

STAR DUST

MOVIE AND RADIO

By VIRGINIA VALE

FAY WRAY is a dutiful wife. While she was in England she went to Oxford, because that was one of the places in which her husband, John Monk Saunders, was educated, and she felt that she had to see it.

She likes making pictures in England—practically all American picture stars do, for that matter. Hollywood people are especially fond of England, and I wonder if it's because they get such good meat over there. For (whisper it gently!) a good beef-steak is rare indeed in Hollywood, and that's not meant merely as a very bad pun that sneaked into type unexpectedly!

But you should see those California folks fall for steaks and roast beef when they come East! And the girls rush to shoe shops, because good shoes are so much less expensive once they reach the East. They're not so much excited over clothes; the studio designers have them pretty well trained to like Hol-

wood styles, and anyway, nowadays, they like to wear slacks most of the time. But they do buy a lot of the less expensive dresses for which New York is famous.

Hollywood isn't taking to trains, just because of that very bad airplane accident; they like to get places in a hurry, out in California, and nothing scares them.

Myrna Loy flew East at about the time of the accident. Joan Bennett went back to Hollywood by plane a few days after it happened. Incidentally, if she and Helen Vinson and all the others who want to live in Connecticut (and in the same part of the state, too) buy property there, the state will find itself turned into a miniature California.

Apparently the rocks and stone walls and little hills prove irresistible to our movie folk who have looked so long on the magnificent, lush scenery of California.

Charles Vidor, the director, and his wife, Karen Morley, continue to astonish the film world. Not only do they get along beautifully at home, but they do it at the studio as well. He likes to direct her in pictures, and she likes to have him do it—and you'll see the result in "Boom Days," on which they're working now.

Grace Moore is busier than a one-armed paper hanger. She spent last week in New York, one of the events scheduled being a ceremony in which the Society of Arts and Science presented her with a fellowship in the organization. Then she sailed for England, to sing in opera at Covent Garden. When she returns she'll make two pictures for Metro and make some more for Columbia.

But the European stay will include the celebration of a wedding anniversary—her fourth—at the castle in Italy where she and her husband, Valentine Parera, spent their honeymoon.

He hasn't been able to break into pictures over here, but no doubt her experience consoles him; she had to try and try, and get one bad break, before she made "One Night of Love" and landed on top.

Those amateur programs on the radio are getting more and more popular—but after hearing some of the performers would you believe it possible that they'd had two auditions before going on the air? Seems as if they'd have been thrown out right at the start.

They tell me that letters pour in by the thousands at the big stations. About two hundred are chosen, summoned, and given an audition—just one big audition. About forty are selected, and the few whom we finally hear are finally picked.

And here's another astonishing thing. The vote of the audience rarely agrees with that of the studio judges. Which makes some radio executives wonder if they've been offering us the wrong kind of programs all this time.

The play that Marlene Dietrich found so shocking that she walked out on it, "Children's Hour," will be turned into a movie, but with the element that makes it shocking cleverly eliminated in the process of re-writing.

And have you been keeping track

of all the controversy over "Sailor Beware"? It obviously wasn't the kind of play that could be screened, but it was bought for a lot of money, and then the business of cleaning it up began, and went on and on, with the Hays office turning down the result.

Now an acceptable version has been turned in—but the title has to be changed! Which makes one wonder what was the good of buying the play in the first place.

Cheer up, all you girls who long to look like Myrna Loy. She's not exciting or exotic looking off the screen; some people wouldn't even call her pretty. But she's always interesting.

It looks as if Ethel Merman, whom you've seen on the screen and will see there again, is going to be one of the new high lights of radio. Her first program wasn't very good, but that wasn't her fault; obviously it hadn't been written as well as it

might have been. But they say it's going to be better from now on.

ODDS AND ENDS . . . Want to win a thousand dollars? That's first prize in the contest being run by Metro in connection with "The Forty Days of Musa Dagh" . . . Benay Venuta's having trouble with her name; so many people who hear her on the air think it must be another name spelled backward . . . Alice White is starting on a vaudeville tour . . . Paramount's going to make a picture based on those radio amateur programs . . . Adolphe Menjou has to gain thirty-five pounds, as fast as possible . . . Ruth Chatterton's on her way to Hollywood, ready to go to work again . . . Mona Barrie's having "more money and better parts" trouble with Fox.

