



Looking 'em Over
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 Five Star Motion Picture Editor



Hollywood producers are gambling thousands on the screen careers of these charming young ladies, tops in the new crop of players which some day may get star billing. Left to right: Cecilia Parker, of Metro-Goldwyn-Mayer; Anne Shirley, a promising 17-year-old, who took the spotlight in "Anne of Green Gables"; Eleanor Whitney, Paramount's dancing starlet; Ida Lupino, from the same studio, and Olivia de Havilland, whose work in "Midsummer Night's Dream" won her two leads in a row.



Gossip
 From the Studios and Social Centers
 of Hollywood
 by Jane

IF YOU like your romance sweetly scented—and you do, you rascals—then accompany your tall, dark and handsome or your blond heart's desire, which ever the case may be, and hie forth to a darkened neighborhood theater. There nestle in a secluded spot, or as near secluded as is possible with hundreds of others sitting nearby, and watch the light opera, "Rose Marie" unfold.

Ah, the magic spell, the full beauty of that song of songs, "The Indian Love Call." As sung by Jeanette MacDonald and Nelson Eddy it will bring back to you, as you sit there, all the old memories of lost loves, loves you wish to forget but hope, by gosh, you'll live to remember. And when the tender, passionate notes of "Rose Marie, I Love You" comes swelling out over the darkened expanse, so compelling is its appeal, that the poor, little wizened prune who is holding your hand or that dizzy, scatter-brain blond who is leaning on your shoulder (Oh, excuse me, the other guy's shoulder), will take on the proportions of a Northwest Mountie or the glamour of a Joan Crawford. What I mean is—it gets you.



Jeanette MacDonald

Filmed almost entirely out-of-doors in the mountain lake country of the Sierra Nevadas, the production is a pictorial sensation.

Glimmering lakes, towering peaks, dangerous passes—all the beauty of nature serves as a background for this romantic saga of the great northwest. It is in this setting that the Totem Pole dance, the spectacular sequence of the whole picture, is staged. One thousand dancers, lavishly costumed, dance to music thrillingly beautiful.

Miss MacDonald, of course, is "Rose Marie," the Canadian grand opera singer who travels incognito into the backwoods region in search of her brother, a fugitive from justice.

Also searching for the brother is Sergeant Bruce (Nelson Eddy) of the Royal Mounted. They meet, fall in love, until she realizes the mission of the other. The crashing climax and the poignant ending will be remembered long after—well until you get home anyway.

THAT madeup Broadway musical hit, "Anything Goes," which wowed New Yorkers out of their seats, is now to be seen on the Paramount screen.



Bing Crosby

Here we find Bing Crosby clowning and crooning with that unusual rhythm girl, Ethel Merman, who sang in the original New York production. The big song hit, "You're the Top," has been revised and new lyrics supplied by Cole Porter, the author, himself. The new versions are just as nonsensical and just as "hot" as the originals. Other familiar hits featured by the pair are "I Get a Kick Out of You," "There'll Always Be a Lady Fair" and "Anything Goes."

Ida Lupino has been entrusted with the feminine heart lead opposite the crooner; Charles Ruggles is seen as the nut gangster who believes himself to be Public Enemy No. 13; Grace Bradley makes a pretty gun moll; Robert McWade is Bing's broker-boss, and Arthur Treacher portrays a vacuum-brained Britisher.

A light, whimsical note has been maintained throughout the picture, which largely concerns itself with the efforts of Bing and Ruggles to avoid arrest on an ocean-going liner. They romp through a series of hilarious escapades before the ship docks in Liverpool. Everything is ironed out and Bing wins the hand of his lady fair. First-rate entertainment.

Boom Year For Young Screen Hopefuls; Studios Plunging to Boost New "Finds"

Film Executives Say There Is No Commodity So "Perishable" as Careers of Juveniles, But Risk Must Be Taken — 1936 Will Be "Kids' Year"

By Donna Risher

WITH the passing of the Wampas "Baby Stars"—that organization of studio publicity men who made a specialty the last ten years of boosting young screen hopefuls into stardom—this year of all others is known as the kids' year in Hollywood.

Without the aid of this special press agents' association, which died for lack of interest among its members, there are more promising young players in the cinema capital today than ever before, and the studios are putting out more money to build them up, to groom them for stardom, than at any time in the history of films.

Gambles are taken on these children of school age, to be sure, and many times good money is wasted. Any studio executive can tell you that there is no commodity on the market today as "perishable" or as uncertain of success as a sweet young thing between the ages of 16 and 21.

Anything can happen, they point out—and often does—to wreck careers of the young and immature. And since these producers must run the risk of investing their money in these juveniles, they are forever hopeful that the money spent will come home to roost in the box office.

OLIVIA DE HAVILLAND stands out from the Warner Brothers group. After her work in "Midsummer Night's Dream" she received instant recognition, and was placed in the lead in "Captain Blood" and "Anthony Adverse."

This same studio also asks you to keep an eye on James Melton, a very good singer who came to the films by radio. James is a handsome youngster, and will next be heard from in "The Desert Song."

Metro is telling the world through its press department about Cecilia Parker, whose work in "Ah, Wilderness" has strengthened the studio's belief that Miss Parker is worthy of their trust. Jean Chaburn, Allan Jones and Bill Henry are three others the studio is willing to spend money on while they grow into stardom—if they do.

