being very artistic. European directors are products of an older civilization, they have deeper roots in tradition, and know instinctively how to depict human emotions. Thus they seem to get more out of one and their work is more all-absorbing when it is finished.

"But aside from that, the camera work, the lighting technique, the make-up and the hair-dress are more advanced here. We would be even farther ahead than we are, but for the fact that the English companies raided our studios here, and put many of our best American-trained technicians under contract.

"But the experience broadened me, and I feel that I will be able to do better work having had it."

Her mention of technique was well exemplified on the set in which she was working when we met her. Fog eddied and swirled about us, and nearly obliterated many of the members of the cast. It was chokingly realistic, but artificial, nevertheless.

"Besides" she went on, "it gave me additional background and local color, which I can always use in my writing." She played in France also, being sufficiently well versed in that tongue so that she played the lead in a French picture, and all thought she was a native Parisian.

That is typical of the way Elissa Landi does things. Never half-heartedly, never letting "good enough" do when better is possible. And that is why we feel Metro-Goldwyn-Mayer were fortunate in being able to add this scintillating personality to the roster of outstanding stars which they already have under long term contract.

PAUL MUNI AND LUISE RAINER

(Continued from Page 11)

There is a great deal in common between these two famous personages. Both Viennese, they have the love of music born in them. Paul Muni plays his violin, artistically and well, between pictures, for relaxation. The dark-eyed Luise Rainer loves all kinds of music and has a varied collection of orchestral records to play at her home. Her taste ranges from Beethoven symphonies to modern jazz. Paul Muni likes classics and the dashing colorful folk songs of Russian origin. These he plays beautifully on his violin.

They both feel the urge to make "the perfect picture!"

"When I look at myself in a picture," remarked Luise Rainer to Paul Muni and to us, "I always say to myself that it would be better if I did not watch my own acting. Something makes me want to look while all the time I feel, well—it makes me think of how much better I should have done!"

All this was said with expressive gestures singularly out of keeping with the Chinese garb and with the most fascinatingly hesitant accent in the world.

Paul Muni laughed.

"I never look at my own pictures at all," he answered. "For just about the same reason, too. When I finish a picture I try to forget it and have a fresh mind for the next. I think it is bad for an actor to look at his own pictures too much. The most satisfaction he can have is seeing something he might have done—and didn't!"

"I want every picture and every scene in that picture to be as perfect as can be," sighed Miss Rainer. "So I concentrate on it with all my mind to the exclusion of everything else."

It was this concentration on the work at hand which made her the theatrical triumph she was when playing in dramas of Shakespeare and Ibsen, Pirandello and others with the Max Reinhardt players in Vienna.

Though a prodigy of the theatre, Luise did not come of theatrical parentage. Her father, Heinz Rainer, is a merchant. For many years he lived in the United States, becoming a naturalized citizen prior to returning to Europe to set up a business. Her mother, Emy Rainer, had never been behind the scenes of a theatre.

During her childhood, Luise's family was wealthy. She had the advantages of the finest schools in Europe which later proved a boon to her for her background in the classics.

"I went to eight different schools in all," laughed Miss Rainer. "My father

adored to travel and insisted upon taking his family wherever he went. As a child I toured Switzerland, France, Austria and Italy. Although tremendously interested in music and art, it seemed that the theatre drew me most, so at sixteen I decided upon a theatrical career."

A well-rounded chin, high forehead and intensely black eyes bore up the statement of her determination. We secretly decided that if Miss Rainer had put equal determination upon an artistic career or one of music, she would have been equally successful if only because of that very tenacity of purpose which is felt distinctly by her very presence.

She played mature roles in Deval's "Mademoiselle;" Dreiser's "American Tragedy;" Wasserman's "Lukardis;" Shakespeare's "Measure for Measure;" Jara's comedy "Is Geraldine an Angel?" Castonier's "The Sardine Fishers;" and, most recently, Pirandello's "Six Characters in Search of an Author." Vienna, Paris, London, all acclaimed her one of the greatest emotional actresses of the day.

It was while playing in this last production that Luise was urged to come to Hollywood by a Metro-Goldwyn-Mayer talent scout. She felt that she would like to try the new medium so she accepted and signed a long-term contract.

After two highly successful roles, one in "Escapade" with William Powell, her first American picture, the other as Anna Held in "The Great Ziegfeld" she is finishing her third and most interesting, to her, role so far. That of O-Lan, the Chinese wife in "The Good Earth."

"As soon as I came to Hollywood," reminisced Miss Rainer, "I studied English as hard as I could, to help out the rather stiff speech I had learned in school-books. First, I moved in a house by the ocean, but later I moved to the hills of Brentwood where I live with two servants and a small dog called 'Johnny'."

"And what about afterward, when this picture is finished?" we wanted to know.

"Oh then." She sighed happily. "I plan to return to Europe and visit my parents in Switzerland. Then, who knows? I *must* plan to marry, or return to Hollywood alone and resume my picture career. At all events, there will be some explaining to do, in view of all the erroneous romance rumours about me which have been printed in the papers."

"What is the name of your mysterious fiance?" We knew she wouldn't tell us, but we asked anyway.

"I won't give his name," she laughed mischievously, "but I can tell you that he is connected with diplomatic activities and resides in Paris."

And that was all we could find out about a possible romance that sounded most interesting to us.

All this time Paul Muni had been quietly listening, so we turned to him. "Your turn next," we warned. "Early struggles and some notes upon your life story, if you please."

Paul Muni chuckled at that. "I have been sitting here figuring out what to say, so I'm all prepared," he said. "Here goes: I was educated in New York after an early arrival from Austria where I was born, not Paul Muni, but Muni Weisenfreund. I changed my name because the last name I bore was too long and too difficult for American tongues to pronounce. My family, unlike Miss Rainer's, was a theatrical one, my father and mother were actors and my two brothers musicians. Since my earliest childhood my ambition had been to be a great figure on the stage.

"Strangely enough, my first opportunity to show what I could do came when I was travelling with my family. They were about to open in a small town and needed an actor to play an old man's role. No player being available, they tested me and I got the part. This was the first of many 'old man' character roles that I have played.

"The stage play, 'We Americans,' brought me my first recognition in a New York theatre though I had played before that with the Theatre Guild."

"What do you consider your best picture role?" we asked.

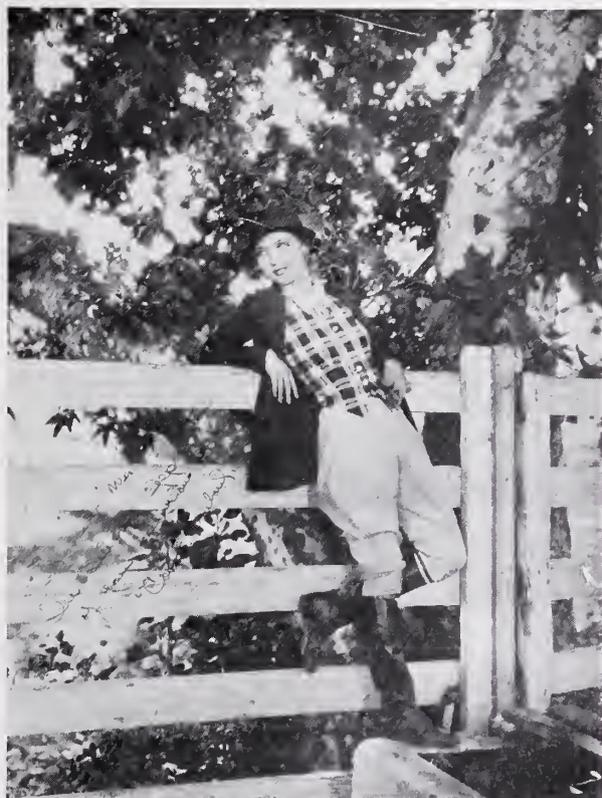
"I regard 'Counsellor at Law' as my favorite stage play," he replied. "As to pictures 'I am a Fugitive from a Chain Gang' is my best. I think—and 'Seven Faces,' is my worst." He finished with a wry face.

"Contrary to common belief, I do not think the screen gives an actor more time or more leisure for home life than the stage. The stage is my preference, rather than the screen, and New York my choice as a place to live. At that, though, I am getting used to Hollywood, because I don't mind it any more."

At that Miss Rainer laughed. "I love it already. You sound as though it were medicine. Hollywood is exciting, I think. I will be glad to come back after my next European trip."

Paul Muni sticks to his first love, the stage, with deliberate singleness of purpose, and insists in his contract to make only two films a year to assure him of

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PAUL MUNI AND LUISE RAINER

(Continued from page 60)

a long season on the stage between pictures. He does not approve of the star system, and does not want to be billed as a star.

Luisse Rainer's favorite picture interested us so we asked.

"I liked 'A Farewell to Arms,' was the surprising reply. "My best liked role is 'Joan of Arc.'"

Luisse is fond of ice cream cones and apple pie. Two new items of food that she hadn't tasted before coming to America. She furnished these favorites right along with her screen likes so they must belong together. Her singleness of purpose and concentration does not seem apparent when she speaks, for she laughs often and puts completely irrelevant subjects together somehow making it seem all right.

At this point director Sydney Franklin strolled up and joined the group. "It is this very intensity that is the secret of Luisse Rainer's art," he said to us. "Her quality can best be described as vibrant. She is an intense person and radiates something of which one is immediately conscious. When she plays a role, she has the gift of making her

audience know what she is thinking, by looking into her eyes. She is a hard worker, but it is her ability to relax completely after an emotional scene which is a great boon."

Miss Rainer caught something of the conversation and shook her head at us, laughing.

"It isn't fair to talk about me—it makes me blush."

Sure enough, a glow was shining through the makeup that must have been a blush.

"All right," chuckled Sidney Franklin—"We'll spare your blushes and send you back to work."

"You see?" said Paul Muni in an aside to us. "We thought we were through—but we're not!"

"On the set, please," came the call. We shook hands with the yellow-skinned O-Lan and Wang, the peasant man and wife of China, and watched them trudge back to the paddy-field on the set with backs bent from weariness.

Somewhere near us a low-toned voice thrilled with admiration. "There," it pronounced, "goes an actor and an actress."

a plaid dress with the suggestion of a bustle in navy and white has a jacket of plain navy crepe lined with military scarlet. The effect is irresistible.

Speaking of her newest picture, Mr. Plunkett said, "'Quality Street' gives Katharine a costume of an entirely different silhouette from her other costume pictures. This is the first period picture which she has done in which the skirts of the costumes are slim and reveal the shape of the lower part of her body. The full shoulders and wide sleeves are particularly adaptable to modern fashion as are the high waist and pencil skirt. In costuming 'Quality Street,' I have attempted not only to present the costumes of the Empire but have tried to reflect some of the feminine whimsical quality of Barrie's play, the delicacy of which would lend itself well to spring and summer adaptations."

Maybe you imagine bustles won't be important, too! Just wait! The adaptation of these will be a new effect in the *back* of the evening gowns, with intricate draperies and lovely use of flowers as the modern version of the Victorian dress. Half-mitts will be another innovation for evening, as well as a style used by Miss Hepburn, flowers worn throughout the hair. It sounds rather daring, but with her hair in loose curls and tiny star-daisies studded through her auburn locks she has never looked more beautiful and it is this style which will be another idea for future evening wear.

In the opinion of Mr. Plunkett, costume pictures are now responsible for nearly all the radical style changes, Paris stylists notwithstanding.

Remember "Little Women?" Mr. Plunkett designed the clothes for that picture and all the women promptly procured tiny muffs and veils and became quaint overnight.

Remember how "The King of Kings" brought out an Egyptian trend? Remember what Dietrich's long skirts did and Garbo's uncurled long-bob? No one could possibly say that pictures don't influence style. Now it's the costume picture that does the most style-leading, because never before have costumes been taken so seriously nor more care put into their making. Even the embroideries on the gowns have to be checked carefully so as to be historically accurate. It is this same accuracy of fashion that permits the stylists to adapt the clothes for modern dress. Walter Plunkett is noted for retaining the authenticity of a costume yet adding an intriguing bit of originality to it that makes the costume stand out for its beauty and charm. When next you see a costume picture look to the clothes for the harbingers of your future wardrobe!

DO COSTUME PICTURES INFLUENCE STYLES?

(Continued from page 46)

Elizabethans worn in the picture. For the average woman's wardrobe Walter Plunkett has designed an *adaptation* of the Elizabethan costume which is definitely smart and modern yet retains the charm of that era. Velvet suiting made up into a clever peplum two-piece affair for street wear is set off by padded shoulder epaulettes which circle the shoulders vertically achieving a stand-up appearance that retains the broad-shouldered effect but takes away the severe masculine look that the horizontally padded shoulders produces. The adaptations are in nearly all the better shops, according to Mr. Plunkett.

After the "Mary of Scotland" picture was completed, it was discovered that all of the Elizabethan ruffs were gone from the wardrobe department. A search ended in the discovery that many of the wardrobe girls as well as some of the actresses had taken the ruffs home to wear with black dresses as collar-and-cuff sets because of their flattering effect to the face of the wearer. Knowing that the ruffs would be discarded, the girls had taken them for themselves. The result of this discovery was that a manufacturer has made up Elizabethan ruffs adapted from those worn in "Mary of Scotland" and they are now being sold

as smart sets to be worn with plain dresses.

In "The Woman Rebels" you see some of the most entrancing gowns ever worn on the screen. Mr. Plunkett himself definitely believes that a "trend" even more pronounced than the "Mary of Scotland" influence will start as a result of this picture. The era is that of early Victorianism in this country, but the costumes themselves lend many new ideas for modern dress.

Jackets are important in Victorian costume and it is these elaborately casual little jackets which Mr. Plunkett believes will sweep the country. Surely they are the prettiest conceits that a girl could imagine. A simple foundation dress can be changed many ways with different jackets depending on the design and treatment. One that Mr. Plunkett showed us was a lovely thing with built-up shoulders (retaining the high-shoulder trend) and with appliqued design around the bottom. The high points of the jacket are a delightful collar that frames the face, and the unique frog-fastenings which are used instead of buttons. Many of the dresses for "The Woman Rebels" have matching jackets, or jackets in contrasting color *lined* with the gown material. In one instance

DO TOO MANY PICTURES SPOIL THE STAR?

(Continued from page 28)

but, more about that, later. It is his belief that six pictures a year would render him "stale" on his work and also be too great a strain upon his own leisurely mode of existence.

He likes time to think, time to study, to read and play tennis. He feels, quite rightly, that other artistic endeavors and other businesses permit time out for vacations and leisure without any great loss of business advancement, so why not the motion picture business?

He is one of the most quietly-spoken men one could wish to meet, but though grave and laconic a deep-lying glint of amusement is seldom absent from his eyes. He is also one of the few stars



JANE WYATT with RONALD COLMAN, the two lead players in "Lost Horizon."

who really *listens* when some one else speaks; a gift in itself. He concentrates on another's words with serious intent, gives rational and thoughtful answers. Perhaps this is what makes him one of the most charming conversationalists to be found in a city whose people are usually given to staccato remarks and over-emphasized word-pictures.

Not at all a big man, he gives the effect of strength and vigor. This coupled with a controlled reserve gains him respect and deference from those about him.

In 1918 he was discharged from his London Scottish regiment and came to America to try acting, without any reason other than a wish to see what he could do in that field. Although born in Littlehampton, Sussex, England, his ancestors were Scotch and he inherited the calm reasoning powers of that nationality. He figured that with conditions being in an upheaval after the biggest war in history, he had as good a chance as any for a successful career, in this to him an entirely new field.

Landing in New York via Ellis Island with \$57.00 in his pocket, things dwindled to nothing before he got his first part, supporting Robert Warwick in "The Dauntless Three," a short-lived play. Short as it was, however, the play served as a show window for Colman to display his dramatic wares and George Arliss signed him to appear in "The Green Goddess" which proved the gateway to success for so many who later became stars.

From that day to this, he has never had to worry about a part in either play or picture. His story from then on is boring for its repetitions of success.

For fourteen years Ronald Colman has retained his popularity with the theatre going public, a record unequalled in Hollywood by any other star and the demand for his services in Hollywood constantly increases. The last year has seen the making of two of his greatest pictures; "A Tale of Two Cities" and "Under Two Flags." Now, with "Lost Horizon," made at Columbia studios, he reaches what will probably prove to be the high spot of his career.

He gives another reason for the three-picture-a-year schedule which sounds too altruistic to be believed unless one hears him say it, then it is indisputably believed as the truth.

"If I don't work so much," he explains, "it makes more jobs for others."

He remembers the days right after the war, when jobs were scarce for him, and he had a difficult time getting even a small one. Time has mellowed those memories, but the humanness then absorbed is an integral element of his character, and it colors his philosophy now.

Altruist, philosopher, actor—that is the Ronald Colman of today.

THE STUDIO MAGICIAN

(Continued from page 12)

see a whole chicken flop down so big were the pieces. Thereafter we began cutting them in an automatic chopping

mill. Then I had to perfect a device to shake them down: I found the close-meshed wire the best and it works like a charm."

He took two cast-off ventilating fans from two of the stages, put their best pieces together and created a wind machine which caused the sound-men to sigh with relief. The "squeak department" (sound department) of all studios had hated the sight of wind machines before Paul's invention came about. The machines were too noisy. Paul's machine caused the wind to sigh softly through the white pines in "Come and Get It" and to howl with fury in an 80-mile an hour gale over the decks of the replica of the Cunard White Star liner "Queen Mary" in the "Dodsworth" sequence; and still the sound men were happy, for there were no mechanical creaks or squeaks to be heard.

Paul and his magicians have fashioned desert flies for the "Sheik;" alligators for a Mary Pickford picture; sharks for "I Cover the Waterfront;" a mechanical man which actually swam, for "The Gaucho;" armor plate for the elephants in "Clive of India;" contented cows which mooed and gave milk for "Kid Millions" and Paul admits having made a bull in "The Kid from Spain." The bull, no less, that sat on Eddie Cantor during a burlesqued bull-fight.

Paul and his men made every stick of furniture used in "Robin Hood" and "The Thief of Bagdad" because no suitable furniture could be found anywhere. To replace the smoke they used to employ in the studios to create fog effects, Paul developed an odorless fog with crystal oil and a vaporizer he perfected himself. This fog hung low over the "Queen Mary's" decks in "Dodsworth."

In the "Come and Get It" sets are many Widlicska icicles, some of them huge and all of them out of his jugs and cans of hypo, plaster of paris and medicated cotton.

Give Paul and his workers enough wood, sand, cement, plaster of paris, burlap, powdered marble, gypsum, insulex oil, shredded newspaper, paper towels and *time* and they will show you the end of the world and make you believe that you're actually seeing it.

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RULING THE SOUND WAVES

(Continued from Page 29)

thirds of them were supplied with felt socks to reduce the noise, the effect of the socks being analogous to the human mental agency before referred to.

Outdoors, it is more difficult to preclude unwanted noises. Should a fly walk across the diaphragm of the mike, its footsteps would thud and would impinge themselves upon, say, the dulcet tones of the tenor singing a desert love song. The rushing of the air incidental to a high wind striking the microphone directly, would render impossible the clear registering of any other sound so in one instance to obviate this contingency, a frame was made and covered with several layers of cheese cloth. The cheese cloth prevented the air from whistling through the diaphragm but did not interfere seriously with the sound waves it was intended to transmit.

To both recording and reproducing devices, Douglas Shearer has made outstanding contributions. His "push-pull" recording method is known to engineers as the most practical system of submerging surface noises. (Too technical to discuss here it is thoroughly outlined in an article in a later issue.) Through this apparatus the entire volume range of reproduction has been increased eight-fold.

Machines are his mania. His eyes glowing with enthusiasm and interest, he pointed out that machines had already been made which produced a synthetic human voice, of course as yet only as a laboratory experiment, but: "If we were to know what range, volume, true tones, overtones, etc. it takes to make a perfect voice, that voice could be made synthetically." He illustrated this with pictures of the sound track of the voice of Nelson Eddy, and that of Jeanette MacDonald, greatly magnified reproductions of which are shown herewith by means of photographic charts. "Notice the overtones in Eddy's voice," he said, "as opposed to the fundamental tones in MacDonald's!" The regularity



of the shadows being the gauge in each case.

All this having to do with voice production. As for reproduction, we inquired about the already famous Shearer horn. Mr. Shearer indicated an interesting looking object which took up considerable space at one end of his office on the M-G-M lot. This device, which is about ten feet long by four high and as deep, resembles some sort of intriguing cubic figure rather than an old-fashioned "horn." It appears that the basic principle is similar to that existing in the telephonic field but a number of new elements have been introduced by Mr. Shearer.

"In order that the speech, music or whatever should be audible in a picture can reach all parts of an auditorium with equal naturalness and resonance it is necessary that the amplifier diffract the sound waves, which has generally been done by means of several horns spread fanwise. In this," he passed light, sensitive fingers over the panel, "the top as you see, contains a metal horn of multiple cells each leading from the sound diaphragm and so diffusing the high frequency waves to every part of the house. Through the lower section, which is all wood, the lower pitch sounds are similarly directed."

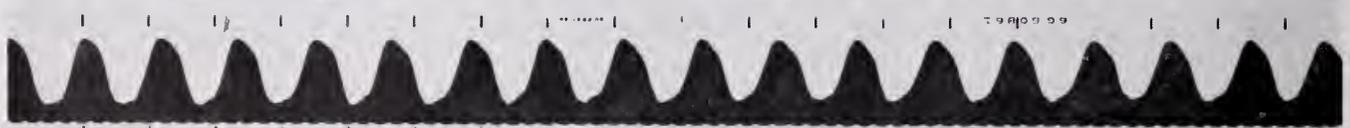
To illustrate this, Mr. Shearer, with the delightful eagerness that characterizes his manner, continued, "It's like this. High frequency notes go straight ahead, like water from the small vent of a hose nozzle. Low frequency notes spread out fanwise, like the water from that same nozzle adjusted to a spray vent. Therefore we have to break up the high frequency waves into smaller 'beams' and direct them to all parts of the theater. That's the reason for the greater number of horns necessary for the higher notes."

Naturally, Mr. Shearer considers that sound is a valuable complement to motion pictures from several angles besides the purely emotional one.

"It enables us to suggest the geo-



NELSON EDDY - 'SERENADE'



JEANNETTE MACDONALD - 'WALTZ SONG' FROM ROMEO AND JULIET

graphical location of any scene, merely by introduction of sound effects. For example, we shoot a stock shot of a man standing beside a fog-shrouded pond, with frogs croaking and water birds crying. Later we show this same man on the veranda of a house, with the pond not visible but the sounds audible. Immediately, in the minds of the auditors, that fixes the location of the house as being near the pond, whether it actually is or not. If instead of the frog and bird noises, we superimposed the rumble of an elevated and the roar of traffic, you can readily understand that that would place the location of the house as being in the city, rather than on the marge of the pool."

The fact that Douglas Shearer is the only man in the cinematographic sphere who has continued throughout his career as head of the sound department in the same studio, is a significant one which amply credits both sides.

Beginning with a clear vision steadily focused upon the future, he engaged in developing the possibilities of sound films. He improved on early basic equipment and methods to a point where they are susceptible of satisfactory utilization in the latest type of motion picture. Through Mr. Shearer's own ability and the excellence of his work, he reached the top and has remained there. But he is as yet far from satisfied. He has done a great deal to promote the advance of sound and we quite expect it will not be long before he perfects some other strange contrivance that will further control the mysterious waves. Primarily, we rather suspect, for the pure joy of achievement, but also for the greater renown of Metro-Goldwyn-Mayer and the more complete edification of the "movie" public to whom his name, in connection with sound in motion pictures, has come to mean so much.

THE WAY OF A LANCER IN PICTURES

(Continued from Page 31)

lawski's life has been filled with unquenchable thirst for learning and achievement.

One may permit him, with this in mind, his zealous enthusiasm over "The Garden of Allah," in which Marlene Dietrich and Charles Boyer are co-starred. Already convinced that color held much of the future of motion pictures, "Boley," as he is known throughout the industry, went to work under the Selznick International banner first as a student and then as the ace director.

Before the first camera had turned, Boley had equipped himself with every shred of knowledge known about color. In charge of the first Technicolor picture with an all-star cast headed by two

of the biggest names in films, he became again the ace director, his creative mind conceiving color shots never before placed on film.

Nature's riotous paintings on desert location near Yuma, Arizona; the golden halo of Marlene's hair and the deep blue of her eyes, colorful settings and costumes, all these, in addition to the dramatic story by Robert Hichens, made Boley an artist as well as director.

It was a role into which he stepped naturally. Beauty is his hobby, just as creation is the force behind his quiet energy.

During preparation of a dancing scene from "Allah," Boley demonstrated his creative skill as a choreographer. He devised and put into rehearsal a dance of nine native girls, personally demonstrating the movements he wanted.

For all his towering build, Boley is gentle-spoken. He likes to get things done quietly as well as quickly. He is paternal toward stars and extras alike, and is always ready to go out of his way to keep his company happy.

Perhaps at no time was his patience more sorely tried than on the blazing desert location. Unbearable heat, hard work and extreme difficulties had rubbed nerves raw. It fell to Boley to act as the soothing influence.

"My job there was the nearest thing to being in charge of a circus I have ever experienced," he said. "Not only did we have a company larger than the average circus, living in tents, but we also had a menagerie which included 15 camels, 30 horses, goats, sheep, chickens, donkeys and *two first camera-men!* All of them were working for us. Working against us we had rattlesnakes and scorpions, and worst of all, heat. At the camp the temperature was ordinarily well above 100, and on the dunes where we were working a thermometer went up to 148 in the sun one day."

There were sudden sandstorms, camera problems and human troubles, Boley explained. Miss Dietrich fainted twice from the terrific heat. The intricate and expensive Technicolor cameras had to be taken completely apart, checked and cleaned each night.

One member of the set crew, tried almost beyond endurance by work beneath the broiling sun, objected on one occasion to a task he had been assigned.

"I'll be darned if I'll move this thing around for that Russian so-and-so," he said.

From behind him came a gentle, reproving voice. "Polish so-and-so, Joe," Boley corrected, "Polish so-and-so."

To appreciate this quiet, versatile man, one must know that his philosophy of life is based on Victor Hugo's remark that to make men smile is great-

ness in itself.

At the end of a hard day's work, Boley improvised a scene in which a huge, dusky pair of feet dangled down before the nose of Joseph Schildkraut, who played the part of the Arab guide, Batouch. Schildkraut swung into the spirit of the scene; his expression of distaste was side-splitting to behold. Stars and extras smiled, a weary day was forgotten.

Boley learned show business in all its phases. Born in Warsaw, he received his academic education in Odessa, and in 1906 joined the Moscow Art Theater.

He became a principal director, ballet master and choreographer, interrupting his career to serve as an officer of the Polish Lancers in the Russian Army. With the rise of Bolshevism, he was forced to flee the country.

From 1918 to 1920, Boley served as cameraman in the Bolshevik-Polish outbreak, the war adding to his interests the study of the literature of war and a knowledge of military tactics. These were to form a colorful background for his two books, and the third novel which he hopes soon will be in the hands of his publishers.

Boley has two reasons for preferring the screen to the stage; it places fewer limits on the director's imagination and it reaches greater audiences, many of which could not otherwise afford good entertainment.

More than six feet in height, a little heavy now for an ex-Lancer, but retaining much of his military bearing, the director possesses a round face with clean cut features. His mien could be called serious, save for an ever-present twinkle in his eyes.

From time to time the twinkle gives way to mischievous humor, which, at the same moment, is never barbed.

While working on "The Garden of Allah," one of the actors had a long speech which was giving him difficulty. When the scene was shot the first time, he inadvertently changed several words of the original dialogue. At the end of the scene, he seemed pleased with his performance.

"How was that?" he asked with an expectant smile.

"Fine," said Boleslawski drily. "Now let's try it the way Mr. Hichens wrote it."

At another time, Marlene Dietrich, Charles Boyer and Basil Rathbone were in a scene in which camels moved across the background. One of the camels was unruly and spoiled four rehearsals. The fifth time, everybody expected the director to blow up. Instead Boleslawski called the man in charge of the camels to the set.

"Is it true," he asked quietly, "that

(Turn to next page)

camels can go eight days without water?"

"Yes, sir," said the man.

"Well," said Boleslawski, "you had better start training him to go eight days without salary, unless you can make him keep quiet."

Before coming to Hollywood, Boleslawski was connected with such important stage productions as "Vagabond King," "Mr. Moneypenny," "Collaborated," "The Three Musketeers," "The Miracle" and "Macbeth."

His best screen productions have been "Les Miserables" and "Men in White."

The directorial method of Richard Boleslawski is based on his own theory that people who come to pictures deserve two things, entertainment and beauty.

Boley—to get back to his more popular title—considers acting the highest of arts. His book, "Acting: The First Six Lessons," is the most widely-read textbook in the theatrical profession. Written in dialogue form, it is the most thorough analysis ever written of the natural qualifications and the training necessary to the art of acting.

In this book the director discusses the technique of talking pictures, and, unlike most men trained in the theater, he has the highest regard for the new medium.

Although he has not set down on paper lessons in directing, Boley holds that a motion picture director should be an actor's mirror.

"The best purpose a director can serve," he says, "is to give the actor confidence that the director reflects perfectly the reaction of an audience."

"I ask nothing more of an actor than that he consider me a good looking-glass without blemish, crack or distortion. Then he will see my suggestions as perfect reflections of his efforts."

"With such experienced players as Marlene Dietrich and Charles Boyer, a director discusses situations and then studies the effects of the players' interpretation. He reports to the player a reaction. If the player has confidence in the report, changes are made to conform with it."

No line of dialogue, no small part of a set, is too inconsequential to escape Boley's piercing study. On a recent occasion during the filming of "The Garden of Allah," he conferred for more than an hour with stars, writers and assistants over only three lines!

Watching him in action, after he has given the command, "turn 'em over," one gets a picture of intense concentration. Pipe in hand, leaning forward, Boley acts in sympathy with the players. His face works and his hands motion eloquently as the scene progresses.

Boley would like to do two things

now that "The Garden of Allah" is completed.

He would like to journey to Warsaw for a visit, but has just about given up hope. His services are much in demand in Hollywood. And he hopes to finish "Escape of a Lancer," although the printing date has been postponed four times because he has been too busy to spare the time for his literary efforts.

However, in accordance with Victor Hugo's philosophy, he retains the ready twinkle of his eyes.

"One cannot make others smile," he says, "unless one is oneself able to smile."

MY TOUGHEST SHOOTING ASSIGNMENT

(Continued from Page 27)

needed. The problem lay in certain features and cast of physiognomy difficult to describe. We knew what we wanted, at any rate. Every camera test that I made resulted in the clear-seeing lens pointing out the flaws in the appearance of the type tested.

Finally, the search ended on the Pala reservation of Mission Indians in San Diego County, California, with the amazing discovery that American Indians of the Western Tribes look and photograph as much like Tibetans as Tibetans themselves!

The photographing of these faces was another matter, however. I soon discovered. Very little make-up was used, therefore the camera had to catch each line and shadow of the natural skin to bring out the expression on the faces of the Indian actors.

With native blacksmiths, pottery makers, weavers and other artisans of the mysterious land at work on their strange, crude machinery and native women and children dressed in their odd clothes, wearing one hundred and eight braids of hair, the picture presented in "Lost Horizon" is, I believe, the first complete and accurate one of life in Tibet ever to be made on this continent. Of course, I refer to the first part of the pictured story, because the second half continues in a mythical and strange land where the imagination has to furnish the background and also the scenic and photographic effects.

As a matter of fact, there is more variety of background in "Lost Horizon" than in any picture that I have made with Frank Capra. Regardless of that, however, I do not believe that you will notice any camera work that will intrude on the story merely for the sake of beautiful photography. That is not the Capra method, nor is it mine.

After all, making motion pictures is a business involving many thousands of dollars with each production and I like

to think that I am practical enough to submerge my artistic side and look at the job from the practical and economic side. No matter what the picture, it is exciting and interesting to work out the problems at hand and try to make it the best effort possible.

A LITTLE BIT INDEPENDENT

(Continued from Page 19)

Contrary to many reports her family did not oppose her embarking upon a theatrical career. Instead, they gathered around loyally and helped pack her bags for her first trip in search of a job on the stage.

At this time Miss Hepburn was so bashful that it was agony for her even to talk to strangers and as a result she silently haunted the offices of agents and producers, sitting for hours in waiting rooms and wondering how ambitious players ever gained an audience with the powers that produced shows.

"I always moved at top speed," said Miss Hepburn, with a rueful laugh, "and by the time I had visited one or two offices my face would be moist with perspiration, my make-up entirely gone, my hair disarranged and my clothes mussed up. But I was too nervous and bashful to ask anyone where the ladies' dressing room was and I would spend hours roaming around the different buildings trying to find it myself."

But that was long ago. Achievement and success have developed the faculty of commanding apparent poise and assurance whenever it is necessary, and there are times when, in deciding upon screen procedure or the merits of scripts submitted for her consideration, such a faculty is necessary.

If a resume of the past were taken, it would be plain that the parts she has played of her own choosing, are essentially *right* for her particular temperament. The young tomboy in "Sylvia Scarlett," the lovable Jo in "Little Women," the wild gypsy girl in "The Little Minister" are all roles tailored to fit the Hepburn technique and the Hepburn character. As the ill-starred Mary, Queen of Scots, in her latest picture, playing opposite Fredric March, she has probably found the most suitable and dynamic role of her career to date.

Perhaps the answer to it all is—that Katharine Hepburn *knows herself* as few actresses do. It is this knowledge which gives her the feeling of *right* to dictate her own terms regarding her work as an artist.

If ever an actress tried to please her public, Katharine Hepburn is the one and she continues to gain, successfully, step by step, the affection and regard of her admirers. To her—"the play's the thing!"

JEWELS of THE STARS



WHEN dreams come true, when an unknown is touched by the magic wand of Fortune, and wealth beyond the visions of avarice pours into the coffers of the successful,—what does the favored one do with the vastly increased income?

