

# MOTION PICTURE

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CAROLE  
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**WHAT JOAN CRAWFORD HAS FOUND IN MARRIAGE**  
*Hollywood Wants New Talent—Win a Screen Test!*  
**THE PRIVATE LIFE OF RONALD COLMAN REVEALED**





## I'VE DISCOVERED AMERICA ! "

"See America first!" I've heard that phrase all my life—but it was just another slogan until I made this memorable Greyhound bus trip. Starting on the east coast, we swung clear around the continent, westward by one great highway, returning east another—and this was only one of several coast-to-coast circle tours that Greyhound offered me!

"Now I've revised the old slogan . . . for you 'See America BEST' when you travel by Greyhound! I've met and made

friends with the *real* America—its kindly, interesting people, its surpassing natural beauty, its mountain grandeur and desert magic, huge cities and charming country towns.

"And what a comfortable way to explore—in a big Greyhound motor bus, among congenial fellow travelers, with one of America's finest drivers at the wheel. The cost of my trip was less than gasoline and oil for a small private auto. Let me mention just a few of my delightful memories:



"Our big bus paused in the Delaware Water Gap while passengers marveled at the towering mountain walls—the sparkling ribbon of river below us.



"When we stopped in a grove of giant California redwoods it took fifteen of us stretching our arms wide, to circle one of those tremendous trees.



"We actually visited a foreign land! Stopping at El Paso, we couldn't resist crossing the Rio Grande bridge into glamorous old Juarez.



"Everyone smiled when that starry-eyed young couple got off the bus at Niagara Falls. As if we didn't know all the time where they were bound!



"As our bus was ferried across San Francisco's Golden Gate, we could look up and see workmen spinning the cables of the world's mightiest bridge.



"The romance of the real West came to life again at Dallas—where we spent many fascinating hours at the Texas Centennial Exposition.



"From the Greyhound Terminal in Cleveland, we could clearly see the Great Lakes Exposition—so we stopped over for an exciting day.



"Imagine—masts of a ship sticking out of a grassy hillside, with sailors at work in the rigging! Crazy? No, just a movie location near Hollywood.



"Grand old southern melodies! They came floating through the star-filled night as we stopped for dinner near an Alabama plantation.



"What a thrill—when a tiny fawn burst from the woods, scampered across our highway, and went splashing through a Minnesota stream!



"Of course, we stopped off for a day at the San Diego Exposition—even lovelier this second year—and Agua Caliente only a few minutes away.



"Our Greyhound bus actually passed right over the top of Virginia's amazing Natural Bridge—in beautiful Shenandoah Valley.



"Yes, sir, the bears ate right out of my hand, in Yellowstone National Park! I wouldn't have missed that short side trip for anything in the world.



"I can never forget that wrinkled old Indian woman who sold me the clever little hand-woven basket, beside the Apache Trail of Arizona.



"As we rolled down Pennsylvania Avenue in Washington, a brilliant military parade swung along, only a few feet from our bus windows."

"So there are some of the highlights of my Greyhound trip. Why don't you plan just such a journey of exploration for yourself? Whether you travel a few miles or a few thousand, Greyhound offers the most interesting way, and by far the most economical." *The coupon below will bring complete information on any trip you may plan—or you can step into the nearest Greyhound office, (or telephone) to secure rates and schedules. Start now, by mailing this coupon.*

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Send this coupon to nearest information office, listed at left, for interesting pictorial folders about Texas Centennial Exposition , Great Lakes Exposition , San Diego Exposition . (Check which one.) If you have some other trip in mind, jot it down on this line, and we will send full information.

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"Barbarous!"

A HOSTESS AND A  
DENTIST BATTLE OVER  
A T-BONE

"Intelligent!"



SAYS  
HOSTESS



SAYS  
DENTIST



*(But the civilized way to build firm gums is IPANA and MASSAGE)*

**HOSTESS:** "Your picture is disgraceful. No girl with a spark of intelligence or breeding would ever eat like that." *(But your dentist disagrees—emphatically.)*

**DENTIST:** "That picture is a perfect lesson in the proper exercise of teeth and gums. I hope millions of people see it. If more people chewed as vigorously, there would be far fewer gum disorders—fewer evidences of that dental warning 'pink tooth brush'."

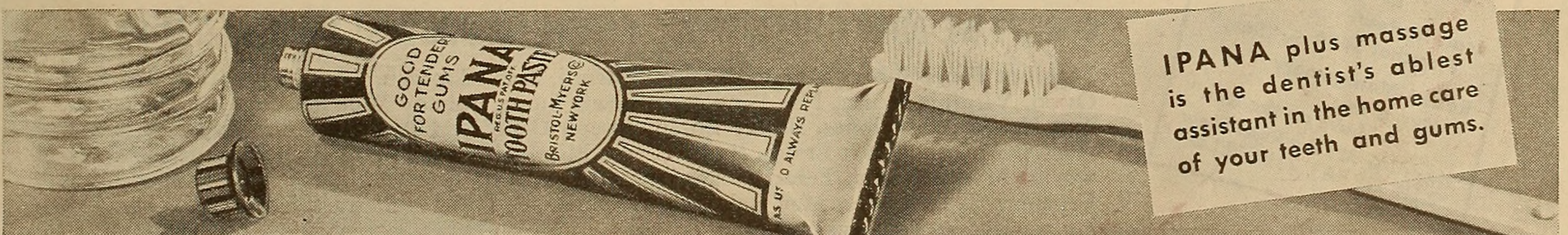
Check up on your own menu, and you will see the dentist's point. The modern menu is a soft-food menu. It deprives

teeth and gums of the work and exercise and stimulation they need. No wonder gums grow weak and tender—no wonder "pink tooth brush" is such a common warning.

**"Pink Tooth Brush" is serious**  
The first sign of that tinge of "pink" calls for a visit to your dentist. You may be in for serious trouble. But he is far more likely to tell you to take better care of your gums, to give them more stimulation, more exercise. And he may tell you—he usually does—to switch to Ipana Tooth Paste and massage. *Follow his ad-*

*vice.* Rub a little extra Ipana into your gums every time you brush your teeth! For Ipana is especially designed to help your gums *as well as* clean your teeth. You'll soon notice an improvement in the health of your gums. New circulation wakens lazy tissues. Gums grow stronger. They feel firmer. They look better.

So switch to Ipana today. The first ten days of Ipana and massage will show an improvement. And thirty days will convince you that you should have changed to this modern, sensible health measure long ago.



IPANA plus massage  
is the dentist's ablest  
assistant in the home care  
of your teeth and gums.





The M-G-M Lion is the Symbol that signifies Joy on the Screen. Miss Entertainment picks Leo to ride to victory!



# THE WINNER!

## METRO - GOLDWYN - MAYER

We're taking space in this magazine to tell you to keep your eye on Leo, the M-G-M Lion!

He's had the best year of his career what with grand entertainments like "Mutiny on the Bounty", "China Seas", "Broadway Melody of '36", "A Night at the Opera", "Rose Marie" and all the other great M-G-M hits! And of course there's "The Great Ziegfeld", now playing in selected cities as a road-show attraction and not to be shown otherwise this season.

But (*pardon his Southern accent*) Leo says: "You ain't seen nuthin' yet!" ... On this page is just part of the happy M-G-M family of stars. Look them over. You'll find most of the screen's famed personalities and great talents on Leo's list. They will appear in the big Metro-Goldwyn-Mayer productions that are now in the making and planned for months to come.

Ask the Manager of the theatre that plays M-G-M pictures about the marvelous entertainments he is arranging to show. And when Leo roars, settle back in your seat for real enjoyment!



Norma Shearer



Joan Crawford



Greta Garbo



Clark Gable



William Powell



Myrna Loy



Jeanette MacDonald



Nelson Eddy



Luise Rainer



Jean Harlow



Wallace Beery



Robt. Montgomery



Eleanor Powell



Freddie Bartholomew



Robert Taylor



The Marx Brothers



Charles Laughton



Laurel & Hardy



Jackie Cooper



Lionel Barrymore



John Barrymore



Spencer Tracy

**WATCH FOR THEM!**  
 Norma Shearer  
 Leslie Howard  
 in "Romeo and Juliet"  
 Clark Gable  
 Jeanette MacDonald  
 in "San Francisco"  
 Jean Harlow  
 Franchot Tone in "Suzy"  
 Robert Montgomery  
 Myrna Loy  
 in "Love on the Run"  
 And M-G-M's Big Road Show  
 "THE GREAT ZIEGFELD"

### SORRY! WE DIDN'T HAVE SPACE FOR THEIR PHOTOS! MORE M-G-M STARS

Franchot Tone, Robert Young, Rosalind Russell, Frank Morgan, Edna May Oliver, Reginald Owen, Virginia Bruce, Nat Pendleton, Lewis Stone, Johnny Weissmuller, Jean Hersholt, Ted Healy, Allan Jones, Buddy Ebsen, Joseph Calleia, Maureen O'Sullivan, Una Merkel, Chester Morris, Stuart Erwin, Bruce Cabot, Elizabeth Allan, Brian Aherne, Charles Butterworth, Madge Evans, Frances Langford, Eric Linden, June Knight, Ann Loring, Robert Benchley, Jean Parker, May Robson, Mickey Rooney, James Stewart, Ernestine Schumann-Heink, Harvey Stephens, etc.



# MOTION PICTURE

ROSCOE FAWCETT  
Editor-in-Chief

LAURENCE REID  
Editor

JULY, 1936

Volume LI, No. 6

Twenty-fifth Year

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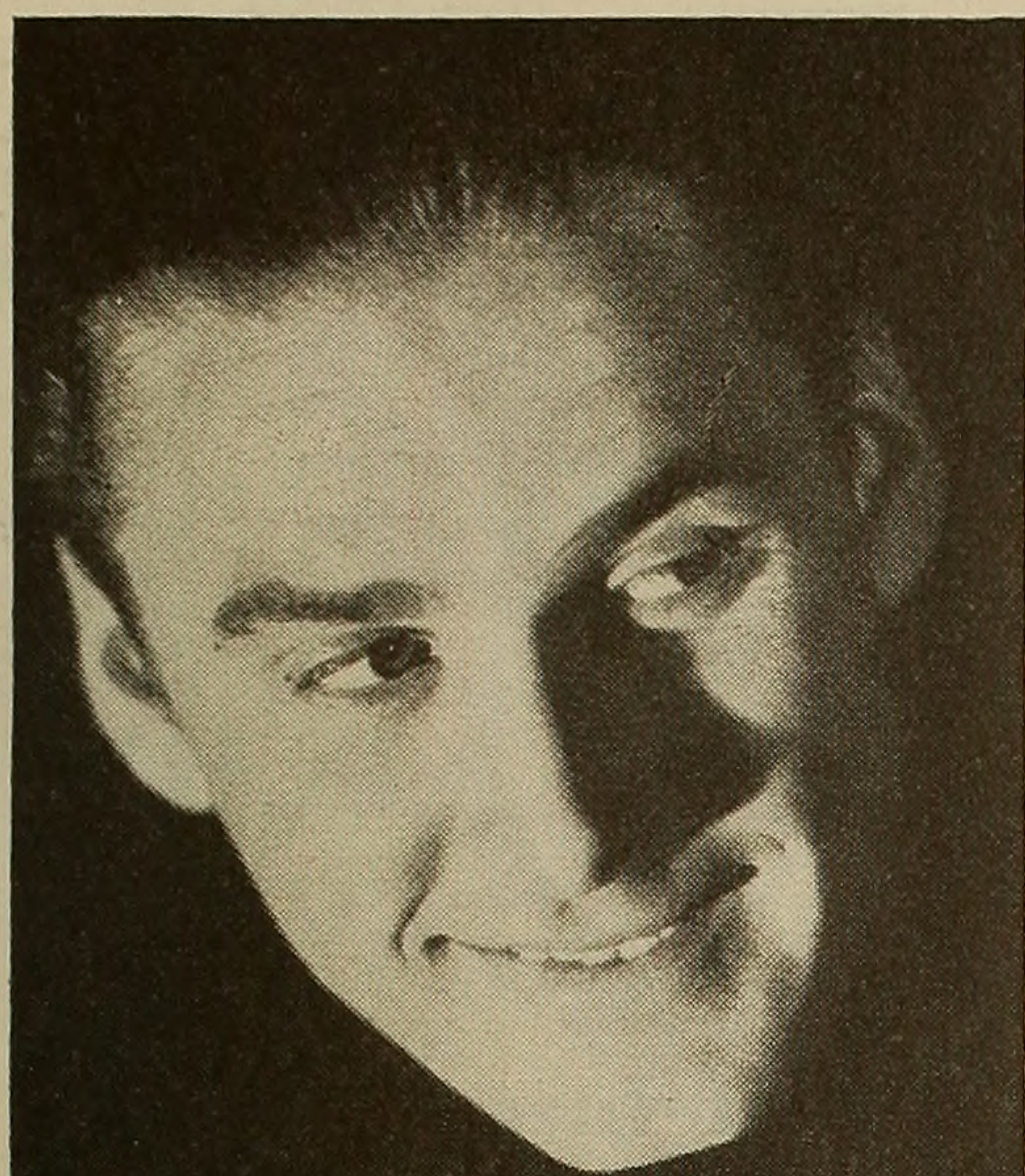
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JOHN SCHWARZKOPF, Western Editor



### ERROL FLYNN

### BORN ADVENTURER

Will Hollywood be able to hold Errol Flynn...the screen's new challenge to the Clark Gable's, Dick Powell's, etc.? Since he has been nineteen this young Irishman has roved the world: Australia, New Guinea, China, Japan, India and most of the South Sea Islands. Can Hollywood offer him as romantic and colorful a life? Or, has his appetite for adventure been sated? Read his answer in the August issue of MOTION PICTURE

Published monthly by MOTION PICTURE PUBLICATIONS, INC. (a Minnesota Corporation), at Mount Morris, Ill. Executive and Editorial Offices, Paramount Building, 1501 Broadway, New York City, N.Y. Hollywood Editorial Offices, 7046 Hollywood Blvd., Hollywood, Calif. Entered as second-class matter, April 1, 1935, at the post office at Mount Morris, Ill., under the Act of March 3, 1879. Additional entry at Greenwich, Conn. Copyright 1935. Reprinting in whole or in part forbidden except by permission of the publishers. Title registered in U. S. Patent Office. Printed in U. S. A. Address manuscripts to New York Editorial Offices. Not responsible for lost manuscripts or photos. Price 10c per copy, \$1.00 per year in U.S., its possessions, and Canada; foreign, \$1.50. Advertising forms close the 20th of the third month preceding date of issue. Advertising offices: New York, 1501 Broadway; Chicago, 360 N. Michigan Ave.; San Francisco, Simpson-Reilly, 1014 Russ Bldg.; Los Angeles, Simpson-Reilly, 536 S. Hill St. General business offices, Fawcett Bldg., Greenwich, Conn.

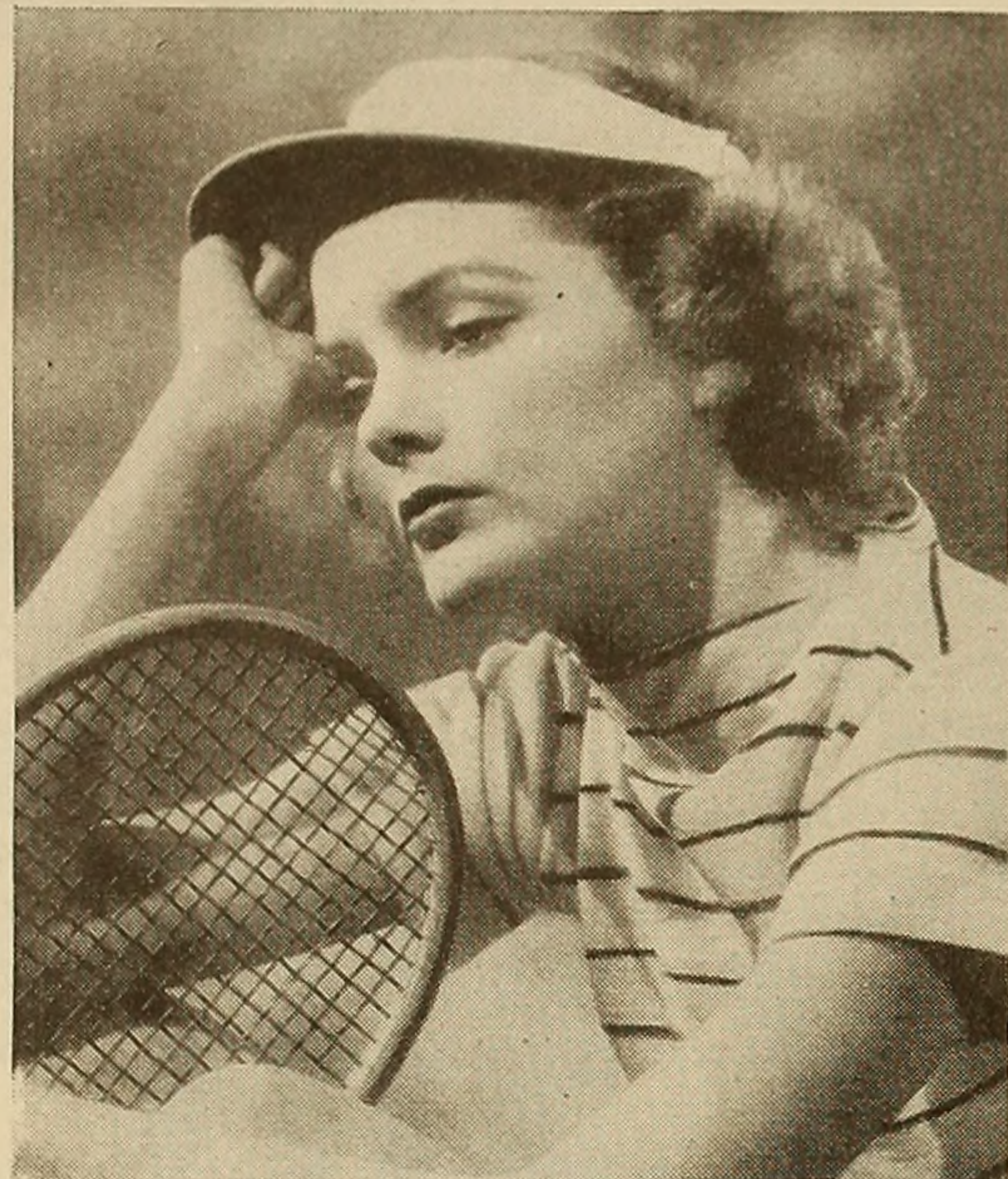
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# Her Tennis Stroke is *Correctly Timed*



## —too bad her laxative wasn't!

**H**ER SWING is a marvel of precision and timing . . . What a pity she didn't know that *correct timing* is vital in a laxative, too!

You see, when you take a laxative into your system, you can't afford to take chances. Look out for harsh, over-acting cathartics that might upset you, nauseate you, cause stomach pains, leave you weak and dragged down. Such laxatives abuse you internally. Their after-effects are unpleasant, sometimes dangerous.

### DEMAND CORRECT TIMING

Just what is meant by correct timing in a laxative? Simply this: a correctly timed laxative takes from 6 to 8 hours to be effective. Its action is gentle and g-r-a-d-u-a-l, yet completely thorough.

Ex-Lax is just such a laxative. It won't throw your system out of rhythm. No stomach pains, no nausea. No unpleasant after-effects of any sort. Ex-Lax works so naturally that, except for the relief you enjoy, you scarcely realize you have taken a laxative.

### PLEASANT TO TAKE

Ex-Lax is not only kind to your system—it's kind to your taste, too. Its flavor is just like smooth, delicious chocolate. All druggists sell Ex-Lax in economical 10¢ and 25¢ sizes. Get a box today!

When Nature forgets—  
remember

# EX-LAX

THE ORIGINAL CHOCOLATED LAXATIVE



# Your Witness ON THE STAND

with Winifred Aydelotte

who tells you things you never knew till now

Q. Must you have a high school or college education in order to become an actor or actress?

A. Not necessarily. While most of the players in Hollywood are high school graduates, very few of them ever had time to go to college. The Thespian muse gets 'em early, you know. What you need to become an actor is not so much algebra or geography as personality, a deep understanding of the emotional mechanism of human beings, and the ability to use the brains you were born with.

Q. Did Freddie Bartholomew have any experience before he made *David Copperfield*?

A. He had no professional experience. He appeared in one or two school plays, and who hasn't?

Q. How long has Leslie Howard been married?

A. Twenty years. Write your own comment.

Q. How many of the feminine stars are licensed pilots?

A. The only ones I could run to earth are Gail Patrick, who rents her plane, and Ruth Chatterton, who owns hers.

Q. Where do the studios get all the furniture used on sets, and what happens to it after each picture is finished?

A. The studios rent ordinary and antique furniture. Modern furniture they make themselves, because it is usually styled several months ahead of the times. Notice the furniture in *The Princess Comes Across*. The Paramount mill made one hundred pieces of extremely modernistic furniture for this picture. These pieces they will keep and perhaps use again in another picture, after which they will rent it to other studios. When it gets old, Paramount will sell it. On Santa Monica Boulevard in Hollywood are many, many furniture shops that buy furniture from studios and rent furniture

to them. There's a constant turnover.

Q. Are any of the Hollywood stars vegetarians?

A. We searched diligently, and the only one that came to light was Claudette Colbert, who never touches meat.

Q. Is Ginger Rogers as pretty and charming off the screen as she is in her pictures?

A. Now, what could I answer to that but yes? However, in this case the "yes"

is perfectly true. Miss Rogers is just as pretty when you meet her on the Boulevard as when you gaze at her on the screen with your heart in your eyes. And she is one of the most popular and loved stars in Hollywood.

Q. How many feet of film are there in a feature motion picture?

A. Well, for example, in *Mr. Deeds Goes to Town*, the whole thing runs just 167 feet less than two miles in total film length. If the arithmetic is reliable the film measures 10,393 feet.

Q. What do they do in sunny California when a storm is required for a scene?

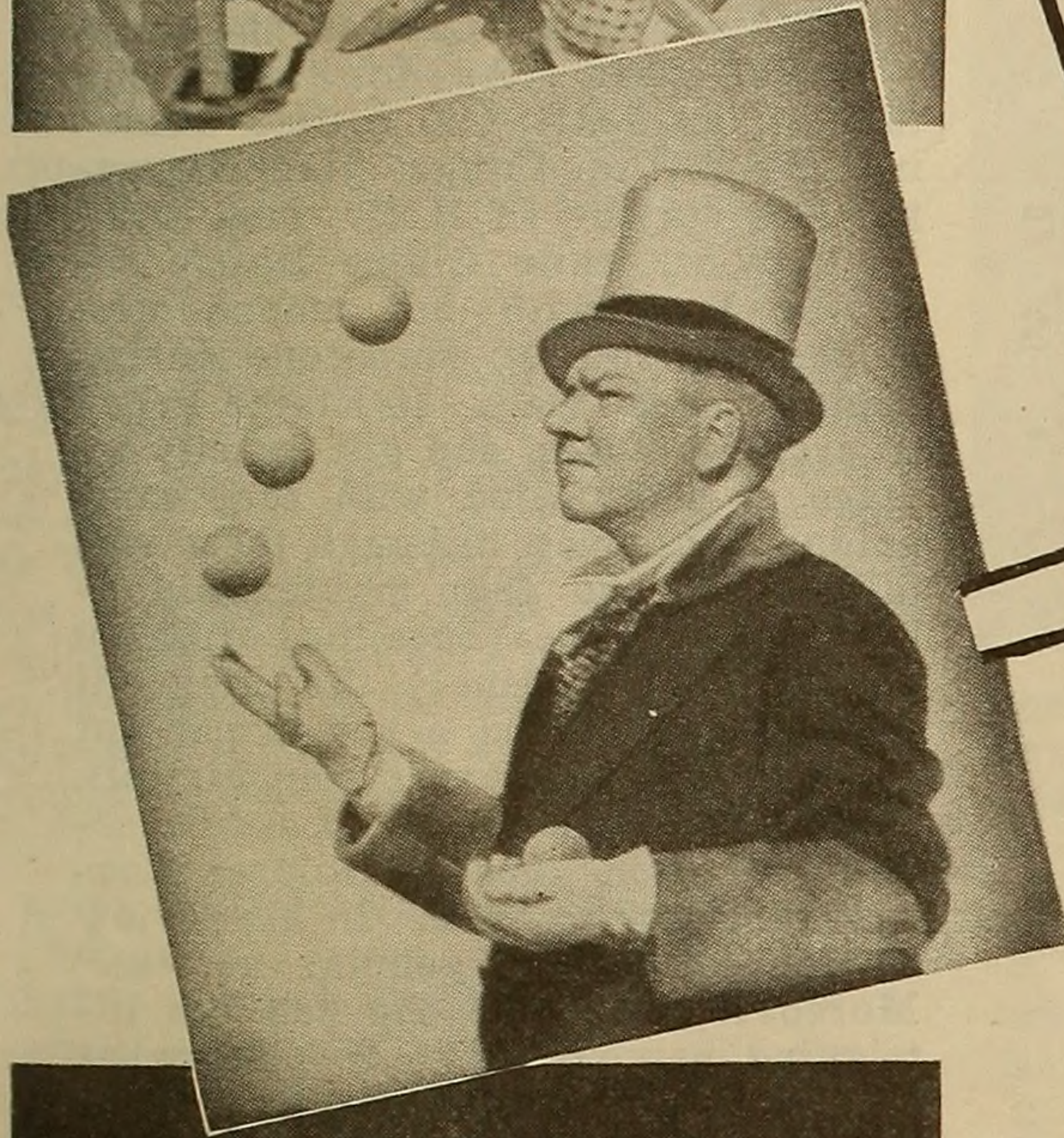
A. Thanks for the climatic compliment. Out here we have to manufacture our own storms, of course. Each studio has a number of sound recordings of storms in different degrees of fury. The recordings are of loud thunder and thunder that only mutters; the sound of angry waves crashing against the stern and rockbound coast; little cyclones and big cy-

clones; all kinds of wind storms, floods, and what have you in other parts of the country. These recordings are synchronized on the film with the corresponding visual storm, manufactured by the studio's "weather department," which has on hand all kinds of wind and rain machines, as the scene is being shot. In other words, the rain and lightning machines provide the camera with the visual storm, and the recording supplies the attendant noise.



Ruth Chatterton takes her prize Sealyhams to the airport to show them her plane





**C**  
**FIELDS**  
in  
**"POPPY"**

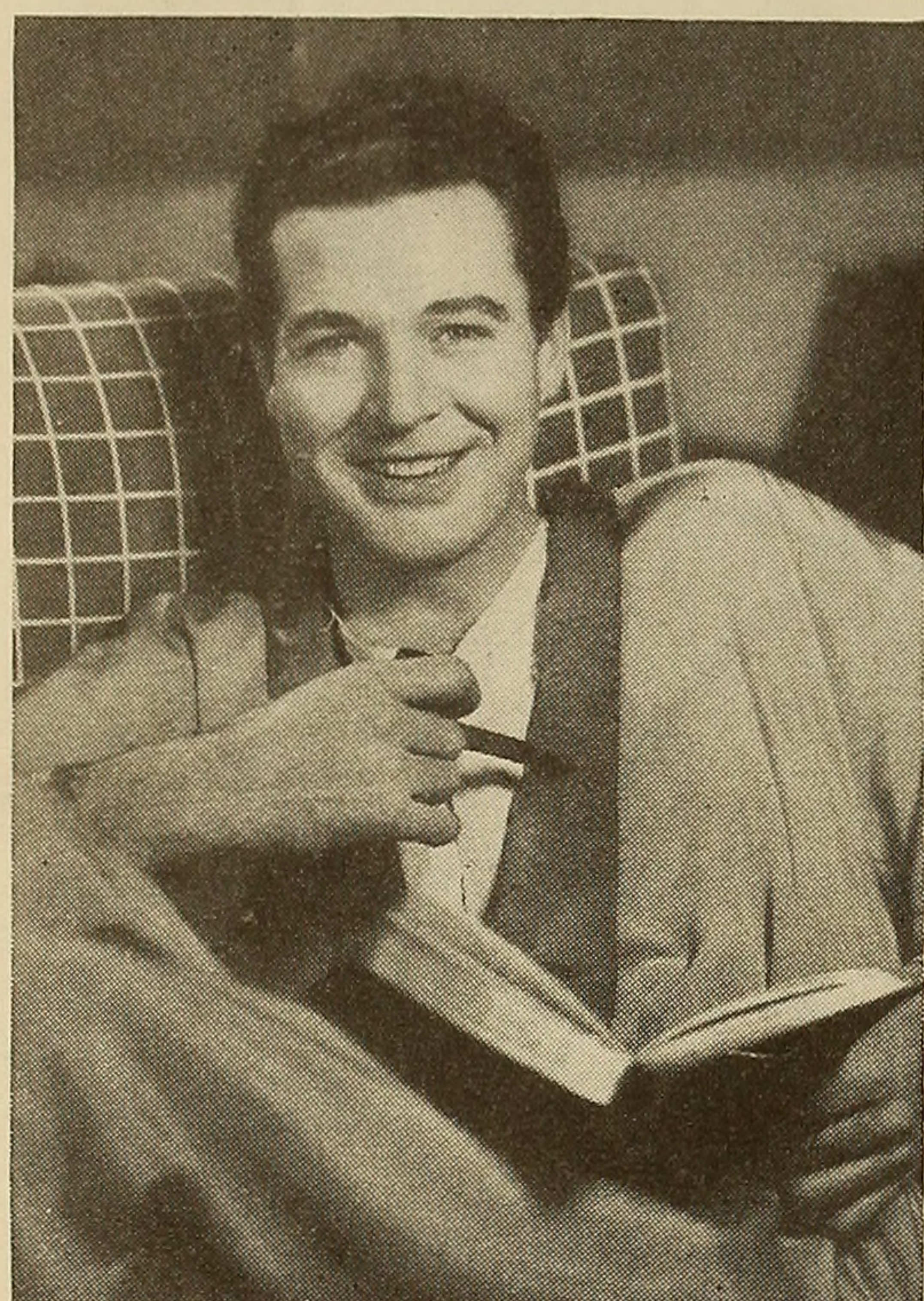


**PARAMOUNT** brings you America's beloved comedian, **W. C. FIELDS**, as the one and only Professor Eustace McGargle in the musical comedy **"POPPY"** with Rochelle Hudson . . . Directed by A. Edward Sutherland

Motion Picture for July, 1936



# The TALKIE TOWN Tattler



Newcomer Michael Whalen was down to his last 27 cents before 20th Century Fox rescued him and made him one of their busiest players. He's over now

**N**OW, what's all this between Carole Lombard and Clark Gable, anyway? It's getting so that you can't hear or read about one without hearing about the other at the same time, too. They guffaw loudly at romance-whisperers, and they deny there's anything to it—and yet they're about as inseparable as a couple of newlyweds! (And incidentally, wouldn't they make a *swell* pair of bran-new-mr-and-mrs.?) Latest double appearance was at the circus, when it played Hollywood—and Clark and Carole were as much eyed, if not more, than the rest of the show, the night they hand-in-handed it in the big top! Marry?—heck, I wouldn't bet a tin dime on it, *either way!* They've both been through the mill. And anyway, it'll be quite a while before the Gable decree is final.

Talking about Clark's ex-Mrs., I see she just returned to Hollywood from the East, where she helped welcome a new grand-child. Since the divorce isn't final, does or doesn't that make Clark a grandpappy? Or who cares? Including Carole!

**H**OLLYWOOD bettors are paying off, now that the Sylvia Sidney divorce from book-publisher Bennett Cerf has come off. There weren't many bets though; most Hollywoodsters won't bet on odds like that. Hollywood giggled, though, at the tale unfolded by Sylvia from the divorce court witness-stand. "We had our first quarrel ten days after we were married," she told the judge, "because I was 20 minutes late." H'm—

Here are the latest inside answers to Hollywood's romances, weddings, divorces and blessed events

BY HARRY LANG

Mr. Cerf should know about Hollywood appointments! "My husband said picture people were all crazy," Sylvia also testified. To which Ol' Man Tattler sayeth nothing.

**A**NOTHER divorcing that goes on without quietness is the parting between Helen Twelvetrees and Hubby John Woody. No sooner had Helen, living in a hotel with her 3-year-old son, told inquirers that she and Woody, while separated, were "perfectly good friends," than hell popped in a nite club. Seems Helen was there with a boy friend from San Francisco ("purely business," she insisted) when

in came Woody with a party. Things happened—and at the finish, Helen's San Francisco friend was on the floor, and Hubby Woody was nursing some aching knuckles.

**A**T this moment, Caliban and Ariel are apart. As for how long they'll stay apart, Ol' Tattler wouldn't say for anything. John Barrymore is staying in Hollywood, making movies, while Elaine Barrie returned East with her mama, who played the role of chaperone during Elaine's coast visit. If Elaine hoped to crash pictures, she got exactly no place in Hollywood with that campaign. Moreover, although there was talk of her and John making a double personal-appearance tour at \$7,500 a week (eeee-magine!), the thing fell flat. In Hollywood a newspaper got John, once a newspaper man himself, to write a review of *Little Lord Fauntleroy*, wherein appears Dolores Costello, his very ex-wife. In his review he said she is a "genuine actress." Moreover, he wrote she has "an intriguing personality." Wonder what he'd write about Elaine?

**T**HE Fairbankses are still intriguing Hollywood chatterers. Papa Doug is coming back to Hollywood and he's bringing Lady Ashley, Mary Pickford's successor as Mrs. Doug Senior, with him, of course. Hollywood hasn't quite made up its mind how it's going to receive the new Mrs. F. Mary's still very popular! To assure Lady Ashley of companionship, anyhow, Doug has sent orders to refurnish his



It doesn't do any harm to practice up for the 4th of July and get used to those sky-rockets and cannon crackers. Pulchritude and dynamite are practically synonymous in this case. The pulchritudinous playgirls recently helped glorify *The Great Ziegfeld*



# The TALKIE TOWN Tattler

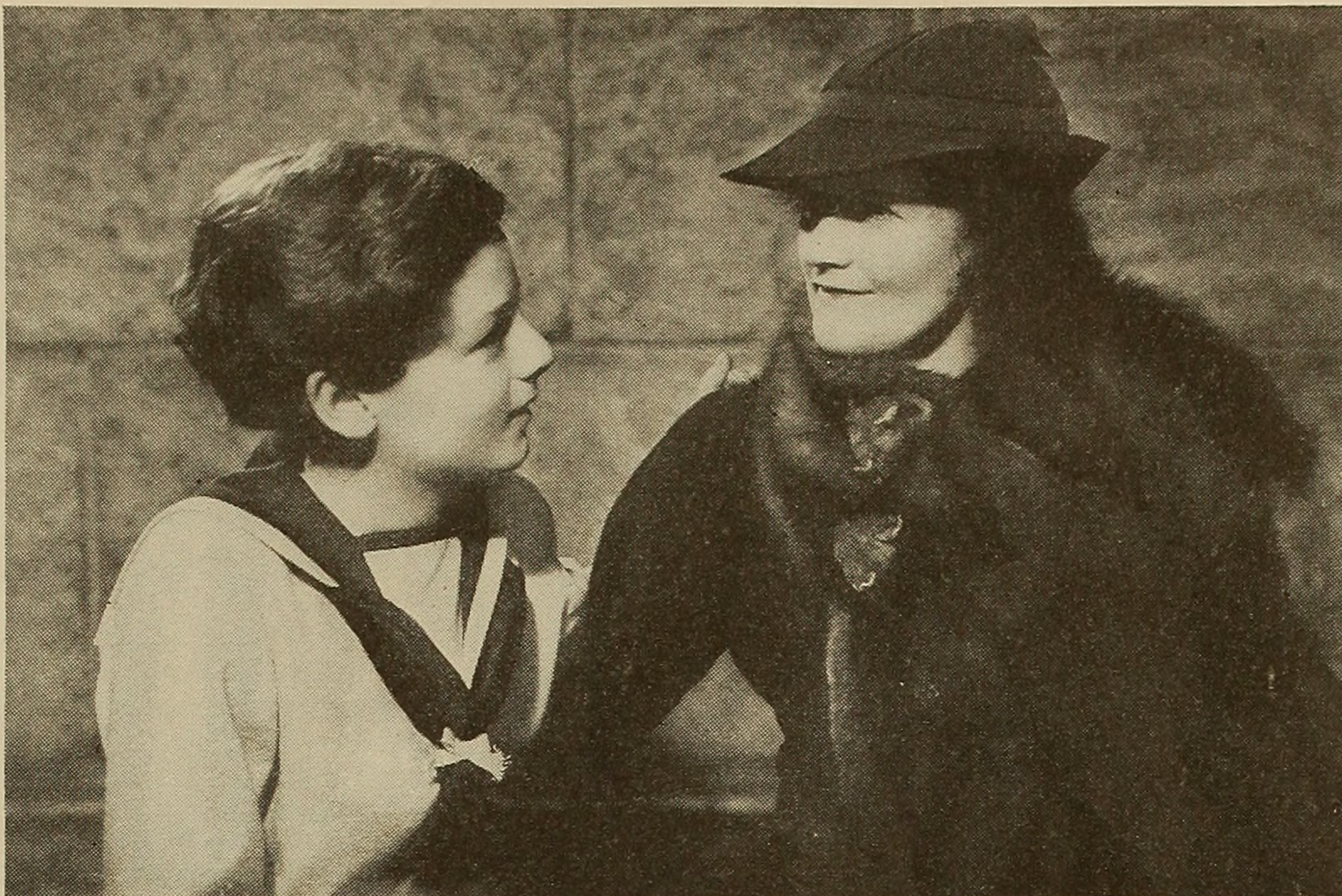
beach cottage, at Santa Monica. It's one of the smaller places, near the Irving Thalberg-Norma Shearer and Marion Davies places. And it's also near the Carmel Myers house, where Merle Oberon lives, and since Merle and Lady A were palsy-walsies in London, they'll probably see a lot of each other here.

**MEANWHILE**, Doug's little boy, Doug Junior, is mystifying the gossipers. He's being seen with lots of gals, and everybody's wondering which is which! Listen to Ol' Tattler, and mark down the name of one Sheila Stevenson, of London. If ever there's a successor to Joan Crawford as Mrs. D. F. Jr., it'll likely be this Sheila gal.

**MEANWHILE**, Joan and Franchot Tone are the perfect newlyweds. They've everything in common, it seems, and are as devoted a couple as Hollywood has ever seen. At the moment, music is their peak interest. Joan, studying opera singing, has Franchot's help. Franchot, too, is helping finance the Pacific coast trip of Leopold Stokowski and his Philadelphia Symphony Orchestra.

**MENTIONING** the Thalbergs, up above there, brings to Ol' Tattler's mind that the silliest Hollywood rumor isn't dead yet. It's the perennial whisper that Thalberg and Norma are about to break up. To which Ol' Tattler replies "hooley!"

**JUST** made a phone-call to Ol' Doc Stork's office. Got word that the reason for his inactivity is that he's resting up—in preparation for an active month. You see, he's got THAT many orders to fill...!! You watch an' see.



There's been a lot of publicity in the press lately over the status of Freddie Bartholomew. His mother arrived from London to wrest custody of him from his aunt, Mylicent, shown with him here. According to last reports Freddie stays with his aunt

**FROM** Ann Harding came no comment whatsoever, the other day, when it was discovered that her ex-hubby, Harry Bannister, whom she accused of various things in their court fight over the custody of their child, is married again. It seems that more'n a half year ago, Harry up and married one Leah Welt, New York stage actress. Ann doesn't seem interested.

**ANOTHER** marriage that titillated Hollywood was that of Jean Parker, of the gorgeous figure, to George MacDonald,

New York newspaper reporter. No one had even known that Jean was engaged, so her elopement to Las Vegas to marry George came as a complete surprise. And then Jean topped it off by saying she'd been secretly engaged to him for four months! She met him when she sailed back to New York from London, and he covered her ship's arrival as a reporter.

**WAITING** for Ol' Tattler's list of current twosomes, are you? Well—There's Marie Prevost, ex-Mack-Sennett bathing beauty, and still a beauty, hovering around with Dick Purcell, one of Warner Brothers' contract players. There's Ann Sothorn and Roger Pryor, and now that he's divorced, it's a good bet that Ann'll be Mrs. Roger soon. And there's Shirley Ross, here there and everywhere with Bill Stelling, who's one of 20th-Fox's boys. And there's still Michael Whalen and Alice Faye, and she's taken off 11 pounds, although what *that* has to do with their romance, I don't know! But even Shirley Temple is kidding Mike and Alice about being that way, and does Mike get red in the face! And Louis Hayward, who was all a-jitter about Wendy Barrie not long ago, seems to have switched his affections to Ida Lupino. He just goes for those English gals, it seems. Helen Twelvetrees has been seen about with Cy Bartlett, who is Alice White's Ex. And then there's Marjorie Lane and Brian Donlevy, and if they're married by the time you read this, Ol' Tattler won't be surprised. And there's still Glenda Farrell and Addison Randall....



The surf can roll in—and so can the breakers as far as Jane Hamilton is concerned. A girl has to love the water to leap in like a flying fish, but Jane, being athletic, intends to plunge fearlessly instead of approaching timidly and crying: "Boo, it's cold"

**THEY** deserve a paragraph to themselves. Remember the old "off again on agin" gag? They're like that. You can't  
[Continued on page 10]



# The TALKIE TOWN Tattler



The Changing of the Guard in front of the King's palace in London is a British institution, and is a daily ceremony. Now Warners are duplicating it as a Technicolor short and using the same name—with Sybil Jason commanding a Scotch regiment of chorines

[Continued from page 9]

tell, from day to day (make it hour to hour!) whether they're blowin' hot or cold. At the moment (as this is being written) they're incandescent, but that doesn't mean that by tomorrow night, Addison won't be nite-clubbing again with Grace Bradley, or Glenda be some place with Craig Reynolds of the Warner lot, whose name used to be Hugh Enfield before it was changed for movies' sake, and who used to go places with Mary Pickford.

**L**AUGH of the month in Hollywood is Jack Oakie's marriage. Not because Jack's marriage to Venita Varden isn't serious and real, and so on, but simply because Hollywood just can't take Jack and romance seriously. Why, so many pictures of gals decorated Jack's dresser that Mama Oakie, who's his bestest-of-all sweetheart, has to think twice before she can remember whom he's married to! And marrying Venita, Jack did NOT forget Sweetie No. 1, because he gave his mother a five-carat diamond ring as a wedding gift. . . . ! ! !

Of course, you know all about how Jack and Venita got married in Yuma between train stopping time and starting time. (Remember, Ol' Man Tattler told you, last month, that they were gonna get married in New York? Well, they couldn't wait until they got there on the same train, so they stopped in Yuma and got mr-and-mrs-ed.) Jack's big remark during the ceremony was "this is all new to me." The train engineer and conductor were official witnesses. And meanwhile, back in a lake resort near Hollywood, Jack's friends were celebrating his wedding.

**M**ARRIAGES in the offing include Myrna Loy's, inasmuch as Mrs. Arthur Hornblow, Jr., is Reno-vating in prepara-

tion for divorcing Arthur. All of which means that Miss Loy will become Mrs. Arthur Hornblow, Jr., about midsummer. And divorce is clearing the way for Georgie Raft to marry Virginia Peine, for finally it seems that the Rafts have agreed on a property settlement and soon Mrs. Raft will be Ex, after more than ten years' separation: Delay has been over what Mrs. R. wanted and what R. wanted to give.

**D**IDN'T I mention that Cy Bartlett and Helen Twelvetrees were out

together? Uh-huh, but Cy's been seen places with Nancy Carroll, too. Just a divorcee get-together, eh? And doesn't Cy stick to type?—I mean, wouldn't you call Alice White and Nancy Carroll and Helen Twelvetrees all more or less the same type of gal? Or wouldn't you? Oh, well. . . .

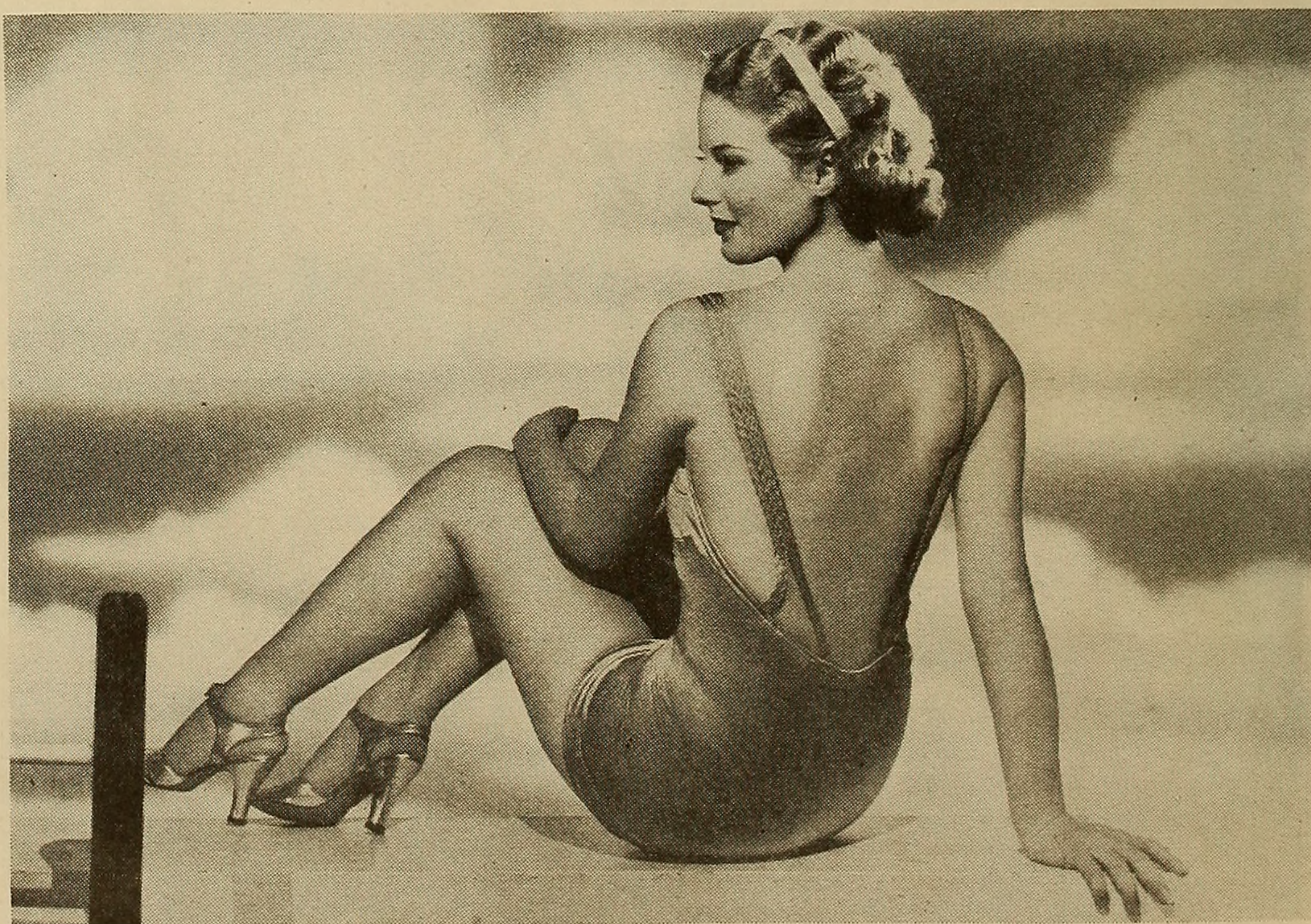
**S**EEMS that Arline Judge and Director Wesley Ruggles have come to the crossroads. Each, they insist, consider the other the tops, but insist, too, that married life together is impossible. And there's no "other" man or woman in the picture, as far as Hollywood has been able to learn. For the time, they're just separating—but their friends say that a divorce is in the air.

**B**ETTY GRABLE and Jackie Coogan are still like that, despite rumors. Jackie, who recently won the damage suits that grew out of the auto accident in which his father and others were killed, is still engaged to Betty, so pay no attention to the whispers.

**M**ARRIAGE-to-come is that of Bert Wheeler and Sally Haines. They've finally admitted it, but all Hollywood knew it. It'll be the altar march just as soon as Bert's decree is final.

**A**S for the Dick Powell-Joan Blondell marriage, it's got a few months to wait. Joan's decree from Cameraman George Barnes, whose fifth wife she was, won't be final until early Fall—but almost immediately after, they'll be mr-and-mrs. On the verge of a Mexican marriage not long ago, despite the unfinality of Joan's decree, she and Dick have decided to wait until it's all set, all round.

[Continued on page 73]



If Jean Chatburn (who is known in artist circles as Hollywood's "perfect beauty") isn't careful she's going to have a couple of white streaks on her back. But you have to give her credit for getting sun-kissed beyond the straps. She believes in a round suntan



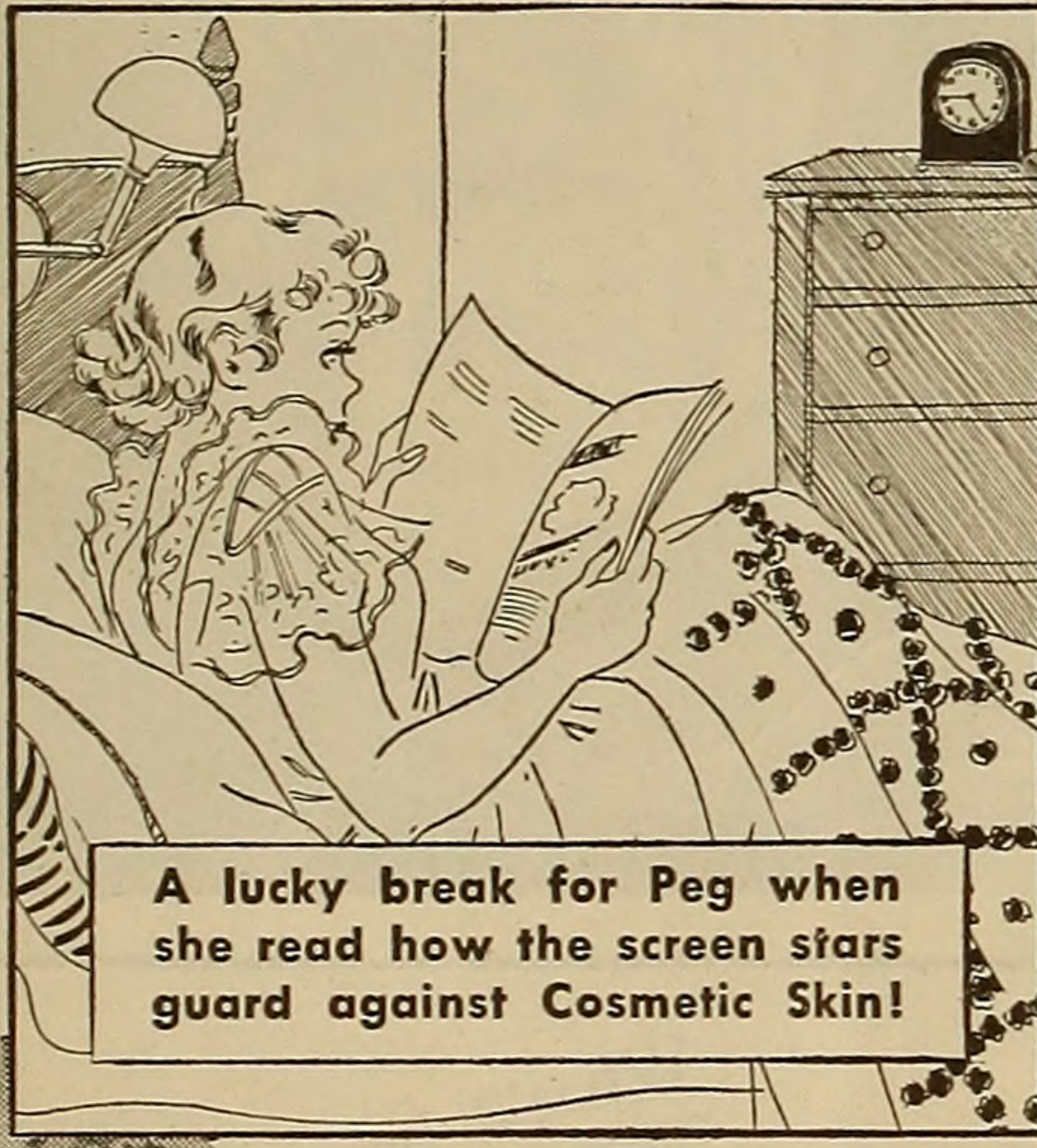
# Here's JOAN BLONDELL caring for a million-dollar skin



My beauty care keeps skin soft and clear... guards against Cosmetic Skin

STAR OF WARNER BROTHERS' "COLLEEN"

Here's a girl like YOU who's learned Joan Blondell's beauty secret



## Use cosmetics all you wish but don't risk Cosmetic Skin

IT'S foolish for any girl to risk the tiny blemishes and enlarged pores that mean Cosmetic Skin!

Guard against this danger with Lux Toilet Soap. Its ACTIVE lather removes *thoroughly* every trace of dust,

dirt, stale powder and rouge. Don't take chances with dangerous *choked* pores! Cosmetic Skin develops *gradually*. To *protect* your skin, follow this simple rule:

Before you put on fresh make-up—ALWAYS before you go to bed, use pure, white Lux Toilet Soap. This care keeps million-dollar complexions flawless!



# Glorifying the ROAD to GLORY



JUNE



FREDRIC



WARNER

What'll bring you a dramatic reminder of the late war is forthcoming soon in *The Road to Glory*. All signs indicate that it'll be the most realistic war picture since *All Quiet on the Western Front*. The film is glorified by the presence of an all-star cast — comprising Warner Baxter, Fredric March, June Lang and Lionel Barrymore. This means the acting is in good hands.



## Hollywood's Trick Parties

YOU can always depend on Hollywood for a new trick party, every so often . . .

Latest gag is the Whiskerino Party given by Lew Ayres and Wife, Ginger Rogers. It all began because Lew Ayres, having worked late the night before, showed up on the set at Columbia without shaving, next morning.

Immediately there began an argument as to who could raise the best set of whiskers in a given length of time. Pay-off came at the Whiskerino Party at Lew's, who served cocktails and buffet supper, while Wife Ginger gave out the prizes. Camera-man Ernie Miller, who raised the thickest whiskers, got a huge loving cup. The consolation prize, a bottle of hair grower, went to Supervisor Clark.

Another nutty party was the zoo-fest given by Adrian, MGM's famed designer. The party was an *el fresco* affair, and was set in Adrian's private menagerie—which boasts a bunch of bloodhounds, a jackass, a flock of pigeons, another flock of parrots, some white monkeys, a brace of cockatoos, and the French poodle Helen Hayes gave him. Adrian had the luncheon tables decorated with huge heads of cabbage, out of which prop rabbits peeped (this being near Easter) and surrounded by scores of colored eggs. Food consisted of tiny meat patties, very thin pancakes, scrambled eggs, and strawberries with thick cream.

Inveterate party-givers are the Hugh Herberts. Every Sunday, they have dozens of people out at their big ranch-residence in the San Fernando Valley. Hugh's parties are so well attended that he has had to devote one acre of his property into a parking lot for his friends' autos! And last Sunday, Hugh served up 20 gallons of chili con carne, just to give you an idea of how many people were there!

Errol Flynn, who has traveled much and spent much time in China, turned Chinese for the party he gave to celebrate selling his own story to Warners for a picture. He hired a big Chinese restaurant in downtown Los Angeles for the occasion, and had a 20-course Chinese dinner served. The place cards were hand-carved in old ivory.

Fred Keating gave two nurses a party to celebrate his recovery from a recent hospitalization. It was a small party—just a foursome: Fred and a man friend, and the two nurses who attended Fred during his recuperation. They made a night of it at the Trocadero, celebrating Fred's birthday. And there were 56 candles on the birthday cake!

Nuttiest party of the month, probably, was the one that celebrated Jack Oakie's marriage. It was at the Norconian Club, at a Lake resort near Hollywood. Jack and Venita Varden, his bride to be, were there when it started. Then they left, to take the train east, but the party continued. It reached its peak the next day, when the wire came from Yuma that Jack and Venita had married there, during the 15-minute train wait. Funniest incident of the party was when Jack vociferously admired the gown worn by Mrs. Pat O'Brien. Immediately, Venita bought it off her back (but that was okeh, because Mrs. Pat runs a modiste establishment) and wore it when she and Jack were married in Yuma!

**DID YOU KNOW THAT** Miriam Hopkins' friends call her tiny 2½ shoes "junior garbos"?

*Now Pursued... instead of Shunned!*



*She found  
the lovelier way  
TO AVOID OFFENDING*

**Daintily fragrant, so alluring  
... since she bathes with this  
exquisite perfumed soap!**

**IT keeps you dainty in two ways  
... this lovely Cashmere Bouquet!**

*First*, with its rich, deep-cleansing lather, which frees you so completely from any danger of body odor. *And then*, with its lovely, flower-like scent, Cashmere Bouquet brings you the lingering fragrance you would get from a costly imported perfume.

*For Cashmere Bouquet is not just an ordinary scented soap!*

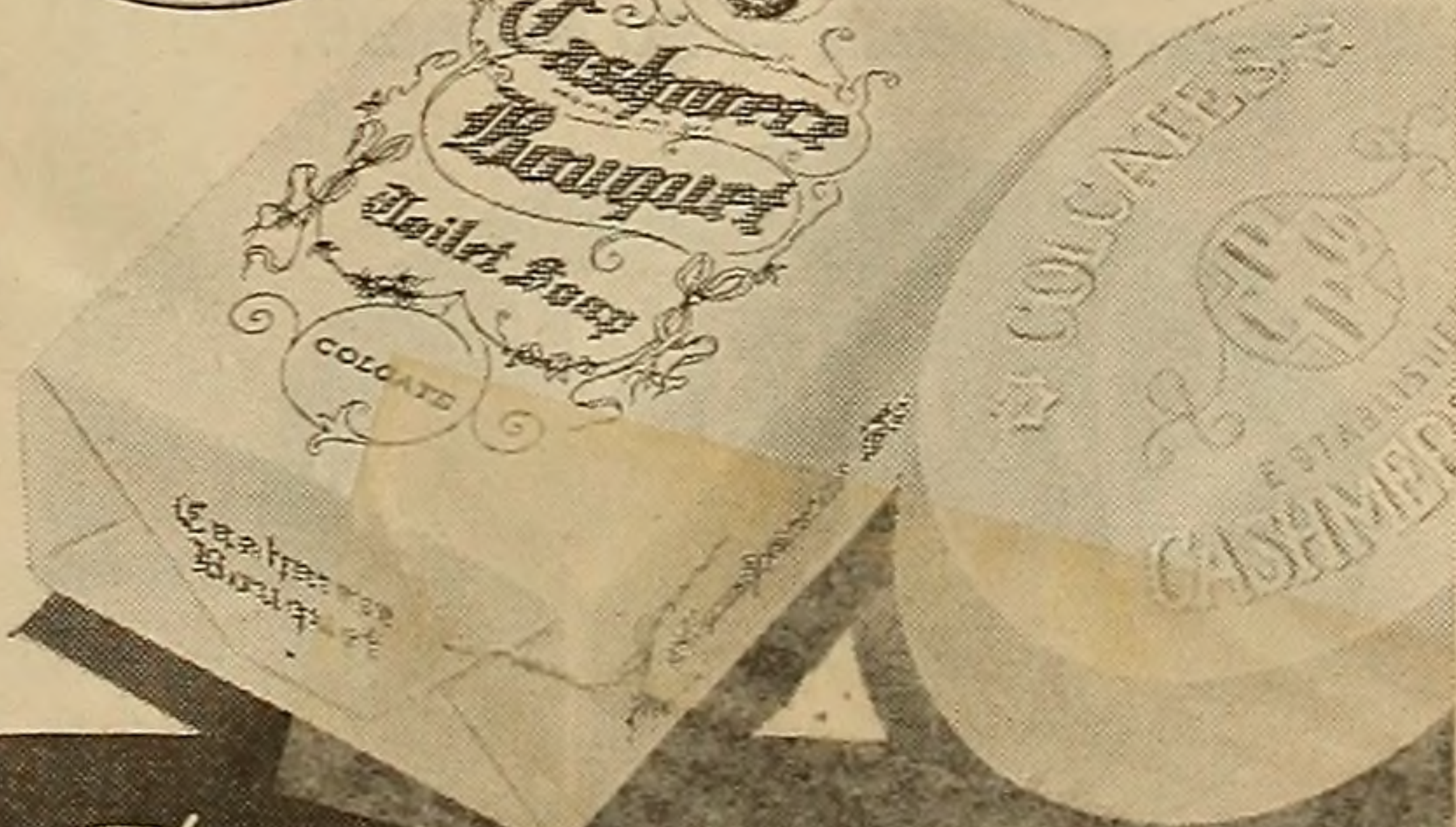
Its fragrance comes from a delicate blend of 17 costly perfumes. That is why, long after your bath, Cashmere Bouquet's elusive fragrance still clings glamorously about you!

