



Looking 'em Over

***** WITH *****
GAIL GARDNER
 Five Star Motion Picture Editor

RICHARD DIX'S new starring picture, "Mother Lode," is another story which deals with the frenzied, colorful life in the California of 1860's.

This film drama was photographed in the picturesque Kern River Valley, in the region of Kernville, which marks the southernmost tip of the Mother Lode.

There were, in fact, still traces of the fabulous days recalled in the picture in Kernville at the time Dix and his company enacted their scenes.



Richard Dix

"Depression miners" now take from 50 cents to \$5 worth of yellow dust from the gravel beds and holes which once left thousands of dollars worth of yellow dust in sluice boxes, rockers and pans.

Andy Clyde, who portrays Dix's partner in a "strike" on the Mother Lode, found himself panning for the sake of the camera not a hundred yards away from men who are today making a living after the primitive fashion of the placer miners of 1860.

THE magic of motion picture cameramen, combined with the fact that California's topography offers bits of landscape that duplicate any part of the world, has made it possible for an amazing variety of screen dramas to be filmed without leaving the state.

Therefore, it is of little wonder that most studios include from one to three outdoor sagas on their yearly schedules.

This week we have a number of exceptionally fine photoplays which use colorful backgrounds with telling effect.

The first, "Men Without Love," is a gripping drama of primitive life on the desert, authored originally by Peter B. Kyne.

The tale is that of three bad men who find a dying woman and her baby on the desert and who, one by one, sacrifice their lives to bring the child to civilization and safety.

Chester Morris plays "Bob," leader of the outlaws, a hard-boiled killer, who is the last to lay down his life for the safety of the mite of humanity he and his two cohorts set out to save.

Lewis Stone is "Doc," second of the bandits, and Walter Brennan is "Gus," who lends comedy to the trio.

Morris gives a virile, convincing performance and his scene with Irene Hervey, in which he deliberately kills the girl's love for him, is one of the dramatic highlights of a thrilling story.

Stone plays with sincerity the dominant role as the oldest of the outlaws. Miss Hervey is charming, while Robert Livingston is successful as a young bank clerk in love with her.

"GIRL WHO CAME BACK" is a crook melodrama of the Lady Raffles brand, with the timeworn formula of the girl who associated with crooks, but who desires to go straight.

Shirley Grey is the girl who restores stolen jewelry and finds love as a secretary in the office of a banker. Although determined to live an honest life, Shirley is under the pressure of her former associates. She clears herself by confessing her identity and leads the police to the hideout of gangsters, who have cracked a bank and are holding the man she loves as a hostage.

The ending is obvious. Sidney Blackmer is deft and capable as the banker-lover and Noel Madison

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Individual a young lady as you'll find anywhere is Margaret Sullivan, whose refusal to conform to accepted Hollywood traditions is pretty upsetting to studio bosses. Margaret, shown as her own natural self in the left photo, is now making a film in which she plays opposite her ex-husband, Henry Fonda, shown in his home in the right photo. The center panel shows Miss Sullivan and Fonda in a scene from the production.

Margaret Sullivan Still a Problem; Won't Conform to Hollywood Ideas!

Spurns Private Dining Room for Public Counter; Won't Pose for Stills and Goes Out With Henry Fonda, Her Ex-Husband, Who Thinks She Should Have Better Roles!

By Donna Risher

A LONG with the usual conjecture over the exclusive Garbo and the taciturn Hepburn, Hollywood is speculating these days whether Margaret Sullivan, the firebrand of the picture colony, can be tamed.

Will Margaret, the query goes, eventually be brought to do the things the cinema capital expects of its movie actresses, or will the former Broadway star reserve the right to her independence to the last?

To date, Margaret, the former wife of Henry Fonda, after three years in moviedom, insists upon being her unusual, extraordinary self.

Conform to the demands laid down for movie stars of the first magnitude, she will not. She blankly refuses to be catalogued and pigeon-holed like the rest of her screen sisters. Miss Sullivan has let it be known, in fact, that the whole thing gives her a pain in the neck.

The young lady's conduct is enlivening if not conformative.



Donna Risher

A HIGH-SALARIED star, she at first confounded her employers daily because she preferred to sit with the "grips" and "props" in the public lunch room at the studio, where she could hear the men talk about the fights and the wrestling matches. All the time she should, in the accepted sense, have been in her rightful seat in the private dining-room reserved for celebrities.

Another idiosyncrasy attributed to Margaret is that although she depends upon the picture business for a living, she hates to have her picture taken.

Her steadfast refusal to sit for publicity "stills" keeps her home studio in a dither and her press agents in a huff.