Man's innate desire for personal security forces most members of the motion picture industry who have scaled the difficult ladder of success to invest their money wisely, and well. The urge for personal adornment is also as old as the race—and fortunately for the stars—the two instincts go hand in hand, because investment in fine jewels satisfies both demands. Knowledge of this prompts one to enquire what jewels stars are wearing, who made them, where they were purchased, and what others are available for their selection here in Los Angeles.

Pictured on this page are some of the world's most renowned pieces, all from the studios of Trabert and Hoeffler-Mauboussin manufacturing jewelers, whose new retail salon will soon open on Wilshire Boulevard.

Dolores Costello is shown fingering a single clip and pendant combination of entrancing beauty and original design. Containing one cabachon emerald weighing 193.50 carats, one hundred and twenty-six baguette diamonds, with a total weight of 15.22 carats, and two hundred and fifty-nine diamonds with a total weight of 13.58 carats, it can well be said to be worth the traditional king's ransom. The possession of such a jewel would place any one individual beyond the vagaries of chance for life.

A different conception adorns the slender wrist of Madeliene Carroll, currently playing in *Lloyds of London*. It is a carved sapphire and diamond bracelet that would send any woman into transports of delight. Containing 23 carved sapphires, with a total weight of 72.85 carats, nine sapphire balls with a total weight of 11.66 carats, and 347 round diamonds with a total weight of 15.51 carats, it represents not only wealth, but craftsmanship of the highest order. To create and execute such



Upper left: *The Star of Bengal*. Upper Center: Dolores Costello admiring some of the finest jewels in America. Lower Center: Madeliene Carroll wearing gems worth a king's ransom. Lower Right: *The Star of Kimberley*.

a design is given to but few men, and those with years of experience, and training, and with every resource at their disposal.

To the value of the bracelet that Miss Carroll is wearing, add the value of the brooch and the star sapphire ring and the sum can well be reckoned as a considerable investment.

Also pictured on this page is that gem of gems, the *Star of Kimberley*, a 25 carat emerald cut diamond that is microscopically perfect and well-nigh priceless. It is the largest flawless diamond in existence. Trabert and Hoeffler-Mauboussin are also showing the *Star of Bengal*, the finest star ruby that the world has ever known and the *Star of Bombay*, a star sapphire of rich Cashmere blue, weighing nearly sixty carats, the only one of its size in the world.

As a feature of the opening exhibition of their new retail salon, the *Napoleon Jewels* will be on display. These are the famous gems which that great Emperor presented to Marie Louise at the birth of their son, in 1811, and were purchased by Trabert and Hoeffler-Mauboussin in Paris, only after many years of careful investigation and negotiation.

They state that it is more and more the trend of discriminating and wealthy people everywhere to invest in the finest of gems because not only does one possess something of beauty which will give one esthetic pleasure through the years, but one is at the same time making an excellent investment.



A CLOSE UP OF MICHAEL CURTIZ

(Continued from Page 42)

There is one thing that Michael Curtiz dislikes. (Besides parsnips, which are his pet hate!) He doesn't like trick shots and camera angles. He believes that *straight* camera work is best when the scene itself contains vivid action. He also feels that love-scenes should be quietly subdued when the rest of the picture is active and dramatic. Striding back and forth he illustrated this, using his hands in great gestures to make his point. It is contrast that he desires in story telling. In other words, if the hero returns from a wild battle, to an equally violent and exciting love-scene acted with the same *tempo*, the sameness of the two scenes would cause the beholder's interest to pall and the result would be disappointing.

He believes in truth and authenticity in pictures also. For example, in one instance, one of his assistants came to him with the suggestion that work horses could be procured cheaper than the spirited chargers that the script called for; that the harness marks deep in their hides could be covered by using the camera at angles, with the riders trailing their fluttering banners a little lower.

"But that's cheating," said Mr. Curtiz. "I don't like to do it. Get spirited horses and we'll shoot 'em so! With the sun shining on their lovely satin coats."

There is an example of the scrupulous standard by which Michael Curtiz works.

On the set of "The Charge of the Light Brigade" Mr. Curtiz sat staring into space, his legs in the dusty riding boots stretched in front of him. A scene had just been shot, and the company waited for the verdict.

Finally he spoke.

"Dose tings," he said, and shook his head.

The two prop men, Limey Plews and Scotty More, knew that he meant the props on the set before him. They removed some of them. Props are always "dose tings" to Mr. Curtiz and, as a matter of fact, the rest of the cast call them that throughout a picture on which he works.

"And it was hammy," added Mr. Curtiz. "Very hammy. Why should you not be simple? Why should you not talk like peoples talk? One more rehearse and we take it over!"

A rehearsal is always a "rehearse" with Mr. Curtiz. His use of the English language is amazing. He admits that it has him stumped. One example of his tangles with the tongue of this coun-

try was when he sent an assistant to do something and when it was done improperly he exploded: "The next time I send a dumb so-and-so I send myself!"

Another time, desiring that riderless horses be brought on the set, he shouted: "Bring on de empty horses!"

One need only spend a half-hour on the set with Michael Curtiz to hear quoted many instances such as these. After ten years in America, English is still a mystery to him and he has long since given up being sensitive about it. Riderless horses are "empty" to him and "empty" they always will be. However, though English has him stumped, he is never at a loss for ability directionally. If the story is about American small town life, he is as American as Sinclair Lewis. If it is about Paris, he's continental as Maurice Chevalier. If it's a mystery he delves right in with the subtlety of a Van Dine. It is this quality which has made him famous as a versatile and ingenious director.

When excited, he resorts to pantomime. During the filming of the massacre sequence for the "Charge" he wanted the border tribesmen to fire volleys into the women, children and lancers in the water. He picked up the microphone and, using it as a gun, gave a graphic demonstration of what he wanted though what was said was lost to all but those close at hand because the microphone was nowhere near his mouth. This was probably just as well because Mr. Curtiz was excited and his instructions then need considerable translation. However, his pantomime must have been ex-

cellent, for the border tribesmen followed instructions to the letter and the scene was only taken once.

A biographical sketch of this director would include the facts that he was born in Budapest, Hungary; that his father was an architect and his mother a concert singer; that he discovered Lili Damita, now Errol Flynn's wife; that he once directed Garbo; that he was a strong man in a circus and a lieutenant in the Austrian army during the war; that he has made pictures in Austria, Sweden, France and Denmark; that he was an actor in Max Reinhardt's company and that he is married to Bess Meredyth, the scenario writer. An additional sentence could say that he loves to play polo and has made some thirty pictures all of which are successful.

His belief in the picture "The Charge of the Light Brigade" is great. He hopes it will prove to be one of the biggest winners of all time. It is this energy and enthusiasm that has charged the entire company during the filming of the picture. A close bond exists between Michael Curtiz and Sol Polito, the director of photography on the "Charge" with him. To Polito, Michael Curtiz is always "Mishka."

The words forceful, enthusiastic, self-reliant and intelligent each in its highest meaning can be used describing this man.

His cosmopolitan background, years of experience in his chosen vocation, and his dynamic vitality assure Michael Curtiz an interesting and promising future.



An exciting battle-scene from the famous "Charge of the Light Brigade."

SPEEDING FATHER TIME

(Continued from Page 17)

In the picture it is plainly illustrated that Mr. Pierce's efforts were undoubtedly worth while. Edward Arnold grows truly old before your eyes.

"Look at his hands," said Mr. Pierce, pointing to the picture. "It is one of my pet theories that hands should be made up as carefully as faces. For the old hands of John Sutter I worked to get the veined and puffy look that the hands of the very old assume. If it is the hand of one who has worked hard all his life, the make-up would be entirely different from that of the hand of one who had led a life of ease and luxury. John Sutter had worked with his hands; therefore I tried to make them look like that. In the case of Irene Dunne in "Showboat," I tried to get the opposite effect; the hands of a beautiful woman who was artistic and successful yet who was gradually succumbing to the effects of age. It was a delicate task to get the right appearance."

Jack Pierce uses small plaster models when he attempts first to create a ghostly or weird character such as the famous "Frankenstein."

"I studied books of surgery," said Mr. Pierce, when we referred to "Frankenstein." "I spent hours talking to doctors and internes and even went to the hospital for pictures of operations and technical advice concerning the after-effects of different kinds of scars, before I attempted to make up Karloff for the role. As a result, I don't believe that a doctor in the world could find fault with the appearance of that monster. The clips, scars and operative structure of the Frankenstein monster were perfectly correct so far as surgery and medicine were concerned. As to the plausibility of such a creature, I leave that to

the story and the limits of the public's credulity."

Mr. Pierce is working on another monster right now. A monster that will probably frighten everybody as delightfully as did Frankenstein. "The Hunchback of Notre Dame" is scheduled for production some time during the year by Universal and Mr. Pierce is sketching some shudderingly grotesque heads as a preliminary to his make-up work on the picture. As yet the player of the "Hunchback" is not set, but whoever he may be, Jack Pierce will fix him up so that he will produce many a shiver and thrill when he appears on the screen.

It is these clever men equipped with grease-pencil, wig and foundation paint who produce for audiences the very essence of illusion. It is by their artistic skill that the illusion is retained glamorously and by their scientific knowledge that it is factually and basically correct.

HISTORY PROVES DANCE EARLIEST OF ARTS

(Continued from Page 57)

success in the chase, thanks for rain, and to express sorrow in death, exultation in love, or success in war.

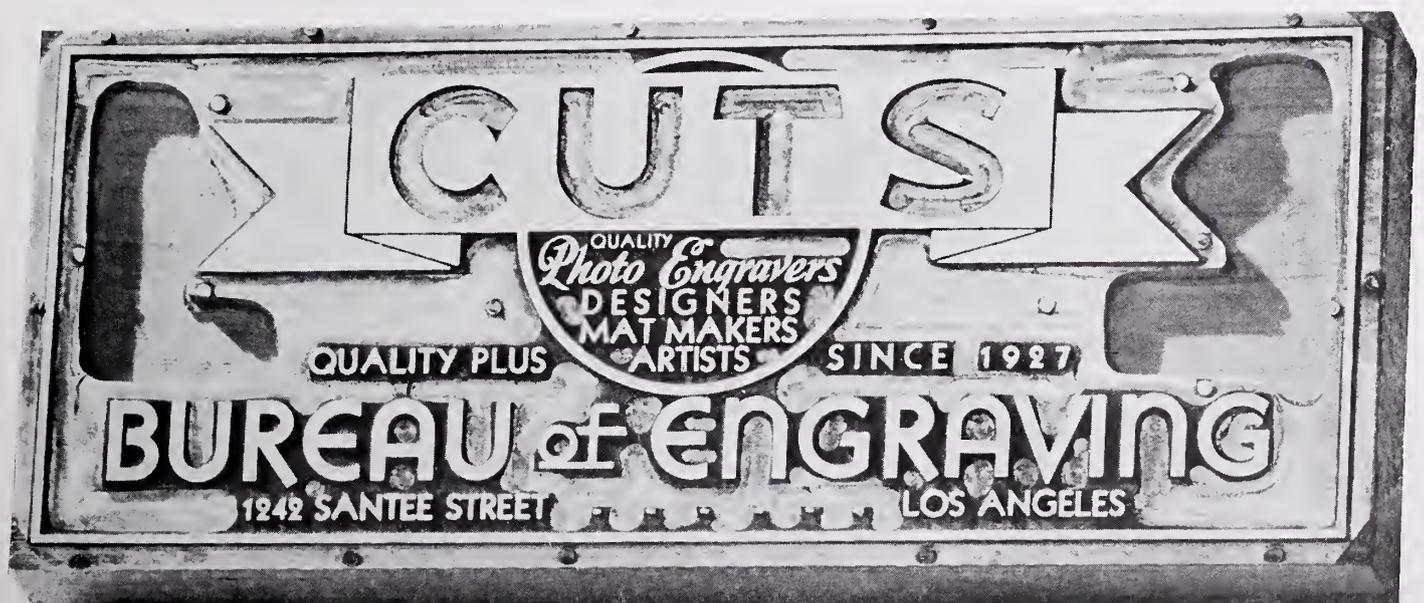
History recounts that the Queen of Sheba carried with her 250 dancing girls from Ethiopia, when she visited King Solomon in all his glory. Cleopatra brought forth her choicest dancers to intrigue the mighty Caesar and the dashing Mark Anthony. It was Salome's dancing that ensnared King Herod and brought about the order for the head of John, the Apostle.

When the Czar of Russia visited Paris, in the eighteenth century, a

sumptuous ballet was given for his entertainment. He immediately asked his court officials to bring within his domain the greatest authorities on the dance from Italy and France, founded an Imperial Ballet School, and introduced it into his theaters. The Imperial Ballet became the center of amusement in Russia, and eventually its influence was felt throughout the world. Pavlova, Diaghileff, Mordkin, Nijinsky, and others of that school became the leaders in the dance world. England and America were the last to fall under the magic sway of this art.

A half century ago, Amelia Glover, "The Little Faun" as she was called, came from London, introducing a new form of the dance. From Spain came Carmencita, Papinta, and in our present day, the great La Argentina. Isidora Duncan from the Pacific Coast, became the great interpreter of emotional messages. Maud Allen (now living in our midst) presented her Terpsichorean art-forms. Maud Allan's "Salome" dance and the "Peer Gynt" suite remain unequalled. Ruth St. Denis, in her Oriental interpretations of India, China, and Japan, added another chapter to America's dance history, ably assisted by Ted Shawn, now known as the great creator of "Molpe" primitive rhythms, religious and athletic dance forms.

Everywhere its exponents win large and enthusiastic audiences, and particularly is that true here. Therefore it is a distinct pleasure to note that Los Angeles this year will be visited by five major dance companies. These include the Jooss European Ballet, the Ballet Russe de Monte Carlo, Trudi Schoop and her Comic Ballet, Ted Shawn and his Team of Eight American Men, and Martha Graham and her Company of Ten.



DESTINED TO SING

(Continued from Page 33)

his mood. Joan! There had been no letter for him before he left Naples. After all, she couldn't care for him as he had been fool enough to believe. His eyes darkened and he forgot for a moment the beauty of a terra-cotta frieze with its dancing angels in the picture of a slim, tweed-clad girl with wide, gray eyes.

"Ecco! Look, Carlyle, did you ever see such heavenly shades—those terra-cotta figures against the background of turquoise-green," exclaimed Armini, anxiously scanning his companion's troubled face. "What's the matter, you were happy a moment ago. Your sweet-heart in America? You must 'snap out of it' as you tell me."

Dick pulled himself together but before he could reply there came a great chord of hidden music and a clear, high soprano voice trilled through the opening Latin of the oratorio that was part of the festival. As the joyous "Hosanna" gradually subsided tears of emotion welled in Dick's eyes and he turned away with Anglo-Saxon self-consciousness.

"Introduce me to the girl, will you," he whispered. "We might get together on a duet."

An amused smile answered him. "Sorry, my friend, that 'girl' is a choir boy, vowed to the service of Santa Maria and quite beyond your blandishments."

Then Dick remembered having heard of certain male choirs world acclaimed for the beauty of their soprano voices. "I thought they were a thing of the past," he said as they came out on to a large, cool porch where they saw a number of peasants in the most colorful array of native costumes imaginable. As the indoor service ended the crowd broke into loud outbursts of joy and laughter, bells rang merrily and all kinds of hand wielded toys added to the noise. The girls especially were more than aware of the two handsome young strangers and many languishing glances were cast upon them.

To hide his emotion Dick cried, "Get a load of all that feminine pulchritude, Armini. Couldn't we buy them a drink?"

"Get a load!" O, I see. But have patience—there will be time for the girls, later. First I want you to see all that goes on at the *festa*."

Then Dick noticed flocks of sheep being lead by both shepherds and shepherdesses. After mingling a while, the flock separated and those with the girls went to one low, grassgrown hill, those with the youths, to another, set at a

little distance. As they climbed to points of vantage a chorus of sweet singing arose joyously, then the shepherdesses were silent while their men sang the *Serenata della Alpi*, in the same old words that had rung out in that same village celebration for hundreds of years. The girls' melodious reply was full of the sound of flower names so that the air itself became scented with the thoughts and pictures the sounds conjured in the imagination.

"The music of the spheres!" cried Dick in a low tone of enrapturement. "But what do they say?"

"Oh, just pure romantic nonsense. I would call it. The shepherds ask their girls if they would like to hear the nightingale sing and the girls reply that they would give roses and jasmine for the privilege—or words to that effect," explained Armini, who was not quite sure what his American companion's reaction had been. His large, brown eyes were constantly searching the throng and they flashed as he noted the approach of a particularly pretty girl. He stepped forward, still looking searchingly beyond her, then he bowed low over a small hand that was somewhat timidly placed in his. A few words brought a blush to the girl's soft cheek just as Dick came down to earth and the power of observation. He advanced towards the couple and was duly presented to Signorina Giovanna Gonnelli.

"You have a great name, Miss Gonnelli," said Dick in his labored Italian, but with impressive interest. "Are you of the family of the great Giovanni Gonnelli? Do you also sculpt?"

The girl laughed, showing the most perfect teeth Dick had ever seen. "You tell him," she replied turning to Armini, and speaking very quickly.

"Giovanna's family have kept the Albergo delle San Vivaldo for generations," Armini explained, "but they have claimed no further distinction. You mustn't let the terra-cotta angels go to your head, Carlyle."

"They are having a lot of competition right now," returned Dick, meaningly, his eyes on the dark beauty of the girl.

"That is good. But we should lunch first. In fact I think this would be an excellent opportunity for us to sample some of old man Gonnelli's famous 'vino' and the polenta that is food for the gods," was di Achillo's suggestion.

As they made their way through the crowd of merrymakers, the girl with a light hand on the arm of each. Armini asked, "Where is Lucia?"

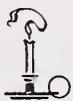
"She will join us later."

"And where is the good Ettore?"

A shiver ran through the girl and she glanced around fearfully.

"His father is ill. He had to go home—but he will return."

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As Dick listened he watched this lovely young girl who was so different from the sophisticated co-eds and debutantes patterned to his Western world. Could she be as innocent as she seemed? Who was this Ettore? Had Armini any claim on her? Such questions fairly hummed in his head.

As they entered the cool depths of the inn more music greeted them but this time it was the deep rhythm of men's strong voices. Giovanna slipped away to see that a table was prepared and Dick, noting the picturesque uniforms inquired, "Who are all the movie heroes? It looks exactly like a 'set' from 'Graustark' or one of the musical comedies."

"Why, they are our Alpine *carabinieri*," replied di Achillo. "They are on leave of absence to celebrate the festival. The commanding officer is a very good friend of mine. Where is Captain Nievo?" he inquired of one of the men.

"He will be here in a minute, Excellency," replied the soldier and almost immediately a tall, fair man, typical of the Milanese, in braided jacket, entered the room, in company with Giovanna and another girl of distinctly plump proportions who proved to be Lucia. Introductions were made and the party adjourned to a table that had been specially set for them. Toasts were drunk and the Captain politely wished the Signor Carlyle a very pleasant sojourn. "We are yours to command," he said, "Isn't that so, di Achillo?"

"As Dick says, 'you bet!'" Armini laughed. "What can we do for you, Signor Riccardo?" he glanced expectantly at the girls, evidently anticipating that Dick's desire would be in their direction.

"When we came in, Captain Nievo, your men were singing a song that had a lot more pep than most of the rags we go crazy about in New York. Will you have them sing it again for me?"

"Rags!" murmured Armini, absently examining the contents of his glass.

There was no mistaking the pleasure that shone in the captain's face at what he took for a very gracious compliment from the American.

"Carlyle is in our country to study music—singing—with the great Ciarpini," explained di Achillo. We came up here especially for the *festa* and the singing of our Alpine guard is certainly one of the features."

"Ah, then you sing! That is why we somehow felt that you were one of us," said Captain Nievo, making a signal to his men.

It was stirring music and Dick marvelled at the fine tone and pure quality of many of the voices. He couldn't understand the words but got the gist

of their meaning. When the song was done and he suggested generous rounds of drinks he was just about the most popular visitor that ever happened and he thoroughly enjoyed the praise and appreciation that was showered on him.

"Now, it's your turn, Carlyle," Armini told him.

"Yes, please," chorused the rest. For a moment there swam before the young man a vision of the last time a gay group had persuaded him to "do a turn" at the behest of a slender girl he was trying furiously to forget. "All right," he said, and without any pose of vocal gymnastics he chose one of their own Italian melodies. "Per Che?" and he gloried in his power as he saw tears rise in many eyes, for his voice was wonderfully sympathetic and he felt his soul go out to these kindly and appreciative people.

Then there were more drinks of good local wine and a meal that convinced Dick Carlyle that he had reached the only spot on earth where a man could really be satisfactorily full of food. He tried to convey this thought to Giovanna and when she shyly gave him her hand with a whispered, "Grazie, Signor Dick," he suddenly found himself kissing her fingertips with as much grace as though he had been indulging in this delightful form of salutation all his life.

Nievo lifted his glass. "To the Signor Carlyle," he cried. "Success! for he is destined to sing."

As they were responding heartily to this toast a group of boys peeped in at the door, two of them entered and were informally named as Beppo and Cino.

"Your brothers?" asked Dick of Giovanna.

"No—cousins. They are chimney sweeps," was the reply.

"Oh! Do they sing too—or dance, or juggle, or merely sweep?" asked Dick, with would-be facetiousness.

"They sing the song of the chimney sweep," Giovanna told him quite seriously, and upon their finishing what Dick mentally termed "a darn good number," they were greeted with much warm applause.

During all this time, Lucia and Armini had been engaged in making some sort of arrangement that seemed to promise them considerable satisfaction; Vanna, as she was called, never took her huge, brown eyes from Dick's face and when he inadvertently touched her he sensed a delicious ripple run through her soft, flexible body, a sign that she was acutely aware of his proximity.

"Where do we go from here?" he cried gaily.

"You dance?" Captain Nievo asked.

"Does a duck swim?—and how!" was

(Turn to Page 72)



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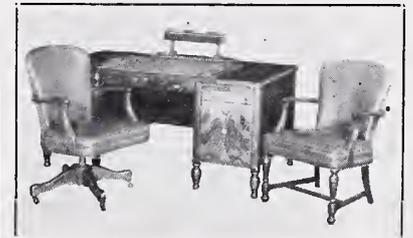
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(Continued from Page 71)

the enthusiastic retort in that curious vernacular that was beyond even Armini's power of translation though he had learnt a lot since the day he found an automobile could also be "a honey."

Since there is a language that young people fortunately can often understand even though its words be unknown, a congenial foursome bade "adio" to Captain Nievo and made its way to the scene of the great public ball that was also part of the festival, where aristocrat and peasant mingled, the reins of convention were loosened and fun ruled supreme.

The dance music proved to be just as ravishing as the singing they had heard and something got into Dick Carlyle's blood which caused him to pick Giovanna right off her feet and whirl her light form dizzily around him, then setting her down he put his arm around her and they swept onto the dance floor, in perfect physical and emotional accord.

"You're lovely," the young man whispered. "I'm crazy about you already. How about a date for tomorrow? Will you come out on the Lake?"

"It would be wonderful," replied the girl. "but—there is Ettore!"

Dick stood stock still and looked at her. "You're not *married*? I couldn't stand *that*. Who's Ettore?"

"No, I am not married—yet—but Ettore and I were betrothed by our parents while we were yet children."

"Do you *love him*?" demanded the young man.

"Love? What is love?" sighed Giovanna, drifting light as a feather in his arms, ripe lips close to his own. "He is very jealous of me but I—I am glad that he visits his father and that you are here," was the girl's ingenuous confession, as she seemed to blend with him in the seductive measures of the dance.

Before Dick could collect his thoughts, Armini and Lucia were beside them and he found that he was expected to change partners for the next measure. The plump and friendly Lucia was like tepid water after heady champagne to Dick but he managed a smile and asked, "Having a good time?"

"Armini and I always make time good," the girl assured him. "And we have a plan for you and Gigi."

"What is it?"

"I'll tell you presently. Listen, it is the time for us all to sing Picchia La Porticella. It's a chorus we always sing at the *festa*," she explained.

The dancing stopped, the orchestra leader rose, gave the signal and immediately trained and untrained voices burst into the glad song then, when it was over, applauded themselves with a gusto

that was as infectious as it was unaffected.

Dick was not able to see Giovanna alone again as the chorus proved to be the finale of the evening and when he inquired for her from Armini he was told she had returned to the inn with her cousins.

As the young men walked back to their hotel, Dick remarked, "Say, Lucia told me you were making plans of some sort. She delicately indicated that they concerned me and Giovanna too."

"Right! They start with dinner tomorrow evening at a village high up in the mountains where there is a church you will be crazy about."

"At the moment I am afraid there are things that I am more interested in than churches, old man; strange as it may seem!" observed Dick, sententiously.

"So I surmised—hence the arrangement," was di Achillo's somewhat dry retort. "But let's forget girls for the moment; the night is so magnificent that it goes to my head like wine. I'll race you to the hotel," suddenly declared Armini, and forgetting that he was really grown up, he gave a loud whoop and started off.

Not to be outdone, Dick whooped too but suddenly they were brought to a standstill by a stream of shrill invective in Italian that was quite beyond him and a young woman, holding a baby in her arms, shouted and shook an angry fist at them.

"Gee! What have we done to the lady?" asked Dick. "She seems slightly annoyed!"

"Slightly, you say! Hum! Her baby is sick and she had just sung him to sleep and we wakened him with our whoopees," explained Armini.

"That's too bad. I'm sorry," cried Dick, impulsively. "Let's have a squint at the bambino."

di Achillo's courteous apologies had somewhat placated the angry young mother and she was further mollified by the admiration the two handsome youths bestowed upon her infant. As she rocked him gently, she started to croon one of the sweetest lullabies Dick had ever heard. Leaning against a tall cypress tree he watched the woman seat herself on a bench as she continued to sing. The music appealed to his disturbed emotions so powerfully that almost unconsciously he found himself humming an accompaniment in his clear tenor.

"Ah, che meraviglia! His voice is marvellous!" the woman said softly, her dark eyes rapt with admiration. She continued her song and Dick his obbligato then suddenly he had one of his quick changes of mood and he turned stiffly on his heel and walked away without a word.

Next evening, the most impatient young man in Italy was Dick Carlyle. He and Armini called in good time at the Albergo delle San Vivaldo and when Giovanna appeared his heart pounded so it almost choked him. His innamorata was quite evidently arrayed in her best clothes. Her jet-black hair was coquettishly arranged with a large comb. She was wearing a black satin dress and red pumps that vied in color with her ripe red lips and matched the flowers embroidered lavishly on the shawl that put the finishing touch to her costume.

"You are just too wonderful," he told her breathlessly and while Armini greeted Lucia, he quickly bent his head and kissed her soft mouth.

"Oh, you mustn't!" she chided him, uncertainly.

His answering look spoke volumes then he gaily shook hands with Lucia and they all bundled into the car.

The dinner was gay and plentifully accompanied by several kinds of excellent local wine. As soon as they had finished Armini took Lucia's hand and said, "I hope you won't mind but Lu and I have a call to make. Gigi will show you around, Dick and we'll 'be seeing you' as you say in America."

"Swell guy!" observed Dick in English. "Shall we walk, madonna mia—it's such a glorious evening," and he put his hand protectingly round his companion's elbow.

She led the way through the winding streets, passing women in various costumes, some with cloth leggings and short, dark blue cloth petticoats embroidered in colors; others in skirts of plaited black silk with fancy jackets, silver necklaces and spreading head-dresses, but none so lovely and picturesque as Giovanna Gonnelli, thought her escort.

They left the village and had a magical world to themselves. In the distance they could see shadowed olive groves and sometimes yokes of white oxen with scarlet fringes above their meditative eyes, moved past, the day's work done, with solemn deliberateness. They came to a simple shrine in a small clearing and here, on sweet, lush grass, they both with one accord, sank down.

It did not seem a night for conversation. There was a sort of hushed expectancy in the air that communicated itself to the youth and the maiden. He took her hand, counting the small fingers, crooning over them and pretending to bite, at which they laughed happily for no other reason but the sheer joy of being together.

"Look at the stars, they are so large and brilliant," whispered Giovanna, her head against his shoulder.

He turned her quickly. "I would rather look into your eyes, Gigi mia.

They are stars that carry the message I want to read."

Her heavy, white lids fluttered and somehow his lips found hers. For a long while only strange little quivering sounds and soft laughter mingled with the silence, the air was charged with fiercely emotional vibrations, the language that is universal and needs no words.

When Giovanna reached her room dawn was breaking but she knew it not. Her whole being was conscious only of great waves of ecstasy through which anything that was not herself or Dick Carlyle, seemed as vague, cold shadows in a mist.

As the months rolled by there proved to be little time for love-making for Signor Ciarpini was a ruthless master. Breathing exercises, scales, endless vocal practice filled Dick Carlyle's days, for they were at Ciarpini's conservatorio in the hill region above the Roman Campagna. The weather had been very warm and Dick was suffering from a decided slump. Sitting in the garden he pulled an old letter from his mother, out of his pocket. It was the first intimation he had received of Joan but it had reached him after the memorable trip to Santa Maria and the awakening of his wild desire for Giovanna Gonnelli. He read it again:

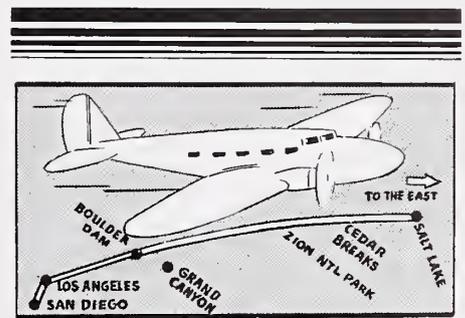
"Dickie dearest:

It scarcely seems possible that you have *really* gone to Italy with the great Ciarpini. I suppose you already have mastered quite a lot of the language and will be able to say all those cute things that sound so charming. Father and I are both well but I must tell you what happened to Joan Preston. It appears that she and Homer Wallace must have found something to interest them so that they forgot the time until it was very late! I don't want to shock you, my boy, but they had an accident getting back to Greenwich. At the time it seemed rather serious. It was Joan's fault though really one cannot blame her for she said it was because she was so anxious to see you before you sailed. She grabbed the wheel from him, or something and he is furious and won't look at her because his new car was badly damaged and he got a nasty cut over one eye that has left a scar. Joan was unconscious for hours and hasn't seemed the same since. She said she was writing you so I suppose by this time you know all about it.

I do hope you are studying hard and keeping out of mischief.

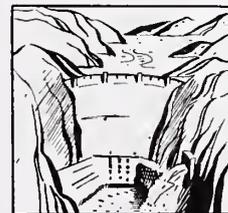
Much love from Dad and your loving, Mother."

(Turn to Page 74)



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"I guess she changed her mind about writing," mused Dick, a trifle bitterly.

He felt slightly guilty as he reviewed his own interest in Giovanna Gonnelli, who, after all was really only a peasant although she was so pretty and intelligent. While he was not quite so crazy about her now he still found it extremely pleasant to make occasional trips back into the village beside Lake Como. Of course, he only went when Gigi made the arrangement and he never asked about Ettore any more. Armini had made some rather pointed remarks about Ettore's jealousy and what he would do if he found out that his sweetheart was not faithful but Dick was still too young seriously to worry about trouble that might never happen.

He remembered one week-end, a four-some shared with Armini and Lucia when Giovanna had upbraided him in sudden anger when he mentioned a picnic with his friends at home and his voice dwelt caressingly on the name of Joan Preston.

"You still love her, your cold American girl," Gigi had cried vehemently. "Yet she has never been to you what I have been—she would think it was not nice to give herself to you just for love."

"Leave Miss Preston out of this," Dick answered in a hard voice.

"I won't! I hate her! Have you forgotten the hours we have spent together, all the sweet things you have said! Have I measured my love for you—no! Yet some day you will go back to her and I shall kill myself!"

"Don't talk like that," Dick said impatiently. "After all, you have Ettore."

"Ettore! Yes, in his way he adores me but he, he is so jealous! If he found out about us his revenge would be terrible . . . his knife would cut like the lightning."

"But if you are clever he will not find out," Dick had countered, wishing she were not quite so wild and uncontrolled in voice and gesture. For answer, she had thrown herself wildly onto his breast and kissed him with a passion that, for the first time, he sensed was not altogether genuine. He patted her shoulder gently and gave her a brooch that she had several times admired, pinning it to the front of her bodice, the while she continued to caress his strong hands with lips that trembled.

So, from time to time he had continued to see her and it amused him to hear Ciarpini's comments on the improved quality of his voice after these excursions. Ciarpini was wise. He encouraged occasionally the trips to Santa Maria, having been young himself, but he encouraged still more a growing comradeship with Maria di Achillo, who was also very much in love with his

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CONTEST RULES

How often haven't you heard theater goers say: "That picture would have been so much better if the lead had been played by some one else," usually naming their choice for the part. Every patron of motion pictures is, in a manner of speaking a casting director, because, in the final analysis, it is public demand, expressed via the box office, which determines at least the type of roles that the various artists are cast to play.

But few of those who attend theaters are ever given a chance to express, more than indirectly, their personal choices for the actual parts.

To provide this opportunity, and to bring public reaction to competent casting more concretely to the studios, the Motion Picture Studio Insider is running this casting contest. You express your preference, and besides, demonstrate your ability to pick stars for the various parts. In this issue appears the second installment of "Destined to Sing" an original three part story especially written for screen dramatization. Read it in its entirety, then fill out the official entry blank with your choices, and write us why you have selected the actors and actresses for the various parts.

Be sure to read the rules before you send your entry. And remember, it is the judgment you use in your selections that will determine the winners—not flowery nor elaborate writing.

Read The Second Installment Now!

CONTEST RULES

- 1 Every reader of the Motion Picture Studio Insider (except members of the staff, and their families) is eligible to compete in this casting contest.
- 2 To be eligible for prizes, all entries must be made on official entry blank. Clip or paste it firmly to the letter you write. Send as many as you wish.
- 3 At the conclusion of the story write a letter, not exceeding five hundred words giving your reasons for your selections. (Logic counts more than literary ability.)
- 4 Decisions of the judges will be final. In case of ties, duplicate awards will be made.
- 5 Entries, to be considered, must be postmarked not later than midnight, March 15th, 1937.
- 6 Address all entries to the Casting Contest Editor, The Motion Picture Studio Insider, 6425 Hollywood Blvd., Hollywood, Calif.