Use this pure, creamy-white soap for your complexion, too. Its lather is so gentle and caressing. Yet it removes every bit of dirt and cosmetics from every pore; makes your skin alluringly clear and smooth.



**NOW ONLY 10¢ FOR  
THE FORMER 25¢ SIZE**

Cashmere Bouquet now costs only 10¢. The same long-lasting soap which has always been 25¢. The same size cake, scented with the same exquisite perfume. Sold at all drug, department and 10¢ stores.

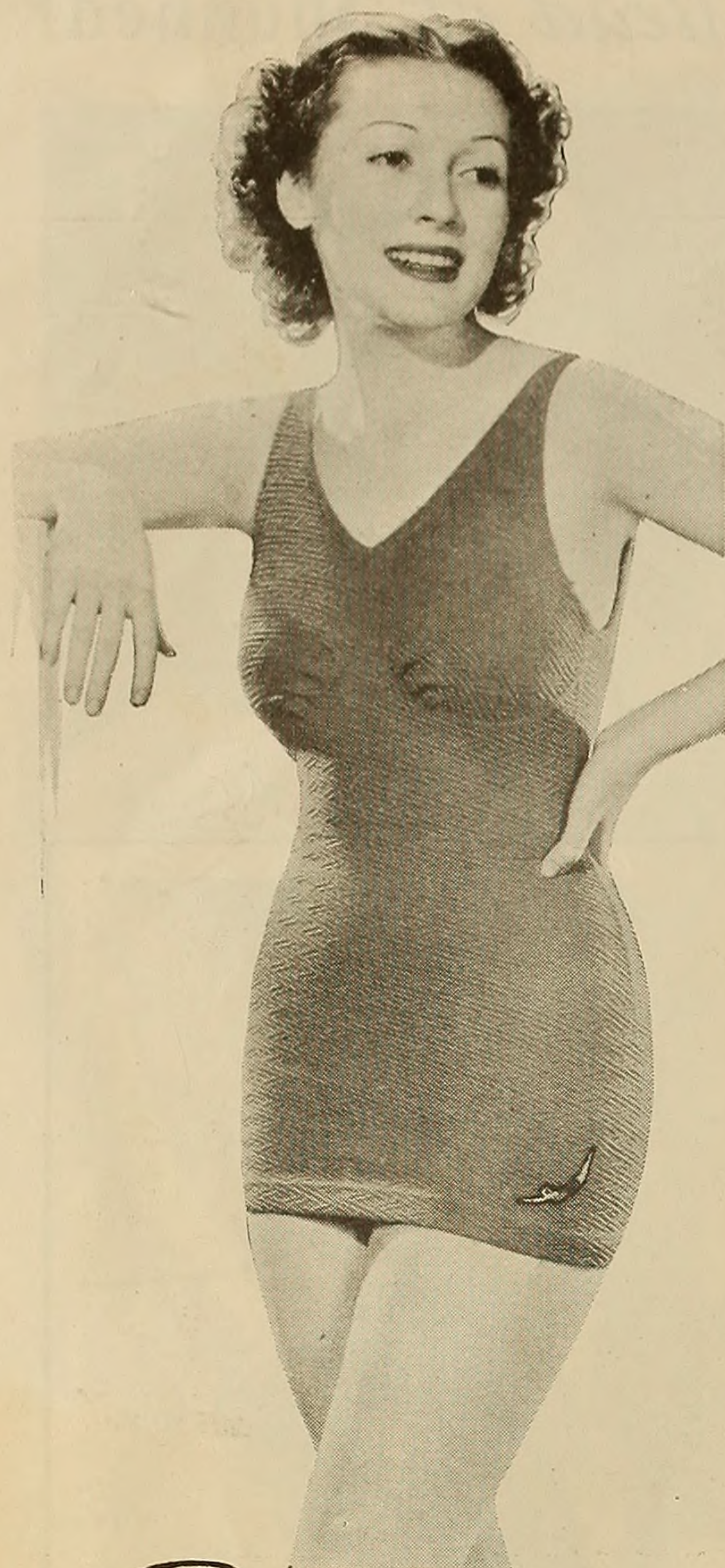


**BATHE WITH**

*Cashmere Bouquet*

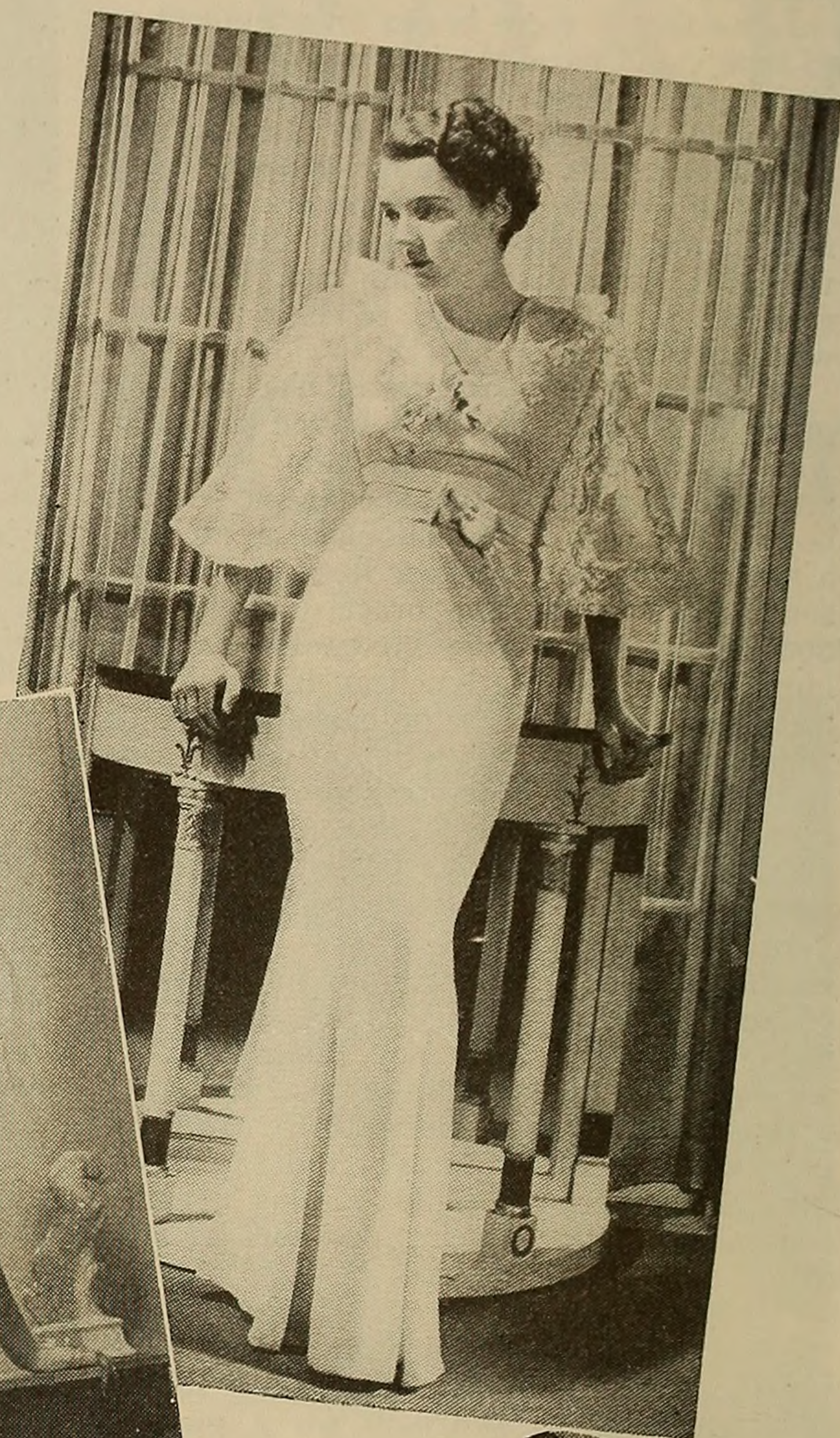
**THE LOVELIER WAY TO AVOID OFFENDING**





# “WIN a LETTIE LEE Dress!”

When you win one of these frocks—modeled by Jane Wyatt—you’ll be dressed like a Hollywood star!



## Speaking of FIT

*Permanent Fit* is the First Essential in a swimming suit. Many suits fit satisfactorily in the try-on-rooms. Not so many a month later. Week after week, month after month, a Jantzen fits perfectly. It's America's finest-fitting swimming suit. The magic of Jantzen-stitch literally molds it to your body with an amazing degree of figure control.

**ROSALIND KEITH**... appearing in *Paramount Pictures*, wears the Jantzen BRÄ-TUCK, \$5.95. Other Jantzen models \$4.50 to \$8.95.

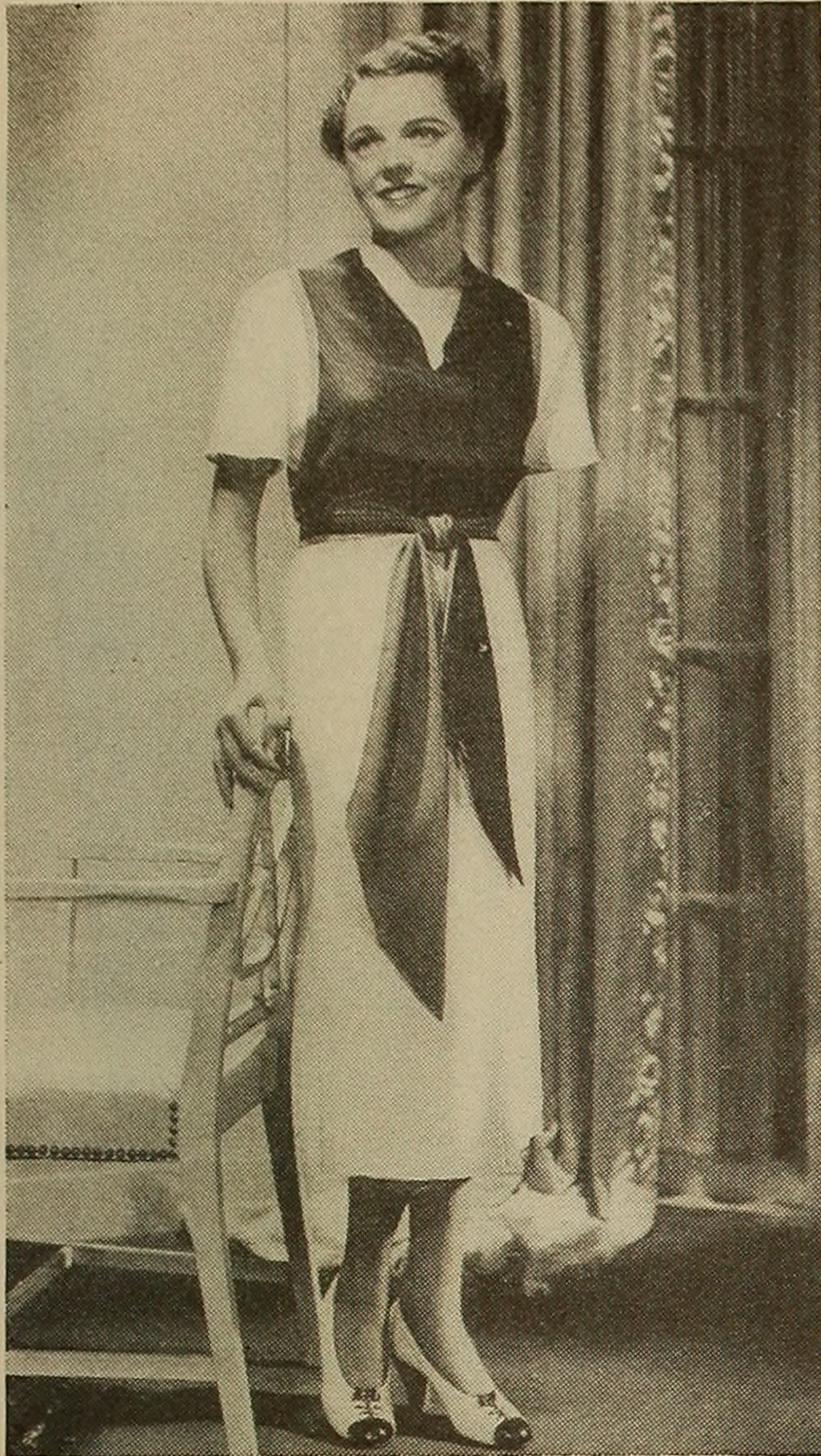


JANTZEN KNITTING MILLS (Dept. 282), Portland, Ore.  
Please send style folder in colors, featuring new 1936 models  
WOMEN'S  MEN'S

Name \_\_\_\_\_

Address \_\_\_\_\_





**J**ANE WYATT, the star shown wearing these four Lettie Lee frocks, is a member of New York's Social Register—who, after winning marked success on the Broadway stage, is now a full-fledged screen star. You'll see her soon in Columbia's *Lost Horizon*. She is only one of many Hollywood actresses who turn to Lettie Lee for their frocks. Other well-dressed stars costumed by Lettie Lee include Heather Angel, Dorothy Stone, Mona Barrie, Peggy Wood, Evalyn Knapp, Kathleen Burke, Sally O'Neil and Evelyn Venable.

You will be seeing these stars when you come to Hollywood on the Movieland Tour, leaving Chicago July 19, or if you take the later Movieland Special Tour, leaving Chicago August 9. For full particulars about each Tour turn to page 23. You have a chance to win a Lettie Lee dress if you take either Tour. Read the important announcement below.

Incidentally, a list of stores in your city that feature Lettie Lee gowns will be found on page 86.

Here is your last chance to enter the July Movieland Tour, and reservations are closing now on the August Tour. Lettie Lee, Hollywood's famous dress designer, will award one of these four frocks to the lucky girl in each tour who, in her opinion, has the most charm and personality. The two lucky winners may have their choice of the four dresses. So take one of the Tours—and win a dress. You'll be gowned like a Hollywood star.

# PLAY MY GAME OF "POWDER SHADES"



## See if the Shade You Are Using Is the Right One for You

You're pretty sure about the shade of face powder you use, aren't you? You're quite certain it's the right shade for you.

What would you say if you were to find out it was the wrong shade entirely for you? Don't be so sure that this isn't the case. As any artist or make-up expert will tell you, many women use the wrong shade of face powder entirely. The result is, they look years older than they really are.

The reason so many women use the wrong shade of face powder is that they select their shades on the wrong basis altogether. It's a mistake to select your shade of face powder according to your so-called "type." You are not a "type." You are an individual.

### One Way and Only One!

There is only one way to tell your most becoming shade of face powder and that is to try on all five basic shades. Any other method is only theory and guess-work.

To make it simple and conclusive for you to ascertain your right shade of face powder, I have invented a game called: "Find Your Right Shade of Face Powder." It's as enlightening as it is fascinating. Here's all you need do: Just send me your name and address and by return mail I'll send you all five shades of my Lady Esther Face Powder, free of charge. Take the five shades and sit down before your mirror. Start with the shade you think least suited to you and try that on. But don't stop at any one shade.

recogni  
is mor  
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attracti  
body else

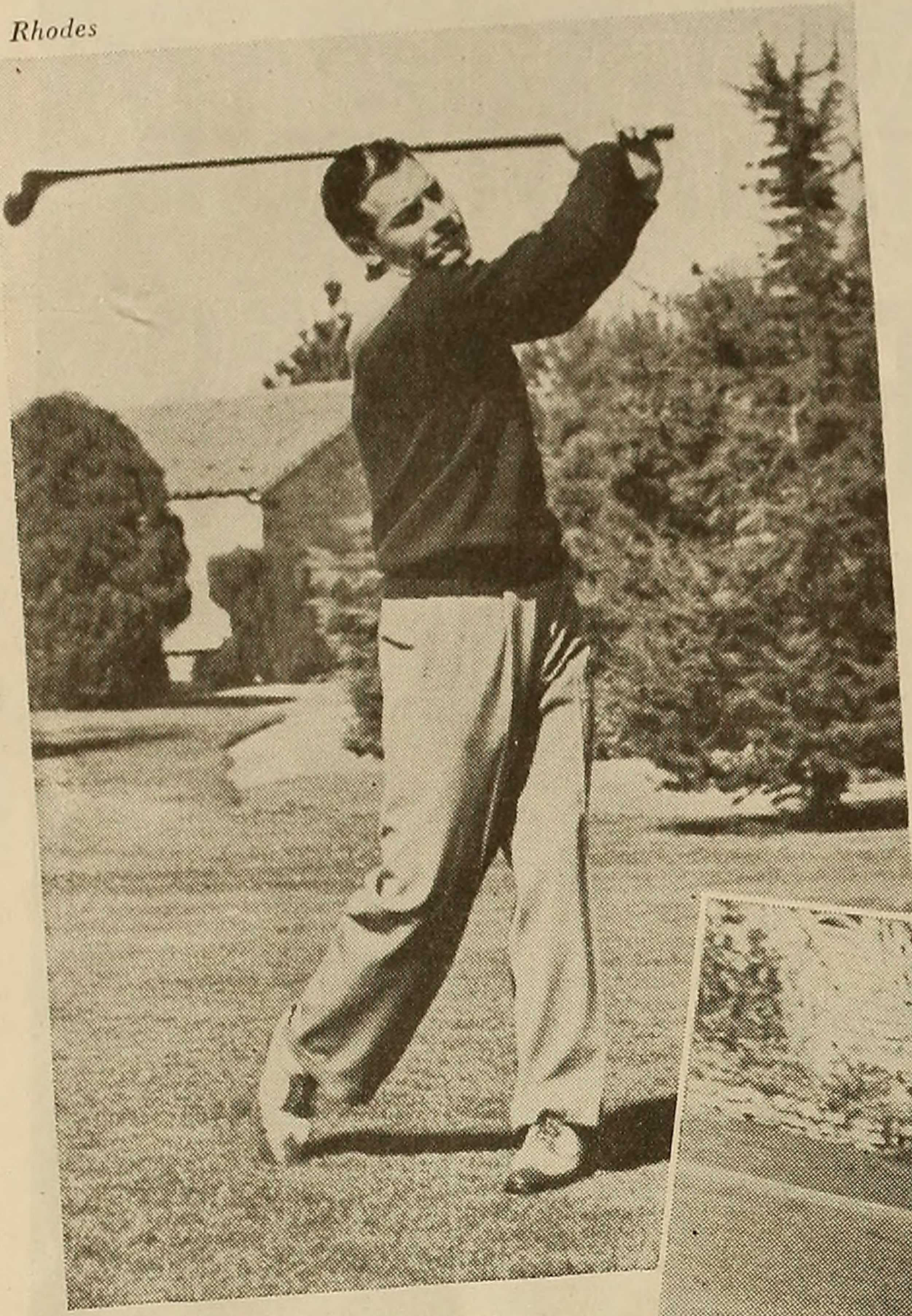
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(You can paste this on a separate sheet of paper.)  
Lady Esther, 2030 Ridge Ave., Evanston, Ill.  
Please send me by return mail a liberal supply of all five shades of Lady Esther Face Powder; also a 7-day trial of your Lady Esther Four-Purpose Face Cream.

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_  
(If you live in Canada, write Lady Esther, Ltd., Toronto, Ont.)



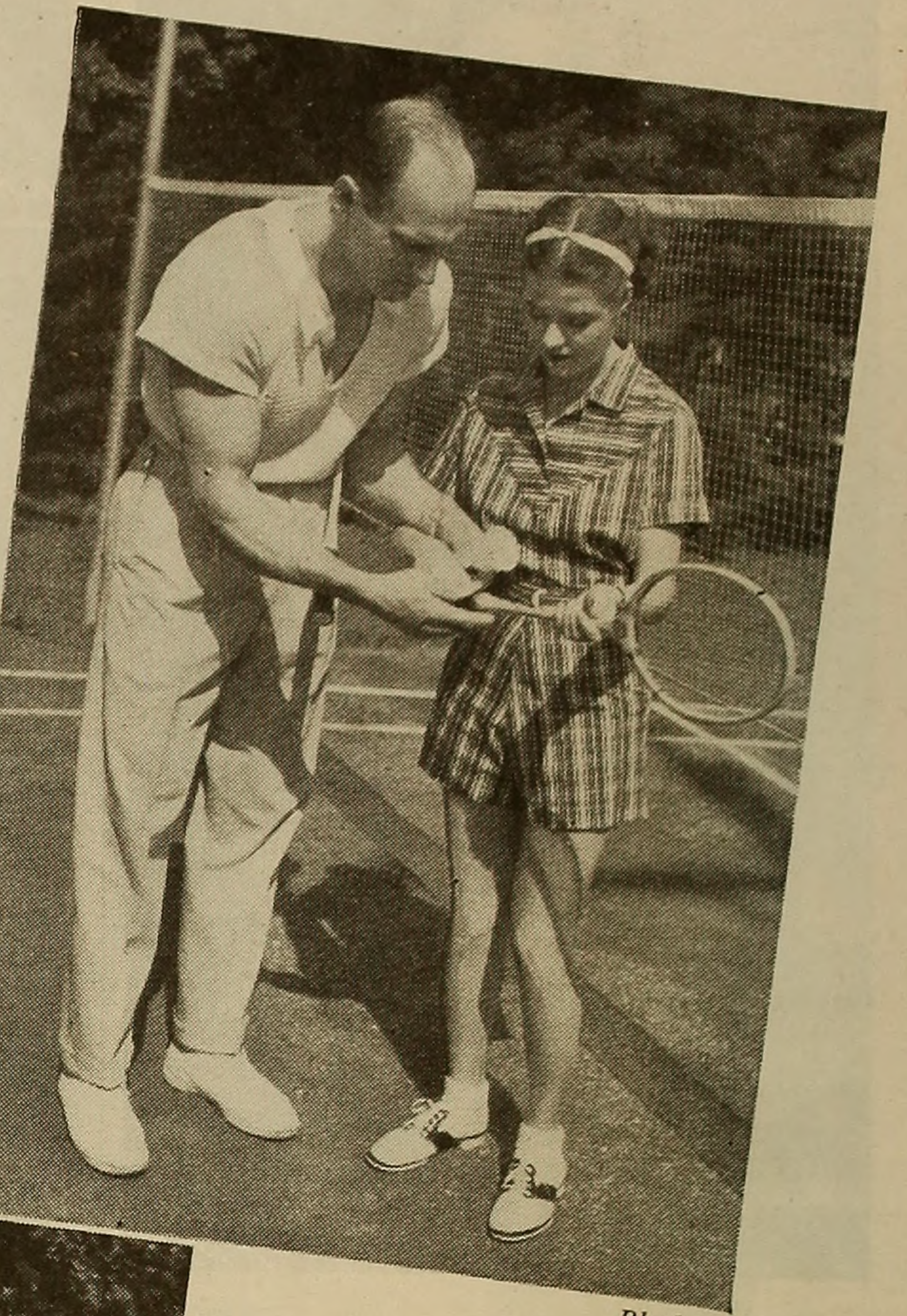
Rhodes



Dick Arlen, one of Hollywood's star golfers, is to Eng-

# GOOD SPORTS

Jess Willard is world's champion badminton player. He teaches Dorothy Wilson the correct style in gripping the racquet



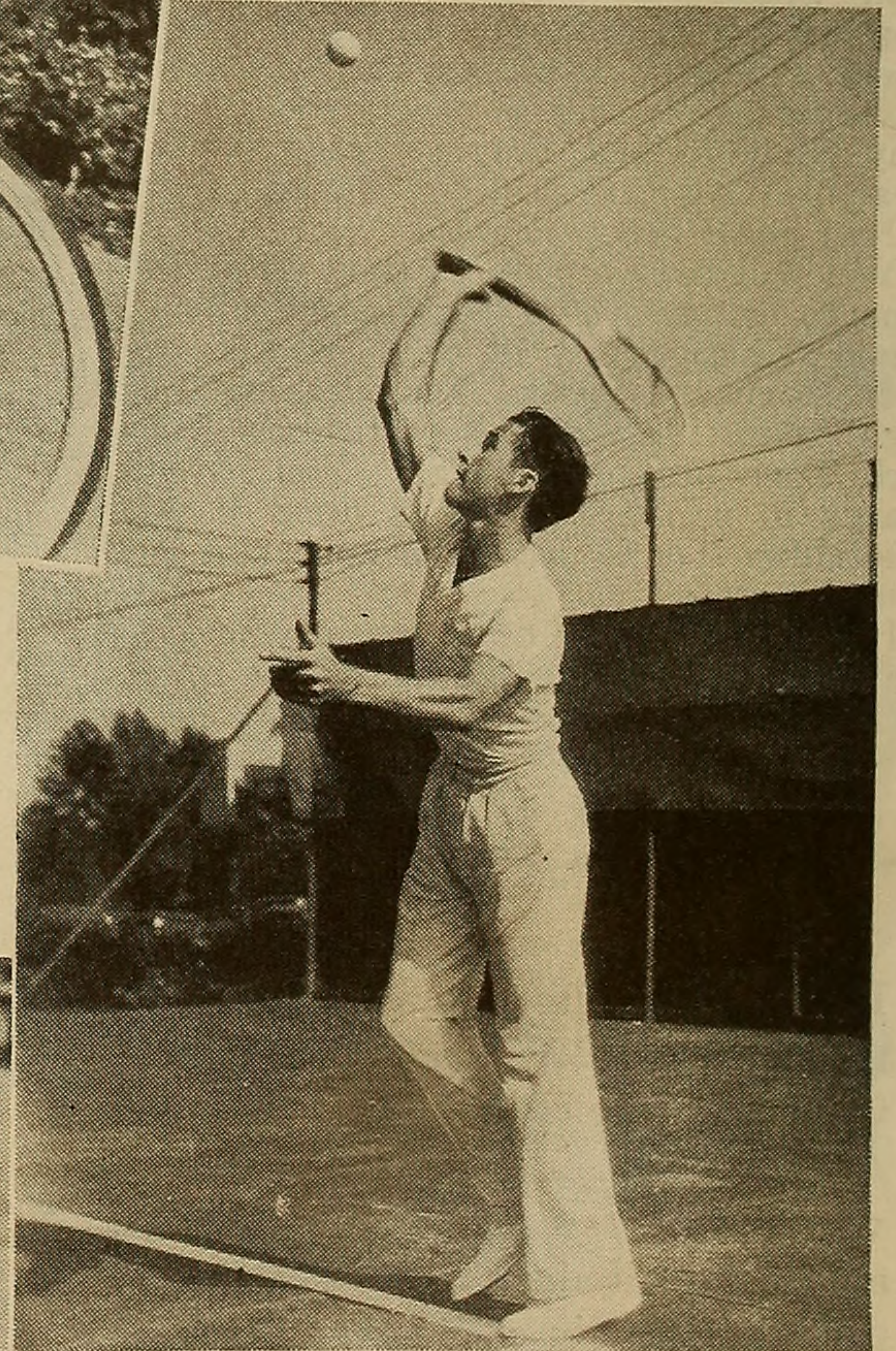
Rhodes

Arline Judge has one of the "sweetest" figures in Hollywood. She keeps in trim by pedaling her bike 'round and 'round



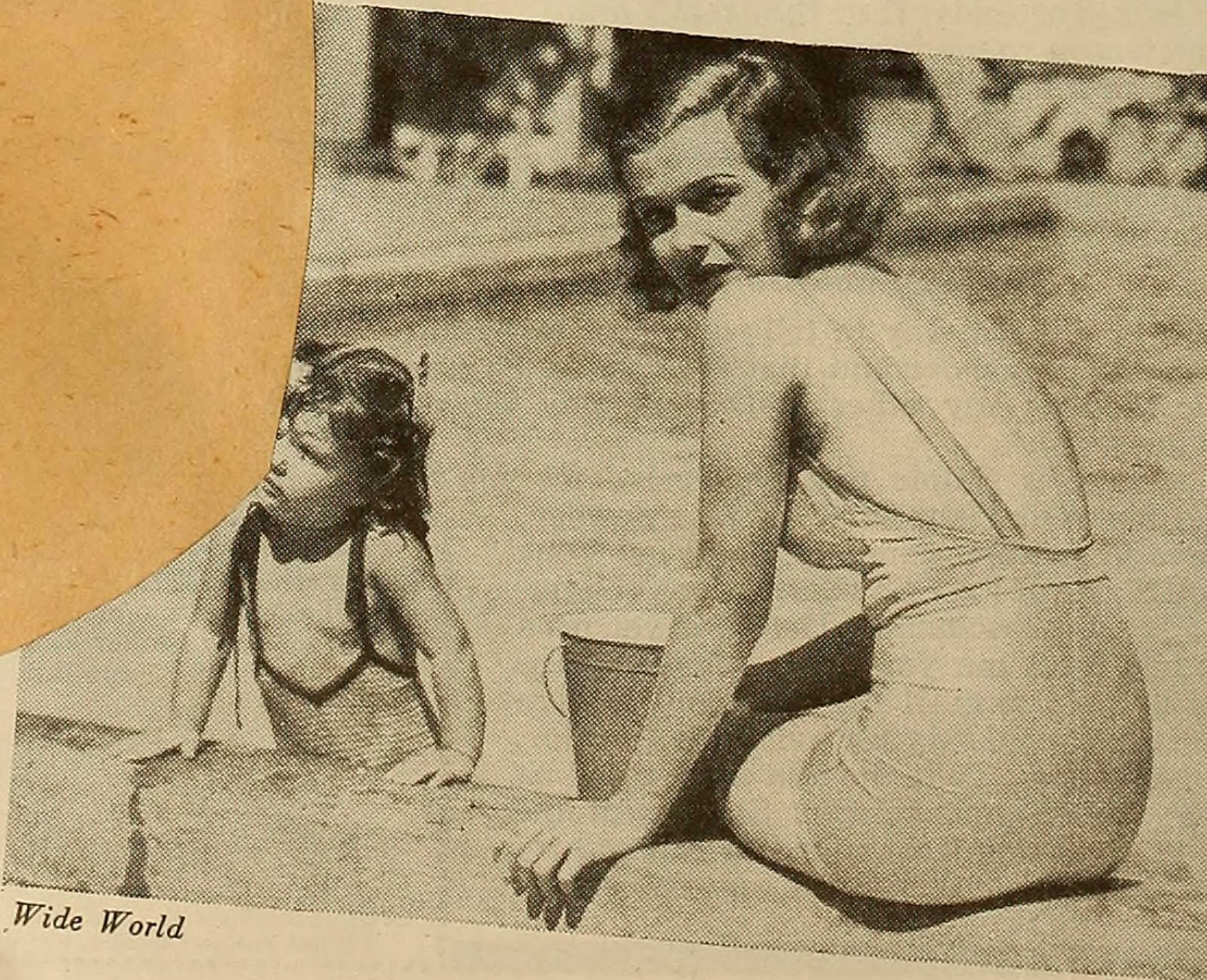
Rhodes

Virginia Dabney, at left, stands on two of the most beautiful legs in Hollywood. She also uses them in dance in musical films



Rhodes

When it comes to tennis most of Hollywood's colony can take lessons of Errol Flynn. Above, he sets himself for a "kill shot"



Wide World

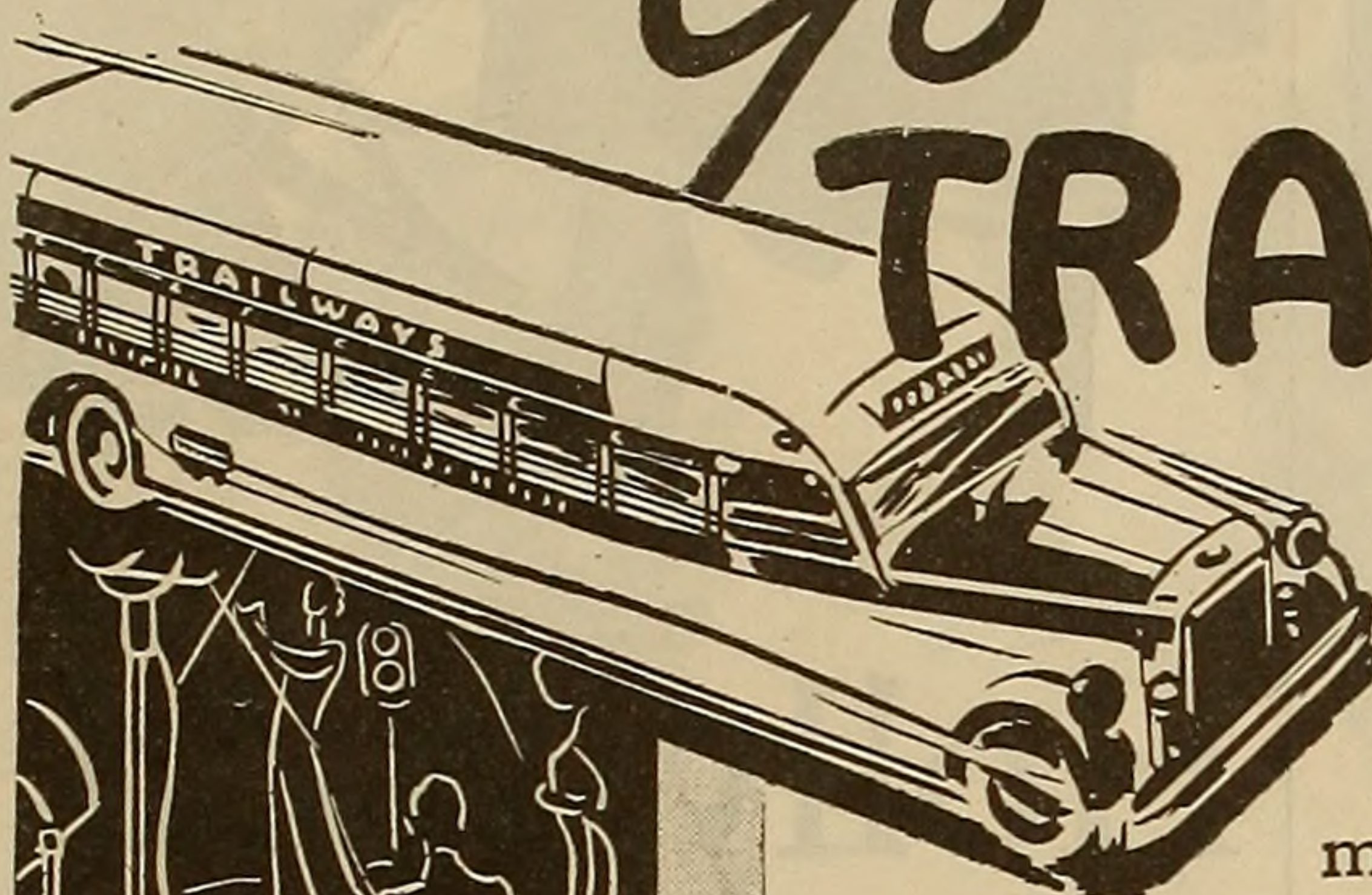
...now years old, to the swimming pool. Yep, the child is growing older





BY JOHN SCHWARZKOPF

**ELEANORE WHITNEY** Has Become a Favorite Because she is the girl you saw in *Millions In The Air* and *Three Cheers For Love*. . . . You are not alone in wanting to know more about her. . . . She has been in Hollywood a little more than six months and her fan mail is already bigger than some top-notch stars. . . . proof enough that other people are interested! But there's more than just six months residence in Hollywood behind Eleanore. . . . It didn't just happen over night. . . . Eleanore has a thousand dance-step-minutes to her credit for every minute she has appeared on the screen. . . . Minutes that were spent in constant practice, dancing on the stage and dancing before people who were trying to pave the way for her. . . . they were people who liked her, personally, and who knew that she had a great future as an actress and a dancer. . . . Among those who helped along her career were Bill Robinson, Rae Samuels and that fine showman, Rudy Vallée. . . . Robinson saw her when she was just ten years old (she's just eighteen, now). . . . It took Bill exactly one hour to teach her the routine of every step he knew. . . . after that, dancing for Bill meant only practice in front of a master of the dance. . . . Rae Samuels, who's husband was Bill's manager, naturally was interested in the little girl and gave her a start on the stage. . . . Miss Samuels invited Eleanore to appear with her one night. . . . Eleanore was standing in the wings of the theatre and didn't suspect that Miss Samuels was going to call her out. . . . her act that night was entirely impromptu, but it brought the whole house down in applause. . . . Miss Samuels saw then how things were going and invited Eleanore to appear with her every night going on the road. . . . Eleanore and her mother took a tutor with them and she never missed a day of class work. . . . Her tapping speed is phenomenal. . . . Eleanore dances at the rate of fifteen taps per second. . . . "The only way I can account for her ability to dance at such a pace is that her dancing becomes reflex action after she gets up to and over five taps a second" said a famous doctor. . . . That is faster than the new high-speed machine guns. . . . Men in her life? We happen to know that she has a date with Rudy Vallée when he comes out to California to appear at the Coconut Grove. . . . Don't get excited, it's not romance on the part of either. . . . It's just sheer admiration on the part of Vallée. . . . he wants her to appear at the Grove with him. . . . She is the first dancer that Rudy has ever allowed to appear with him.



Go TRAILWAYS

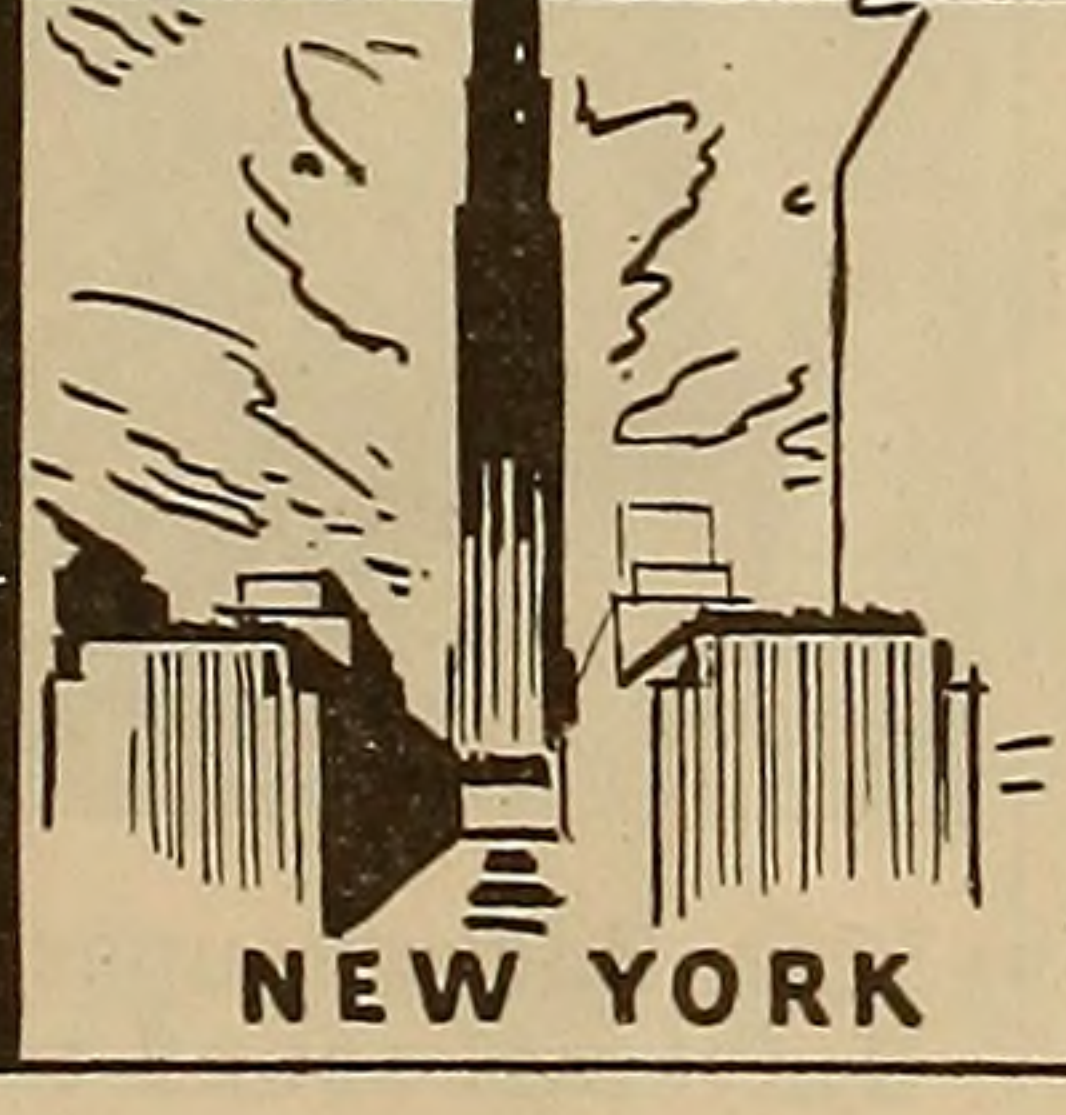
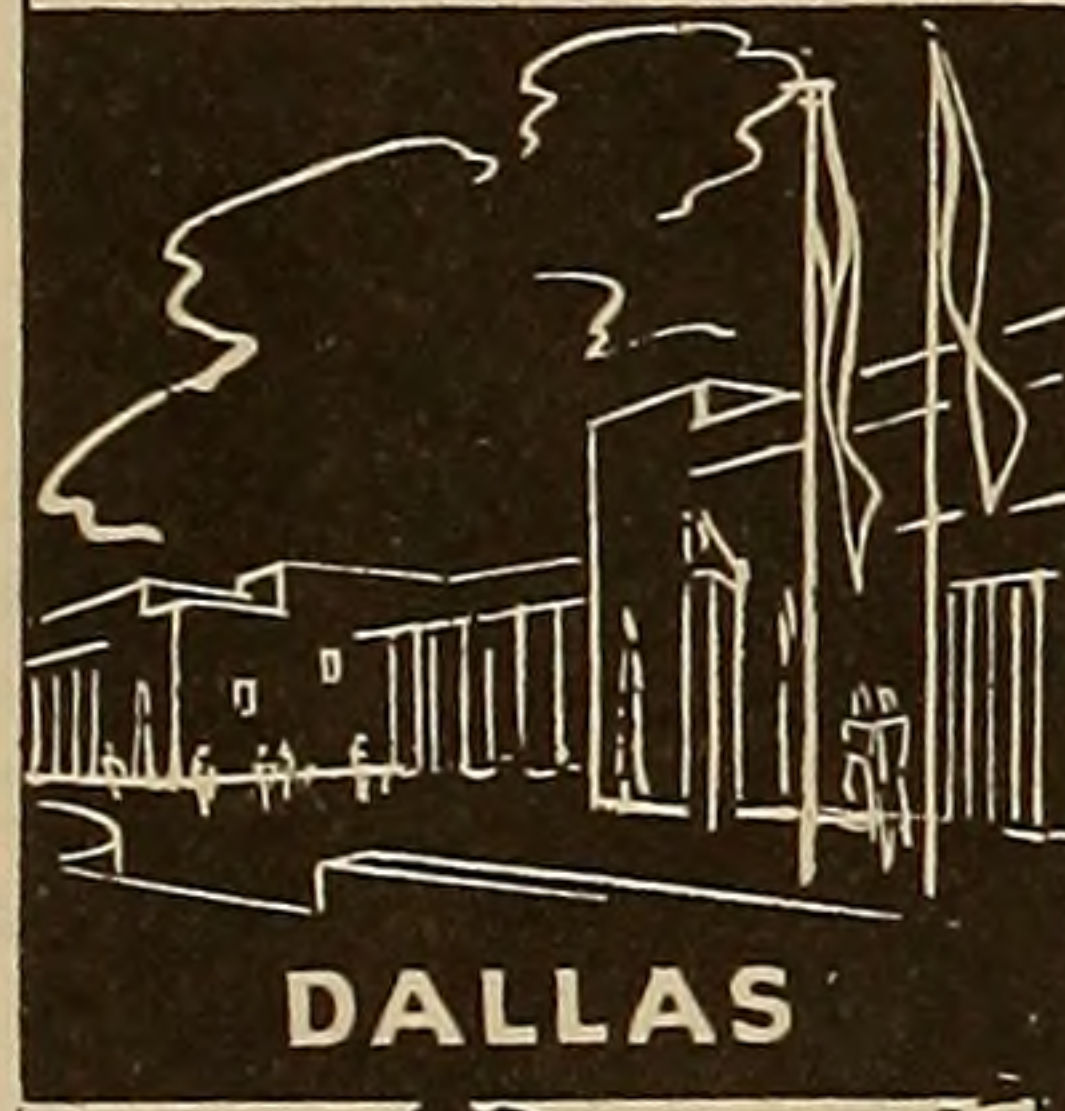
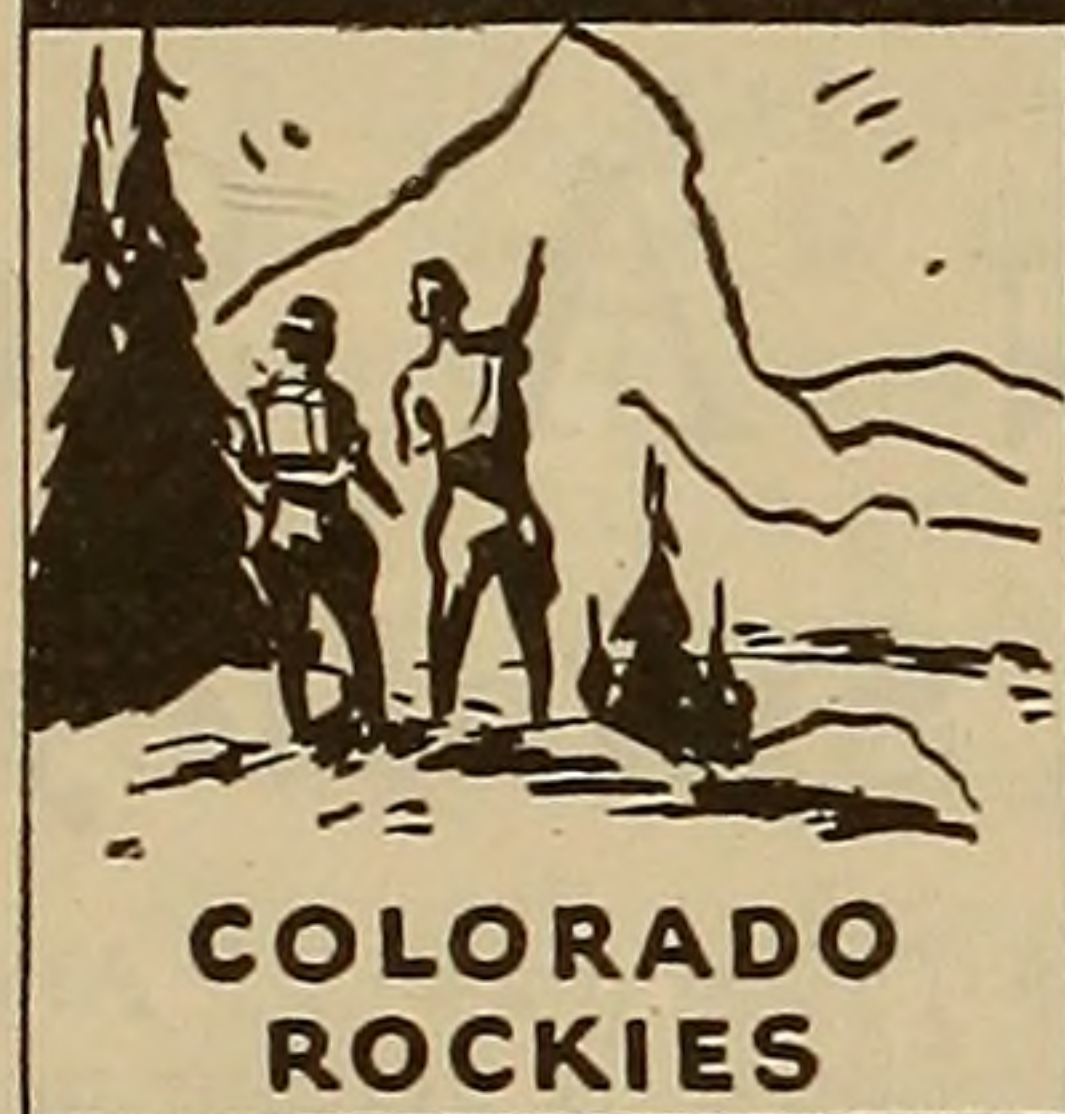
● Explore a glorious new land of scenery and romance, while you glide over smooth highways. Trailways streamliners—faster, finer—offer a more delightful way to reach your vacationland. At amazingly

low cost, Trailways unfolds scenic America: down the Mississippi along the levees of Ol' Man River to the Gulf; from the Great Lakes to throbbing cities of the east, to gay Atlantic beaches; thru painted canyons of New Mexico; across the Rockies to the Pacific Northwest; National Parks; California. Wherever you plan to go this summer, Trailways offers new comfort—new economy.

Use the coupon below to obtain your copy of "Scenic America"—a beautifully illustrated new folder describing Trailways vacation routes everywhere. Write today—start planning now. See how little it costs.

**TRAILWAYS TRAVEL BUREAUS**

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| <b>LOS ANGELES, CAL.</b><br>638 South Main     | <b>CHICAGO, ILL.</b><br>35 West Van Buren St.                        |
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| <b>NEW ORLEANS, LA.</b><br>207 St. Charles St. | <b>WASHINGTON, D. C.</b><br>12th St. & New York Av.                  |
| <b>TULSA, OKLA.</b><br>319 S. Cincinnati       | <b>NEW YORK CITY, N.Y.</b><br>111 West 46th St.<br>150 West 31st St. |

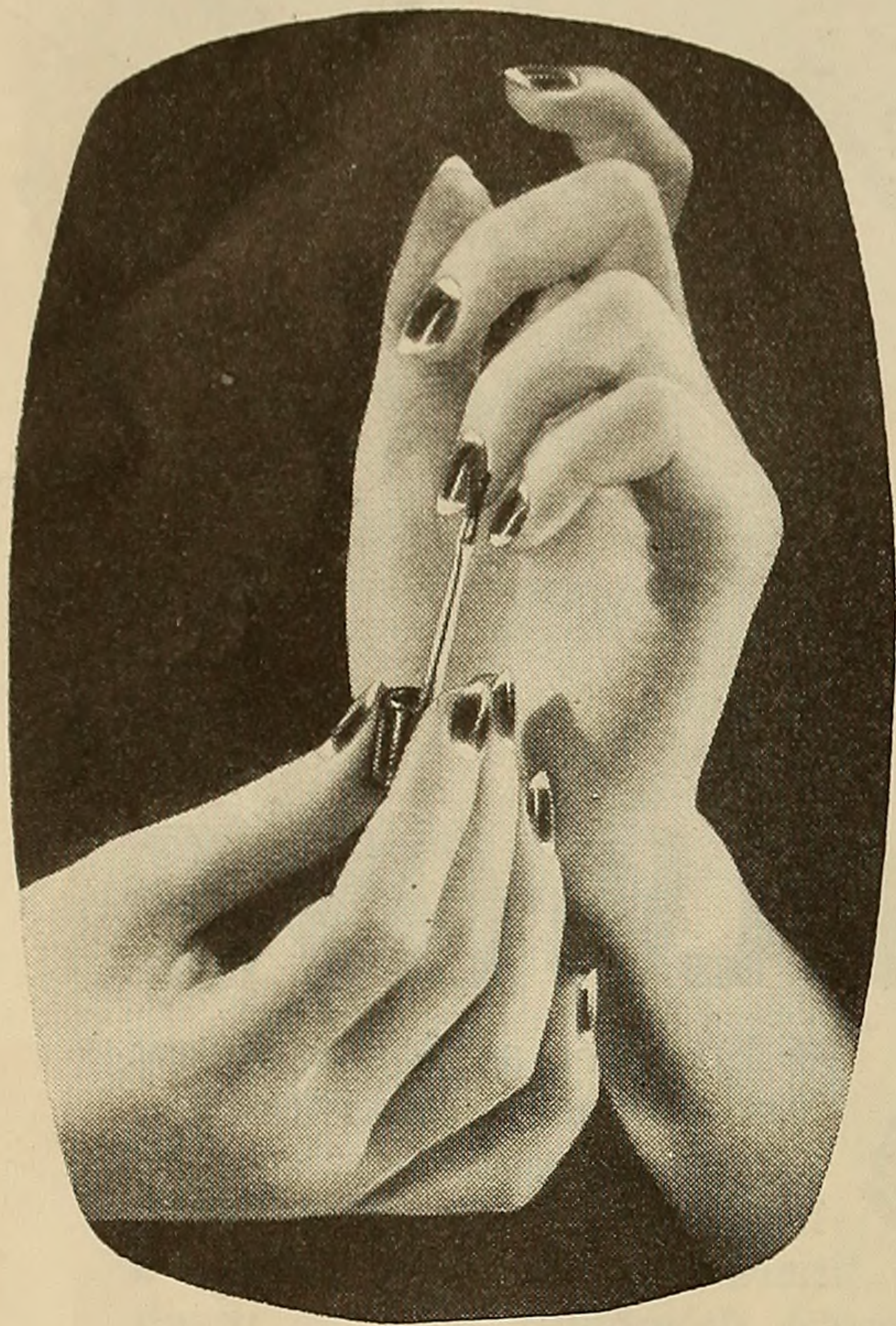


**NATIONAL TRAILWAYS SYSTEM**

NATIONAL TRAILWAYS SYSTEM  
(mail to nearest office listed above)  
Send my copy of "Scenic America"—telling about Trailways vacations—also information on bus travel from \_\_\_\_\_  
to \_\_\_\_\_  
Name \_\_\_\_\_  
Address \_\_\_\_\_



*You've never*  
worn a polish  
like new **GLAZO**



**Glazo creates new polish far lovelier, far superior**

**W**ITH this new-type Glazo formula, even evaporation has been so reduced that you can use the polish down to the last brushful.

The new Glazo provides a richness of beauty and sheen that has been beyond the realm of old-type polishes. Be among the first to wear Suntan, Russet, and Poppy Red—stunning new “misty” reds, and the latest additions to Glazo’s range of authentic fashion-approved shades.

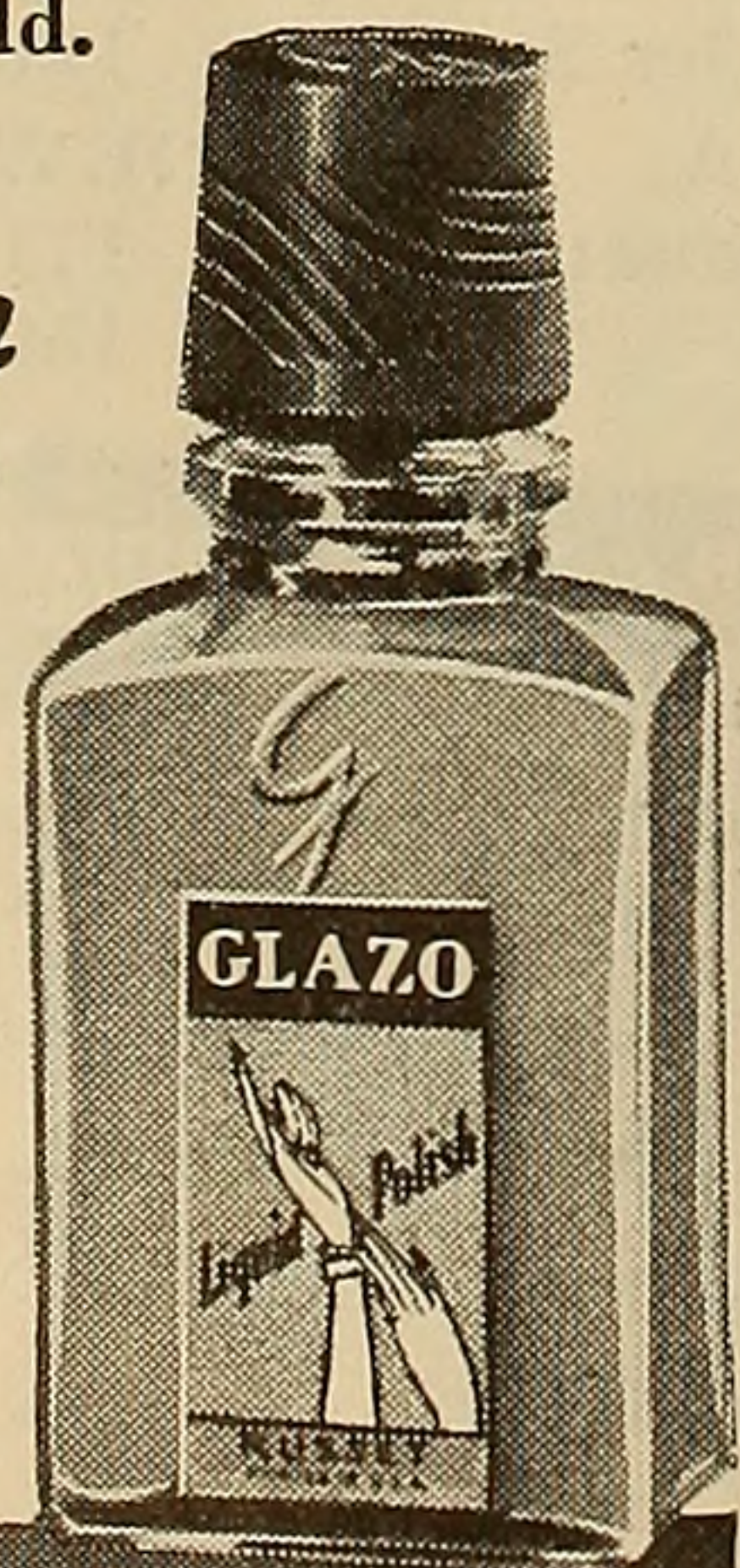
This new Glazo wears *extra* days . . . its brilliant surface unmarred by chipping, peeling or cracking. So easily does it float on, without streaking, that there’s never a nail in need of re-doing.

For even a day, don’t deny your fingertips the luxury of this new perfected Glazo. Still only 20 cents each—at toilet goods counters all over the world.

