



Hollywood's Fashion Dictators Decree Brightest of Flowers For Spring Wear

Nothing Too Bright And Colorful This Season Is The Verdict From Designers At Principal Film Studios; They Agree On Co'or Blue—And Nothing More

By Donna Risher

WITH all Hollywood aflame with natural blossoms at this Easter time, women of the screen, clad in the elaborate raiment so characteristic of their calling form their own impromptu Easter parade—a parade unlike any other in the world.

Along the Boulevard, in the cafes, along the bridge paths and to and from the Easter services in the churches the great and near-great of the cinema wend their way, fully conscious of their new gowns, their bright spring hats, their advanced styles and the due impression they are bound to make upon the populace.

Nothing, the picture sirens say, is too bright or too colorful to wear this season and for that reason Orry-Kelly at Warner Brothers, Adrian at M-G-M, Vera West at Universal and Travis Banton at Paramount, who seldom agree on anything pertaining to clothes, have all decreed this year that their screen favorites must decorate themselves in bright flowers.

These stylists agree, too, that blue in all its shades is a good color for spring and then they—disagree from there on.

Nevertheless, the girls have vied for individuality in their garments and from impressions

gained from advance style shows in Hollywood, it looks as if the designers have met the demand.

This Easter, as in previous seasons, Vera West, the clever designer at Universal, who plans frocks and hats for Margaret Sullivan, Sally Eilers, Diana Gibson and other luminaries, staunchly maintained that all clothes should remain practical and not too elaborate for women to copy and wear outside the profession.

Miss West goes upon the theory that dresses are made to wear, not to photograph, and practically all of the gowns turned out of her shop can be worn not only by the women who strut before cameras but by women the world over as well.

One of Miss West's smartest creations is a model in navy and hyacinth blue, which she designed for Sally Eilers. The dress is a skirt and jacket effect with a high lapel neckline, caught with a spring bouquet, featuring the jacket. A bunch of the same posies trim the back of Miss Eiler's garden type hat. Navy accessories include suede and alligator pumps.

PARAMOUNT'S T. Banton, on the other hand, has placed Kitty Carlisle in a straight-line fashion trend. Into the brim of her navy milan hat, Kitty tucks a bunch of silk flowers and into the belt of her one-piece street frock, she tucks a matching cluster.

June Lang, a youthful actress just getting her

Easter and spring in Hollywood! Left to right, Sally Eilers chooses a navy and hyacinth blue outfit; Diana Gibson, a navy crepe with unusual back treatment; Kitty Carlisle accents accessories; Carole Lombard wears a checkerboard tie-silk serge with white pique cape; Maureen O'Sullivan's ensemble is a two-piece white crepe, the jacket edged in red, white and blue, matching her scarf.

start at the Fox studios, is perhaps emphasizing "distinction" more than most screen players this season.

June selected a blouse of petal pink shade and in place of a necktie she pins a deeper colored velvet rose at her throat. A black hat with a veil bearing a scroll design, black suede pumps and a bag are important accessories that harmonize with her black bengaline skirt.

Resort wear is always emphasized at this time of the year by the stars who journey to the desert each week-end for off-the-set relaxation.

Jane Wyatt, an attractive Universal featured player, leads the group with a white sharkskin. The model is strictly tailored with the buttons and buckle of white, red and blue braided cellophane. A nifty little winged effect decorates the above-the-elbow sleeves.

HOLLYWOOD GOSSIP

FROM THE STUDIOS and ALONG THE BOULEVARD
By Jane

WHEN the girls come out to Hollywood from the East the first thing they do is to take up horseback riding. Gloria Holden is no exception. But Gloria's pastime has led to carrots and its the carrots, not the rides, that are driving her daffy.

The carrots started when Gloria treated her horse, King, to a good breakfast which she bought at a nearby market, or as nearby as two miles is away from the riding academy.

KING liked the vegetables so well he told his friends in the adjoining stalls. Now when Gloria appears on the scene the entire lot of them whinny and nudge her with their noses. The result being that the original dime's worth has now mounted to 75 cents' worth.

The other day the market man asked Gloria how she managed to eat so many carrots. Gloria explained about the horses. Thereupon, the market man disappeared, only to return with a bushel sack full. "But—" began Gloria.

"Oh, that's all right lady," the market man returned. "I like horses, too."

Now Gloria lugs the bushel every morning she rides.