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Casting Contest**

Opposite the name of the story character, fill in the name of the motion picture actor or actress you think could best portray the part.

| Name of Character | Your Choice |
|-------------------|-------------|
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(Continued from Page 74)

pupil. The hours the two young people spent practicing duets or just studying together meant everything to the gentle daughter of his old friend, but although Dick benefited from the pleasant association he treated Maria like a younger sister and seemed all unaware of the secret so plainly revealed by her tell-tale glances. He took her to dances, properly chaperoned, and spent much of his spare time at her home but more and more he became absorbed in his music and girls mattered less and less.

Came the last year of Dick Carlyle's sojourn in Italy and it passed like a flash. He sang at several concerts given in different Italian cities and even achieved acclaim in the historic La Scala where Maestro Ciarpini finally launched his most gifted pupils. After that triumph success followed success.

"Do you know, Maestro, I believe when the season is ended I will return to America," he observed hesitatingly, one day when a letter from his mother had aroused a fierce nostalgia for his native land.

"Just what I was planning, my boy," returned his teacher. "As you know, I have to be in New York in October and I believe the time has come when you should be heard in your own country. But," he added slyly, "I rather think a certain letter from your dear mother has had something to do with your decision."

Dicked laughed, for there had been a post-script to his mother's letter in the dear handwriting of Joan Preston. Only a few lines, warm and friendly, but they had bridged the intervening years and filled the young man with loneliness and longing for a slim, capable girl who did not resort to extravagant tantrums and unholy scenes to gain her way but was sweet and poised and, Oh.—American, I guess, thought Dick. The note rang true and had a delightful sense of humor in its few words, humor that Italian girls seemed to lack.

He had grown very handsome and was now completely a man of the world and an artist who was absolutely sure of himself: equal to handling any situation so when he received a most pressing invitation to spend a last holiday with Giovanna he decided in favor of the trip because, as he expressed it, he "didn't want to go away with a nasty taste in his mouth," where she was concerned. She assured him that she would not urge him to stay, nor would she make a scene nor make the farewell anything but a sweet one.

Dick went up to Santa Maria alone, arriving early in the day. He called for Gigi but found her in one of her

rare somber moods. She led him to an arbor where they had spent many happy hours and pulled him down beside her on a flower-scented bench. Her face pressed against his breast she wound her strong arms tightly around him.

"Take Gigi to America," she wheedled.

"Why, dearest, you know that is impossible," he replied, uneasily.

"But I will be so good and I will take care of you," she went on, her voice rising slightly.

"I know you would, but you would not be happy away from your people. It would be foolish for you to leave them," Dick said gently.

"It isn't that!" the girl burst forth in a shrill tone. "You are making up lies. You don't love me—you never have or you would take me with you."

"But not if you would be unhappy in America," Dick temporized.

"O, you and your talk," Giovanna cried angrily. "You are tired of me and you want your sweetheart, that cold, proud Joan. I know she has written to you lately, that's what makes you want to go home."

"But you have Ettore, who wants to marry you and who will make you happy. Don't let us part bad friends, Gigi. We have had so much fun together."

"Fun! Yes, that's all it was to you but it meant more than that to me. I won't let you go back to that white-faced girl. If I tell Ettore that you have been my lover, he will kill you, as I have often said."

Her voice had risen to a scream that ended abruptly as footsteps sounded quickly approaching the arbor.

"What were you saying, Giovanna?" demanded a man's hoarse voice, and the shadow of a towering figure in woodsman's costume, fell athwart the entrance.

There was a moment of dead silence, then Giovanna darted to him and flung herself into his arms, clinging to him and crying noisily.

"My Ettore! The American! He insulted me. He tried to kiss me—and worse, against my will. But you will save your Giovanna, won't you, Ettore mio."

He put her from him. "What is this she says, Signor?" he demanded harshly. "Is it true?"

Dick felt that he was indeed "on the spot." He either had to make a woman out to be a liar or appear guilty of philandering when such diversion had ceased to interest him. He tried to be dignified and inwardly cursed himself for getting into the mess.

"I guess there is nothing I can say," he made as though he would leave the arbor, "beyond the fact that there has been a misunderstanding."

But Ettore still blocked the way and as the other man strode towards him his arm shot out and Dick received a cruel slap across his mouth.

Then it was the old Kingston boxing lessons that stood him in good stead. He grabbed his adversary's thick wrist and twisted it painfully but Ettore whipped out a villainous looking knife. Giovanna gave a piercing shriek as she saw it flash then start down like lightning. But Dick was quicker. His fist with knuckles of steel, rammed the burly Italian full under the jaw and he went down like a felled ox. The girl sank to her knees beside him with wild protestations of love, but Dick rushed away through the garden, into his car, throwing the throttle wide open. As the steep road fell away behind him, he ejaculated: "*Whew! What an escape!*"

(To be Concluded)

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ANALYTICAL REVIEWS

Go West Young Man



(Paramount)

CAST:

Mae West, Warren William, Randolph Scott, Alice Brady, Elizabeth Patterson, Lyle Talbot, Isabel Jewell, Margaret Perry, Jack La Rue.

CREDITS:

Producer, Emanuel Cohen. Director, Henry Hathaway. Assistant director, Holly Morse. Original story, Lawrence Riley. Screen play and dialogue, Mae West. Art director, Ward Ihnen. Editor, Ray Curtis. Sound, Hugo Grenzbach. Photography, Karl Struss, A.S.C. Music director, George Stoll. Gowns, Irene Jones.

TYPE:

Sophisticated comedy of the Mae West brand, which is usually the same in each picture. West fans might like it. The children will be bored.

TECHNIQUE:

The story, which was once a rattling good play as "Personal Appearance" is very weak and shaky. To further confound the beholder, Mae West is in the foreground of each scene, so that the capable surrounding cast is relegated to the background. The picture suffers from poor timing of lines, un-sparkling dialogue and overworked situations. Alice Brady is swamped in a role that could have been done by an extra. Randolph Scott as the country boy seems ill-at-ease in his role. Warren William stands up well against the West technique, but his lines fail to register particularly. What started out to be a travesty of motion pictures turns out to be a travesty of itself. This picture bites itself and dies of its own poison.

SYNOPSIS:

A famous picture star is stranded in a country town and attempts to be-dazzle the eyes of a simple country youth. Her manager saves the situation by giving her a chance to be theatrically sacrificing and the star is safe for Hollywood, leaving the country boy safe for his bucolic sweetheart.

RATING:

A rather tiresome repetition of the West formulae without any leavening of spontaneity to relieve it. If you are one of Mae's fans, you might be disappointed—if you are not you will be disgusted.

Born to Dance



Metro-Goldwyn-Mayer

CAST:

Eleanor Powell, James Stewart, Virginia Bruce, Una Merkel, Sid Silvers, Frances Langford, Raymond Walburn, Alan Dinehart, Buddy Ehsen, William and Joe Mandel, Juanita Quigley.

CREDITS:

Producer, Louis B. Mayer. Associate producer, Jack Cummings. Director, Roy Del Ruth. Story, Jack MacGowan, Sid Silvers and B. G. De Silva. Photography, Ray June, A.S.C. Songs, Cole Porter. Musical Director, Alfred Newman. Dances, Dave Gould. Film Editor, Blanche Sewell. Marine Advisor, Commander Harvey S. Haislip.

TYPE:

One of those big, lavish song and dance pictures. It's tuneful, breezy and light entertainment for any kind of audience.

TECHNIQUE:

The story isn't much but the way that it is handled is a great deal. The entire picture is really a series of sequences, with each division excelling in its own field. There are comedy spots, dance ensembles, songs and nearly everything you can think of all strung neatly and smoothly together by some of the cleverest cutting imaginable, supervised by Blanche Sewell. Eleanor Powell's dancing continues to delight with its skill, while Eleanor's acting retains its naturalness and wholesome charm. Camera work is excellent. Helen Troy in a bit part registers a comedy hit. The big finale number is on a par with "Ziegfeld" for lavish expenditure, and in spite of this it does not distort the whole picture, which is a credit to director Roy Del Ruth.

SYNOPSIS:

The Navy story with embellishments, in which the girl is given an understudy role to a big star, all arranged by her sailor admirer, and on the opening night—! The rest is routine, but the treatment makes it worthwhile.

RATING:

One of the best of the musicals to be seen. From start to finish it is a pleasing and genuinely entertaining picture.

Reunion



(20th Century-Fox)

CAST:

The Dionne Quintuplets, Jean Hersholt, Rochelle Hudson, Helen Vinson, Slim Summerville, Robert Kent, John Qualen, Dorothy Peterson, Alan Dinehart, Sara Haden, Tom Moore, George Ernest, Esther Ralston, Maude Eburne.

CREDITS:

Producer, Darryl Zanuck. Associate producer, Bogart Rogers. Director, Norman Taurog. Story, Bruce Gould. Screenplay, Sam Hellman, Gladys Lehman, Sonya Levien. Photography, Daniel B. Clark. Musical direction, Emil Newman. Film editor, Jack Murray. Assistant director, Ed O'Fearna.

TYPE:

Human interest comedy-drama which provides entertainment for young or old.

TECHNIQUE:

A rather unique plot idea is carried through with finesse by the use of good direction and able cutting. There are a few weak spots but the story is brightened by the Quins, who take top acting honors by just being themselves. Jean Hersholt scores again as the lovable country doctor, and Slim Summerville carries a top comedy role with excellent effect. Others in the cast are up to high form and the whole picture is bright and carried through with an eye to entertainment. The photography is very good and the dialogue sparkles with genial humour and a fresh wit that aids in making the technique of the picture well done. The Quins are handled beautifully and there is enough footage of them in action to satisfy the interested audience completely.

SYNOPSIS:

The title indicates the plot, which is a reunion of all the people brought into the world by the country doctor who ushered in the Quins. It's a "Grand Hotel" idea, as the plots interweave and become entangled, with the doctor unravelling the tangled lives of his patients with homely skill. The idea is worked out without resorting to any confusing technique, which is in itself a surprise.

RATING:

Grand entertainment packed with good laughs and fresh situations. Well worth seeing.

OF NEW PICTURES

by PAULINE GALE

The Garden of Allah



(United Artists)

Selznick International

•
CAST:

Marlene Dietrich, Charles Boyer, Basil Rathbone, C. Aubrey Smith, Tilly Losch, Joseph Schildkraut, Alan Marshall, John Carradine, Lucile Watson, Helen Jerome Eddy.

•
CREDITS:

Producer, David O. Selznick. Director, Richard Boleslawski. Original story, Robert Hichens. Screen play, W. P. Lipscomb and Lynn Riggs. Assistant Producer, Willis Goldbeck. Music, Max Steiner. Photography, W. Howard Green and Harold Rosson. Associate Photographers, Virgil Miller, Wilfred Cline and Robert Carney. Special effects, Jack Cosgrove. Color designer, Lansing C. Holden. Color supervisor, Natalie Kalmus. Settings, Sturges Carne. Costumes, Ernst Dryden. Assistant director, Eric Stacey. Recorder, Earl A. Wolcott.

•
TYPE:

Serious drama against a colorful background. Essentially an adult picture as to story, but the color will be appreciated by all ages and classes.

•
TECHNIQUE:

First, to the five photographers go top honors for truly beautiful pictures in exquisite color. The sunsets on the desert are breathtaking in their loveliness. To Max Steiner, next, goes due honor for music which enhances the story and weaves a thread of enchantment through the picture. Charles Boyer and Marlene Dietrich enact their parts with warmth and the supporting cast, with Joseph Schildkraut in particular, is effective. A drawback is the slowness with which the story unfolds, but that is offset by the beauty of the photography and the color. It is a paced drama, geared for color.

•
SYNOPSIS:

Who doesn't know the Robert Hichens classic, which portrays the meeting of an escaped monk in the desert with a beautiful woman—of their happy marriage and of their unhappy parting when he returns to the Monastery to live out his vows in silence?

•
RATING:

Highly recommended for its beauty, but the unhappy story is spun out on a long thread. The fact that the thread is of color makes this a memorable picture.

Winterset



(RKO-Radio)

•
CAST:

Burgess Meredith, Margo, Eduardo Cianelli, John Carradine, Edward Ellis, Paul Guilfoyle, Mischa Auer, Barbara Pepper.

•
CREDITS:

Producer, Pandro S. Berman. Director, Alfred Santell. Original play, Maxwell Anderson. Screenplay, Anthony Veiller. Photography, Peverell Marley, A.S.C. Special effects, Music arrangements, Maurice de Packh. Film editor, William Hamilton.

•
TYPE:

A haunting tragedy played against drab backgrounds. Appealing to lovers of drama and the mental type of story. Definitely adult in theme.

•
TECHNIQUE:

Similar in technique to the "Informer" this stage play, acclaimed as the best of 1935, is brought to the screen with faithful rendition and a sincere attempt to do it justice. Acting honors go to Burgess Meredith and Margo, the two leads, who enact their stage roles for the screen with warmth and conviction. The surrounding cast supports with artistry. There is a rhythm and flow to the screenplay which heightens the fateful effect of the grim drama. Ominous music carries through the relentless theme.

•
SYNOPSIS:

A man is convicted of a crime which he did not commit and is sentenced to electrocution. His son, growing up, swears vengeance on his father's enemies who railroaded him to prison, and the youth is drawn into a web of intrigue formed by the gangsters who attempt to foil his efforts toward clearing his father's name. There is a love theme when a sister of one of the gangsters allies herself with the boy. The mental as well as physical struggle is movingly depicted.

•
RATING:

Not for all audiences, but an absorbing drama with memorable acting and artistic production. Without comedy relief, it is sordid and hauntingly depressing, yet, in spite of this, it will hold you spellbound.

Pennies From Heaven



(Columbia)

•
CAST:

Bing Crosby, Madge Evans, Edith Fellowes, Louis Armstrong, Donald Meek, Mydia Westman.

•
CREDITS:

Director, Normal McLeod. Screen play, Joe Swerling. Original, Katharine Leslie Moore and William Rankin. Photography, Robert Pittack. Songs, Arthur Johnson and John Burke.

•
TYPE:

Amusing comedy featuring songs and a gay story. Everybody's picture.

•
TECHNIQUE:

Acting gets credits here, as Bing Crosby puts his songs and himself over with creditable charm. Edith Fellowes runs him a close second, taking honors for a child actress who does not over-act nor become "cute" at the wrong time. Director Normal McLeod gets the most from a sparse story and packs it with surprise laughs and ably-placed songs. The story, basically, is trite, but the acting of the top cast lifts it above its material and makes it worth while. The songs are catchy and their placement is noteworthy. Photography is well handled throughout.

•
SYNOPSIS:

Deemed unfitted to care for their small protege, a street singer, (Bing) and the child's guardian, (Donald Meek) are left without their small companion, Edith Fellowes, who is sent to an orphanage. The way they make good and the way the child gets free from the orphanage and the well-meaning settlement workers is the plot, which ends well, naturally. The title is an actual one, since Bing, as a street singer, exists from pennies tossed from upstairs windows. Not much of a story, but it is so handled as to be entertaining.

•
RATING:

Good songs, hilarious sequences and excellent acting make up for a threadbare and trite plot. It's fun, and that's what makes a picture worth while, after all.

The Motion Picture Studio Insider Magazine Recommends the Following Pictures as Worthy Entertainment:

"CAMILLE," Metro-Goldwyn-Mayer

"CHARGE OF THE LIGHT BRIGADE," Warner Bros.

"THE GARDEN OF ALLAH," Selznick International

"A WOMAN REBELS," RKO-Radio

"THE GENERAL DIED AT DAWN," Columbia

"COME AND GET IT," Samuel Goldwyn

"LLOYDS OF LONDON," 20th Century-Fox

"HIDEAWAY GIRL," Paramount

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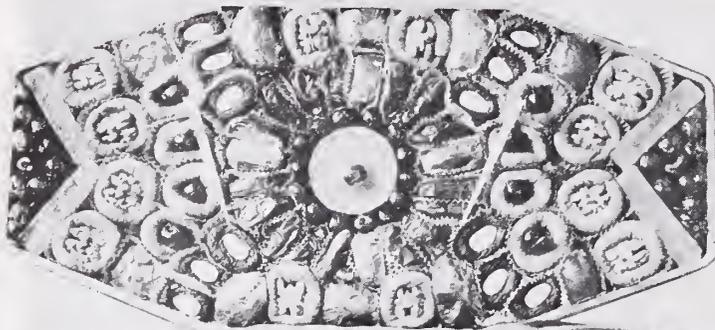
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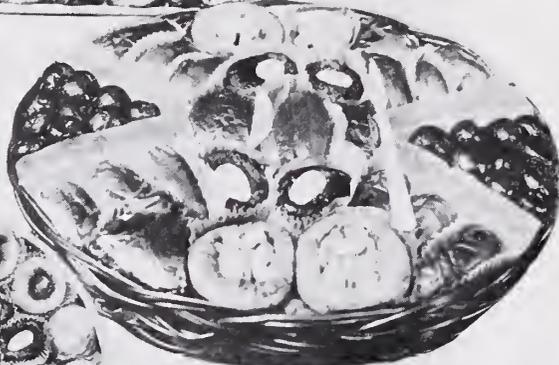
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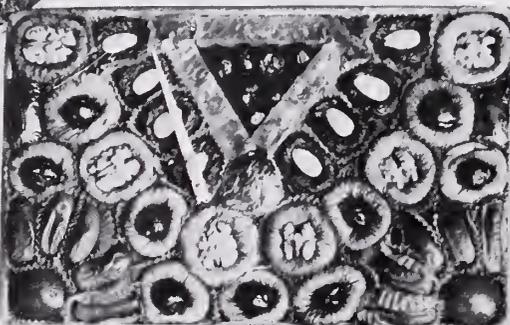
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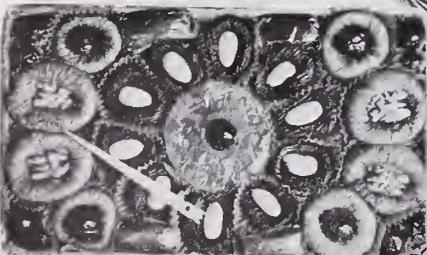
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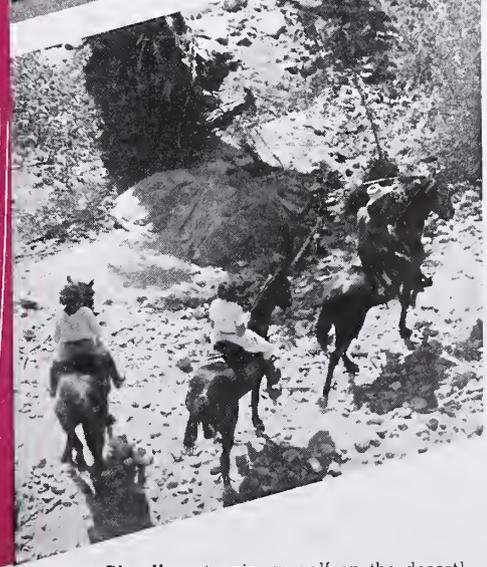
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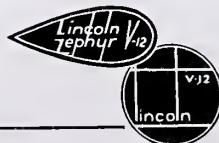
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3. "Born to the Theatre," the fascinating chronicle of Tyrone Power's rise.
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The true story of a newsreel cameraman under the withering fire of Oriental war and rebellion.

●

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The story of Edward Arnold and his rise to cinematic heights. A personal interview.

●

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The fascinating story of how terrains are changed so that all parts of the world can be recreated on California locations for the benefit of the camera.

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VOL. 2

APRIL, 1937

NO. 2

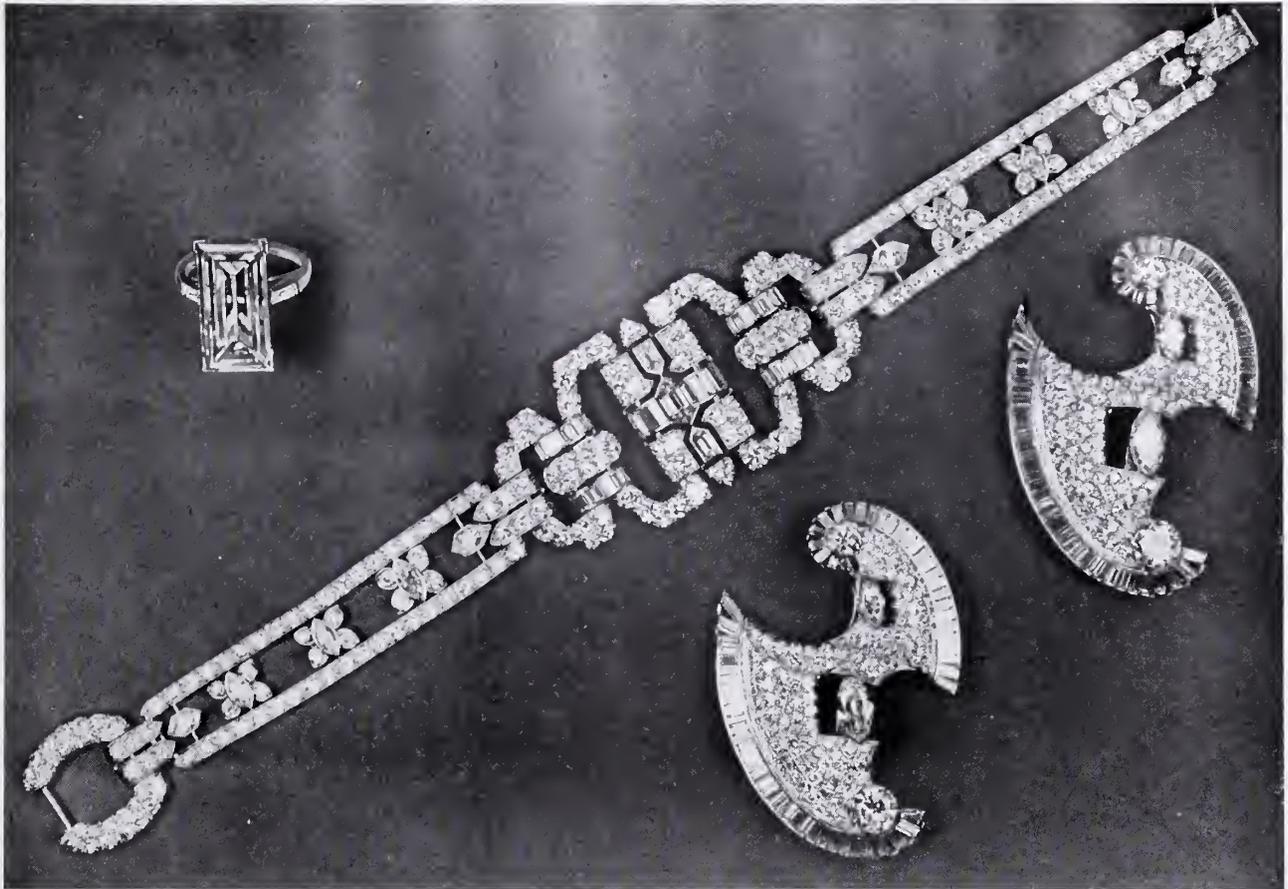
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Among the gems of M. Weinstein offered for your inspection and approval, are the lovely pieces pictured above.

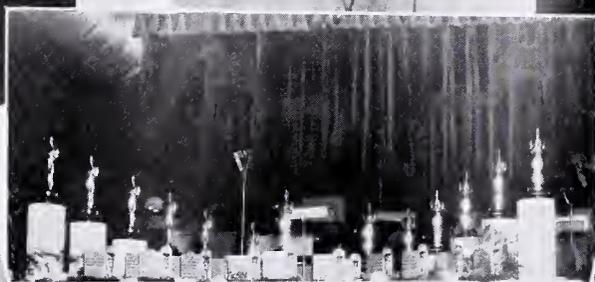
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ACADEMY AWARD WINNERS

Academy Award winners whose pictures appear on page four are as follows: Upper Left and Upper Right: HUNT STROMBERG and L. B. MAYER for the best production "The Great Ziegfeld", Metro-Goldwyn-Mayer. Upper Center: LUISE RAINER, actress award for the performance in "The Great Ziegfeld."

Next Row Below. Left: JACK CHERTOK for the best two reel short subject: "The Public Pays" Metro-Goldwyn-Mayer. Center: ROY LARSON, who received special award for "The March of Time." With him is FRANK CAPRA, who received the director's award for "Mr. Deeds Goes To Town," Columbia. Right: DOUGLAS SHEARER, who received the sound recording award for "San Francisco", Metro-Goldwyn-Mayer.

Bottom Row. Left: HAL ROACH, best one reel short subject "Bored of Education" Hal Roach Studios. Center: SEYMOUR FELIX, dance director, for the "A Pretty Girl is Like a Melody" number from "The Great Ziegfeld" Metro-Goldwyn-Mayer. Right: WALTER BRENNAN, best supporting actor, for his role in "Come and Get It", Samuel Goldwyn.

Pictures on page five include: Upper Right Hand Corner: WALT DISNEY, for his cartoon "Country Cousin"; with him is DOROTHY FIELDS, who wrote the lyrics for "The Way You Look Tonight" from "Swingtime", R. K. O. The same number won the music award for JEROME KERN.



Below, reading from left to right are: PAUL MUNI, for best actor performance, "The Story of Louis Pasteur" Warner Brothers; SHERIDAN GIBNEY and PIERRE COLLINGS, original story and screen play awards for the same production. GORDON HOLLINGSHEAD who was the co-producer of the best color short subject "Give Me Liberty", Warner Brothers. GALE SONDERGAARD, supporting actress award for "Anthony Adverse", Warner Brothers. RICHARD DAY, art director award, for "Dodsworth", Samuel Goldwyn. JACK WARNER, co-producer of the best color short subject, "Give Me Liberty". LEO FORBSTEIN the musical scoring award, for "Anthony Adverse" Warner Brothers. JACK SULLIVAN, the assistant director award for "The Charge of the Light Brigade", Warner Brothers. Cinematography, TONY GAUDIO for "Anthony Adverse", Warner Brothers.



THE BIOGRAPHY OF DAVID O. SELZNICK

The history of a man who believed in ideas, and who did not hesitate to put them in effect, with results that have made screen history.



DAVID O. SELZNICK

ENVIRONMENT, it is said has much to do with a man's choice of a career. If his boyhood surroundings are in perfect harmony with his natural inclinations, stimulating his imagination and prodding his ambition, by manhood he is ready to fight toward what has already become a fixed goal.

David O. Selznick was born May 10, 1902 in Pittsburg, Pennsylvania, but while he was still very young, his family moved to California where in boyhood he was surrounded by the glamor of motion pictures, by the whirl of cameras, and by all the deft maneuvers through which Hollywood sells its miles of celluloid to the world. He came as close, perhaps, as anyone, to being born on a movie lot. His father was the late Lewis J. Selznick, at one time one of the most powerful figures in the film world, and originator of many practices and ideas now entrenched in Hollywood tradition.

As a youth David Selznick took an able part in various branches of the industry, such as publicity and exploitation. Films captured his imagination. He was a youngster who did not need to think about what he would be when he grew up. He knew his place was in the business in which his father had pioneered.

When he reached the age of twenty, Selznick was ready to fight toward his fixed goal. As it happened, however, there were no free handholds on the ladder of fame awaiting him. He had to start from scratch, build his own reputation, and fight every foot of the way alone. It was not an easy climb, but in the space of a few years David O. Selznick has become the head of his own producing company, Selznick International Pictures, Inc., has scored a long record of outstanding screen suc-

cesses, has gained many honors and awards and, what is supremely important, has possessed from the start a faculty of producing artistic pictures which meet with popular approval.

Since becoming head of his own company late in 1935, Selznick has produced three of the screen's most ambitious undertakings. First came "Little Lord Fauntleroy," which met with outstanding success from both box-office and artistic viewpoints. Next came the technicolor desert romance "The Garden of Allah," co-starring Marlene Dietrich and Charles Boyer, another triumph for stars and producer alike. Third was "A Star Is Born," starring Janet Gaynor and Fredric March, in technicolor, first modern, up-to-the-minute story to employ the new screen medium.

Among the important pictures scheduled to be made under the Selznick banner during coming months are "The Prisoner of Zenda," starring Ronald Colman, "Gone With the Wind," literary sensation of the decade, "The Adventures of Tom Sawyer," from the immortal pen of Mark Twain, and others which will round out a 1937 production schedule totalling ten films.

Let us turn the clock, then, and trace the steps which lead to the position Selznick holds today as master of one of the most important producing units in Hollywood.

At the time Selznick entered the motion picture field on his own, family fortunes were at a low ebb. His father had been caught in one of those unpredictable situations at a time when all of his resources were pooled on a single venture. Success or failure hinged on the flip of a coin, figuratively speaking, and the wrong side landed face-up. The work of a lifetime was wiped out, and the elder Selznick's fortune melted, his fine home, servants, comforts—all swept away.

David Selznick was left with one thing, his heritage. He was in New York when the catastrophe struck, and determined to do something about it at once. It came to a choice between

the promise of a job with a fair salary in a New York department store, or a gamble for high stakes in the motion picture field, with nothing on which to make the start.

Selznick borrowed \$500 and a motion picture camera. He found his first "star," Luis Angel Firpo, "Wild Bull of the Pampas," then training for his famous heavyweight title boxing bout with Jack Dempsey, and talked him into working for him on speculation.

This first production, with Firpo as the star of a short subject titled, "Will He Beat Dempsey?" required only an afternoon to film, for the camera had to be returned the next day. It made Selznick a profit of \$3000, not much to speak of as capital, but extremely encouraging as a starting point.

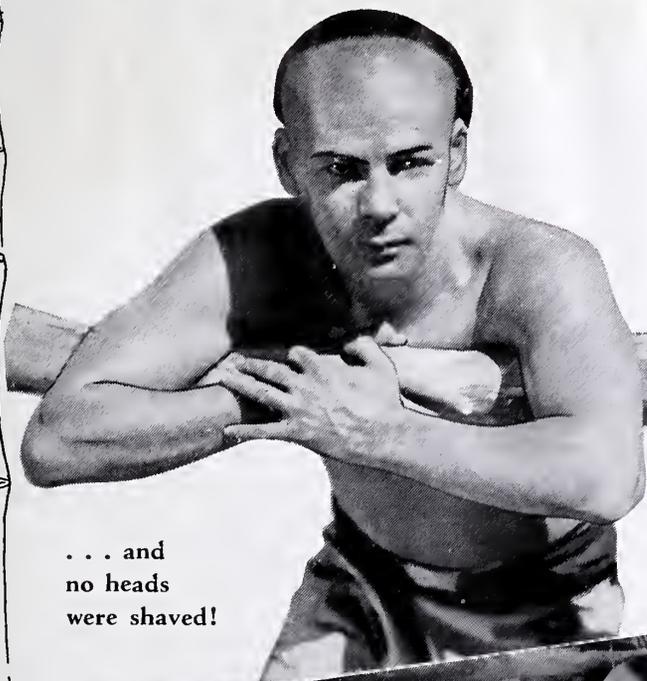
With this in hand, Selznick soon launched his second venture. Rudolph Valentino was in New York on a visit, so Selznick plunged his \$3000 into the

(Continued on page 45)



Mr. DAVID O. SELZNICK, right, is seen receiving the League of Nations 1936 gold award from the Honorable F. E. EVANS, British Consul in Los Angeles, for his production, "Little Lord Fauntleroy." This picture was Mr. Selznick's first production as head of the company bearing his name.

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Editorial

THE MEANING OF CULTURE

TO attempt any single dogmatic definition of culture would be most unwise because any one has but to refer to a dictionary to secure its traditional meaning. Still, regardless of dictionary or encyclopedia interpretations of the word, culture means something different to each individual.

To some it means spirituality, to others education, to yet others, true appreciation of art; any and all of which may be acquired in various ways. But however defined or attained matters not, in each the seeker can find both the real and the spurious.

Culture as we like to define it means the residue which remains after we have forgotten all that we consciously and definitely set out to learn or acquire.

Culture such as this, instilled in individuals will reflect its sterling qualities at all times and under all circumstances. Another type evidences itself in other ways. Born into a material world there are those who seek culture after they have spent most of their life span acquiring wealth and such mundane things. As a result they usually develop so much artificiality, so much veneer and polish that very little of worth remains. The moment they are off guard the baseness of their true self is revealed.

There are certain attributes of culture however which are universally recognized. Foremost of these perhaps is courtesy. It might be said to be the fountainhead of all culture. Many ancient civilizations had it as their all-embracing credo, and many present philosophies draw all their inspiration from its well.

Men who drink of its water today may be said to be truly cultured, because a courteous man is a kind man, ever thoughtful of

the feelings of others. No matter how high he has climbed up the slippery rungs of fame, from what humble origin, he remembers his friends, and those who have helped him on the way up. No matter how busy the day or crowded the hours, he always finds time for them. Wealth and prominence do not matter—he remembers.

A courteous man is also thoughtful of the time of others. He makes and keeps appointments, whether with executive or mere salesman, and doesn't force anyone to cool his heels in some anteroom until it is deemed they have paid sufficient obeisance to his greatness to be allowed admittance.

While this attribute of culture is important in all walks of life, perhaps nowhere is a cogent reminder more essential than to the members of the Motion Picture Industry.

This because the cinema world contains so many who, over night have catapulted to pinnacles of both fame and fortune. Too often we hear related instances of smug egotism, of the self-satisfied vanity of individuals, fleeting favorites of the day, who forget their beginnings and the friends of humbler days—even near relatives are forgotten and occasionally left in penury.

Even though such individuals may wear the outer cloak of culture, nevertheless it is certainly only a cloak. They mistake the garb for reality, and delude themselves with their own ignorance. Culture comes from a true understanding within and cannot be acquired as readily as can more material things. Therefore it would be well for all to remember their origin, and the tortuous journey therefrom; that though today they may be giant oaks, yesterday they were but little acorns.

Murray H. Bris-Smith

El Encanto Hotel and Villas . . .