*It's new  
it's perfect*

**GLAZO**

**20 CENTS**  
(25 cents in Canada)



Madeleine Carroll, top, is a Wanger star. Left, Motion Picture-Hold Bob winners visit Carole Lombard on the set. Frances Nalle is with Carole (seated). In back row, left to right, Norma Jane Slider, Dorothy Dalton, Caroline Oliver, Dorothy Kay Brown, Margaret Hehn, Helen Dax

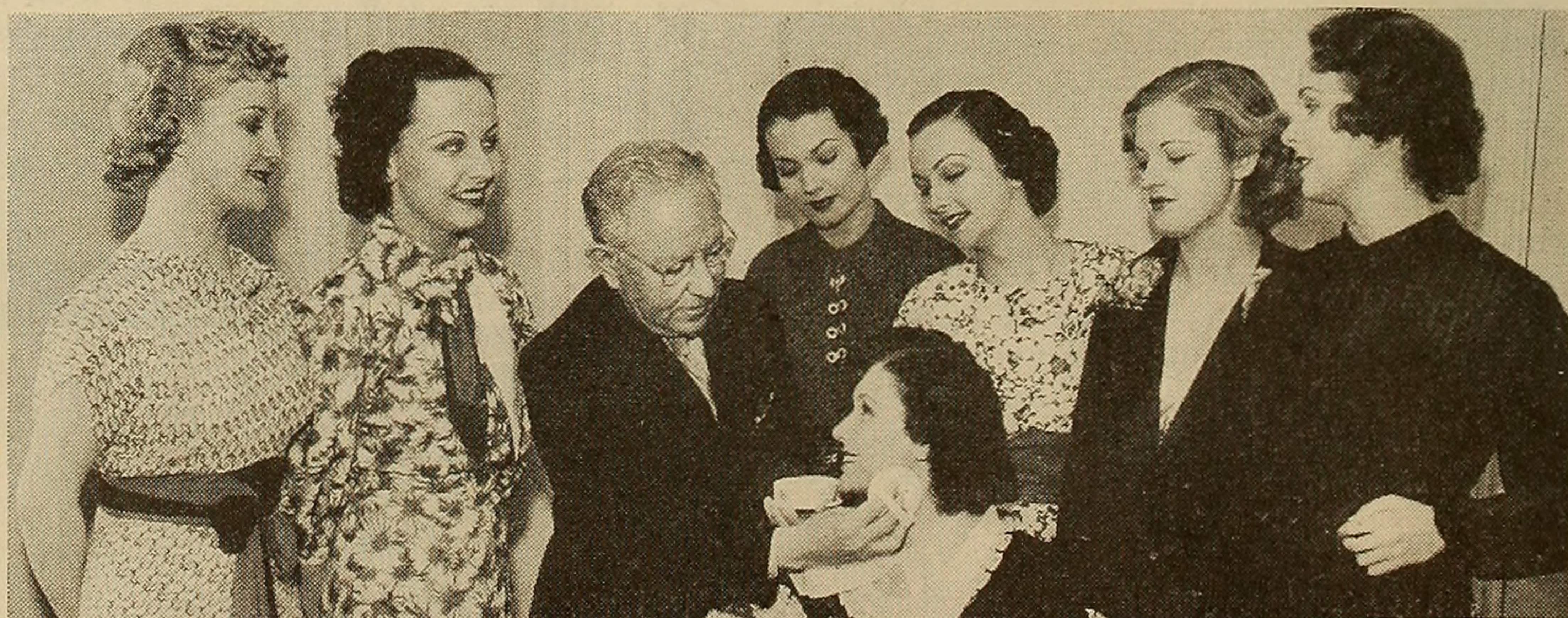
## Hollywood Wants *New Talent* —WIN A SCREEN TEST!

**By Jack Smalley**

**T**HE Search for Talent goes on! And while the new contest is getting under way—and it’s well under way now, hundreds of entries have already been received by MOTION PICTURE Magazine—the seven girls who won the first Search for Talent, sponsored by Universal Pictures and Hold Bob bob pins, are busily at work in Hollywood making sound tests. They are also having a grand time meeting the stars and watching movies being made.

The winner of this new contest will not

only be fortunate enough to meet and see the stars at work, but will have the opportunity of actually being in a picture and being paid for it. The winner of this second contest will appear in one of the Walter Wanger productions, working with such stars as Sylvia Sydney, Charles Boyer, Henry Fonda, Joan Bennett, Frances Langford, Peggy Conklin and other screen celebs. Someone is going to win a trip to Hollywood, all expenses paid, and a salary of \$75 per week, besides, while appearing in the picture. Why can’t that someone be



Max Factor supervised the make-up of the Motion Picture-Hold Bob girls for their Universal sound test. Here they are made up in his salons, ready to face the camera

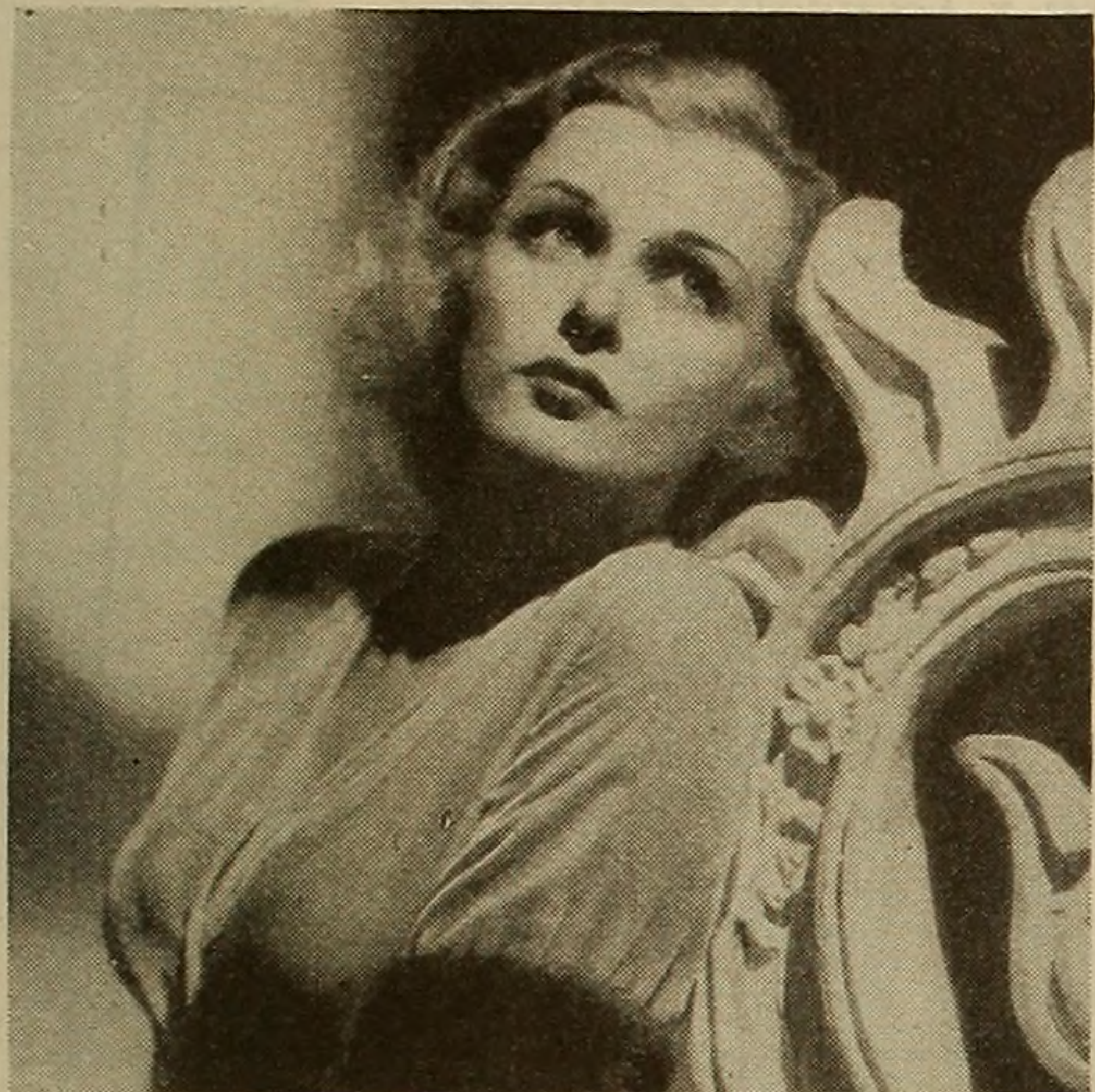


you?

The makers of Hold Bob bob pins have made this possible. They are sponsoring this contest so that some young talented person can have a real chance to get into pictures—and to see Hollywood, the capital of filmland.

Three photographs will be selected each month from among those received and published in this magazine. Out of the three selected for publication, one will receive a free sound test at the nearest large city and in addition a special award of \$50.00 in cash.

And in addition to this, there is also the chance of winning a free trip to Hollywood and a contract with Walter Wanger Productions. This is the award for the final



Joan Bennett—one of Walter Wanger's most successful stars—contributes a fine performance in *Big Brown Eyes*

winner chosen at the end of this new Search for Talent on Dec. 31, 1936.

**T**HIS is an opportunity that no one with movie ambitions can afford to miss. For you not only have a chance to become an actual screen player at the close of the contest, but also, should you miss the final award, have the opportunity of having your photo shown to other producers. All photos of all entries published will be shown to the different producers.

Your photo must be accompanied by an entry blank, or facsimile, which you can obtain at any store selling Hold Bobs. You can also secure folders and further details of the contest at these same stores.

And, should you win the final award you will be allied with such screen celebrities as Mary Pickford, Charles Chaplin, Doug-Fairbanks and Samuel Goldwyn of United Artists. This famous group recently made an announcement that Walter Wanger was joining their producing group and will make his pictures there instead of at Paramount, as heretofore.

**I**F you could have been with the seven winners of the last talent search, we are sure you would have been wildly enthusiastic over this plan of Hold Bobs and **MOTION PICTURE** to give these young people a real chance at a picture career. These girls, whose names and photos were published here last month, are certainly getting around—going places and seeing things. Their sound tests were very satisfactory.

The girls are having a glorious reception—being partied, attending previews and luncheons at Universal and other studios. And, the greatest treat was a trip to the Max Factor beauty salon where they each received a personality make-up to enhance their particular type of beauty. Mr. Factor, the criterion of make-up in Hollywood, himself, directed [Continued on page 84]

# She knows her MEN!



**T**HE girl who gets the invitations is the girl who knows how to please the men!

She takes great pains to learn their likes and their dislikes.

One of the first things she learns is that nothing so quickly prejudices a man against a girl as the ugly odor of underarm perspiration on her clothing and her person.

And so she runs no risk of this danger. For she knows how easy it is to avoid—with Mum!

Just half a minute is all you need to use this dainty deodorant cream. Then you're safe for the whole day!

Another thing you'll like—use Mum any time, *even after you're dressed*. For it's harmless to clothing.

It's soothing to the skin, too—so soothing you can use it right after shaving your underarms.

Mum, you know, doesn't prevent natural perspiration. But it does prevent every trace of perspiration odor. And how important that is! Use Mum daily and you'll never be uninvited because of personal unpleasantness.

Bristol-Myers, Inc., 630 Fifth Avenue, New York.

# MUM

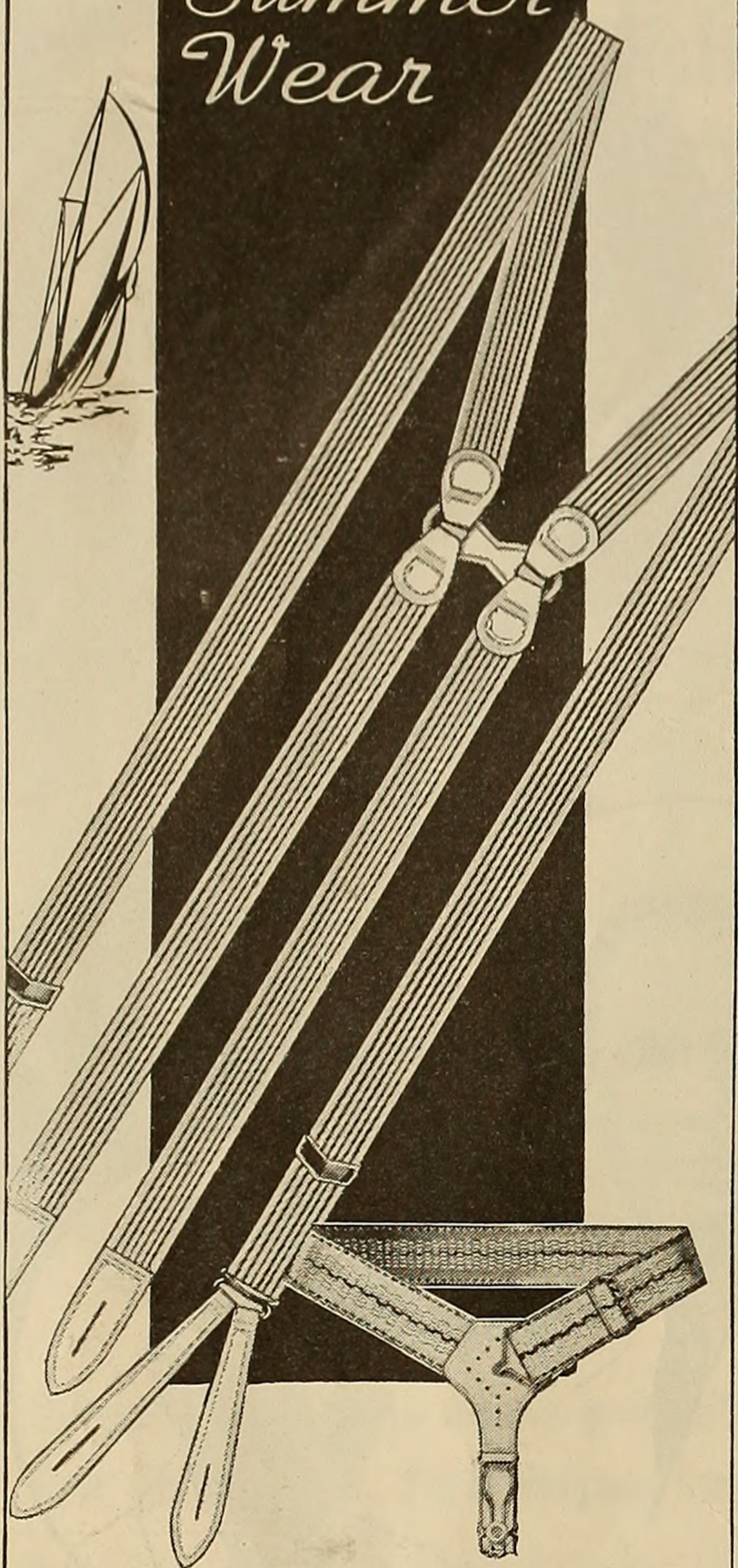


**ANOTHER WAY MUM HELPS** is on sanitary napkins. Use it for this and you'll never have to worry about this cause of unpleasantness.

## takes the odor out of perspiration



For Cool  
Summer  
Wear



A Note to the Ladies  
**PARIS**  
Garters and  
Suspender

"FEEL AS COOL AS THEY LOOK"

"Everybody talks about the weather but nobody does anything about it" is an exploded theory today. Consider these new, cool Summer Garters and "Free-Swing" Suspender by Paris, for example. They'll prove we've been thinking of his comfort—and doing something about the weather. Get him a few pairs today to give him his share of summer comfort.

"Free-Swing" Suspender \$1—\$1.50  
"Can't Skid Off Your Shoulders"

Paris Garters 50c—\$1  
"No Metal Can Touch You"

AUTHENTIC  
The Mark of



STYLING  
Distinction

A. Stein & Company • Chicago • New York

# The Picture Parade

CARD INDEX OF THE LATEST MOVIES

## SHOW BOAT

—AAAA—



Beauty never grows old. So here is Edna Ferber's story again with script and lyrics by Oscar Hammerstein, 2nd, and music by Jerome Kern, more beautiful than ever. Irene Dunne, in the starring rôle, is superb—not only as a singer, but as a comedian and actress as well. The hero, Allan Jones, is a newcomer, but you can be sure you will see much of him in the future. He has a striking personality and a very fine voice. The plot remains the same with a few new touches which enhances the story and is sure to make this picture one of the finest ever produced by Universal. Paul Robeson again sings "Ol' Man River" and this alone is worth the price of admission. The splendid supporting cast is headed by Miss Helen Morgan and Charles Winninger who were also in the original Ziegfeld production.—Universal.

## UNDER TWO FLAGS

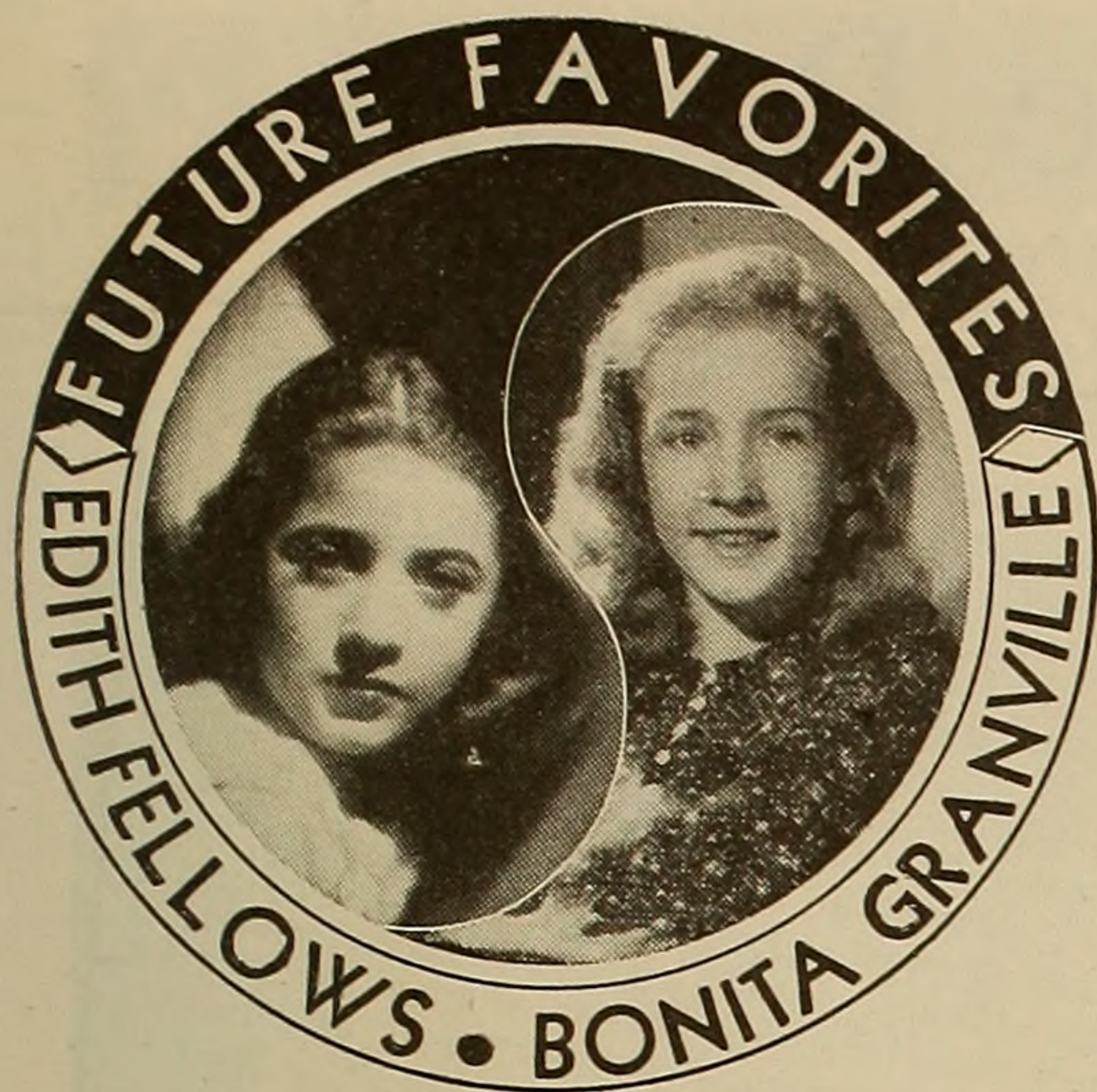
—AAA½—



This spectacle-drama of the French Foreign Legion comes to the screen with a full complement of romantic and stirring moments. Against a background of hot Sahara sands there's unfolded a love triangle involving a cafe proprietress, the commandant of the regiment and a young Britisher who is a non-com officer. The girl takes the romanticizings of the soldiers in a jesting manner, but the Britisher's indifference piques her into falling in love with him. The climax shows her sacrificing her life to save him and the regiment—a climax charged with exciting battle scenes—to say nothing of the romantic conflict generated by the fiery McLaglen as the jealous commandant and the quiet Ronald Colman as his love rival. Director Frank Lloyd achieves fine mass effects with men and horses—and Claudette Colbert and the other principals are outstanding. It's a picture with a wallop. Don't miss it.—20th Century-Fox.

[Continued on page 22]





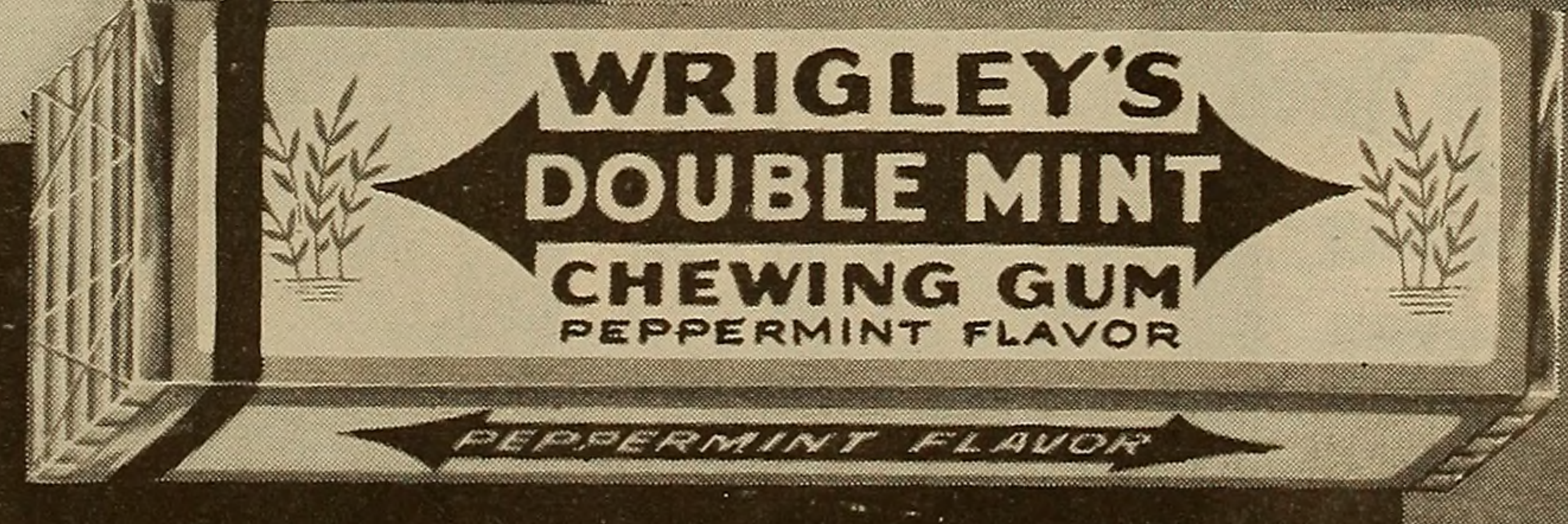
BY JOHN SCHWARZKOPF

**EDITH FELLOWS and Bonita Granville Have Become Favorites** Because they are the exact opposite in their screen portrayals of every other child star . . . They are true to life in their acting . . . they both have pep and personality that they can direct into any channel. . . . They got places because they can act mean in a convincing manner. . . . You've seen hundreds of kids just like them. Perhaps you have a kid sister around the house that gets into your hair? . . . you know just how it is then. . . . However, let us hastily add that this is not the case in real life. . . . They are both very sweet, talented children with a bright future before them. . . . You found out what Bonita Granville can do when you saw her in *These Three*. . . . Did you ever see a meaner kid? . . . If it should ever occur to anyone to have an award for the best child actor or actress of the year, we are sure that these children would, at least, get honorable mention. . . . You remembered how little Edith Fellows stood out in *She Married Her Boss* starring Claudette Colbert. . . . It pays to be mean in Hollywood. . . . Bonita Granville was born and raised in the proverbial theatrical trunk . . . both her father (Bunny Granville, former matinée idol) and her mother are from the stage . . . so Bonita made her first appearance on the stage almost before she had learned to walk. . . . From the experience she gained in this manner, she got her first part in pictures. . . . Bonita's one ambition is to become a great star. . . . She loves to play tennis and to swim . . . she is doing everything she knows to prepare herself for future stardom. . . . Her studies include French, dancing and Shakespeare. . . . But let's take a look at the other little girl who found that it pays to be mean. . . . Edith Fellows has been in pictures longer than Bonita and although she is only nine, she has appeared in over a hundred productions . . . she started from the bottom when but three years of age. . . . Like Bonita, she comes from a theatrical family. . . . She can be mean so convincingly that just one session with director La Cava convinced him that she was the girl for the part when they were casting *She Married Her Boss*. . . . Her experiences at acting are almost as varied as grown up actresses. . . . She has played in stage productions; she appeared at the World's Fair in Chicago, and she has appeared at benefits. . . . She can't make up her mind whether she wants to continue with straight acting or become an opera star . . . she can sing in five languages. . . . Doesn't that prove that it pays to be different and not to depend too much on curls and fiperies for stardom?

DOUBLE MINT gum enjoyed daily helps beautify mouth and facial contours



A beauty's secret!  
Every week go to your  
BEAUTY SHOP  
*and*  
Every day enjoy  
DOUBLE MINT gum





**This story**  
will interest  
many Men and Women



NOT long ago I was like some friends I have...low in spirits...run-down...out of sorts...tired easily and looked terrible. I knew I had no serious organic trouble so I reasoned sensibly...as my experience has since proven...that work, worry, colds and whatnot had just worn me down.

I had been listening to the S.S.S. Radio Program and began to wonder if my trouble was not lowered strength in my blood... I started a course of S.S.S. Tonic Treatment...at the end of ten days I noticed a change...I followed directions faithfully... a tablespoonful before each meal.

The color began to come back to my skin...I felt better...I did not tire easily and soon I felt that those red-blood-cells were back to so-called fighting strength.

The confidence mother has always had in S.S.S...which is still her stand-by when she feels run-down...convinced me I ought to try this Treatment...it is great to feel strong again and like my old self.

Much more could be said...a trial will thoroughly convince you that this way, in the absence of any organic trouble, will start you on the road to feeling like yourself again. You should soon enjoy again the satisfaction of appetizing food...sound sleep...steady nerves...a good complexion... and renewed strength.

There is no guess work in the S.S.S. Tonic Treatment...decades of popular acceptance and enthusiastic words of praise by users themselves speak even louder than the scientific appraisal of the progressively improved S.S.S. product which has caused millions to say to their friends—

**SSS**  
**TONIC**  
Makes you  
feel like  
yourself  
again



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22

# The Picture Parade

[Continued from page 20]

## THE MOON'S OUR HOME



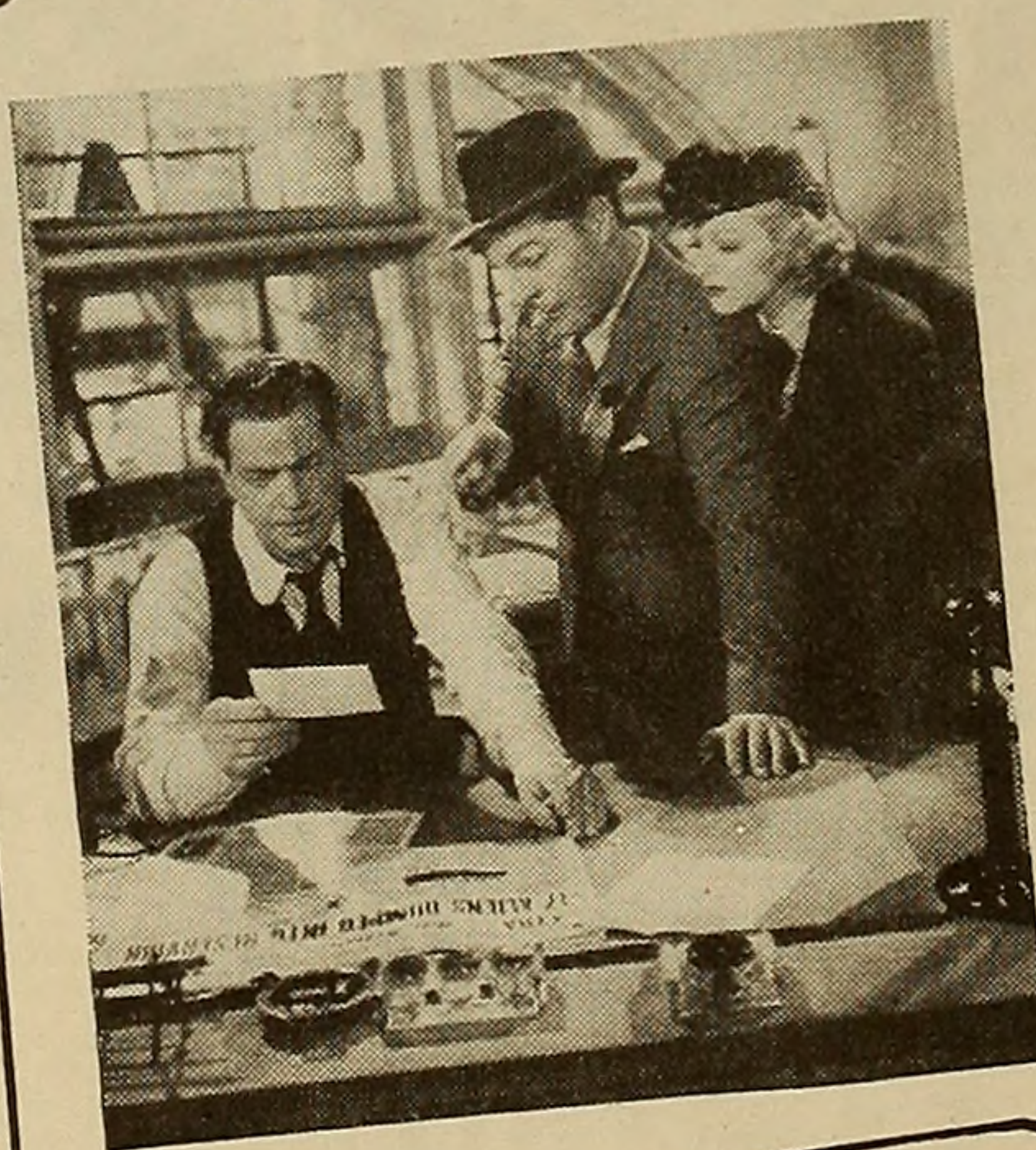
AAA½—Climb aboard for a dizzy ride through a world of delightful madness, expertly negotiated by Margaret Sullavan and Henry Fonda. Here is 80 minutes of grand comedy, yet behind it all is a touch of sadness created because this film is too close to the actual human lives of Margaret and Henry, who once knew each other as husband and wife in real life. In reel life, Margaret plays the rôle of *Cherry Chester*, a movie star, who vehemently hates all globe trotters. Henry Fonda is *Amberton*, world renowned traveler, who scorns all movie stars. Both traveling incognito meet, fall in love and marry. When the truth is out, the best fun begins. Third most important person in the excellent cast is Charles Butterworth, who is amusing despite the fact that his rôle holds very little.—*Walter Wanger-Paramount.*

## THE EX-MRS. BRADFORD



AAA—Here is a richly entertaining comedy with a murder plot—in fact, three murders. William Powell, a surgeon, can't keep his nose out of murder cases and becomes involved in one of the killings. Jean Arthur, his ex-wife, is a mystery writer with a sleuthing complex which affords some highly amusing moments. Jean promises to get husband Powell out of trouble for a price—the price is re-marriage. Of course, she saves Powell and receives her reward—the eradication of the prefix "Ex." Miss Arthur gives a very delightful performance and Mr. Powell, as usual, performs flawlessly. The plot is a bit complicated but there are some very sparkling lines, suspenseful interludes and the story has a crisp freshness. Ralph Morgan, Eric Blore, James and Lucille Gleason and Lila Lee keep in pace with their excellent contributions.—*RKO-Radio.*

## HUMAN CARGO



AAA—Brian Donlevy and Claire Trevor in a newspaper story that may not seem very new, but nevertheless is very interesting and human, interspersed with some very fine bits of entertainment. The plot deals with rival reporters, one an ace reporter and the other a society girl determined to prove to her father that she can be independent. Both set out on the same assignment to reveal the activities of a group of smugglers. Instead, they become the object of the smugglers who are determined to wipe them out. However, everything turns out happily and the two are wed. The story is a bit commonplace but the performances are excellent. Allan Dinehart as the editor, and Helen Troy as the telephone operator add some delicious comedy and are supported by an able cast.—*20th Century-Fox.*

## SONS O'GUNS

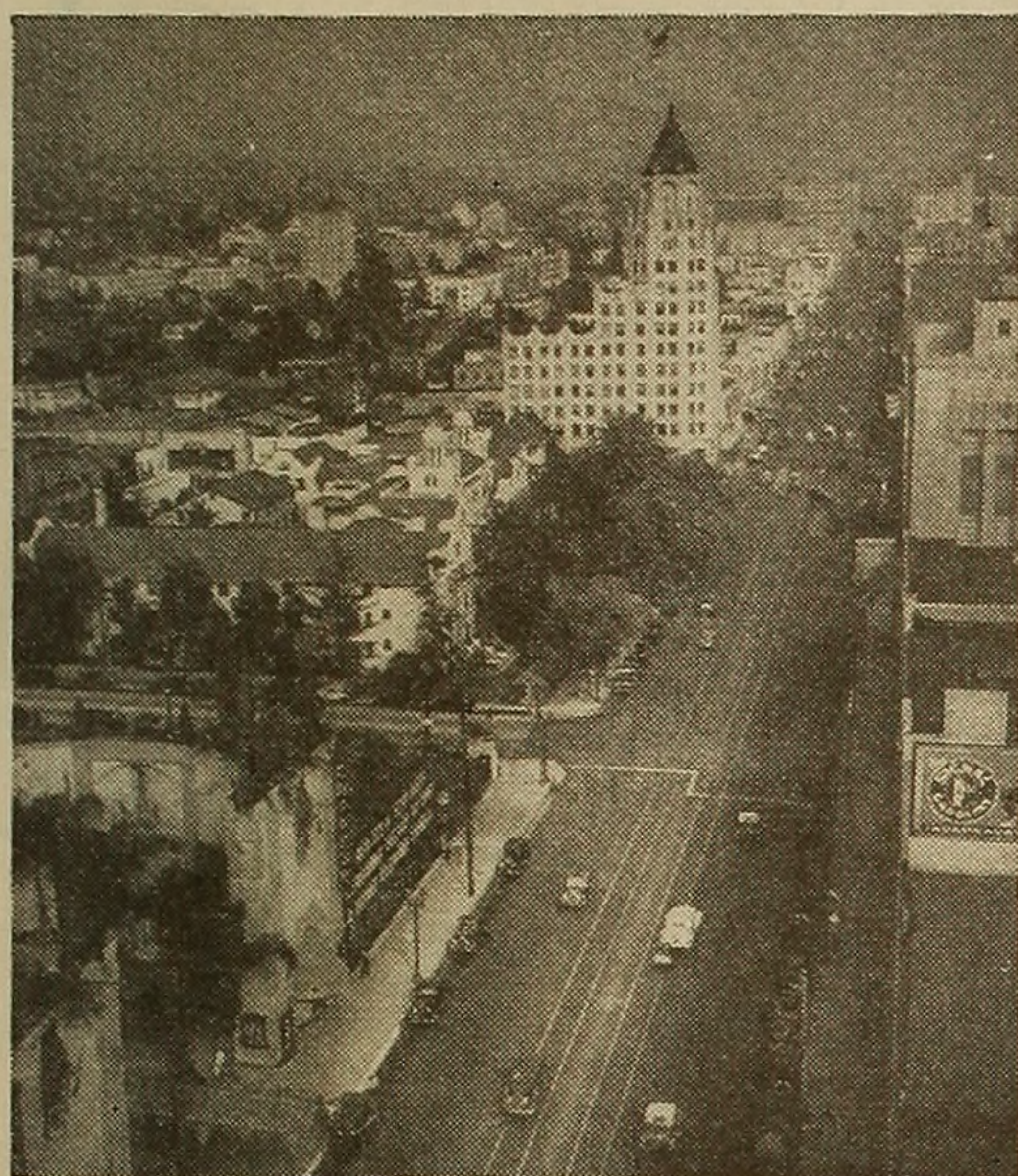


AAA—Joe E. Brown, ace comedian, continues to maintain first spot in the comedy field. This is a hilariously funny picture and Joan Blondell does more than her share in keeping the audience in stitches. The period is in the neighborhood of 1917 and Joe is what we may term a slacker. However, he becomes embroiled in the fracas when he leaves the theater after his performance in an army uniform. Being mistaken for a soldier he is dragged into the army and sent to France. "Over There" he finds Eric Blore, his former valet, who has become a hardboiled sergeant and Joan Blondell, a little French girl with a charming accent and voice. Together they do a swell song-and-dance number, "A Buck and a Quarter a Day." One of the funniest sequences in the picture is an Apache dance by Joe with Frank Mitchell as the femme half of the team.—*Warner Bros.*

[Continued on page 24]



# You'll Soon Be Here in



## Hollywood!

IT'S nearing the last call to make reservations for the second annual MOTION PICTURE Movieland Tour. The trip was so successful last year that, in 1936, this magazine decided to offer TWO big tours to California—the first leaving Chicago July 19; the second leaving Chicago August 9. It's up to you to make your choice—the earlier or later trip. The same program is planned for both.

So we urge you to make up your mind as quickly as possible in order to make your reservations. Remember first come, first served. And only 200 will be accommodated on each trip—which will be in the nature of a house-party. You are going to see all the prominent stars of Hollywood—and will be the guest of Paula Stone and Donald Woods—as well as Ken Maynard, who'll show you his circus.

So hop aboard the train (either the July or the August train) and come to Hollywood as our guests. You'll visit the studios and see all the stars. The costs of the trip are vastly reduced because of the house-party plan and chartering a special train. And this magazine has the facilities for showing you Hollywood in all of its fascinating glamour. While the studio city furnishes the climax to your trip, you will see enough, en route, to make you thoroughly excited. The trip includes stops at Denver, Salt Lake City, Rainier National Park, Seattle, San Francisco and other interesting spots. And don't neglect to bring your camera.

The pictures you take will bring back fond memories of a vacation that you'll cherish a lifetime.

**H**OLLYWOOD'S Roosevelt Hotel (in the heart of the city) will be Tour headquarters. Plans are made to give you a big surprise party at the world-famous Brass Rail (where the stars eat) the evening of the day you arrive. This will be your first meeting with the stars.

And then comes a veritable round of exciting hours, visiting 20th Century-Fox and Universal studios, watching pictures  
[Continued on page 85]

SYLVIA SIDNEY  
A Lovely  
Walter Wanger Star

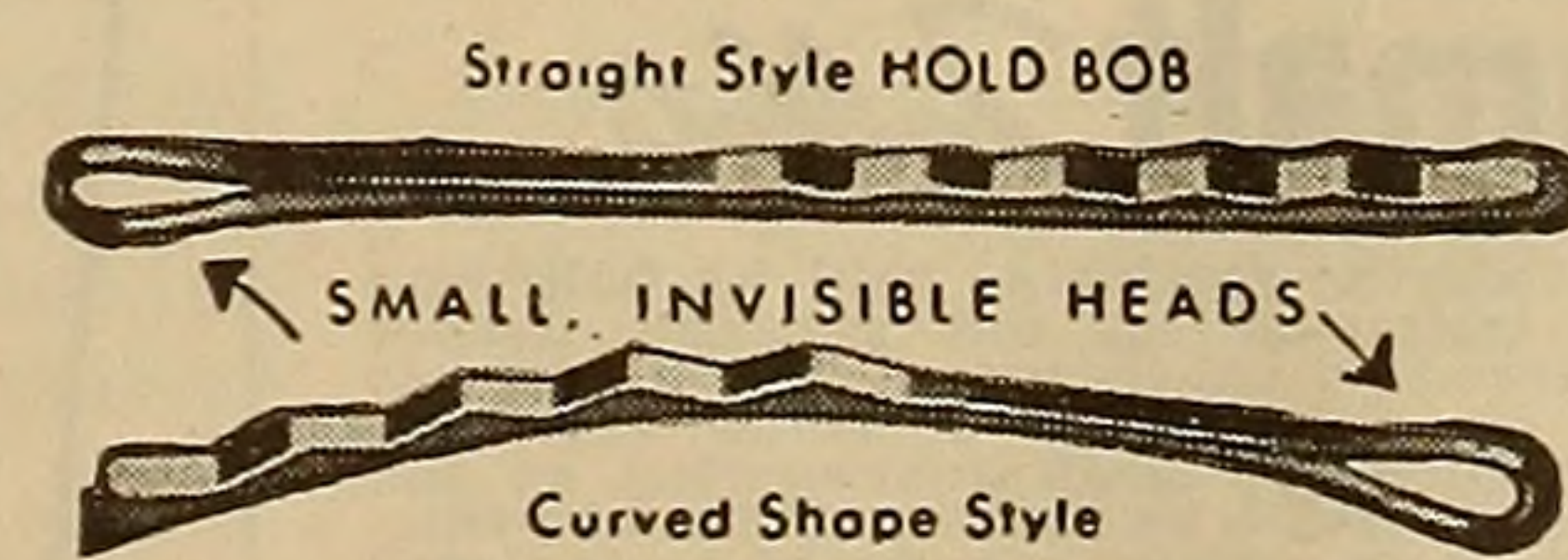
### A Hollywood Invitation to YOU

Dear Ambitious:  
Be sure to enter the second HOLD-BOB "Search for Talent", for among you readers we hope to find several future screen stars. There will be a winner selected EVERY MONTH—and these lucky girls will win a free screen test and \$50.00 in cash! And—at least one of these winners will actually make her screen debut in a Walter Wanger Production at United Artists Studios in Hollywood!

**H**OLD-BOB bob pins in cooperation with Walter Wanger Productions, Motion Picture and Screen Play magazines are offering every girl in America a chance for movie fame. If you don't win one month—try again. You may enter the "Search for Talent" as many times as you wish. Closing date—December 31, 1936. All you need do to enter is to fill out the entry blank on the back of the HOLD-BOB card, or facsimile of same, attach your photo and send to the

"Search for Talent" Headquarters. And when you get your HOLD-BOB card...for full instructions and application to enter this contest...be sure to notice the outstanding features of the HOLD-BOB pins; the small, round, invisible heads; smooth, round, non-scratching points; flexible, tapered legs, one side crimped; and colors to match all shades of hair. Use HOLD-BOBS once and you'll understand why these bob pins are the favorites of Hollywood.

● In the first "Search for Talent"—seven girls were sent to Hollywood!... Don't miss your opportunity in this new "Search for Talent." Get full instructions on the back of every HOLD-BOB card. Look for the Gold and Silver Metal Foil Cards at all stores, everywhere.

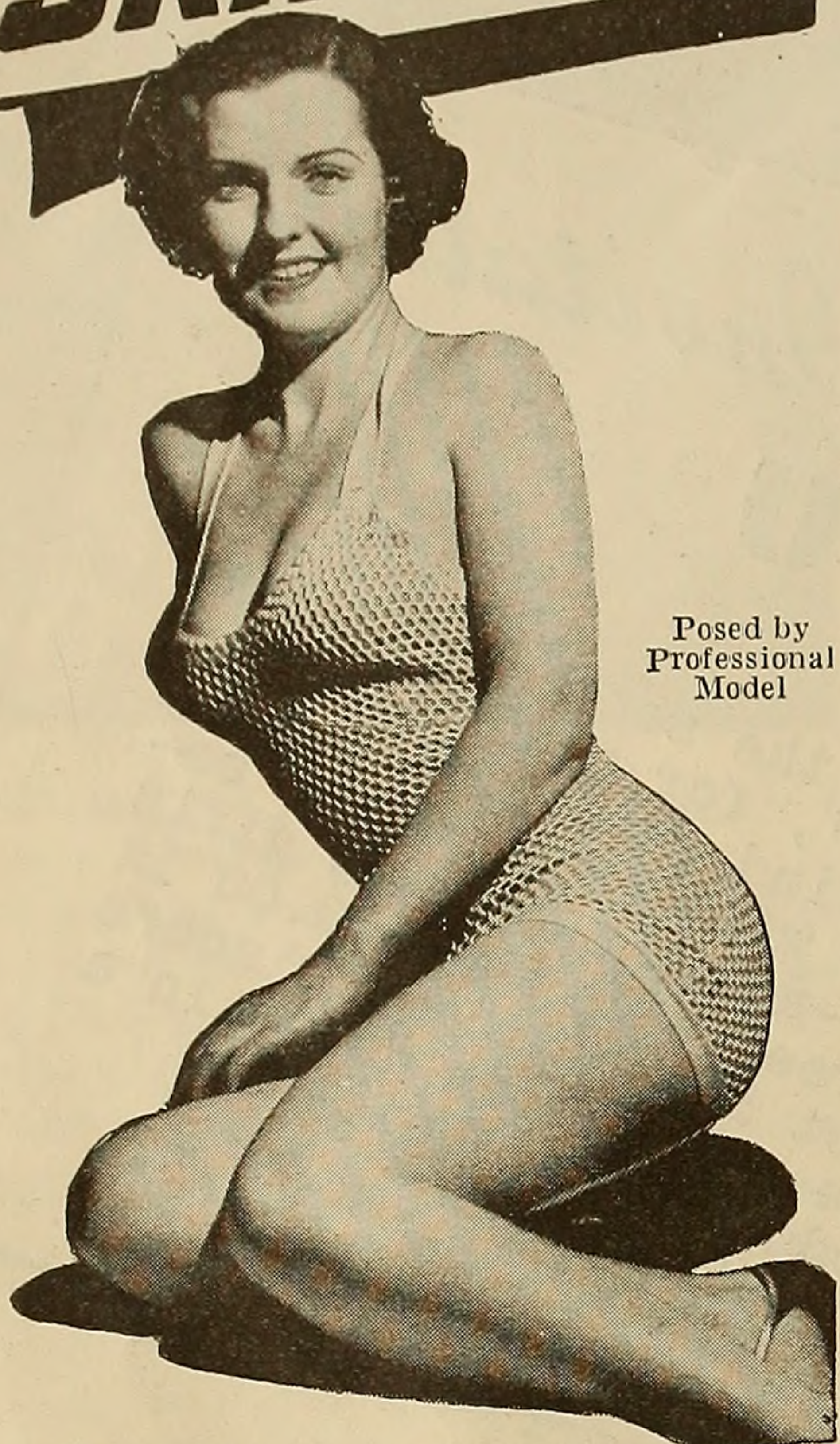


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**ASHAMED TO WEAR  
A BATHING SUIT  
SHE WAS SO  
SKINNY!**



Posed by  
Professional  
Model

**... But Very First Bottle  
of Kelpamalt Added  
7 Flattering Pounds ...!  
NOW LOOKS FINE AND FEELS GREAT**

**Read this actual Letter From Our Files—  
Another proof that Natural Iodine in this  
New Mineral Concentrate from the Sea is  
Quickest Way Yet to Add Pounds and  
Build New Strength.**

Kelpamalt Company,

"Dear Sirs:

"I am 5 ft. 5 in. tall. Before I was married I weighed 110 lbs. That wasn't much, but better than the 94 lbs. I've weighed ever since my boy was born 5 years ago.

"I was always active in out of door sports and in dancing, but honestly, I've been ashamed to put on a bathing suit or an evening gown for the last 4 summers. Being so skinny actually changed my mode of living.

"Last August I was visiting my mother-in-law. I came to lunch in a sun back dress with straps over the shoulders. Mrs. H. looked at me and said: 'If I had shoulders that looked like yours, I certainly would wear a high-necked dress.' Can you imagine how badly I felt. I was glad when the summer was over and I could wear a sweater and skirt.

"Now, thanks to Kelpamalt I'm looking forward to spring. I have taken just 100 tablets and I've gained 7 lbs. Think of it. Seven pounds in 16 days. Believe me, I've sent for another bottle. I feel so well, too, and my friends are remarking on my looks. My only regret is, that I didn't start taking Kelpamalt sooner. Three cheers for Kelpamalt! The best beauty product on the market."

—Mrs. F. H., Camden, Me.

100 Jumbo size Seedol Kelpamalt Tablets—four to five times the size of ordinary tablets—cost but a few cents a day to use. Get Seedol Kelpamalt today. Seedol Kelpamalt is sold at all good drug stores. If your dealer has not yet received his supply, send \$1.00 for special introductory size bottle of 65 tablets to the address below.

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Kelpamalt Tablets**

Manufacturer's Note:—Inferior products, sold as kelp and malt preparations—in imitation of the genuine Seedol Kelpamalt are being offered as substitutes. The Kelpamalt Company will reward for information covering any case where an imitation product has been represented as the original Seedol Kelpamalt. Don't be fooled. Demand genuine Seedol Kelpamalt Tablets. They are easily assimilated do not upset stomach nor injure teeth. Results guaranteed or money back.

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Write today for fascinating instructive 50-page book on How to Add Weight Quickly. Mineral contents of Food and their effects on the human body. New facts about NATURAL IODINE. Standard weight and measurement charts. Daily menus for weight building. Absolutely free. No obligation. Kelpamalt Co., Dept. 862, 27-33 West 20th St., New York City.

# The Picture Parade

[Continued from page 22]

## BIG BROWN EYES



AAA—This is an amusing melodrama introducing a new Joan Bennett. Joan plays the part of a wise-cracking manicurist and does it very well, too. Cary Grant is her "flat-foot" beau who, with the help of Joan, turned newspaperwoman, uncovers a gang of jewel thieves. Walter Pidgeon finally gets a chance to display some of his talent as the master mind behind the jewel ring. Alan Baxter is the menace and he is so sincere in this rôle, we fear he shall suffer seriously from being "typed." Lloyd Nolan deserves mention for a very good piece of work as Pidgeon's accomplice. There are some very tense moments at the climax when Joan risks her life to save Cary, who is in the grip of the gangsters. It all ends happily though.—*Walter Wanger-Paramount.*

## THE GOLDEN ARROW



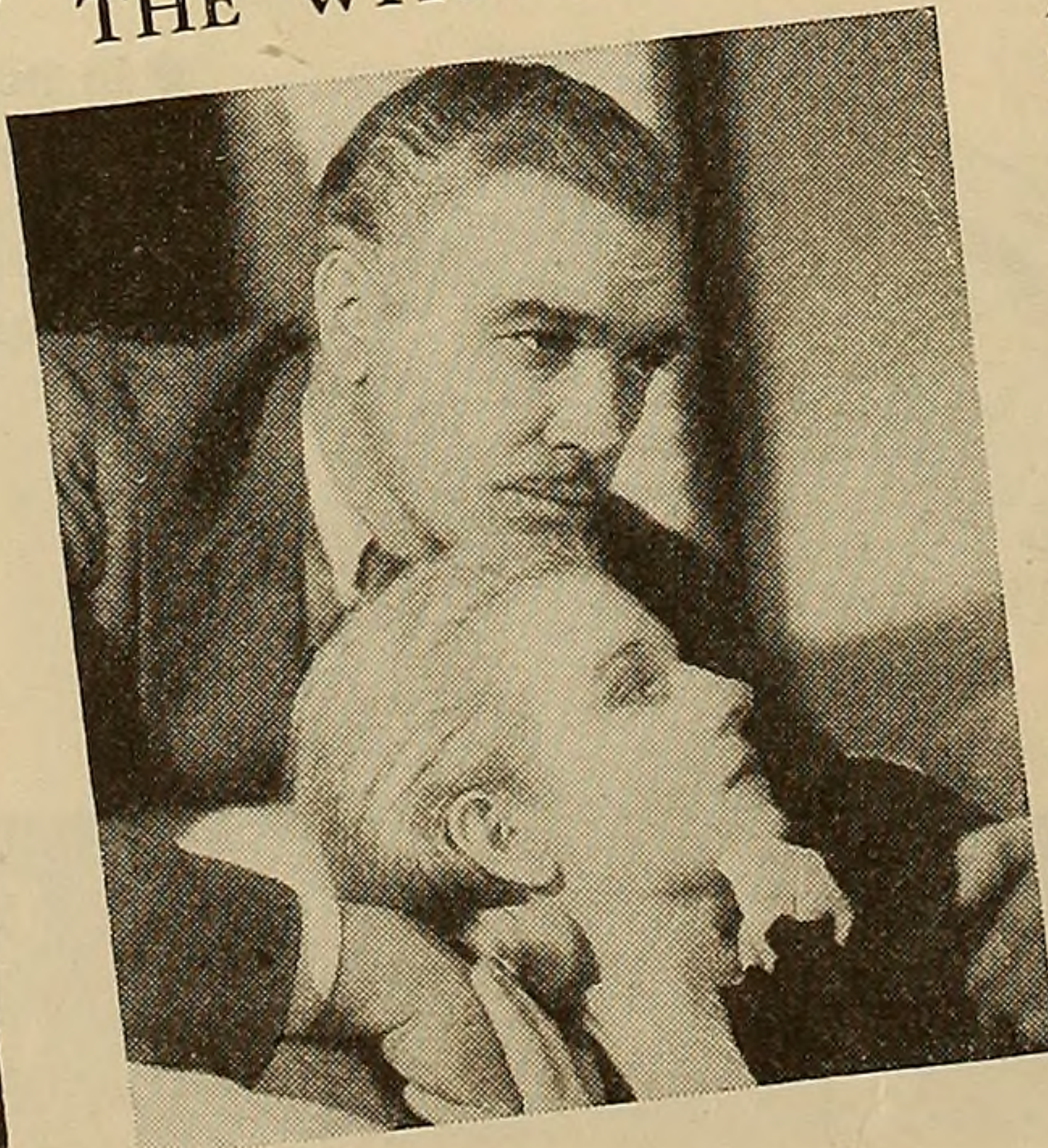
AAA—A lively adaptation of Michael Arlen's story, poking fun at America's publicity methods. Bette Davis is *Daisy Appleby*, a phoney heiress employed by the Appleby Cream Company to keep their name in the headlines. *Daisy*, bored by the attentions of titled foreigners after her supposed wealth, attracted by *Johnny Jones* (George Brent), newspaper reporter sent to interview her aboard her yacht in the Florida waters, propositions him. He accepts, but when he becomes the object of the publicity fellows he decides to quit. In the meantime, *Daisy* has fallen for him and "goes to work" to make him, but *Johnny* is headstrong and independent. Just when he is about to chuck it all he learns that being an heiress is just a job to Bette so he forces her into a new job—being just plain Mrs. *Johnny Jones*. She likes it!—*Warner.*

## ABSOLUTE QUIET



AA—Chance and mischance bring an ill assorted group of characters to a lonely ranch in the western wilds. There, cut off from civilization, quite a few of them kill each other between laughs. This comedy melodrama is distinguished chiefly by fine clear-cut characterizations. Smoothie menace Lionel Atwill lures his beautiful secretary, Irene Hervey, to his ranch for no good purpose, but his plans are foiled by the arrival of Bernadine Hayes and Wallace Ford, desperate gunman and his moll. Then a transport plane crashes, bringing Stuart Erwin, a cynical reporter, also a woman out of Atwill's past and her sweetheart who is disfigured in the wreck. Speedy playing and tension between characters seeking conflicting avenues of escape will make you think twice about taking your vacation on a dude ranch.—*Metro-Goldwyn-Mayer.*

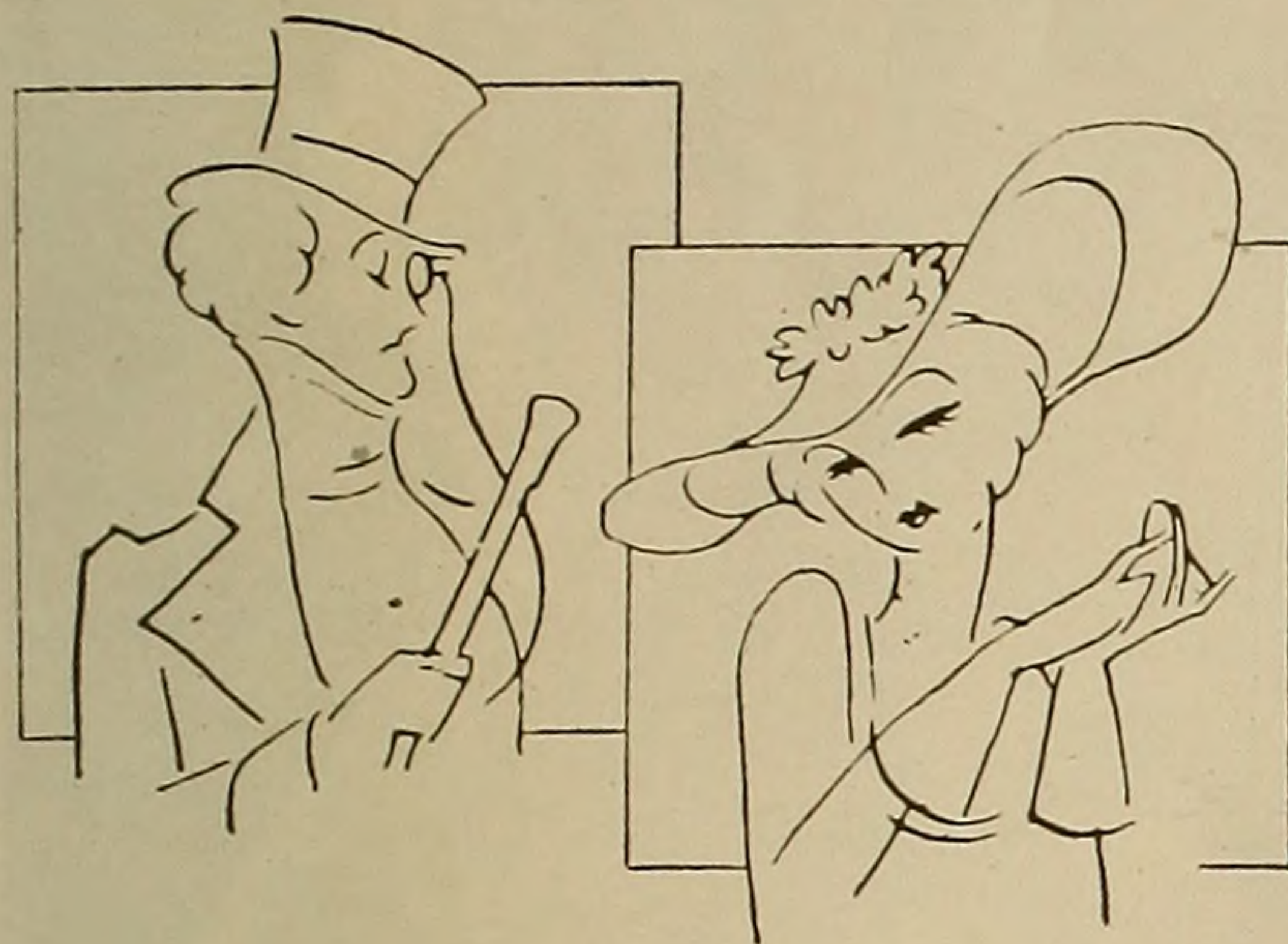
## THE WITNESS CHAIR



AA—In this courtroom drama Ann Harding gives a flawless demonstration of how the well-bred woman should conduct herself during a murder trial. The film deals with skullduggery in a business office with villain Douglass Dumbrille falsifying the books so that his partner, Walter Abel, will be blamed. On the morning after he was to have eloped with Abel's young daughter as well as the firm's money, Dumbrille is found dead. During the subsequent trial, the mysterious comings and goings of various people are shown in flashbacks. Comedy relief is supplied by such dependable troupers as Billy Benedict, Margaret Hamilton and Hilda Vaughn and an excellent supporting cast. Miss Harding is a little restrained, perhaps, in the dramatic climaxes but gives her usual good performance. This film answers once again the questions: Should a secretary listen and should a secretary tell?—*RKO-Radio.*



BEAU BRUMMEL  
and  
MADEMOISELLE CHIC  
in Hollywood



EVER since Jean Harlow started the "out of blondage" parade by going brownette, more and more movie gals have followed her lead, until now it's a landslide. Latest to join the ex-blonde ranks are Glenda Farrell and Mae Clarke, gone brown haired. Also brown locked are Joan Bennett, Alice Faye and Carole Lombard.