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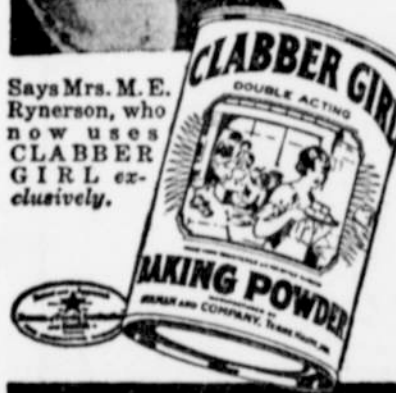
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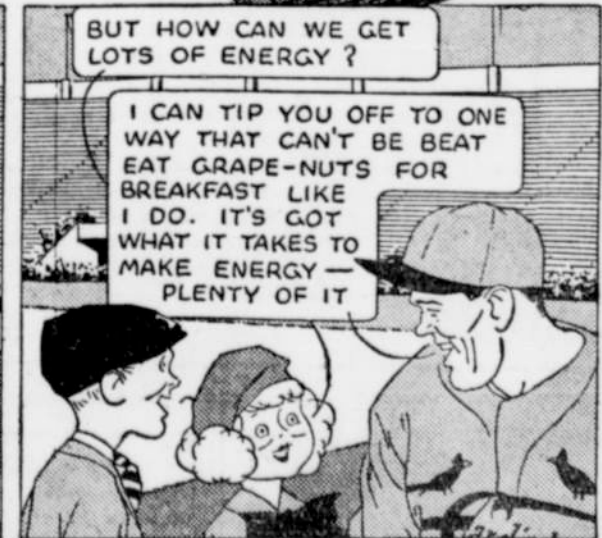
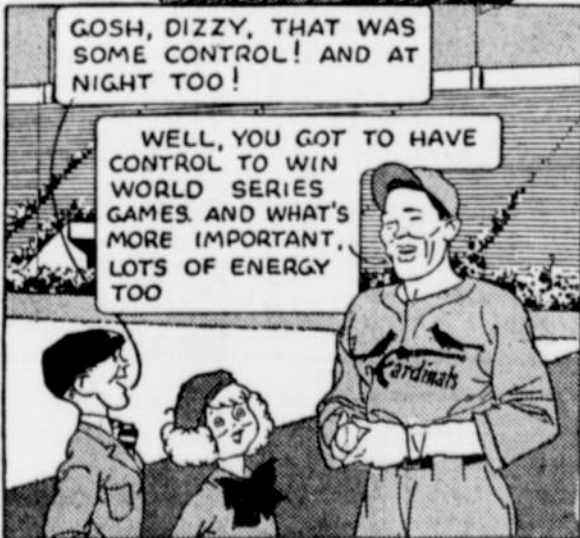
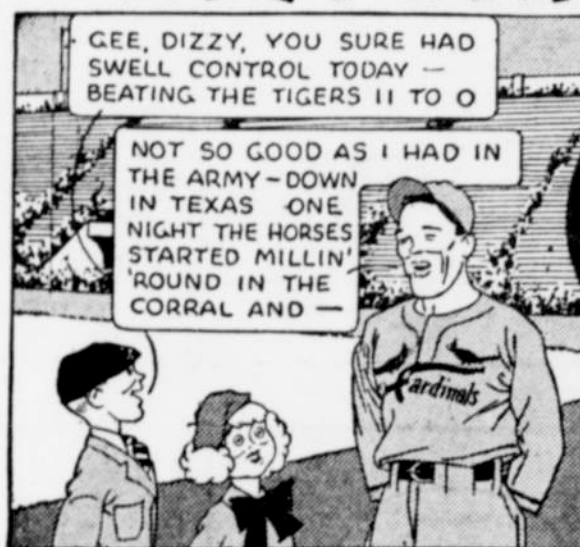
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