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CALIFORNIA

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Affection)

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eucalyptus, lawns
and flower gardens



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PARAMOUNT PRODUCTIONS



"INTERNES CAN'T TAKE MONEY." Producer—Benjamin Glazer. Stars—Barbara Stanwyck, Joel McCrae, Lloyd Nolan. Principal Players—Stanley Ridges, Gaylord Pendleton, Irving Bacon. Director—Al Santell. Director of Photography—Theodore Sparkuhl, A. S. C. Film Editor—Doane Harrison. Sound—Harold C. Lewis.



"HIGH, WIDE AND HANDSOME." Producer—Arthur Hornblow, Jr. Stars—Irene Dunne, Randolph Scott, Dorothy Lamour. Principal Players—Raymond Walburn, William Frawley, Charles Frawley, Charles Bickford, Elizabeth Patterson, Akim Tamiroff. Director—Rouben Mamoulian. Director of Photography—Victor Milner, A.S.C. Film Editor—Archie Marshek. Sound—Charles Hissericks.

TWO "SOULS AT SEA"

A personal interview with two stars—Gary Cooper and George Raft, on the set of Paramount's big picture in the making, "Souls at Sea."

JUST after we were ushered on the set a whistle blew, a cry came for "silence." And then started some of the fastest action that could be seen except of a real shipwreck on the ocean.

Half of a great ship, all that was left showing above the water, sank slowly deeper and deeper into the water. A fire, smoldering in the hold, flared up and smoke curled menacingly across the deck, while a lifeboat was slowly lowered, a lifeboat filled with struggling men who fought to keep the tiny craft from foundering in the huge waves that pounded it against the side of the sinking ship. Down it went, farther and farther. Two men stayed on board with stoical endurance, determined to ride their vessel to the depths in the age-old hopelessness of man's fight against the sea. The fire grew in volume . . .

"Cut! Cut! Okay." The director, Henry Hathaway, waved his arm and the struggling souls at sea relaxed, sighing.

What matter if the smoke came from a burner hidden in the ship's hold? What matter if the pounding waves came from water agitators that churned the contents of the still tank into a small maelstrom of fury? What matter if hydraulic lifts were used to sink the boat deeper into the water and raise it again, only to sink it once more for a re-take?

The effect, for a moment, was real



GEORGE RAFT and GARY COOPER as they appear in "Souls at Sea."

and gripping, and somehow terrible. It was, to the beholder, indeed a sinking ship with human souls aboard.

Gary Cooper came over to us and sat down with a shiver. He wore a blanket around his shoulders and his hair was wet from immersion in the cold water. It was truly cold, too, as we soon found out.

"I put a thermometer into that water and it's 40," said Gary with a grin. "Now I feel colder than ever."

On our other side another gentleman sat, completely dressed in camel's hair overcoat, muffler, hat and pigskin gloves. An introduction followed and we recognized George Raft, who looked the glass of fashion. He also looked snugly warm, even though the sound stage which was merely a runway around the huge water tank holding the "sinking" ship, was filled with icy draughts.

"My turn comes next," sighed George Raft. "You see, I am the guy who stays on board and sinks with the ship while the water creeps higher and higher. I'll be sitting in it for days, I suppose."

Hot coffee was passed to us and we sat sipping gratefully while the boat was maneuvered into position for a new scene.

In Gary Cooper's hand was a large paper hibiscus. He had been visiting on the next set where Bing Crosby is making "Waikiki Wedding" and the flower was absently plucked from the flower-strewn set when Gary left.

With due formality he presented the horticultural monstrosity to us. It seemed a strange contrast to the scene of water and desolation before us.

"You should have been with us when we took location shots off Catalina Island," said George Raft. "We got up

(Continued on page 52)

The "Lottie Carson" puts out to sea for the filming of the storm sequences. (Left.) The center picture is the remarkable studio tank set, where the sinking ship is depicted in all its realism. Right—The bark "Star of Finland," co-star with the "Lottie" in the shipboard scenes, sails majestically into harbor.





artist's drawing depicting the imaginary building on of which the Moonbeam Room is supposed to perch.

TOP OF

John Harkrider, Art Director for New Universal outlines what transpires in his department during the building of a large set.

TO create a world of illusion that is more real than reality, for the entertainment, diversion and education of the multitude, and to do this at a profit, might be said to be the sole purpose of making motion pictures.

Naturally all departments have to cooperate in order that this end may be achieved. Scripts must be written, actors must be cast in appropriate roles, directors must decide and attain the proper interpretation via mood, tempo and emphasis, but the efforts of all of these would come to naught if behind the whole there were not certain technical departments functioning with fidelity and efficiency.

Only as these progress and advance in technique does the industry as a whole achieve new heights. Thus we have the technological, mechanical and research departments to thank for many of the advances made.

However, to the specific, let's take just one big picture, "The Top of The Town," musical extravaganza recently completed by Universal, and consider the work that was necessary, and the material required before a single scene was shot.

For three sequences in this picture there was created what was perhaps the largest indoor set ever constructed, with a floor space of 33,580 square feet, and an interior height of seventy feet. Built of steel, concrete and glass brick, it towered four stories into the air.

Scenes shot on such a set would have been very ineffective but for a massive camera-bearing crane, which permitted instant maneuvering from floor level to floor level and from place to place on the set. It weighed twenty tons, yet it was so responsive to finger tip control that it could be brought into actual physical contact with as fragile an object as an electric light globe without damage to either.

It was controlled by the man sitting next to the cameraman, as you can see in the accompanying pictures, and he, guided by the director of the picture and the director of photography, swung it, raised it or lowered it, effortlessly and rapidly to wherever it was required. Operated by a combination of electric and hydraulic power, it is only one of many machines that were necessary before such spectacular shots could be made.



Harkrider and his staff conferring about a model of the set.

Below right and left—Two views showing the beautiful interior of the Moonbeam Room.



THE TOWN

John Harkrider



JOHN HARKRIDER

But to return to the set itself. The machinery necessary to photograph these huge sets having been made, it was then necessary to create the sets, plan their construction and build them. The creation and planning of them fell within the province of John Harkrider, Art Director, and his crew.

Out of their fecund imaginations sprang the startlingly beautiful Moonbeam Room, as ethereal and gossamer as if woven of webs of moonlight; came the plans that created the illusion of a building hundreds of stories tall, rivaling the fabled topless towers of Iliom, but piercing unscaled future heights instead.

No such building was built of course, but still it was apparently clearly visible through the glass floor of the Moonbeam Room, the pent house night club presumably poised on its topmost pinnacle. Those who see the picture will agree that the illusion is perfect.

The set first took physical form as a model, a picture of which is shown herewith. This model was then studied, changed and finally approved by all

the executives that were working on the picture such as the producer, director and the cameraman.

After their approval had been given, Harkrider's department again went to work, and drew the plans from which the actual set was constructed and furnished. Forty people worked nearly five weeks bringing the proceedings to this state of development.

From then on, it took thirty artisans three weeks actually to build that one set, all for three sequences. Some idea of its interior decoration can be gathered from the fact that about 36,000 yards of Mediterranean blue and silver cellophane were used in making the curtains that screen three of its walls from floor to ceiling. These curtains are spattered with literally millions of stars that wink and twinkle in the rays from the myriad lights used throughout.

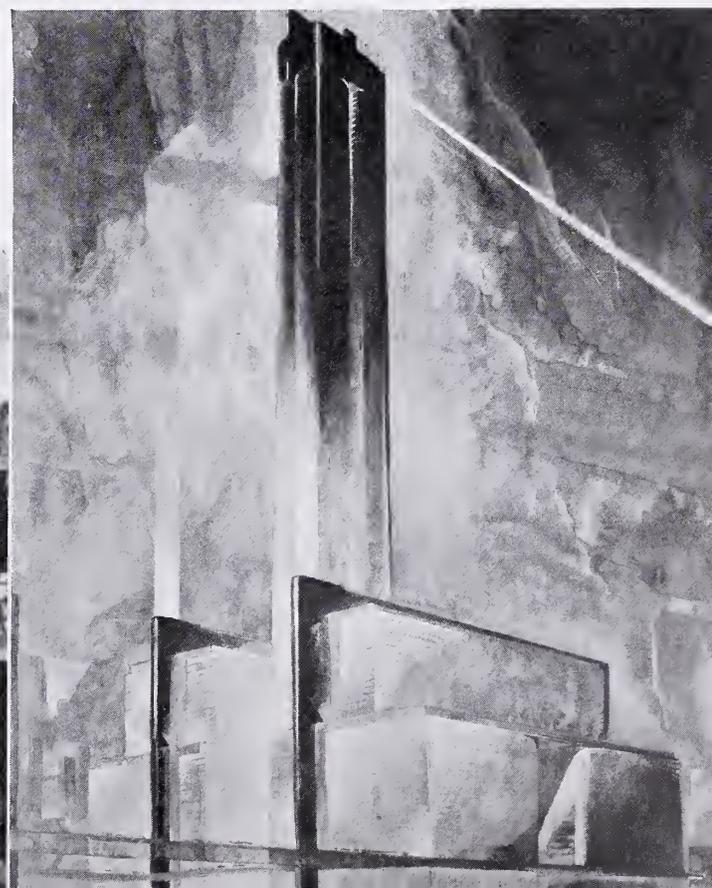
The word "myriad" is used advised-

ly, because back of the curtains alone there are four thousand separate 100-watt globes hidden. Augment these with the brilliance of 100 photo flood lights that were used, and the result is literally dazzling. Besides these there were 200 Kleigs hidden in the cat walks all over the set to provide the proper lighting for the best photography.

Labor and materials for the set itself cost \$33,000.00, with an additional \$8,000.00 being spent for furnishings.

When finished the set easily accommodated the more than thousand people that were on it during the several shots. So problems occur and are surmounted in every department. But the above will serve to illustrate a few of those met and overcome in the filming of "The Top of The Town," and will serve to outline the work done by several departments which are "behind the scenes."

Below right—Another artist's drawing showing the imaginary building from a different angle. Left—This camera-bearing crane weighs more than twenty tons, yet it is operated with fingertip control.





ACROSS THE

A

Upper Left: A Lama at his prayers. Above: Roy Chapman Andrews with his head camel-driver seeking out a route for their caravan through desolate Mongolia. Center: The caravan on the march. Left: Religious ceremonies near a temple in Urga. Lower Left: Shackelford taking a close-up of a High Priest.

Intrepid Cameraman describes his adventures while official photographer on the four Roy Chapman Andrews expeditions to the wastes of Mongolia.



THE insatiable desire of mankind to know what lies "back of the beyond" has been the motivating force that has compelled explorers since time began, to seek what is "lost behind the ranges." Adventurers from the Old World, fired by that restless lure, found the New—but in this era, others, imbued with the same questing spirit, have to go back to a far older land, to Asia, the Mother of Continents, to find full scope for their activities, in their efforts to extend farther and ever farther the intangible horizon of human knowledge.

In order that others may benefit from such explorations and visit them as if by proxy, records of discoveries and experiences must be made and kept, and rendered available to the world at large. And it is of all such that we write.

To be specific, of the four Roy Chapman Andrews Central Asiatic Expeditions, and the man who was cameraman on them—James B. Shackelford.

Not to tell the stories of the expeditions themselves, because those are thrice told tales—volumes and volumes have detailed their signal achievements, but to chronicle Mr. Shackelford's personal experiences and reactions.

To him must go the credit for fifty thousand feet of motion picture film, and thousands of still pictures which preserve for all time a visual record of what was accomplished and how it was done. Some of these pictures are run herewith, to give our readers a graphic concept of life and customs there across the roof of the world.



Below: Natives making felt, to be used as covering or the framework of their yurt shown at right. Lower Right: Native women with their children in front of the finished dwelling. Upper Center: Century-old Mongolian.





ROOF OF WORLD

As Told By

James B. Shackelford.

To BENGT ARTUR JONSON

Above: Heavily-laden caravan winding its tedious way into camp. Upper Right: Photographing the actual digging in the field. Right and Lower Right: Tibetan hairdress before and after marriage. Below: Another dour centenarian, having his picture taken for the first time. Bottom Left: Giant Tibetan, nearly eight feet tall. Bottom Right: Natives taming some of their cattle.

Life and customs that in many cases take us back to the dawn of the Dark Ages, for in ten centuries there has been little change in the beliefs and habits of the nomadic races that inhabit the drear and barren wilds of Outer Mongolia and the Gobi Desert.

The chief mode of transportation is still by camel caravan, and across the vast plains that lie between Kalgan, just outside Peiping, and Urga, hundreds of miles to the far northwest, their picturesque files still are silhouetted against lonely desert skies, even as they were in the days of Attila and Bela Kun.

"And it was by camel caravan that we traveled also," said Mr. Shackelford, in speaking of his experiences there. "Camel caravan supplemented by eight motor cars and trucks. These we used in open country where they naturally provided greater speed and mobility for excursions off the caravan route. However, we depended entirely upon our 125 camels for our movable base of supplies, and without them, our expeditions would not have been possible."

"And without camels, life would also be impossible for the inhabitants. They supply transportation from place to place, their milk and flesh furnish food, their hair and skins provide felt and clothing. To these primitive peoples they are now, even as they were in ages past, indispensable."

"It is this sameness of life, this utter lack of progress that fascinates me about that country. Perhaps it is even

(Continued on page 48)



20th CENTURY-FOX FILM CORPORATION



"SLAVE SHIP" Producer—Nunnally Johnson. Stars—Warner Baxter, Elizabeth Allen, Mickey Rooney. Principal Players—George Sanders, Billy Bevan, Arthur Hold, Francis Ford, J. P. McGowan. Director—Ray Garnett. Director of Photography—Ernie Palmer, A.S.C. Art Director—Hans Peter. Sets—Thomas Little. Film Editor—Lloyd Nosler. Costumes—Roy.



"WEE WILLIE WINKIE" Producer—Gene Markey. Stars—Shirley Temple, Victor McLaglen, June Lang, Michael Whalen. Principal Players—C. Aubrey Smith, Constance Collier, Cesar Romero, Douglas Scott, George Hassell. Director—John Ford. Director of Photography—Arthur Miller, A.S.C. Art Director—William Darling. Sets—Thomas Little. Film Editor—Walter Thompson. Costumes—Gwen Wakeling.

THE REAL "GLORIA" STUART

By PAULINE GALE

IF there is a single person in all Hollywood who is not imbued with a sense of her own importance, that person is Gloria Stuart.

Perhaps this is because she is a former newspaperwoman, and a year or so on a newspaper seems to brew a certain sort of indifference to public opinion that results in a fairly well-balanced personality.

We met Gloria in her dressing room at Universal Studios on the set of a picture titled: "Girl Overboard!"

The scene was a shipwreck. In fact, it closely resembled the "Morro Castle" disaster, from which the story idea came. At least six times Gloria was bundled into a lifeboat and lowered away with a screaming mob of extras. On the sixth take it was declared "good" and Miss Stuart, disheveled and rather breathless, returned to her dressing room to be repaired and to be questioned some more by us.

It was the strangest kind of interview. Snatches of conversation punctuated by directions from the long-suffering still man, who was begging Gloria for a pose between scenes.

"Where did you work on a newspaper, Gloria?" we asked, as we stood behind the still man.



The lovely GLORIA, grown up and glamorous. A star who does not forget her friends.

"A little to the right, Miss Stuart—there—hold it!" (This was the still man, giving directions.)

Gloria posed a moment and then spoke through the blinding light while the still man prepared for another shot.

"I worked for two years on a small

weekly paper," she answered us, holding the pose. "It was in Carmel, in Northern California, and I was general handyman on the paper. Did stories, even took ads. I learned to run a linotype machine, too."

"Thank you," said the still man.

"Come on," said Gloria, and we ran for the sanctity of her dressing-room, where we closed the door, sank down on chairs and lit cigarettes with a sigh.

We compared notes and found that our small town newspaper experiences were quite similar, since that is where this writer began pounding out news "in the beginning."

"There was a time when I had a choice of following two careers," said Gloria. "I could either work on in journalistic and newspaper work and try to become a proficient and successful writer. Or—I could go on with my stage work, since I had been leading lady in many theatrical productions. I chose the latter and am not sorry. Though my interest in writing is now merely as a reader, still, I am glad of the experience it gave me."

"Would you do any writing now?" we asked. "Do you ever try it any more?"

Gloria laughed and shook her head. "I haven't time. No sooner do I finish this picture than I must tear out to Twentieth Century-Fox and begin work on a new picture there. So that is how it is. I took six weeks off not long ago and furnished my new house. Had a gorgeous time shopping."

We then went into one of those inexplicable feminine huddles which ended in our both talking at once. We used phrases like oyster drapes (and we didn't mean gowns for crustaceans, either), velvet chaise longue, Rosewood dining table, taupe carpet, library paneling—and the like.

"I think I should like to be an interior decorator if I wasn't an actress," said Gloria, with a happy and reminiscent sigh, and we could see that her fancy was roaming through her house, taking mental delight in its new interior.

Gloria and I, you see, were friends long ago, when I-was-twelve-and-she-was-nine. We played hop-scotch together under the eucalyptus trees in Santa Monica. We played jacks "for keeps" and tennis and hide-and-seek.

(Continued on page 54)



GLORIA STUART (right) and PAULINE GALE when they were very, very young in Santa Monica, California.



METRO-
GOLDWYN-
MAYER

"MAYTIME." Producer — Hunt Stromberg. Director — Robert Z. Leonard. Stars—Jeanette MacDonald, Nelson Eddy, John Barrymore. Principal Players—Lynne Carver, Guy Bates Post, Tom Brown. Director of Photography—Oliver T. Marsh, A.S.C.



"PARNELL." Producer—Louis B. Mayer. Stars—Clark Gable, Myrna Loy. Principal Players—Billie Burke, Edmund Gwenn, Montague Love, Donald Crisp, Berton Churchill, Alan Marshall, Brandon Tynan, Jack O'Hara, Donald Meek. Director—John M. Stahl. Director of Photography—Karl Freund, A.S.C.

THE PHENOMENAL RISE OF ROBERT TAYLOR

Here is not "just another story" about the most talked-of young man in America but a true-to-life sketch of the career of a star who has risen to the top in the shortest time of any actor.

A college production of "Journey's End," dramatized by a student's club at Pomona, California, started Robert Taylor on the career which is now becoming a legend of success stories.

Before the curtain went down, his performance as an amateur landed him a contract with Metro-Goldwyn-Mayer studios. It is a significant clue to the character of Robert Taylor himself that he finished his remaining months of college training and graduated with a Liberal Arts degree, in spite of the glowing success of the screen test given him by the studio upon placing him under contract.

A survey of the background of this surprisingly level-headed young man who is the movie idol of thousands gives the key to the poise and clear-thinking manner which has characterized him from the outset of his career.

In the first place, he is a small-town boy and will happily admit that he was born in Filley, Nebraska, which is one of the *very* small towns in the state. His father, a physician, (Doctor S. A. Brough,) moved his family to Beatrice, Nebraska, when young Robert was a mere baby. He was educated in public schools of that town and graduated from high school there.

He attended college at Doane, Nebraska, for two years, and finished his course at Pomona College, California, where his dramatic work began attracting the attention of outsiders as well as the faculty of the college.

It was while in Pomona that young Taylor played in various productions put on by Hollywood theatre groups including "M'Lord the Duke," at the Playhouse, "The Importance of Being in Earnest," and, strangely enough, "Camille," in which he played Armand. He admits that there was no faint idea in his head at the time he played "Camille" the summer before he graduated from college, that he might, in a year or two, play the same role opposite one of the truly great screen stars, Greta Garbo, and be a star of the first magnitude himself.

After the "Journey's End" production which won the contract for him, he

became discouraged. A studio contract does not indicate that an actor will work in a production at once, and as the months passed without a role assigned to him, he decided that it was "all a mistake."



ROBERT TAYLOR

A visit to Louis B. Mayer of Metro-Goldwyn-Mayer studios was Mr. Taylor's next step, and he informed the surprised studio chief that he believed he had "no future in pictures," and asked for a release from his contract.

It was at this time that an enduring friendship sprang up between Louis B. Mayer and young Robert Taylor. Mr. Mayer, seeing the possibilities in the young actor, delegated himself as personal counselor to Taylor. He taught him how to climb the Hollywood ladder of success, and advised him regarding his wardrobe, pointed out ways to invest and safeguard his money and, above all, how to cultivate patience. He instilled in Robert Taylor a desire to be, not just another actor, but an exceptionally good actor. The time which elapsed before he was given an opportunity to show what he could do on the screen was well spent due to the advice and counsel of Mr. Mayer. He

trained his voice and acquired dramatic presence under the direction of Oliver Hinsdell, well known dramatic coach. He studied other players, and went frequently to see stars in motion pictures in order to analyze their acting. He learned to dress casually and correctly; he learned to take advice from other people; he trained, in fact, for his first screen role just as a fighter trains for a major bout. When the time came for his first role, a new Robert Taylor, filled with a new confidence, reported at the studio for work. He had gained a certain polish and much-needed poise in the months of waiting. Louis B. Mayer saw the change and his heart glowed. The young man in whom he had placed a great deal of faith was rewarding that faith completely.

The above may answer the question that has often arisen regarding the career of Robert Taylor. In the minds of most people it seems as though the young man had been taken straight from the ranks of amateur dramatics and placed on the pinnacle of fame. This is not so. All of the laurels placed upon the handsome brow of Robert Taylor today are the result of some real headwork on the part of that same brow *before* he ever became famous. It is truly due to *effort*, and hard effort, that the screen's most popular young male star is such a success. He put the same concentrated study into his screen acting that he used to tackle his college studies or develop his back stroke in tennis. It is not a rabbit's foot—but hard work and lots of it, that makes Robert Taylor what he is today.

The changed young man who reported to the studio was given a second screen test, and studio officials today like to compare the two, test No. 1 and No. 2—of Robert Taylor. The first, made during his college days, showing glimpses of promise and possibilities of dramatic talent. The second, which won for him a featured role in "Society Doctor," showing a real personality expressed on the screen—a new voice, a certain power which had not been visible in the previous test. Mr. Mayer

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RKO-RADIO PICTURES

"QUALITY STREET" Producer: Pandro Berman. Stars—Katherine Hepburn, Franchot Tone. Principal Players—Eric Blore, Fay Bainter, Cora Witherspoon, Estelle Winwood, Florence Lake, Helena Grant, and Bonita Granville. Director—George Stevens. Director of Photography—Robert deGrasse, A.S.C. Musical Score—Ray Webb. Art Director—Hobe Erwin. Costumes—Walter Plunkett. Sets—Darrell Silvera.



"OUTCASTS OF POKER FLAT" Producer—Robert Sisk. Stars—Preston Foster, Jean Muir. Principal Players—Van Heflin, Margaret Irving, Virginia Weidler, Si Jenks, Alec Thomas, Billy Gilbert, George Irving. Director—Christy Cabanne. Director of Photography—Robert de Grasse, A.S.C. Film Editor—Cheeseman.

THE PSYCHOLOGY OF DIRECTING MUSICAL COMEDY

The man who directed "Top Hat," "Follow the Fleet," "Gay Divorcee" and now, "Shall We Dance?" is Mark Sandrich, of RKO studios. Here is a personal interview in which he outlines his method of making successful musical pictures.

HOW much do you realize of the work involved when you watch Ginger Rogers and Fred Astaire gracefully whirling on a polished dance floor in one of their screen romances?

How many hours of hard labor do you think are necessary before you enjoy a song presented on the silver screen by Ginger Rogers?

What do you know of "timing" in comedy when you hear Edward Everett Horton or Eric Blore deliver some of their funny lines?

Of course the answer most people would give to the questions above would be that they don't care! They would say that they enjoy their musical comedies and don't really want to know the mechanics involved in their making.

But feeling that there are many who are interested in knowing how the joyous, carefree effect of a Ginger Rogers-Fred Astaire picture is gained, we interviewed the man who has directed the most famous of the series, and who is now directing the latest picture of this dance team, titled, appropriately enough, "Shall We Dance?"

Mark Sandrich is young enough to know what young people like on the screen. He has a youthful outlook, despite a basic knowledge of pictures gained from many years as a director. To get this viewpoint, we asked him first about his own reaction to musicals.

"I think that people like to see beautiful sets—lovely gowns—attractive girls and handsome men. I think that they like swing-y music and graceful dancing—and last, I think they like to laugh. If all of those things are incorporated into one picture, then I believe it cannot fail with the public."

His answer is backed by proof, for people flocked to see "Top Hat" and then came back for a second time with friends, to view the picture all over again. The same thing happened to "Gay Divorcee" and "Follow the Fleet." It isn't difficult to predict that "Shall We Dance?" will enjoy the same worldwide popularity. And the answer is as

Mr. Sandrich declared to us. People like to see beautiful, impossible, joyous things happening on the screen to the tune of melodies that they can hum or whistle or sing long after the picture is forgotten.

This brings us to some of the difficulties involved in making pictures which are constantly broken into by songs and by dance numbers. But the way Mark Sandrich directs, they are not broken into. The song or dance is made to be an integral part of the plot.

"If I find that a song or a dance does not take the place of an entire sequence in the story—then I discard the song," Mr. Sandrich explained. "Next time you see one of my musical pictures, notice a song or a dance. If, in your opinion, that song could be left out of the picture without spoiling part of the story, then I have done my job poorly.

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MARK SANDRICH

COFFEE AT FOUR O'CLOCK! An informal moment on the set of "Shall We Dance?" in which GINGER ROGERS, JEROME COWAN and MARK SANDRICH forget work for a few carefree moments. This scene is indicative of the spirit in which MARK SANDRICH directs his pictures. Is it any wonder that his musicals are filled with the joy of living?



WARNER BROS.-FIRST NATIONAL STUDIOS

"CALL IT A DAY." Executive Producer—Hal B. Wallis. Associate Producer—Henry Blanke. Director—Archie Mayo. Assistant Director—Jack Sullivan. Stars and Principal Players—Olivia de Havilland, Ian Hunter, Anita Louise, Roland Young, Freida Inescort, Bonita Granville, Marcia Ralston, Walter Woolf King, and Peggy Wood. Screen Play—Casey Robinson. Photography—Ernest Haller, A.S.C. Film Editor—James Gibbons. Musical Director—Leo Forbstein. Gowns—Orry-Kelly.



"MARKED WOMAN" Producer—Lou Edelman. Stars—Bette Davis, Humphrey Bogart. Principal Players—Rosalind Marquis, Henry O'Neill, May Methot, Isabel Jewell, Lola Lane, Raymond Hatton, Eduardo Ciannelli, Teddy Hart. Director—Lloyd Bacon. Director of Photography—George Barnes, A.S.C.



FERNAND GRAVET plays King Alfred VII and JOAN BLONDELL is the American chorus girl who becomes the object of his affections in "The King and the Chorus Girl", which MERVYN LE ROY has produced and directed for Warner Brothers.

OF all the foreign importations who have arrived in Hollywood during the years that actors and actresses have trekked to this entertainment Mecca, none perhaps deserves the title of internationalist more truly than Fernand Gravet.

This protege of Mervyn LeRoy's who recently completed his first American picture, "The King and The Chorus Girl" has played in twenty-four French and two English pictures in the last six years, interspersing an appearance or two before German cameras during that same period.

Prior to his motion picture debut, he had appeared in more than twenty plays in nearly every country of Continental Europe and many of Asia and South America. This necessitated his learning many languages, among them being French, German, English and Italian, all of which he speaks perfectly. But being born in Belgium, of a French father and a Belgian mother, and educated at the famous St. Paul's school at Hammersmith, England, he got away to a good international start.

With that wealth of experience and background, it was not only natural, but inevitable that he should eventually work under a Hollywood producer here. For years, however, he turned down every offer, until Mervyn LeRoy went to Europe and signed him to a contract. This document stipulated, by the way, that Mr. LeRoy should personally direct all his pictures here; stipulated also an immediate picture assignment, so the "King and the Chorus

PRESENTING FERNAND GRAVET

A character study of Mervyn Le Roy's new star, with some sidelights upon one of the most interesting people in the cinematic world today, Fernand Gravet!

Girl" went into production almost at once after his arrival here.

That was why he refused to come here before—his fear that he would be put under a contract and then be forced to spend months in idleness waiting for a suitable vehicle. And the above record testifies that he is anything but an idle young man.

But this role pleased him. Cast as a romantic, active, manly young king in love with a commoner, and most happy about it, it gives full play for his dashing personality. (The fact that he is not unlike the present Duke of Windsor in appearance only adds to his performance and the timeliness of the production.)

Tall, with a fine military carriage (the latter a heritage from his days in the Belgian cavalry), his is a striking figure. Coal black hair, crowning a pleasant, romantic face, gives him appeal for both men and women alike.

Couple his appearance with a fine baritone voice and it is small wonder that he has been dubbed the Robert Taylor of the Continent. Though romantic in appearance however, and despite the fact that he has been essentially merry in most of his roles, he approaches his work with the utmost seriousness.

So much so, that even with all the foregoing stage and screen experience he did not consider that he was yet ready for his American debut. Feeling that an actor should really know how his work gets on film and what happens to it after it does, he spent months studying cameras and lighting. Further months were spent working as a film cutter, so that besides being a consummate actor, he is also an accomplished technician.

He also studied costume design, par-

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An informal chat between scenes in which MERVYN LE ROY and FERNAND GRAVET discuss a change in the script of "The King and the Chorus Girl."

UNIVERSAL PICTURES



"WHEN LOVE IS YOUNG," Producer—Robert Tresnell, Director—Hal Mohr, Stars—Virginia Bruce, Kent Taylor, and Jean Rogers, Photography—Jerry Ash, Art Director—Johnny Otterson.



"THE ROAD BACK," Producers—James Whale and Edmund Grainger, Director—James Whale, Stars—Larry Blake, Andy Devine, Slim Summerville, and John King, Photography—Johnny Mescall, Screen Play—R. C. Sherriff, Art Director—Danny Hall.

MANY ARE CALLED

The New Universal's test director explains what cinema aspirants must have and do in order to obtain consideration from motion picture executives. A personal interview with:

S. Sylvan Simon

AUTHORITIES estimate that there are three million people in America who have yearnings for a screen career. So many thousands yearly have obeyed that impulse and have come to Hollywood that casting directors say there are thirty-five thousand people here who have their hearts set on the single goal of screen stardom. Therefore, to ask what must they have or do to achieve their ambition is a pertinent question.

We posed the dual query to S. Sylvan Simon, head test director at Universal Pictures. He answered, "What they must do is easy. All any one with screen ambitions has to do is to come either to our New York or Hollywood office and interview the test director in either place.

"Inasmuch as I function in that capacity here, I will speak for myself. Any one can see me, at any time. I am not surrounded by a covey of secretaries trying to keep people away. On the contrary, I am eager to see and interview the aspirants because we are always looking everywhere for new talent and are only too happy to give any one an opportunity who shows that she or he has what it takes. By that, I mean they must have possibilities. They don't have to know how to act, because it is my firm conviction that actors are made and not born. If they have that intangible yet vital quality of personality, ninety-five per cent of the battle is over; that divine spark, plus native intelligence and if possible an intellectual background, is all that they need because they can be taught the other essentials. But the reason that so few make the grade and attain screen careers is because so few possess those dynamic characteristics which go to make up a likeable personality.

"I interview between forty and fifty people a day, week in, week out. From them I choose perhaps two a week of whom to make tests.

"I choose those two on this basis: from years of experience in the theatrical and motion picture fields, I have

to a degree learned the type of personality that audiences like and I judge all those seeking entrance by that one test, audience reaction. If they impress me as having the personality necessary to get a favorable audience reaction, they are immediately set for a test. It may be only the flash of a smile, a whimsical turn of speech or the cheery sparkle of an eye. Who can tell?

"I am anxious to help each one, but if they lack that certain something, they will never make good in screen careers any way, so it is better to head them off before they continue further along that weary, laborious road that eventually leads for so many but to despair and heartbreak."

Mr. Simon leaned back in his chair, a slightly sad and wistful look darkening his face for the moment, as if he were contemplating that long line of eager youth that had been weighed in the balance and found wanting.



S. SYLVAN SIMON

"Once we select them for a test, we do everything in our power to help them make good. Scenes are selected

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Right: Mr. Simon instructing two young actors as to what to do before the camera.



Left: Part of the boys who were interviewed when Mr. Simon was seeking new talent for "The Road Back."

COLUMBIA PICTURES



"VENUS MAKES TROUBLE." Producer—Wallace MacDonald. Director—Gordon Wiles. Assistant Director—Sam Nelson. Stars and Principal Players—James Dunn, Patricia Ellis, Gene Morgan, Thurston Hall, Beatrice Curtis, Spencer Charters, and Astrid Alwyn. Photography—Lucien Ballard, A.S.C. Story and Screen Play—Michael L. Simmons.



"THE DEVIL IS DRIVING." Producer—Edward Chodorov. Stars—Richard Dix, Joan Perry, Nana Bryant. Director—Harry Lachman. Director of Photography—Allen Siegler.

COMMENDING LOST HORIZON

The Insider congratulates Columbia Pictures on their most magnificent new production, hailing it as a distinct advance in cinema art.

FOR years producing heads of motion picture companies have evaded stories which dealt with matters not entirely based on every-day happenings. Such themes were definitely taboo. When an author mentioned such words as fantastic, imaginative, ethereal or occult he immediately had heads shaken at any proposal to film such a story. The public, according to the know-it-alls, didn't want an undue amount of imagination on their cinematic dishes. The flavour, it was considered, was too delicate for mundane tastes.

In spite of these words, such pictures as "The Island of Lost Souls," "King Kong" and "She" was made and found acceptable to the public even though the stories were based on the wildest of fantastic ideas. The Tarzan series enjoyed great popularity though the basic idea was one of purest fiction.

Now, a producer has come along who has made a *different* kind of picture—yet has again defied the credo of "no imaginative stories." That man is Harry Cohn—and the story is "Lost Horizon." Based on vivid drama and filled with the most pulse-pounding excitement, this story is at heart a tale of the most ethereal and occult type—the kind of story, in short, that has been taboo for years. Its screening shows a story that the simplest mind can grasp—yet which aims at a type of intelligence that has not yet been truly reached by the screen. It is an experiment in ideas—and Harry Cohn, who

believes in such things, has staked nearly two million dollars on his belief that people like stories that appeal to their *minds* and *hearts*—even, to their *souls*, and that is real news.