JOE E. BROWN is quite pleased with his picture prospects for the next few weeks. He will have two of Hollywood's prettiest new discoveries as his leading women in "Earthworm Tractors." They are June Travis and Carol Hughes. As a hustling rural go-getter, his ingenious methods of selling farm tractors, involve him with both of the girls in many amusing situations.

MISCELLANY: Fred Stone proudly surveying his newly purchased five acres of land out in San Fernando Valley, where he plans to build a spacious Spanish home in the summer. Katharine Hepburn driving a shiny new station wagon with more seats in it than her old one had. Maxine Jennings planning a trip to her home town, Portland, Ore. Michael Whalen dining with Marie Gambarelli, premiere danseuse of the Metropolitan Opera company, while Arthur Treacher looks over the puppies with Miss Virginia Taylor at the Pasadena dog show.

That thermos bottle which Fredric March carries to work with him every morning contains hot, concentrated vegetable broth with which he refreshes himself throughout the day.

THERE was a time when mothers cried over "Baby Marie" and her cute and sometimes pathetic antics on the flickering screen.

A lot of water has run under the bridge for Baby Marie since that run. Today she is married and has been standing-in for Ginger Rogers, hoping to get a chance to start over again in pictures. This week she got the break hoped for. She was assigned to a lead role in a picture.

On The Set ★ ★ ★ ★ ★ With ★ ★ ★ ★ ★ Gail Gardner

DEAR FOLKS:

If you read the gossip columns you undoubtedly see names that shine by "indirect illumination." That is, names that have never appeared on movie programs, but are household words, nevertheless, because they have some connection with actual screen celebrities.

Among those most familiar to picture fans are Jim Timony, the Countess de Frasso, Virginia



Jack Oakie plays for his mother, Mrs. Evelyn Offield.

Pine, Mack "The Killer" Grey, the two "Cracker" Hendersons, Ev Crosby and Dr. Joel Pressman.

Timony is called in Hollywood "Mae West's manager." He accompanies her everywhere. He can be found on her set, in her dressing room, in her automobile and practically wherever Mae can be found. There isn't a Mae West fan in the country who hasn't read of Jim Timony, and while the reading public has seen his face in the newspapers, he has never appeared on the screen.

The Countess de Frasso first came into the

cinema limelight through her friendship with Gary Cooper prior to his marriage. After being introduced to screen society, she gave many parties to entertain Hollywood's foremost. The Countess is still entertaining them although Cooper has been married several years.

EQUALLY well known through his association with Raft is Mack "The Killer" Grey, the actor's constant companion, bodyguard and man-about-the-studio. When Grey had his nose remodelled, it became national news merely because of his friendship for Raft. Grey has appeared in one or two pictures in bit roles but there is hardly a Raft fan in a thousand who would recognize Grey if he met him on the street.

The two Hendersons won renown because Eugene, "Cracker" Henderson started out as Man Friday for Jack Oakie and then transferred his affections to Gary Cooper, while Lowe, "Cracker II" Henderson took his place with the comic.

Their names are bywords with fans, although their screen careers have been limited to extra parts. Eugene and Mae West's stand-in had a nation-wide break in the news a short time ago when they were married merely through their remote connections with two luminaries.

Dr. Joel Pressman, while possessor of an excellent reputation as a nose and throat specialist in Hollywood, was practically unknown through the nation until he married Claudette Colbert. As the result of his marriage to the star, he's had his name and pictures in newspapers the world over.

Ev Crosby is nationally famous for the sagacity with which he manages the business affairs of his brother, Bing. Many magazine and newspaper

stories have been written about him, but if he had not been Bing's brother, it is quite likely his name would not have appeared in print.

On the other hand the fan who doesn't know



Wallace Beery and his daughter, Carol Ann.

Mrs. Evelyn Offield is a rarity indeed. As the mother of the irrepressible Jack Oakie, she has achieved nation-wide publicity.

Wallace Beery's little daughter, Carol Ann, is another who shines indirectly. Beery's studio sends out publicity on Carol Ann as faithfully as if she were a contract player.

Madeleine Fields, secretary to Carole Lombard, is another personality known to Hollywood fans and yet she has never appeared in one foot of film.

The names are endless, which only goes to show, she said smilingly, how devious the paths are to fame.

Cordially yours,
GAIL



Gloria Holden



June Travis



Fred Stone