But Jean still keeps the lead. She's gone the others one better. Now that she's changed her hair to brown, she's changing the entire interior decoration of her home, to match. She's ditching all the white-and-pastel shades, and substituting greens.

BECAUSE men are becoming more clothes-and-color conscious, RKO has signed one Hugh Daniels as male stylist! Daniels says that Technicolor will make men's clothes more colorful. And if Hollywood male stars' fashions are a criterion, he's right. Nothing more colorful has ever been seen on the movietown boulevards than Dick Powell's screaming new sports jacket, a sort of Joseph's coat of many colors. Gary Cooper went for brilliant checks in his spring outfit. Clark Gable looks like a panchromatic riot in his sports clothes. Even conservative Bill Powell and Robert Montgomery are going strong for vivid colors and checks in their summer suits.

MOREOVER, men are going more for jewelry, too—which reminds us of the days of yore, with Rudolph Valentino's famous slave bracelets clanking around. Men this season, according to the Hollywood trend (and that's what makes fashions) are using heavily jeweled scarfpins, tie clasps, rings, studs and cigarette cases.

JEAN HARLOW is going in a big way for big hankies. The other day, she appeared at the studio carrying a printed linen handkerchief a yard square, in white and blue!

Lightweight raincoats are all the vogue in Hollywood, too. Wendy Barrie has the lightest—it's so thin-textured that she can carry it in her purse!

And newest fashion trick on the boulevards is Fay Wray's introduction of summer hose—the kind you wear with sandals. The hose are nude-colored, and the toe-tips are brilliant red!

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In 10 Days . . . or no cost!

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Look at yourself before you put on your Perfolastic Girdle and Brassiere—and afterwards! The difference is amazing. Bulges are smoothed out and you appear inches smaller at once. You are so comfortable, yet every minute you wear these Perfolastic garments you are actually reducing . . . and at just the spots where surplus fat has accumulated—nowhere else!

NO DIET . . . DRUGS . . . OR EXERCISES!

No strenuous exercises to wear you out . . . no dangerous drugs to take . . . and no diet to reduce face and neck to wrinkled flabbiness. You do nothing whatever except watch the inches disappear!

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IDEAL  
TIME TO  
REDUCE

MASSAGE-LIKE ACTION REDUCES QUICKLY

Every move you make puts your Perfolastic to work taking off unwanted inches. The perforations and soft, silky lining make these Perfolastic garments delightful to wear.

"REDUCED MY HIPS 9 INCHES" Writes Miss Healy!

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SEND TODAY FOR 10-DAY FREE TRIAL OFFER AND SAMPLE OF RUBBER!

See for yourself the wonderful quality of the material! Read the astonishing experiences of prominent women who have reduced many inches in a few weeks! You risk nothing . . . we want you to make this test yourself at our expense. Mail the coupon now!



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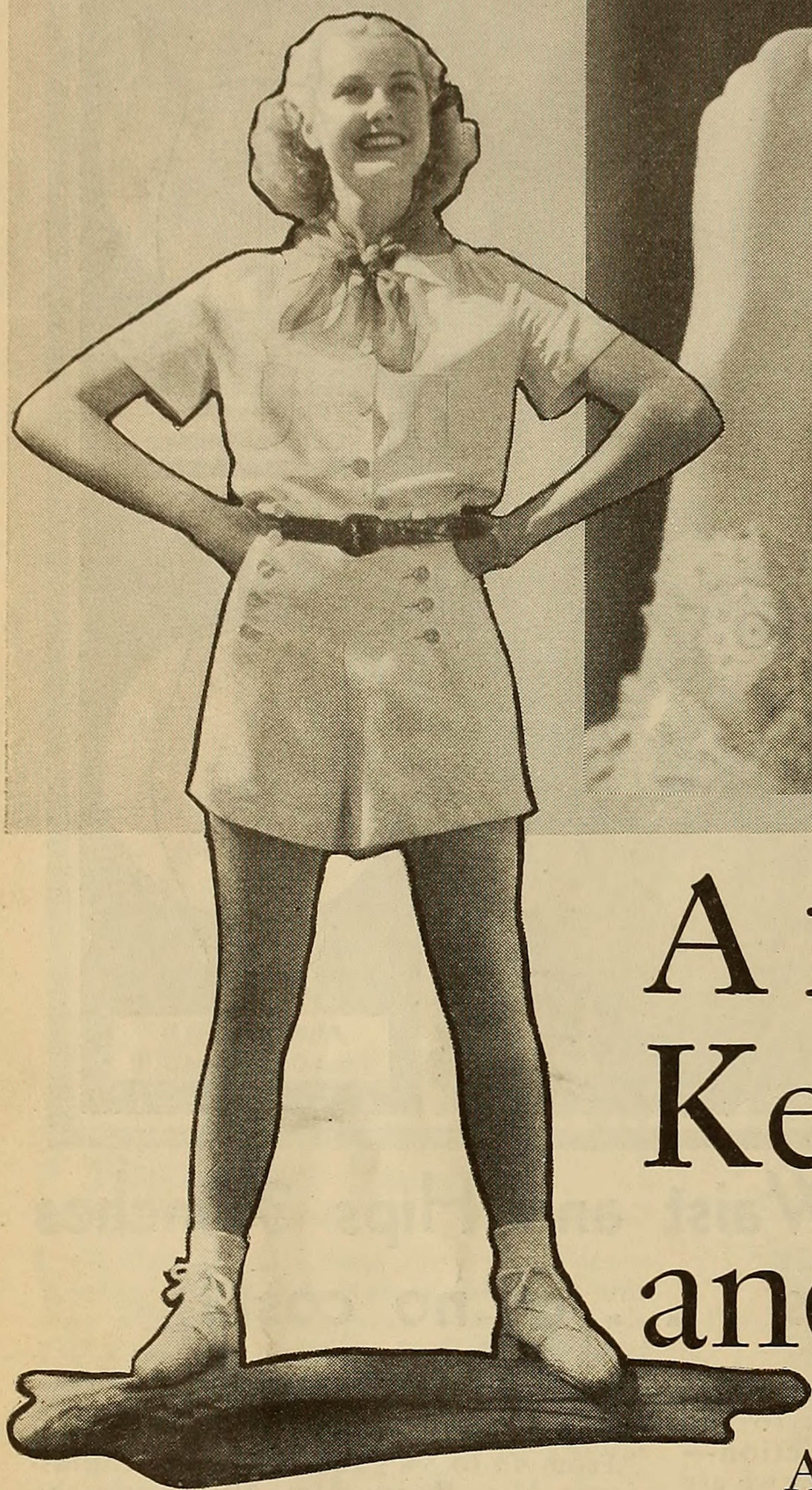
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Use Coupon or Send Name and Address on Penny Postcard



Anita believes in keeping her chin up, shoulders back, and eyes calm



# ANITA LOUISE Kept Her Chin Up and Became a Star

Anita Louise may look helpless, but she has fought her way to the top—and proves it here

By Katharine Hartley

**A**NITA LOUISE is dainty, feminine and fragile-looking. She likes to sit at a golden harp and sing and play little French songs that her mother taught her. Her blonde hair is looped back off her face by a narrow ribbon tied in a tiny bow, and the curls fall softly around her shoulders. Her face is serene. Her skin is fair. Her tiny hands flutter against the strings. The chiffon of her gown flows gently around her. An artist would sigh to paint her . . . a bard to write songs about her . . . and all men to protect her.

Yet it is only Anita's physical appearance which gives the impression of helpless femininity. Anita Louise is not helpless, fragile and clinging at all. Quite to the contrary she is hardy, fearless and invincible . . . a girl who is perfectly capable of taking care of herself, and making her own way in the world. A girl who *has* made her own way in the world. As a matter of fact, she's a girl who has already proven her mettle.

Fearlessness is the keynote to her character—the secret of her success. Anita was thirteen when her mother put it up to her. "Shall we go to Hollywood, Anita? Shall we go even though it may be lonely and hard for a while . . . maybe some days without much to eat?" Anita's blue eyes never flickered. "Yes, Mother, of course. Let's go. I'm not afraid."

And so a few short years ago, they arrived in the town where fortunes are made and hearts are broken. For two weeks they hounded the casting offices with little success. For two weeks

they looked at strange unfeeling faces. For two weeks they kept their chins up without giving in to discouragement. Sometimes they walked in the hills and brought home armfuls of wild-flowers to add cheer to their bleak one room. Sometimes they ate meatless meals to allow themselves bus fare for a trip to the ocean.

Then one day, happily, they ran into an old friend who had been transferred from the New York office of Fox to the coast. His eyes brightened. "Funny, Anita, I had just been thinking of you . . . wishing you were out here. Murnau is directing the next Janet Gaynor picture, *Four Devils*, and he needs a little girl like you. I'll make an appointment."

Murnau looked up from his desk at the blue-eyed girl who stood before him and said fiercely, "Can you walk on your hands?"

"I've never tried . . . but I will! I'll try anything once!" she answered quickly, and proceeded to do so . . . without even looking for a pillow. Thump! Anita laughed. And so did Murnau. Anita scrambled up again and proceeded to try once more, but Murnau stopped her. "That's enough," he said. "I don't really want you to stand on your hands. I only wanted to test your spirit. You'll do. They'll probably send for you Monday."

It was some time after that that Anita also had a chance to play the part of Garbo as a child in *Woman of Affairs*. Still she would never have won this rôle [Continued on page 63]





*Ann*  
**SOTHERN**

One of the most striking personalities of Hollywood, Ann Sothern is the type whose irresistible charms are causing Hopeful Hearts to beat faster. Ann may be married soon to some young "heart-case" (perhaps Roger Pryor), but meanwhile RKO'S bigwigs surrendered to her appeal and talent by signing her to a seven-year contract—with good rôles in the offing. Those provocative eyes and hair (take note of the brownette shade), smile and figure just can't be wrong



# Bette Davis

Having been acclaimed as the best actress of 1935, Bette Davis just had to find relaxation from it all. So between a trip East and lolling in the sun in a bathing suit, Bette is all set for a siege of acting in *Mountain Justice*. Davis, being an artist, is sure to add new laurels to her triumphs





# Jean Parker

Jean Parker takes time out to look serenely into the future, realizing that she has outgrown the rôle of "the perfect ingénue." Furthermore she is happy because after finishing *Farmer in the Dell* she is able to catch up on her swimming and enjoy a honeymoon as the bride of George McDonald, writer





By Sonia Lee



Joan is completely happy as Mrs. Franchot Tone. Each is an inspiration to the other

# What JOAN CRAWFORD Found in Marriage

Here's your chance to know all about the new Joan

**M**RS. FRANCHOT TONE stood sapling-slim against the wall, and breathing deeply, reached for glorious high notes, and achieved them. Her music teacher at the piano smiled contentment and approval as her fingers raced over the keyboard in accompaniment! The girl taking her music lesson—the girl you know as Joan Crawford, in her sleeky-tailored white slack suit, was as unlike the Joan Crawford of a few months ago as the mind can conceive. There was the same broad, intelligent brow, the same deep eyes, the same fluent mouth, the same intentness, which always characterized her. But the point of difference was a quietness as penetrating as it was intangible.

For years the most remarkable characteristic of this ardent young person was a driving force. Not always with purpose—not always with clarity. But so intensified that at various times it high-lighted the varying facets of Joan's personality, giving basis to the many stories about the "changing" Joan Crawford. Unquestionably it is marriage. Unquestionably it is because Franchot Tone has correlated her qualities and talents—even the forcefulness of her ambition. Certain it is,

that as she stands there while the minutes tick away in that sound-deadening room, (so that she might receive no distorted idea of the importance or the beauty of her voice) this is a Joan Crawford who becomes in turn an inspiration and a revelation.

There is a poise in her bearing. A lack of emotional tension which adds not only to her as a person, but also as an artist. She has had self-assurance before—that is indicated by the distance she has traveled from her beginnings. She has had faith in herself before—for women with little faith do not span the distances between a job in the chorus and stardom on the screen. Such a hurdle demands courage as well.

This Joan Crawford is the embodiment of all the Joan Crawfords who have been presented to the public. It is my belief that in reality those varying Crawfords were only phases of the same girl—a girl who was seeking the underlying personality within herself, and was succeeding merely in revealing small portions of herself as crises in her life arose. Today she is a happy Joan. Because at last she has found a love which permits her completely to *lose herself*, she has, paradoxically enough, *found herself*! [Continued on page 76]



# Glamouritas

Two of the appealingest girls gifted with the quality called glamour are Gail Patrick and Terry Walker. Gail, who has developed into one of the most seductive charmers of the screen, will soon appear in *Early To Bed*. And Terry, who comes from Alaska via New York, Miami and way stations, gave up night-club and radio singing to be Paramount's most promising newcomer. She débuts in *Duster*. A film surely benefits with such come-hither lookers in the cast



GAIL PATRICK

TERRY  
WALKER

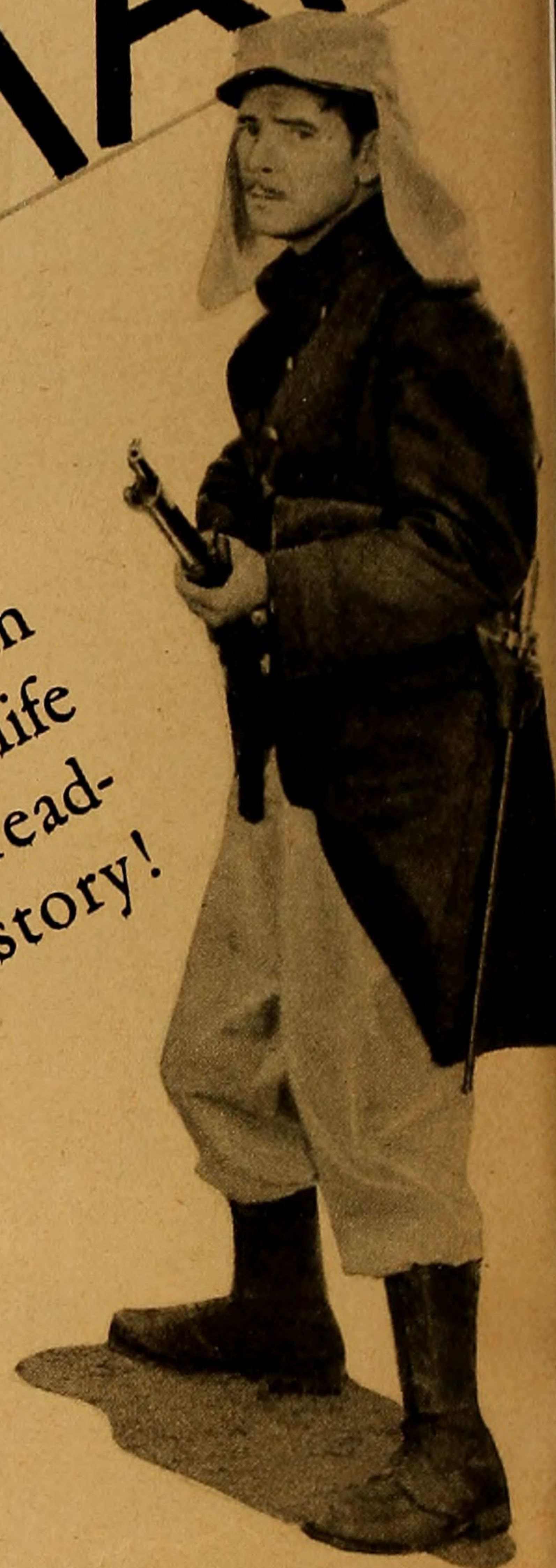




By Harry Lang

# THE PRIVATE LIFE OF RONALD COLMAN REVEALED

Ronald Colman believes in keeping his private life private. Don't miss reading this revealing story!



Having finished *Under Two Flags*, Ronald Colman is now making *Lost Horizon*, under the direction of Frank Capra

**T**HREE I've seen death reach out for Ronald Colman—first time was a few years ago in Spain on the ranch of the famed Spanish grandee who raises the fiercest and deadliest bulls used in Spain's bull-fights. Colman was traveling in Spain. He'd caught up, in Madrid, with Ruth Chatterton and George Brent. There they'd met a newspaperman who's a bull-fight fan. His delight is to take American visitors to the bull ranch, get them feeling good, and then urge them into a bull ring to make a pass or two at some of the bulls. "They won't hurt you," he tells them, blandly. "They're only young bulls." He doesn't add, though, the tales of the banderilleros who've been killed there, gored to death by those "harmless" young bulls. . . . They're not tales to talk about.

Well, anyway, Colman fell for the young American newspaperman's gag. Feeling good, he let himself be handed a red cape, and led into the ring. In the stands, Chatterton and Brent (George had already made a successful pass or two in the ring) laughed at Colman, baiting the bull. Of a sudden, the laugh changed to a cry of horror. Colman, after all a tyro at this sort of thing, had slipped, fallen full length. And the bull, already snorting with rage, was lunging at him . . .!

In a spot like that, one of two things may happen: the man on the ground may be gored, probably fatally. Or the banderilleros who stand about may, luckily, rush in and with their own capes and shouts and gestures, distract the bull and divert his attack. In this case, the bull charged straight for Colman, who couldn't possibly get out of the way. It looked like the end for him. Chatterton covered her eyes; Brent was leaping into the

ring. Then, by one of those quirks of fate, the bull caught the flash of a banderillero's madly-waving cape at one side, and in that instant he swerved, made for the other man instead of Colman. It was sheer luck—or maybe it was that same providence that saved Colman one day, later, at the M-G-M studios.

That was when they were shooting that Devil's Island picture, some time ago. There was a scene wherein Colman dives from a low pier into the sea. Soldiers swarm the pier after him, but Colman does not reappear. They believe he has drowned, and leave. But all the time, Colman is supposed to have come up under the pier while the soldiers tramp vainly overhead, seeking him. Something went wrong. The set wasn't strongly built. Colman did his dive neatly. The soldiers swarmed the pier. And Colman, as calculated, came up under it. But the pier, with the soldiers' weight, had sagged several inches. There wasn't room for Colman to bring his head out of water so he could breathe. The trampling overhead of the soldiers drowned out the noise of his knockings—and almost drowned Colman, too. By the time his plight was discovered he was so exhausted that it was an hour or more before he was sufficiently recovered to resume shooting. That was his second escape from the Old Man with the Scythe.

And the third—that was just the other day near Yuma, Arizona, where they were shooting *Under Two Flags*. In one scene, a knife is thrown to hit Colman, but it misses, sticks quivering into a post, just beside

[Continued on page 70]



Katharine Hepburn has in *Mary of Scotland* her most pretentious picture. And the tragic queen is her finest rôle. Fredric March plays opposite as *Bothwell*



# HOW HEPBURN is "Queening" It

On the set with Hepburn as *Mary of Scotland*

By James Reid

"LONG, narrow eyes . . . russet hair . . . a classic brow . . . firm mouth and chin . . . beautiful, expressive hands . . . a lithe body . . . tall and graceful with a captivating smile . . . decidedly more fascinating than beautiful."

What is this—a telegraphic description of Katharine Hepburn? It might well be. Actually it is the picture of the appearance of Mary, Queen of Scots, that historians paint. Before she ever applies her screen make-up as *Mary*, Katharine has an advantage that no other actress, playing a historical character, has ever had. Feature by feature, she *looks like the woman she is to portray*. Moreover, she *thinks like her*.

Nor are these the only uncanny coincidences in the production of *Mary of Scotland*. The name of the Earl of Bothwell, whom

Mary loved, was James Hepburn. And the most amazed contemplator of these coincidences is Katharine, herself, who once said that she hoped some day to play the young Queen Elizabeth, the impulsive and auburn-haired "Tudor Wench" . . . and now is playing Mary Stuart, Elizabeth's most dangerous enemy, who challenged her right to the English throne.

Yet she completely ignores all intimations that she and Mary could be called "look-alikes"—and "think-alikes." Many another star would have found ways to emphasize such similarities. But not Hepburn. No, Katharine hasn't gone queenly on the RKO boys and girls, even though the studio has surrounded her with one of the most impressive casts in recent movie annals. In fact, she takes pains [Continued on page 66]





Jimmy Dunn is the big love in Shirley's life. It was love at first sight

# The LIFE and

# LOVES



It took Shirley Temple to rout the screen's glamour girls. Hollywood's greatest siren has cornered the town's available men

By Dorothy Spensley

**M**AYBE you thought the glamour girls (Garbo, Dietrich, Harlow, Lombard, Kay Francis and that lush newcomer, Margot Grahame) had a corner on Hollywood's available men. You're wrong. Those allure lassies haven't a chance when Shirley Temple is around. Cleopatra? Huh, Cleo was just an African piker when compared to La Belle Temple, or "Butch," as some of her conquests call her. And Ninon, La Pompadour, the Du Barry? Pooh! So many applesauce sales-ladies!

La Temple, you see, appeals to a Man's Intellect. None of those petty subterfuges of the weaker sex are used by her. Fortright, straightforward, she doesn't rely upon dimples and

curls to win her victims. No-sir-ree. Her attack is absolutely cerebral, appealing to the mind. Her conquests, we might add, are legion. Make no mistake about that!

With Gary Cooper, for example, when they were working on an opus entitled *Now and Forever*, which also featured Carole Lombard, La Temple learned that her leading man had always nursed a secret yearning to achieve fame with pen, pencil and paint-brush. As a cartoonist, history records, Gary won local renown before the world embraced him as a screen hero. So what does La Temple do but profess the greatest interest in drawing and kindred arts? It was the siren in her, all right, and it reduced Gary to the rôle of doting slave.

So great was our cuddlesome charmer's interest in art (she was then almost all of five years old) that she developed marked ability, through Gary's patient teaching, for the crayon construction of red houses with blue smoke curling from their chimneys. Today at seven years (her birthday was April 23rd) La Temple is able to dash off a picture of a pachyderm that is easily recognizable as a GOP elephant or the elegant beast that is kidnaped in Jimmy Durante's *Jumbo*.

The moral of this is that Our Heroine has learned, early, one of the primary truths of womanhood: that a smart woman can learn a lot from a man if she sets about it in the right way.

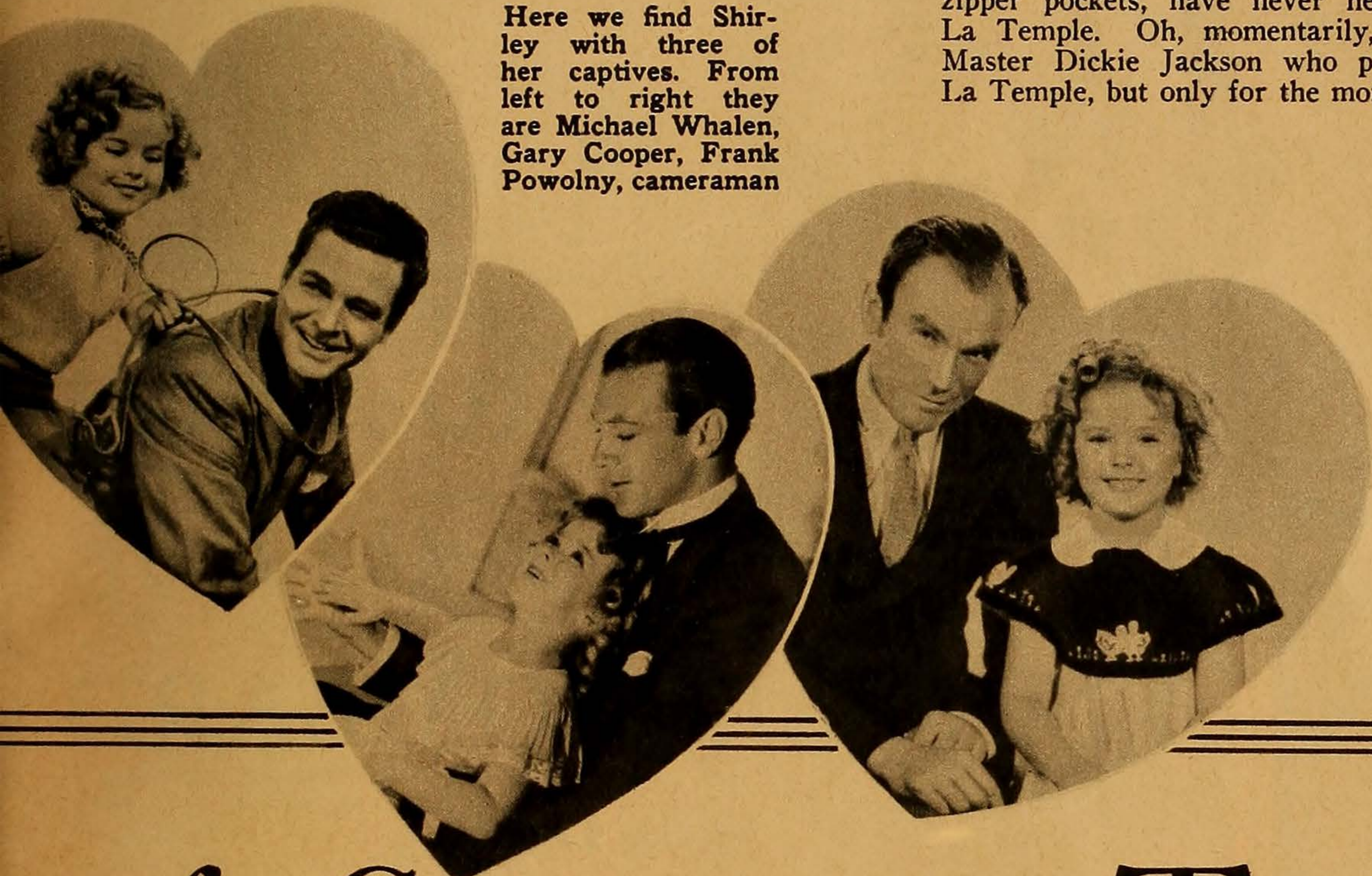
Some women are born with the ability to dominate men. Shirley is one of them. Heaven help the male contingent when she reaches voting age. As a small, gurgling infant in her



cradle, La Temple (according to her mother), would open wide baby eyes whenever one of the Stronger Sex appeared, and drop her fringed lashes when one of those stupid females came to coo over her. She would laugh and dimple and hold out tiny arms whenever a man appeared on her horizon, which was then bounded by the pink ribbons of her bassinet. Since then her horizons have widened. So has her interest in masculinity. Coming down to brass tacks, she likes the boys.

La Temple's coquettish tricks (like cooing at a man, for instance) suddenly ceased when she grew older. You know how it is when a woman begins to see a bit of the world. Wiser, she abandoned those flirtatious habits when she saw that all the other girls were using them, and she set about to develop her masculine conquests on masculine ground. It was then that she adopted the "hail-fellow-well-met" greeting, shaking hands lustily (but not too lustily) and discussing important things like fishing and swimming and lollipops with them. It was easy. Just like talking to Daddy George Temple whom she adores. Together they form a mutual admiration society.

Here we find Shirley with three of her captives. From left to right they are Michael Whalen, Gary Cooper, Frank Powolny, cameraman



Their affectionate regard was instantaneous when they met. With swift realization, Shirley knew when she met Jimmy that he was Her Fate. "Mr. Dunn . . . Miss Temple," said the introducer on the *Stand Up and Cheer* set, the film which marked Shirley's first important appearance for Fox. Shirley's curls flipped backwards as she raised her head to look up—up—up—into Jimmy's smiling Irish eyes. She dimpled, and put forth her hand in her fatal comradely fashion.

But there was no need to pretend interest in Jimmy's hobbies. Wordlessly, there was perfect understanding between the two. Pop! . . . like that, it was Love at First Sight. There was no open declaration at first, of course. A woman has to be sure of her mind and her heart. Then, the first invitation—milk at the corner drug-store! The masterful way in which he lifted her to the swivel seat at the fountainette; the courteous way he tucked the napkin under her chin; his manner when he asked her if she preferred straw sippers or to drink it the "mustache way." Beyond doubt, Jimmy was her ideal.

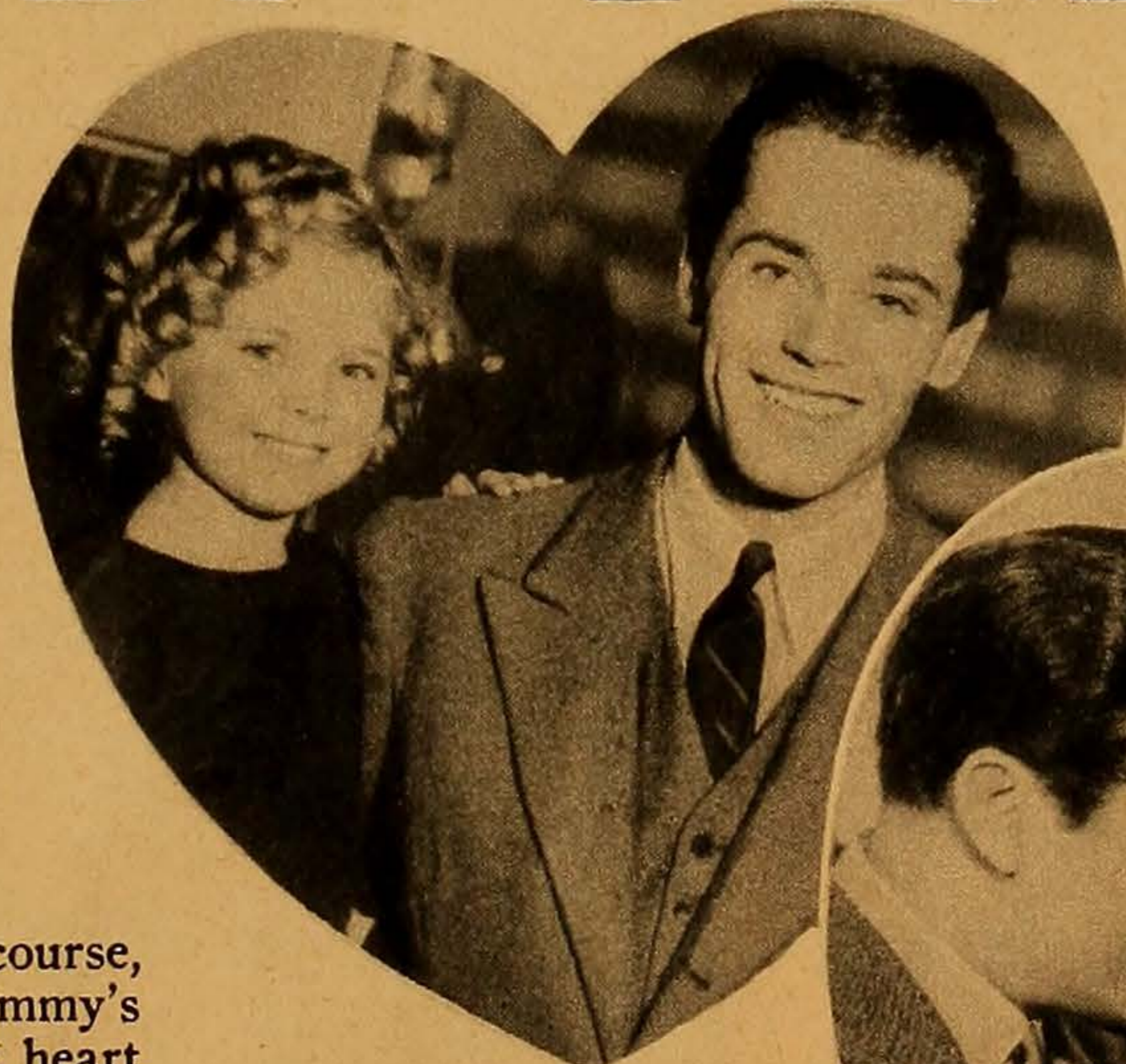
OF COURSE, Shirley has always preferred Older Men. Young whippersnappers in long corduroy slacks and zipper pockets, have never held the slightest interest for La Temple. Oh, momentarily, perhaps, as in the case of Master Dickie Jackson who played in *Littlest Rebel* with La Temple, but only for the moment. Jerry Tucker, ten-year

old *Captain January* juvenile, had her attention for almost a day. That was because his line-remembering agility was a slight thorn in Shirley's side. She learned her two pages of dialogue and leapt into it like a gazelle, not permitting Director David Butler to break it into smaller scenes and thus lessen the tax upon her memory. She'd show that Jerry Tucker who had done his scene in only two takes, that women [Continued on page 78]

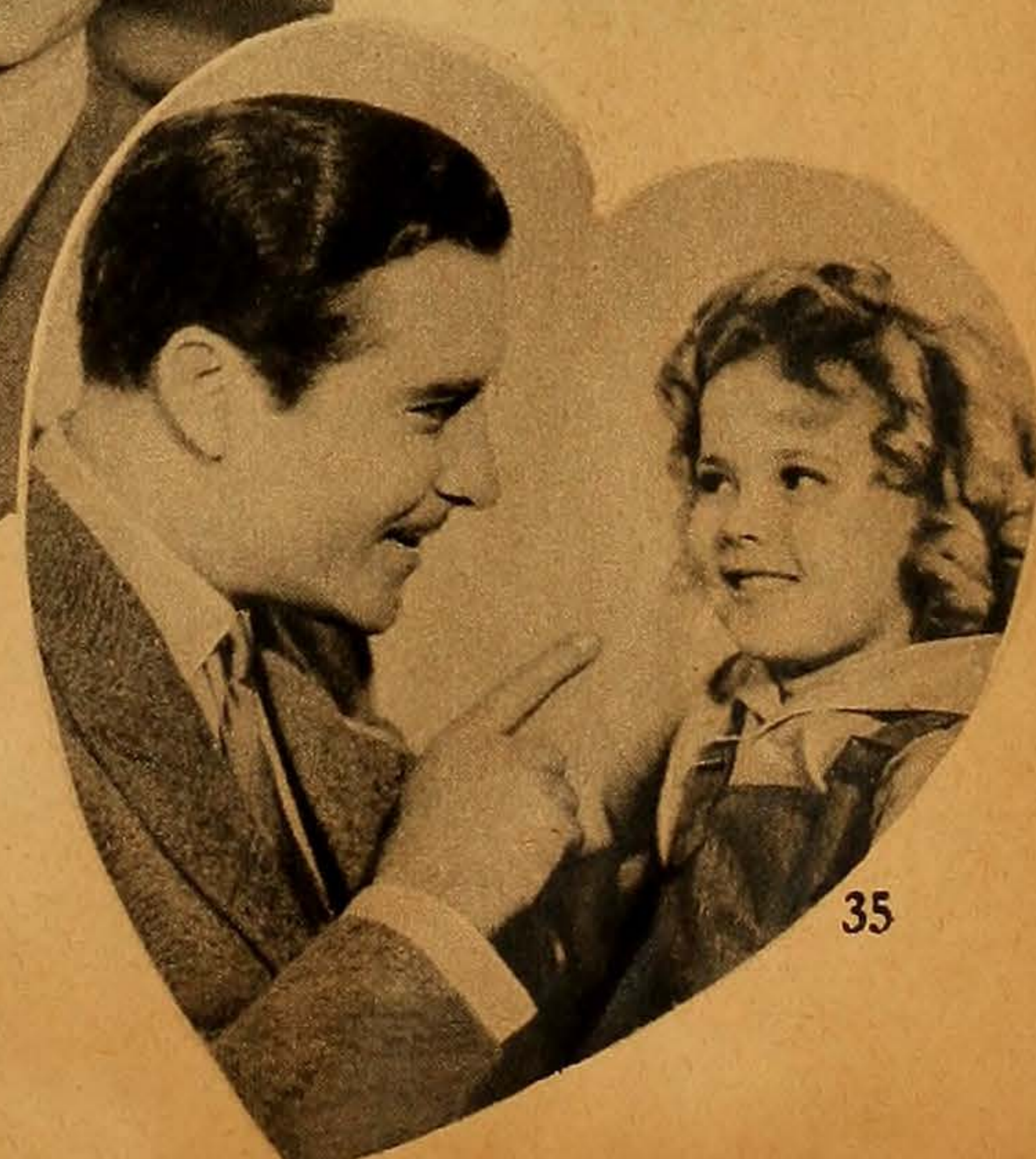
# of SHIRLEY TEMPLE

SOME of her admirers have reached the point of calling her "Temple." Just plain, unadorned "Temple," that indicates a mark of greatness and worship shared by Garbo, Einstein, Stokowski, Hitler, Mussolini, Stalin, and other important personalities. Shirley has a permanent fondness for the young assistant director who dubbed her "Butch," and thereby caused a string of people to address her by that All-American moniker.

At seven, La Temple's mind is pretty well made up as far as matrimonial plans are concerned. She has definitely been In Love for over two years. Unlike her cinema sisters of older vintage, her love for Jimmy Dunn has been practically unwavering. No fights, no reconciliations, no newspaper brawls. Of course, there was an Other Man, but he never quite took Jimmy's place. He was John Boles. Jimmy won La Temple's heart when he took her to the corner drug-store, all alone, *imagine!* and bought her a mug of milk. No man had ever done that before for her. That was two years ago.




Henry Fonda has a soft spot for Shirley and the feeling is mutual



John Boles, Shirley's No. 2 Heart-Man, was a very easy conquest





# A New Way to Men's Hearts—*as told by* CAROLE LOMBARD

By Mark Dowling

**T**HERE'S a new kind of appeal in Hollywood—and girls all over the world are going to want to know about it. How it works and how to acquire it. Because it's making all other kinds of charm seem old-fashioned! It's why the smart, glamorous stars of the screen—Carole Lombard, Miriam Hopkins, Myrna Loy—attract men in their private lives. It's the way they all, from Janet Gaynor to Jean Harlow, are going to “get their men” on the screen, from now on. It's NEWS!

Carole Lombard, the sparkling, blue-eyed blonde with a reputation for amazing frankness and cleverness, discussed the new brand of glamour with her usual keen insight, and told me how it has applied in her own life. She said, first: “I believe it's much too important to be dismissed with a mere catch phrase, like ‘it’ or ‘appeal.’ *Because it springs from important, fundamental facts about girls and women today—especially in Hollywood.* Once I said that Hollywood is ruled by women—and it's true. I said that this new regime of financial independence and importance of women would bring about a new equality between the sexes. *It's happened!*”

“Think of the girl I played in *Hands Across the Table*—or the girl in my new picture with Bill Powell, *My Man Godfrey*. They're startlingly different from the girls we played several years ago, or even one year ago. And I believe audiences love the light, airy pictures so popular today simply because they show a fascinating new companionship between the sexes—a *thing men and women in Hollywood have known, off the screen, for some time!*”

“This companionship is possible, you see, because of the new charm, glamour, or whatever you choose to call it. Because it is a charm of independence.

“Any man is swept off his feet by a woman who is his equal—who maintains her own individuality. There's something tantalizing about the unattainable. Providing, of course, that a woman retains her femininity, too. Men may still turn to look at the clinging vine type—the beautiful but dumb [Continued on page 82]



There's a new type of girl in Hollywood today—one who is still glamorous, but who also uses her brains



# Hissed *to the Heights* —THAT'S RATHBONE

(Villainy has brought him world-wide fame)

By Leonard Soule

**D**URING the past year or two a powerful new personality has compelled attention from picture audiences the world over. We refer to Basil Rathbone, currently the most hated man on the screen. There is a steel-like, formidable quality about his acting. This consummate screen villain won fame in London and on Broadway in glamorous, romantic rôles. He was, for instance, the poetic *Browning* in the stage production of *The Barretts of Wimpole Street*, and played *Romeo* opposite Katharine Cornell. He came to Hollywood "to exchange applause for hisses," as he says.

I met him on the set of *Romeo and Juliet*. He plays the fiery *Tybalt*, the deadliest swordsman in fair Verona, who slays *Romeo's* friend, bold *Mercutio* (John Barrymore), whose death *Romeo* later avenges with his piercing steel.

Rathbone has played forty-seven parts in twenty-two plays of Shakespeare. He has played *Romeo* alone over five hundred times. He is passionately interested in the commercial success of M-G-M's elaborate production of the ageless love classic. "Oh, God, how I pray that it's a success. If it isn't, it's goodbye to Shakespeare," he said. He is very enthusiastic about Norma Shearer as *Juliet*. "I haven't seen any of her shots yet, so I don't know what she is like in them, but at the rehearsals of the play I thought her by far the best *Juliet* I'd ever seen. I've never seen anybody so believably young. I don't know Norma's age, but believe me, in the play, she is eighteen years old. She is simple, sincere, earnest, quiet, and yet has a capricious quality, a suppressed emotion, that will make her characterization particularly effective on the screen. She'll be a sensation. "It is extremely difficult to play *Juliet* with conviction. At the right age one doesn't have the education and experience to speak the exquisite phrases written for this



When better villains are cast they'll call on Basil Rathbone—who came to Hollywood to trade cheers for hisses

part. And when one has grown to an age where one can give full value to Shakespeare's magnificent language one is perpetually busy chasing back over the years searching for the illusion of youth. Miss Shearer lives her part beautifully and is my ideal *Juliet*."

"I suppose you are playing another heavy," I said.

"I'm afraid that's what many people will think. But *Tybalt* really is not a villain. True, he kills *Mercutio*, who defends *Romeo*, and who belongs to a household which is the hereditary enemy of his, but remember, we are in the fourteenth century, and *Tybalt* is a man who lives by his sword. He kills *Mercutio* in defense of the honor and dignity of his family."

**T**HE romantic-looking Rathbone is determined to escape the great menace of the actor—"typing." He said: "I was never typed before I came to Hollywood. I am a character actor, if you please. Imagine saying to a painter, 'Look here, you can paint only cows.' Or saying to a musician, 'You can compose only études.' I am tremendously interested in motion pictures and like to live in Hollywood, but if I have to sacrifice my artistic freedom of portraying characters according to my experience, training and temperament, and be confined only to villainous parts, I'll go back to the theatre."

The hard guys of the screen are notoriously soft-hearted in real life. Rathbone will never cease to hate his screen self in *David Copperfield*. "When I had to beat Freddie Bartholomew," he said, "I wanted to go to the producer and tell him that I couldn't do it, I was through. But there was no other way out, I had to do that beastly thing. When I came home in the evening my wife said, 'You look ill.' I was. I told her I had done the most terrible thing in my life.

"*Murdstone* is supposed to have done me a lot of good. . . ." He smiled painfully, "When *David Copperfield* was released, they treated [Continued on page 74]



It takes spunk to get ahead on the screen—and Irene Dunne, being Irish, sure succeeded

# IT'S THE IRISH IN HER



In *Show Boat* you'll be seeing Irene Dunne in her most talented rôle

By Leon Surmelian

**“Y**OU have to be a fighter to be a movie star,” Irene Dunne said with a flash of her Irish eyes. “It takes spunk to get anywhere in this business, especially when you aren’t endowed with all the gifts of the gods. Those that have reached the top aren’t ravishing beauties or geniuses. I have seen so many girls trying to enter pictures, girls who had beauty, brains, background, but got nowhere because they lacked—” and Irene Dunne indicated the region of her abdomen.

“Guts,” I blurted out.

“Don’t quote me! I didn’t say it!” she implored.

In her soft, warm, velvety voice Miss Dunne speaks a racy vernacular, but “guts” isn’t exactly the kind of word she would use. I was worried when I went to her home in Beverly Hills to interview her. I thought she might be all right for a lyric poem, but not a magazine yarn. Her grace, charm and beauty are well known. When a fan magazine writer is sent out to interview a movie star who is not a movie star in private life, he has a mighty tough assignment on his hands.

Now, an interview with Irene Dunne would be a cinch if all you have to write is what we “fan-maggers” call a straight per-

sonality story. Then you can rake up all your choice adjectives and luxuriate in such phrases as “Lovely Irene Dunne with the melodic voice carries the gracious gentility of the patrician of the old South like a halo about her pretty face,” or “This delectable Kentucky thoroughbred is tops in chawm.” But alas, I had to find a new angle on her, something other scribes have missed.

I expected to find a study in the austerities of drawing rooms, but it was an entirely different Irene Dunne that greeted me. There was, to be sure, an aroma of Park Avenue about her, but she was free and debonair, with a girlish quickness to her movements, and the twinkle in her eyes indicated that I had to deal with a funster, and not a regal, distant lady. This put me at my ease, although I still felt miserable brooding over my angle. I wasn’t sure I would get a story. I frankly told her my difficulty as I sipped my drink and munched the delicious cookies she had baked herself.

**“E**VERY fan magazine writer that comes to interview me wants a new angle,” she laughed. “I have no more angles. They’re all exhausted.” [Continued on page 68]



Loretta Young is not on guard any longer. Recapturing her girlhood has definitely made her a new person



**“UNGUARDED**

**HOURS are**

**HAPPIEST”**

**...says LORETTA**

**YOUNG**

“I'd like to marry,” says Loretta, “but I don't want a typical Hollywood marriage”

nine years? The first real breathing spell I've had . . . I sure earned it! . . .”

Certainly, it's changed Loretta. There is an increased power in her personality. But most surprising of all is this: Loretta is recapturing the girlhood she lost. You sense it in the lilt to her voice, in her enthusiasm over trifles she never noticed before.

That is what her unguarded hours have done for Loretta. At nineteen I thought her the most sophisticated young woman in Hollywood. A product of the crowded, necessarily watchful years that brought her stardom while other girls were still dew-eyed over their first beaux. Now, at twenty-three, she has slipped back into a young charm that's as refreshing as spring, itself.

I'd heard she had been bored with the European trip she took with her mother immediately after completing *Shanghai*. She looked startled. “Bored? Why it was one of the few things I've looked forward to in my life that I wasn't disappointed in! After going through a few of those castles I actually began to appreciate what mother saw in antiques! She has our house full of them, you know. When I got home I made the rounds and had her explain the history of each one of them over again. . . .”

“Rome was my favorite. The Countess di Frasso was there at the time and her ancient Italian palace is so lovely I don't see how she can ever bear to leave it. Time seems to stand still over there. It makes you feel just how small your place is in the tremendous Scheme of things. I had an audience with the Pope, too. That was terribly impressive. There were about sixty of us present, all kneeling, the women dressed in long-sleeved black gowns. Mother and I bought special dresses for the occasion which I'd like to keep to show my grandchildren!

“Then in Paris we met a very [Continued on page 72]

By Virginia T. Lane

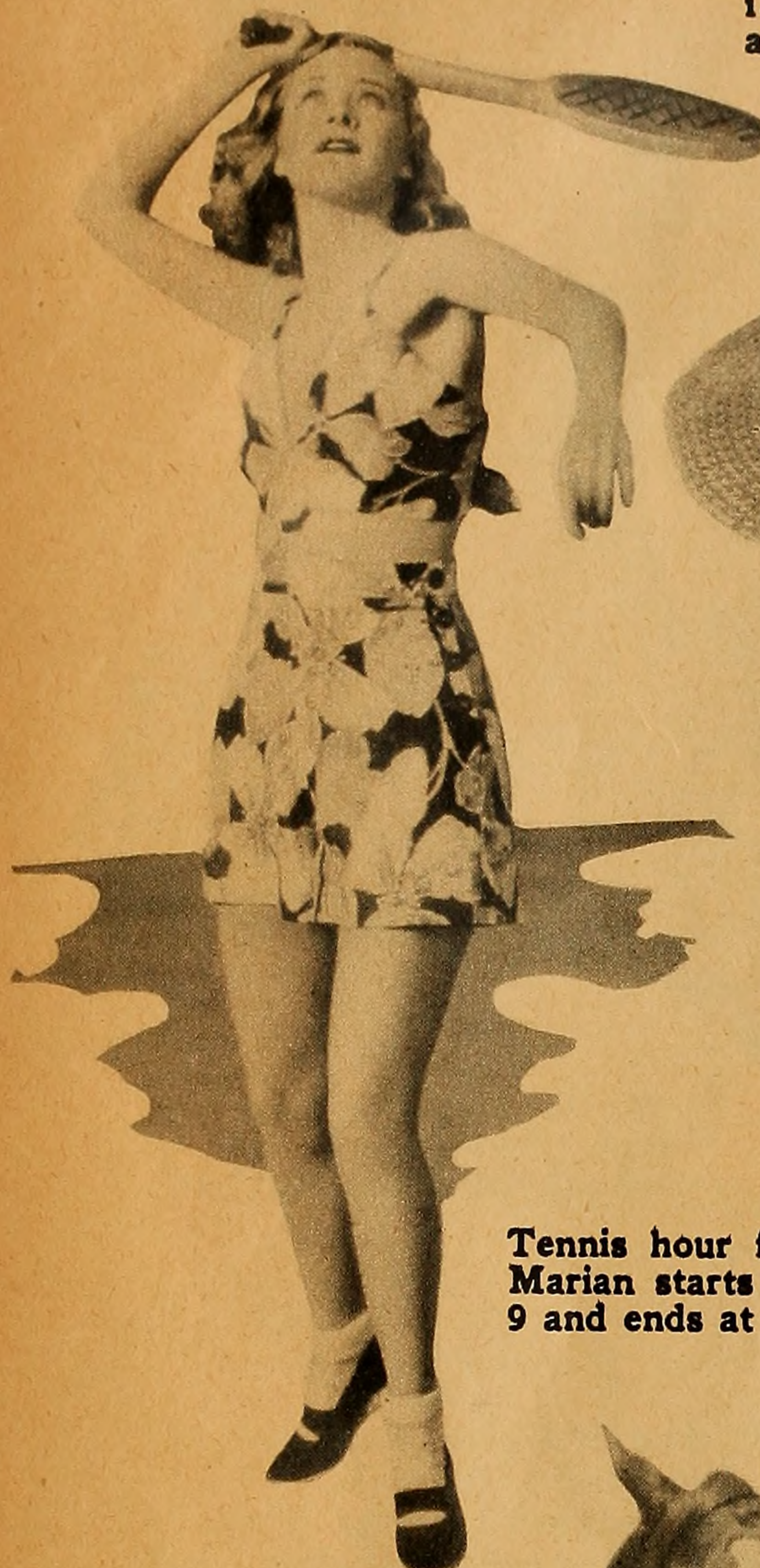
**U**NGUARDED hours are happiest—because you don't plan them, said Loretta Young

It was the last thing on earth I had expected her to say. Because, you see, I've always seen Loretta during her guarded hours. Hours when she was before the camera, or dancing to some provocative music in a popular night spot, or lolling on somebody's yacht. Hours when she was on public display, so to speak, and watching every little step. For there has been nothing haphazard about Loretta's career. She has left little to chance in the clever patterning of her work, in her efforts to perfect every rôle.

“This is the first picture I've worked in since last summer. Perhaps there's something significant about its being called ‘The Unguarded Hour!’” Loretta laughed. “I've had plenty of them during the last few months. You do, I think, at home with your family like I've been. Something is released in you and somehow you feel freer, gayer. Do you know, even if I was ill during part of it, that's the first vacation I've had in



From 11 A. M. till noon, Marian spends at a sunny beach!



Tennis hour for Marian starts at 9 and ends at 10



Marian Marsh is showing correct costumes for an active day here!

# Time My

**I**T TAKES only one ray of warm sunshine on a crisp day to turn one's thoughts to summer. And half the fun of summer is preparing for it, planning the vacation and dreaming for hours about what to wear. With innumerable places to go, some will choose the beach; others, the mountains; a flock will wave from the rails of pleasure bound steamers, while still others will take to the open road in cars.

A man can open a suitcase and dump his stuff into it, but a woman's vacation is only as attractive as her clothes. "But what *kind* of clothes?" she asks.

There are many things to consider. Some of them are merely annoying trivialities; others, seemingly insurmountable problems. What to wear must wait on the question, "where to go?" And even if "where to go" is decided, another problem arises: "What is being worn at the place to which we're going?"

The solution is general preparedness. This sounds like costly advice.

But, for the smart woman who craves smartness, it's a cinch!

The secret lies in taking along clothes that may be worn for more

IX



Marian's breakfast attire for 8 o'clock wear



Dressed for the bridle path for hour: 6 to 7 A. M.

VIII

V

Shoes shown by courtesy of Huggins-Delman; clothes, courtesy of I. Magnin Hotel Ambassador Shop, Los Angeles



—Photos by A. L. Schafer

# On Hands

By Sally Martin

Fashion Editor of MOTION PICTURE

than one occasion. For instance, one of the new culotte skirts may be worn for golf, bicycle riding, tennis, any outdoor game of an active nature. Different blouses and sweaters will change the outfit entirely.

AROUND the clock with the Columbia star, Marian Marsh, shows you the correct costume to wear at a particular time and the sort of clothes required for an active day at an average vacation resort.

Naturally, it is possible, as we said before, to double up and wear the same dress for golf as is worn for tennis. Add a tricky scarf, a novel

[Continued on page 80]

I



This frock suits Marian's tastes for 1 P. M. lunch



Proper golf apparel makes that 3 P. M. game easier

III



For her 5 o'clock cocktail date, Marian looks perfect

IV



Dinner at 8 is Marian's routine. And her gown is lovely!





Starting with Fred MacMurray, above, and going around clockwise, you find Robert Taylor, Errol Flynn, Francis Lederer and James Stewart—who are not only aces as actors, but are also "heart-cases" for ninety per cent of the feminine fans attending movies today. They're all tall, dark 'n' handsome, and are experts in the art of making love. And each is an answer to a maiden's prayer. Are you a bit "choosy," or do you love them all?

*Five Heart-Thrals*



# Why Hollywood *Fears* CONSTANCE BENNETT

**By Gordon Crowley**

**S**HE is a great star, but not a great beauty. She has brains, personality and, above all, spirit. She is slender, with wide blue eyes, and a husky voice which ripples with laughter, but all Hollywood fears and respects her. When she is in the company of her fellow stars, no matter what gossip they have recently heard or read, they guard their tongues for few gossips have failed to feel the reproving whip-lash of her sarcasm. Producers tremble when they sit down to talk contract with her, remembering that the only arguments she considers are her own. Remembering too, that despite her demands, she's a money-maker for them. Tradesmen kiss the thought of exaggerated "movie star" profits farewell when she enters their shops, knowing her for one of Hollywood's most level-headed bargain drivers. She is dynamite personified. Her name is Constance Bennett!

We sat in the living room of her new Holmby Hills home. She wore a plain house-dress and had just discarded a soft fur sports coat she had worn to the preliminaries of a current tennis tournament where her side had won.

"I am what I have learned to be. Hollywood taught me to fight for my rights."

There was no malice in Connie's voice or face as she expressed herself on her opinions of Hollywood. She was entirely matter of fact. It is this matter-of-factness—sans alibi—this straight-from-the-shoulder honesty which has been difficult for Hollywood to understand. And Hollywood, like everyone else, does not always like what it does not understand.

"When I first came to Hollywood, inexperienced in Hollywood's methods, I'd much to learn. In Paris I had been urged to sign a contract offered me by Pathè Studios. I was on the verge of an operation for appendicitis and so, almost without realizing what I was doing, I signed. Pathè put me in one picture. Then they began lending me out at huge profit to the studios. I thought I should share in that profit and demanded a bonus whenever they "loaned" me at more than they were paying me. They refused, and I signed my first declaration of independence in Hollywood."

**S**O IT was not for numerous other rumored reasons that Constance Bennett staged her early walk-out on Hollywood. She was fighting for what she considered her rights. She stayed in Europe twelve weeks, until she got her bonus and a new contract, written on equitable terms!

Ever since this fragile girl, who has the courage of her convictions, proved that she was the rarest of Hollywood experiences—a young business woman of such astuteness that she regarded her worth with an impersonal, but correct valuation—untrue tales have been rife about her.

Connie was under contract and a very nice contract, too, with RKO. It called for her to work only forty weeks out of each year and during the other twelve, so she had planned, she would rest in her beloved Europe. But with offers pouring in from all sides it seemed illogical and extravagant for her not to take advantage of them. Why shouldn't she cash in on that vacation period? So RKO capitulated to her demand to make pictures elsewhere during her twelve week lay-off. Warner Brothers had offered her a contract to make two pictures during the ten weeks she had left. They asked her to name her price and all but fainted when she calmly put fresh powder on her snub nose and said:

"Three hundred thousand dollars, gentlemen!"

"You are crazy," they all howled in unison, "if you think we will pay it!" But Connie knew, as many stars do not, just what her pictures would net the company—knew too, that the price under discussion would leave a margin of profit for the company which proved her demand not unreasonable. To make a long story short, had they not known that her proposition was a fair business deal they would not have paid. But as she had figured, the deal netted a profit to the company.

[Continued on page 50]



Hollywood has learned not to cross Connie—whose answers are honest and ready. She thinks clearly and logically and is always ready to fight for her rights



# Shore Lines

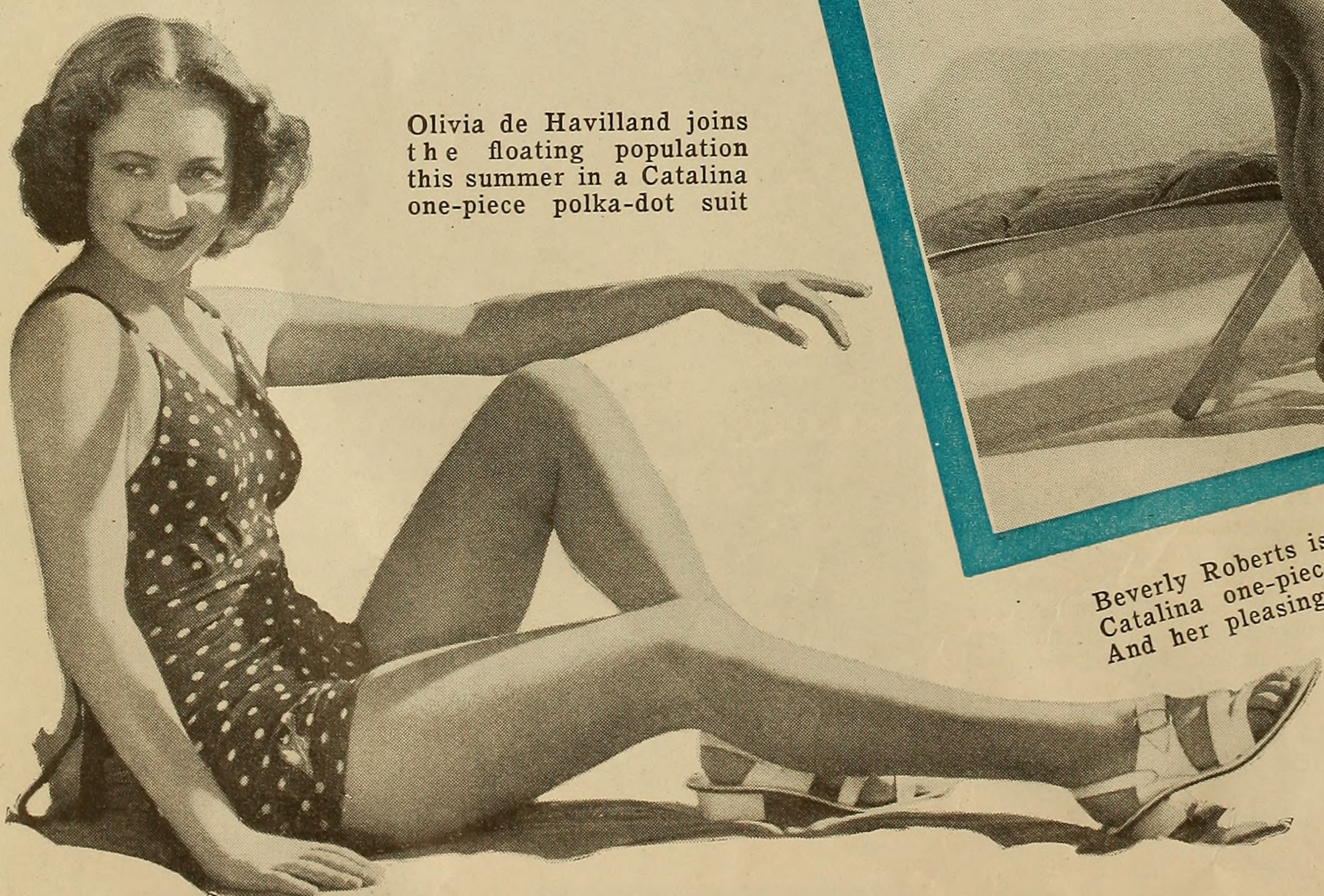
Even the Tide Will Turn  
—to Take a Second Look



One look at Marcia Sweet and you'll notice she has pleasing shore lines. Her Gantner & Mat-tern model will make rivals sea-green with envy.