The people who made this picture under the guiding hand of Frank Capra and Harry Cohn, felt the vital idea back of the picture and put their whole minds and their entire experience back of the work that was necessary to turn out such a most magnificent production. Expense was not spared—effort was not spared—whole-hearted co-operation and a singleness of purpose drove the makers of "Lost Horizon" to creating something that was not only the finest of its kind in entertainment—but the *only one of its kind*



FRANK CAPRA



JANE WYATT

they have succeeded. It is more than a picture. It is the belief of the "Insider" that "Lost Horizon" will prove a new sensation to not only film-goers—but to the *industry itself*.

We recommend this picture wholeheartedly and without restraint to every man, woman or child who wants a new experience. We appeal to those who want to think a little. Those who want to believe a little and those who, like ourselves, know that the motion picture industry has more to offer than has been seen so far. "Lost Horizon" is that offering.

We doff our hats to Columbia Pictures Corporation, and to all those who gave of their best—no matter how large or how small their part in producing such an outstanding picture. It is with pleasure that we commend the following personages for their work in making "Lost Horizon": Harry Cohn, Producer; Frank Capra, Director; Robert Riskin, Screen Play; Joseph Walker, A.S.C. Photography; Elmer Dyer, Aerial Photography; Max Steiner, Musical Director; Dimitri Tiomkin, Musical Score; Gene Havlick, Film Editor; Harrison Forman, Technical Adviser; Stephen Goosson, Art Director; Jack Dawn and Max Factor, Makeup of High Lama; Ernst Dryden and Western Costume Co., Costumes; and all the cast, which included Ronald Colman, Jane Wyatt, Edward Everett Horton, Isabel Jewell, H. B. Warner, Sam Jaffe, John Howard, Thomas Mitchell and Margo.



RONALD COLMAN

to show, to date, on the screen. They are the pioneers of a *new type* of picture. A picture which dares expound a message, gently and unostentatiously, yet very definitely—a message. If audiences fail to read "between the lines" they have still seen a glorious and intensely entertaining picture. But there will be many in each audience who will see much more in "Lost Horizon" than just moving figures on a screen. It is to this audience that Harry Cohn, Frank Capra, James Hilton and Robert Riskin directed their picture. They dared to make it *more* than "just another grand moving picture"—they worked to see that it was "more than a million-dollar production." Well—

THE IMPORTANCE OF PROPER CASTING

BOB MAYO, Casting Director for Columbia Studios, describes some of the difficulties of casting pictures as well as some of the interesting and pleasurable rewards of this specialized job.

Bob Mayo

MICHELANGELO once said that "trifles make perfection and perfection is no trifle". That might well be the motto of Bob Mayo, casting director at Columbia Pictures, because he maintains that infinite attention to detail in the selection of all the characters for a picture is the prime factor in determining whether a picture is truly great or merely mediocre.

Seated in Mr. Mayo's office, there to discover just how a casting office works and why, we listened to him expound the tenets of his credo.

"It is our job to find characters who fit the role selected for them to the last detail. Only when actors do fit does the picture seem real and true on the screen. I believe that the work of a bit player is just as important in many cases as the work of a star."

We interrupted him by asking him to begin at the beginning and tell us just how a picture is cast so that we could get the facts in chronological order.

"Well, to start with," he answered, "I get a copy of the script and study it, making notations on the various roles as I go through it. The stars are usually set by agreement among the producer, the director, other executives and myself, before the rest of the casting of the picture starts and thus casting the star is no particular worry of mine. Quite often also it is predetermined by such factors as the availability of the players whom we have under contract and for whom the story was intended; but when it comes to the minor players, that is when my work begins. I have to determine the person for each role and when I have studied the script thoroughly I go over my notes and see who in my estimation is best fitted for each particular part.

"Right here I want to point out that casting directors are not made in a day;

that years of experience in the casting business itself are required before an individual is fitted for the job. Many studios maintain extensive files where each actor and actress is classified as



BOB MAYO

to his or her ability to portray certain roles. Some studios that I know of have separated them into as many as forty different classifications, such as crooks, toughs, drunks, grandmothers, ingenues, etc., with notations on the back of the card denoting age, weight, height, wardrobe, capability and similar information of all sorts.

"I personally don't work that way at all because I believe that quite often an actor becomes buried in one classification and unless the casting director personally knows that individual he will never get a chance at anything else. Take for example, Mischa Auer. For a long time he was cast as a 'men-

ace', a sinister individual whose business it usually was to scare other people. This went on until someone with imagination tried him out in a comedy part, and if you have seen his pictures such as 'That Girl from Paris', you can readily understand he has a distinct flair for that type of role.

"I could mention others in like measure, men who played heavies only, in dozens of pictures, and got no chance at anything else; that is why long ago I discarded the multiple classification system. Now I just have the two groups, men and women, and I make it my business to become thoroughly familiar and acquainted with each individual, and his various qualifications so I cast the pictures, practically speaking, from memory."

We could have pointed out to Mr. Mayo that he had a card index file but it was a mental one rather than the usual type. His memory serves him where physical reminders are necessary for less capable people.

But to return to his casting procedure: "When as a result of my knowledge of the qualifications of a particular individual, I choose him or her for the part, then I submit my selection, with perhaps an alternate, to the director and the producer. If they are satisfied with my choice, then that person is called in, and if he or she agrees to take the role, they're given their parts to study, and told to await call. If special costumes are necessary, of course they are sent to the wardrobe for fitting so that when we're ready to shoot, all will be set.

"Thus if in our opinion they fill the bill, they are cast in that part, and that's all there is to it.

"That may sound rather simple, but every detail of each individual must be absolutely right if the picture itself is

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MY TOUGHEST SHOOTING ASSIGNMENT

The story of pictures when the screen was young and photography an untried art.

by

Karl Freund

MY toughest shooting assignment? Well, that is rather hard to say. To pick one particular incident out of 30 years of work and say definitely and unequivocally that that was the hardest job I have ever had to do is exceedingly difficult, not to say impossible, because all those things are relative, depending upon the time, the place, the nature of equipment you have to work with, the conditions under which you work and the effect for which you are striving. Things that at the time seem to present almost insurmountable difficulties, in retrospect look easy.

For example, when I first broke into the motion picture business back in 1906, all pictures had to be shot out-of-doors because we had not yet learned to use artificial light and you know how the sun is in Germany, here one hour and gone the next two weeks.

Then came the electrical lighting and with it, a new technique. In the new studios that were built for us in Paris, where I was working at the time, all the rooms wherein we were going to shoot pictures, were made of transparent glass; the architects and studio executives feeling that this would make the interiors as well lighted as possible and require very little artificial illumination.

Trying them out, I found that the combination of the artificial light and natural light filtered through the glass was not at all satisfactory, so I had a painter paint all the glass in the studio dead black, making the studio totally dark. When the producer saw what I had done, he said, "Freund, you are crazy." This accusation I disproved by lighting the interior with artificial light and taking a few trial shots. The resulting negatives were so much sharper and clearer than any taken



KARL FREUND checks the lighting of the set with specially-ground glasses which are color-corrected. It is his painstaking attention to detail which has won him an enviable position in the film world and made M.C.M. pictures photographically beautiful.

theretofore, that artificial lighting immediately became the rule rather than the exception. Thus was born a new technique, many principles of which, then developed, are still basic.

Or I might mention the time I was a newsreel cameraman in Berlin and was assigned to cover Kaiser Wilhelm's Silver Jubilee, celebrating twenty-five years of his reign. No governmental permission was obtainable to get inside the palace, where royalty from all over Europe was gathered to pay homage to the then great emperor.

However, I was assigned by my company to cover the job, which I did by sneaking into the palace at four o'clock in the morning, hiding myself behind pillars and furniture until the festivities commenced and then poking my camera through improvised peep holes

from time to time when momentous events were transpiring.

That day I got "candid camera" shots of most of the crowned heads of Europe, all without getting kicked unceremoniously off the royal premises, which would have happened in the event someone in authority had discovered my forbidden efforts. To the newsreel cameramen of today that may not seem to have been a very difficult feat, but in 1913 things and conditions were different. As I said, all things are relative.

I shot "Variety" and "The Last Laugh," those German pictures which startled the world with their photographic technique. That was trick photography at its ultimate. Unusual, almost impossible angles had to be obtained. We shot from the floor, from the ceiling, from the walls, from flying trapezes, from almost every position excepting the normal one, and the result, well, why dwell on the obvious?

Trick photography as such has been abandoned in the industry, practically speaking. With the advent of the talkies, its technique became obsolescent, if not entirely obsolete. We have to use it occasionally to make certain scenes, shot *without* the principals in one locale, fit into scenes shot *with* principals in another, such as we had to do with the locust scenes in "Good Earth".

Naturally we could not capture great clouds of locusts "on the swarm" and bring them to our "Good Earth" location, so "Mohamet went to the mountain". We went to the locust country and photographed the devastating millions at work. (And if you don't think it is a job to "direct", light and bring into focus these whirring, kicking, flying, jumping, long-legged denizens of

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SAMUEL GOLDWYN PRODUCTIONS

"WOMAN CHASES MAN" Producer—Samuel Goldwyn. Associate Producer—George Haight. Director—John G. Blystone. Stars and Principal Players—Miriam Hopkins, Joel McCrea, Charles Winninger, Erik Rhodes, Leona Maricle, Ella Logan and Broderick Crawford. Story—Lynn Root and Franklin Fenton. Screen Play—Joseph Anthony, Manuel Seff and David Hertz. Sound—Frank Maher. Photography—Gregg Toland, A.S.C. Music Director—Alfred Newman. Costumes—Omar Kiam. Art Director—Richard Day. Film Editor—Daniel Mandell.

SELZNICK INTERNATIONAL PICTURES



"A STAR IS BORN" Producer—David O. Selznick. Director—William A. Wellman. Stars and Principal Players—Janet Gaynor, Fredric Marsh, Adolph Menjou, May Robson, Andy Devine, Lionel Stander, and Elizabeth Jenns. Photography—W. Howard Greene. Music—Max Steiner. Special Effects—Jack Cosgrove. Sound—Oscar Lagerstrom.

CINEMALANGUAGE

When a picture is in production phrases are used which are completely unintelligible to the layman. Here is a partial dictionary that will amaze you.

EACH year more and more thousands of tourists flock into Los Angeles and Hollywood with the avowed intention of seeing the inner workings of a motion picture studio. No matter how firmly the gates remain closed to their importunings, their will to get inside is only strengthened by opposition.

It is a sad fact that those who do pass the cinematic portals with success, find themselves on a sound stage with no key to the strange phrases that are used by the studio workers. It might as well be Sanskrit or ancient Greek that is being spoken, so far as an outsider is concerned. Through familiar usage, technical terms for the various departments in a studio have shortened and changed, so that, while familiar to the particular department in which the phrase or word is custom, yet it is a part of what we might call "Cinematic language".

Walk on to the set of any big studio and listen to the conversation of the electricians, cameraman and director. See if you can understand what they say. You might hear something like this:

"Pull over the gobos to the left of that bon bon and get a new egg for the loopy. It's a close-up."

Can you understand what the chief cameraman is talking about?

Or maybe it's a conversation between two writers. It might sound something like this:

"We'll have to gag up that situation so that Butch can begin to suffer. I guess we get out the sleigh in this sequence or we'll have a turkey on our hands."

Can you make any sense out of that conversation?

Just to remove the suspense, we will attempt to iron out the meanings of some of these words and give you a rough idea of cinematic language as it is spoken on the lot.

HUDDLE:

Story conference.

GREEKS:

Characters written into the script only to explain what is happening.

SITUATION:

Conflict in the story structure.

BUTCH:

Temporary name for the hero while the story is in the writing.

GAG:

Any story incident whether comedy or dramatic.

SYNOPSIS:

Approximately two to ten thousand word treatment of story with dialogue only indicated. First form.

TREATMENT:

Further development of the synopsis with all details of the story graphically told. Usually about 25,000 words when finished.

CONTINUITY:

Story broken down in scenes in the sequence which they are to be filmed.

SHOOTING CONTINUITY:

Completed script ready to start filming.

SQUEEZE:

To fade out a scene on the camera.

ESTABLISHING SHOT:

Scene whose entire purpose is to establish time, location, or conditions surrounding scene to follow.

GET OUT THE SLEIGH:

To start persecution against a character in the story.

TURKEY:

Story that has failed.

FLOPPOLA:

Twice a turkey.

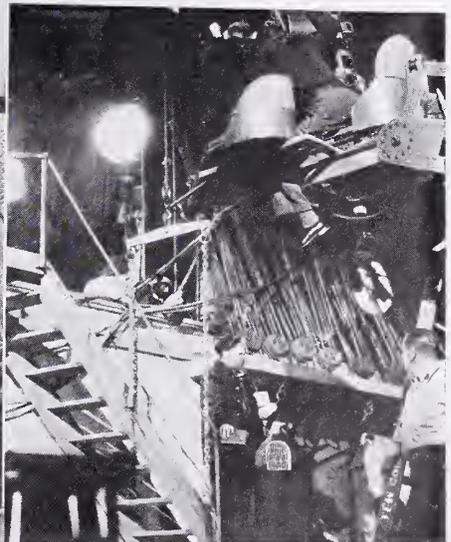
SHELVE:

To defer indefinitely the production on a story.

ORIGINAL STORY:

A story that is written primarily for

(Continued on page 58)



(Lower left.) The "web-man." Jesse Wolfe uses a spider-web weaving machine that sprays glue into a fine web. For further ageing: dark powder is dusted on the finished web. (Lower center.) A "tin" is the reflector at the extreme left, the man in white overalls is a "grip" and he is holding a "gobo." The shadow on the wall is the "boom mike." The actors are Victor McLaglen and Peter Lorre, on the 20th Century-Fox "lot." (Lower right.) An "angle shot." The cameraman and his "best boy" are "riding the boom." The "gaffer" stands below the ladder. The scene is "Slave Ship." The camera is focussed on Wallace Beery. (Upper center.) "Okay for sound!" The "box boy" tunes for volume.

DESTINED TO SING

By FENYMORE HOWARD

What would your choice be? Conclude this Casting Contest story, and let us know who you would cast in each character role, if you were casting director. For contest rules, turn to page 50.

Pictured below are ANNE SHIRLEY, JEAN ARTHUR, MADELEINE CARROLL, CLAUDETTE COLBERT, MADGE EVANS, FAY WRAY and ANN SOUTHERN. In your opinion would any of these noted stars of the silver screen be suited for the role of JOAN PRESTON? These are only a few of the eminent artists that you have to choose from in this CASTING CONTEST.

SYNOPSIS OF PREVIOUS INSTALMENTS

Dick Carlyle, a gifted young American, had steadily refused to go to Italy to study singing, giving as his reason that he would not leave "my girl," Joan Preston. In order to make him, of his own accord, embark upon what she and his parents believed to be the most important thing in his life, namely, the cultivation of his splendid voice, Joan pretended to be in love with Homer Wallace, a schoolmate. When Dick felt that she was no longer interested in him he decided to go to Italy with Maestro Ciarpini. Up to the last moment he expected that Joan would capitulate and when she did not appear to see him off, his disappointment was so acute that to hide it he gave way to Ciarpini's plans and, at first with indifference, allowed himself to be beguiled into taking part in shipboard activities.

Landing in Italy he plunged at once into study, with his maestro, Signor Ciarpini. Study that was interspersed with trips to various parts of rural Italy where he not only familiarized himself with the music of each locale, but met many interesting people. At a peasant festival he met a girl, Signorina Giovanna Connelli, with whom he had a love affair that almost ended disastrously for him when her jealous sweetheart caught the two together. However, he extricated himself without injury. During the last year of his sojourn in Italy he sang at many concerts, and finally was launched at the historic La Scala where his voice won tremendous acclaim. During all these years he had not heard from Joan nor had he written to her.

"COME, Maria, we will have our last song together," called Dick Carlyle in high good humor, as he and Armini di Achillo entered the latter's lovely home after a gruelling set of tennis.

Maria di Achillo, her delicate, childish features alight with pleasure, joined her brother and his American friend and together they wandered into the drawing room. This lofty chamber, with its beautiful old Italian furniture and rare collection of Venetian faience, was always a source of inspiration to Dick even before his little companion's slender fingers would seek the keys of her concert Bechstein and draw forth the breath-taking music of the world's masters. Dick seated himself beside her on the long bench and put a brotherly arm around her waist.

"You look fascinating, Maria mia," he said, noting the expensive simplicity of the white

sports frock she was wearing. "You dress your hair differently; it makes you seem quite grown up."

A deep blush suffused the girl's clear, dusky skin. "Do you like me any better—grown up?" she whispered.

"I think my friend Armini has just about the most stunning young sister in the world," returned the ever gallant Dick. "I'll surely miss our practice hours and the real help you have been with your clever accompaniments and endless patience."

"Yet you will soon forget Maria," the girl said brokenly. "In America there will be so many others cleverer than I—and you will not treat them always like little girls."

Half teasing, he turned her face towards him only to see her eyes brimming with tears. She dashed them away angrily and with surprising strength and fine technique she struck the opening bars of E Lucevan Le Stelle from the Opera Tosca.

A moment of wonderment crossed Dick's mind but was immediately lost in the beckoning music and his full, rounded tones rang out in such perfection that Armini, sprawling among many cushions on a huge settle, applauded vigorously.

"You are a 'knock-out,' Carlyle," he cried. "I wish I might be in your great Metropolitan Opera House the first night you sing there."

Dick's mouth set in a firm line. "Yes," he said, slowly. "I will sing at the Metropolitan. Nothing shall stop me. I can already see the splendid horseshoe glittering with the diamonds of its bored, beautiful American women, and their men. But when I sing they will quicken, lean forward the better to hear each note, and I will give them something to remember; I swear it!" As he spoke, Dick Carlyle saw his destiny clearly and there was a sort of reverence in his tone.

"I wish you would do one of those old shepherd songs we heard up at Santa Maria," Armini said, puffing contentedly on a long, black cigarette. "By the next time I see you, they will probably be altogether beneath your dignity."

"Sorry, old man, but I don't feel like it at the moment," returned Dick, with a slight gesture of distaste as he thought of his last pilgrimage to see Giovanna and its unpleasant finale.



"Then sing an English song. There is one called 'Because' that always appeals to me. Can you remember it, Maria? It should be easy after all the digital gymnastics you have just been going through."

Maria struck a few notes, then faltered, and as Dick's sensitive tones vibrated with the words, "Because God made thee mine, I'll cherish thee," she suddenly rose from the piano and rushed from the room with a heart-broken cry.

"The little sister has fallen under your spell, amici mio," said Armini.

"Oh, don't be an ass," muttered Dick, gruffly. "She's only a child and that's the way I have always treated her—as I would a child."

"I know," replied di Achillo. "But under our ardent Italian sun girls mature early and even I hoped that you and Maria—well, you know, she *is* beautiful! But I have long seen that your deep interest was elsewhere. I will go to her. It isn't your fault, my friend. See you at dinner."

Dick stood uncertainly, then he went to his room wishing this particular incident had not occurred to mar the last of his many delightful visits.

However, at his farewell dinner that night there was much gaiety and toasts were drunk to his success. Maestro Ciarpini beamed on everyone and made no secret of his pride in having found an American whose voice compared favorably with those of the greatest singers he could name. A famous orchestra played dance music that was still new in New York and although the guests only numbered about twenty, there was a lavishness in the occasion that plainly showed how much the Italian representative of Carlyle and Son esteemed that "son" whose destiny was taking him so far from the prosaic routine of the exporting business into the inspired realm of song. There was much gay badinage besides the real conversation that these cultured people fell into so naturally; but no matter what the theme the compliments and good wishes of the group kept reverting to the guest of honor and prophecies of a glorious future might well have turned a less balanced head than Dick Carlyle's.

Two days later as the *Conte di Firenze* was plowing her way through a somewhat choppy Mediterranean, Dick heaved himself into a steamer chair and tried to review his sojourn in Italy.

His emotions were conflicting, for he had made many good friends whose encouragement had cheered and helped him, and his experiences, good and bad, after all were those that built a man.

What, he wondered, would he find

in America. Of course, it would be nice to see his mother and when he thought of his dad a very warm glow of affection swept through him. But there was something else. How would Joan Preston receive him? Beyond the few friendly words appended to a letter from his mother. Joan had never written. And why should she? He wished with all his heart that he had kept in touch with her. Mrs. Carlyle had told him that she had duly been graduated from Kingston University with high honors and that she had been out a great deal with a client of her father's, quite an elderly man who was head of the biggest radio broadcasting company in the States, but that was all.

His reflections were interrupted by a gay cry of, "Here he is!" and Helen Jamieson, whom he had met the previous day with her pretty young mother, suddenly appeared.

"We've been looking for you to make a fourth at shuffleboard," she said. "You won two bucks from me yesterday and I've got to get it back."

"As a shuffleboard player you're a better deck tennis artist," Dick replied lightly, rising with a shade of reluctance.

"I'll admit that you and Mom are the hottest team on the ship," the young girl remarked inelegantly, "but just wait. Signor Ciarpini has promised to play with me and he's a diz at it. The odds are on us."

And Helen was right. The Maestro was by no means an old fogey and something of his partner's bright youth certainly animated him as he scored again and again until Dick found himself handing out more than the "two bucks" that he had previously won.

When the game was over the Maestro observed that it was time for their morning vocalizing. "Come along, my boy. We will go below and rest a few minutes, then you've got to 'get busy' as you say."

The small studio piano was ordered up to Dick's stateroom and soon the queer staccato notes that gave the key to what he called his "vocal acrobatics" could be heard regularly accompanying scales and arpeggios that sounded more musical than the operatic offerings of many a so-called singer. His voice was splendid and as he thought of returning "home" after his long exile, the glad flute-like tones made even Ciarpini marvel.

There was a discreet knock and the purser entered. He was a distinguished looking man of the type often found on the big liners. A type that caused young Carlyle to wonder what strange freak of fortune could have swept such an impressive individual into the somewhat equivocal position that comes so

far behind the professions of navigation or engineering.

"Excuse me, gentlemen," he said courteously, "but I am making arrangements for the ship's concert tomorrow night. Mr. Carlyle, will you sing for us?"

Dick hesitated a moment. "Well, really, I don't know," he said. "You see, I am supposed to be taking a complete rest on this trip and there are several fine singers among the passengers, so I've been told."

"But no one with a voice like yours, sir," returned the man, eagerly. "We have heard of your triumphs in Milan, Rome and many other places; we have heard you practicing on the ship, and if you will only sing even one song, it will help tremendously to make our concert a success."

Dick looked inquiringly at his master. "Do so," Ciarpini said, decidedly. "As you know, the concert is in a good cause—for the widows and orphans of sailors. You could not use the gift God gave you to better purpose."

"Miss Jamieson will accompany you on the violin," said the purser, "if you wish. She is a finished artist, you know, and her mother plays the piano like a professional—unless Signor Ciarpini wishes to play for you." He looked at the Maestro questioningly.

"I think it would be better if I were just your audience on this occasion," said Ciarpini.

"Then you'll sing, Mr. Carlyle?" asked the purser.

"Gladly," replied Dick.

Next evening the ship's huge saloon was entirely decorated with palms and cleverly devised scenes which, with subdued and artistic lighting, gave a surprisingly realistic effect of sunset at Waikiki. It was to be an exceptionally gala night for among the passengers were many notables and on the concert program were names that made Dick wonder if, after all, his teacher was not a trifle too optimistic when he countenanced such competition.

However, he decided upon two numbers, *Le Rêve de Des Grieux* (The Dream of Des Grieux) from "Manon", and one of his simple Neopolitan songs.

There was complete silence as he stood by the great piano, then his voice rose above the accompanying music and its wonderful timbre and bell-like quality held the audience spell-bound. Rounds of wild applause rang through the saloon, dying down only as he gave the simple encore. Again and again he was recalled but he modestly asked that he be allowed to make way for the many other interesting "turns" that were to follow.

When the concert was over a steward respectfully presented a message requesting that he come immediately to Ciarpini's room. He found the Maestro in conversation with a youngish man who typified the ideal American business executive and who proved to be no other than John Tylesworth, of the World Wide Broadcasting Company.

"I thought that it would be a privilege for you to meet Mr. Tylesworth," said Ciarpini. "If he thinks it would be possible to present you to his vast radio audiences that would be a splendid introduction to the American world of music and would pave the way for the Metropolitan engagement that will set the seal upon your future."

Mr. Tylesworth fixed his piercing eyes on the young man and a hard glint came into them. "We are loath to promise auditions," he said. "As you know, many performers whose voices are excellent in the concert hall, do not record well. You, undoubtedly, have a magnificent voice but the very quality that is so appealing as one listens direct is susceptible of distortion when subjected to the mechanism of the microphone."

"But you will give me a chance to try, won't you sir?" asked Dick respectfully, somewhat disappointed in this very unsatisfactory comment.

"I never promise anything without consulting my brother in New York; he is the senior member of our Company," said Mr. Tylesworth dryly. Then he suddenly remarked, "You are very interested in Miss Jamieson?"

"Why no. That is, I think she's an awfully nice girl and a swell violinist," answered Dick, struck by something in the other's tone.

"She broke an engagement to see the ship's gyroscopes with me this morning and when I eventually found her, she was recounting to the purser that she had been getting her own back from Dick Carlyle, and waving some dollar bills to prove it." Mr. Tylesworth informed them stiffly.

Ciarpini broke in hastily. "Ah, but that—it was my fault. Miss Jamieson had been playing with me. She was under the impression that you wanted to see the famous stabilizers later on."

Dick felt quite amused at his Maestro bothering to appease the obviously ruffled Tylesworth but he understood and appreciated the overture when the power of the Wide World Radio Company's endorsement was made plain to him.

"Evidently, he has a 'crush' on Helen Jamieson," mused Dick. "And because he thinks I am butting in he is going to get even by not allowing me a chance to broadcast over his old net-

work. The dickens with him! Helen's a nice girl but beyond playing games with her, I am certainly *not* interested."

He tried several times to placate the aggrieved Mr. Tylesworth but found it hard because the Jamiesons seemed determined to stick to him and at times they assumed a proprietary air that annoyed the young man and placed him in a false position.

However, all journeys come to an end and in due course the *Conte di Firenze* sailed majestically into New York harbor. Past the distant Jersey shores and the green reaches of Staten Island, the imposing Lady symbolizing our Land of Liberty until, pushed and pulled by the busiest tugs in the world, she nosed into her pier. Milling crowds waited to greet the friends and dear ones who had been absent and so far away, handkerchiefs fluttered and tears of joy filled many welcoming eyes.

Dick Carlyle was eagerly scanning the upturned faces, beside him Ciarpini fixed his pince-nez more firmly on his nose. "Ah, the Signora Vanderlip," he exclaimed, as he recognized his old friend.

"Where?" shouted Dick, frantically.

"See, they come on board," and Ciarpini made his way through the throng, with Dick at his heel. They reached the gangplank as Mrs. Vanderlip and the Carlyles stepped on deck. There was the wildest confusion of greetings but before Dick's parents could ask any questions, he demanded "Where's Joan?"

"Well, dear, you see—she wasn't quite sure whether you would be looking for her—so she decided not to come," explained his mother somewhat lamely, though inwardly her heart lightened to find that Dick still wanted to see his sweetheart first—that her schemes had not had the disastrous results that at times had seemed more than probable. "How are you, Signor Ciarpini. You are coming out to Greenwich with us, surely?"

But the Maestro courteously declined and after clearing the customs they saw him with much affection, assist his old friend, Letitia van Cortlandt Vanderlip, into her limousine, climb in with the lightness of a boy and—"Well!" exclaimed Dick. "I shouldn't wonder if we are not witnessing the last act in a real life romance. How about it, Dad?"

"I shouldn't wonder!" Mr. Carlyle chuckled.

As soon as they arrived home Dick flew to the telephone.

"Gee whiz!" he exclaimed, ruefully. "Gone to Boston—and you haven't her phone number!" He slammed down the receiver and locked his door, deaf to his mother's entreaties that he come

downstairs and meet various friends who were dropping in to welcome him.

So she didn't care after all. What a fool he had been, looking forward to seeing her. Counting the days until he got back!

Hastily turning out the contents of trunks and bags he found the carefully packed box containing gifts he had selected for Joan Preston. Some exquisitely carved figurines in ivory and gold; an ancient triptych; embroidered altar cloths and a priceless old intaglio ring that, besides a platinum set star sapphire and a curiously carved emerald in soft, yellow gold, he had chosen for betrothal rings instead of the conventional solitaire diamond. His first impulse was to fling the beautiful things out of the window but he covered the box, stifled a groan and sat until Phelps knocked insistently and, with affectionate but very anxious expression, laid out his dinner clothes.

During dinner Dick tried to enter into the gaiety. Mrs. Preston assured him that Joan "sent her love" and that she would be back from Boston within a few days. "No. I don't know why she went," admitted her mother. "You see, she is grown up now and does pretty much as she pleases. Though everything she does is right—she is a wonderful daughter," added the sweet little lady, proudly.

Besides the Prestons there were Mrs. Vanderlip and her now acknowledged cavalier, Signor Ciarpini and a Mr. Henry Tylesworth, who sat opposite to Dick.

As soon as a lull in the general conversation permitted, Dick said, "It's an odd coincidence, sir, but I crossed with a Mr. John Tylesworth, and the name is not a common one."

His vis-a-vis gave him a friendly smile. "On the *Conte di Firenze*? That's my brother. Great fellow, isn't he?"

"I really didn't see very much of him," replied Dick, non-committally.

"That's a pity. I have heard from Joan Preston" (Dick started,) "that you have a particularly good voice."

"Why the lad had a marvellous voice before ever he went to Italy. You tell Mr. Tylesworth, Antonio, that he *must* give Dick an audition, immediately. If there is any expense attached I will take care of it," said Mrs. Vanderlip, just as "managing" as ever.

"And John was abroad in search of new talent," his brother went on, with the merest bow towards the old lady who *would* tell everyone what to do. "Did he hear you sing?"

"Yes."

"Then I suppose he promised you an audition. He must have been interested in your voice."

"No. He was more interested in my shuffleboard exploits, which did not particularly please him," replied Dick.

"Don't be absurd, Dickie," his mother chimed in. "What *could* a silly game have to do with it?"

"A darn sight more than you have any idea of, mater," her son returned, rather ungraciously.

He felt the senior Tylesworth give him a sharp glance as they rose from the table, then there were endless generalities in the drawing room until he couldn't stand it any longer. To his parent's keen disappointment, he excused himself and only said, "I cannot sing tonight. I don't know what's the matter with me but you will all have to forgive me," as he retreated hurriedly, threw on a light overcoat and took his father's roadster. He slid swiftly down the drive and into the open country and did not return until dawn was breaking.

Beside his place at breakfast there was a large, square envelope with a Boston postmark and his name addressed in the clear, firm script that had always set his heart beating faster. He tore it open and found Joan's note. Just a few lines.

"Welcome home, old dear!

"Sorry I had to run up here; I'll explain when I see you. How's the voice? I'm *dying* to hear it again—very soon. Until then, cheerio,

Joan."

And that was all. But there was an under-current that reached him and sent his spirits soaring, to the great delight of his mother who fluttered in a little later.

"My *dear*," she exclaimed after offering her smooth cheek for his old greeting, "the filial peck," she called it. "Such news! That nice Mr. Tylesworth telephoned this morning and says he has arranged an audition for you and that the great impresario, Signor Galli, of the Metropolitan Opera House, is to be there! Oh, I'm so excited."

"It's funny. He didn't seem at all keen last night," mused Dick. "I wonder what did it! Do you know him well?"

"Fairly. He is one of Mr. Preston's best clients and has spent a lot of time with them during the past year," replied Mrs. Carlyle, looking the picture of innocence.

"Oh! I see. Does Joan like him?"

"How should I know?" countered his mother. "When Joan is with me she thinks of little besides asking questions about *you*. And I really *don't* think you put yourself out sufficiently on her account while you were away, to deserve

such interest." Mrs. Carlyle's tone carried a distinct rebuke, but she quickly bubbled up again as she thought of the coming audition.

When the Carlyles emerged from the elevator onto the sixtieth floor of the World Wide Radio Building they were met and escorted to Mr. Henry Tylesworth's private office. Here they found Mrs. Vanderlip with Ciarpini and his celebrated fellow-countryman, Signor Galli, that beloved and much photographed impresario whose face was known to every music lover in the country. The Maestro had already selected songs that would bring out every golden quality in Dick's voice and was calling the accompanist's attention to various pianissimo and crescendo passages that emphasized his especially beautiful tones.

The audition chamber was dead quiet. Beyond, through a glass wall, Dick could see complicated apparatus and unconcerned technicians, media through which his singing would pass the test—or fail—but that was not to be thought of.

As the few introductory chords were being played all the events leading to this moment rushed through the young man's mind with lightning-like rapidity but no matter what the fleeting picture, the one sure, stable thread that bound them all together, was the vision of Joan Preston and from some outer space wonderful vibrations of encouragement reached him and he sang with an intensity of feeling that astonished even Ciarpini—the others were breathless.

At the close of the audition, Signor Galli shook him repeatedly by the hand and poured forth a stream of voluble praise in his native Italian that delighted the beloved Maestro, who was unusually quiet. He *knew* now that his protégé's success was assured.

Mr. Tylesworth congratulated Dick warmly and spoke decisively of a radio contract in the near future.

"I don't know how to thank you for giving me this opportunity, sir," said Dick gratefully. "Somehow, I was afraid that it just wouldn't happen."

"Then don't thank me—thank a certain young lady who has been 'building you up,' as they say, very steadily and for a long time. I cannot think why she isn't here," and Tylesworth's glance swept the small group in some perplexity.

"A very nice girl. I heartily approve of her," remarked Mrs. Vanderlip with her customary decision. "Rather quiet, of late, but that's a nice change from the hoydenish flappers one meets these days."