At Radio they are betting heavily on Margaret Callahan and Harriet Hilliard. The latter started her career with the third biggest part in "Follow

Bette Davis is about the only actress in Hollywood who will play a part that remains unsympathetic to the end. The blond star takes the risk in her latest, "Dangerous," and just as she did in "Of Human Bondage" she again delivers a performance that lingers in the memory.

In this, her latest vehicle, Bette assumes the role of Joyce Heath, an actress who has fallen from the top to Broadway's gutter level. A jinx was on her, Broadway said. Everything she did came to misfortune. Finally, the hero, an architect, determines to reform her—he did.

Franchot Tone gives a clean-cut portrayal as the reformer, Margaret Lindsay and Alison Skipworth hold up their end of the support, while Miss Davis herself is human and believable.

"Dangerous" makes concessions to the censors.

the Fleet," and her work in that picture indicates that she, too, has justified the faith placed in her.

Jane Wyatt, piquant little star from the New York stage, who played opposite Preston Foster in "We're Only Human," is another bet of RKO. While Jane loves the stage, it is likely she will eventually land safely and satisfactorily in the movies.

In the case of 17-year-old Anne Shirley, it was a director who gave her her chance because he had seen her work in the cutting room when he was a film editor, and he never forgot her.

When he was assigned to direct "Anne of Green Gables," he sent for her, tested her for the role and cast her in the part. Her success and rise strengthened Nicoll's faith in her. Her current picture, "Chatterbox," has added further to her laurels.

DARRYL ZANUCK over at Twentieth Century-Fox expects great things from three hopefuls.

They are June Lange, the little studio stock girl who has so far copped three leading roles in as many pictures; Michael Whalen, a young Irish lad, found in a Hollywood theater, and dancing Dixie Dunbar, who in "King of Burlesque" has already demonstrated she has the stuff that it takes.

Paramount is pinning its hope on clever Eleanore Whitney, the sensational dancer who has been groomed by Bill Robinson to go through her tap routines.

Eleanore hails from Cleveland, Ohio, and got her first chance in "Millions in the Air." From that picture she went into a straight dramatic lead in "Timothy's Quest," and is now working hard in "Three Cheers for Love."

Johnny Downs, a fine-looking lad, and Robert Cummings, who played the Southern youngster in "So Red the Rose," are being watched by the same studio. Both have ambition and personality.

Ida Lupino, youthful blond who acquitted herself well in "Paris in Spring," went from that picture to "Anything Goes" with Bing Crosby. Ida, it seems, is definitely going somewhere in pictures.

And now that they are all on their marks and have gotten set, the idea is to—watch 'em go.



A cameraman's dream is a pretty girl with a horse. Here's the dream realized—Josephine Hutchinson and Whitely.

THE daughter of an Alaskan gold miner, Diane Cook was born in Valdez, the farthest northern white settlement, and is very much surprised to find herself in Hollywood where the red poinsettias twine around the door. Diane was 12 years old, she says, before she knew the natural color of the earth, getting the impression that the whole world was snow white... well... don't let Hollywood fool you, Diane.



Diane Cook

And because we are in a communicative mood we are going to spill the beans about that ice-skating sequence you will see in "Wife vs. Secretary," where Jean Harlow and Clark Gable do some fancy skating. Believe it or not, the pair is not skating on the well-known thin ice, but "hot" ice. Yes sircie!

The rink in the picture is made of "hypo," the same chemical solution used in the developing of photographs. It is called hot ice, and after it is liquefied in huge cauldrons, boiled and melted, it is poured on the surface of the floor. Then it is left standing over night to crystallize and harden. It gives the appearance and strength of real ice. Since it is not affected by heat or cold, it makes an ideal rink under the studio's blistering lights.

Ever since Hollywood awoke to the fact that the dance team, Fred Astaire and Ginger Rogers, was a money-making surprise, other producers have been praying for a similar dance combination.

Now, M-G-M thinks it has the ideal couple—Joan Crawford and Clifton Webb. Joan can wear the clothes, look glamorous, and execute the routines successfully, and Webb, a Broadway sophisticate, is a dancer of the first rating. They will strut their stuff in "Elegance," and if they click, other producers will start praying all over again.



Clifton Webb

Secrets are secrets in the Gaynor household.

Some weeks ago Janet confided to her business manager she wanted to give her mother an automobile as a present. A few days later, Janet's mother confided to the same business manager that she wanted to give her daughter a car as a present. The business manager got busy and the cars arrived the same day. Each was duly and happily surprised. Now Janet says, gift giving in the Gaynor manse is more or less a family joke... maybe so... but boy WHAT a joke.

Victor Fleming, director, is searching for the ten most beautiful Chinese girls on the Pacific coast. They are needed for a tea house sequence in "The Good Earth," starring Paul Muni. All must have beautiful voices, dancing grace, and the ability to wear elaborate costumes.

Jean Harlow has a dog that insists upon becoming a movie actor. He is a seven weeks old Dachshund pup presented to Jean by Walter Wanger. Because he made such a fuss on the set, Director Clarence Brown permitted Nosey—that's his name—to stand by Jean during rehearsal.

But when the actual filming began Nosey was locked in Jean's dressing room.

Jim Thorp, former noted Indian athlete is leading an authentic reproduction of an old-time Indian attack on a pioneer wagon train in the new Wheeler-Woolsey film, "The Wild West."