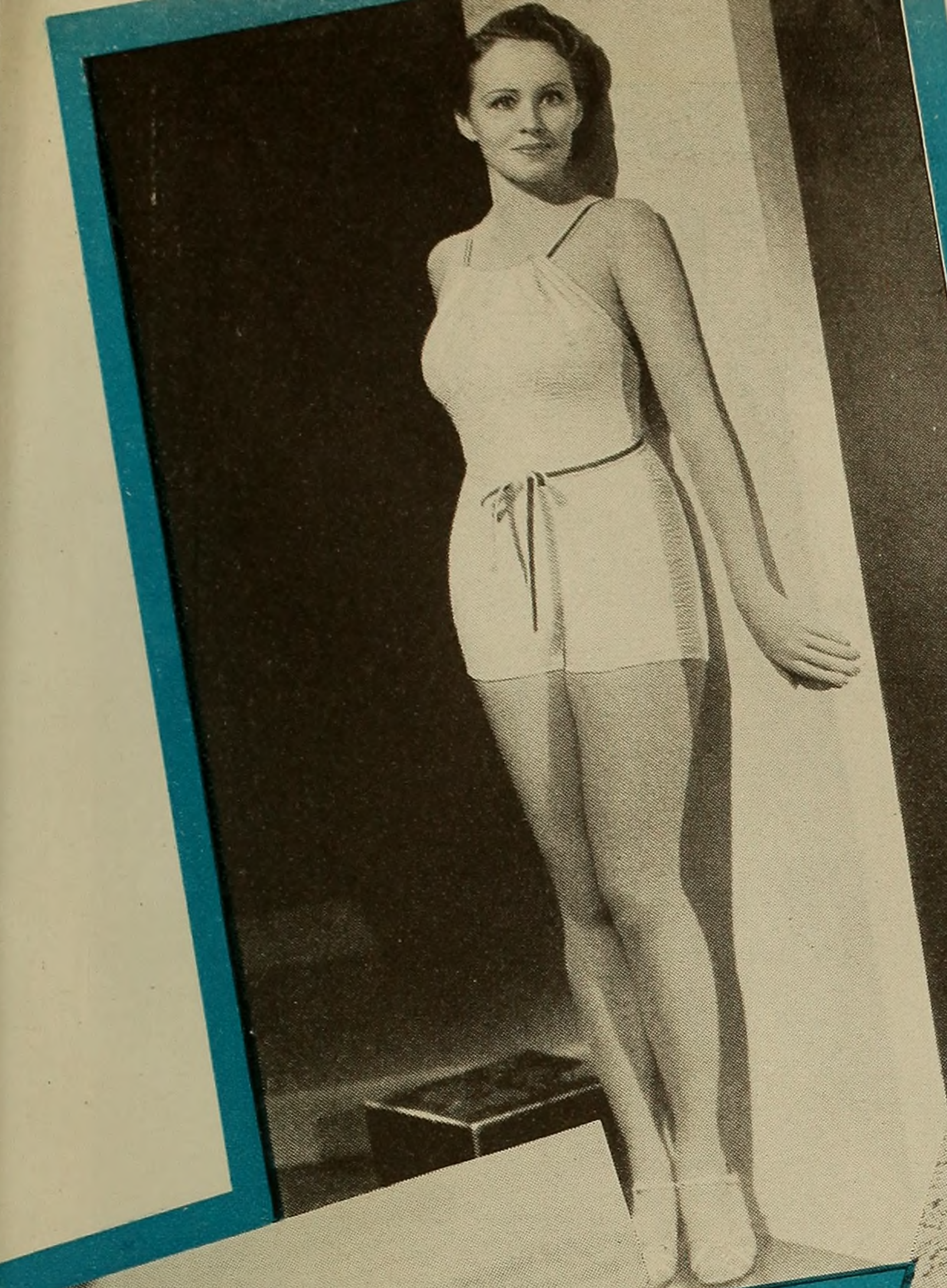
Beverly Roberts is taking a short cut to Summer in a Catalina one-piece suit that features a novel belt. And her pleasing shore lines make it a tide-y outfit.



Olivia de Havilland joins the floating population this summer in a Catalina one-piece polka-dot suit



Sub-deb Dorothy Belle Dugan subduces a sub-tropical sun in a white Gantner & Mattern. Wearing white for summer, in order to keep cool, is just what the doctor ordered



Stretched out in her Jantzen, Maxine Doyle hopes Old Sol will be kind and not burn her. She wants the color of your mahogany table



Speaking of shore lines—Carol Hughes—in a Catalina. She surely takes your mind off income taxes — and John D's birthday

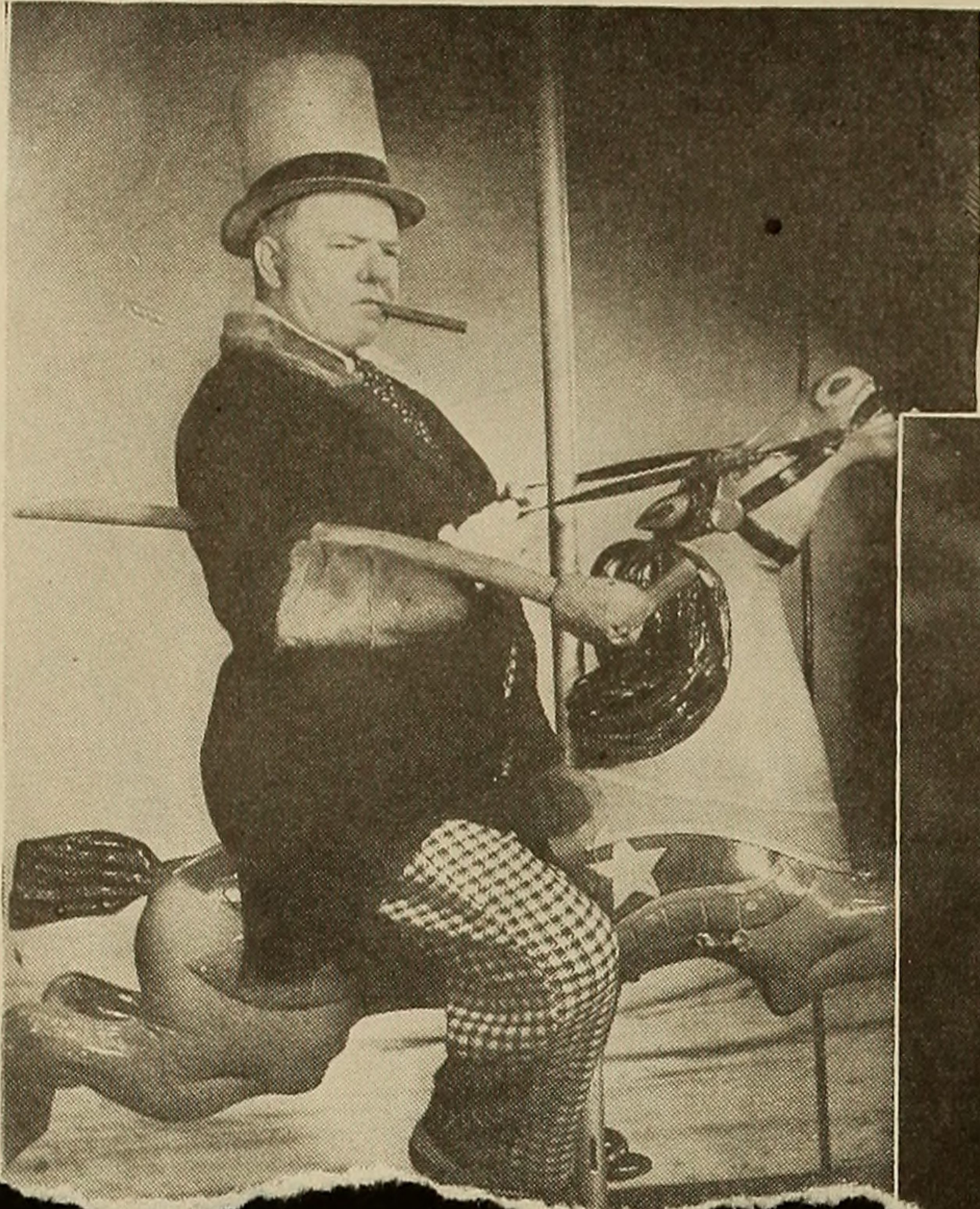


—Rhodes

In her Gantner & Mattern swim suit "Jinx" Falkenberg rests her shore lines right on the shore line. She will have people turning for a second look



# The TALK



You Tell 'Em, Lee

**L**EE TRACY, never Hollywood's best boy, thumbed his nose at the gossipers in the page ad he took in a movie trade paper after finishing *Sutter's Gold* for Universal. It read as follows:

Number of days on location—65  
Time of arising—5:30 a.m.  
Times late—2 or 3 or 4 but no more.  
Percentage—987.04

But the laugh pay off was in the item which appeared in the same issue of the trade paper and read: "Having finished *Sutter's Gold*, Lee Tracy did not return to Hollywood with the rest of the company. He stayed in San Francisco for the weekend."

## Things Are Happening

**A**DVENT of technicolor is raising hob in Hollywood. Stars, directors, makeup and cameramen are learning their businesses all over again. Strange things happen—for instance, different makeups have to be worn morning, noon and afternoon. Experience shows that in the morning, sunlight is greenish, yellow at noon, and reddish, late afternoon. All of which reflects on the players' faces. And now comes Jack Pierce, one of Hollywood's makeup masters, who says that after three years of experimentation, he is on the verge of per-

The swimming season is on us again and Ann Rutherford of the Republic studios is all set for that first-dive-of-the-year. Ann's new one-piece Jantzen suit features a wide open back—a suit with a "sunny" disposition. She'll soon be a native-brown

fecting a system to change the color of stars' eyes. (He says it will be available to all you gals out of pictures, too.)

Most earnest color student is Marlene Dietrich. She is spending hours daily in camera tests, costume and makeup for *The Garden of Allah*. Marlene's no fool—if technicolor (as has been prophesied) is going to crowd out some stars, she's not going to be one of the crowdees. Incidentally, because the technicolor camera showed up the artificiality of the painted palm trees in *Garden of Allah*, Selznick International has had to go to a lot of extra expense importing the real article to their location.

## Joan Queening Now

**H**OLLYWOOD is tongue-clacking about how Joan Bennett has stepped into her abdicating sister Connie's shoes as one of Hollywood's social queens. Latest Joan distinction is to be hostess at one of the Mayfair Club's snooty supper dances. Meanwhile in London, where she has gone to make a picture, ex-queen Connie is having "nerves" between "takes."

## Swiss Family Robinsons

**I**T'S like an army advance when the Gene Markey-Joan Bennett family goes to Palm Springs for the week end. Besides Diane and Melinda (the daughters), there's a governess, a maid, a chauffeur, a radio script writer and secretary for Papa Gene. And the children's two pet dogs. But that's nothing compared to Marlene Dietrich's contemplated trip to London. When Marlene goes over there to make a picture, she'll take along her good-looking daughter, Maria, a maid, secretary, make-up girl, hairdresser, chauffeur, and her limousine.

## Foreign Oughday for Ken

**K**EN MAYNARD has to spend \$70,000 but not in America. The gag is this. Many European countries have laws against removing money earned there. Ken's pictures have made him \$70,000 in Italy, Holland, Bulgaria, Germany and other countries. On his coming vacation Ken's going to those countries and spend his earnings there.



# of Hollywood

Choice morsels of gossip and news about the latest and liveliest goings-on in Hollywood

Dorothy Stone limbers up her leg muscles to be in trim for dancing roles. And can she dance!



Ranking artists have elected Anita (Counihan) Colby the most beautiful model who ever posed for them. But she has given up modeling to become a screen actress for RKO. She debuts in *Mary of Scotland*



Patricia Ellis looks quite South Seaworthy in her beachcomber suit. Come come now—are you looking at the suit?

## Raising a Hue

IT'S going to be gay, bright colors in the better homes of Hollywood from now on. Carole Lombard has tired of the pink and blue pastels she started the fad with a couple of years ago, so she is redecorating her home in vivid colors. Watch them all follow suit.

## Hepburn-March Tidings

MAYBE the reason Katharine Hepburn wants absolute privacy and quiet on the set when she is working is because the poor gal is worn out with the noise she gets at home, where she is constantly surrounded by two cocker spaniels, canary birds, a monkey, a Siamese kitten and a French poodle. Speak-

ing of the set-seclusion demanded, the latest one to be hit by it is Florence Eldridge, wife of Fred March. Florence was on the lot a couple of days before she started work in Hepburn's picture, *Mary of Scotland*, and decided that before she went home she would take a look at the set and visit her husband. But the Hepburn "No Admittance" sign had been put up and not even Queen Elizabeth could get by. But that's not the only trouble Florence is having with the picture. One of her court gowns is so heavily embroidered with gold fleur-de-lys and roses that it weighs fifty pounds. Walter Plunkett, the designer rigged up a frame with small rubber wheels—something like the toddlers babies walk in—to take the weight from Miss Eldridge's shoulders. After *Mary of Scotland* is finished, the Marches plan to co-star in a New York play—and I'm betting it's not done in costume. Freddie just finished refusing to sign a long-term contract because he was tired of playing costume rôles—and then immediately accepted the part in *Mary of Scotland*.

## No Sucker Money

"UNCLE CARL" Laemmle's going to be no coal-oil-Johnny. With the four million dollars cash he got for selling Universal, Canny Laemmle leaves himself no loose coin to be a sucker for salesmen. With two millions he's established himself a trust fund that pays his own living expenses, but no more. The other two million he

split fifty-fifty between his son, Junior, and his daughter, Rosabelle.

## Sweet and Lowdowns

YOU remember when Bing Crosby refused to appear with Gladys Swarthout in a picture to be entitled *Opera versus Jazz*? All because he didn't think a comparison should be made between the two? Well, Bing is now appearing as guest artist with Leopold Stokowski and his Philadelphia Symphony Orchestra. But that doesn't mean your favorite crooner has forsaken the sweet and low—it's just because he admires Stokowski and the great conductor has a secret yen to appear in movies. Or maybe Bing is just getting even with "Cuddles," the bull appearing with him in *Rhythm on the Range*. Everything was going great on the set—they were recording Bing in some of his umphiest boob-a-boos,—and right in the middle Cuddles couldn't take it any longer and let go with his own particular version of a Crosby croon: "BOOOoo-oo." On top of all this is the report from New York that Lily Pons, of all people, is taking lessons from Bee Palmer, one of the hottest of the hotcha torch singers.

## Back in Style and Health

ON his first public appearance after a year's serious illness, Adolphe Menjou didn't forget that he is supposed to be the best-dressed man on the screen. When he

[Continued on page 64]





**STAY  
Young  
and  
Beautiful**

Increase your appeal!  
Give yourself beauty  
that is exciting, that stirs  
the emotions of others.

Putting this or that on  
the outside will not bring  
glowing cheeks, lustrous hair,  
smooth firm throat, lovely back.

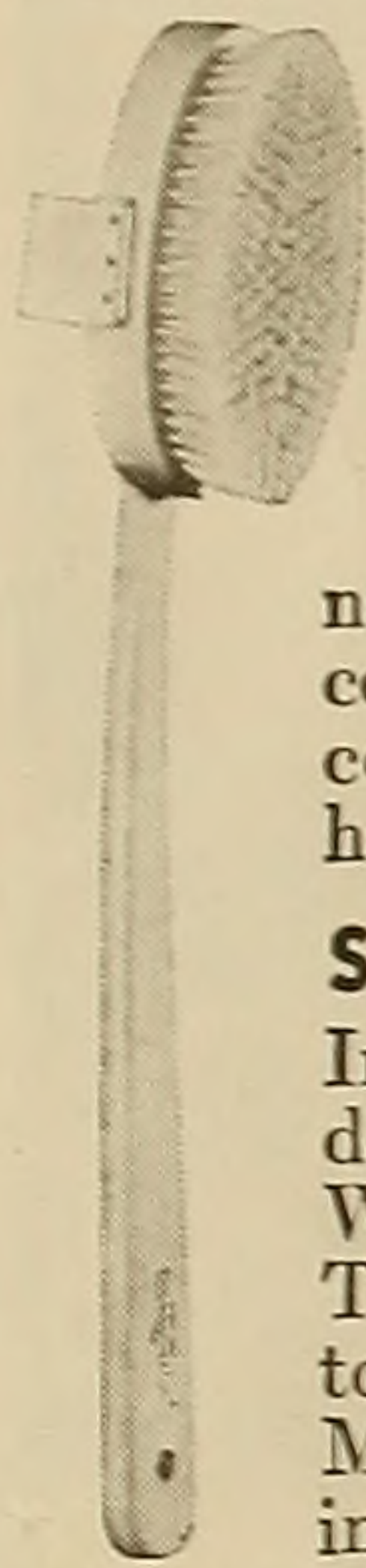
"Brushing does it!" say famous beauty editors.

Brushing urges the tiny blood  
vessels to deliver more blood to the  
scalp and skin. Cleanses pores com-  
pletely. Strengthens sagging tissues.

But it is important to use the  
right brushes. Brushes with elastic,  
penetrating bristles which really  
work and last. The Pro-phy-lac-tic  
name is your guarantee of bristle ex-  
cellence. Look for it on hair brushes,  
complexion brushes, bath brushes,  
hand and nail brushes.

**SEND FOR INSPIRING BOOK**

Imagine a 300 page beauty book boiled  
down into 32 crisp and helpful pages.  
With 25 diagrammatic illustrations.  
Tells you exactly *what* to do and *how*  
to do it—for hair, skin, and figure.  
Merely clip this ad and send it with 6¢  
in stamps to cover cost of mailing.



BATH BRUSH \$1.25 to \$4.00  
PRO-PHY-LAC-TIC BRUSH CO. Florence, Mass.

**Pro-phy-lac-tic**

**SECRETARIES, STENOGRAPHERS  
AND TYPISTS—**

**BECOME AN EXPERT  
STENOTYPIST**

Stenotypists win today's preferred jobs and better pay. Stenotype's machine speed, accuracy and ease make your work faster, better, easier—and you get the credit. Executives welcome this machine way of taking dictation—faster than any man can talk. Stenotypy is easy to learn—easy to write—easy to read. We train you thoroughly at home in your spare time—at low cost and on easy terms. Write for interesting, free booklet, "Stenotypy, the New Profession," describing the many opportunities in Stenotypy and telling how you may master it successfully.

**THE STENOTYPE COMPANY**  
Dept. 730-ST 4101 S. Michigan Ave.  
Chicago, Illinois

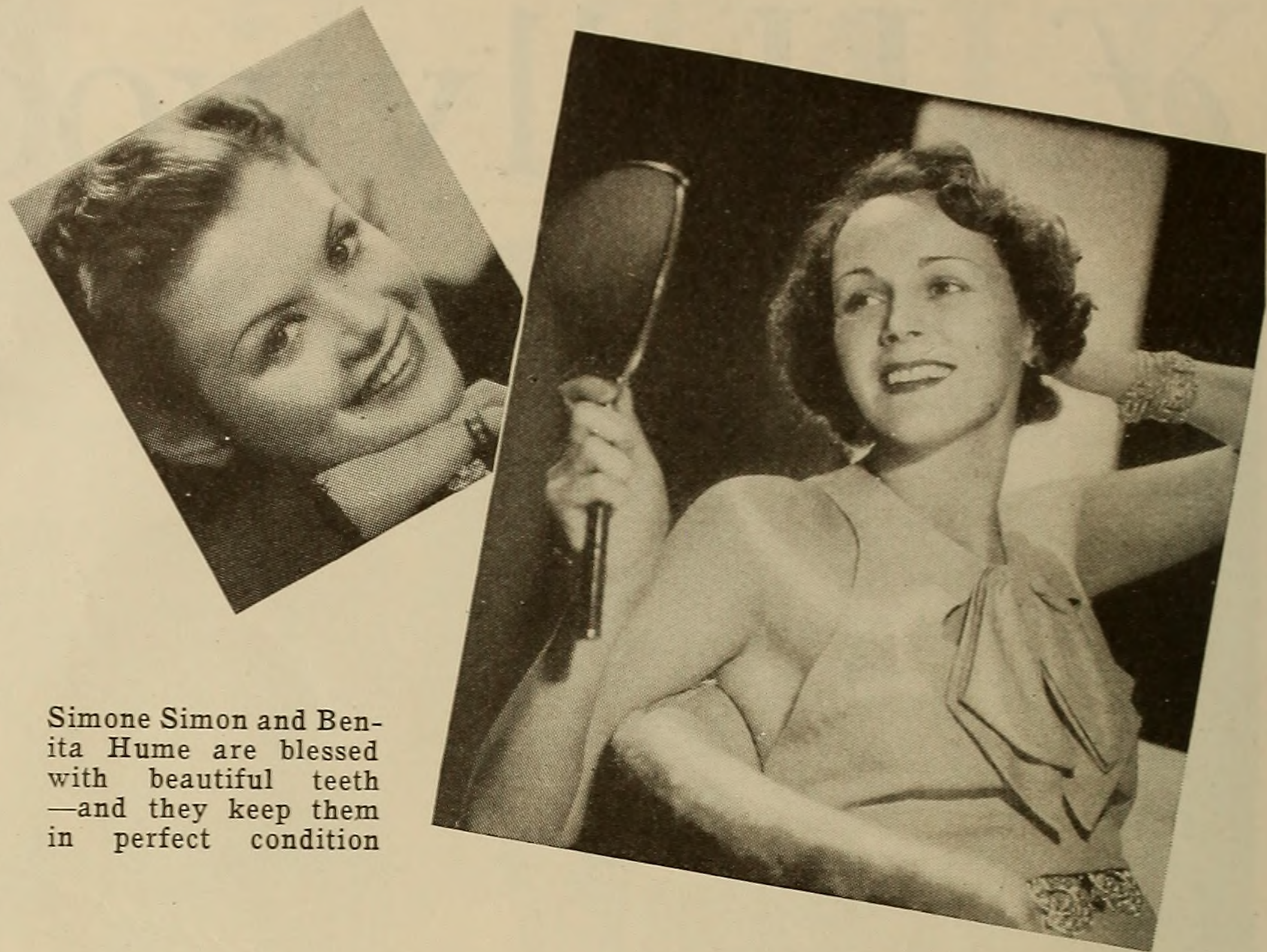
Please send me, without obligation, your booklet, "Stenotypy the New Profession," and full information as to how I can prepare myself for the opportunities in Stenotypy.

Name \_\_\_\_\_  
Address \_\_\_\_\_  
Position \_\_\_\_\_ Age \_\_\_\_\_



**Bathe them with LAVOPTIK**

Instant relief for inflamed, sore, tired, strained or itching eyes. 6000 eyesight specialists endorse it. 25 years success. Get Lavoptik (with free eye cup) from your druggist.



Simone Simon and Benita Hume are blessed with beautiful teeth—and they keep them in perfect condition

*Care of the Teeth  
for Beauty*

by Denise Caine

IT'S necessary for movie stars to have teeth that are even and perfectly shaped because the camera exaggerates the tiniest irregularity of line or shape... But it isn't necessary for you. So long as your teeth are kept gleamingly clean and white, it makes little difference if one extends a fraction of an inch in front of its neighbor or if another is a tiny bit shorter than the one next to it...

The movie stars' beautiful incisors are not always the ones they had before they reached Hollywood. Many of them—both men and women—have had to have perfectly sound teeth reconstructed simply because they threw an unflattering shadow in smiling close-ups. But—whether they were lucky enough to have been born with perfectly aligned teeth or not, the movie stars work hard at the business of keeping their teeth sound and gleaming.

They realize, for one thing, that the proper care of the teeth means more than faithful brushing alone. They know that the teeth are kept hard, white and undecayed by the correct type of diet—which includes plenty of calcium and phosphorous, two of the actual ingredients of tooth structure. Some of the foods containing large amounts of calcium and phosphorous are milk, buttermilk, cheese, cauliflower, oranges, carrots, spinach, oatmeal and corn—so please don't eliminate any one of these from your diet.

In addition to these essential minerals, you need Vitamins A, D and C to keep your teeth one of your beauty assets. Foods that

are rich in these vitamins are milk, cheese, egg yolk, cod liver oil, raw carrots, fresh lettuce, raw or cooked turnip greens, spinach, cabbage, tomatoes, water cress, oranges, lemons, grape fruit, bananas and strawberries.

If you have a little boy or girl, be sure to cut out the foregoing paragraphs and pin them up in your kitchen, so that you will remember to include in your grocery lists plenty of these foods that nourish the tooth building cells. Then, when your children grow up, they will have sound, attractive teeth and no morbid fear of the dentist... Follow the same diet to preserve your own teeth, too, and, in addition, brush them after each meal (or at any rate after breakfast and at bedtime) and go, unwaveringly, to see your dentist at least twice a year.

NORMAL gums are as important as sound teeth from a standpoint of both health and beauty. There are few of us who do not show our gums when we smile, and if they are red or unhealthy looking, they can spoil the beauty of the prettiest lips and the most even teeth. If your gums recede from your teeth, if they bleed or if they are a red, angry tone instead of a light pink, then they are not healthy. Any dentist will tell you that they need the tonic and stimulation of daily massage with a good tooth brush and a reliable dentrifice.

A tooth brush that is as well adapted to massaging the gums as it is to cleaning every crevice of [Continued on page 83]





**I NEVER WANT TO SEE  
ANOTHER SOUL AS  
LONG AS I LIVE**

**HER  
PIMPLY  
SKIN  
MADE ANN  
FEEL  
LIKE A  
TOTAL  
LOSS**



HERE'S WONDERFUL NEWS, ANN—AUNT MARY WANTS YOU TO SPEND TWO WEEKS WITH THEM AT THE SEASHORE

OH, MOTHER—D-DON'T MAKE ME GO, P-PLEASE. I JUST C-COULD'NT—NOT WITH MY FACE ALL BROKEN OUT LIKE THIS IT MAKES ME LOOK AWFUL



WHY DARLING—THOSE PIMPLES DO SEEM TO BE GETTING WORSE. I THINK WE'D BETTER ASK THE DOCTOR WHAT TO DO FOR THEM



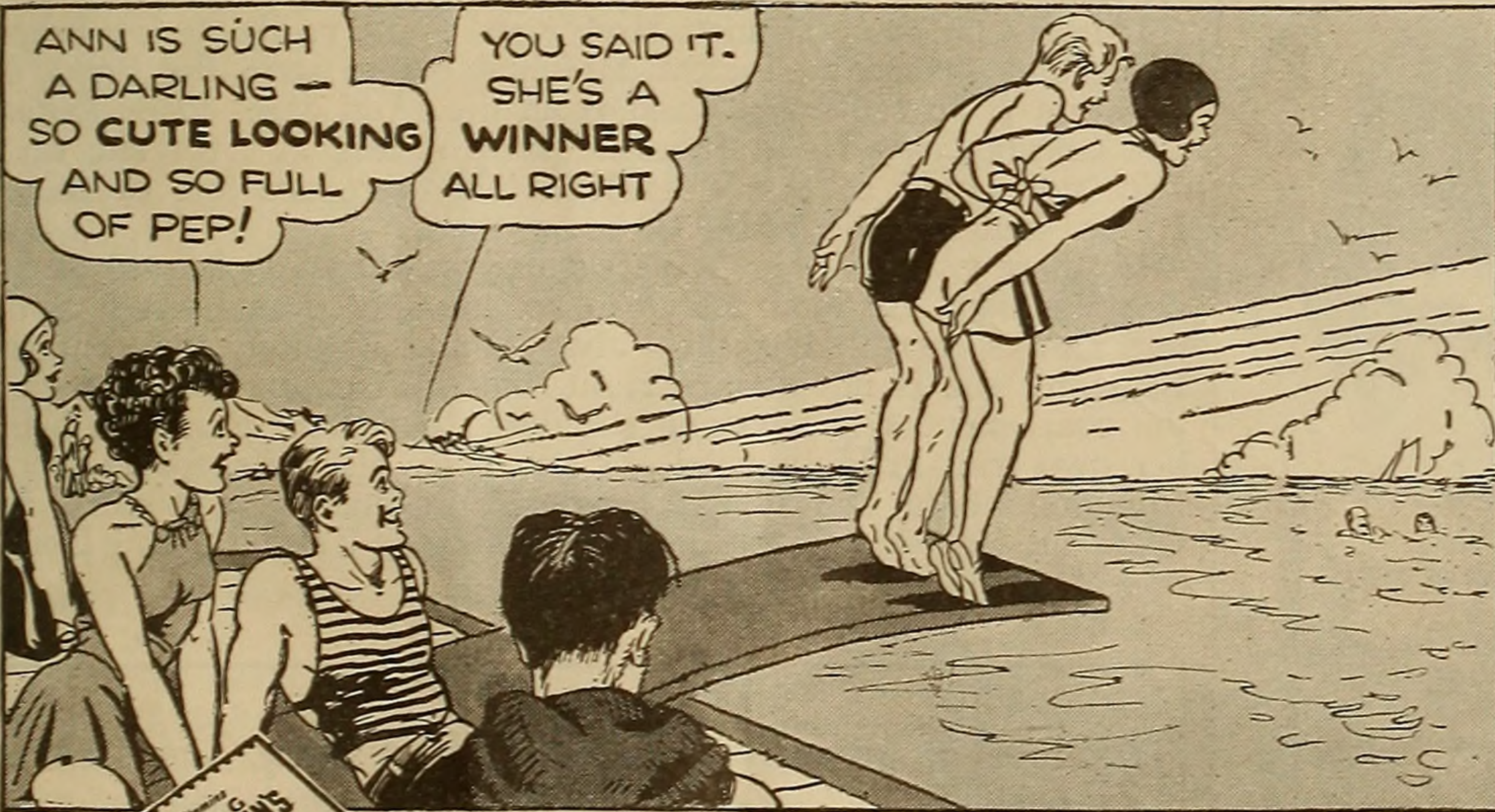
AND YOU REALLY THINK I CAN GET RID OF THESE PIMPLES?

INDEED I DO, EAT FLEISCHMANN'S YEAST FAITHFULLY JUST AS I TOLD YOU, AND YOUR SKIN SHOULD CLEAR UP NICELY



LATER

ISN'T THIS DRESS JUST TOO DUCKY? AND NO PIMPLY FACE ON ME TO SPOIL IT. THANKS TO FLEISCHMANN'S YEAST. OH, I'M SO HAPPY—NOW I KNOW I'LL HAVE A GOOD TIME AT AUNT MARY'S!



ANN IS SUCH A DARLING—SO CUTE LOOKING AND SO FULL OF PEP!

YOU SAID IT. SHE'S A WINNER ALL RIGHT



*—clears the skin*  
by clearing skin irritants  
out of the blood

Copyright, 1936, Standard Brands Incorporated

**Don't let Adolescent Pimples spoil YOUR vacation plans**

A BROKEN-OUT skin is no help to any girl or boy who longs to be popular and have good times. But unfortunately, many young people are victims of this trouble.

After the start of adolescence—from about 13 to 25, or even longer—important glands develop and final growth takes place. This causes disturbances throughout the entire body. The skin gets oversensitive. Harmful waste poisons in the blood irritate this sensitive skin. Pimples break out.

Thousands have found Fleischmann's Yeast a great help in getting rid of adolescent pimples. It clears these skin irritants out of the blood. Then, the pimples go!

Eat 3 cakes of Fleischmann's Yeast regularly—one cake about ½ hour before meals—plain, or in a little water—until your skin is entirely clear. Start today.



# How can I get a Wave like that?



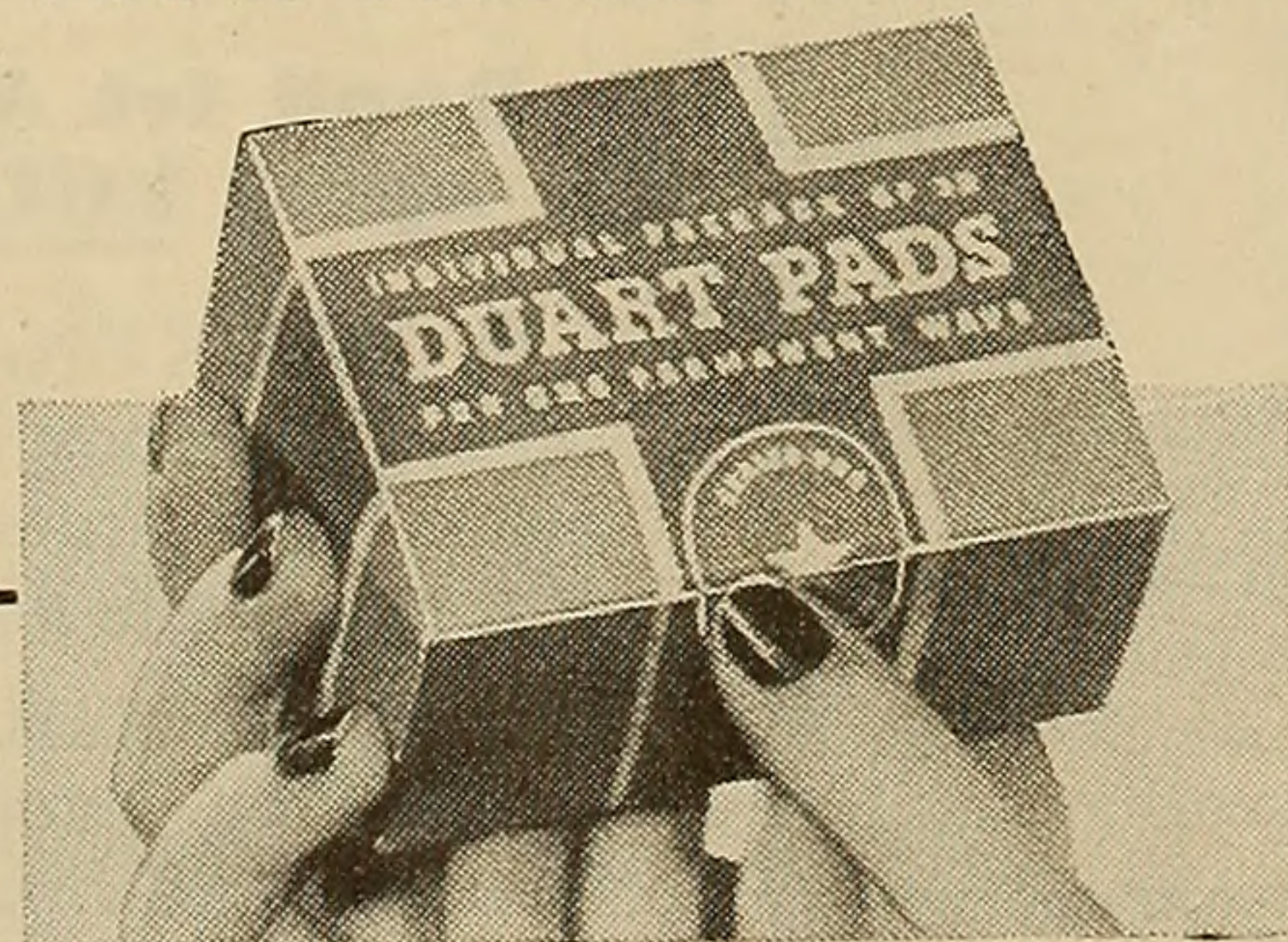
THE LOVELY STAR, KATHLEEN BURKE

... Thousands of women write to the Hollywood stars for *this* beauty advice. Always they receive the same answer, "After completely testing every known method of permanent waving, the Duart method has received the exclusive and official endorsement of the Motion Picture Hairstylists Guild . . . nearly every star on the screen has her hair Duart Waved."

This same Duart wave is available in your own community for there is only one Duart wave . . . it is the same in every one of the 20,000 shops that feature it from coast to coast. To be sure you are getting the one and only genuine Duart wave, look for the sealed package of permanent waving Pads . . . your hairdresser will let you open them yourself . . . then you'll know your hair is to be waved with the same method that adds such glamour and soft, glowing charm to the lovely heads you see on the screen. **FREE BOOKLET** enables you to copy a screen star's hairstyle exactly. Choose from page after page of Hollywood's newest coiffures styled by Hollywood's leading artists. Booklet sent free with one 10-cent package of Duart's Hollywood Hair Rinse. No dye—no bleach just a colorful and cleansing touch of sunlight. Select your shade—see coupon.

**DUART**  
permanent  
waves

DEMAND THIS SEALED PACKAGE  
FOR A GENUINE DUART WAVE



SEND 10c FOR HAIR RINSE  
AND FREE BOOKLET

DUART, 984 Folsom Street,  
San Francisco, Calif.

Enclosed find 10c; send me shade of rinse marked and copy of your  
booklet, "Hollywood Coiffures for 1936."

- |   |  |   |  |
|---|--|---|--|
| <input type="checkbox"/> Dark Brown           | <input type="checkbox"/> Henna                 | <input type="checkbox"/> Black                  | <input type="checkbox"/> Medium Brown        |
| <input type="checkbox"/> Chestnut Brown       | <input type="checkbox"/> Golden Brown          | <input type="checkbox"/> White or Gray Platinum | <input type="checkbox"/> Golden Blonde       |
| <input type="checkbox"/> Titian Reddish Brown | <input type="checkbox"/> Titian Reddish Blonde | <input type="checkbox"/> Ash Blonde             | <input type="checkbox"/> Light Golden Blonde |

Name.....

Address.....

City..... State.....

7

DUART WAVES ARE THE CHOICE OF THE HOLLYWOOD STARS

## Why Hollywood Fears Constance Bennett

[Continued from page 43]

CONNIE was not in the least reluctant to explain her attitude toward the majority of the press. Nine out of ten newspaper people, columnists and magazine scribes hate her and she hates them back with the same intensity, double! Why? Because she tells them fearlessly that she will not talk about certain subjects. But she says:

"I am always ready to talk to an interviewer when the subject is one that I feel to be pertinent and intelligent. However, I will not let them dip into my private life or my personal affairs, nor will I talk on the thousands of insipid subjects I have been asked to talk on. Imagine being asked, as I was in New York a while back, to talk on 'Why Baby Talk Makes Small Girls Attractive' and 'Why All Girls Should Marry Millionaires.' I leave it to you. Would you talk on these subjects? No! Nor would anyone else! Members of the press who have been intelligent and decent I like, and I think they like me. I have never refused one of them an interview, as soon as I could find time, in a full schedule, to see them. It is not that I am afraid of bad publicity, I've probably had the world's worst."

"Connie," I asked her, "are there not a thousand and one big expenses incidental to being a star?"

"There are, if you do all the things a movie star is supposed to do," she replied with a smile, "but I don't! If I am traveling, for instance, I always buy a few new things, naturally, but I don't buy them in car lots, just because I'm Constance Bennett. I buy what anyone might, and that's all. I don't go in for lavish entertainment more than once a year. I don't let my common sense run away from me. My income and my capital are divided into three parts. One part is put into ultra-safe investments and I refuse to touch it, even if I don't get a new Easter hat. I set aside one comparatively small part for luxuries and if there aren't any funds in it, there are no luxuries, or at least, no new ones."

THAT there are two distinct Constance Bennetts, all Hollywood is aware. There is the *Mrs. Hyde* who frightens off impudent offenders, and the most charming *Mrs. Jekyll* who presents herself to her friends. And if Constance is your friend, she is a friend for keeps and will move heaven and earth to help a pal in trouble.

Most people will laugh if you associate the word charity with the name of Constance Bennett, and Connie is willing to let them. But if the world knew and if she would permit it to know, of the many great charities she performs each year, it would be astonished.

Even great directors take no liberties with Connie. Once a director, noted for his lack of consideration of his stars, called her two mornings at nine o'clock and did not use her until four in the afternoon. On the third nine o'clock call, Connie's chauffeur came instead of Connie. He bore a note which, in no uncertain language, told the director that she would come when he knew his own mind well enough to know when he would make her scenes.

It isn't Constance Bennett Hollywood fears, really. It is a brain. Clear and sharp and logical, which dares to strip the tinsel of tradition from Hollywood and from life. And dares to be logical and courageously right. It is her lack of fear . . . for she says, "I'm not afraid of ANYTHING. Oh, there are lots of things I hate! But I'm not AFRAID of anything!"

So there you have her. A personality as variously faceted as the most brilliant diamond. Slave to no one—not even herself. She's not always tactful, but she's always, and infinitely, courageous. Knowing she is not always right, but willing and eager to face the consequences of anything she does! Unafraid. Ready to blaze her own trail in Hollywood—or any place else! As, for instance, London, where she is now engaged in making a picture for Gaumont-British. It's entitled *Everything Is Thunder*, and Douglas Montgomery plays opposite her.

### Were you an entrant in the Pickford-Lasky Contest?

If you were, you were one of the many thousands who entered this contest and therefore responsible for the near breakdown of the judges—they were just swamped with entries. In order to give each trade-mark entered careful consideration they have asked for more time. We have conceded them their wish and the winners will be announced in our August issue.



# MILK

## makes four star beauty news

By DORIS DUMONT

This new creme made from milk certainly is getting the big rave from Hollywood's beauty experts and the stars as well. In the dressing rooms and make-up departments at every studio the praises are the same. Nothing I could write here would convey one-tenth part of their enthusiasm so I'm going to publish answers to the four questions most frequently asked by my readers about the new Creme of Milk. Now for the questions:

"Is Creme of Milk really made from milk?" I quote from a letter written to the makers of Creme of Milk by California's largest producers and sellers of dairy products, Golden State Co. Ltd. They say:

"The concentrated oils of pure, fresh, wholesome dairy milk, or dairy cream, furnished by us for inclusion in Creme of Milk, measure up to the highest quality standards of this Company for purity, freshness and wholesomeness."

"Does it nourish the skin?"

Because it is made from milk, Creme of Milk nourishes the skin in a very special way of its own. No other creme or beauty preparation of any kind has ever been able



Marion Talley, Metropolitan Opera Star, now being featured on the NBC Network, says: "I've never used anything that made my skin feel and look as fresh and youthful."

Mrs. Pat O'Brien, charming wife of the famous Warner Bros. he-man star, says: "Creme of Milk is even more important to the society woman than to the screen star."



to duplicate the beneficial effects of milk oils on the skin.

"How do you use Creme of Milk?"

Creme of Milk is much quicker and simpler to use than an ordinary face creme. The moment you spread it on you can fairly feel your skin drinking it in. Leave it but a minute or two, then wipe it off easily.

"Does it penetrate the skin?"

Creme of Milk penetrates the pores and skin tissues more deeply than any other creme known because milk oils are far more delicate and finely textured than the wax, mineral oil, lanolin and similar substances of which other cremes are made. For this reason it cleanses more thoroughly and more quickly.

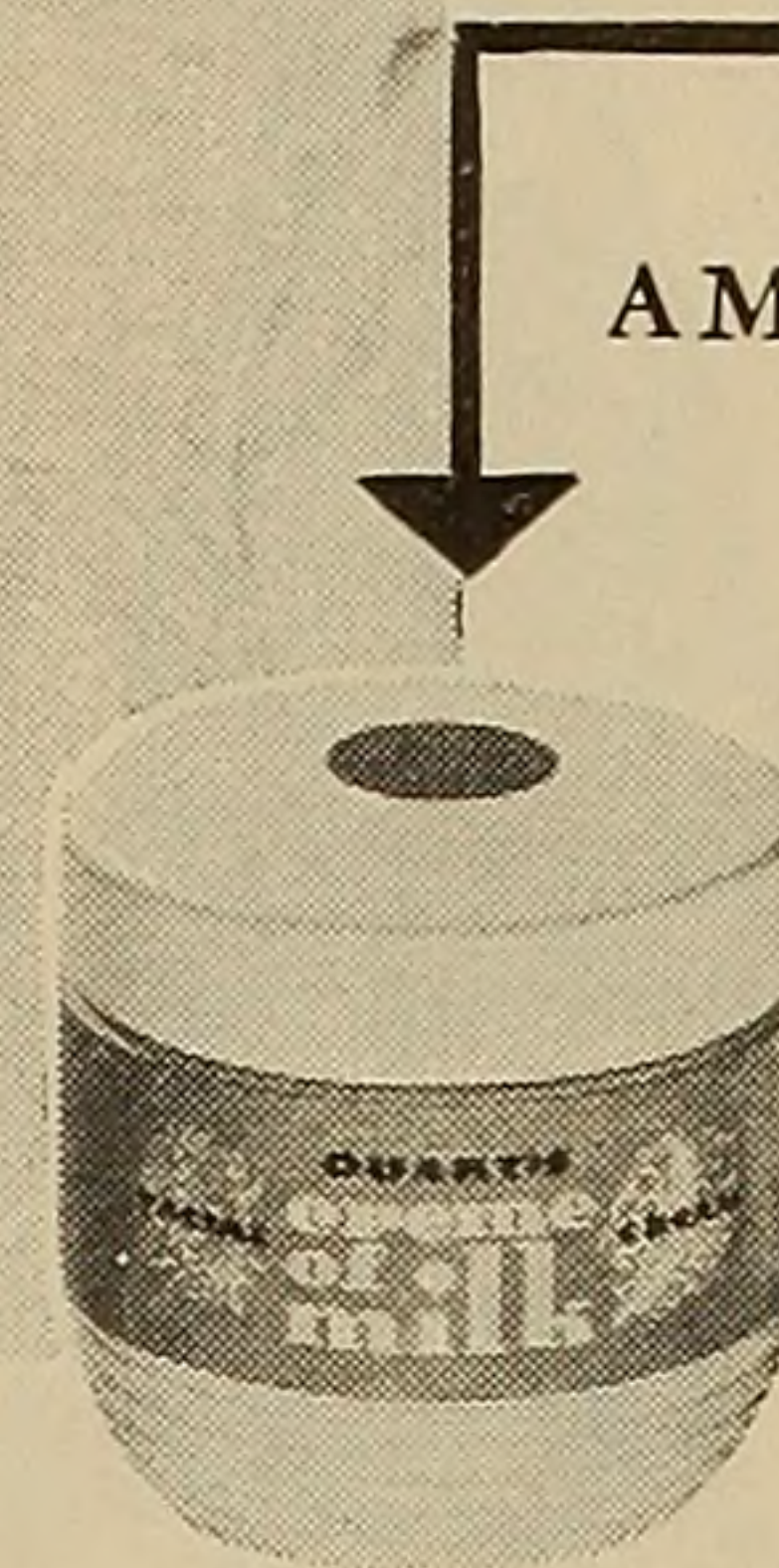
Creme of Milk shipments were rushed to more than 5,000 stores last month and in California alone more than 100,000 women are already using it. Stores in your community may not have received their shipments yet, so I suggest you write me personally enclosing fifty cents for a regular size jar or one dollar for a large size jar of this thrilling new creme. Address your letter to Doris Dumont, Hollywood, Calif.

# CLEAR YOUR SKIN WITH

# Milk!



JOAN MARSH IN "DANCING FEET"



AMAZING NEW FACE  
CREME ACTUALLY  
MADE FROM RICH  
DAIRY MILK

Send 10c  
for 3 day trial. See coupon.

REPUBLIC PRODUCTION

*Creme of Milk has new  
nourishing and cleansing qualities  
found in no other creme*

Because it is made from milk, Duarte's new beauty discovery, Creme of Milk, has special qualities that clear the skin with amazing speed. Hollywood stars and their cosmetic experts say that the Creme of Milk formula for extracting the vital beautifying oils from pure dairy milk is the greatest cosmetic discovery in twenty years.

If your complexion is not as soft, smooth and youthful as it should be—do as all Hollywood and thousands of women everywhere are doing now—change from your present cleansing methods and start using the thrilling new type creme—Creme of Milk.

### See improvements first day

You will know Creme of Milk is different the very moment you spread it on . . . you can fairly feel your skin drinking it in. Improvements that you can see and feel come quickly. Dryness, coarse pores, blackheads and other marks of a poor complexion go fast when the genuine milk-oils penetrate deep into the tissues, cleanse away all dirt and build up the supply of the natural youth-giving oils that feed and nourish the skin.

No other creme, lotion or soap can duplicate the amazing effects of milk on the skin and yet Creme of Milk costs no more than the most ordinary face cremes. Try it for 10c or order a regular size jar for 50c, large economy size \$1. On sale at your favorite cosmetic counter.



LENORE SABINE, President of the Motion Picture Hairstylists Guild and Head Hairstylist of Paramount Studios says: "Creme of Milk is truly a NEW TYPE of creme. There is nothing else like it—every star I know is using it to protect the beauty of her skin."

Mail Coupon Today to DUART, 984 Folsom St. San Francisco, Calif.

I enclose 10c for which please send me ONE regular 20 cent size jar of Creme of Milk.

Name.....

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City..... State.....

**ONLY BEAUTY CREME IN THE WORLD MADE FROM MILK**



*"Get Acquainted"*  
Offer  
**10c**

**New! BUD VASE Glass Urn of POMPEIAN OLIVE OIL and BOOK of SALAD RECIPES**

SOMETHING new! Famous Pompeian Olive Oil in a classic glass urn that can be used as a beautiful bud vase when empty! To acquaint you with Pompeian pure, virgin, imported Olive Oil, we'll send it, together with a book of tested recipes (including famous Pompeian "Slenderizing Salads") for only 10c.

Pompeian is First Press Olive Oil, from selected, hand-picked Mediterranean olives. At grocers' and druggists', in classic glass urns and attractive blue tins.



**MAIL THIS COUPON NOW!**

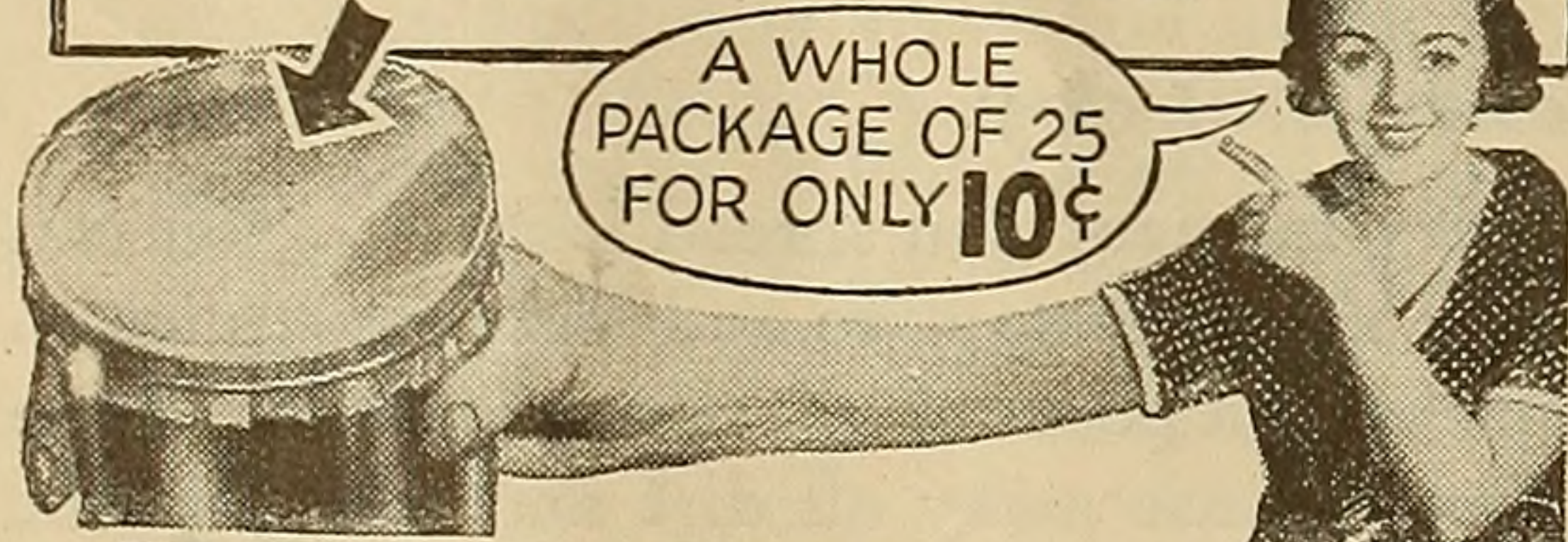
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I enclose 10c. Send me new bud vase glass urn of Pompeian Olive Oil and book of tested recipes. Dept. O.

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FOR JAMS..JELLIES..ETC.



A WHOLE PACKAGE OF 25 FOR ONLY 10¢

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**Saves Time—Money—Labor—Materials**

A MARVELOUS new invention needed by every housewife who makes jellies, jams, etc. Seals any glass or jar in 1/2 the usual time, at 1/3 the usual cost! No wax to melt—no tin tops to sterilize—no mess—no waste. A perfect seal every time. Amazingly easy to use. Try Jiffy-Seals—the new transparent film invention. If not yet at your dealer's, send 10c for full-size package to CLOPAY CORPORATION 1590 York St., Cincinnati, O.

At All Woolworth, Kresge & Other 5c & 10c Stores or Your Neighborhood Store

**GET RID OF UGLY HAIR**  
**ZIP**  
ODORLESS DEPILATORY

The new Zip Facial Hair Remover contains no sulphides, no offensive odors. Instantly eliminates every trace of hair. Face, arms and legs. Ask your dealer or write Madame Berthé, 562 Fifth Ave., New York



May Robson is an expert at making jelly—having made it for a good many years. She believes there's nothing more gratifying than serving your own home-made Jellies!

# Make Way for the Jelly Making Contest!

Hooray—the race is on! Enter our jelly contest—win a cash prize!

**By Dorothy Dwan**

"MAKING jelly is a time honored custom—I wouldn't be surprised if Eve didn't try her hand at a little apple jelly," May Robson told me with a twinkle in her eye.

"Women can't resist the luscious grapes, juicy peaches and plums—in fact, every kind of fresh fruit—to be found in the markets at this time of year," she continued. "They visualize the cupboard shelves stocked with neatly labeled glasses—a myriad of clear, sparkling colors—and I'm just like all the rest. Yesterday I came home, with the car loaded down with fruit bought for a song,

and now look at me!"

I had been looking and marveling. Miss Robson was making jelly a "mile a minute." That phrase is almost the truth as she told me she now uses the modern method—bottled fruit pectin—and it seemed before I was comfortably perched on a kitchen stool, I was helping to label glasses!

After trying these Robson recipes, you'll be glad she isn't entering the jelly contest—no one else would have a chance!

SOUR CHERRY JELLY

3 1/2 cups juice [Continued on page 54]

## WHO WILL WIN THESE PRIZES?

First Prize.....	\$ 50.00
Second Prize.....	25.00
Third Prize.....	15.00
Ten Prizes..... (\$1.00 Each)	10.00
Total .....	\$100.00

**EVERYONE GET BUSY AND TRY!**



# "MAKE-UP MAGIC



Jeanne Earle

## I learned from LORETTA YOUNG"

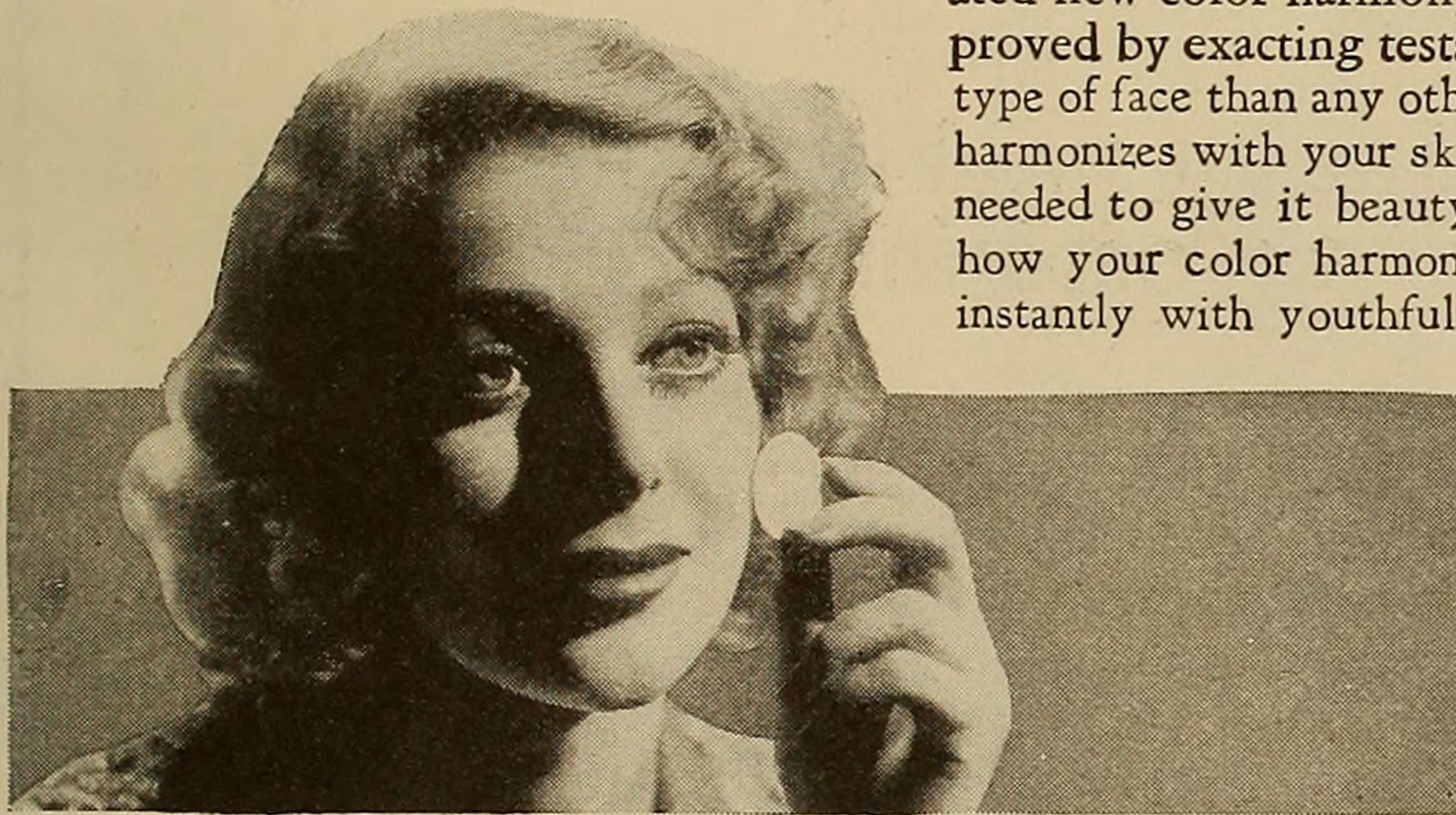


"SINCE I've been using the same make-up that Max Factor creates for Loretta Young and all the beautiful screen stars, all my friends say I look twice as attractive! Powder, rouge and lipstick in the color harmony shade for my type has made such a difference in my appearance—won't you tell other women about your wonderful secret, so that they may have beauty too?" . . . Jeanne Earle.