Dick's emotions were utterly confused. He cursed himself for a stupid ass in not having cabled Joan—or written her saying how much he loved her. His mother had been right. He had just taken everything for granted in truly masculine fashion. And Joan, he remembered, had once told him that she considered thoughtfulness the *rarest* and most *precious* characteristic in any man.

It was five years since he had told his sweetheart, with all his young passion, that he loved her and would marry no one else. And five years was a long time. And Joan was an extremely attractive girl, he knew it now and the unmistakable inflection in Tylesworth's voice, his expression when he spoke of her, suddenly brought home a realization of competition that might, in the eleventh hour, snatch away from him what he now knew was irrevocably his heart's desire.

With hurried thanks and the excuse of an urgent appointment, Dick left the World Wide Radio Building and sped homewards. Then, he changed his mind and went direct to the Preston's. As he circled the wide lawn he thought he saw a white-clad figure disappear into the surrounding shrubbery. He followed quickly, his steps making no sound on the soft ground.

And there he found her; staring wide-eyed and tragie over the sun-kissed garden.

"Joan! my darling!" His two strong arms went round her.

She turned to him and put her hands behind his head, holding him close, but no words came, only a strangled sob.

"Joan, honey, what's the matter? Aren't you glad to see me?" frantically demanded Dick.

For answer she gently patted his cheek but looked beyond him, an expression of hopeless misery on her small, white face.

"Joan!" he cried, almost shaking her in his agony of apprehension. "What is the matter? You haven't even spoken to me!"

Then came a torrent of broken words.

"It's so cruel. What have I done that I should be so punished?"

"Punished? What do you mean?"

She drew him down beside her on the cool grass and he waited patiently for her to speak.

"You know, Dick, the night you went away I smashed up Homer Wallace and myself pretty badly. We ran out of gas on the boat and he *wouldn't* drive fast enough so I snatched the wheel expecting that he would give me his

(Continued on page 50)

A FILM EDITOR'S TECHNIQUE

Hal McCord, Film Editor at Warner Brothers First National Studios, describes what actually takes place when films are cut.

EIGHTY-FIVE miles of film were shot, of which only two miles finally reached the screen for the picture "Midsummer Night's Dream". The story of what happened between production and projection is that of the film cutting room, for in the last analysis the cutter is the final arbiter as to what action shall reach the screen and what personalities shall become "faces on the cutting room floor".

Of course it is only on rare occasions that so much film is shot for any one picture, but quite often a hundred thousand feet are shot, of which only six to seven thousand feet are used and to edit every foot of it is, as previously stated, the job of the cutter.

The story of the advance in cutting room procedure and technique through the years from the earliest days of si-

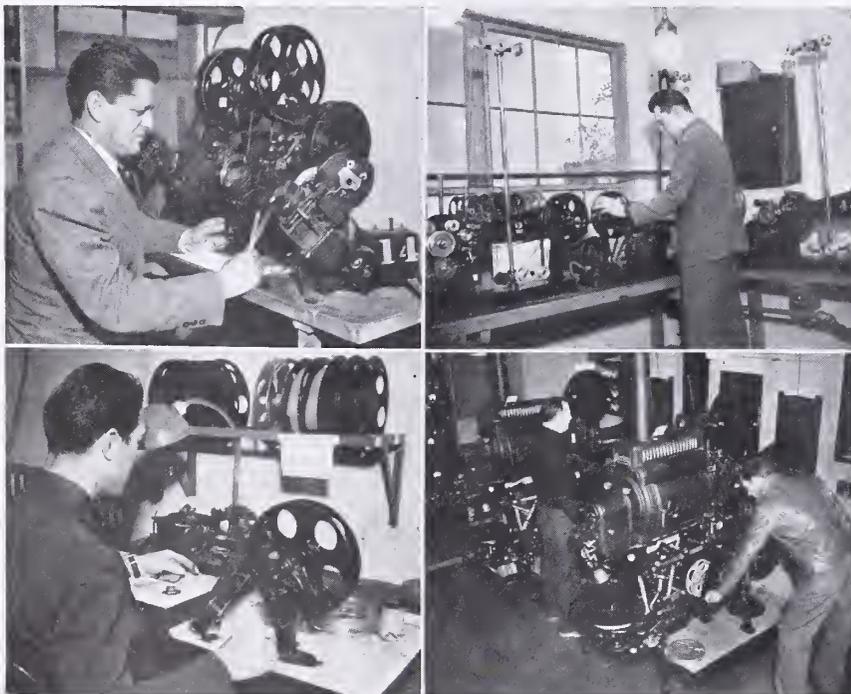
lent pictures to the present highly technical sound and technicolor features is an epic in itself.

No one is better fitted to tell that story, perhaps, than Hal McCord, head film editor at Warner Brothers Studios. Joining the industry in 1909, he has been employed in the various branches of cutting ever since. Today he also holds the important post of Chairman of the Film Editor branch of the Academy of Motion Picture Arts and Sciences. So it was to him we went for the exact information as to what actually takes place in a modern cutting room. Keen-eyed, alert, efficient, he knows "all the answers" and this in effect will be his story, also.

Answering our question regarding the early days in the industry, he said: "At that time we didn't have a great



HAL McCORD



Upper Left: View of Film Editor's equipment showing Moviola viewing machines, which are miniature projection outfits capable of running separate picture and sound track in synchronization—for editorial purposes only. Upper Right: Film numbering room, where picture and sound track of individual scenes are numbered for the use of the picture editor so that the right track for each scene may be readily identified. Lower Left: Automatic patching machine where thousands of feet of film are daily spliced for the different Film Editors. Lower Right: View in projection booth. These machines are capable of using separate picture and sound tracks as well as composite prints (called "Movietone") which means the sound and the picture are on one film.

deal of film to handle on any one production, because if a one-reel picture was to run eight hundred feet, only a thousand feet would be shot and then it was merely the job of assembling a picture in continuity, but when we began to make longer pictures and well known writers contributed the story material, the task became more complicated and difficult. Close-ups, trick shots, different angles, all had to be edited in for the best effect, and gradually we evolved the system that is in use today.

"Now, films are cut for story, for dramatic effect, for reaction to dramatic effect and for comedy. We cut for "story" in order that the tale the film is portraying will flow smoothly and effectively from start to finish. Of course that is a quite obvious part of our technique. By 'cutting for dramatic effect' I mean focusing the attention of the audience upon the most dramatic person or action in any particular bit of film. For example, suppose we are showing a court scene. We might devote a few feet to the speech of the prosecuting attorney, showing him and his actions in delivery. From that, we may cut to the jury, showing its re-

(Continued on page 55)



ARCHIE MAYO

ARCHIE MAYO

THE VERSATILE DIRECTOR

An interview with a modern director: ARCHIE MAYO, of Warner Brothers Studios.

a true sense of drama. These are the possessions of Archie Mayo without doubt, and also without doubt this latest picture of his direction is a real achievement. He himself feels that this is so.

"I am proud to have directed 'Black Legion,'" he said to us and we knew that it was a sincere utterance.

He had more to say about the psychology of directing.

"It is a believing sort of world. Everyone believes in something. Some believe in virtue and goodness and eventual success due to right effort, and some do not. But even the agnostic believes in life sufficiently to hold on to it. Therefore I take especial pains to see that my pictures have a solution divorced from too bitter realities of life to allow the audience to feel themselves sympathetic to its roles without hurt."

"What do you think the public wants?" we asked.

He took time to ponder our question.

"I think I know what the public wants. Humor and pathos, comedy, drama, farce—even tragedy. But not too much of any one thing at a time. Reality yes, but garnished with the lighter things that make of life something to be lived with at least a modicum of joy instead of a constant bitter struggle. An optimistic note injected into all pictures now, when the whole world is sunk in war-fear and an aftermath of depression, would do more to snap people out of their gloom than any one thing.

"Certainly this is no time to stress the tragic side of things. Yet a vital social problem, as I have said before, interestingly and grippingly presented, is not a tragic nor a depressing picture. The responsibility of motion picture showmen today is very great. They control the greatest single avenue reaching the mass mind of the people.

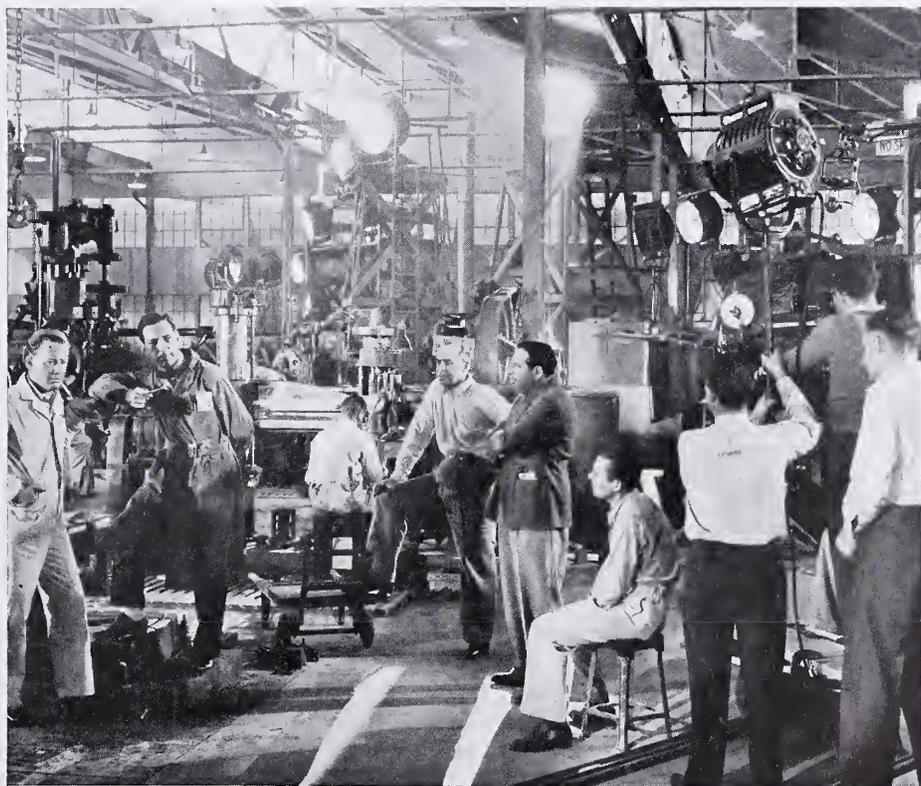
(Continued on page 60)

AS a man, Archie Mayo speaks with deliberate and careful phrasing. He is a person who believes in Americanism and who loves to express his beliefs to those who are really interested, and there are many, for his mind is attuned to modern things; to the problems of now and the future of the country in which he lives.

As a director, Mr. Mayo shows his beliefs and his love of country in a thousand ways throughout his pictures. It is as a director that he best expresses himself and due credit may be given that expression when his latest picture is viewed. It is "Black Legion," a strong, even a daring exposé of modern conditions with a historical background of fact. He looks to a future of motion pictures which will demonstrate ideas and trends of modern civilization *as well* as give a story for amusement purposes.

"I think that the time has come for controversial pictures," said Mr. Mayo to us. "I mean by that stories gleaned from the headlines of the daily papers, from foreign dispatches, from news stories. There are a thousand problems of daily life and of political interest which can be touched upon through the medium of the motion picture *without* making that picture a vehicle of propaganda."

The best illustration of that remark is to be seen in "Black Legion," when a purely news-value story is transformed into a gripping portrayal of intense value as entertainment yet with the added background of a problem placed before the public eye without any effort whatever to influence the opinion of the audience. To make a story of this sort requires deft handling of players and story as well as



ARCHIE MAYO and cameraman GEORGE BARNES watch a scene being rehearsed between HUMPHREY BOGART and EDDIE ACUFF. The picture is "Black Legion."

REMEMBER

Pictures on this page from the collection of VICTOR POTEL.



1911. This scenario won \$50 in a contest. It was called "Flustered and Frustrated." Here is a gripping (very) scene from the finished production. The picture was made by the old Essanay company. Margaret Joslin is the lady. The man-being-choked is Victor Potel.



Left: "A Just Reward," made in 1910. G. M. Anderson, Ed Parks, Arthur Mackley and Vedah Bertram comprised the cast. Right: "Snakeville's Reform Wave." Made in 1913. One of the first suffragette pictures. Bill Cato, Margaret Joslin, Evelyn Selbie, True Boardman, Sr., Harry Todd and Victor Potel are the respective actors



Left: The entire Essanay Stock Company at Niles, California, in 1914. This picture was taken to celebrate the erection of the first indoor stage in the West. Right: "Broncho Billy Gets Square." Made in 1910.

WHEN?



Pictures on this page from the collection of VICTOR POTEL.

"Aloma of the South Seas" was the title of this. Percy Marmont at the left, William Powell right, and Julianne Johnson in the middle. The top star at this time was Percy Marmont.



Left: The lady with the rolling pin is Alice Belcher. Reginald Denny is the pajama-ed gentleman and George Ovey is the belligerent man in the checked suit. Right: One of a series of comedies made at the old F.B.O. studios. Written by Darryl Zanuck and directed by Mal St. Clair. These stories were based on original ideas by H. C. Witwer. The title of this one was, "When Knighthood was in Sour!"



Left: "The Eagle's Feather." Dirty work is afoot, with Elinor Fair as the harassed heroine, James Kirkwood the unhappy captive and George Seigman the villain of the piece. Right: One of Buddy Rogers' first pictures, a comedy, or need we say so? "Heinie" Conklin and Otto Hoffman are the others "on the line."

LAUGHING STOCK

An exclusive interview with JACK BENNY who expounds his theory of comedy for the benefit of the laugh-conscious. There are surprises in his story for those who believe that the jokes which amuse an entire continent are simple to deliver so that they are funny. Humor is a complicated art, and JACK BENNY herein explains its many facets.

Jack Benny



JACK BENNY

THE world loves to laugh at a man in trouble, providing the trouble is embarrassing but not too serious.

This was the philosophy expressed by Jack Benny, leading radio, screen and stage star, when asked to discuss the psychology upon which his humor is based.

"To illustrate, what is funnier than a man slipping on a banana peel and his resulting gyrations as he tries to maintain his balance, or a man who accidentally rips an essential part of his clothing at a crucial moment, both painful to the victim perhaps, but extremely funny withal.

"I don't believe that this proves that the human race is essentially cruel, but I believe that laughs are born partly from a certain primitive sense of superiority over the victim. At the same time, while we laugh at them, we feel sorry for them and are in sympathy with them. I know this is getting kind of involved, so we won't pursue the quest into the realm of psychology much further. But I do know that all great comedians of our time have pursued that method. They have become

involved in embarrassing situations, thus arousing the risibilities of the audience.

"Take for example the man I feel is the greatest comedian of our day, Charlie Chaplin. His whole career was built on getting into and out of just such situations. He illustrates perfectly what I mean. We would split our sides at his antics, but always there was something just a bit pathetic about him. He captured and portrayed the true spirit of clean comedy and his psychology was basic.

"Others who have employed the same, with their own variations and methods are Will Rogers, Harold Lloyd, Ed Wynn; I could go on and enumerate all great comedians. This proves, I believe, that you must have comic situations, not just gag lines. And that is what we strive for in our radio program. Mere cracking of jokes back and forth gives no flavor that lingers,

nothing that people can talk about the next day.

"Early in my own career I discovered that in order to be successful I would have to be in trouble, and I have been in hot water ever since! In my on-stage moments, I mean. To give you a pertinent incident or two, consider my consistently getting the worst of it in my fights with Mary Livingstone, Phil Harris, Kenny Baker, and now lately, with Fred Allen.

"Always it must be the lead, the star, who is the goat, in order to get that favorable public reaction. I could not pick on anybody else all the time without my listeners feeling too sorry for him, and being angry with me. However, it is perfectly all right for all the rest of them to pick on me."

Mr. Benny went further in outlining this. He pointed out that each actor on his program was chosen to depict a certain phase of humor. That a line

(Continued on page 60)



JACK BENNY and his wife, MARY LIVINGSTONE, prepare for one of their hilarious NBC broadcasts.

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MILESTONES IN

THE MARCH



OF MAKEUP



ROCHELLE HUDSON

MAKE-UP begins seriously at twenty and marches past a definite milestone in technique every ten years after that. This is graphically demonstrated here in Hollywood, where stars know how to age without dulling their brilliance, or making a comedy of their years.

Rochelle Hudson and Jean Parker are at the age where make-up has but recently become a matter of importance when off the set. They are within the portals of the tireless twenties, and their goal is to be natural.

At twenty a girl should first find out just what colors of powder, rouge, and lipstick belong to her own complexion. She must learn to apply them so that they flatter her features, and she must ward off any tendency that might tempt her to use too much lipstick, or too much rouge.

Twenty is the age for laying a foundation for future appearance. The first requisite in beauty conservation is cleanliness. Make-up is used for decorative purposes, but both make-up, and the dust and grime that one encounters even in the air, must be removed from the skin before retiring.

Cleansing cream, then soap and warm water, and a cool rinse will keep that youthful skin glowing for years. If, for some reason of health or climate, the skin is dry at twenty, skin and tissue cream applied every two or three nights will correct it. However, a healthy girl at twenty should have few skin problems.

When a woman is thirty she can afford to be vivid. Thirty is the age when a woman can look back and look ahead, with clear vision in both directions. The most vivid stars of today are thirty or thereabouts. It is the most advantageous age of all, for they



JOAN CRAWFORD

have experience and youth—an unbeatable combination. Dolores Del Rio, Claudette Colbert, Myrna Loy, Joan Crawford—in fact, three-fourths of Hollywood's most famous women are members of the thrilling thirties.

They are at the age where they can accentuate their lipstick, when eyelash make-up and accented eyebrows, eye shadow and glowing skin spells "glamour". But they have also come to the time when powder base and moist rouge are important. The skin at thirty, while still young, does not glow

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STUDIO COIFFEURS ADOPT STREAMLINING

“THIS is the age of streamlining. We have streamlined automobiles, trains, and airplanes—even streamlined stoves and kitchen ware. But only recently did I discover that streamlining had also invaded the beauty parlor.” So declared vivacious Barbara Pepper, R.K.O. star who recently completed “Wanted Jane Turner” and who at the present time has the role of Angela Brown in “Satisfaction Guaranteed.”

“The equipment itself is actually streamlined,” she continued, “and it has the same speedy effect. I never before realized how rapidly one can get one’s hair dried and still be comfortable. Prior to my present experience under this dryer, I have always had to wait and wait, actually for hours, or else literally get baked if I wanted the operator to hurry.”

“But this one combines speed with comfort. And I am so glad our studio installed it because it saves me so much time. I can get here an hour later, and still not be tardy on the set.”

Her experience is similar to that of thousands of women, all over the nation, who are learning the same lesson—that they can get their hair dried rapidly, and still be comfortable. This happy condition has been brought about by the development of a new hair dryer, with new features that eliminate the necessity for so much time being required.

The studios in Hollywood were among the first to adopt it as standard equipment, because nowhere is time saving more important than it is in cinema land. Beauty shops everywhere are following Hollywood’s lead, because women, albeit they are not actresses, appreciate the time saved and the comfort they enjoy while getting their hair dried this new “streamlined” way. And as soon as they learn of the new modern method, they insist that their favorite beauty shops install it.

Adv.

BARBARA PEPPER
is currently playing
the role of “Angela
Brown” in “Satisfac-
tion Guaranteed.”



A view of BARBARA PEPPER, vivacious R. K. O. star, as she has her hair dried the new way and happily acclaims its speed and comfort.

PRIZE PHOTOGRAPHS OF AMATEURS



Solitude by L. S. Geyer

The pictures shown on this page were taken by members of the Warner Bros. Studio Camera Club. They were adjudged five of the best prints made by club



Cafe Noir by S. R. Slade

members during 1936. This amateur photography page is planned as a monthly feature, and The "Insider" invites comments from those interested.



At Rest by R. C. McClay



Soft Green Sea by R. C. McClay



Joy by Ted Krise

THE BIOGRAPHY OF DAVID O. SELZNICK

(Continued from page 6)

promotion of a beauty contest at Madison Square Garden. He induced the great screen lover to act as a judge, filmed the proceedings, thus obtaining the services of one of the screen's highest salaried stars for next to nothing. This short subject returned a profit of \$5000, thus increasing the original borrowed capital by 1000 per cent.

Now Selznick felt himself ready for the assault upon Hollywood's gates. He traveled across the continent and presented himself at various studios, asking only a chance to prove his worth. He discovered, however, that while he was ready for Hollywood, Hollywood wasn't ready for him. Despite the reputation enjoyed by his father, producers told him to "go out, son, and get a reputation for yourself, then come back."

There was nothing to do but turn to the production of "quickies," those inexpensive films made along Hollywood's poverty row in the least possible time and with the smallest possible outlay for capital. For two years Selznick made them, earnestly working toward the reputation he had been told to go out and get.

At the end of this initial period, during which time Selznick learned the many phases of the business, he landed a job with Metro-Goldwyn-Mayer, then, as now, one of the world's outstanding studios. He lasted just one day, for there seemed to be no place for him as a producer, and a producer's position is what he wanted—no less. Selznick felt within himself that he had demonstrated his ability on his own.

A last-minute appeal to the highest court, Louis B. Mayer, won for Selznick a two-week's stay of execution. He was told that in those fourteen days he would be given a chance to show what he could do for M-G-M. Buckling down to meet the test, Selznick fairly bombarded Mayer's office with memoranda, containing a steady stream of suggestions concerning production, talent and film material. Whether Selznick finally was made a producer of "westerns" or "horse operas" because of his suggestions or because Mayer wanted to escape the memos has never been determined. The important thing is the fact that Selznick survived the trial period.

Although Selznick knew nothing about horses or drawing he-men from "way out yonder," he quickly made the most of his opportunity with a major studio. One afternoon he returned from location with two pictures of his schedule completed instead of one. Mayer, quite pleased, wanted to know how it

was done. Selznick, he learned, had gone out on location with two scripts, two sets of stars, and one supporting cast. He had made two pictures for the price of one and a half. It was hailed as a brilliant idea, and proved Selznick's ability to handle every phase of film production.

Thus having gained favor in executive eyes, Selznick moved another step upward, from M-G-M to a more important post at Paramount, and there he remained for six years, climbing steadily. During his first year he was an assistant producer. In the second, in charge of the story department. In the third, assistant to the general manager. The fourth, a producer on his own. The fifth, second in command of the studio, and finally in charge of the entire studio during the long absence on vacation of the chief, B. P. Schulberg. Among the outstanding pictures he made as a producer at Paramount were "Four Feathers" and "Street of Chance," the latter bringing Kay Francis to prominence and making William Powell a full-fledged star.

It was at this time that Selznick conceived the idea of unit production, an idea now standard throughout the film world. He decided that quality pictures could not be made in quantity. Pictures, he was convinced, should be made by separate units, each with its own producer, instead of having a single executive oversee all pictures at the same time. The soundness of the idea since has been proven by the test of time, but at the moment mentioned, it was received with doubts.

The scene next changes to RKO, where Selznick became executive vice-president in charge of production. There he turned out such pictures as "Symphony of Six Million," "Bird of Paradise," "What Price Hollywood," "State's Attorney," "Topaze" and "The Animal Kingdom." Selznick continued to develop and place into execution new motion picture ideas, and there was, of course, opposition along the line.

After almost two years, Selznick moved from RKO back to M-G-M, which had marked his starting point among major producing companies. In rapid succession he produced "Viva Villa," "Dinner at Eight," "A Tale of Two Cities," "Anna Karenina" and "David Copperfield."

"Copperfield" proved of vital importance to the industry. It introduced to the screen Selznick's child discovery, Freddie Bartholomew, and proved for all time the value of classic literature, properly handled, as film material. Far

more important, however, it was produced during those days, trying to the entire industry, when Hollywood was under fire, and charges of indecency threatened a complete boycott. The Legion of Decency, among numerous organizations, was quick to hail "Copperfield" as an example of Hollywood at its very best. The boycott was no longer considered, a crisis had been averted.

Yet with all his success, Selznick was not to be satisfied until he had achieved his fixed goal—the Selznick name again at the head of a film company. In 1935 he consummated a deal with John Hay Whitney whereby Selznick International Pictures, Inc., a company organized for the purpose of making Class A pictures, and only the finest, came into being.

President of the new company was David O. Selznick, a man in his early thirties. His father before him had made a household byword of the slogan, "Selznick Pictures Make Happy Hours," had introduced the first electrically lighted theater marquee, had created new production and showmanship methods, and showed Hollywood the way for many years. Now his son was carrying on a tradition, turning out quality pictures, pioneering in new fields.

Today a Selznick is again showing the way.

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DOES HOLLYWOOD SET THE STYLES?

SET THE STYLES?

TRAVIS BANTON, head designer for Paramount Studios, answers this question and many others in this special interview.

A LOT of credit for various fads goes to Hollywood undeservedly. That, at least, is what Mr. Banton believes. He enlarged upon the theme for our benefit and yours:

"Since Hollywood is doing, and will continue to do, a pretty fine job of launching styles, customs and fads, we might as well be honest about the things which are automatically classified under the heading of "Hollywoodisms" but which actually hark back to some more definite origin. Some of these eccentric styles have given Hollywood undeserved credit for crazy customs that are frowned upon by the Paris designers, so perhaps it would be best to answer the leading question by analyzing the origin of the strictly "movie" styles that are copied so extravagantly and, sadly enough, so ignorantly, in many cases.

For instance, it is fashionably smart nowadays to go hatless, though a few years ago it was never done by well-dressed ladies. The fad started in Hollywood, where the benefits of good sunshine make the hair and skin lovely and fresh-looking. The style has been casually launched in pictures and the use of ribbons and ornaments in the

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Right: CAROLE LOMBARD and TRAVIS BANTON in conference. Below left: FRANCES DEE as she appears in "Souls At Sea" wearing the gown MR. BANTON designed. Below right: Sketch by MR. BANTON for DOROTHY LAMOUR.



Above: DOROTHY LAMOUR wears the finished gown. Lower right: GLADYS SWARTHOUT models the gown made from sketch above at extreme right.



PLAY SUIT FASHIONS FOR SPRING

With the advent of a joyous summer, vacationers succumb to the lure of the open, harken to the call of the desert and the sea, and turn the fashion spotlight to playtime clothes. Here are shown nine costumes that herald the newest trend in early summer styles. The stars who model are as follows: top left, TALA BIRELL. Center: LYNN GILBERT. Right: JUDITH BARRETT. Middle row: left, GLADYS SWARTHOUT. Center, TALA BIRELL. Right, LYNN GILBERT. Bottom row: left, GLADYS SWARTHOUT. Center, JUDITH BARRET. Right, LYNN GILBERT.



ACROSS THE ROOF OF A WORLD

(Continued from page 15)

more interesting than the mute stories we found imprisoned in the rocks of earlier geologic eras. Because those stories were but crumbling bones and fossils from which we could reconstruct forms of life; the natives, on the other hand, were living human beings whose life we could live and record day by day.

"It is such pictures that I want to make and make available for modern audiences. Because in effect, it transports them back through the intervening spans of time, and transplants them in other ages and environments. This to me, is one of the prime functions of educational motion pictures—to give authentic information about other peoples and lands.

"I want to go back to that country and film the caravans wending their tedious way across from Kalgan to Urga, and beyond into Southern Siberia and Eastern Turkestan. I want to produce the story of the nomadic natives against that background and bring to modern light their beliefs and customs, half as old perhaps as time itself."

Mr. Shackelford's eyes glowed with a zealous flame as he revealed his most cherished dream, a dream that has been frustrated for years past because of the unsettled political conditions obtaining there since the days of Russian penetration into Outer Mongolia. All American exploration has been stopped and he has been unable to get permission from the governments involved to go in.

"I also want to make a pictorial study of their religion, as mysterious and inscrutable, and as awe-inspiring in its color and pageantry as anything on this planet. It is all-pervading in its influence on their daily lives, and would be a revelation if shown to civilized peoples."

Time and time again during the years that he was there, Mr. Shackelford filmed native rites, filmed the exterior of their temples and their holy places. But though he was allowed in the interiors of these many times, he was unable to photograph any events there.

"With the flashlight equipment that we had at that time, we would have burned the churches to the ground," he said. "Paper prayer wheels and prayer scripts fluttered from every available inch on both walls and ceilings, dingy hangings that had been there for perhaps generations, and to attempt using light powder would have been too hazardous, even if it had been allowed.

"I believe that we could eventually obtain permission from the lamas now, however, if we went about it right," he

continued. "I always found them very tractable, and if once they were convinced of one's sincere interest, they usually would cooperate.

"And with modern electrical equipment we could make available scenes which few Caucasian eyes have ever viewed. Likewise it would be of intense interest to the anthropologist and the philosopher who seek the seeds of the present in the musty archives of the past.

"Pictures of the daily lives of these people as they migrate from place to place following their flocks in accord with season and pasturage would also greatly facilitate our understanding of our own early ancestors, who, centuries ago, lived similar migratory lives."



"Shack" with a wild ass he roped on the desert.

His enthusiasm for these pictures that he wanted to make carried us away from those he had made while in the Gobi with the Andrews excursions, "on the trail of ancient man." But our query as to difficulties then encountered brought him back.

"My job was to take pictures of finds as they were made, of the daily activity and progress of the expeditions themselves, and to help as I could in the actual exploration work. It was neither hard nor dangerous," he minimized. "We were of course handicapped to a degree by not being able to carry as much equipment with us as we might have liked, but otherwise it wasn't difficult."

"Motion picture films were packed in hermetically sealed containers and shipped back to laboratories in the States to be developed and printed,

while the still pictures were finished right in the field.

"Of course," he continued, "if we had stayed out there in the winter time, we might have had lots of trouble, because the temperature quite often falls to sixty degrees below zero, and under those conditions, one would have to use an artificially heated camera, such as was used filming Mt. Everest a few years ago. But the summers, while hot, were not humid, and humidity is the worst foe we have to combat with films.

"In the jungles of the islands in the South Seas, where I went after returning from the Gobi, quite often the atmosphere was so humid the emulsion would slip right off the film, leaving only a blank, perhaps, after days of labor.

"Our greatest trouble in the Gobi desert was in protecting our equipment from the violent sand storms that would swirl without warning down upon us from across the yellow plains.

"I remember one in particular at Shabarakh Usu, in '26. All was calm and quiet at our camp. Each one was busy at his appointed task, when suddenly we heard the wind, howling in an intolerable crescendo—and the smothering, saffron cloud was upon us. Striking with the violence of exploding shrapnel, it tore our tents to ribbons, scattered camp equipment over the desolate countryside, and for an hour kept us fighting for our very lives, literally having to chew the air we breathed. Then its hundred mile an hour velocity swept it past us, and we were able to dig out of the wreckage!

"Naturally it drove sand into every working part of my cameras, and I had to spend days cleaning them up before I could shoot again.

"This particular storm was the most violent one that we experienced during the four years that we were out there, but there were others nearly as bad at Tuerin and at Ulu Usu, that same year. But, beyond discomfort and damage to equipment, the sand-laden hurricanes caused little actual harm. All such conditions had been expected and prepared for prior to departure."

More queries brought more details of the arduous journeys, but, "Why not let the pictures speak for themselves; they tell the story of the people and the country much more truly than words?" he asked.

And so we will. But in closing, let it suffice to say that the man who took them, while returning to civilization on occasion, does it only to prepare for another foray into the fastnesses "beyond the ranges," and we can only hope that when he next returns he will bring more such pictures as we show herewith.

MANY ARE CALLED

(Continued from page 25)

for them, actual pictures that are either shooting or to be shot. We go over these scenes with them, show them how we feel the scenes should be played and then let them take the scenes home with them to study and practice until the time set for the test. When they come back, our makeup department prepares them, the costume department takes a hand if necessary and then on an actual motion picture stage with lights, cameras and everything, they are rehearsed. We spend four or five hours with them if need be, until we feel they are ready to do their best before the camera. Then the scene is played and shot as if it were actual entertainment in production.

"But why don't you come to the set this afternoon and see for yourself just how it is done?"

We accepted his invitation and found that a special set had been built for a boy singer who was to be tested. Sonny Arlington, aged ten, was to be given his first chance for fame and fortune. A woodland nook had been contrived in one corner of Sound Stage 11. He was to enact scenes from the play "Penrod." Lighting experts, the best in the studio, labored to see that every phase of the boy's features showed to best advantage. Director Simon, with his assistant, "Speed" Margolies, rehearsed the boy and his vis-a-vis Wister Clark in their parts. Each bit of "business" was tried again and again, seeking the best effect.

Director of photography John Mescall, who functioned in that capacity on "Show Boat" and who is now filming "The Road Back," with his assistant, William Dodds and their operating cameraman, John Hickson, maneuvered the cameras with as much care as if the greatest star were being photographed.

Hours passed, arduous hours, before Director Simon was satisfied and said, "Roll 'em," but when it was over we recognized the truth of his assertion that once a subject was chosen for a test, nothing was spared to make that test favorable in every way to the subject. Director Simon estimated that it cost Universal between \$500.00 and \$800.00 to make each screen test, so it is no wonder that great care is exercised in choosing those to be tested.

"We use about 3000 feet of film, taking them from all angles, long shots, middle shots and closeups. This footage is cut to about 1000 feet, which comprises the test reel.

"This is run for the studio executives, Charles Rogers, Val Paul and Rufus LeMaire, and they decide whether the person should be put under contract.

It thus signed up, their schooling begins.

"We have no actual stock school that the youngsters must attend except that of voice. Each student must attend Madame Koppell's School of Voice and it is not only the tyros who go, either. Many of our featured players and our stars attend her classes regularly to

improve their enunciation and diction, but instead of a stock school for actors, we put youngsters through actual experience.

In every picture where their type can possibly be used, they function as extras and as they become more experienced, they get a line or two to speak, always coming under the tutelage of our capable and experienced directors. Thus in one year these young contract players may act in as many as twenty or thirty different pictures, always under actual production conditions. We feel that the best way to learn to act is to act, and therefore we give these young people all the acting to do that we possibly can.

Those that show especial promise naturally get larger and larger parts, until finally they are full fledged feature players. Further experience is given all of them by allowing them to play in bits opposite the newcomers being tested. In all these ways, then, the youngsters get the benefit of actual experience under real production conditions, and we believe that no academic course in acting would do nearly as well.