Recently La Sullivan, who in real life is Mrs. William Wyler, wife of the director, shot Hollywood eyebrows up another notch when she appeared at a preview of "Rose Marie" on the arm of her ex-husband, Fonda, thus making a field day for the news cameramen.

"**R**UGGED individualism," her friends call it, but workers in an adjoining studio are grateful, they declare, to discover that Margaret's non-conformity offers a sure characterization as the gang leader.

SOMETIMES the script writers work overtime and give the customer more for his money than he really cares to take.

Such is the case in "It Had to Happen," featuring Rosalind Russell and George Raft in a mixture of many things. The pair dashes through six reels of action concerning a millionaire heiress, two immigrant lads, a mayor, a mistress, a dishonest banker, a district attorney, a grand jury, a red flag, a horse race, a judge and a marriage, with Raft coming out on top with the girl.

Miss Russell is fair to look upon. Raft is his own suave self, carrying out his assignment with sincerity, albeit; he deserves a better one.

formative spirit finds no response whatever in her ex-spouse, Henry.

A comparative newcomer to the screen, and one of the brightest stars on the horizon, Fonda is, by his cheerful acquiescence to form, endearing himself to everybody in the business.

Exceedingly popular with all classes at the studio, from the important executives to the office boys, Fonda makes and keeps friendships.

At present he and Margaret are co-starred in a picture called "The Moon's Our Home." In this opus, Margaret plays the part of a temperamental movie star, and in one of the sequences is required to break up furniture and to throw things.

THE fury of the "business" demanded was almost too much for the temperamental Margaret.

"Do you really expect me to break this stuff?" she inquired of the director, as she looked around the set at the expensive bric-a-brac.

"Go ahead, go ahead," he returned. "You know how it's done." Fonda standing nearby, looked on and smiled.

To all appearances, the two are enjoying their work together, after their professional and marital separation.

They are good friends and, according to Fonda, they have appeared together in so many plays in the past that their reunion here in Hollywood seems "like old times."

"Personally," Fonda confided to an interviewer, "I don't think they have given Miss Sullivan any picture role yet as big as she is capable of playing."

And that, coming from an ex-husband, is a very gallant thing to say.



There is nothing like having fun with your work. Sally Eilers plays her mirror-back, while Pinky Tomlin plays his guitar between scenes for a Universal picture.

Gossip

From the Studios and Social Centers of Hollywood

by Jane

IRVING BERLIN, that sentimental, human chap with the amazing versatility, was honored recently by the song-writing world in Hollywood. Because through all the cycles and changes of song, Berlin still leads the parade.

For 25 years now the little fellow, once styled "the king of ragtime," has been right out in front. He is still setting the pace with seven new tunes for "Follow the Fleet."

The author of "Alexander's Ragtime Band," "All Alone," and "When I Leave the World Behind," Berlin has given the nation more songs to sing than any other composer.

He certainly rated the flowery speeches and the seven-course dinner they tendered him.



Irving Berlin

THE Mae West stories will not die. Hollywood is as full of them today as it was the first week la belle West arrived. The latest concerns Mae while doing a romantic scene with Victor McLaglen in a sequence of her current picture. McLaglen, presumably under great emotional stress, seized the star and crushed her to him — before the camera. After the "business" was over Mae started to repair her damaged coiffure, caught her breath and exclaimed:

"You're no erl paintin', Vic, but you're a fascinating monster."

WHEN Harold Lloyd appeared at the studio wearing a raincoat buttoned to his ears, Lionel Stander inquired:

"Why the raincoat?"
 "This is just my regular coat," explained Lloyd.

"Oh, and what do you wear when it rains?"

"I've got an old cloth coat I wear in wet weather," the comedian replied.

Stander let it go at that.

PUSHFACE LOMBARD, canine aristocrat of Hollywood, is going to get his chance in pictures. Pushface is a full-fledged member of the Lombard family, being the personal pet of Actress Carole Lombard. He got his chance when Director Walter Lang needed a little Pekinese for "background," and Pushface was accepted.

ETHEL MERMAN has all the girls a dither. Ethel has, without a doubt, one of the most gorgeous evening gowns yet seen in the cinema capital. It is of yellow chiffon with a long, circular skirt. The bodice is draped with a low décolletage in the back. There are some interesting shoulder decorations of large diamond-cut topaz stones, flanked by deep yellow paradise feathers... and that, my dears, comes under the heading of "pretty classy."

IT took Edgar A. Guest 30 years to get a diploma from a Detroit high school. Eddie went to work at the age of 12 and did not complete his studies, but 30 years later the school honored him with an honorary parchment. You'll see him in "You Can't Lose" for Universal.

 Jack Oakie declares he is not in love, but if he isn't he's fooling the lady, for he puts in a good many phone calls to her during the day.



Ethel Merman