Loretta Young  
in  
«PRIVATE NUMBER»  
A 20th Century-Fox Picture

### A New Idea in Powder

"USING screen stars as models," says Loretta Young, "Max Factor, Hollywood's make-up genius, has created new color harmony shades of powder which have proved by exacting tests to reveal more beauty in each type of face than any others." Max Factor's Face Powder harmonizes with your skin and also adds to it the color needed to give it beauty. Your mirror will show you how your color harmony shade will enliven your skin instantly with youthful radiance. One dollar.



### Rouge that Gives You New Beauty

"MAX FACTOR has created rouge in color harmony shades that give you new appealing loveliness," says Loretta Young. "The creamy-smooth texture blends easily, evenly, appears flawless even in a glaring light." If you want to see how lovely you can be, try this Hollywood secret — rouge in the color harmony shade for your type. Fifty cents.



### Hollywood's New Lip Make-Up

"TO MAKE your lips more alluring," says Loretta Young, "Max Factor has created color harmony shades of lipstick which give you a charming, individual color." Max Factor's Lipstick lasts indefinitely because it is Super-Indelible, and may be applied to both inner and outer surface of the lips giving them an even, smooth make-up. One dollar.

# Max Factor ★ Hollywood

Would you like to try the make-up secret of Loretta Young and other Hollywood stars — color harmony powder, rouge, lipstick? Mail this coupon.

© 1936 by Max Factor & Co.

### Mail for POWDER, ROUGE AND LIPSTICK IN YOUR COLOR HARMONY

MAX FACTOR, Max Factor's Make-Up Studio, Hollywood:  
Send Purse-Size Box of Powder and Rouge Sampler in my color harmony shade; also Lipstick Color Sampler, four shades. I enclose ten cents for postage and handling. Also send me my Color Harmony Make-Up Chart and 48-page Illustrated Instruction book, "The New Art of Society Make-Up" . . . FREE.  
5-7-12

NAME \_\_\_\_\_  
STREET \_\_\_\_\_  
CITY \_\_\_\_\_ STATE \_\_\_\_\_

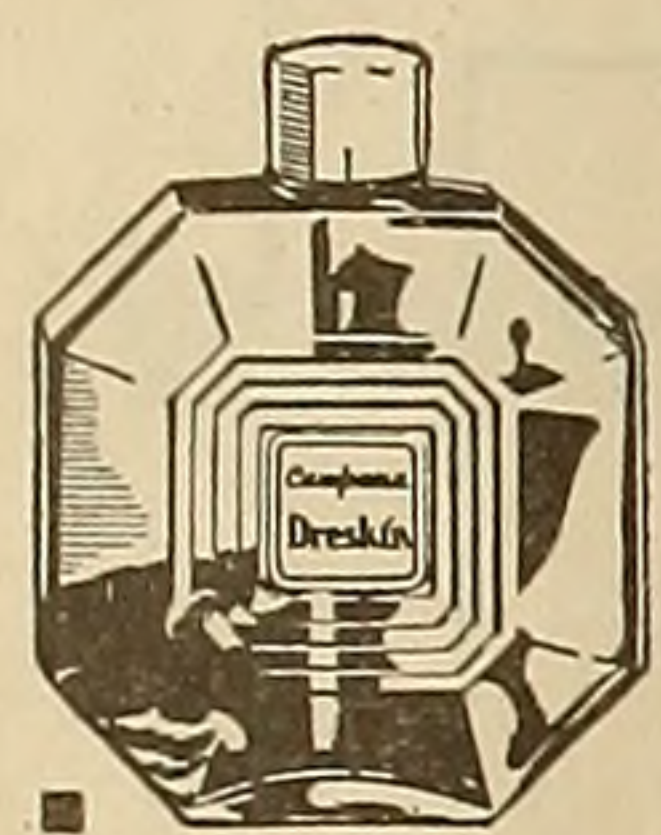
COMPLEXIONS	EYES	HAIR
Very Light <input type="checkbox"/>	Blue <input type="checkbox"/>	BLONDE
Fair <input type="checkbox"/>	Gray <input type="checkbox"/>	Light <input type="checkbox"/> Dark <input type="checkbox"/>
Creamy <input type="checkbox"/>	Green <input type="checkbox"/>	BROWNETTE
Medium <input type="checkbox"/>	Hazel <input type="checkbox"/>	Light <input type="checkbox"/> Dark <input type="checkbox"/>
Ruddy <input type="checkbox"/>	Brown <input type="checkbox"/>	BRUNETTE
Sallow <input type="checkbox"/>	Black <input type="checkbox"/>	Light <input type="checkbox"/> Dark <input type="checkbox"/>
Freckled <input type="checkbox"/>	LASHES (Color)	REDHEAD
Olive <input type="checkbox"/>	Light <input type="checkbox"/>	Light <input type="checkbox"/> Dark <input type="checkbox"/>
SKIN Dry <input type="checkbox"/>	Dark <input type="checkbox"/>	
Oily <input type="checkbox"/> Normal <input type="checkbox"/>	AGE	If Hair is Gray, check type above and here <input type="checkbox"/>





USE FREE COUPON BELOW

Is your face collecting a treacherous, pore-deep dirt—the kind of “dirty face” that brings on pimples, blackheads, enlarged pores and “faded” skin? Send for FREE BOTTLE offered below. Make the famous “1-2-3 DRESKIN TEST”—which has shown thousands of women the danger of using old-fashioned skin cleansing methods. DRESKIN, a liquid cleanser, is guaranteed—(1) to clear out deep-seated dirt—(2) to let your skin “breathe naturally”—(3) to neutralize skin-drying alkali. Mail the coupon today! Make the “1-2-3 Test” on your own skin. You be the judge!



Campana  
**Dreskin**

by the makers of Campana's Italian Balm

CAMPANA SALES COMPANY  
157 Lincoln Highway, Batavia, Ill.

Two sizes —  
50c and \$1.00

I enclose **3 cent stamp** for postage. Please send me FREE the TRAVEL SIZE bottle of DRESKIN.

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**COLOR YOUR HAIR**

No matter how gray, faded, streaked your hair is now, it will soon possess again beautiful lasting color by the use of my new discovery **SHAMPO-KOLOR**. Shampoos and colors the hair at the same time. No experience necessary. Takes few minutes only. Can't fade, rub off. Colors gray hair close to scalp. Can be Permanent waved. Free Booklet, Monsieur L. P. Valligny, Dept. 19-A, 254 W. 31 St. N. Y. C.

**THE NEW FRENCH WAY**

**MILLIONS "HUSH" USE HUSH for BODY ODORS**

Those who are fastidious and immaculate of their person welcome HUSH for its effective qualities to overcome excessive perspiration and unpleasant body odors. HUSH keeps the underarms fresh and free from every trace of odor. Use it daily.

4 Kinds

10c size at 10c stores

25c  
50c



**Make Way for the Jelly Making Contest!**

[Continued from page 52]

7 cups sugar  
1 bottle pectin

Stem and crush about 3 pounds fully ripe cherries. Do not pit. Add ½ cup water and bring to a boil, then cover and simmer 10 minutes. Place fruit in jelly bag and squeeze out juice. Measure sugar and juice into large saucepan and mix well. Bring to a boil, add pectin, stirring to mix thoroughly. Continue cooking until full rolling boil is attained, then boil for ½ minute, stirring constantly.

Remove from range, skim, and pour quickly into sterilized glasses. Paraffin at once. Yield ten glasses.



May Robson uses the modern method—bottled fruit pectin

ripened. Add one cup water and bring mixture to a boil. Simmer for ten minutes. Place fruit in cloth bag and squeeze out juice. Measure sugar and juice into large saucepan and mix well. Bring to a boil, add pectin and stir to mix thoroughly. Continue boiling until rolling boil stage has been reached, then boil for ½ minute, stirring constantly. Remove from range, skim, and pour into sterilized glasses and seal with paraffin. Yield 11 glasses.

**AND NOW FOR THE NATION-WIDE JELLY MAKING CONTEST**

I know you have already scanned our list of prizes. Read the simple rules and follow them carefully. Failing to adhere to them closely may be the cause of your not winning a prize!

1. Only jelly will be considered. No jams or mar- [Continued on page 89]

**RED CURRANT JELLY**

5 cups juice  
7 cups sugar  
½ bottle pectin

Crush about four pounds of fruit, fully

MOTION PICTURE offers you an opportunity to collect the preferred recipes of the stars! Each leaflet has been personally autographed by a film celebrity and the recipes have been tested by a noted food authority.

The recipes are printed on a punched leaflet to fit any 8½ x 11 loose leaf notebook.

**SEND A THREE CENT STAMP FOR EACH LEAFLET ORDERED!**

- Heather Angel's Salads
- Valerie Hobson's Casserole Dishes
- Mona Barrie's Famous Soups
- Tuna Recipes from Jim Cagney
- Leftover Surprises from Sally Eilers
- Mae Clarke's Favorite Cakes
- Adrienne Ames' Apple Recipes
- Raquel Torres' Mexican Dishes
- Andy Devine's After Dinner Snacks
- E. G. Robinson's Honey Cakes
- Margaret Sullavan's Tasty Puddings
- Raisin Recipes from Noah Beery, Jr.
- Pinky Tomlin's Favorite Hot Breads
- Cottage Cheese Delights from Binnie Barnes
- Savory Ham Dishes from Gloria Stuart

Address your letters to Dorothy Dwan, MOTION PICTURE Food Editor, 7046 Hollywood Blvd., Hollywood, Calif. NO LETTERS ANSWERED UNLESS A STAMPED AND SELF-ADDRESSED ENVELOP IS ENCLOSED!



# TIP-OFFS ON THE TALKIES

Brief Reviews  
of the  
Recent Releases

AAAA—EXCELLENT; AAA—GOOD;  
AA—FAIR; A—MEDIocre

**Forgotten Faces**—AAA—Stirring drama with Herbert Marshall and Gertrude Michael. Marshall as Michael's husband kills her lover and is sentenced to life imprisonment. Years later, learning of their daughter's predicament when her mother schemes to blackmail her and ruin her chance at happiness, Marshall returns on parole and forces his wife to murder him and commit suicide herself.—*Paramount*.

**Speed**—AAA—A Detroit automobile plant is the background for this film packed with action and a thrilling auto race. James Stewart, a test driver at the factory, invents a carburetor which is given a test at one of the big races. The car is wrecked and Stewart accuses Weldon Heyburn, the engineer, of being responsible for the accident. Stewart is given another trial and makes good but nearly loses his life—he wins the girl, however, who is lovely Wendy Barrie.—*M-G-M*.

**Florida Special**—AA½—An entertaining comedy about a gang of jewel thieves with the action aboard a Florida-bound train. Fellow passengers: Jack Oakie, a wisecracking newspaper reporter; Sally Eilers, train hostess, who falls in love with Kent Taylor after he has been jilted by Frances Drake and Sidney Blackmer the jewel robber. An amusing melodrama with musical interludes furnished by Jackie Heller.—*Paramount*.

## Don't Miss

the following big pictures which have been previously reviewed in this magazine:—*The Great Ziegfeld*, a gorgeous spectacle with William Powell portraying the greatest showman in the world. . . . *Mr. Deeds Goes to Town*, in which Mr. Gary Cooper goes to town. . . . *Things to Come*, a gigantic picture with a story telling the future. . . . *Sutter's Gold*, a historical picture excellently presented with Edward Arnold and Lee Tracy. . . . *The Country Doctor*, starring the world's most famous babies and with Jean Hersholt in a very sympathetic rôle as the doctor. . . . *Modern Times*, a very eloquent "silent" picture with Charles Chaplin. . . . *Captain January*, Shirley Temple's latest and, perhaps greatest picture. . . . *Small Town Girl*, Ben Ames Williams' popular novel starring Janet Gaynor with Robert Taylor furnishing the heart throbs. . . . *The Trail of the Lonesome Pine*, beautiful Technicolor film with an excellent cast headed by Sylvia Sydney. . . . *I Married a Doctor*, Pat O'Brien and Josephine Hutchinson in a swell adaptation of Sinclair Lewis' "Main Street." . . . *Desire*, a sophisticated comedy about jewel thieves with Marlene Dietrich and Gary Cooper. . . . *Robin Hood of El Dorado*, a colorful picture of early California days with Warner Baxter in a fine, sympathetic characterization of a Mexican peon.

[Continued on page 57]



... PERSONALLY, I THINK IT'S HER FAULT. HER BREATH IS—WELL, SHE OUGHT TO SEE HER DENTIST!

HEAVENS, THEY'RE TALKING ABOUT ME! COULD THAT BE WHY JERRY'S STAYING AWAY FROM HOME SO MUCH LATELY...



BAD BREATH COMES FROM TEETH?

EXACTLY! MOST BAD BREATH IS DUE TO DECAYING FOOD PARTICLES IN THE CREVICES BETWEEN THE TEETH. I ADVISE COLGATE DENTAL CREAM. ITS SPECIAL PENETRATING FOAM REMOVES ODOR-BREEDING DEPOSITS.



I'M HOME EARLY, DEAR! THOUGHT I'D TAKE MY BEST GIRL STEPPING TONIGHT!

SHE ACCEPTS WITH PLEASURE, DARLING!

HOW GLAD I AM I TOOK THE DENTIST'S ADVICE ABOUT COLGATE'S

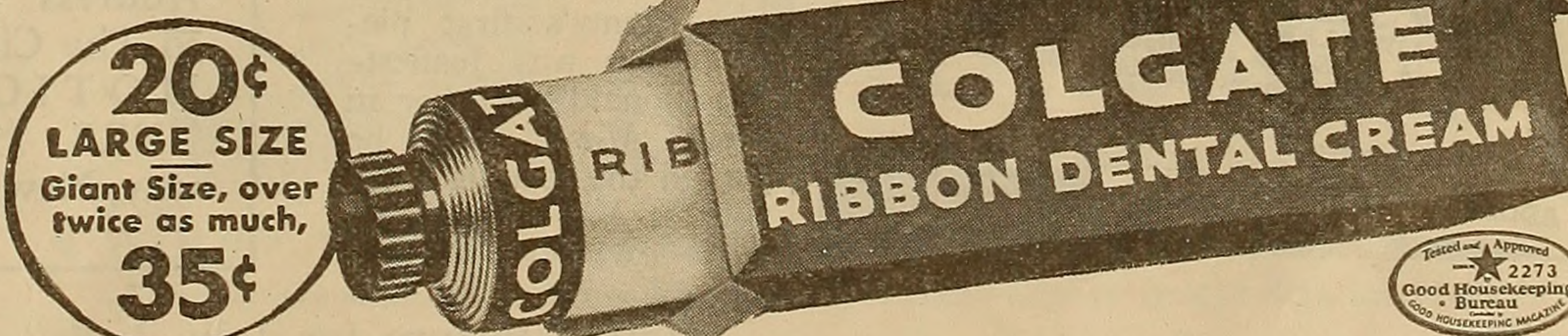
NO OTHER TOOTHPASTE EVER MADE MY TEETH SO BRIGHT AND CLEAN!

## Most Bad Breath Begins with the Teeth!

LEADING dental authorities are agreed: "Most bad breath is caused by *improperly cleaned teeth!*"

Decaying food deposits, in hidden crevices between the teeth, are by far the most common source of this social handicap—and of much tooth decay. Colgate Dental Cream has a special *penetrating* foam which thoroughly cleans each hidden crevice; and a soft grit-free ingredient which safely polishes the enamel . . . makes smiles sparkle.

So brush your teeth, gums, tongue with Colgate's at least twice daily. If you are not entirely satisfied, send the empty tube to COLGATE, Jersey City, N. J. We will refund TWICE what you paid.



20¢  
LARGE SIZE  
Giant Size, over  
twice as much,  
35¢

COLGATE  
RIBBON DENTAL CREAM



Motion Picture for July, 1936





SOFT, WHITE

## KISSABLE HANDS

Can be yours with Sofskin Creme

Magical New Discovery Softens, Whitens Instantly!

Be ready for romance! Keep your hands alluring . . . kissable . . . with Sofskin, the magical new Creme that smooths, softens and whitens them instantly. Delicately fragrant, Sofskin is absorbed so quickly gloves may be worn at once. No stickiness at all.

Sofskin also gives your throat and neck a smooth, white finish, without powder. Splendid as a powder base, manicure aid, for chapped or sunburned skin, for arms, legs.

The superfine texture of this amazing new Creme that is proving such a sensation, makes it a delight to use. A truly wonderful discovery . . . and so economical! Ask for a generous 35c or 60c jar at your Beauty Shop or Cosmetic counter. Or . . . send coupon now, with 6c, for trial jar.



GLESSNER CO., Dept. 222, Findlay, O. Please send me trial jar Sofskin Creme. (6c enclosed to cover handling)

Name \_\_\_\_\_  
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City \_\_\_\_\_ State \_\_\_\_\_  
My Beauty Shop is \_\_\_\_\_

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AGENTS: UP TO \$24 IN A 10 WEEK

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Send me 3 trial size lipsticks; enclosed find 10c (Stamps or Coin) for mailing cost.

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10¢ AND 20¢ AT LEADING 5 & 10¢ STORES

# Your Questions

## HERE ARE THE ANSWERS

### Ask the Cinema Sage

**Michael Whalen**—He has brown hair and blue eyes, weighs 170 lbs. and is six feet two. He was born in Wilkes-Barre, Pa., and was named Joseph Kenneth Shovlin. He later adopted his maternal grandfather's name which he has retained. (M. R., Brooklyn, N. Y.)

**Ronald Colman**—His latest picture is *Under Two Flags*. No, he isn't married. You can write to him at Columbia Pictures Corp., 1438 Gower St., Hollywood, Calif., where he is making *Lost Horizon*. (D. B., Santa Barbara, Calif.)

**Frances Langford**—Her next picture will be *Palm Springs* and Smith Ballew appears opposite her. She was born in Lakeland, Florida, where she started her musical career singing at church and school entertainments. (F. V. R., Waukegan, Ill.)

**Marlene Dietrich**—Yes, you are right, Marlene's next picture is a color film. The title is *The Garden of Allah* and Charles Boyer co-stars with her. (E. A., Gary, Ind.)

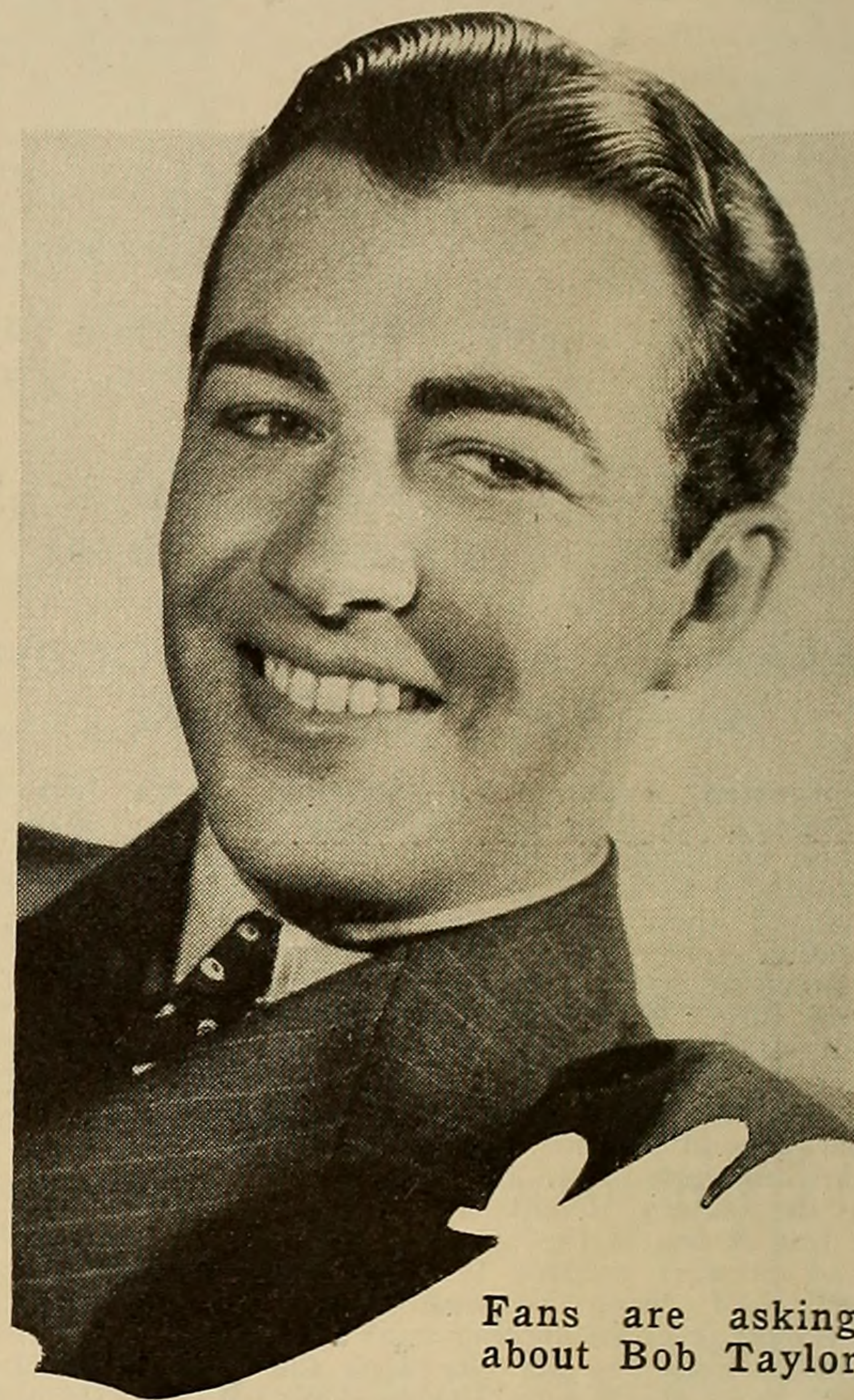
**Leslie Howard**—No, Leslie Howard is not going to do *Hamlet*, not for the present anyway. His latest picture is *Romeo & Juliet*. He is now vacationing abroad. (G. M. R., Atlanta, Ga.)

**Kay Francis**—*The White Angel* is her latest. This is a biographical picture of a great heroine—Florence Nightingale. Yes, we agree with you that Kay has been absent from films too long. (H. H. B., El Paso, Texas.)

**Robert Taylor**—Bob denies that he has a "best girl." His current film is *Private Number* with Loretta Young. Tennis and horseback riding are his favorite sports. Filley, Nebraska is his hometown. (E. H. N., Chicago, Ill.)

**Mary Astor**—*And So They Were Married* is Mary's current film and Melvyn Douglas is the lucky man—cinematically speaking. You can reach her by addressing your letter to Columbia Pictures Corp., 1438 Gower St., Hollywood, Calif. (E. D., Oklahoma City, Okla.)

**James Stewart**—No, *Wife vs. Secretary* is not Jimmy's first picture. He was Jeanette MacDonald's brother in *Rose Marie* and he played the leading male rôle in *Next Time We Love* with Margaret



Fans are asking about Bob Taylor

Sullivan. His next is *Speed* with Wendy Barrie and Una Merkel sharing the honors. He received his dramatic training playing in stock. (L. M., Washington, D. C.)

**Errol Flynn**—*The Charge of the Light Brigade* will be his next and Olivia de Havilland appears in this, his second film, too. Lily Damita is Mrs. Flynn in private life. (H. K., West Orange, N. J.)

**Olivia De Havilland**—This is her real name and she was born in Tokio, Japan. She is of English descent. Olivia will be out of her teens on her next birthday, July 1st. Her first picture rôle was Hermia in a *Midsummer Night's Dream*. *Anthony Adverse* is her latest film. (C. S., Tampa, Fla.)

**Melvyn Douglas**—Yes, he's married and Helen Gahagan is the Mrs. They have a young son. Melvyn is six feet tall, weighs 182 lbs. and has blonde hair and blue eyes. Macon, Ga. is his birthplace and April 5, 1901 his birthdate. (P. W., Sheboygan, Wisc.)

If you want information about a movie star, ask this department. Your answer will appear as soon as space permits its inclusion. Or, if you prefer an immediate personal reply, send a stamped, self-addressed envelope. Address your letter to The Cinema Sage, MOTION PICTURE, 1501 Broadway, New York City.



## Tip Offs On the Talkies

[Continued from page 55]



Francis Lederer and Ida Lupino in an embracing moment from *One Rainy Afternoon*. Read the review below.

**One Rainy Afternoon—AAA**—A tuneful, breezy, comedy-romance starring Francis Lederer. Ida Lupino as the young romantic interest gives an outstanding performance. The plot revolves around a faux pas committed in a darkened theatre. Lederer kisses the wrong girl—Ida Lupino—the daughter of a very prominent man. The fun begins there and is maintained throughout the picture.—*United Artists*.

**Half Angel—AA½**—Frances Dee returns from her long retirement from the screen in an interesting murder mystery. Frances, who is accused but later acquitted of the charge of poisoning her father is pursued by Brian Donlevy, a newspaperman, who endeavors to secure her "own" story for his newspaper. He fails in obtaining the story, but gets the girl instead.—*20th Century-Fox*.

**Devil's Squadron—AA**—An exciting melodrama with a background of suicide. The location an airplane field. Richard Dix, a test pilot, trying to cover up his sweetheart's brother's cowardice, who has committed suicide because of his fear for crashing, takes him up in a plane and let's it crash so that it would appear an accident. He bales himself out and is consequently accused of cowardice in letting the other fellow die. He exonerates himself, however, and wins the girl—Karen Morley.—*Columbia*.

**Three On The Trail—AA**—Taken from Clarence Mulford's *Bar 20 Three*, it retains most of the fast moving action that has made his books so famous. Johnny Nelson played by Jimmy Ellison is always getting into difficult situations and Hop-along Cassidy (William Boyd) is always getting him out of them. A stage hold-up, rustling and a young school teacher make this a top-notch western.—*Paramount*.

**Song and Dance Man—AA**—This screen version of George M. Cohan's stage hit lacks punch packed by original Broadway play, but is entertaining. Paul Kelly and Claire Trevor interpret dances with skill. Story deals with altruistic effort of Kelly in advancing career of his dancing partner, Claire.—*20th Century-Fox*.

**Preview Murder Mystery—AA**—Murder and melodrama emerge in this thriller. Three people are killed: a star, a policeman, and a director. Plot relates who committed the foul deeds. Reginald Denny, as a press agent, gives excellent account of himself. Frances Drake, Gail Patrick, and Conway Tearle do well.—*Paramount*.

**The House of a Thousand Candles—A½**—International skull-duggery, headquartered in Paris, is basis for this picture. Phillips Holmes, as a courier, and Mae Clarke, his sweetheart, are confined in Irving Pichel's "house of a thousand candles." Then the plot thickens.—*Republic*.

**Hell-Ship Morgan—A½**—Interesting item with reference to this picture is the return of George Bancroft to the screen. Story of ships and the sea, there is drama and pathos. Victory Jory and Ann Sothern are the romantic team, Ann being the wife of Bancroft who dies at sea. Entire cast handles trite situations well.—*Columbia*.



**WHAT IS THIS WOMAN AFRAID OF?** How often a haunting fear spoils good times! But now—women can say goodbye to all that! A new and different kind of sanitary pad is here! Just ask for Modess. Then forget all your old worries . . . for Modess is *certain-safe!*



**FEARS ARE NEEDLESS NOW!** No shadow of fear need cross your mind, with Certain-Safe Modess! Unlike many ordinary reversible pads, Modess has a specially treated material on sides and back to prevent *striking through!* No chafing—the edges stay dry. Modess stays safe . . . stays soft. Wear the *blue line* on moisture-proof side *away* from the body and perfect protection is yours.



End "accident panic"—  
ask for Certain-Safe  
**Modess!**

*The Improved Sanitary Pad*

● Try **N-O-V-O**—the safe, easy-to-use douche tablets. Cleanses! Deodorizes! Refreshes!  
(Not a contraceptive.) In a dainty Blue and Silver Box—at your drug or department store.



## NEW TATTOO CREAM MASCARA

Needs no water to apply—really waterproof!



TATTOO your eyelashes with this smooth, new cream mascara and your lashes will instantly look twice their real length; the South Sea enchantress' own way of achieving truly glamorous eyes. More waterproof than liquid darkeners; won't run or smear. Easier to apply than cake mascaras. Won't smart. Harmless. Actually makes lashes soft and curling, instead of brittle and "beady." Complete with brush in smart, rubber-lined satin vanity . . . 50c.

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TATTOO, 11 E. Austin Ave., Dept. G50, Chicago. 10c enclosed. Please send 30 day tube TATTOO Cream Mascara with brush.  Black  Brown  Blue (check color desired).

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# Prize Letters

## HOW READERS RATE THEM!

### CONGRATULATIONS, MR. HERSHOLT!

\$15 Prize Letter

AT LAST Jean Hersholt comes into his own! For years this splendid, gifted artist has played second fiddle, his ability and genius submerged in small parts. Oh, he made each one stand out superbly, but in *The Country Doctor* we see what he is really capable of doing. And does he do it! Congratulations, Mr. Hersholt!



Jean Hersholt

Not for many years have I seen as fine a picture as this, nor as marvellous a portrayal in sincerity and genuine feeling as his rôle of Dr. Dafoe. Of course, the Quints are adorable, but the tenderness and delicacy with which Mr. Hersholt plays his part will make this film endure as a classic. The gentle, modest, kindly doctor lives before our eyes, making us love the actor and doubly respect Dr. Dafoe. Dorothy Peterson triumphs as the nurse and that uproarious birth scene is a masterpiece.—*Evalyn Estabrooks, Bunker Hill Golf Course, Dubuque, Iowa.*

### A GOOD INFLUENCE

\$10 Prize Letter

OF ALL the movie stars, who is the idol of our boys and who, by the sheer sincerity of his acting, is doing more to prevent boys from developing into future criminals? The answer is Buck Jones!

Buck Jones, in the portrayal of the hero who stands for right, justice, law and order and clean living, is setting the finest example of a clean character before the eyes of his youthful audiences without "preaching." So shouldn't we movie fans give three cheers not only to Buck Jones, but to those other great western stars who have done as much to put clean manhood upon a pedestal, Tim McCoy, Tom Mix and our beloved Will Rogers, the greatest of them all!? Have you not noticed how the youngsters cheer when the villain is being captured? What better proof have we that the movies are a good influence upon the youth of our land.—*Roy Robert Smith, 115 Sherman St., Denver, Colo.*

### LAUGHED FOR A WEEK

\$5 Prize Letter

I THINK it's high time some praise be given those three "blues chasers," Groucho, Chico, and Harpo Marx. When I went to see *A Night at the Opera* I was in such a terrible state of melancholy I would have sworn that no six pictures could have made me forget my troubles, but I started laughing in the first scene and I didn't let up through the run of the picture. First it was Groucho, then Chico, and then Harpo.

The scene in the crowded stateroom was panicky and Chico's piano sequence was a gem. Had I not been practically spellbound by this artistry in "tickling the ivories" it would have floored me. That one scene was worth more than the price of admission. Did the Marx Brothers cure my blues? Why, I laughed for a week at the mere

mention of them.—*L. V. Williams, 1619 Central National Bank Bldg., Richmond, Va.*

### TWO GLORIOUS VOICES

\$1 Prize Letter

A TOAST to Jeanette MacDonald and Nelson Eddy for their splendid performances in both *Naughty Marietta* and *Rose Marie*! I sincerely hope and believe that in the future they will top both of these pictures and rise to even greater fame and glory. It would be disastrous to music lovers everywhere should they be separated.



Jeanette MacDonald

What we want now is *The Desert Song*. Nobody could do that beautiful operetta justice as could Miss MacDonald and Mr. Eddy. Mr. Romberg's masterpiece deserves two such glorious voices—and they deserve it!—*Jean Kulberg, 2501 Harriet Ave., Minneapolis, Minn.*

### A DOG'S LIFE

\$1 Prize Letter

TO LEAVE a motion picture theatre feeling thoroughly satisfied with the performance is, for some of us, a rare experience, but I had that experience the other night after I had seen *The Voice of Bugle Ann*. The incomparable work of Lionel Barrymore alone is gratifying, but added to that is *Bugle Ann*.

This is a simple picture about the love of a man for his dog, but the poignancy of that love makes it unforgettable. It surely did not cost a million dollars to produce. It has no fashion display, nor any catchy airs, unless it be the voice of *Bugle Ann*. But, it has more than all these—it has the very essence of reality, the stuff of life.—*Caroline L. Keller, 981 Tinton Avenue, New York City.*

### A FAITHFUL FAN

\$1 Prize Letter

FANS should stand up and cheer every time Jack Mulhall appears on the screen. Here is a man who is making a real fight to return to the screen and it's a distinct pleasure to this fan, at least, to find one

### Prizes for Letters!

Your opinions on movie plays and players may win money for you! Three prizes—\$15, \$10 and \$5—with \$1 each for additional letters printed—are awarded every month for the best letters received. In case of a tie, duplicate prizes will be awarded. And remember: no letter over one hundred and fifty words in length will be considered! Address your entries to Letter Page, MOTION PICTURE, 1501 Broadway, New York City.



old timer who doesn't expect the world to bow at his feet simply for what he was in the past.

Mr. Mulhall is willing to work for a return to his place on the screen and no part is too small for this ambitious young man. You'll see him in one picture after the other in minor rôles, but he's slowly getting to the fore. So, here's to Jack Mulhall! Uncomplaining he's slowly getting ahead and it's great to see such a swell fellow back on the screen. The motion picture industry can use men with such admirable determination.—Leonard Eury, Library A. S. T. C., Boone, North Carolina.

#### TRAVEL AND MOVIES

\$1 Prize Letter

ALTHOUGH I have traveled very little, I can describe the cold, intense beauty of the Arctics, the balmy tropics, the modern conveniences of city life, and the quaint ways of rural life. In my mind's eye I can see the beautiful Thames River as she flows through London. I have climbed the icy, slippery Alps and visited Holland with her bright, cheerful people and clean airy homes with yards of yellow and red tulips waving in the breeze. Many of the beauties of life have come to me through pictures, for each picture is a trip in which I meet unique and interesting people and see the miracles of life spread out in a panoramic view. Pictures have given to me and to countless millions one of the greatest gifts, the ability to appreciate life and nature in its true form.—Margaret Evans, 219 Leake Street, Cartersville, Ga.

#### SILENCE IS GOLDEN

\$1 Prize Letter

CHARLES CHAPLIN, as someone has aptly remarked, is a living proof that silence is golden. While I've never been, strictly speaking, a Chaplin fan, *Modern Times* has made me one of his staunch admirers.

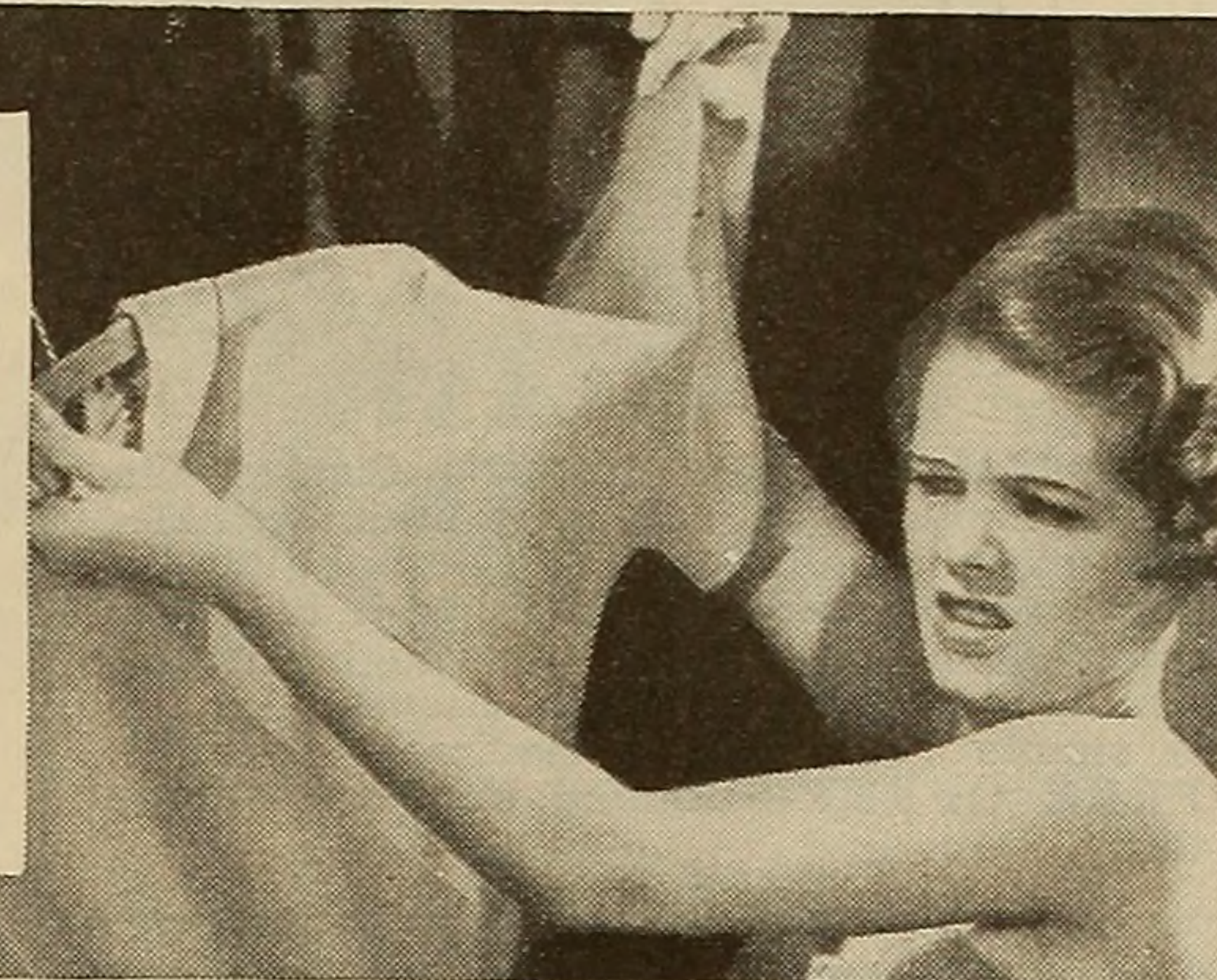
I saw *The Kid*, *Shoulder Arms* and other Chaplin films, enjoyed them to a certain extent and took it for granted he was "great" because others said so. But, since the "talkies" arrived, and the Chaplin pictures became scarce, I realize for the first time just how great this master pantomimist is and I wouldn't have the Chaplin films anything but silent. Charles Chaplin has, at least, the distinction of being unique in his chosen field. More power to him!—Samela K. Parkhurst, 6220-37th N. W., Seattle, Wash.



Billy Lynn, now playing the lead in the original B'way comedy, *Three Men On A Horse*, leaves soon for Hollywood

# You may blush with shame when you make this "Armhole Odor" Test

If you deodorize only, you will always have an unpleasant, stale "armhole odor"—Test yourself tonight by smelling your dress at the armhole



THE more fastidious you are, the more shocked you may be to realize you cannot prevent armhole odor unless your underarm is *dry* as well as sweet.

Tonight, when you take off your dress, smell the fabric under the arm. No matter how carefully you deodorize your *underarm*, you may find that your *dress* carries the odor of stale perspiration!

This is bound to happen if you merely *deodorize*. Creams and sticks cannot protect completely, because they are not made to *stop* perspiration. They do not keep the underarm dry, so perspiration collects on the fabric of your dress.

The next time you wear that seemingly clean dress, the warmth of your body brings out an unpleasant "armhole odor" which is imperceptible to you, but embarrassingly obvious to those around you!

#### Only one way to be SURE

Women who care about good grooming know there is no shortcut to underarm daintiness. They insist on the *complete* protection of Liquid Odorono. It keeps the underarm not

only sweet, but absolutely *dry*. Not even a drop of moisture can collect on your dress.

Odorono is entirely safe . . . ask your doctor. It gently closes the pores in that little hollow of the underarm. Perspiration is merely diverted to less confined areas where it may evaporate freely. Women safely use millions of bottles of Odorono yearly.

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It takes a few seconds longer to use Odorono but it is well worth your while. There is no grease to get on your clothes. And expensive dresses can no longer be stained and ruined in a single wearing. You need never worry about your daintiness or your clothes again!

Odorono comes in two strengths—Regular and Instant. You need use Regular Odorono (Ruby colored) only twice a week. Instant Odorono (Colorless) is for especially sensitive skin or quick emergency use—to be used daily or every other day. Keep both kinds on hand—for night or morning use. At all toilet-goods counters.

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Dept. 7F6, 191 Hudson St., New York City  
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I enclose 8¢ for sample vials of both Instant Odorono and Regular Odorono and leaflet on complete underarm dryness.

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At All 5 & 10c Stores, Leading  
Drug and Department Stores

# GRAY HAIR!

The Best Remedy  
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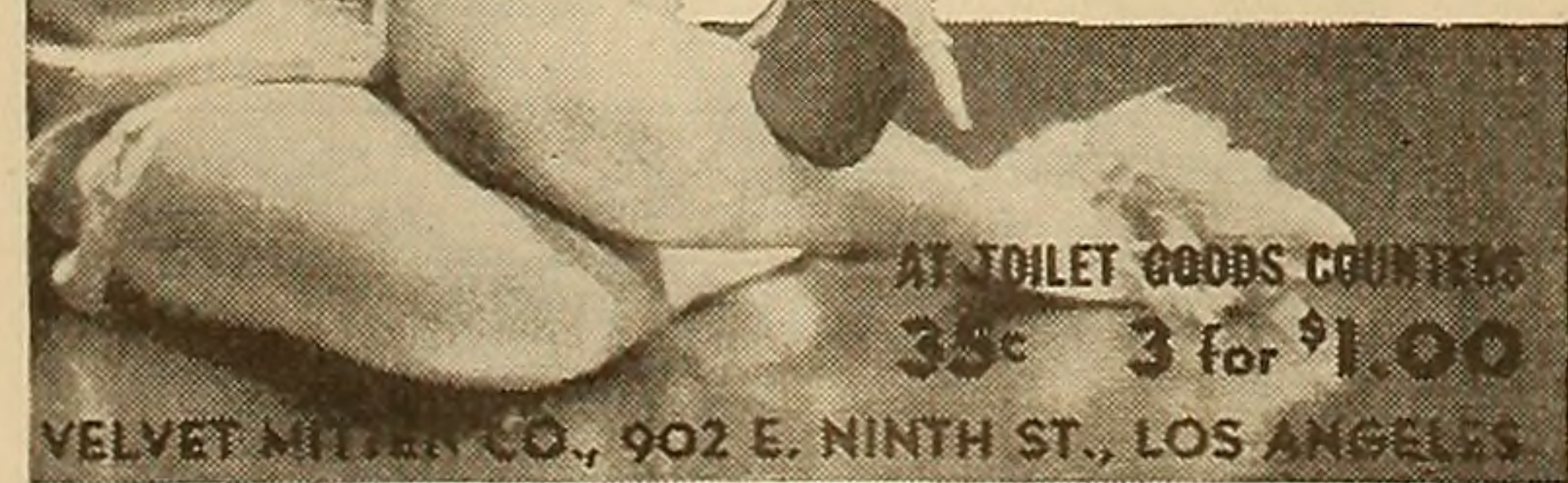
YOU can now make at home a better gray hair remedy than you can buy, by following this simple recipe: To half pint of water add one ounce bay rum, a small box of Barbo Compound and one-fourth ounce of glycerine. Any drug-

gist can put this up or you can mix it yourself at very little cost. Apply to the hair twice a week until the desired shade is obtained. Barbo imparts color to streaked, faded or gray hair, makes it soft and glossy and takes years off your looks. It will not color the scalp, is not sticky or greasy and does not rub off. Do not be handicapped by gray hair when it is so easy to get rid of it in your own home.

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The dainty, pleasant way to remove hair from arms, legs and face. Velvet Mitten, as easy to use as a powder puff, gently rubs away the unightly growth. Harmless...odorless...painless. Does not encourage re-growth. Leaves skin soft and velvety smooth. If your dealer hasn't them, send one dollar for 3 Velvet Mittens . . . a full summer's supply.

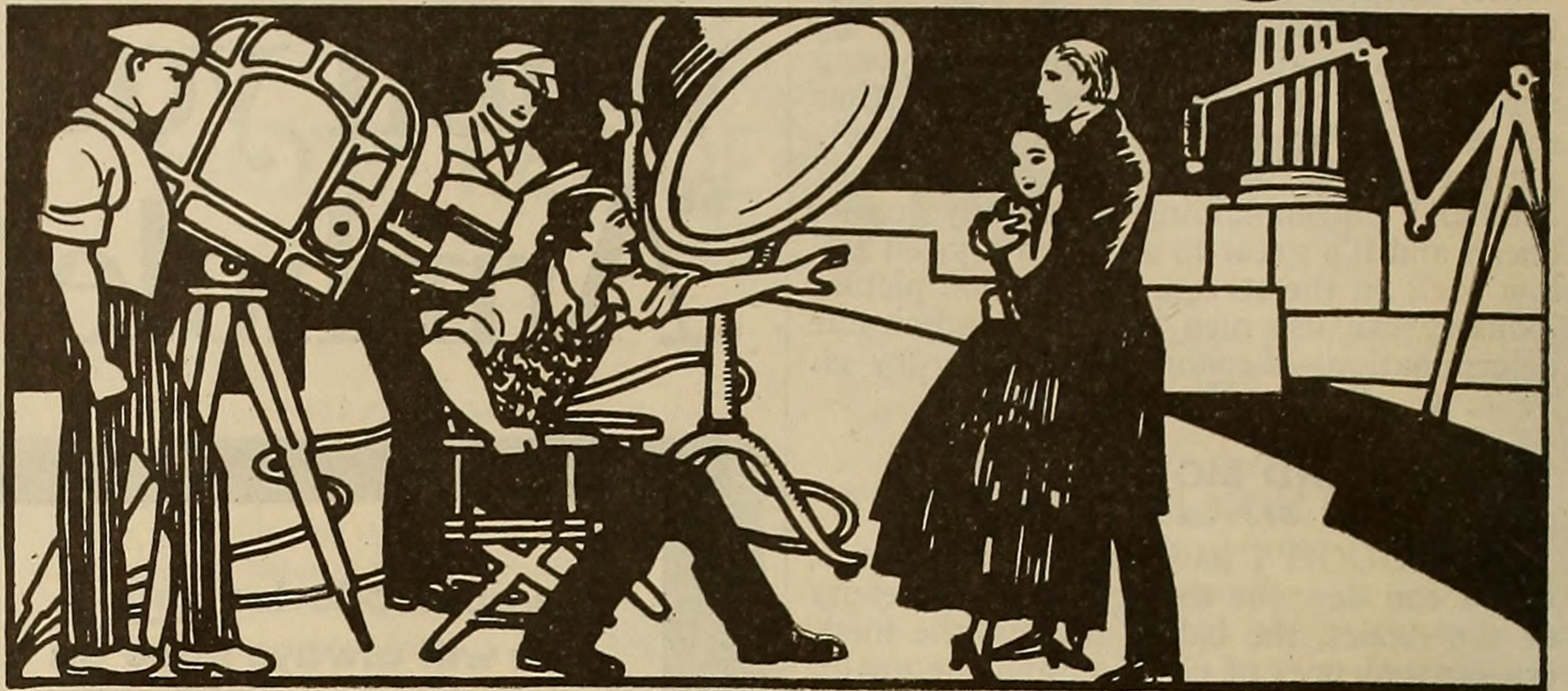
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HAIR REMOVER**



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# On the Sets with the Stars



BESIDES making love to Norma Shearer in *Romeo and Juliet*, Leslie Howard played chief obstetrician to a ewe. It was during a location scene, wherein more than a hundred sheep formed a rustic background. In the middle of a take, Director George Cukor yelled: "Cut! That sheep over there seems to be in trouble."

"If I know anything at all about sheep," called Howard, "she's about to have a blessed event." Then he hurried over, folded his own coat into an improvised bed, and with the assistance of cameramen, actors, director Cukor, helped at the birth of a lamb. P. S. They named it "Romeo."

Difference in temperaments, as exemplified on the set of *Private Number*: Loretta Young, between takes, patiently and quietly in a chair on the sidelines, not talking, barely moving, not even changing facial expression, for minutes. And Patsy Kelly, in maid's costume, bouncing around like a jack-in-the-box, dancing, lighting a cigarette for a couple of quick puffs, peering into the camera lens for the birdie, and chattering all the time.

In MGM's *Suicide Club*, Bob Montgomery had to wrestle a bear. The bear's trainer gave Bob a dried prune before the take. "When he begins to squeeze too hard, bait him with the prune and he'll let go," the trainer instructed. The take began. Bob's face grew red; then white; still the bear hugged. Finally, by luck, they rolled over—and the trainer saw that Bob had dropped the prune. He rushed in with another prune, rescued Bob, who was nearly fainting with the pressure of the bear's legs. "Never, never again will I say mean things about a prune," finally gasped Bob.

For a scene in *Lost Horizon*, rare tropical flowers had to be used. They couldn't be procured in any florist shop in or near Hollywood. Finally, by trans-pacific telephone they were ordered in Honolulu, shipped by air, via the Clipper and a relay plane from San Francisco. But they weren't used in the picture—they were used by one Betty Gibson, Hollywood artificial flower-maker, as models for the "prop" flowers she constructed to be used in the scenes.

Even the United States Mails detoured for the movies' sake. In Columbia's *Lost Horizon*, scenes were shot for three days and nights at Los Angeles' principal mail airport. By special order, mail planes were routed to another airport, so as not to interfere with the shooting! And because the airport shooting called for battle scenes around inflammable property, six fire en-

gines were detailed by the Los Angeles fire department to stand by during the three days' of takes.

In the middle of MGM's *Witch of Timbuctu*, Lionel Barrymore went temperamental! It was when he was required to don woman's clothes, as a disguise. He grumbled over wearing the skirts and things. But he rebelled completely when Make-up-man Jack Dawn approached with lipstick to touch up Lionel's lips. "No sir!!" screamed Barrymore. "It'll get on my pipe stem!" And so he played the part without lipstick!

At MGM, too, Director Clarence Brown introduced a new stunt when he had built 28 miniature replicas of sets for Joan Crawford's *The Gorgeous Hussy*. He had them set up on a vacant stage, and ordered the cast to spend a day familiarizing themselves with the sets before going to work in the real ones!

Calamity in the form of Mary Boland's pekinese came upon Charlie Ruggles during shooting of *Early to Bed*. There's a sequence where Mary and Charlie have a mock fight. Mary's peke took it seriously, rushed in and gnawed a piece off Charlie's ankle. The set is now barred to the dog.

Errol Flynn just can't seem to dodge adventure. Even in the midst of work, it catches up with him. On location at Lone Pine, California, for Warners' *Charge of the Light Brigade*, the company were routed out of bed one frosty night, when the town began to burn down. Errol, with others, formed a bucket brigade, kept the fire confined to one gasoline station and one store building.

Toughest job during shooting of *Counterfeit* was to get a shot of Margot Grahame shooting off a revolver. Never in her life had she fired a gun. And when it came time for her to do it in the scene, she invariably closed her eyes tight when she squeezed the trigger. It took fourteen retakes before she kept 'em open, and she says "it was the hardest thing I ever had to learn!"

"No admittance" was the rule during filming of those big glorify-the-gal scenes for *The Great Ziegfeld*. Franchot Tone, Joan Crawford's hubby, wanted to get in and see the glorious ones, but not even he could crash the gate. But he noticed a lot of extras entering, wearing evening clothes. So he hustled back to his dressing room, put on his own evening clothes—and walked



by the doorman unchallenged, to get an eyeful of glory.

Talisman's *Clutching Hand* serial, a re-make of the one which starred Pearl White 20 years ago, will bring a lot of old-timers back into your eye. On the sets I noticed such once-stars as Bryant Washburn, William Farnum, Rex Lease, Jack Mulhall, Franklyn Farnum, Mae Busch, Reed Howes and Gaston Glass!

To make the voluminous costumes for Hepburn's *Mary of Scotland*, RKO studios actually had to sign 50 extra seamstresses.

On the set of Walter Wanger's production *Big Brown Eyes*, there's a special spotlight known as "the bennett." That's because it's used exclusively for close-ups of Joan Bennett's face. It throws a red beam into her eyes, which, she has found, brings out the expression in her eyes much better than the usual studio lights.

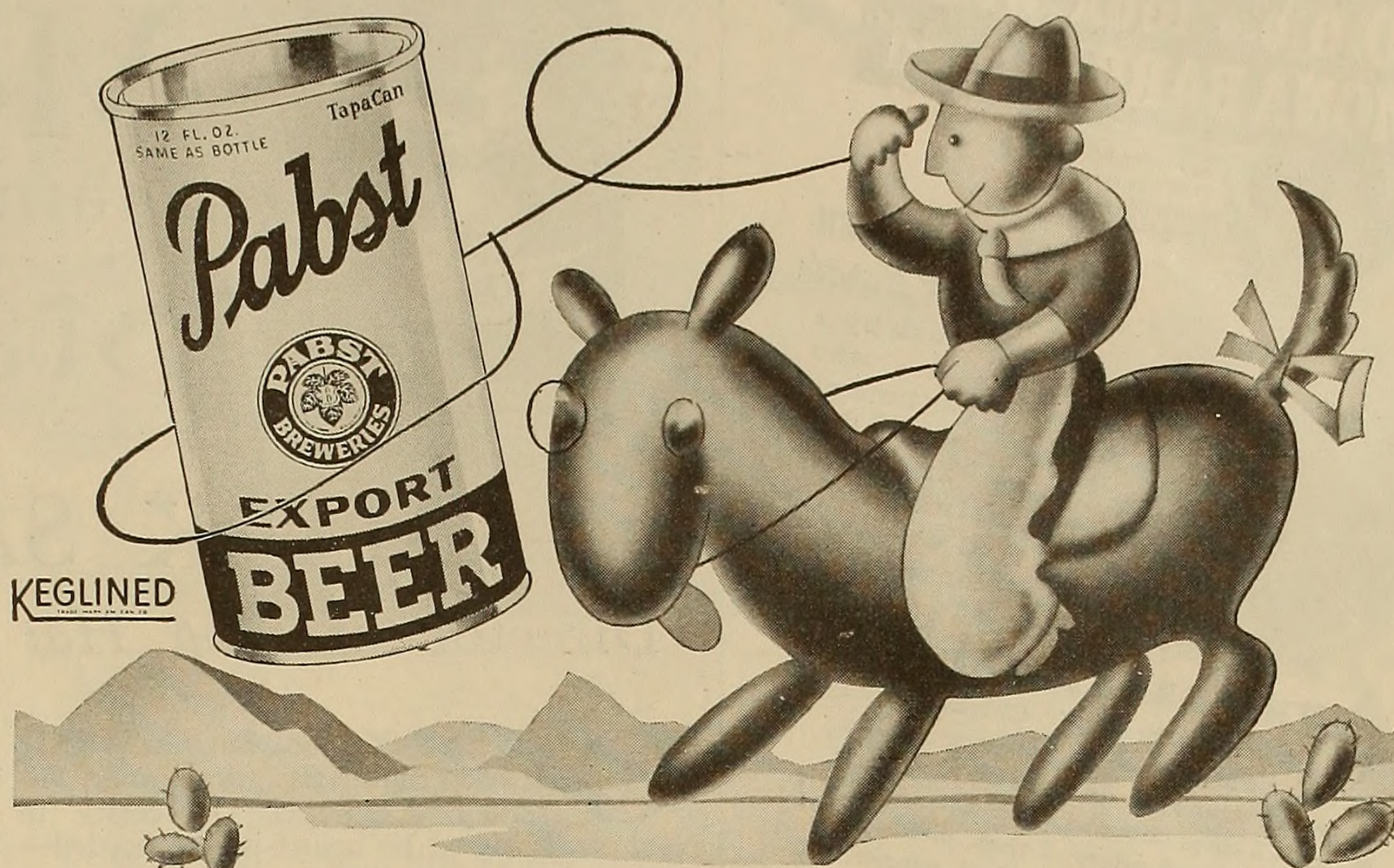
They used to call him "Gunga Din," but he's so affectionate that they call him "Cuddles" now. He's the 2200-pound bull in the Bing Crosby picture, *Rhythm on the Range*, at Paramount. And does he get attention!—why, he's got a private truck to transport him between studio and location, he gets washed with fire hose every morning, and gets smeared then with olive oil to make his coat photograph sleek, and with bay rum so he won't smell that way. And he even has his hooves polished daily! Whoops—the big sissy!

At Warners' they're using a group of real war-maimed veterans, from the famous Sawtelle army home near Hollywood, in scenes for *The White Angel*. Every lunch-time, a special truck with special lunches rolls to the stage where they're working, to save the crippled soldiers the task of making their way to the commissary for food.

All for the sake of realism, Norman Foster (Claudette Colbert's ex-hubby) was nearly shot by a San Francisco policeman. Foster is working in *The Trunk Murder Case*, much of which was photographed in San Francisco's Chinatown. During a chase sequence, a real detective, un-wised-up to the fact that a movie was being made, joined a movie-actor uniformed cop and fired several shots to halt Foster!

The Pickford-Lasky production, *One Rainy Afternoon*, led to a new technical discovery—silent ice. Real ice squeaks under skates, and the noise interferes with dialogue in skating scenes. The Pickford-Lasky technicians developed a chemical ice which can be skated on silently. Another sound problem came in MGM's *Unguarded Hour*, when the shuffle of dancers' feet broke up recording of Loretta Young's lines during close-ups on the dance floor. So all the dancers—men in full evening clothes and gals in high heels and gowns—had to pull hastily-ordered wool socks over the shoes, dance silently! Of course, the cameras were trained high, so as not to include the grotesque feet in the shots.

**DID YOU KNOW THAT** Joan Crawford has letters which show that more than 200 babies in America have been named after her?



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Stop at your favorite spot and join the throng by asking for Pabst TAPaCan. Treat yourself to the delicious flavor and brewery goodness that millions of folks are enjoying.

For ninety-two years Pabst has been making fine beer. And now, for the first time—that original brewery goodness is captured at the brewery and brought to you just as Pabst made it. Sealed in—fully protected, non-refillable, tamper-proof—Pabst Export Beer reaches you with all its delicious brewery flavor. Enjoy Pabst from your own convenient personal container—enjoy beer with a deliciousness and purity you have never tasted before. Go best, young man, and refuse all substitutes. Call for the best by name—Pabst TAPaCan.