Of course special cases demand special attention. Those with certain qualities require one kind of practice and consideration. Those with others, a different kind, but our method has been successful for us. I need only to mention Deanna Durbin, who in a very short time has become a star in her own right. Others whom we have developed in the same way and about whom I believe you will hear a great deal in months to come are Martha O'Driscoll, Lynn Gilbert, Bob Dalton, Scott Kolk, Bob Whitney and Larry Blake."

This exemplifies the policy of New Universal, which as one executive in that studio expressed it, is "gambling its shirt" on comedy and youth, and rushing to stardom any one who shows promise at all. As examples of this policy the aforesaid executive pointed out that for comedy it was hard to beat "My Man Godfrey." As for youth, in "Three Smart Girls" Universal took three absolutely inexperienced players, Deanna Durbin, previously mentioned, who had just turned fourteen, Nan Grey, sixteen, and Barbara Reid, eighteen, and built a picture around them. Public acclaim proved the success of the policy. How rapid the rise to stardom can be under this New Universal method is evident when you consider the case of Polly Rowles, who was tested and signed up by them three days after she arrived in Hollywood. Six weeks later, she sat in a theater and saw herself as the leading woman in

(Continued on page 51)



Pictured above are a few of the players discovered by the New Universal, who are now being groomed for stardom. Top to bottom they are: LAURIE DOUGLAS, SCOTT KOLK, LYNN GILBERT, LARRY BLAKE, MARTHA O'DRISCOLL, and ROBERT WHITNEY.

DESTINED TO SING

(Continued from page 35)

seat. But just at that moment he tried to kiss me and the car swerved and hit one of those huge construction machines that they use in mending the roads. It had been drawn up there since we passed earlier in the day and I didn't see it."

She shivered and Dick drew her to him.

"Well, I guess you heard what happened. Homer never forgave me and I was badly shaken and my head had the brunt of the shock. Some months ago my eyes suddenly got very bad and I went to a specialist in New York without telling Mom or Dad because I didn't want to worry them. As you never wrote I didn't care much about the future though I guessed I'd survive—other girls have. But my eyes got worse and the New York doctors were frightened and finally said they were afraid I'd lose my sight and that the only man who could help me would be Dr. John Lang, of Boston, the great eye specialist."

"Oh, honey, to think of your going through all this alone." Dick's low voice trembled with emotion, his lips brushed her cheek which lay quite unresponsive against his. "But—what did Dr. Lang say?"

For a while Joan did not reply. Her soft mouth trembled and she clung to him piteously.

"He says the only thing that can save my sight is a very delicate operation and he holds out about a fifty-fifty chance of its being successful. I couldn't saddle you with a blind wife, Dick, just when your career is starting and promises so much."

"But you won't be—" he could not bring himself to say the terrible word. "Dr. Lang will cure you. He *must*. And if he can't I'll take you to best men abroad. You will be all right, my darling, don't be afraid."

"It appears that as a result of the accident there had gradually arisen some pressure on nerve centers very close to the brain, right inside my head. Oh, Dick! I'm so afraid," she cried hopelessly. He held her closer.

"Tell me something," he said suddenly. "Why did you go with Homer Wallace that day I sailed? Why did you behave as you did, acting as though you had ceased to care for me? You know I would never have gone away if I hadn't been so darn miserable because I thought you didn't want me any more."

"That's the reason—you'd never have gone away! And you had to go, Dick. Only in Italy could your wonderful voice be trained as it should, that God-

CONTEST RULES

How often haven't you heard theater goers say: "That picture would have been so much better if the lead had been played by some one else," usually naming their choice for the part. Every patron of motion pictures is, in a manner of speaking a casting director, because, in the final analysis, it is public demand, expressed via the box office, which determines at least the type of roles that the various artists are cast to play.

But few of those who attend theaters are ever given a chance to express, more than indirectly, their personal choices for the actual parts.

To provide this opportunity, and to bring public reaction to competent casting more concretely to the studios, the Motion Picture Studio Insider is running this casting contest. You express your preference, and besides, demonstrate your ability to pick stars for the various parts. In this issue appears the last installment of "Destined to Sing," an original three part story especially written for screen dramatization. Read it in its entirety, then fill out the official entry blank with your choices, and write us why you have selected the actors and actresses for the various parts.

Be sure to read the rules before you send your entry. And remember, it is the judgment you use in your selections that will determine the winners—not flowery nor elaborate writing.

Read The Concluding Installment Now!

CONTEST RULES

- 1 Every reader of the Motion Picture Studio Insider (except members of the staff, and their families) is eligible to compete in this casting contest.
- 2 To be eligible for prizes, all entries must be made on official entry blank. Clip or paste it firmly to the letter you write. Send as many as you wish.
- 3 At the conclusion of the story write a letter, not exceeding five hundred words giving your reasons for your selections. (Logic counts more than literary ability.)
- 4 Decisions of the judges will be final. In case of ties, duplicate awards will be made.
- 5 Entries, to be considered, must be postmarked not later than midnight, May 1st, 1937.
- 6 Address all entries to the Casting Contest Editor, The Motion Picture Studio Insider, 6425 Hollywood Blvd., Hollywood, Calif.

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IN

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- Third Prize \$ 25.00
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You Can Win!

Official Entry Blank The Motion Picture Studio Insider Casting Contest

Opposite the name of the story character, fill in the name of the motion picture actor or actress you think could best portray the part.

| Name of Character | Your Choice |
|-------------------|-------------|
| _____ | _____ |
| _____ | _____ |
| _____ | _____ |
| _____ | _____ |
| _____ | _____ |

given gift that is not yours alone but the world's. You wouldn't have gone unless I had done something to make you and I did the thing that was surest—it was the only way."

He looked at her wondering, adoringly. "The ways of a woman are beyond me. But with all the love in the world, I'll make it up to you, honey. And you'll be all right. You will!"

A new gravity added charming maturity to Dick's handsome face as he comforted her. Surely nothing could happen to those great blue eyes that mirrored his reflection so clearly. It didn't seem possible; a dreadful nightmare from which they would soon awake.

"I suppose I shall have to tell them," Joan finally said. "But we mustn't let them know how serious it is. Mother worries so if I am not top notch."

But in the end Mr. and Mrs. Preston had to know of their adored young daughter's danger and the operation was duly arranged. At the same time Ciarpini was making happier arrangements for Dick Carlyle's debut at the Metropolitan Opera House.

Because of his splendidly fluent and perfect French and his love of the particular opera it was decided that he should appear first in Faust. Hours and days of constant practice followed, to be broken incontinently by Dick himself during the time Joan was in Dr. Lang's private nursing home. The day of the operation a half-crazed young man waited, hollow-eyed with anxiety, for news. When it came it was laconic words from a prim nurse who merely said, "There's hope!"

Hope!
So while Joan lay in a dark room, her head swathed in bandages, her sweetheart hoped and prayed as he had never done before. With all the strength of his being he willed that the blessed gift of sight should not be taken from the girl who had risked so much to see him. Who had even risked losing him, from love so unselfish that it was almost beyond belief.

At last Richard Carlyle's great night arrived. In his heart was joy and confidence for his prayers had been granted. Joan, fragile but radiant, sat in the box that held all those who were his nearest and dearest.

Never had the historic building rung to the tones of a more perfect voice. Never had a Metropolitan audience so completely lost its head. Again and again the new star in the operatic firmament was hailed with applause that ran from wild cheers and vociferous calls from the gallery to furious hand-clapping and many involuntary "Bravos!" from the critical occupants of the bejewelled horseshoe; all who

were notable in New York's musical life acclaimed him with passionate admiration.

As Dick came out and bowed his acknowledgments, his hand in no empty gesture, upon his heart, the sea of faces was dim and only one, small and loving, stood out clearly. He *must* get rid of this crowd and try, with his whole body and soul to express the overwhelming longing and gratitude that were consuming him—he *must* be alone with Joan.

But the conventions were still too strong. Even after the many congratulations were over there was a supper that his parents, Mrs. Vanderlip and Ciarpini had arranged and he simply couldn't belong to himself until that was over.

Responding for the last time to their toasts, he raised his glass and with his other hand, pulled Joan to her feet. His golden voice now hoarse from excitement he cried boyishly, "I don't know how to thank you all, I'm so happy. My parents—you, dear lady," he bowed charmingly to Mrs. Vanderlip, "the dear Maestro, have done so much for me, but without this small girl, it could never have been. And now, if you will excuse us, I—we—!"

He half dragged Joan from the table and together they ran like children, from the room.

And in the moon drenched garden they rested, but only long enough to breathe a moment.

Clasped in an embrace that had much of reverence with its love, Joan gave her face to her lover's ardent lips, her eyes, her mouth.

"My beautiful," he whispered. "Are you happy?"

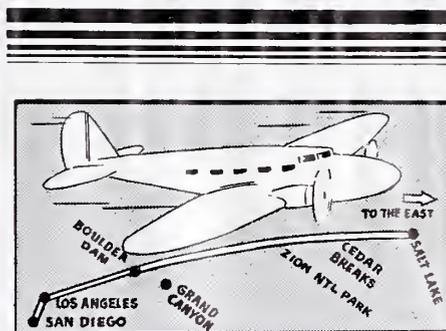
Strangely enough, Joan didn't even say yes, because her small mouth was otherwise engaged!

MANY ARE CALLED

(Continued from page 49)

"Love Letters of a Star." Thus new talent gets a break at the New Universal.

Mr. Simon not only is always on the lookout for new talent at the studio, but has talent scouts touring the colleges and universities, seeking just what gold might lie in "them thar hills." Further than that, when a definite type is needed for any one picture, it is his job to find it and he confessed that the most arduous task he has ever had to perform along this line was to find some boys between 17 and 20 to play in "The Road Back." For this one picture, he interviewed 4000 individuals and made 350 tests in order to find four boys. So we feel that we are right in saying that quite often, many are called, but few are chosen.



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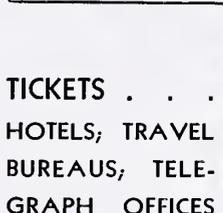
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TWO "SOULS AT SEA"

(Continued from page 11)

at five in the morning and cruised fifty miles to get rough sea. Then, when we finally found big waves, everybody got seasick. What a trip." He shivered reminiscently. We could see why he wore the topcoat and muffler.

Gary sighed wearily. "I am tired," he said. "I'd like to sleep for a week."

"But you like to do this kind of picture?" we asked.

"Oh yes," he was enthusiastic. "I like stories with action. Adventure—travel. That sort of thing. I think it's the best sort of entertainment."

We agreed. Then we asked Gary about his travels. He made a safari in Africa not so long ago.

"It was grand fun," he said. "We flew from Cairo and then trekked into the big game lands. It is a magnificent country."

We asked how he had the heart to shoot the beautiful African jungle animals.

"Well," he admitted, "I didn't like to do it, but you have to kill some of them off. They destroy crops and kill natives. But I went more for the adventure of the thing than for the purpose of getting so many head of game."

Gary likes to travel. He seemed eager to go again. South America next time, it would seem.

"Now there's a country I want to see," he said, and his eyes lighted up happily.

All this time George Raft had been doing tricks in mathematics with pencil and paper for the amusement of those around him.

We asked if he had a pack of cards. "I can do card tricks, too," he laughed. Then he sighed dolefully. "But I can't pick the horses at Santa Anita. I'm through trying."

We didn't say "Oh yeah?" but we wanted to. Because of course George will try again, and lose again—or maybe win again? He loves to take a chance. Does George Raft, and he knows it as well as anyone.

The two men represent opposite types in tradition, experience and environment. Gary Cooper is a man of the outdoors. He is not socially minded, hates crowds, hates big cities, is reticent and self-contained.

George Raft is a product of big cities. He knows the ins and outs of metropolitan life. He likes society, the kind that is sophisticated and cosmopolitan. He loves big cities and goes to New York between pictures to see the new plays and feel the tall buildings around him, while Gary hies himself to the hinterlands for a vacation, just as far from people and cities and studios as

he can get. Yet in spite of this difference in their inherent tastes, these two men meet on the common ground of friendship, and as they both play men of the sea in "Souls at Sea" they, oddly enough, look the part, though neither of them belongs to the ocean at all.

With the return of Gary Cooper to the scene and a momentary lull in conversation, we gathered information on "Souls at Sea" from many people on the set, and the story of some of the properties used in making this picture is as interesting as the diary of any moving-picture star.

For instance, two actresses performed in this picture who will receive no east credit on the screen, but who form an integral part of the production.

The bark "Star of Finland," once queen of the Alaska fishing trade, and the schooner "Lottie Carson," with a career almost as rakish as a pirate's, were chartered for the film. It was down in the script that they were to perform for the camera on the deep-sea set, with foam about their cutwaters, men in their rigging, and every stitch of sail in the wind. And perform they did. They were the two "stars" of the production. There were others who were hired for bit parts in the waterfront scenes, with names on their bows that would draw memories of Pacific adventures from many old seamen in the harbor.

The "Lottie Carson" for instance, was a rum-runner during prohibition, and had two or three brushes with the Coast Guard. Then she traded for a while in the South Seas, only to be brought home to Balboa to be chartered occasionally for film work. Her master, Carl Guntert, says sea life isn't the same any more. "Lottie" was re-rigged for her part in the picture and her green hull was painted black.

While being used in "Souls at Sea" the "Lottie" carried a crew of ten, and the "Finland" a crew of thirty, most of them old sailing ship hands, who glared disdainfully at passing steamships. With nearly every other commercial vessel on the Pacific Coast tied up by the walkout of the ship workers, the "Star of Finland" and the "Lottie Carson" were sailed out beyond Catalina Island from Los Angeles harbor by full crews of union men and marine location scenes of the picture taken without any trouble.

The "Finland" is to be kept as a souvenir by her proud owners on her completion of this picture. It costs money to take a ship like her out to sea; but the studio is giving her owners a film

real showing her sailing before the wind, so that they will have a graphic, lasting record of how she looked under canvas before the unavengable lust of steam.

It isn't difficult to believe that a galant ship with a lifetime of memories can give a seaworthy cinematic performance in her last appearance, before she sleeps in harbor forever. It isn't even hard to believe that both of these ships, the "Lottie" and the "Finland," each with newly scrubbed decks, creaking sails and well polished metal, rose and fell to the rhythm of the sea in a new pleasure at their briefly revived lives. There is a thrill to lifting decks and swaying canvas that no other method of sea travel can equal. The actors on board the two ships felt the surge of adventure as much as the ships felt renewed thrills in the foaming ocean.

One ship's carpenter who had turned studio carpenter spoke feelingly of that trip out from the harbor:

"There's no sentiment like the sentiment you feel for the sea."

We looked at the studio tank and the sinking ship half submerged in twenty feet of concrete prisoned water.

"No," we agreed, dreamily, "the ocean casts a spell."

Our reverie was broken rudely.

"Did you know that when we had the indoor cabin scene and a storm was supposed to be in progress, everyone got sick?"

It was George Raft, breaking into our little journey on tall ships with tall sails. We were quite disgusted. Imagine, talking about cabin sets when we're miles out in the blue, headed for sunny islands. We caught the Raft eye for a moment, and saw an unmistakable twinkle. So we grinned rather shamefacedly and traveled back to Hollywood—to Paramount studios—to George Raft on our left and Gary Cooper on our right; to Henry Hathaway in front of us, directing men on an overhead boom who were adjusting the camera for a bird's eye "take"; to a ship sinking in a tank full of water, and to the realization that the Pacific Ocean was twenty-five miles away. Oh well.

"We'd like to take a long ocean voyage," we murmured to Gary.

"So would I. South America." He grinned, huddling in his blanket. It was still icy on the sound stage.

George Raft sipped a Coca-cola and grinned back. His mind was dancing in a night-club, not sailing a lonely sea.

So we left the souls at sea and the sinking ship, which was about to go down for the seventh time. It was a very wet ship, by this time, peopled by a very wet and shivering crew.

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"REMEMBER THESE DATES"

THE REAL GLORIA STUART

(Continued from page 17)

She was a tow-headed little girl then who would always "take a dare."

After I returned from New York to continue my schooling in Santa Monica High School, Gloria and I met again and went on from where we had left off, only this time we were on High School dance committees in unison. It was Gloria who took the lead in the High School plays and I who wrote the glowing accounts of her performance in the school paper. It is strange that we did not see what the future held for her then. I graduated and we saw no more of each other until, under the bright lights of a sound stage, I was introduced to Miss Stuart and wondered if she would remember an old school friend. You know how people change after a few years? It was with some idea of saying nothing of our adolescent days that I met Gloria. If she remembered, it would be nice; if not—then it would be "just another interview."

At first we talked of other things, but in the clear light of her dressing room she looked at me closely.

"Aren't you a girl I used to know?" she asked, in surprise. "Didn't your name use to be Pauline Jenking?"

"Yes," we replied, happy to meet a star who was glad to meet an old friend. "And you're Gloria Finch."

After that we gossiped happily about our friends. Conversationally we were constantly interrupting each other: "Do you remember the night the peach tree in the 'Mikado' fell down?—Whatever became of Edna Bader—Remember the marvelous apple sauce in the school cafeteria?—Remember being caught smoking a cigarette on the school grounds?—Remember?—Remember?"

It was grand fun, it was a feminine tea-party; but—and I suddenly came to my senses—it wasn't an interview!

"Gloria," I cried, "I have to get a story from you, you know. I'm here to interview you!"

It seemed too funny for a moment.

"Let's begin, then," she said, "what do you want to know?"

I opened my mouth and then closed it as the director called in through the door.

"Miss Stuart on the set, please."

She shrugged at me despairingly and went out.

For a half hour I listened to the screams of the drowning and the curt directions of the men behind the camera. Gloria's voice came to me, muffled by the walls of the dressing room, calling out to a woman who, according to the script, jumped from the rail of the ship. "Stop her! Stop her!" called Gloria. Then a lovely scream. The

maid hurried in, took up a package of cough drops and hurried out again, bent on relieving Gloria's throat. The shouting, scuffling and bellowing of several hundred people was very soothing and I was about to doze comfortably, when Gloria came in, laughing and shaking her head.

"I think I've struggled to get out of that lifeboat at least a hundred times," she said, sitting down with a sigh, "but I do think they've got the scene finally finished."

We were off again on the "do you remembers." Gloria is not a person who forgets friends, as I realized when she mentioned people she saw frequently whom I knew in Santa Monica. She's a very real personality and truly sincere.

"I want to do a picture in England," she said. "They have made me some nice offers, but I don't want to go unless my husband, Arthur Sheekman, can go with me. You know, I have a baby less than a year old, and she keeps me at home."

We launched into some more feminine conversation and then another call came for close-ups. Time had flown and it was five-thirty, so we said goodbye, after planning to meet for luncheon.

"But Gloria," I called, remembering that I had not yet interviewed her as I should.

Gloria was making a close-up and I left the set, feeling warm and cold at the same time; warm, because I had found again a good friend; cold, because I had no story.

You see, I never did get a proper interview, after all!

PRESENTING FERNAND GRAVET

(Continued from page 23)

ticularly those of historic military interest. This carried him so far afield that today he has more than five hundred military chapeaux of French campaigns alone, faithfully reproduced in miniature. Uniforms have come in for the same intense scrutiny, so that today in that particular sphere he has come to be recognized as an authority by the French Museum of History.

But all the above, he believes, is only adequate preparation for a cinema career. Because questions of technique of design arise in all pictures, and it behooves the thorough actor to be fully familiar with all details.

That thoroughness is characteristic of the man. Having worked in so many countries under such varying condi-

tions, it is only natural that he is also a close student of world politics and particularly of European-American relations.

That facet of his personality can perhaps best be explained by quoting what he said on his first arrival in Hollywood: "Europeans too frequently fail to understand American democracy, because they have a feeling that true democracy comes only when poverty compels large groups to band together as a family for self-preservation. They cannot understand a democracy such as this, built on competition and desire for mutual success."

This internationalist then perhaps can assist in these troublous times in explaining the various nations to each other, and by means of his art, which is universally recognized, interpret them to each other.

After his first American experience, which endured for only that one picture, he returned immediately to Europe, and already, perhaps, he is explaining "the American Way" where it will do the most good.

He had to go back to Europe to fulfill previous motion picture commitments, but as soon as they have been finished he will return to America to act again under the LeRoy banner.

In his next vehicle he will be co-starred with Ethel Merman, in a musical as yet untitled.

Still in his early thirties, Mr. Gravet feels that he has just embarked upon his career, but if "The King and The Chorus Girl" can be used as a criterion, that career bids fair to become increasingly brilliant through the years to come. Congratulations are also due Mr. LeRoy for bringing such a scintillating personality to the American screen.

MILESTONES IN THE MARCH OF MAKEUP

(Continued from page 42)

with that abundant vitality that is natural at twenty.

The moist rouge will merge into the powder base if it is properly applied, so that when the face is powdered and the dry rouge lightly dusted on there will be no harsh line of demarcation to proclaim the artificial coloring.

This is also the time to start using skin and tissue cream consistently, at least every other night. The natural oils that start drying up at thirty must be replaced, because a well-groomed skin will be even more important ten years later. The same systematic cleansing is necessary, and if the skin is the dry type, skin freshener should follow the washing. If it is oily then

an astringent should be used to guard against large pores.

And who are the fashionable forties? Irene Rich and Wallis Simpson are two who admit that they are forty as well as fashionable. There are scores of others, and whether or not they admit their age, there is no doubt that forty holds a charm all its own.

The woman who has carefully guarded her natural beauty from twenty to forty, who has discriminating taste in dress and coiffure, with a rich background and the poise that comes only from experience, is really in the prime of life.

Forty is the time to change the color harmony in cosmetics, if one hasn't already done so in the last two or three years. The skin naturally becomes a little darker, usually beginning at about thirty-five, and as a rule the hair is becoming gray. If she has not the keen instinct required, plus the artist's eye, to choose the proper shade for her cosmetics then she should seek expert advice. She must take better care of her skin than ever before.

At fifty beauty is exquisite and dignified, else it is not beauty at all. Fifty is formal, and to attempt to look thirty is not only attempting the impossible, but utterly ruinous to the delicate beauty that belongs to the age.

Cosmetics are still important, but they must be used discreetly, and all thought of the flaming glamour of thirty should be put aside. The woman who has attained what Browning called "The last of life, for which the first was made" may keep this exquisite appearance for the remainder of her life if she is conscientious in the care of her skin and hair, and careful in her selection of cosmetics and clothes.

THE IMPORTANCE OF PROPER CASTING

(Continued from page 28)

going to click. Take for example the two pixilated ladies in 'Mr. Deeds Goes to Town'. One has to admit that their little bit added immensely to the success of the comedy and yet they were on for only a bit. We can multiply that instance by thousands to prove what I mean, when I say that quite often a bit player's work is as important in a well rounded picture as is that of the star. A janitor, a butler, a messenger boy, a waitress, might be just the one to provide that comic or dramatic touch necessary, and that's where we have our troubles.

"Let me say right now, however, that the casting director is not the one who

has the whole job. It is his assistant, and I should know, because I have only been an casting director this last year and a half. Prior to that I was an assistant, and he is the one who does much of the work, because these minor characters are his job to provide and often he has to interview hundreds before he can satisfy the producer, the director and myself. So give the assistant casting director plenty of credit. I feel he is one of the unsung heroes of the motion picture business.

"Special pictures propound special problems. Take 'Lost Horizon' for instance. We had to provide hundreds of Tibetans, without a one under contract. It is common knowledge that after months of work, we discovered that a certain tribe of American Indians out-Tibeted the Tibetans, which solved that problem for us. At other times we are limited by our budget. The ideal character for a role is perhaps too expensive for that part, so then we have to take what we can get, rather than what we would like to have, but most of the time among the thousands of actors and bit players that we have listed, we usually find the proper one for the role."

A FILM EDITOR'S TECHNIQUE

(Continued from page 36)

sponse, which might be more dramatic than his actions, in putting over what we are after. Of course his voice can carry on the sound track even when there is no picture of him on the film, speaking. The above is also a good example of reaction to dramatic effect, in that we may cut to a shot of the prisoner at the bar, a key witness or to interested spectators in the audience. What I have mentioned above of course are so closely interwoven with each other that quite often one cut or one bit of editing might suffice for all three.

"How we cut for comedy is again obvious. We try to allow time for the audience to react, to laugh, and the more ludicrous or funny the situation, the longer time we try to allow without letting the film drag. We use our own judgment in the early editing, but are guided to a marked degree by the reaction of preview audiences to the film when it is completed. So much for the general theory by which we work.

"As for the technique of actual operation, every day while the picture is being shot, the cutting room gets the amount of film shot that day. These we call 'dailies' or 'rushes'. These we edit, keeping pace with production so that they can be played back daily for the producer, the director and others who are working on the feature. Thus

we constantly eliminate scenes of no value.

"We use a machine known as the moviola to play the film and the sound track for the actual physical operation of cutting. The sound track and film are run in synchrony, so that the cutter, watching the film in his small screen on the moviola also hears the sounds from the loud speaker. The moviolas have reversible motors so that a film can be run either forwards or backwards, time after time, until the cutter reaches the exact spot where he wishes to make a break.

"Every foot of the film is numbered with a corresponding number on the sound track, thus both can be cut to the fraction of an inch. The precision necessary can be understood from the fact that it takes a foot of film to utter a single syllable, approximately, depending of course on the rapidity of speech employed, and it takes both experience and a high degree of technical knowledge to perform this operation.

"When the film is cut, it has to be respliced to join the two selected ends together. For that a film splicing machine is used that shaves the end of each portion to be spliced to one-half its thickness, then the two are glued together, and the completed splice is no thicker than any of the rest of the film.

"The 'dailies' are cut and assembled for continuity as fast as completed episodes come in, so that each day as scenes are shot, they can be played back for those working on the picture. When all action is finally recorded, the whole picture is then assembled for continuity.

"After it is thus completed, it is previewed by its various executives. They then make such final editing as is mutually decided upon, after which the film is released for previews. Depending on audience reaction, changes are made, scenes are cut, new scenes are shot, and the picture again assembled for its final release."

During all the time that Mr. McCord was giving us this information, he took us from place to place in his department, explained in detail the operation of the various machines and outlined the procedure. About eighty people are employed in the department. These include eighteen film editors and their assistants, fifteen film projection machine operators, and a staff of eight people in the film library. These latter have charge of literally millions of feet of film—"stock shots" of every variety, which are saved for use in future productions.

It was interesting to note that there was no fabled "face on the cutting

room floor". On the contrary, the greatest care is taken of even the least valuable bit of film. Steel cans are used as receptacles for waste, this of course to eliminate danger of fire, films being highly combustible.

Back in his office, Mr. McCord reminisced about personalities he had seen come and go on the moviola screen. Great names of yesterday are today lost in the limbo of an unyielding past, and extras and bit players of yesterday are today headline stars.

Which brought us to another phase of cutting.

"Quite often," Mr. McCord related, "we cut a picture for 'star value'. Big stars naturally have box office, and even the most excellent work of a bit player

can't be allowed in the film to 'steal the show'. If, after previewing the picture, a leading star should complain about not being given proper treatment in the cutting, or about someone else being allowed too much space, revisions of course have to be made, depending always upon how important the individual is. Thus you see that occasionally excellent work is discarded entirely and actors may work through an entire picture but never see themselves on the screen in the completed feature."

Which to us explained El Brendel's remark that he "had been the face on the cutting room floor so often that he was getting fan mail from studio janitors."

DOES HOLLYWOOD SET THE STYLES?

(Continued from page 46)

hair in place of a hat developed right in the film city. In "Swing High Swing Low," Carole Lombard's new picture, you see her enter a restaurant and take off her hat before she starts her luncheon. It is done quite naturally, and since the gesture is a comfortable one as well as sensible, it has been happily adopted by women who believe in "being themselves," of whom Carole Lombard and Gladys Swarthout are typical examples."

Travis Banton believes that Hollywood *does* set styles, but not exclusively so. When color pictures become generally used, though, he predicts some style changes on the screen as well as in the costumes of women who follow picture styles.

"Hollywood will meet any sudden demand for exotic color in film wardrobes," he said. "Although I have always used colors that I considered most becoming to the star I am creating for, I will certainly abandon as many colored costumes as possible in any *Technicolor* film. Blacks, whites, greys and dull tones of certain colors will predominate. Vivid colors will be few and far between in any screen wardrobe I have anything to do with."

He had good reason for this startling statement.

"You see," Mr. Banton explained, "when you stop to think about it—the colors in settings, the natural coloring of the players and the greens, blues and browns of the out-of-doors will be sufficient taxation on the eyesight of an audience. If we try to dress feminine stars in a kaleidoscopic range of colors it will surely be distressing to an audience and it will without doubt confuse that audience to the point where there will be too much to look at all at once with the result

a jumble of discord rather than harmony. And harmony is needed in a picture between the wardrobe and the story as much as between the star and the director. I intend to tone down the coloring of my costumes so that there will be a minimum of color. In this way I hope to avoid any "colored post-card effects."

Travis Banton speaks emphatically and with a wide knowledge of his subject.

In adapting costumes for every-day wear Mr. Banton likes to keep to the influence of modern things. The English Coronation, for instance. The events of a busy modern life form the best basis for costume, rather than the styles of fifty or a hundred years ago. When adaptations come from period costumes, then they often become the Hollywood "fads" that Mr. Banton deplores.

"When it comes to designing for the screen, though," Mr. Banton declared, "I naturally do a great deal of research and adapt directly from ancient clothes. Illustrations by Cruikshank and "Phiz" in the books of Charles Dickens inspired many of the costumes in "Souls at Sea." A suit of David Copperfield's, for instance, served as a model for one Gary Cooper wears in the picture. Drawings of Little Em'ly in the same book provided the design for little Virginia Weidler's costume, and the clothes Tully Marshall wears as Henry Wilcoxon's crafty partner were fashioned after those of old Scrooge himself.

The graceful Victorian costumes of Frances Dee, Olympe Bradna and Cecil Cunningham were original creations by myself and were inspired by old cameos, prints, and portraits. I shall cer-

tainly adapt one or two of Frances Dee's costumes in this picture for modern wear since the Victorian era furnished such graceful lines in feminine clothes. One costume, for evening, is of white satin, cut low in period fashion and garlanded with white satin gardenias. There is no question but that this costume could be worn today on any dance floor and would attract only the most admiring glances. It deserves to be revived, though I saw it, first, on a faded miniature, and from that source drew my inspiration."

We asked about modern business dress. The sort of thing the busy young worker wears in the city. What about the clothes for girls like this?

Mr. Banton had a ready answer. "Simple clothes, well-cut and a bit streamlined for the speed of today's business are suited to the girl in the city. They should be fashioned for quick donning, and there is nearly always a place for the zipper, in my opinion."

We asked about them. "Don't you think they are rather ugly? Can a zipper adorn a costume in any way?"

"Simple," laughed Mr. Banton. "On a dress for Carole Lombard in "Swing High Swing Low" the zipper is used as the only highlight on the dress, which is of plain black wool in one-piece. Silver zippers are used up the front of the dress and on the pockets which are set just below the normal waistline. Placques of silver with cut-out monograms attached to the talon on each zipper and there is no other trimming. It's simple, smart, and easy to put on and take off. My contribution to the speed of modern living. I hope business girls will like it and can adapt it to their needs."

All Mr. Banton's costumes have the quality of practicability to recommend them. For "Champagne Waltz" he has designed a bouffant waltz dress of sheer organdie, his favorite material for evening wear, and trimmed it with garlands of daisies around the low neck and the hem. The trick is, it can be made quite easily by any clever young seamstress, and the trimming changed a hundred ways, using the basic dress as the background. It is easy to see why women go to pictures which portray costumes designed by Mr. Banton expressly to "get ideas" for their own wardrobes. It is typical of Mr. Banton's practicability of vision that he sincerely hopes that girls everywhere will derive benefit and truly get inspiration from his designs.

So—though Mr. Banton refuses to commit himself, we would like to say that Hollywood *does* set the style, and one of the chief "setters" is Travis Banton of Paramount studios.

THE PHENOMENAL RISE OF ROBERT TAYLOR

(Continued from page 19)

decided it was time to see what Robert Taylor could do, and the avalanche of fan mail that descended upon the studio after the showing of "Society Doctor," all addressed to Mr. Taylor, was really not such a surprise to the canny Louis B. Mayer as would be imagined. He, in fact, expected it.

Then followed "Magnificent Obsession," which added more thousands to his fan letters, and in rapid succession "Small Town Girl," "Private Number," and "The Gorgeous Hussy."

It was Robert Taylor himself who did not expect such an ovation. There was no stopping the acclaim or the applause of the fans. They wanted to see more of this young man—and said so, emphatically. From that time until this, the studio has been unable to produce enough Robert Taylor pictures. If he were only quintuplets, it would be practically perfect. "Broadway Melody of 1936" put him up among the stars, and leading ladies began demanding him as their leading man. Barbara Stanwyck, Loretta Young, Joan Crawford, and Janet Gaynor became in turn the cinema sweethearts of Taylor. They even argued, quite politely, of course, about who was to get him. Then, for his sake, Garbo came out of her sphinx-like silence and put in her demand. She got him, of course, and "Camille" was the result, with Taylor playing the same role as before, when he had acted Armand in an amateur production.

It wasn't easy for a young man to keep his head steady when half the beautiful sirens of the screen were demanding him as their acting partners. When Garbo herself asked for him, Robert Taylor felt rather overcome. It was just too much, he thought. Too much publicity—to much popularity, too much money—all at once. Fortunately, the Louis B. Mayer who had first counseled the young Taylor now helped out again. The friendship of the studio executive and the newly-risen star ripened, and Robert Taylor, his head firmly set on his shoulders, weathered the storm of sudden, amazing popularity with equable calm and a saving sense of humour that has always helped him over the bad places.

On the set, although the studio publicity attempted to bring out the fact that Robert Taylor and Garbo were smitten with love for one another, the true facts were otherwise. In the first place—Robert Taylor was a little afraid of the Star of Sweden. He had been a screen fan such a short time ago—had watched Garbo in films and admired

her from afar. Now he was suddenly placed in the role of Armand—her ardent lover. And he didn't know her at all!

They were introduced on the set and Robert Taylor called his leading lady, quite respectfully: "Miss Garbo."

It wasn't easy at first to bring to his role the warmth and spirit it deserved. How can a man act as though he adores someone when actually he only admires and respects her? How break down the wall of reserve which is Garbo's natural psychological cloak and attain the feeling of intimacy that the role requires?

There was a bitter struggle until, suddenly, "Miss Garbo," sensed what was wrong. With her usual sudden generosity she thawed to Mr. Taylor and talked with him, speaking as one actor to another; not as a queen to an unhappy subject. It was then that the picture really began to take shape, and the effect on Robert Taylor's acting can easily be seen by merely watching the picture, "Camille." In spite of this, however, it is Garbo who dominates every scene, and Taylor who struggles with the role. For the first time since "Society Doctor," Robert Taylor meets his match. He admits it. Her peculiar acting quality and genuine genius for portraying a screen character forces almost any other actor with her into the background. Not because she wishes it—but because she cannot help it.

Small wonder, then, that Robert Taylor found himself keyed to the highest pitch in order to make good on that picture. And he did, indeed, make good.

As to his personal self, Robert Taylor is so undeniably handsome as to seem unbelievable, at first. He is six feet tall and weighs 165 pounds, with a physique that speaks of his training in boxing, swimming and tennis, sports he takes very seriously and enjoys hugely.

His hair is dark brown and grows to a point on his forehead, and his eyes are a startling bright blue. If he were not a famous star of the screen at all, but just a young man on the street, people would turn to look at him because of his amazing handsomeness. Despite what his mirror tells him, he is not at all vain, and grins in abashed wonder at the windrows of fan-mail addressed to him.

Oddly enough, for so busy a person, he is an avid reader, a student of psychology and of medicine. His bookshelves contain the newest and most outstanding works dealing with those subjects. The books are well-thumbed,

too, with pencilled markings and notes, proving that they are actually read and studied, not merely a "front" to impress the visitors to his house.

There's a collie dog at the Taylor homestead who is trained to wake Robert every morning for his seven-thirty call at the studio. The dog howls under the Taylor bedroom window and effectively wakens his master. He also wakens the entire household but they haven't the heart to complain since the dog and Robert Taylor seem to enjoy the performance. Unfortunately, the collie, who is called "Sport," howls faithfully on Sundays and holidays, and also on all days when, as now, Taylor is resting between pictures. However, the young actor grins and bears it because the dog would never understand if he were sent away. A good example of the quixotic Taylor temperament.

The legitimate theatre is the first love of Robert Taylor, and some day he wants to join a stock company on the road, playing the role of Captain Stanhope in "Journey's End," which is his idea of a grand play.

He's a regular fellow, this Robert Taylor. A real American and a good sport. He has earned his popularity and undeniably deserves it.

The future? "I'll leave that to Fate," says Mr. Taylor, wisely.

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CINEMA LANGUAGE

(Continued from page 31)

- films, without publication or stage dramatization.
- TOP IT:**
A comedy gag that follows and excels a comedy scene just preceding.
- 108:**
A complete comedy fall.
- MUFF:**
Moustache.
- GRASS MAT:**
Wig of any kind.
- DRAPE:**
Actor's costume or wardrobe.
- MATCH:**
Any set or actor that compare as likenesses. A double.
- GOBO:**
Or **NIGGER**. A black movable screen to deflect light.
- 2 K-W:**
2000-watt bulb.
- EGG:**
Or **BOTTLE**. Any bulb.
- ORANGE PEEL:**
Soft light to produce glow for close-ups.
- LOOPY:**
Light used on camera for direct beam.
- SPIDER:**
The terminal bars that transmit the electricity from the master circuit.
- CAN:**
The main outlet for electricity on the walls of the stage.
- WILD WALL:**
A piece of scenery matching the set which is removable.
- LAVENDER:**
The first print of the negative. A cutter's term.
- BOOM:**
High steel girder for camera shots from the top of the sound stage. Also the rod for the microphone.
- MIKE:**
Microphone.
- BON-BON:**
Large spotlight.
- BAMBINO:**
Baby spotlight.
- GAFFER:**
Head electrician on set.
- BEST BOY:**
Assistant to gaffer.
- SWING GANG:**
Furniture movers on set.
- WOOD BUTCHER:**
Studio carpenter.
- FLACK:**
Publicity man.
- OLD MAN:**
Director.
- JUICER:**
Electrician.
- GRIP:**
Stage handy-man.
- JUNIOR:**
New type spotlight.
- 5 K-W:**
5000-kilowatt spotlights.
- SUN ARC:**
Huge back light simulating daylight.
- RIFLE:**
Soft spotlight with movable head.
- STRIPS:**
Row of 5 overhead lights in bank.
- CELLO:**
Diffuser of linen or silk over light.
- JELLIES:**
Gelatine diffusers that fit over lights.
- BARN DOOR or FLIPPER:**
Wings of black metal that cut off side light. They fit on the light-head.
- DIVERSION DOOR:**
Hand turned glass screen for light diffusion.
- FLORENTINE:**
Cracked glass light diffuser.
- HORSE BLANKET:**
Japanese silk light diffuser for a "broad".
- BROAD:**
Two 1,000-watt bulbs on bank in a stand for flat lighting.
- RAIN HAT:**
Tin hood the shape of the light to protect it during storm or rain scenes.
- WEB MAN:**
The special effects man who spins spider webs out of glue for ageing set.
- PANCAKE:**
Platform for cameraman on high set-ups.
- BLIND:**
Sound-proof silencer on camera.
- NOSE BAG:**
Hood over mike to obtain wind effects.
- FUNNEL or SNOUT:**
Round metal deflector to centralize light.
- TIN:**
Silver light concentrator for outdoor sets.
- GOLD:**
Outdoor light concentrator of gilded tin.
- BUTTERFLY:**
Large cheesecloth screen to deflect direct rays of light from actor's faces.
- DOUGHNUTS:**
Circles of light caused by faulty lighting. They reflect on the wall.
- MONTAGE:**
Method by which action is indicated symbolically in the picture. Viz: picturing train wheels turning and then feet on platform to indicate a journey, without once showing the entire train.
- WIPE:**
The division which separates unrelated scenes on the screen.
- DISSOLVE WIPE:**
One scene melting into another on the screen.
- INTERLOCK:**
Sound term. To space the sound-track on the film in conjunction with other sounds in correct unison.
- ROLL 'EM:**
Start filming. Director's phrase.
- NEW DEAL:**
To re-light a set entirely from a new angle.
- CANARY:**
A buzz or imperfection in the microphone.
- MIKE MONKEY:**
The man who rides on the boom which holds the microphone.
- TWO-STEP:**
Not a dance. A small two-stepped ladder for use of grips and electricians on the set.
- M.O.S.:**
"Mit-Out-Sound." A silent shot. Started as a joke and now is regularly used.
- DUBBING ROOM:**
The re-recording department where music is played off the sound track and cut into the picture.
- PLAYBACK:**
Running off the sound track for corrections.
- BEE BURNER:**
Small smoke pot with a long spout and bellows for fog scenes or smoke effects.
And now do you see why visitors on the set complain that they "don't understand a word they're saying"?

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THE PSYCHOLOGY OF DIRECTING MUSICAL COMEDY

(Continued from page 21)

You see, unless the music is part of the story development, the audience is made to feel a slowing up of the plot while a song or a dance sequence takes place. Haven't you often had a feeling of impatience while you listened to the singing of a character while the story rested at a crucial point, waiting to be taken up after the musical interlude was over?"

There are no musical interludes in pictures directed by Mark Sandrich. He brings in the songs naturally, as part of the entire picture, and the dances enter the plot as much as the dramatic moments.

To get this effect it is necessary for the director, the author and the composer of the music to work together, day after day, before a single scene is taken, moulding the story into a smoothly running musical which tells its story in song and tap-steps as well as in words.

The composer of the music for "Shall We Dance?" is George Gershwin. We asked at once if the composer of such a famous piece of music as "Rhapsody in Blue" did not object to having his music worked over by the director and author of the motion picture.

"Of course not," replied Mark Sandrich, in surprise. "Musical composers get the idea at once, and I have worked with both Irving Berlin and Gershwin. They plan their songs as part of the story—and work with the author until the song harmonizes perfectly with the mood and idea of the sequence. It isn't easy, I can tell you that much. I directed Katharine Hepburn in 'A Woman Rebels,' and the dramatic story is much less difficult to direct."

Describing his directing technique further, he said:

"The minute an audience becomes aware of directing, then in my opinion they lose the mood of the story. I like the camera and the director to be unobtrusive at all times. You will notice that in dialogue sequences, I like to take quite a long speech without breaking up the scene by different camera shots. That is one way of making the scene in question smooth and relegating the camera into the background of the audience's consciousness."

We asked about the dancing scenes, those lovely whirls and gay taps that Ginger and Fred dance for the enjoyment of thousands.

"There we come to the hard part of musical direction," replied Mr. Sand-

rich. "The camera is rolled around on the dance floor to follow exactly every step of the dancers' feet. I take these scenes in full, if possible, that is, I do not like to break up the dance for new camera angles. It is my belief that people want to see the dance as if they were actually watching it, so the camera must never give a dizzying effect or permit the dancers to get too far out of range in the distance. Our camera is mounted on a rubber-tired dolly and pushed over the floor soundlessly, in perfect unison with the rotations of the dancers. That is why, if you enjoy Ginger's and Fred Astaire's dancing on the screen, you are seldom aware of anything but themselves. Scenes like that cost many thousands of dollars in time and money to get the proper effect, but I think it is worth it for two such dancers as Ginger and Fred."

We watched Mark Sandrich direct a scene and liked his manner on the set. He is quiet and unassuming. The fact that he wears a hat, coat and muffler, as though he were a business man out for a stroll quite often causes him to be mistaken for a visitor on the set, much to Mr. Sandrich's amusement.

He has a gift for "leaving people alone," and allows his stars to work out their own scenes in their own way before he calls a rehearsal. He does not interrupt them and due to this fact they work at their lines with concentration. If it looks all right he quietly calls for a "take" and the scene is shot—seldom more than once. If it is particularly good, he always has a word of praise.

"How do you like working with Ginger Rogers and Fred Astaire?" we asked him.

"They are two of the grandest people in the business," he said enthusiastically. "We enjoy one another's company, seem to understand one another, and actually derive real pleasure out of making a picture together, in spite of the hard work involved."

His words seemed justified, for a feeling of camaraderie and good fellowship was present on the set and could be noticed by any visitor who came to watch the shooting.

Mark Sandrich shot to cinematic fame after years of directing slapstick when he won the Academy Award for his three-reel short subject, "So This is Harris," which was a musical, hailed as a "new technique in musical directing."

After that he was promptly promoted to feature director and he just as

promptly proved that the appointment was a wise one by turning out "Melody Cruise," a highly popular musical and among the first to be re-run many times by request of pleased audiences.

His versatility has been proved by the success of a pure comedy, "Cock-eyed Cavaliers," with Wheeler and Woolsey, which he directed, and by the fact that he could turn to pure drama, such as "A Woman Rebels," and make both pictures successful box-office screenings, liked by the public and the industry as well.

He is a graduate of Columbia University and knows the cinematic world from the ground up. Born in New York, he loved the theatre but has done no work with the stage, having been occupied with the motion picture for many years. A flattering offer came for Mr. Sandrich to do a stage musical in New York but his picture contracts forced him to turn it down.

"Besides," he said candidly, "I know pictures. But the stage is a new medium. Perhaps I would not be so successful there."

We think he'd do a grand job, but it is to the benefit of the public that Mark Sandrich sticks with Ginger Rogers and Fred Astaire—guiding them to further fame.



MY TOUGHEST SHOOTING ASSIGNMENT

(Continued from page 29)

the desert, you have another thought coming). Of course all this had to be done out-of-doors where controlling light over such large areas as were there is impossible, so we had the problem of making them appear like the veritable palls of doom that they were and still get them clear and recognizable on the screen. After we had got them, there was again the problem I referred to of cutting in those shots made without the principals present, into those made with Muni and Rainer and the rest on the "Good Earth" set, without the whole appearing incongruous. The light over in the locust country naturally was different from that here in southern California. In the picture, however, we had to make them appear the same, so we built great screens of silk which we hung over the sets and filtered all the sunlight. Then we made test after test to make sure that the light matched from foot to foot of the film, regardless of the location upon which it was shot.

This problem of matching light is always a tough proposition out-of-doors. Indoors, of course, you always can control it but on the outdoor set of "Good Earth" quite often we would begin shooting a scene at nine o'clock in the forenoon with the usual good morning light. Then something would come up, scenes to be rehearsed, new bits of business to be added, situations to be changed for better effect, discussions as to which way to play a scene and all of the innumerable things that happen to delay a production. Net result? We would still be shooting the same scene at noon or perhaps far into the afternoon, with the light still supposed to be of the same quality and intensity and the shadows still supposed to fall in the same direction as they did when we began shooting at nine o'clock. This again we solved with the same enormous screens of silk that I referred to before, thus achieving a constant light the whole day through.

These screens are of course not always practical because high winds make them flap and the consequent noise recorded on the sound track is usually quite at variance with that which is supposed to go with the scene, but to date they are our best bet.

Shooting scenes made in fog presents a lighting problem of an entirely different nature. For example, at the present time we are shooting "Parnell", many scenes of which are depicted in typical London "pea soupers". Again countless tests are necessary to determine the proper density of the fog

which the fog machine should emit. (These machines in themselves, I might add, are masterpieces of ingenuity in that they will exude fogs tailored to measure, i.e., billowing, low hanging, choking, swirling or what have you.) The tests are made right on the sets with "stand ins" present for the principals, wearing the same clothes and the same makeup as the principals will wear when the scene is actually shot. We experiment with lights and with the fog until we achieve the exact "mood" which we want. When that has been attained in the tests, we duplicate the same conditions when the scene is actually shot.

And so it goes. With new equipment, new methods and new technique, we conquer each problem as it arises. When the equipment is not available we devise it. I designed the first motor driven camera and was the first photographer to use a moving camera. Now, of course, we have them on perambulators but in those old days we wore them strapped to our chests. To reach back into that grab bag of memories and pluck out any one incident and label it the "toughest" is for me impossible, but I have found that when everyone cooperates there are very few problems in my work which human ingenuity cannot surmount.

LAUGHING STOCK

(Continued from page 40)

would bring a laugh when spoken by Andy Devine but fall flat perhaps when read by Kenny Baker. Each of them of course could embarrass the star but each also had to do so in his own way.

"Situations have to have a certain continuity," Mr. Benny continued, "in order to maintain that week to week interest, like our 'Buck Benny Rides Again' series which we recently concluded. Listening audiences wait for each new adventure and thus we maintain a continuity of interest that is so essential for a successful series."

Bit by bit Mr. Benny analyzed the component parts which make for continued success in the comedy world, proving himself a keen student of mass psychology, as well as a philosopher.

Because it has taken both study and work to bring him from his early beginnings as a fiddler in Waukegan, Illinois, to where he is today, voted by more than four hundred critics the most popular purveyor of humor on the air.

Way stations along that arduous route include being an entertainer at the Great Lakes Naval Training Station during the war years, the regular vaudeville stage, a motion picture career that started with the "Hollywood Review of 1929" for M-G-M and a ra-

dio debut dating back but four short years.

He was married in 1927 to Sadye Marks, who is today known on the air as Mary Livingstone. She made her start in radio one night when one of the regular players failed to appear. Her part was only two lines. The next week she appeared on the air again and then left the program. After waiting two weeks, Benny's radio audience became impatient and bombarded him with letters demanding that Mary return. She has never missed a program since.

We also exemplify Benny's basic psychology of humor in that listeners enjoy tremendously Mary's putting him "on the spot".

Mr. Benny is even more charming if that is possible, to meet personally than he is to listen to over the air or see on the screen. Perfectly poised, with a resonant voice, excellent diction, and an agile, keen mind. He is at home on any subject. Modest and unassuming, he gives much of the credit for his success to his co-workers, and his authors, Bill Morrow, Ed Beloin and Al Boasberg. His conversation is constantly interlarded with praise for others who have helped him achieve the success he now enjoys. While he is admittedly "tops" in his chosen field, one has only to meet the man to feel that his efforts and personality would have won for him success in any other type of endeavor.

ARCHIE MAYO

A VERSATILE DIRECTOR

(Continued from page 37)

Pictures, I believe, can do more if they will, toward bringing happiness and hope back to people's hearts than any other single force."

Mr. Mayo has a belief in the future of good pictures that nothing can dim.

"We are becoming an educated nation," he declared. "The director who wants to know what audiences demand has got to take cognizance of that fact. Not that we will ever get away from heart interest stories, but *along with* them we must take into account the emotional and mental fashions of the day, such as sophistication and the liking for brighter and more striking stories. Triteness is passé. 'The old farmhouse being lost for the mortgage' has gone forever.

"No audience goes to a picture to see it, in my estimation, or even to hear it. They go to *feel* it! An audience which only sees or hears a picture is but half won. A director knows this when he goes to a theatre to catch the audience response. Not until he is satisfied that they *feel* his picture does

ne stop trying to improve it. That, at least, is my working creed."

We asked Mr. Mayo his opinion of the necessity of comedy in a picture and of the problems regarding directing comedy situations. The picture following "Black Legion" is "Call It a Day", which is light-hearted comedy. It pretends to no problem appeal. He had some things to say about it which were pertinent:

"From directing comedies a director learns the value of bringing freshness and spontaneity to every shot. He learns to beware of 'dead lumber' in his picture as he would a plague. The minute the vigorous life of these qualities leaves a picture, in my opinion it is ready for shelving. The story is the life of the picture—but also, that life must remain quick in the directing. There is the virtue of comedy."

As we have already stated, another of Mr. Mayo's firm beliefs is that the story is the most important part of a picture. Not the director, not the star, but the story! With this idea in mind, he works *with* the author and tries to catch exactly what is meant by his every paragraph. Perhaps that is why pictures directed by this man have a well-knit, fully rounded effect, as of a story well told and satisfactorily concluded. He never forgets that the screen is unfolding a tale, that between the author and the director that story is told—and the stars and players *show* the story to the world.

For the past ten years Archie Mayo has been directing pictures and his increasingly important assignments have come as a result of his knowledge of technique and modern viewpoint.

He therefore feels a part of Hollywood and the industry more than many who have recently come here from foreign countries. In mentioning Hollywood, Mr. Mayo had no bricks to throw, which is unusual.

"I have no patience with the people who scoff at Hollywood for the showplace that it is. I know that there are *real* people here—real brains and real talents, because I have had the pleasure of working with many of them. Though Hollywood has its faults, it is a city of ideas, and in ideas there is power. Hollywood has been very kind to me. It has been kind to many of its hard working studio people. You see, the motion picture combines art, science and business in such a closely allied trio that a lot of each branch of endeavor goes into the making of a picture. If some of the pictures produced on a major studio's huge schedule turn out to be completely lacking in true worth, it is unfair to judge that studio or the industry at large by the public's reaction to that one picture. I

believe in giving a man, an industry—or a country—a break."

Mr. Mayo, with a wide smile, stopped talking. He is good natured and possesses a keen wit. He is rigidly punctual in his appointments, and especially so in appearing for work in the morning, a habit formed when he was a vaudeville trouper and song plugger, and had to be on time. He likes punctuality from player and crew. And gets it, which is more important.

We watched him direct a few scenes from "Call It a Day" and discovered that his wise cracking and seemingly easy going technique packed a world of power behind it. Under these pleasant conditions the actors worked harder than they realized. When a scene is finished to his satisfaction, Mr. Mayo has a phrase which he uses at all times: "Take it away and give it to the hungry public."

His good-natured bantering puts the entire assemblage in a co-operative frame of mind. He even acts out small bits for various players so they can see exactly what he means to convey, and the acting is good enough to present his thought on the matter with well defined precision.

An excellent example of his technique was seen when in a certain scene he was directing little Bonita Granville, the child who stole the picture, "These Three," a year ago.

"What are you doing, Bonita?" he called to her, laughing, "are you *acting*? Because if you are—don't!"

Bonita laughed and immediately became more natural in the scene which followed.

Another time he cautioned a young "bit" player:

"Don't be so cute," he said, "I don't want cuteness. This scene is supposed to be funny—but not cutely so."

His humor necessarily has perceptible barbs and there are teeth in his words for some who want to look for them.

The best example of the Mayo gift for putting a story on the screen can be seen, we repeat, in "Black Legion." This is the type of picture which Mr. Mayo likes best to direct, and which he believes will, more and more, become the picture of today and tomorrow. The pungent stories of life as it is lived at this moment. That is his message regarding the screen. And he is one of the few who backs up his beliefs with a concrete proof of his whole-heartedness.

Since everyone cannot meet Mr. Mayo—and since this is only a rough sketch of the man as a person—you may meet the director when you see Black Legion.



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The Motion Picture Studio Insider recommends the following pictures as worthwhile entertainment:

"THE KING AND THE CHORUS GIRL", "CALL IT A DAY", "STOLEN HOLIDAY", "WHITE BONDAGE" and "READY, WILLING AND ABLE", Warner Bros.-First National.

"SWING HIGH—SWING LOW", and "WAIKIKI WEDDING", Paramount.

"HISTORY IS MADE AT NIGHT", Walter Wanger.

"THE WOMAN I LOVE" and "QUALITY STREET", R. K. O.

"TOP OF THE TOWN", Universal.

"SEVENTH HEAVEN", "LOVE IS NEWS" and "ON THE AVENUE" 20th Century-Fox.

"LOST HORIZON" and "WHEN YOU'RE IN LOVE", Columbia.

ANALYTICAL REVIEWS

Love Is News



(20th Century-Fox)

CAST:

Tyrone Power, Loretta Young, Don Ameche, Slim Summerville, Dudley Digges, Walter Catlett, George Sanders, Jane Darwell, Stepin Fetchit, Pauline Moore, Edwin Maxwell.

CREDITS:

Associate producers: Earl Carroll and Harold Wilson. Director, Tay Garnett. Screen Play, Harry Tugend and Jack Yellen. Story, William R. Lipman and Frederick Stephani. Photography, Ernest Palmer, A.S.C. Art director, Rudolph Sternad. Sets, Thomas Little. Assistant director, Booth McCracken. Film editor, Irene Morra. Costumes, Royer. Sound, Roger Heman.

TYPE:

Rapid-fire newspaper story, packed with laughs and amusing situations.

TECHNIQUE:

Tay Garnett has directed this with so much verve and sparkle that the occasional straining of situation in the story is buried in the rapid-fire style of its portrayal. Never has Loretta Young been permitted to show so much life and freshness. Tyrone Power, as the fast-thinking newspaper man is at home in the role, and Don Ameche gives a surprise performance as the city editor. All three are first-rate and their respective efforts give off sparks that make for grand entertainment. The picture steps along at a lively pace throughout and the technical staff has more than adequately handled its part.

SYNOPSIS:

The efforts of a newspaper reporter to gain a scoop story on a young heiress results in her framing him on the front pages by using his own methods. The plot revolves around the strategy with which these two revenge one another, with the city editor of the young man's paper taking a beating for most of the incorrect stories. Not at all a sensible story-plot to begin with, but its deft handling makes it so.

RATING:

First-class entertainment with a joyous sparkle all its own. Sophisticated yet, in spite of this, young people will like the fun. Never a dull moment.

The King and the Chorus Girl



(Warners)

CAST:

Fernand Gravet, Joan Blondell, Edward Everett Horton, Alan Mowhry, Mary Nash, Jane Wyman, Luis Alberni, Kenny Baker, Lionel Pape.

CREDITS:

Producer-director, Mervyn LeRoy. Original screenplay, Norman Krasna and Groucho Marx. Photographer, Tony Gaudio, A.S.C. Musical director, Leo F. Forbstein. Dance director, Bobby Connolly. Film editor, Thomas Richards. Assistant director, Arthur Lueker.

TYPE:

Satiric comedy of the fast-moving, sophisticated brand. Deliciously funny.

TECHNIQUE:

First of all this picture identifies Fernand Gravet as a new and brightly-shining star. Mervyn LeRoy has made this one of the maddest, merriest pictures of the year, which races along in its nonsense with the verve of a high-strung race horse. The excellent supporting cast lends its best effort toward high comedy and the varied roles interlock with perfect timing. Luis Alberni is one who deserves high praise for his grand comedy work. Dialogue is brilliant and witty. Photography, sets, costumes and all technical details keep to the high level set by the entire story and cast. Altogether charming and delightful.

SYNOPSIS:

The fact that this story concerns an ex-king and his romance with an American girl will set tongues to wagging. The chorus girl is hired to add resistance and give an interest to the bored young ex-king's life, who is drinking himself into a stupor. After their arranged meeting, the fun starts and never stops until the end of the picture. The fact that Fernand Gravet resembles in appearance the former Prince of Wales in his younger days adds an extra note of interest to the story.

RATING:

Sure-fire comedy entertainment with a score of tops for genuine fun. It's a spring tonic.

Lost Horizon



(Columbia)

CAST:

Ronald Colman, Jane Wyatt, Edward Everett Horton, John Howard, Thomas Mitchell, Margo, Isabel Jewell, H. B. Warner, Sam Jaffe, David Torrence, Hugh Buckler.

CREDITS:

Producer, Frank Capra. Director, Frank Capra. Screen play, Robert Riskin. Original story, James Hilton. Musical director, Max Steiner. Musical Score, Dimitri Tiomkin. Photography, Joseph Walker, A.S.C. Aerial photography, Elmer Dyer, A.S.C. Technical advisor, Harrison Forman. Film editor, Gene Havlick. Special camera effects, E. Roy Davidson and Ganahn Carson. Art director, Stephen Goosson. Costumes, Ernest Dryden. Voices, Hall Johnson Choir.

TYPE:

Adventure; both physical and mental. For adult audiences with adult minds and a capacity for thrills of an unusual type.

TECHNIQUE:

Each phase of the technical work on this production has been so expertly dovetailed with all the rest that an excellent balance has been achieved, making "Lost Horizon" as nearly a perfect picture from every standpoint as has ever come out of Hollywood. Acting credits must go to each and every member of the large and carefully-chosen cast. To Ronald Colman for a thoughtful and vivid portrayal. To Jane Wyatt for a fresh and understanding interpretation. To Edward Everett Horton for a comedy role that harmonizes flawlessly with the mood of the picture. To Isabel Jewell for an appealing and dramatic bit of acting. To Thomas Mitchell for a finely-shaded characterization. The photography is arrestingly beautiful and amazingly real. Direction is smooth and has an intense sweep. Altogether, a technical triumph for all concerned with the picture, down to the last grip and the least important extra.

SYNOPSIS:

It is pointless to relate the entire plot here. The adventures of a band of people who are kidnapped by plane and taken to an ageless lamesary in Tibet is the basis of the plot. The psychological effects of their journey, and the results of their discoveries in the lamesary, make a breath-taking tale.

RATING:

A gem of a picture. It has power, wisdom, excitement and action from start to finish. This is more than entertainment—it is an experience in itself.

OF NEW PICTURES

By PAULINE GALE

Maytime



(M.G.M.)

•
CAST:

Jeanette MacDonald, Nelson Eddy, John Barrymore, Herman Bing, Tom Brown, Lynne Carver, Rafaelo Ottiano, Charles Judels, Paul Porcasi, Guy Bates Post.

•
CREDITS:

Producer, Hunt Stromberg, Director, Robert Z. Leonard. Original story, Rida Johnson Young. Screenplay, Noel Langley. Music, Sigmund Romberg. Musical-direction, Herbert Strothart. Special lyrics, Bob Wright, Chet Forrest. Photographer, Oliver T. Marsh, A.S.C. Recording director, Douglas Shearer. Art director, Cedric Gibbons.

•
TYPE:

A musical superbly mounted and exquisitely placed against a background of romantic appeal. Music lovers will be satisfied at last, for the score is permitted to dominate the picture, and it is hauntingly beautiful music.

•
TECHNIQUE:

Direction is steadily and smoothly handled, in pace with a story that has been loved for many years. The music runs the gamut of old-time songs to snatches of opera and the beautiful love song: "Will You Remember?" Recording takes honors for clear rendition of the lovely voices of Nelson Eddy and Jeanette MacDonald. A colored filter has been used to heighten the dream-like quality of the picture and it adds to the fine photography immeasurably. John Barrymore, as the maestro, gives another of his finely-chiselled performances. A triumph in technique, and the only critical suggestion that might be added is the almost wedding-cake elaboration of the sets, which are permitted to over-dazzle what is, in reality, a simple and charming love story. It is the music which carries the picture, this time.

•
RATING:

The plot is told in flashback, opening in 1905. An old lady remembers her operatic career, and the story of her Maytime romance is told, which ends in gentle tragedy. The music tells the story through the voices of the two singing stars.

•
RATING:

Romance in a swirl of May blossoms is the mood of this musical. It is essentially a love story, and for its very unsophisticated charm and lilting melodies it will be loved by young and old who see it.

Swing High Swing Low



(Paramount)

•
CAST:

Carole Lombard, Fred MacMurray, Charles Buttersworth, Jean Dixon, Dorothy Lamour, Harvey Stephens, Cecil Cunningham, Charlie Arnt, Franklin Pangborn, Charles Judels.

•
CREDITS:

Producer, Arthur Hornblow, Jr. Director, Mitchell Leisen. Play, George Manker Waters and Arthur Hopkins. Screenplay, Virginia Van Upp, Oscar Hammerstein, Jr. Musical director, Boris Morros. Photographer, Ted Tetzlaff A.S.C. Art directors, Hans Dreier and Ernest Fegte. Original songs, Ralph Rainger, Leo Robin, Sam Coslow, Al Siegel, Burton Lane, Ralph Freed.

•
TYPE:

Comedy romance with songs and dances. The love story dominates with a thread of bright comedy for sparkle and some singable songs.

•
TECHNIQUE:

Fred MacMurray gets his best chance to date as the jazz trumpet player. He is natural and acts with sincerity throughout. Carole Lombard is not dimmed by MacMurray's performance, however, and the two team together in a merging of genuine ability. The handling of the story is unusual, since comedy gives way to drama in the middle of the picture without losing the balance of the production. Nice cutting and equally nice placement of some remarkably good songs will please the most critical audience. The photography is superior in every way and the technical work is cleverly fitted to the needs of the story. Charles Buttersworth, in a comedy supporting role, is given ample opportunity to steal scenes, and he gets them every time. Credit to the producer for seeing the need for drama, well acted, as well as comedy in a musical picture.

•
SYNOPSIS:

Just out of the army, a swing trumpet player meets a girl in Panama who aids him in becoming an outstanding cafe attraction. He goes on to Broadway but neglects to send for the girl who gave him his chance. It winds up with true love finding its right path, but not until after many amusing and often dramatic episodes have transpired.

•
RATING:

Another blues-chaser and a boon to early-summer theatre-goers. Not so light as to be merely musical, this rates as high entertainment and the laughs are very real.

When Love Is Young



(Universal)

•
CAST:

Virginia Bruce, Kent Taylor, Robert Brennan.

•
CREDITS:

Associate producer, Robert Presnell. Director, Hal Mohr. Songs, McHugh and Adamson.

•
TYPE:

Love story of the ugly duckling with small-town versus big city backgrounds. Music.

•
TECHNIQUE:

Hal Mohr, former ace cameraman, handles this, his first directing job, with skill and deft artistry. The story is not permitted to lag and songs, rendered by Virginia Bruce are worthy of remembering. In particular "When Love Is Young", the title song, and "Did Anyone Ever Tell You" are outstanding. Kent Taylor gives one of his smooth performances. Miss Bruce is given a chance to wear some exotic gowns in this and adorns the picture successfully as a result. Photography is top notch and the recording on the songs is clear and well-timed.

•
SYNOPSIS:

The class prophecy is read and the heroine is told she will grow the biggest pumpkin in the country, as an example of how exciting her classmates think her. Irked by the dull future in store for her, the girl goes to New York and makes good, singing on the stage. Her return home is a triumph but she sees that her former sweetheart is a dull small-towner and she returns to New York and the love of a press-agent. It's Cinderella again.

•
RATING:

Quite well worth seeing and hearing. The story has few surprises, but Virginia Bruce has many, one being a golden singing voice. For old and young.

WE REGRET

The "Insider" regrets that credits for the Remember When pictures in the January issue were inadvertently omitted. Those on page 38 were from the collection of William Lanahan of M-G-M; those on page 39 from the collection of T. L. Talley.

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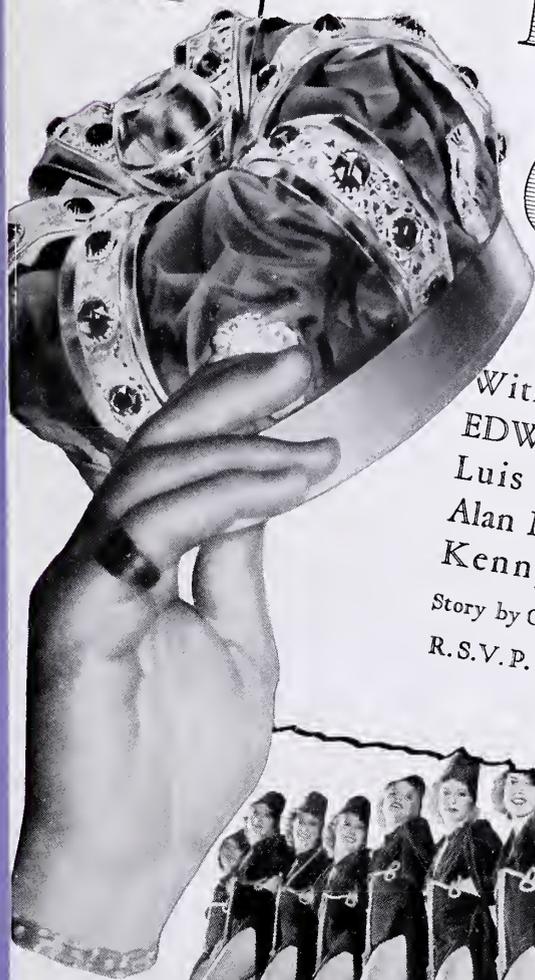
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