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"O-O-O-O look what  
MONA BARRIE fixed"

See MONA BARRIE  
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Player in 'THE PRISONER  
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**BREAST-O'-CHICKEN**  
*Tuna Salad Barrie*

A dainty dish by a  
dainty star... who  
knows her tuna as  
well as her klieg  
lights. You'll like  
this finer tuna,  
too! It's delicate  
in color and flavor

**TUNA SALAD BARRIE**

Shred one tin Breast-O'-Chicken Tuna  
Fish. Place in colander, pour boiling  
water over fish and drain. Combine  
with 2 tbsp. chopped stuffed peppers, 1  
cup chopped celery, 2 tbsp. pickle rel-  
ish, 1 tbsp. chopped green pepper, 2  
tbsp. French dressing, and mayonnaise  
to hold together. Place in damp roll  
mold and chill one hour. Unmold on  
grill plate and garnish with sliced stuffed  
olives, parsley, radish roses, sliced to-  
matoes and lemon.

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BREAST-O'-CHICKEN  
BRAND LABEL when  
You Buy Tuna Fish



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ON HOSIERY**

YOU can do this—and at the same time have  
beautiful hosiery—as sheer and clear as you  
could hope to find. All you have to do is bear in  
mind one thought when next you buy—look for  
the name **ADMIRATION COSTUME HOSIERY**.

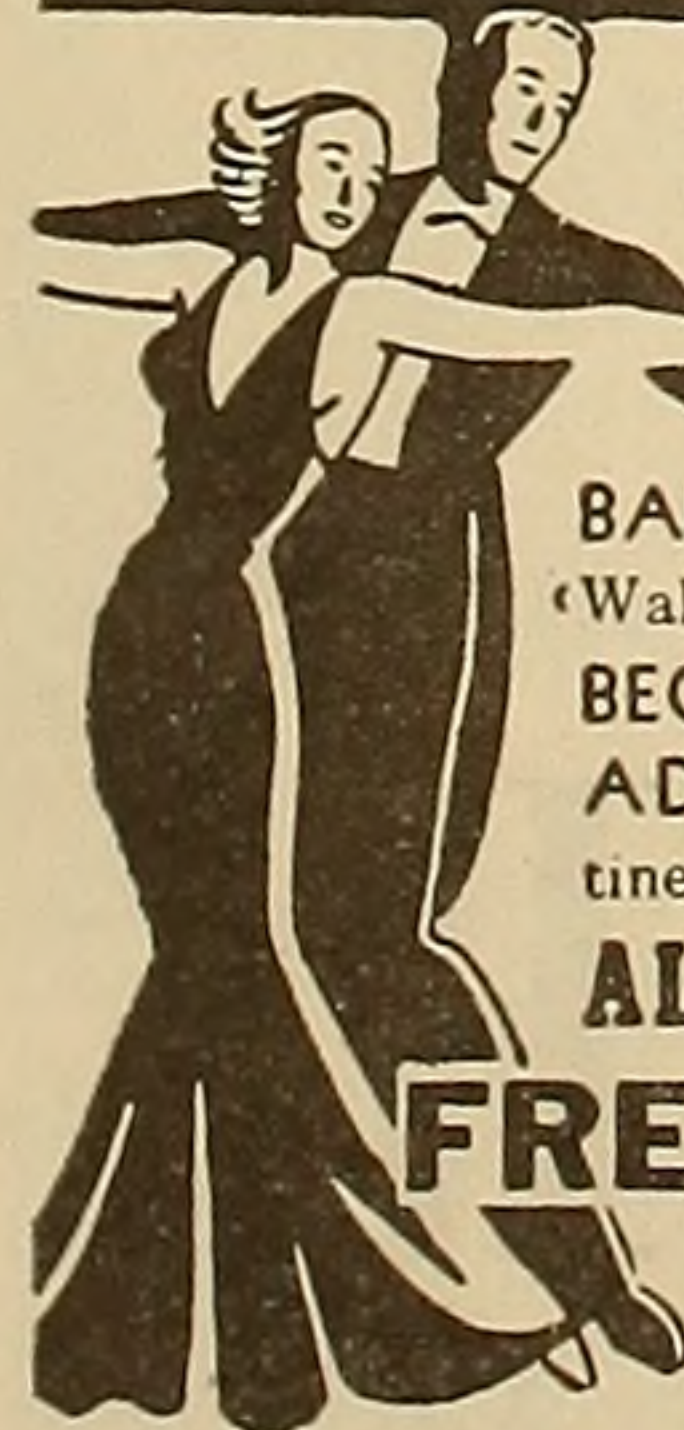
The reason for this is that **ADMIRATION**, by a  
secret process of high twisting, makes a four thread  
hose look like a three, a three thread like a two,  
etc. You get more silk, thereby giving you greater  
wear—but with it all a sheer, clear appearance.

We invite you to try them just once.



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**Men  
Behind the  
Stars.**



**MARK SANDRICH**

Director of *Top Hat* and *Follow the Fleet*

"GO WEST, Young Man, Go West!"  
Mark Sandrich was going to  
school, Columbia University in  
New York, when he heard it—he heeded—  
and that's a success story.

That happened fifteen years ago and, al-  
though, Sandrich is still a young man—  
thirty-four—he is now one of the most im-  
portant directors in Hollywood. RKO  
Radio Pictures recently gave him a five  
year contract as a reward for his latest  
work, *Follow the Fleet*.

Mark Sandrich was born in New York  
City and is a cousin to Carmel Myers and,  
if you are too young to remember, Miss  
Myers was a screen star in those "silent"  
days. When young Mark set out on that  
trip West he intended to have a short visit  
with his cousin in Hollywood... that was  
a decade and a half ago! If he hadn't made  
that visit he might have been an "Einstein"  
now—he was studying science...

Miss Myers, trying to entertain her young  
guest, took him visiting around the studios  
and, while watching the production of a  
picture, Mark became very interested and  
offered his assistance in devising some  
mechanical device. The director on the lot  
was very pleased with this bright fellow  
and asked Mark if he would like a job as a  
property boy. Mark didn't hesitate a sec-  
ond. He accepted without giving it a mo-  
ment's thought, abandoning all ideas of  
returning home and becoming a scientist.  
Mark liked Hollywood and his job!

His youth, apparently, was a great advan-  
tage. He could work hard and he did. He  
put everything he had in the job and being  
very ambitious he advanced to assistant  
director, before long. Then assistant  
cameraman and cameraman. Finally, he  
was made a director of short subjects. Few  
men graduate from slapstick to features,  
but Mark Sandrich did—and, practically  
overnight! Before his promotion to fea-  
tures, though, he advanced to the top spot  
in the short subject field and was presented  
the Academy Award for the finest "short"  
of that year. This was a three-reeler, *So  
This is Harris*. And, if you remember your  
films, *So This is Harris* was a musical and  
was heralded as the first "new" musical.  
And, Mark Sandrich was heralded as the  
creator of a new type of cinema enter-  
tainment.

THE first directorial assignment given  
Sandrich, after he had outgrown  
"shorts," was *Melody Cruise*, another mu-  
sical. It was received with great ap-  
plause and led to other assignments;—  
*Aggie Appleby*, *Maker of Men* and *Cock-  
eyed Cavaliers*. These, also, were successes  
and definitely established Sandrich as a  
"feature director" and proved his appoint-  
ment a wise one.

But, wiser still, was RKO's choice in se-  
lecting him to direct *The Gay Divorcee*.  
That turned out to be sensational, as we  
all know. It not only added laurels to  
Sandrich and made a fortune for the pro-  
ducers, but it catapulted that brilliant dan-  
cing team of Fred Astaire and Ginger Rogers  
to stardom. It also revolutionized the mo-  
tion picture field—dancing pictures were  
practically non-existent then. Dancing films  
became the rage and the remarkable trio of  
Astaire, Rogers and Sandrich went to work  
again and gave us *Top Hat*. And, they  
just went over the bounds with that! They  
couldn't be stopped then and *Follow the  
Fleet* followed and more glory...

And here is a strange coincidence. It was  
Mark Sandrich who made Fred Astaire  
movie conscious. When Sandrich was cast-  
ing *Melody Cruise* he invited the apostle  
of the dance to come to Hollywood, but  
Astaire was then appearing in a show in  
New York and was unable to accept. The  
play that was keeping Astaire in New York  
was *The Gay Divorcee*, the same play that  
later led to this happy combination. When  
RKO announced their plans to film *The  
Gay Divorcee* which was such a huge suc-  
cess in the theatre, Sandrich didn't rest  
until he got them to sign Fred Astaire as  
the star and make him the director. He had  
proof then to back his convictions about  
Astaire having great movie possibilities  
for, in the meantime, Fred had made a  
picture—*Flying Down to Rio*.

MARK SANDRICH is one of the most  
beloved directors in filmland. He be-  
lieves in complete cooperation and works  
very closely with every member of his com-  
pany. He even invites his writers to visit the  
set while production is in progress. And he  
actually shoots scenes while the company is  
in rehearsal. He always takes the precau-  
tion of having the silence bell rung during  
these rehearsals so that actual photographic  
and recording conditions prevail and when  
he feels that a number is going over, he  
calls for a take by pre-arranged signals.  
He finds this system most satisfactory,  
not only economically, but photographically,  
as well. He believes that practically every  
player is camera-shy and that if they think  
they are just rehearsing they are relieved  
from self-consciousness and, consequently,  
are much more natural.

Director Sandrich's next assignment is  
*Portrait of a Rebel*, starring Katharine  
Hepburn. Mark Sandrich is a very clever  
young man and being very clever he realizes  
the limitations of "typing." He, therefore,  
is separating himself from musicals for the  
present and turning to the drama. We be-  
lieve that this is not the climax, but the  
beginning of a spectacular career for the  
young director!



# Anita Louise Kept Her Chin Up and Became a Star

[Continued from page 26]

either, if it hadn't been for more of her daring and nerve. Clarence Brown, the director, asked her if she could ride a bicycle, and Anita told him honestly, "No."

"Then I'm sorry. I'd like to use you, but riding a bicycle is a very important part of the business. You see, the little girl has to ride madly down a hill and smash into a tree. Thanks, anyway, for coming in."

But Anita had no intention of being given up so easily. "Please," she begged, "Please let me learn to ride. I know I can. And it won't take long."

"At least two weeks," said the director. "And we can't wait that long. We're shooting the first scene tomorrow."

"Then I'll learn by tomorrow!"

"That's impossible."

"Won't you give me a chance?"

"Now wait, see here. I used to ride a bicycle, myself. Learn in a day? Why my dear girl . . . ask anybody who rides one, and they'll agree with me . . . it can't be done!"

**B**UT do it she did, and in less time than a day. Her interview with Brown had been at twelve. At one, Anita and her mother were entering a bicycle shop. At two, Anita was bandaging a scraped knee. At three, she was riding around and around the block. At four, she had learned how to stop and start. At five, she was turning, and at six she was speeding like the breeze. She got the part.

Again, later, in connection with another picture, Anita had to wade into a pool of water. It was a deep pool . . . over her head in some spots . . . and, if she had to, the director wanted to be sure that she could swim. "Of course," said Anita, and she looked away to hide the falsehood in her eyes. Anita had never learned to swim . . . had never even tried to. But she had made up her mind that if she walked into water over her head then she'd swim—or else! As it happens the water never quite crept up over her chin! But you can imagine how some girls might have felt in that same situation! The trembling and the worrisome fretting. Anita has not only never let her shortcomings stand in her own way, but she has never let them annoy anyone else, either.

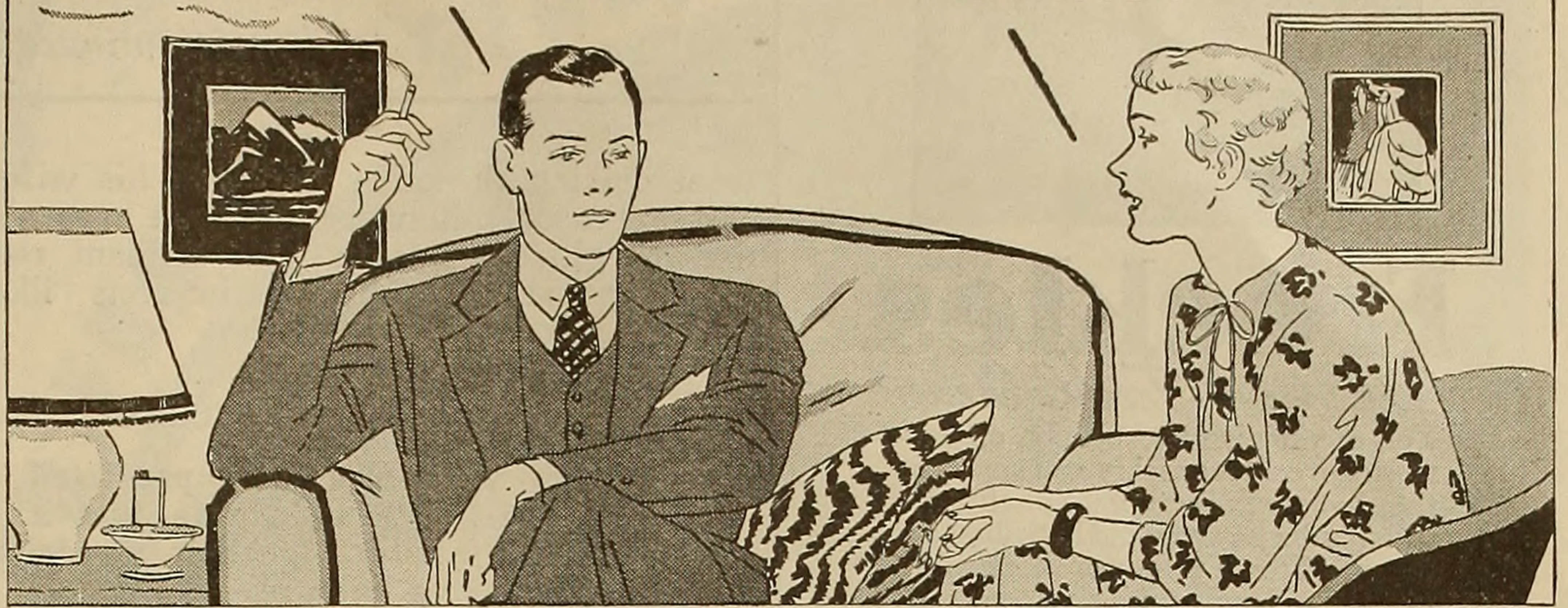
"If I'm fearless," she told me, "then it's only because I've made myself conquer my fears. It's only natural to have them, I suppose . . . all of us grow out of childhood with at least a few. But they can be conquered. It might interest you to know I'm in the process of dismissing one right now. It's a *fear of having anyone touch my neck!* I first realized what an awful hold it had on me one day several years ago when someone, in a playful mood, came up behind me and grasped my neck from the rear. I let out a blood-curdling yell that even Fay Wray would have been proud of back in her horror picture days! And I was all shaken up for at least a half hour afterward!

"Then, more recently, while I was playing the part of *Maria* in *Anthony Adverse*, the same fear got the best of me again. It was during a very dramatic scene in which Claude Rains, as *Don Luis*, had to choke me. In spite of the fact that I knew the script called for this choking scene, I had forgotten what to expect and when Mr. Rains suddenly grabbed me by

[Continued on page 65]

NO, I HAVEN'T FOUND ANYTHING YET, MARY LOU, AND I'M GETTING PRETTY DISCOURAGED. OTHER FELLOWS I KNOW GET PLACED AND HERE I...

PAUL, ARE YOU SURE YOU'RE DOING EVERYTHING . . . . . EVERYTHING TO HELP YOU GET A JOB ?

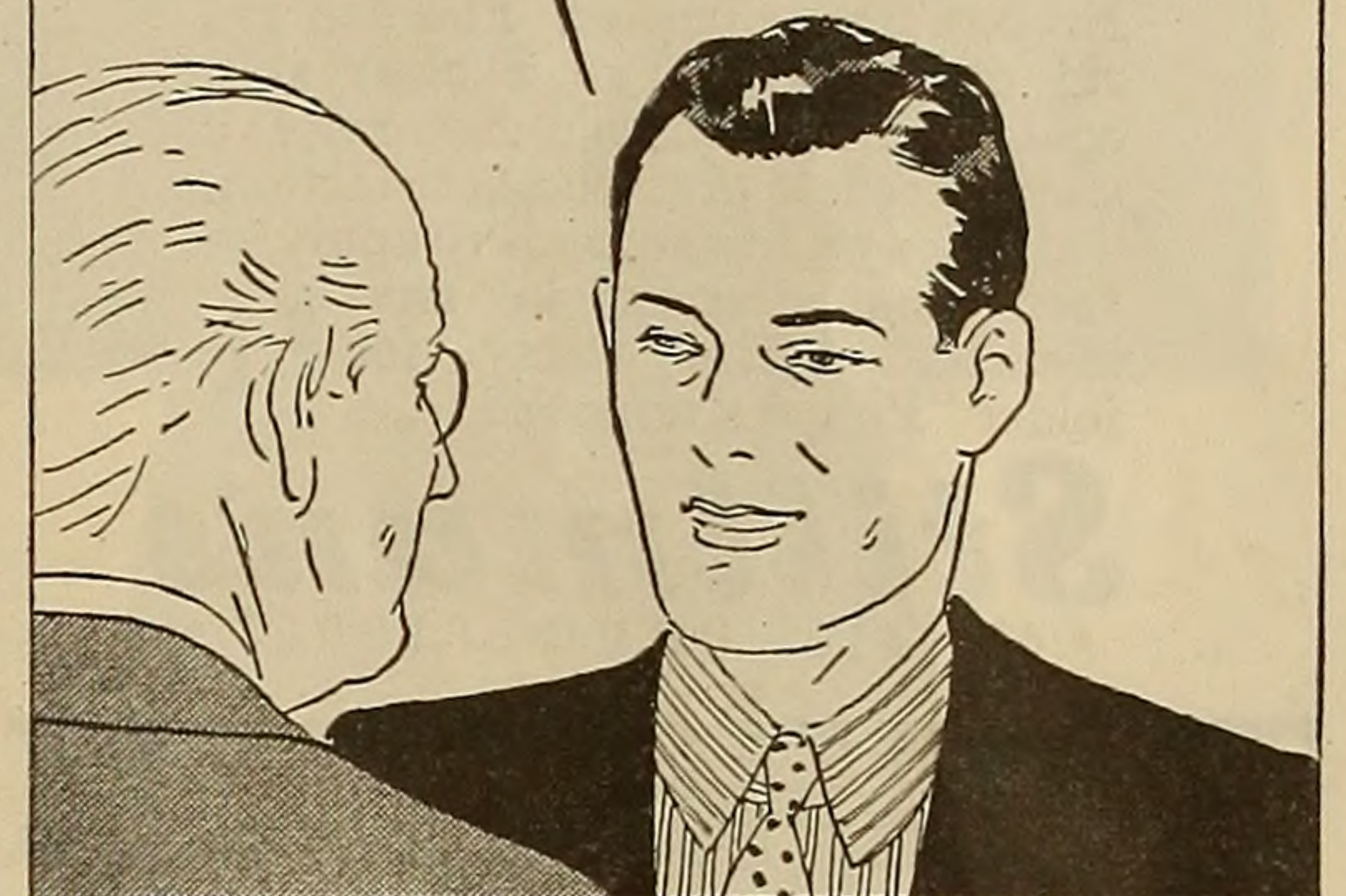


## NEXT DAY

HE DIDN'T UNDERSTAND, UNCLE. AND I COULDN'T SPEAK MORE PLAINLY... OH, YOU DARLING, YOU SAY YOU WILL! YOU'LL TELL HIM ABOUT "B.O." AND USING LIFEBOUY . . . .



GOSH, BUT I APPRECIATE THIS, SIR. YOU BET I WON'T TAKE CHANCES NOW. IT'S GOING TO BE LIFEBOUY EVERY DAY—ALWAYS!



3 MONTHS LATER

**"B.O." GONE — fair weather ahead!**

WELL, PAUL, HOW'S THE NEW JOB COMING ON?

MARY LOU, I GUESS YOU WERE JUST BORN WITH A NICE COMPLEXION!

UNCLE, HE'S HAD A RAISE ALREADY

BETTER STILL, MARY LOU'S GOING TO MARRY ME. AND IT'S ALL THANKS TO YOU!

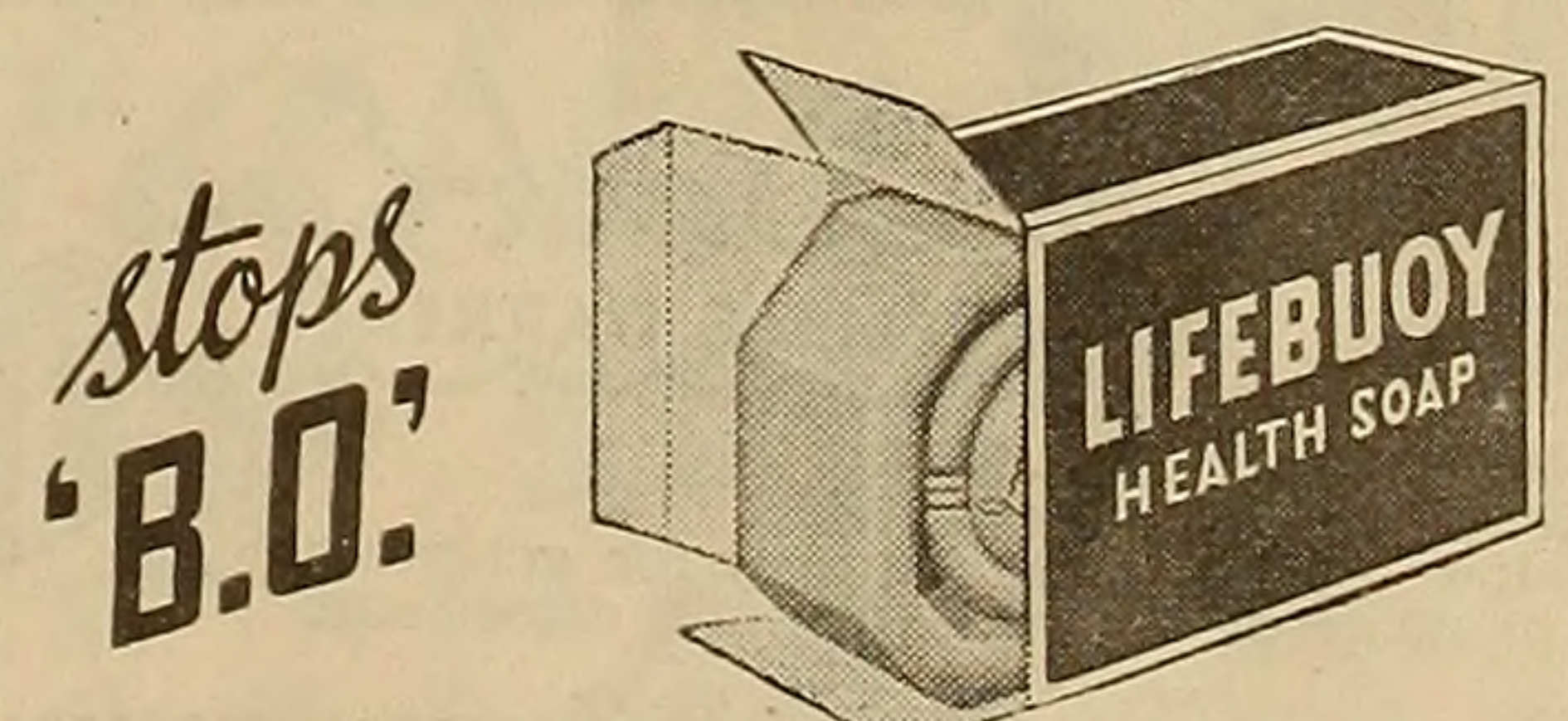
NOTHING OF THE SORT. I'VE HELPED MY SKIN WONDERFULLY BY USING LIFEBOUY

**D**ISCOURAGED about your complexion? Change to Lifebuoy. Its deep-cleansing lather gently rids pores of impurities, freshens the skin. And "patch" tests on the skins of hundreds of women show Lifebuoy is more than 20 per cent milder than many so-called "beauty soaps." No wonder women say Lifebuoy is so kind to their complexions—keeps it so beautifully smooth and clear.

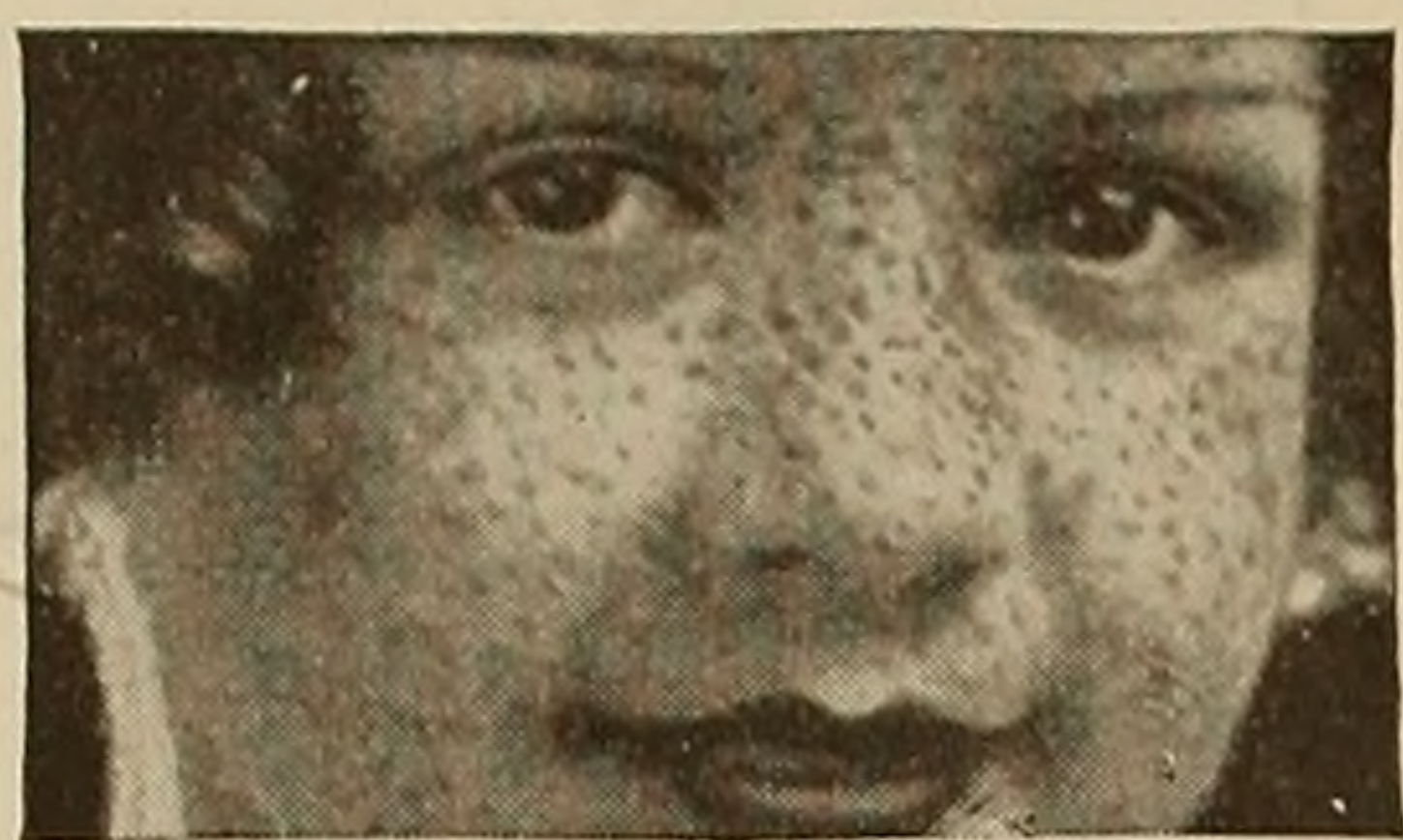
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instantly noticeable. To keep fresh, safe all summer long, bathe regularly with Lifebuoy. Its searching, purifying lather deodorizes the pores, stops "B. O." Its own clean scent vanishes as you rinse. Another thing—Lifebuoy gives loads of rich lather, even in the hardest water.

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A JAR

## ACNE Pimples

*Stillman's Actone*

No one likes pimples. You can get rid of yours—have a clear skin again with Stillman's Actone. It's guaranteed to give you satisfaction. Takes only a few seconds to apply—then immediately becomes invisible. Write today for \$1 folder "Pimples removed" . . .

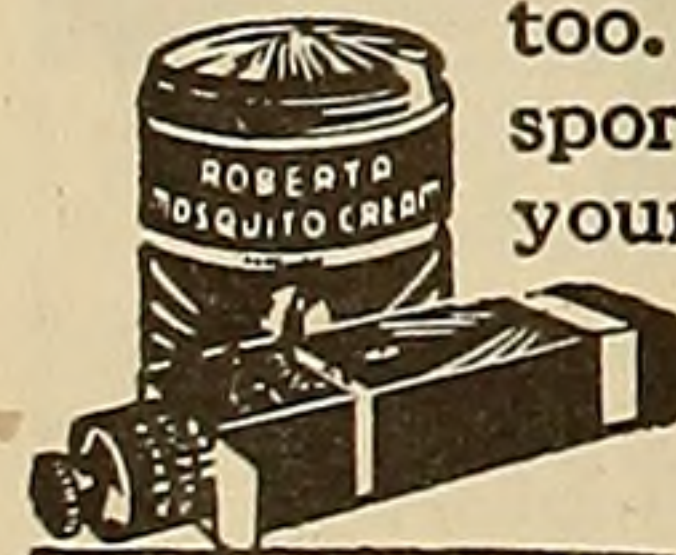
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I enclose 25c (coin or stamps) for generous trial package of "Dark-Eyes" and directions.

Name..... Town.....  
Address..... State.....

## The Talk of Hollywood

[Continued from page 47]

went driving the other day with his wife, Veree Teasdale, he wore the latest in men's driving gloves—pigskin with brilliant red leather palms. And he says he feels "like a feather in the breeze."

### The Lil Record-Breaker

THOSE wisecracs who predicted that Shirley Temple was just a passing fad, are eating their words. Each successive picture she makes does bigger box-office business than the ones before. Right now, *Captain January* is breaking records wherever it plays. And Darryl Zanuck, boss of 20th-Fox, is splitting the profits with Shirley. That is, he has just torn up her old contract for the second time within a half year, and signed her to a new one, which has seven years to run. On the old terms, she got about \$20,000 a picture; under the new contract, she's to get \$64,000 a picture, for four pictures yearly! That gives Shirley a quarter-million dollars a year!

### The Bartholomews

DESPITE a lot of newspaper excitement over the arrival from London of Mrs. Lillian May Bartholomew, mother of Freddie Bartholomew, to launch a legal battle wresting custody of the little actor from his aunt, Myllicent, the insiders in Hollywood pooh-pooh the whole business as a "stunt." It is said, according to the insiders, that the mother's trip to America was financed by a London newspaper, and that though she traveled across the Atlantic third class, incognito—she lived in first class style in a smart New York hotel. Besides, they point out that Mama Bartholomew sends a daily cable story to the London newspaper.

The mother's story is that she feels that she and her husband, a British civil worker, are entitled to some share of little Freddie's \$1,000 a week, and that they're not getting a cent of it now, while Myllicent (whom Freddie calls Cissie—is getting hers. However, Hollywood's sympathy is with Aunt Cissy—she's endeared herself to film folk. Mrs. Bartholomew frankly admits she turned over Freddie at the age of 3 to his grandparents.

### Cary On the Upgrade

CARY GRANT, who gets more fan letters from lovesick gals than you'd believe, has vindicated his own judgment. He's always wanted to play character parts, but the studio nabobs insisted on always casting him in romantic rôles. Finally, in *Sylvia Scarlett*, he played the character rôle. Immediately, his fan mail increased hugely, and he made such a hit that he's in top demand now by other studios, who never gave him a tumble as a romantic star.

### The "Creeps" for Katie

TALKING about Hepburn, she got the scare of scares the other day. You know, Katie is actually one of the shyest persons in pictures. Above all, she hates being recognized and made a fuss over. Well, the other day she was having lunch

with her director at the Assistance League Cafe, near the studio. Suddenly, a tall, gaunt woman rose from another table, fixed her eyes on Hepburn, and began to stalk toward her. Never once did the other woman's eyes leave Katie's. Slowly, relentlessly, awesomely, she approached—and thrust her face to within three inches of Hepburn's. Just as Katie was about to scream, the creature whispered: "Ah—so your eyes are really blue, after all. I thought they were brown." Then she walked back to her own table—and left Katie in such a dither that she poured vinegar into her coffee instead of cream.

### Sometimes It Works!

YOU'D say, wouldn't you?, that the last way to get into pictures would be to write a letter to a director, asking to get in. Yet—that's exactly what a pretty Stanford University co-ed did—and she got the job!!! Her name's Caroline Houseman. To Frank Capra, Columbia director, she wrote a straightforward letter, listing her qualifications as she saw them. So intrigued was Capra by the naivete of the letter that he wrote the girl, telling her to come for a test. She did—and made good—and now she has a Columbia contract and you'll see her in a rôle in *Trapped by Television*. BUT—says Capra, anticipating an inundation of letters, it was just a chance in a million, and so you needn't expect to become a Joan Crawford or a Clark Gable merely by writing a director that you think you are.

### Newest Femme Rave

MAXINE, Buck Jones' 18-year-old daughter, is Hollywood's newest rave. After her recent-round-the-world trip, she was presented at a big dinner party at the Trocadero, and has plunged into Hollywood's social life with a splash. But her big moment is still Noah Beery, Jr.—despite the fact that the round-the-world-trip was engineered by her parents to see whether her romance with Noah would stand the separation. It did!

### Mebbe Sitting Bull Took 'Em

QUICKIE production laugh: A small-time movie company is being sued by a Hollywood costume company. They made "Custer's Last Stand," and during shooting, between takes, Custer hung his pants and toupee on a tree branch, and somebody stole them.

### Temple Tidings

PROUDEST possession of Shirley Temple is the real diamond clasp which Lady Cavendish (Adele Astaire) presented her. It's Shirley's first real piece of jewelry, and she's prouder of it by far than she is of her brand-new automobile, which her own money bought. Despite the fact that her latest, *Captain January*, is breaking even the huge records of former Temple films, 20th-Fox have decided that too many films in too short a time will hurt Shirley—so you'll see her in only three pictures a year instead of four, hereafter.

[Continued on page 77]



## Anita Louise Kept Her Chin Up and Became a Star

[Continued from page 63]

the neck and shook me, I went all to pieces. Even Mervyn LeRoy, the director, noticed how I was trembling and asked what the matter was. And at first I told him 'nothing.' But after a while as we did the scene over and over, I got worse—and finally Mr. LeRoy sensed what the matter was, and said we'd change the business. So *Don Luis* had to twist my wrist instead! As a matter of fact, as it turns out, the wrist-twisting on the screen is much more dramatic and effective than the choking! And I'm glad, too, because I'd hate to think that any silly complex of mine had ever interfered with any part of a picture.

"And it was only a silly complex, as I've since found out. After that I knew I'd have to conquer that fear once and for all. So I tried to run it down and find out first of all where it had come from. I puzzled about it for days, and then suddenly like a flash it came to me! A long, long time ago . . . couldn't have been more than three or four . . . I was caught in a revolving door. It caught me right at the neck and the only thing that saved me was the fact that I was wearing a heavy woolen scarf! It's wonderful how fears leave you once you know where they come from. Now, whenever that particular one pops into my head I just say to myself, 'Silly! That happened ages ago . . . it can't trouble you now!'"

ANITA'S stiff upper lip has come to her rescue in more ways than one. Few people know that there were lean years even after her lucky start. There were long periods without work . . . and that meant long periods of assailing doubt. But Anita went right on studying . . . dancing and singing lessons, French, and music. Even when the cupboard was pretty bare the Louises could always scrape up pennies for lessons. And Mrs. Louise went right on making their clothes, too, and, more often, making them over. They bent over backwards not only in keeping up appearances, but in adding to Anita's accomplishments—for the simple reason that they believed in that old adage: "Build a good mouse-trap and the world will beat a path to your door." They didn't believe that an actress has to have an act, or a hoax, or a "pull" to attract fame. Never once in all her years of struggle did Anita stoop so low. Behind all the soft, gentle femininity, her motivating rule was "chin up, shoulders back, eyes calm, honest and true!"

So if, today, you call on her at her feminine white and gold house with its lovely white old-fashioned square piano . . . and its golden harp . . . and the princess-like portrait of her on the wall . . . and you think of her as an angel sitting there playing for you . . . just remember she's not an angel at all . . . *she's real!* She's a girl utterly fearless—one who keeps her chin up but doesn't lead with it. As a result she's one of our fastest-climbing stars.

**DID YOU KNOW THAT** Grace Moore is building a swimming pool on her estate in Spain, and that it will have glass sides, behind which will be tanks containing colorful fishes from the oceans and seas of the world?



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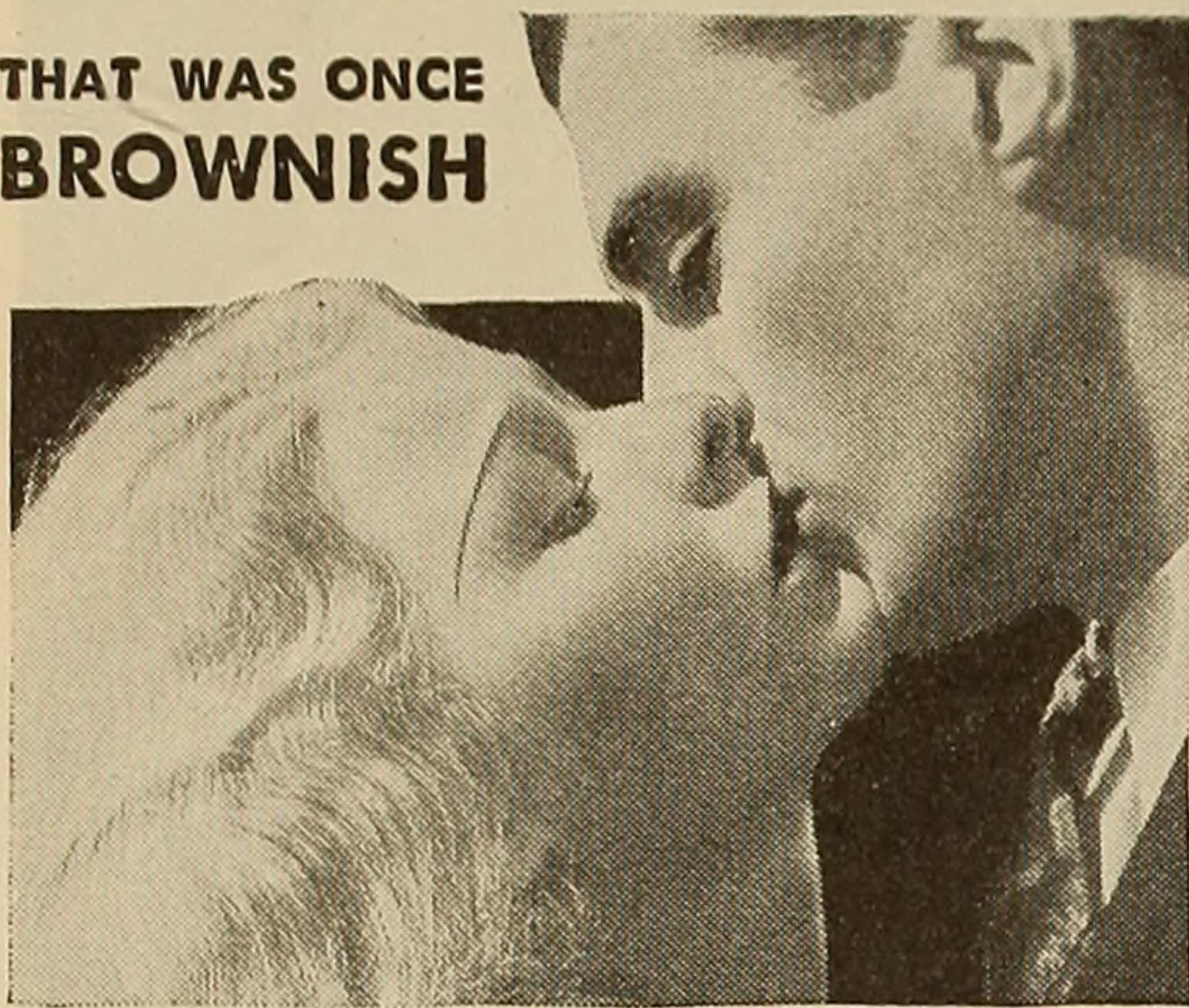
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## How Hepburn is "Queening" It

[Continued from page 33]

to point out, mischievously, that if she is linked to James Hepburn, Earl of Bothwell, it could be only by the thinnest of genealogical threads—because, so far as history indicates, that doughty warrior died without descendants.

Fredric March—fresh from *Anthony Adverse* and *The Road to Glory*—plays *Bothwell*. Florence Eldridge (in private life, Mrs. March) has the brief, but powerful rôle of *Elizabeth*, who has reason to fear *Bothwell* in his love for *Mary*. The picture will open with a ghostly skirling of bagpipes, playing the *Bothwell* air, and will close with the same ghostly skirling. . . .

Your first glimpse of Katharine Hepburn as *Mary of Scotland* will find her in a small boat, rowed by French sailors, nearing the fog-bound shores of her native land. For twelve years, ever since she was a girl in her early teens, she has been in France. When the King dies she returns to trouble-torn Scotland, to rule her own people. Eagerly, she steps ashore in the fishing village of Leith, anticipating some sort of welcome. Instead, the dour villagers stare at her in stony, unfriendly silence. Her eagerness dies; she is chilled, though trying bravely to let no one know. (So eloquent is Katharine Hepburn's face in this scene that, while you sense instantly that *Mary* is a woman of destiny, you also feel that she is a very human person.)

In the small retinue landing with her at Leith are "the four Marys"—childhood playmates who have grown up to be her ladies-in-waiting—portrayed by Frieda Inescourt, Molly Lamont, Anita Colby (a new film find—startlingly beautiful) and Jean Fenwick. Resting for the night in a fisherman's cottage, *Mary* says to *Beaton* (Frieda Inescourt): "I wish God had given me some other kind of nose!" *Beaton* makes a critical inspection and answers: "It's a very nice nose. A Stuart nose." "But not strong enough for a queen," *Mary* sighs.

(So naturally does Katharine Hepburn play this little scene that you feel that, if she should ever be moved to talk about her own facial features, she would be as self-deprecatory . . . without reason.)

Later, at the royal castle in Edinburgh, a group of "robber barons," who have been dividing the spoils of Scotland and intend to rule the queen, are gathered to broach two delicate subjects—her Catholic religion and the importance of her marrying a Scottish Lord. When they hesitate to speak frankly, she embarrasses them with her directness. (This, too, is like Hepburn.) And when one of them finally suggests that she must change her religion, as *Elizabeth* has, *Mary* retorts: "My religion is no garment to be put on and off with the weather. You had better know that, all of you. I shall worship as I please and hope for all men to worship as they please in Scotland." (Katharine could not be anything but convincing in this speech. As passionately, she would defend her own right to think as she wishes.)

And when the Lords propose that she should marry one of them, *Mary* asks, "Suppose I don't choose to marry at all?" (A question that you could imagine Katharine, herself, flinging at an annoying questioner—if Leland Hayward, her handsome manager, were not so prominent in the background.)

*Mary* tells the Lords, passionately, "Up until now I have never done anything of my own wish. . . . But I'm through. I am going to live my own life. . . . I refuse to marry. I love no one and I will marry no one. I am going to begin to be myself." (Again there is intense conviction in Hepburn's voicing of *Mary's* sentiments. They are words that Katharine, herself, might well have uttered at some time—to her independent self.)

"I shall take account of all the veiled insults that have been flung at me here tonight—under the guise of welcome," *Mary* tells the Lords. "I realize now what kind of support I may expect from you." (And there you have another very possible paraphrase of a Hepburn sentiment—which she might have felt when early interviewers seemed not at all concerned with her as an actress, but only as a personality; started rumors when they could not find the facts they sought; accused her of trying to "pull a Garbo.")

But do not get the impression that Katharine Hepburn, approaching the difficult, many-sided rôle of *Mary of Scotland*, is merely being herself. The fact that *Mary* utters many words that Katharine, herself, might have said is only one more sample of the uncanny coincidences that surround this picture. No actress ever studied more intensively for a rôle than Katharine Hepburn studied for this. Six months before the picture started, she spent her spare time reading every available book about the ill-fated Queen of the Scots, trying to reconcile the varying versions of *Mary's* virtues and faults and motives. When she sat down to study the script of Maxwell Anderson's play, she had decided what type of woman *Mary* was, how *Mary* thought, how *Mary* would have acted in any situation. When the picture started, under the direction of John Ford (who won the Academy Award with *The Informer*), she knew every line in the script. That is another old Hepburn custom—and an index to her phenomenal memory.

There is an impression, and God knows where it started, that Hepburn is temperamental, delights in battling with directors, and throws things. She doesn't always agree with her directors; neither does any other star who is worth her salary. But when a disagreement between Katharine and Ford arises, they settle it like this: Katharine says, "I don't think *Mary* would do that"—and explains why. "Right—I never thought of that," Ford admits. Or perhaps vice versa. They discuss situations pro and con, intellectually. Sometimes they shoot a scene both ways—and let the camera decide for them.

Incidentally, Katharine always sees the day's "rushes" (rush prints of scenes filmed). And watching herself on the screen, she is more critical than her harshest critic would be. She is never satisfied. Often she will say, "I'd like to do that over"—even though the director has not even contemplated a "retake." She is never tired, never complains, frequently suggests overtime.

Her concentration on a rôle has given rise to the canard that she carries the character around with her all during production. "Hams" have that theatrical habit; but Hepburn is no "ham." She may be one-hundred-per-cent conscious of what she is doing in a scene, the effect that she is creating; but between scenes she relaxes



one hundred per-cent. She needs no off-screen build-up of moods to be "in character." Nor is she harassed by the thought that New York critics will compare her portrayal with that of Helen Hayes in the stage play. She is not patterning after anyone.

One amazing thing about the starry ascent of Katharine Hepburn is that she has achieved her glamorous reputation without the benefit of glamorous gowns. In only one picture, *Christopher Strong*, has she been a fashion plate. She has not needed distinctive clothes to gain distinction. Simple and old-fashioned as her gowns were in *Little Women*, they started a trend because she, herself, lent them her own individuality. In *Mary of Scotland*, her first historical picture, she is wearing her first regally glamorous gowns.

And Hepburn, the disciple of slacks, loves the ruffs and velvets of Mary, Queen of Scots. When she began the picture, it looked as if, for the first time, she might have to relax between scenes on a reclining board (designed to keep gowns from wrinkling). But Hepburn is fooling everybody. She gallops across the stage, between scenes, as if she were wearing slacks; she sits down on steps or a box or a stool as if she were in ordinary clothes. (Incidentally, Walter Plunkett, who designed her costumes, is modernizing them for public consumption and predicts a *Mary of Scotland* vogue.)

Mary's heart ruled her head, to her own tragic downfall; Katharine's head rules her heart. Therein, they are different. But Katharine resembles the woman she is portraying in many ways—emotionally, as well as physically. She has the same fierce loyalty to friends and family. ("Pick a fight with a Hepburn, and the whole clan will accept the challenge," she herself says.) She has the same respect for truth, for frankness. (In one scene of the picture, she asks Alan Mowbray, playing the English Ambassador, "But how can there be understanding without frankness?" That was typical of Mary; it is also typical of Katharine.) She won't evade, won't pretend, even to put herself in a good light. Someone asked her to pose for a certain photograph; for a personal reason, she wouldn't. She could have evaded; she could have posed and then had the negative destroyed and the person making the request never would have known. But she did not feel that that would be doing the square thing.

Mary was no politician; neither is Katharine. If she is fine to you, that is the tip-off to how you stand with her. If she is cool, that also is a tip-off. You don't have to guess about her attitudes. And you know that if she likes you, she will go to bat for you. She is always boosting some minor helper on her set. And it is not merely a gesture. She does nothing for the sake of making a gesture.

Some rumor manufacturer started the tale that she "demanded" Fredric March for the rôle of *Bothwell*. Perhaps you have visions of Hepburn issuing peremptory orders to the Front Office. The truth of the matter is that the Front Office, on its own, selected March for the rôle. And Hepburn was delighted. The bigger the artist opposite her, the happier she is. And she would be happiest in an all-star cast. With Hepburn, as with few stars of her individuality, "the play's the thing."

She always gets along with anyone who has ability. She and Ford, who is also an individualist, are working together in perfect harmony. She measures people by what they do, not how they look. And she expects—or wants—others to take her

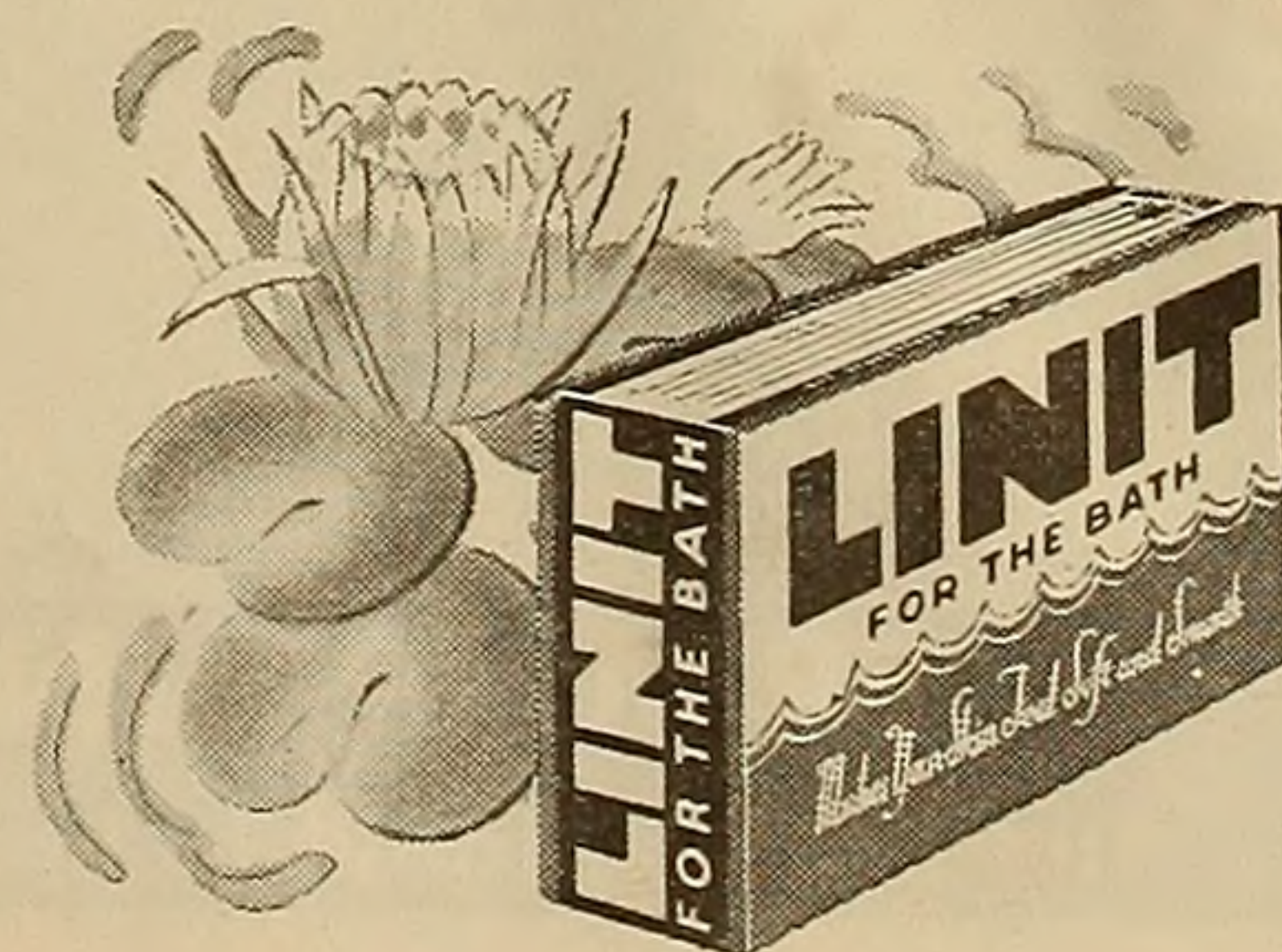
[Continued on page 79]

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Linit dissolved in the water. The delight  
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layed by the soothing effect of this refreshing bath. And  
skin feels soft and smooth and there is no damp, sticky feeling  
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nary cotton fabrics look and feel like linen.





## The Irish in Her

Continued from page 38]

which produced also *The Magnificent Obsession*.

She said that being a movie star makes one ruthless—ruthless not only with herself, but with others as well. Competition demands it. Those who constantly spread sunshine around get nowhere. How to economize on time and keep her health and the quality of her voice is her big problem, when there are so many things to distract her. "When I go shopping I have to glance at my watch all the time for fear of missing an appointment. I can never do anything on the spur of the moment, but have to plan everything in advance. When you are under contract to a studio, it owns you body and soul. There isn't a minute you can call your own. You accept an invitation, and then can't go. Friends feel neglected, and even accuse you of having gone high-hat. Oh, I know I have hurt even my mother many times!" And La Belle Dunne has temperament, too. But don't take her wickedness too seriously! I couldn't, and demanded positive proofs. "I hate to talk about my fights," she said. "But remember, I am half Irish!" To illustrate what she meant by being ruthless she said she stops working at 6 o'clock, promptly, and no amount of pleading on the part of director, producer, or other potentate can induce her to break this rule. Once you yield, you are lost.

As *Magnolia* in *Show Boat* she is quite unlike the perfect lady we have always known her on the screen. She plays in black face, cavorts as a harum-scarum banjo-player and gives an exhibition of tap dancing that was considered pretty hot in those days. And when she blossoms out as an enchanting blonde, she has one of those come-hither looks.

"I have sentimental reasons for liking my part in *Show Boat*," she said. "I'll never forget how thrilled I was when Ziegfeld told me I had made good in my try-out for the first road show of *Show Boat*. When later I went to Chicago, where it had such a successful run, Edna Ferber told me I was the ideal *Magnolia*. I had always wanted to do it on the screen. As a child in Louisville I grew up in an atmosphere of river boats, my father being connected with a large ship building concern."

BESIDES her vaunted Irish pugnacity, Miss Dunne has another Irish trait: an unflinching sense of humor, which I hadn't suspected in her. She is really a funster, and indulged in a few jokes at my expense. I had also told her at the beginning of the interview that I would get her O. K. on the quotes to avoid misunderstandings. An interviewee has a right to know that he has been quoted correctly. "I might have to delete your lines before the editor does," she said, in a serious tone. And as I didn't crack a smile, and on the contrary looked as if I had taken it on the chin, she burst out laughing. I felt worse than the proverbial Englishman. "I don't know where I would be if I didn't have my sense of humor!" she said. "Heaven knows you have got to have it to get along in Hollywood!" And I had to nod a miserable yes.

Among the celebrated ladies of the screen who have a Voice, Irene Dunne unquestionably is the least theatrical, the most "regular," and I am convinced, the happiest. She explained her "design for living." Having done a lot of thinking

CIMARRON started Irene Dunne on her screen career, and she scored one success after another. She is one singer who is also a competent and experienced actress, having been through the rigors of the stage. They give her difficult rôles, and she packs them with conviction. Remember her in *The Magnificent Obsession*, when she acted blind so naturally? That picture brought her thousands of letters from blind people, some of which she prizes highly. The tribute they paid to her acting, which they could follow through her voice, is the highest praise she could receive. Every new film increases her dramatic stature, and today, she is in greater demand than ever before. She is at the moment under contract to three studios, Paramount, Columbia and RKO, the first two calling for three pictures each. She has just finished *Show Boat* for Universal,

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she has formulated a philosophy of life. "I like to do a good job on the screen and get the most out of life off screen. The important thing is to find out what makes us happy, and stick to it, no matter what others may think of it. Happiness is the one thing to strive for.

"I have three guiding principles of life. The first of these is concentration. Concentrating on my work, concentrating on the people around me, especially on those who depend on me. The second is application. Concentration without application will get you nowhere. Once you figure the whole thing out, you must apply it. This means hard work, sacrifices, and a determination to put up a fight if, and when, necessary. The third is the most important: Always be yourself. Be true to yourself, and you can't be false to any man. I think it was Shakespeare who said this. I firmly believe in it. Maybe I would have more glamour if I put on an act, but I can't. In private life, I can't be anything but myself. And because in private life I am just plain Mrs. Francis Griffin, I am poor copy for you writers. But it is far more important for me to be Mrs. Francis Griffin, than good copy."

It takes intestinal fortitude to lead a perfectly normal, sane, unspectacular life in the bizarre whirligig of this movie town, and refuse to be a movie star off screen. Irene Dunne, who has the quiet strength of the truly strong, has done this, and the Irish in her can withstand very well accusations of seclusion and anti-quoted primness.

#### Fifteen Years Ago

in MOTION PICTURE Magazine



Jackie Coogan

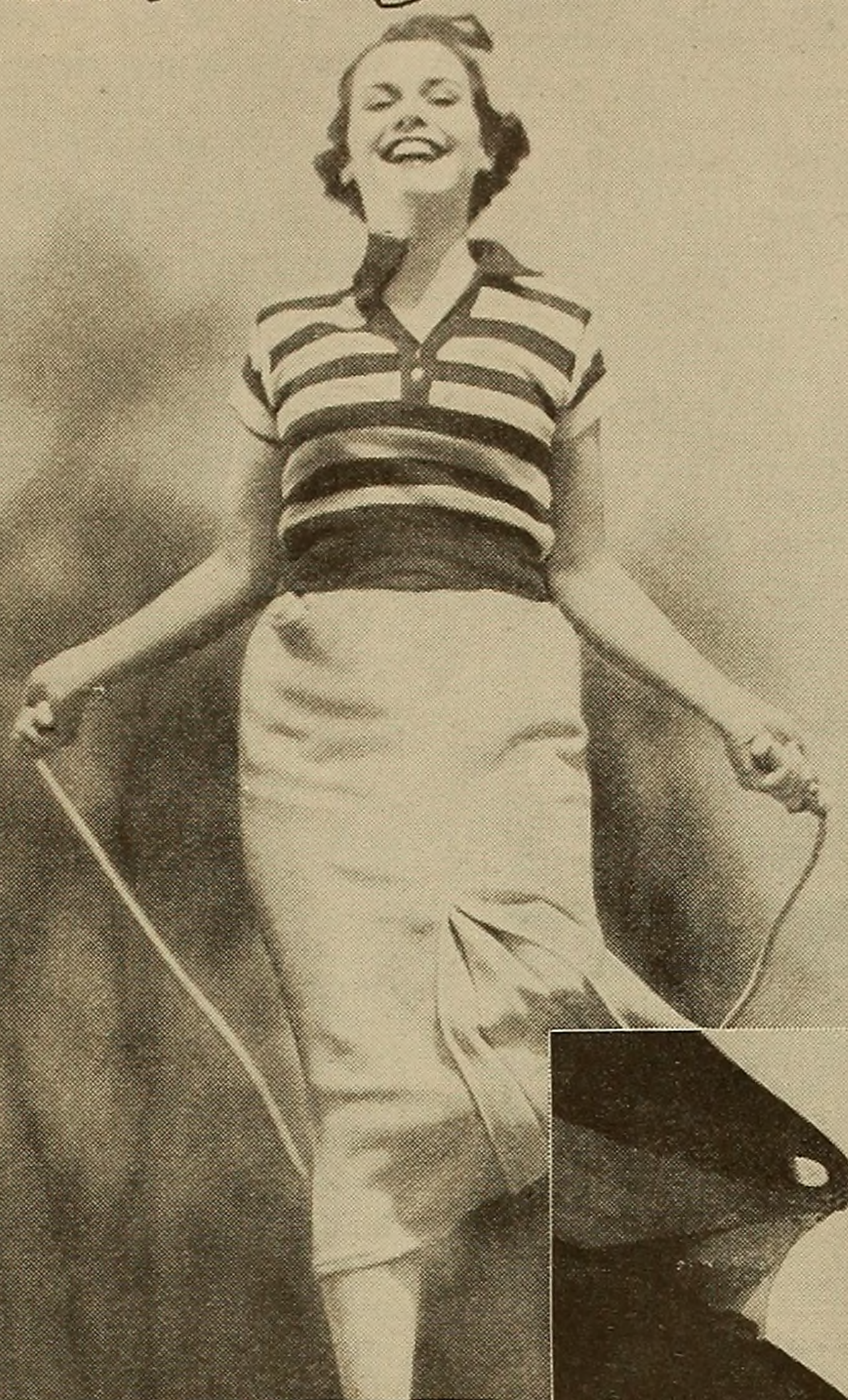
"HERBERT RAWLINS has not been shadowed on the screen frequently of late—and that will make his appearance with Ethel Clayton, in *Wealth*, doubly welcome" . . . "The screen has claimed numerous popular leading men—but none more popular than Conway Tearle" . . . "Motion Pictures, the eighth art, are not yet twenty years old, and

yet they are always being sneered at because they are not on a 'higher level' . . . "Jackie Coogan, has brought to the screen, in the title rôle of *The Kid* one of the finest and most natural characterizations ever shadowed" . . . "Nazimova is playing *Camille* out at the Metro studios and Rudolph Valentino, who scored such a hit in *The Four Horsemen*, plays opposite her" . . . "Leaving the stupendous success of his stage career behind him, Richard Bennett has come to Hollywood" . . . "Bebe Daniels is not indulging in motoring these beautiful days. Judge Cox sentenced her to ten days in jail for speeding in Santa Ana County" . . . "Jack Pickford plans to return to the screen himself at the head of his own company as soon as he finishes helping Alfred Green in the direction of his sister, Mary, in *Little Lord Fauntleroy*" . . . "George Bancroft makes his screen debut in *Ave Maria*" . . . "Wallace Reid, since his triumphal tour to British Columbia, is at work on *Tall Timber*" . . . "Helene Chadwick plays the leading female rôle opposite Richard Dix in Mary Roberts Rinehart's first original scenario, *The Glorious Fool*" . . . "The screen is to be given another glimpse of Shakespeare's genius. John Stahl, who makes the Stahl Productions for Louis B. Mayer, announces that he will film a version of *King Lear*" . . . "Dick Barthelmess is 'Youth' in the film, *Experience*" . . .

**DID YOU KNOW THAT** Harry Carey wants his 13-year-old daughter to follow in his footsteps and that it's in his contract that she be allowed to watch him on the set as part of her training for a career?

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## The Private Life of Ronald Colman Revealed

[Continued from page 32]

his head. At least, that's the way the scene should have gone. 20th Century-Fox had hired Hollywood's most famous knife-thrower. In 20 practice throws, he had stuck the knife into the post. Then came the "take." Colman walked, unconcernedly, into the scene. Director Frank Lloyd gave the signal for the knife-thrower to do his stuff. His arm flipped, the knife whizzed flashing. It zipped by Colman's ear so close he could hear it hiss. It hit the post—BUT it didn't stick—the knife ricocheted, grazed Colman's neck, and buried itself in the sand. One more inch and Colman's jugular vein would have been severed. Colman just grinned. Director Lloyd turned his back, fearing the worst.

SAY anything? No—he didn't say anything. Colman never says anything. That's his one predominant characteristic—the fact that he doesn't talk. He's a male Garbo, that way. Those escapes from death show that luck must be with him. He lived through those, he'll probably live through others. Live to go on and keep adding fine portrayals; live to go on enjoying life in his quiet, retiring fashion; live, perhaps, to marry again . . .

Yes, we might as well mention it. It's the question that is asked by the great majority of fans who ask about Colman: Will he marry again? He did have one unfortunate venture but it was ended by divorce not so long ago. As to his plans, if any, about women, Colman, himself, is as silent as three sphinxes. BUT—and this is significant!—there's a studio attache who works pretty closely to Colman, much of the time. "Marry again?" says this chap, when asked about Colman's love-life; "Oh, hell—I wouldn't be surprised if he runs off tomorrow, elopes and marries her." "Marries who?" you ask. And the fellow grins and apes Colman by not mentioning a name. But we in Hollywood know that his feminine intimates are Elizabeth Allan, Ruth Chatterton, and Benita Hume.

As for asking Ronnie—don't. Because he won't answer. Ronnie will not talk about women. He's a 100-per cent adherent to the gentleman's code. There has risen, from his silence about women, the legend that he's a woman-hater. Far from it, FAR! He's quite the ladies' man. As a host to women he's almost too solicitous. He showers them with those little attentions they love. Whoever happens to be with him, that woman must imagine that she's the only love in his life. What with jumping up and down to light her cigarette, help her in and out of her car, and see to her every imaginable whim before she's even aware of it herself, Colman, in a woman's presence, is the acme of perpetual attentiveness. What a man . . .! But talk about them? —NO! Not even his best friends know, from him, who's tops in his heart—whether it's Benita or somebody else. They can only judge and guess by his actions, and hers.

HIS HOME—and only recently has he consented to move into a Beverly Hills house—is a bachelor's haven. All his servants are men. The only time the female influence really disturbs it is when Ronnie's Filipino houseboy falls in love with some Boulevard blonde and fails to show up for work on time. Then Ronnie gets another Filipino. Major-Domo of the Colman menage is one Tommy Turner, whose duties are so inclusive that he's a sort of

"deputy-colman." If he wasn't such a swell guy, you'd call him Colman's "stooge." He's social secretary, housekeeper, liaison-man, companion and friend to Colman. Without Tommy as his buffer, Colman would suffer. Much of his hermit-like home life would be less easy on him.

Colman detests any form of ostentation, or personal ballyhoo. He doesn't care about publicity. And as for his personal "flash"—why, there simply isn't any. He doesn't dress up. And his car—there's a perfect example. I don't think even Garbo would be seen riding in what Colman quaintly calls his automobile. It's a super-annuated old heap but he loves it. He likes to get into some old clothes, pull a battered cap down over his face, get in that ancient car of his and drive somewhere alone. That's his idea of a swell time. And it'll probably be the desert he'll drive to—where he can get away from people. Even in midsummer, when the thermometer is 'way up above the 100-mark, Colman will drive out to his desert shack just to get away from crowds.

Colman carries that gentlemanly trait of his of "not-talking-about-women" even further. He carries it to the point wherein he won't even talk about his enemies!—and that, in Hollywood, is extraordinary. Like anyone else who's found success, Ronnie has enemies—people who envy him, and who have done him dirt. But those who are close to Ronnie can't recall his ever having said an unkind word about anyone, no matter the provocation. The very deepest to which he's ever gone in expressing dislike for any individual was a few months ago, when someone asked him what he thought of a certain fellow who'd just played him an unspeakably dirty trick. Colman paused a minute, and finally said: "Er—well—ah—the fellow's a bit annoyin' . . ."

Social life for Colman is expressed in terms of a tennis game with Bill Powell. Bill is one of Ronnie's few close friends. Besides Bill, there are the Dick Barthelmesses, the Warner Baxters, and a few others. Warner's one of his pals, but it took Warner a long time to know him. Ever since he can remember, Baxter admits, Colman has been his ideal. And now, Warner, with Powell and Barthelmess, and "Liz" Allan and Ruth Chatterton and Benita—these constitute a sort of closed circle, a social world of their own. Their gatherings are confined to the walls of their own homes; they shun and abhor night-clubs. They believe in individual privacy. They are the few in Hollywood who have, for the most part, succeeded in keeping their private lives private. And Colman has ever been their ring-leader.

BESIDES tennis, boats are his great passion—boats and travel. He wants to own a boat of his own, but can't find one quite "crummy" enough to satisfy him. He doesn't want it for swank. They try to sell him fancy yachts like Chaplin's or Howard Hughes', but all Colman wants is a sturdy, old tub that'll sail the seas and not be pointed out by Catalina glass-bottom boat sightseers.

When and if he finally finds one like that, he wants to sail to out-of-the-way places, and not be "receptioned" to death. He hates that sort of thing. That's why he finds it so difficult to travel—he can't get



away from the fan-worship when he's recognized. He's tried hard enough. Usually, for example, he hires a courier when traveling abroad. The courier's job is to precede him from place to place and make hotel reservations. In a swank hotel he reserves rooms in Colman's name and in a little side-street dump he reserves rooms for himself. Then Colman slips into town, moves into the side-street joint, and lets the courier occupy the swanky suite reserved for the star! The courier tells the swank hotel proprietor that M'sieu' Colman has change' hees mind and weel not come to town. And in the meantime, Colman, *incognito*, is having the time of his life right there in town!

Once it didn't work. That, too, was in Spain. The courier had done his stuff, but somehow, the owner of the little side-street hotel had gotten wise to the gag. Colman didn't know this, though. Comfortable that night in his little second-rate room, Colman answered a knock at the door, was astounded to see the manager, resplendent in evening clothes, inquire suavely: "An, now, weel Meestair Colman please to come to de banquet?" Colman, aghast, investigated—and there in the dining hall, sure enough, was a banquet table with scores of the town's big shots waiting for him. Admitting defeat, Colman sat at the festal board, learned that the astute hotel-manager had plastered the town with posters announcing "un gran fete" at which Colman was to preside, and sold tickets to the banquet at five dollars a head! Next day, Colman left town on the first train.

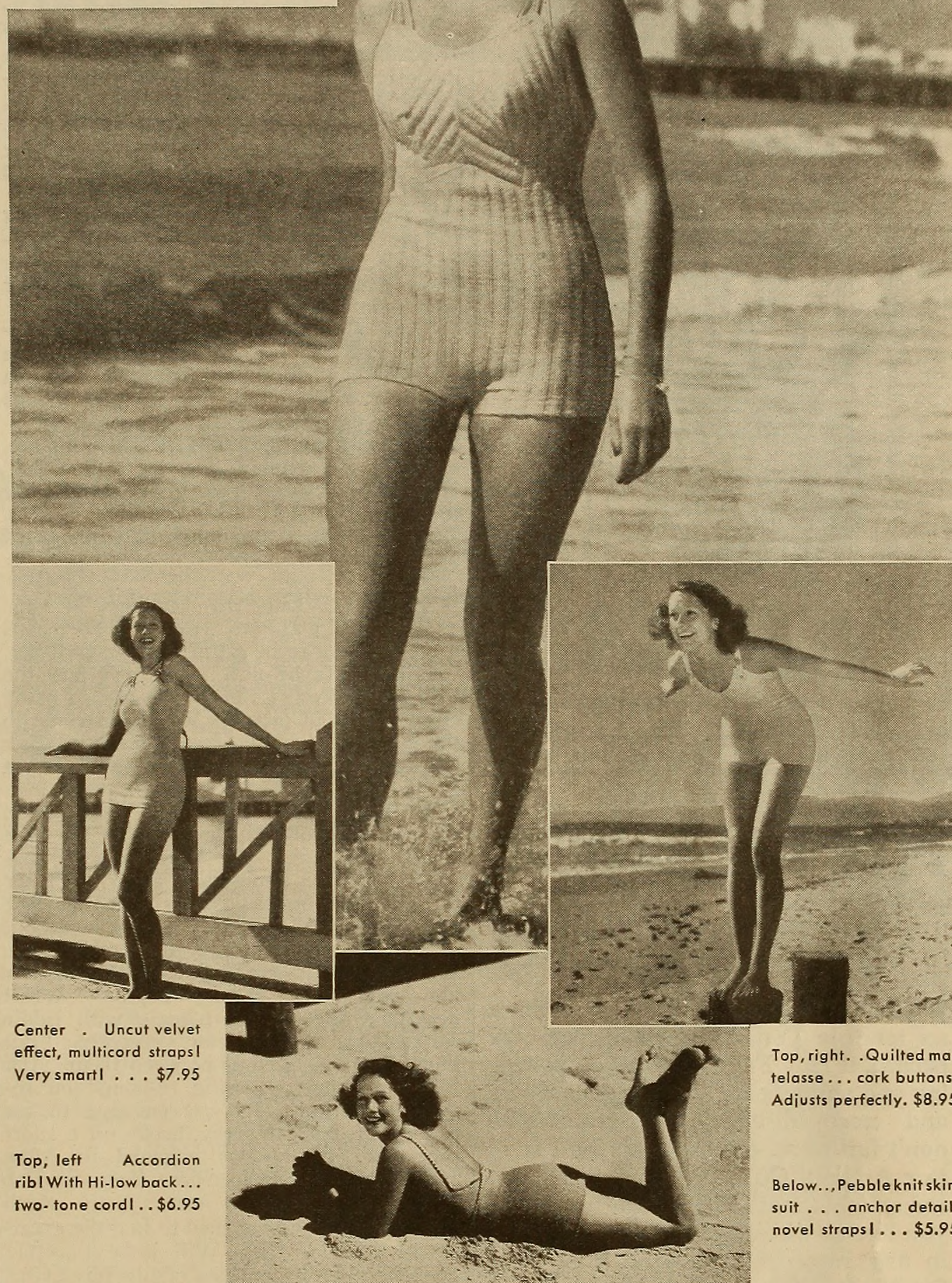
Yet with all his crowd-dodging, Colman is a charming fellow among those with whom he works. He's not snooty. To his co-workers, he's Ronnie, and not "Mister Colman." He doesn't "star it" around the lot. He doesn't have a private table at the studio commissary for lunch; he'd rather have a ham sandwich at the counter, with a fellow from the publicity department. This lack of swank manifests itself in downright timidity at times. Just the other day, at MGM, he wanted to visit a set next to the one he was working on. Between "takes" on his own picture, he wandered over, but the guard gave him a dirty look, not recognizing him. Colman, of course, could have said to the man: "Look here, I'm Ronald Colman and I want to visit this set." But did he? No—frightened, he fled to his Tommy Turner who arranged the visit.

**IT'S HARD** to sum the man up. His friends insist he's one of the grandest guys in the world. To others, he's a tight-lipped stranger. To interviewers, he's a terror, because they get nothing out of him about which to write. But once, to an interviewer, Colman himself said some highly illuminating things. He was discussing *Sidney Carton*, the character he portrayed in the memorable *Tale of Two Cities*.

"*Carton*," Colman said, "is the direct antithesis of the Hollywood yes-man. It was impossible for *Carton* to make compromises with others, or with himself, or with the problems of life. He was the most unheroic of heroes, but he had the fundamental fortitude to march to the guillotine with a smile on his lips, because he was strong enough to be himself. He'd never truckle to anybody; he'd always be himself, and damn the consequences. He utterly lacked the desire to court popularity, although he was a brilliant man. He lived his life without a thought for the impression he was making on those around him . . ."

That's what Ronnie Colman said about *Sidney Carton*. I wonder if he knew, as he said those words, that he was giving the best picture OF HIMSELF?

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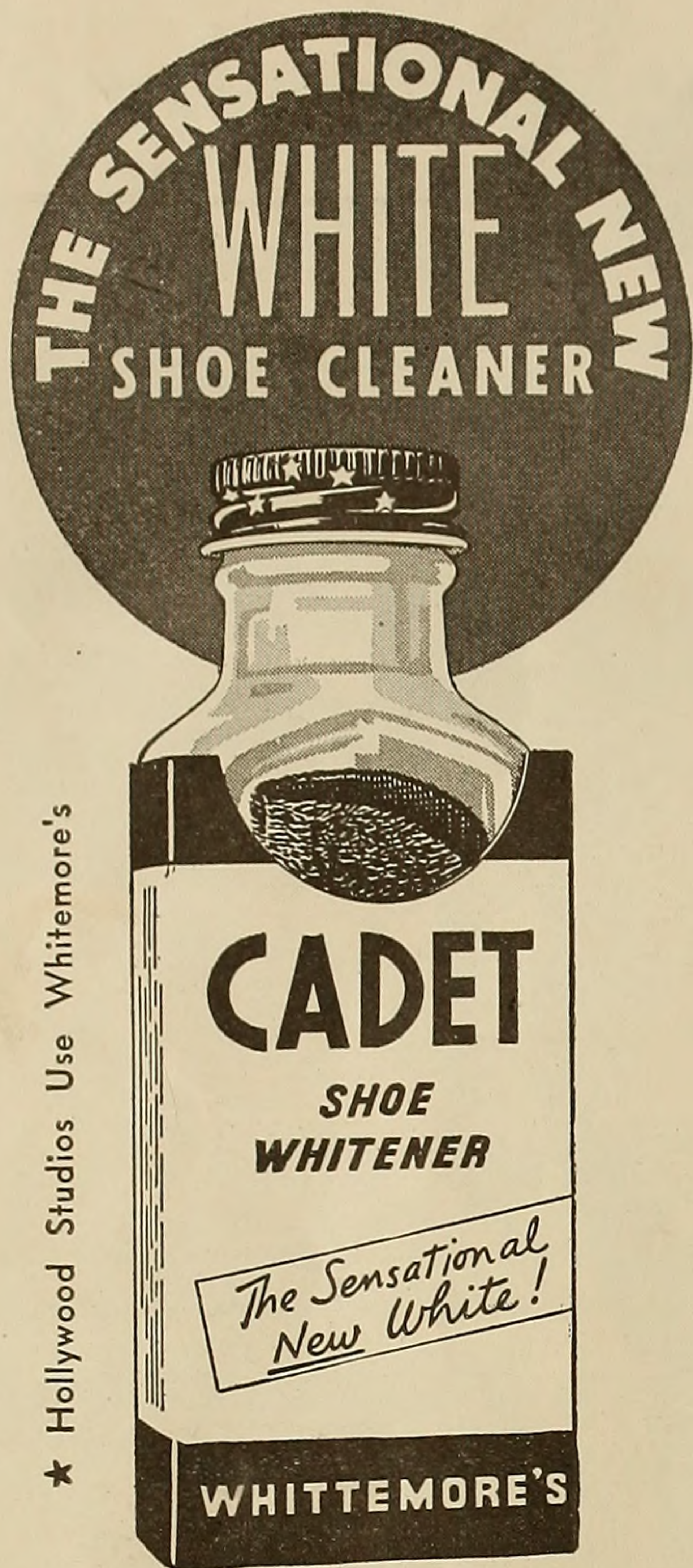
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## “Unguarded Hours are Happiest” Says

Loretta Young

[Continued from page 39]

remarkable person. He was an older man, an American from San Francisco, and he had a forty-two room place outside of Versailles that centuries ago had been a monastery. I spent one of the most interesting days I've ever had there. You see, he had adopted three orphans and when he went to get them he asked for the homeliest and poorest little boys that could be found. They gave him three of the sweetest youngsters I've ever met. We spent the morning riding in a pony cart and afterwards they showed me the presents they were making for his birthday in their workshop. . . .”

“And what,” I said, “about the *other* remarkable man in Paris?” There were rumors they were engaged when Loretta returned and he still cables and writes pretty consistently.

“He wasn't remarkable. He was a plain, ordinary Frenchman—but he *was* nice!” Her eyes danced. I've never seen those level, gray eyes of Loretta's dance before. They gave her a young sparkle that lighted up her whole face.

“**Y**OU'VE had two weddings in your family within a year. That means there is going to be a third,” I assured her. “Maybe. Maybe not. I haven't met the man yet, anyway! There are not so many eligible men in pictures when you come to think of it. And the men I meet in other lines of business have interests so different from mine. . . .”

It's true. There is a man shortage in the cinema capital. Especially of the type Loretta prefers. She likes men of maturity—men of force—and a certain inner fineness that quickens their understanding and sympathies. There are such men—but most of them are already married!

Loretta is co-starring with that likable idol-of-the-hour, Robert Taylor. While heartfree, she has been going with Eddie Sutherland, the director, recently. But there's nothing serious between them. And Bob is having a terrific re-bounce on romance. The girl he was engaged to for two years, Irene Hervey, broke off a short time ago and became engaged to Allan Jones, leading man in *Show Boat*. So Bob is in that particular state from which many a man has awakened to find the greatest love of his life. Will it be Loretta? She has all the qualities of his Ideal Girl. Grace, poise, eyes that can go decidedly mysterious, a lovely, husky voice, and a young-girl charm tailored along ultra-modern lines!

Bob, on his part, meets *her* preferences with one exception. He's younger than the men she usually goes with. But he has a maturity of viewpoint, an intellectual integrity, beyond his years. So—developments are going to be very interesting to watch indeed. . . .

“**I**D like to marry,” Loretta mused. “I suppose more than anything else I want a happy marriage. Every girl does. No matter what the Modernists say, that's the focus of a woman's life. *But I don't want a typical Hollywood marriage!* They dramatize it too much here. It's too often an on-again-off-again game with the wedding ring. I want mine to be sane and

firmly grounded, the kind that goes on and on, with children, and from generation to generation. I don't crave to have thrill piled on thrill. I'd rather have a simple family life as sweet as the one my mother has made for us. It seems much more important to me to be a success in marriage than in anything else. That sort of success lasts, you see. It doesn't always with a career.

“Yes, I believe decidedly that you can combine the two—marriage and a career. Some day I hope to. Look how happily Irene Dunne has done it and several others. For an actress, the more normal life you live, the better your work is. And what's more normal, more completely natural, than for a girl to get married?”

Recently her two sisters did. First it was Betty Jane (the Sally Blane of the screen) who became the wife of Norman Foster in a simple ceremony right there in the drawing-room of the big, colonial home Loretta had built for all of them. Bet, in white velvet with a short Juliet veil, coming down the curving staircase. . . . Loretta had dreamed of such things. Then last January it was Polly Ann who wore the bridal finery at a brilliant church wedding in which she became the wife of Carter Herman, prominent young Pasadena socialite. . . . Loretta was bridesmaid. Was she thinking of her own impetuous marriage at seventeen—which lacked any brilliance whatever? She and Grant Withers had simply stood before a justice of the peace who rattled off the ceremony in the hot Yuma courthouse. It had never seemed quite like a real wedding to Loretta. It dissolved two years later. . . .

**T**ODAY she and her mother and younger sister, Georgiana, live alone in the colonial house on the hillside. But the family life still centers there. Bet and Polly Ann are always popping in, and Georgiana brings crowds of young school friends home with her to swim in the pool or play ping-pong. If Loretta isn't working she swims or plays with them. But her chief interest is the new baby of her chum, Josephine Wayne. When she went down to Palm Springs she telephoned every day to see if it was getting along all right in her absence! Funny, about that Palm Springs trip. She was gone three weeks—and she didn't bother to have a single “date.” Instead, she pal-ed around with a sixteen-year old Southern girl and had the time of her life. “I don't want anybody to go out with me because I'm Loretta Young,” she said. “I want them to go out with me because I'm Gretchen—*myself*.”

“Gretchen” is her own name, the one the family calls her by. And it's Gretchen, I think, who has learned that unguarded hours can be so enjoyable. . . . They've given her a new softness, those hours in which she really found herself. They've taken away her tenseness and the terrific strain “Loretta” knew for nine years. Now she's looking forward to one of the big moments of her life—playing the part of *Ramona*, her favorite character. And she's looking forward to a love so richly beautiful she can let down her young defenses to the world—and never have another hour *en garde*. . . .



The Talkie Town Tattler

[Continued from page 10]

NED (dead-pan) Sparks remains divorced from his wife, despite her court effort to set aside the decree. She insisted that Sparks' earnings, claiming \$125,000 in community property, had been misrepresented to her, but a California judge ruled that that didn't invalidate the divorce, so Ned's still free, if anybody wants him.

LAST month, Ol' Tattler tipped you off to Mary Brian taking up with Cary Grant. He also recalled that Mary's been that way, more or less, about Buddy Rogers and Dick Powell and Jack Oakie and so on, and rather imagined that Cary'd be another "also-ran." BUT—Mary's still Cary-ing on. And will Mary marry at last?

CUPID'S laugh-of-the-month in Hollywood is at the 13 gals who have formed a Movie Spinsters Association and vowed they'll never marry until either stardom has come for them or the certainty that it won't ever. They are Olivia de Havilland, Jean Muir, June Travis, Beverly Roberts, Marie Wilson, Carol Hughes, Jeanne Madden, Linda Perry, Jean Bennett, Rosalind Marquis, Patricia Ellis, Margaret Lindsay and Anita Louise. He he he he he....!! (and I do mean "he").

OTHER giggle by Cupid is that Jackie Searle, bad boy of the films, and Jane Withers, bad girl of the films, are goo-goo-eyeing each other. And at their age!

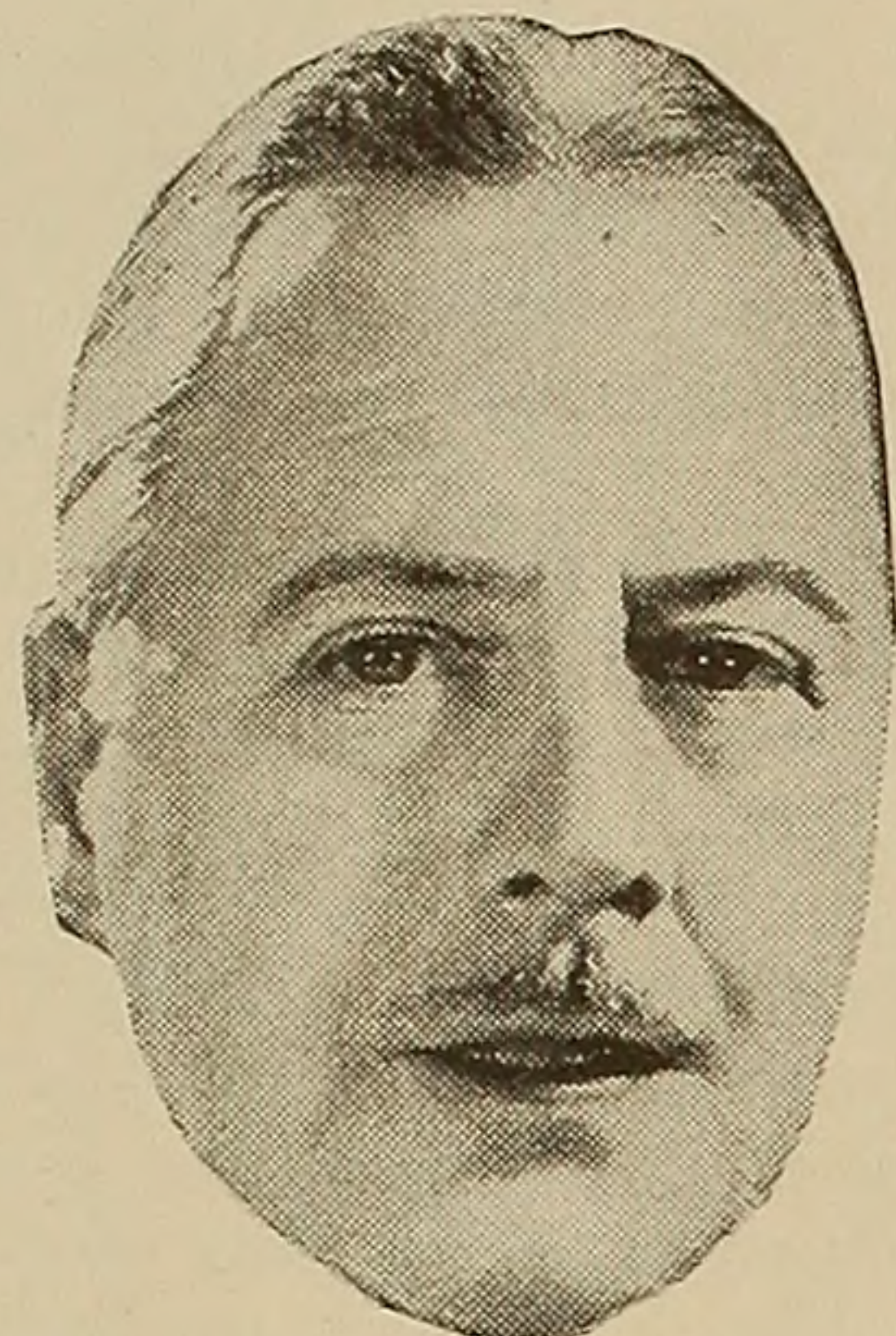
DOROTHY Libaire Gering, wife of Director Marion M. Gering, got around to telling it to a judge the other day—who approved a property settlement whereby Miss Libaire will receive alimony based on a percentage of her husband's earnings. "He was always saying that show people had no business getting married.... He never wanted a home although I did," she told the judge.

THE Ol' Tattler had to do some fast hopping to catch up with the whirlwind courtship of Maxine Jennings, the RKO-er—as paid her by Tony Browne, a member of H.M.'s Bengal Lancers. The lancer arrived in Hollywood on furlough from India and became immediately attracted to Maxine. The courtship endured no longer than a fortnight before he popped the question. There'll be a weddin' any day now. Then it's Inja's sunny clime for the Brownes.

IT'S a guessing contest over the status of Mae Clarke. Some of the gossipeers have it that she has already eloped with Dr. Frank Nolan—with whom she took out a marriage license some weeks ago. Mae and the Doc aver that the ceremony has yet to be performed.

NOW that Mary Carlisle's impetuous British swain, Paul Mitchell, who courted her all over London town when Mary was over recently, making a picture, up and married a fair Britisher, Mary is laffing it off as of no consequence. Her most faithful squire is the socialite, Jimmy Blakely. They've been palsie-walsie for ooh, so lo-o-o-ng!

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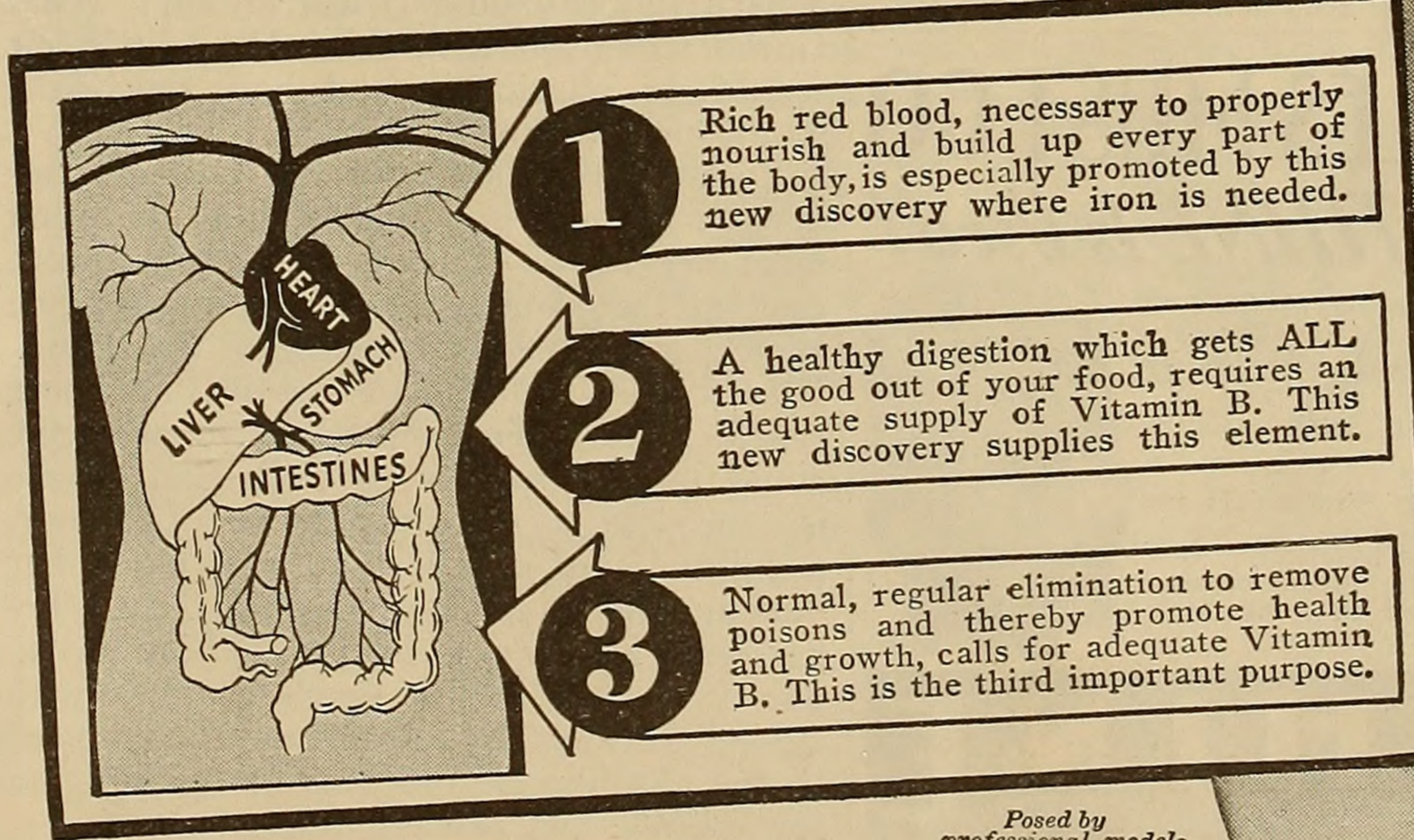
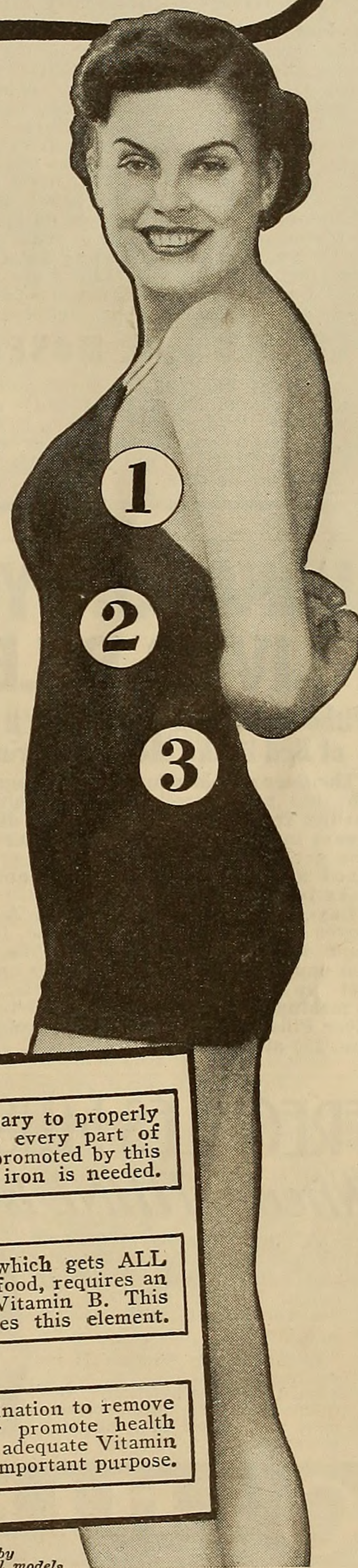
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## Hissed to the Heights—That's Rathbone

[Continued from page 37]

me as if I had just been discovered, as if I hadn't been acting since I was eighteen. They wanted me to play more *Murdstones*. Never in my life will I play another *Murdstone*. He was so cruel, so heartless. A murderer can be very kind to a dog, but *Murdstone* was the sort of man that would beat a dog to death. He did not have a single redeeming feature. Many of Dickens' characters are caricatures, but so exaggerated.

"In *Anna Karenina* I had what many would call a brutal and merciless part as the husband, yet it is a character that is real. No caricature there! My own attitude toward *Karenin* is that he was a man who honored the institution of marriage, and there was no brutality about him. He was an upstanding citizen, married to a very physical wife, whose tragedy was nothing compared to his. He is, indeed, the central character of the story. I should like to play it again."

Rathbone speaks in quick accents, never hesitating for a word, and never saying anything he doesn't mean. He is fully aware of his ability and limitations. His comments upon the rôles he has played have a certain detachment about them even when he speaks with undisguised enthusiasm. An interview with him is a stimulating experience—an education in the art of acting.

In *Anna Karenina*, you will remember, he was Garbo's husband. I was curious to know his impressions of the enigmatic Swede. He paid her high tribute. "Before I played *Karenin* I was puzzled about the technique of film acting, and wasn't satisfied at all with what I had been doing. During the filming of *Anna Karenina* I watched Garbo and learned from her what I think is the secret of good screen acting; play your part with the least possible physical movement, and the greatest possible mental projection.

"It is different on the stage. There your whole body is constantly exposed to the audience, and you must have perfect co-ordination from head to foot. But in pictures, you don't see the feet half the time, and when the character has something important to say, he says it in a close-up. Therefore, physical movement is far more important on the stage than it is in films. In films mental projection means everything. And Garbo has this power of mental projection to a superb degree. I learned from her how little to do in order to get the greatest results. My work improved one hundred per-cent. Now, when I play a part, subconsciously I ask myself: 'What Garbo would do with this? How little she would do physically, and how much she would project mentally?'

"I first met her in 1928. I found her very intelligent and charming. I didn't meet her again until 1935, when we were cast in the same picture. She wasn't the same person, she had changed. You know, I think Garbo suffers a great deal for being typed. Her cameraman thinks so, too. She could play comedy very well. Sad as she is, she has a delicious sense of humor, a lightness of touch, that will make her outstanding in comedy as well. That's my personal impression of her. There is no one I should like so much to play with again." Incidentally, Rathbone is convinced of the absolute genuineness of her craving for solitude and privacy.

AS WE spoke of the various rôles he has played, I reminded him of his masterful characterization as *Pontius Pilate* in *The Last Days of Pompeii*, which I thought the finest thing he has done. "Ah, thank you!" he said. "Yes, I think it's the best thing I have done on the screen, and perhaps the best thing I've done in my life. When I returned to Hollywood my manager said, 'Basil, they want you to play *Pontius Pilate* in *The Last Days of Pompeii*. It's a week's work.' I told him I wouldn't even consider a week's work. He wanted me to read the script, as a favor to him. I got the script with the part of *Pontius Pilate* all marked out. As I read it, I had cold shivers running up and down my spine. I called my manager and said, 'Bill, I was wrong. Get that part for me whatever you do.' It was magnificently written, with economy of words—truly a sublime characterization. I played the part, and the director will tell you that everything you saw on the screen was the first take. Not because I was a good boy and learned my lines, or a superlative actor, but because the part was me, and I was the part."

Rathbone looks upon motion pictures from the point of view of the actor in the highest meaning of that word. His opinions on the subject are worth listening to. He said: "The average producer hasn't freed himself yet from the mentality of the small town of twenty-five years ago. He still thinks the public likes a pretty boy hero, a pretty heroine, and a bad man. He is twenty-five years behind the public. He gives the public a heavy, expecting the audience to react to him as such, but they don't. On the contrary they LIKE him. Why? Because usually the hero and heroine have no character, while the heavy is a real human being. And when, as it sometimes happens, he is led to death or prison, they don't hate him. He is a man who has failed, and most people have failed. There is a bond of understanding sympathy."

"We should, if possible, throw out all the 'heroes,' 'heroines,' and 'heavies,' and have nothing but characters. In other words, portray the mental instead of the physical. And all characters should be kaleidoscopic. After all, we are trying to work out the complete reproduction of life on the screen. We have the picture, the sound, color, and, before long, we might have the third dimension. It will be the task of the actor to reproduce with perfection the emotions of the character he is portraying. But as things are now, they buy personalities, and not acting. This business is full of personalities. True, what gets you first is personality, but what lasts is acting. Personalities come and go; good actors remain. Chaplin, for instance, remains because he is not only a great personality, but also a great actor."

TALL, slim, athletic, with a lean, thoughtful face and flashing dark eyes, Rathbone is a decidedly romantic type. I don't know his age, but he doesn't look a day over thirty-five, much younger than I have seen him on the screen. He looks more like his age in *Romeo and Juliet*, a poetic *Don Juan* of medieval Verona. There is an air of merry old England about him—a reckless cavalier in a powdered wig.

He was born in Johannesburg, South Africa, but passed his boyhood in England.



From his Irish mother he has inherited a facile wit and ardent temper. His youthful ambition was to be a writer, but he has been on the stage ever since he left school at eighteen. During the world war he served with the British army in France, and won a military medal. He is a great lover of dogs and stops traffic on Los Feliz Boulevard when he takes his five or six dogs for a walk.

In 1926 he married Ouida Bergere, scenarist. She is American. He is very much in love with his wife. The Rathbones live in an exquisitely furnished English-type house, and are among the leaders of Hollywood's British colony. Although Rathbone was brought up in England, he wasn't happy there. "I felt confined and defeated," he said. "I am a born enthusiast, but I found that enthusiasm, generally speaking, is bad manners in England. I couldn't stand the conventional British chill." He hopes the day will come when all English-speaking peoples would unite, to preserve peace and save civilization. "If England and America would get together they can stop a lot of trouble by saying to any aggressive nation, 'Don't touch us or we'll knock the hell out of you.'"

Such is Rathbone, the screen's formidable new "heavy," whose share of cinematic glory is hisses instead of applause.

Ten Years Ago  
in MOTION PICTURE Magazine



Pola Negri

"POLA NEGRI is going to Europe for her annual trip. And they do say that it is definitely all off between Pola and Rudolph Valentino" . . . "Ouida Bergere, the scenario writer, and Basil Rathbone, an English actor, were married recently in New York" . . . "Many mishaps have held up production on *Old Ironsides*" . . . "Harold Lloyd is looking for a new leading lady. Jobyna Ralston, who has been the object of love for Harold in his films during the past two years, is breaking into the serious dramer" . . . "Elinor Glyn is to write a book on IT" . . . "Greta Garbo says that when she reaches the astral heights of a Lillian Gish, 'I will no longer have publicity . . . shake hands with prize-fighters and egg-and-milk men so they have pictures to put in the papers'" . . . "The screen today needs actresses of breeding," says Mr. Lasky. And, he adds, they are the most difficult sort to find." . . . "A preview of the screen version of *Kiki*, given in Hollywood recently, reveals the fact that Norma Talmadge is at last going to give the screen something different in the way of characterization" . . . "Greta Garbo appears to have the making of one of the greatest stars in recent film history" . . .

THEN—In 1910, D. W. Griffith was producing his Biograph pictures in New York. Dorothy Bernard was playing in his company. One day, Dorothy told Griffith that she had just seen a girl, who looked like Billie Burke, then a successful stage star. Griffith told Dorothy to bring the girl in. She did. He signed her up. It was Mae Marsh. Her first Biograph picture was *Man's Genesis*.

NOW—D. W. Griffith, for years a top director, is staging a comeback, one of several. Dorothy Bernard has retired. She is the wife of A. H. Van Buren, a New York stage director. Mae Marsh lives in Flintridge, Calif. In private life, she is Mrs. Louis Lee Arms. She has several grown children. She recently returned to the screen to play in the Fox picture *Over the Hill*.

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## What Joan Crawford Found in Marriage

[Continued from page 30]

JOAN has found in Franchot Tone, a person to whose interest she is more devoted than she has ever been to her own. Not that she has been selfish, but nothing commanded her heart to the exclusion of all else. Franchot Tone does. She is more interested in his career, in his happiness, than any other thing in life. At the present, she is preparing for the *Gorgeous Hussy* while Franchot is working. And so now, months after their marriage, when six o'clock comes and she knows that Franchot will be home shortly, she is the eager, vibrant girl whose day is defined by his home-coming.

Peace she has—a peace so enveloping that it is with considerable interest that I look forward to her next picture. For in it should be revealed a Crawford whom the world has never seen before. A girl whose talents will be far more rounded, far more dazzling. Perhaps the reason Joan has this air of quietness about her is that the road before her is clear. At last she has the thing she has never had before—security.

No matter how great a star is, no matter to what heights a woman climbs, there are moments when she wants to be only a woman, completely feminine and in some aspects, helpless. There has never been one person in Joan's life who has protected her. No one who has given her the sense that if danger were to arrive, they would be there to guard her. Franchot gives her that safety and that freedom from care.

Since her marriage, Joan has not made a picture. The studio has been seeking suitable material and in *The Gorgeous Hussy*, a story of the era of Andrew Jackson, was found the costume vehicle for which she has been asking so long. She looks forward to it with extraordinary delight, for it will give her an opportunity to be something else besides varying versions of the *Dancing Daughter*. Joan takes her career today more seriously than she has ever done before, but not so intensely. It is this ripened, matured Joan who will undoubtedly present the best work of her life.

HER plans for the future hold the promise of additional achievement. Music definitely enters into the scheme. Four years ago Joan discovered she had a voice. At first she studied popular music, making a record of one song each month so that she might see her musical development as she went along. Two years ago, about the time when Franchot Tone entered her life, her interest turned to opera. Franchot has had a splendid musical background and his knowledge of opera and every department of music is great. He imparted his enthusiasm to Joan, and together they began their study. What had at first been only a suspicion became a certainty with training. Joan has an astonishing voice, with three octaves in range, and with a middle register mellow and true, and full-bodied.

With the same intensity with which she had climbed to fame, she began the serious and consistent study of music under a coach. Since her marriage, with weeks of leisure at her command, she has taken a lesson each day. Frequently, it is three and four hours in duration. Simultaneously, with her study of music, is her study

of languages, because to Joan, music is not only a diversion, but it also promises to become her future career.

Franchot, too, studies consistently. Because of his former training, he is, naturally, farther advanced than his wife. But according to their teachers, Franchot should be ready for opera this side of three years. Joan possibly will need an additional six months or a year before she is ready.

Definitely then, there is another career for Crawford which may well parallel her screen appearances. An amazing career for a girl who had never suspected her own abilities, even though she had always had a secret yearning to sing. Ever since Joan was a child, she sang in the bathtub, as other children do. But Joan would sit in the steaming water for hours on end. "That's the only place my voice sounded all right," she reports. She had hidden this dream of a musical career for years—perhaps abashed at even the thought of such a desire.

THE impetuous, the restless, the too sensitive Crawford is now part of the past. The Crawford of today is a woman who has achieved an extraordinary peace in love. One who has plans, but is not impatient with her planning. One who has a calm and full-voiced attitude towards the future.

She enjoys her position as Mrs. Franchot Tone fully as much—if not more—than her niche as Joan Crawford. Without question, Joan will have children. Perhaps not in the immediate future, but certainly before many years have passed. She has the wholesome view that children are essential to the rounded and complete life of a woman.

Her marriage has been a magnet which has brought into one fine whole all her phases, all the aspects of this kaleidoscopic personality. There will be no drastic changes in her character from now on—that I venture to prophesy. There will be progress, because Joan is a girl whose life is based on growth—who has always grown! Marriage has fused all the aspects of her character into one. Franchot has brought into her life the priceless ingredient of protection.

And as a result, while her talents have been a by-product of her own driving ambition, the talents she will display in the future will be the by-product of a great marriage!

THEN—In 1910, out at the Essanay studios in Chicago, there was considerable suppressed excitement over the signing up of a handsome young chap called "The Gibson Man." It turned out to be J. Warren Kerrigan of later *Covered Wagon* fame and he certainly went far in pictures. His first picture, made for Essanay in Chicago, was *A Voice from the Fireplace*.

NOW—Kerrigan, still youthful-looking, lives in retirement in his home, just at the brow of a hill on the pass over which one travels from Hollywood to get to Warner Brothers' and Universal Studios.

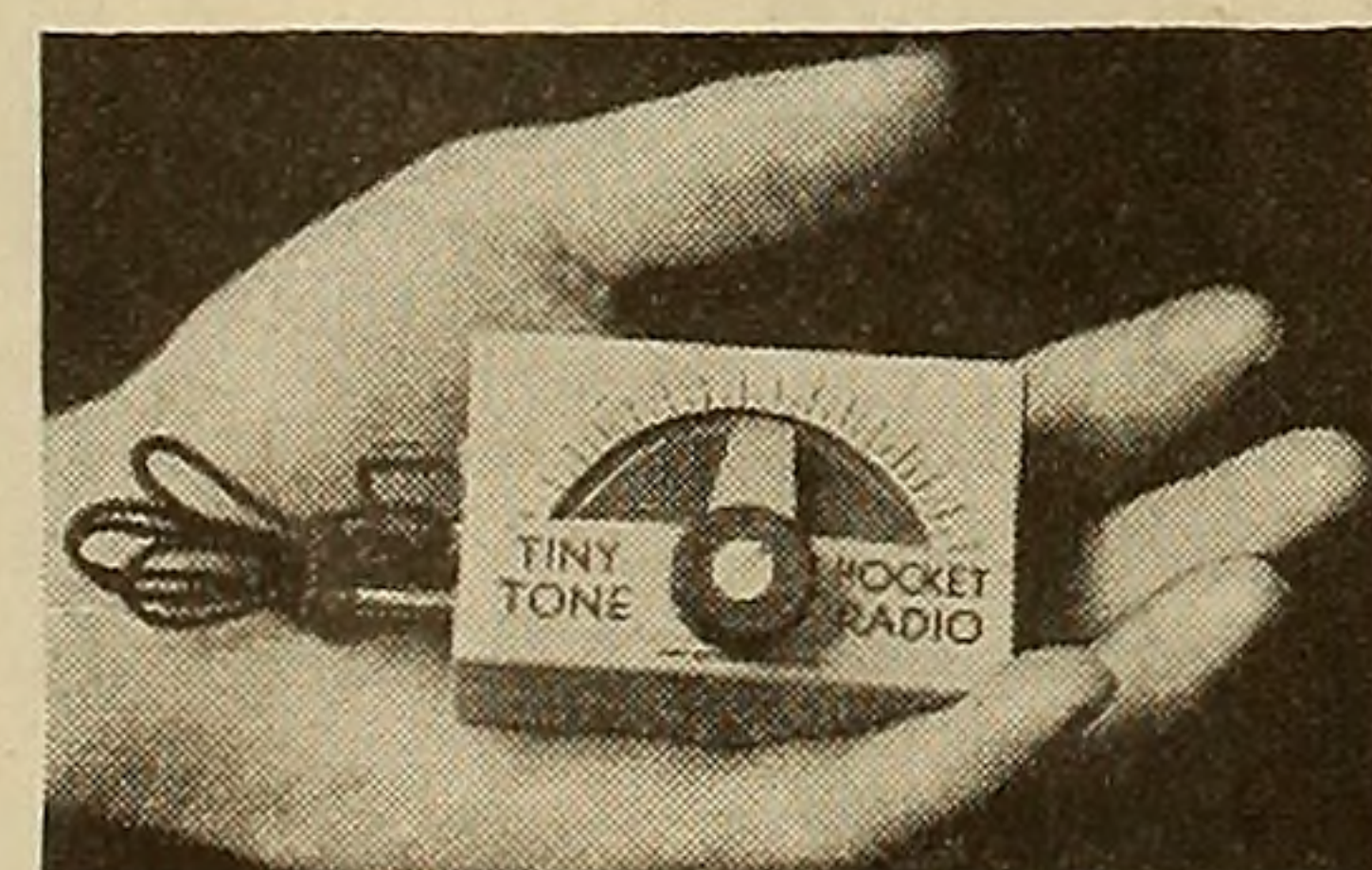
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## The Talk of Hollywood

[Continued from page 64]

### From C.L. to C.G.

CAROLE LOMBARD'S rapidly gaining reputation as Hollywood's champion she-prankstress. One of her latest gags was to follow up the Hollywood gossip about her romancing with Clark Gable by sending Gabe a "love-gift." It was an ancient Ford, which she bought for \$12. On it, she had two huge hearts painted in red and white, and monogrammed with Clark's initials and her own, and she had it delivered in broad daylight at Clark's hotel, with her card tied to the steering wheel. And what did Clark do? He took the wheezing old wreck to the Douglas Applewhite Ford agency in Hollywood, and gave them *carte blanche* to renovate it. They did. Put a new engine in it, replaced other worn out parts, and finally painted it cream white and added a lot of glittering accessories. Now it looks and runs like a million dollars—and Clark drives it daily.

### An All Family House

MOST unusual residence in Hollywood (and are there unusual ones there!) will be the one that Fred Stone's building. On a big tract of land he's bought, he's building a main house for himself and his wife; a four-room house for Daughter Paula; a six-room house for Daughter Dorothy and her husband, and two three-room guest houses!

### Once Upon A Time

WHILE Rex Bell goes on splitting his time between making western films and buying cattle for that ranch of his, his wife—Clara Bow—is done with films forever. Life on the ranch has added plenty of pounds and curves to her figure. Clara, once the hottest mama of them all when she was the "IT" girl, has gone so completely rustic that she hates to come to Hollywood on infrequent trips with Rex, because, she complains, the noise of the city annoys her.

Another "once upon a time" note: The other day, a good-looking blonde visited Rod La Rocque on the set where he's making *Reunion*. Inquirers learned she was Rod's wife. As Vilma Banky, she was top star at the very studio where she visited Rod, six years ago!

### And So—

BECAUSE Luise Rainer has been given too many speed tickets by traffic cops, MGM studios, with her permission, have had their experts tinker with the motor of her car—so that now she can't drive it over 40 miles an hour. Alison Skipworth, who doesn't like eggs, has just spent \$112 on a fence in her backyard. To keep stray dogs from molesting her seven chickens. Because of his hit in *The Country Doctor*, which 20th-Fox made, MGM has torn up Jean Hersholt's contract and given him a new one with a huge boost in pay!

YOU remember that black and white dog in "Trail of the Lonesome Pine," don't you? Well, the dog makes plenty of money acting in movies for his owner, one Ger Orvedahl. BUT he keeps Ger from seeing

[Continued on page 81]



## Vacation in MINNESOTA'S COOL NORTH WOODS

THE best features of nearly every vacation spot in the country are rolled into one glorious paradise of sport, freedom and relaxation here at Breezy Point. As a vacation resort, Breezy Point on Big Pelican Lake in the heart of Minnesota's 10,000 lakes region almost defies description. Yet, if you can afford a vacation at all you can afford to come to Breezy Point. Prices are the lowest ever. Individual cottages for two or more people are as low as \$5.00 per day per person, including meals. Or perhaps you prefer one of the luxurious hotel rooms, on a par with those found in the best metropolitan centers?

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*America's Finest Summer Resort*



# The Life and Loves of Shirley Temple

[Continued from page 35]



## Here's a Queer Way to Learn Music!

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had good memories too!

Hollywood attempted to stimulate a romance between La Temple and Le Bartholomew (Freddie, aged twelve), and Shirley entertained the English lad at tea in her bungalow, probably leading the conversation down cultural lanes. Master B's fresh, crisp British diction fascinated Our Charmer for the afternoon, and she was in a dither about it over her spinach that night, but the next morning found her going back to her real interest, Older Men. Visitors to *The Littlest Rebel* set found her riding piggy-back with John Boles.

Texas-born, soft-spoken John Boles is Jimmy Dunn's No. One Contender for La Temple's affections. They have played in two films together, as has Jimmy with Shirley, and are completely in rapport with each other. John, having two little girls of his own, knows exactly what to do to amuse women, and, besides, he sings. Shirley, with her gift of rhythm, does not have to feign an interest in Boles' singing.

Together, Boles and La Temple give free hand to their "play instincts." Just as Cleopatra is reported, by our modern historian-fictionists, to have punched doorbells with Marc Antony, Shirley knows that the best way to keep a conquest conquered is to amuse him with good, clean, wholesome fun. That explains why 20th Century-Fox searchers found John and Shirley pounding away on a xylophone on the recording stage one afternoon when they were due at the rehearsal hall. And laughing like a couple of kids, too.

It probably explains why Henry Fonda, with a day's holiday from *Trail of the Lonesome Pine* preferred to spend it on the set where La Temple was making *Captain January*, instead of with one of his numerous other girl friends. Captivating as a seasoned heart-campaigner, Temple wouldn't let Fonda leave. Not that he wanted to. Work that day was one long romp. As for Fonda's feelings for La Temple? Well, her picture is positively enshrined in his living room, and he points with pride to the round, wiggly letters that autograph her likeness to him. "She did it herself!" he beams.

Idle moments often find La Belle Temple and Heart-Man No. Two (John Boles) on the music department's set where they try out various musical instruments and sing sketches of songs they have learned together. Temple doesn't always keep her part-time romance with Boles in the realm of song. She likes to widen their cultural interests with reading, for instance. When they are working together in a film, they spend all the spare minutes that La Temple can maneuver in pursuit of the printed word—the word that is printed in balloons on those brightly-colored comic sections. Yep, Shirley likes the comics, and she pursues Boles with the unerring instinct of a homing pigeon to ask him to read the "funnies" to her.

THE men who have been fortunate enough to work with La Temple come away simply drunk with admiration. Strong men like Lionel Barrymore, Michael Whalen, Jack Holt, Arthur Treacher, Bill Robinson, Guy Kibbee, Buddy Ebsen, Joel McCrea, sing her praises. Moreover, some of them will even write about her. And when you get a man to put down in black and white what he feels about a woman, you have the zenith in devotion. Most men

are afraid to write about a woman. Says Lionel Barrymore "... her talent is God-given—she reasons ... with rare intelligence in her own manner."

Michael Whalen, who just finished *Poor Little Rich Girl* with La Temple, says: "She inspired me to do my best." Ebony-colored Bill Robinson, tap-dancer de luxe, calls her "the sweetest little peach-blow lady in all the world ..." and says that without Shirley's help he wouldn't have been able to put over some of his best dialogue lines.

La Temple, a serene, dimpled island in the exact center of this sea of admiration, has not permitted herself to write any responses to these eulogies. Perhaps it is because writing for her is as yet a very new sport, and perhaps, too, she realizes the value of prudence in correspondence with gentlemen. To date her epistles, proudly written on lined paper, have sounded something like this one to her chief cameraman, John Seitz. "Dear Mr. Seitz: Thank you for protecting my eyes from those strong lights. Yours, Shirley Temple."

Nor has love prompted her to dash off a poem to the object of her affections, Mister Dunn. The only poem she has written, and it was set to music the other day by the studio's music department, was a lyric in praise of a popular bottled nectar (non-alcoholic, of course) to which she is passionately addicted.

La Temple differs vastly from the modern girl. She doesn't permit expensive gifts from her male admirers. Jimmy Dunn, of course, gave her a tiny watch on Christmas before last, but that's different. Jimmy is a regular suitor, calling on Sunday mornings. (She probably makes him read the "funnies" to her, too!) Out of almost worshipful admiration, Bill "Bo-Jangles" Robinson gave her a little bangle bracelet, commemorating the films that they had made together.

In night life, too, La Temple is different. Most popular women are seen, when darkness falls, at the gayest cafes. But not Temple. She is thinking of her Career, and is in bed at eight, every night. A woman, she analyzes, must think of her beauty sleep. Curly tossed upon her pillow, eyes closed, La Temple, Hollywood's greatest siren, greets midnight (when most of her cinema sisters are making merry) without even a dream to disturb the sweetness of her slumbers.

## Knitting Contestants, Attention!

We have to beg your indulgence for another month. We have been overwhelmed—not only by the number of entries but by the beauty of the garments entered. This has made it doubly hard for the Judges. They want to be fair to everyone—and they therefore have asked for an extension of time. We had no alternative but to grant their request for additional time—we, too, want to be fair. And, we are positive you want to be fair. Therefore, the announcements of the winners has been postponed and will be announced in an early issue. We hope the anticipation won't be too great!

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How Hepburn is  
"Queening" It  
[Continued from page 67]

measure by the same standard.

*Mary of Scotland* had courage. She stood steadfast to what she thought was right. Similarly, if Katharine thinks that she is right, she stays with her decision. The men on her set respect that courage. And I could not find a woman at RKO who did not like her. She has a brand of independence, poise and courage that other women would like to have. Stay on a Hepburn set for a time and you will soon have this impression: She is not trying to be a Hollywood Personality; her interest is in trying to be a good actress.

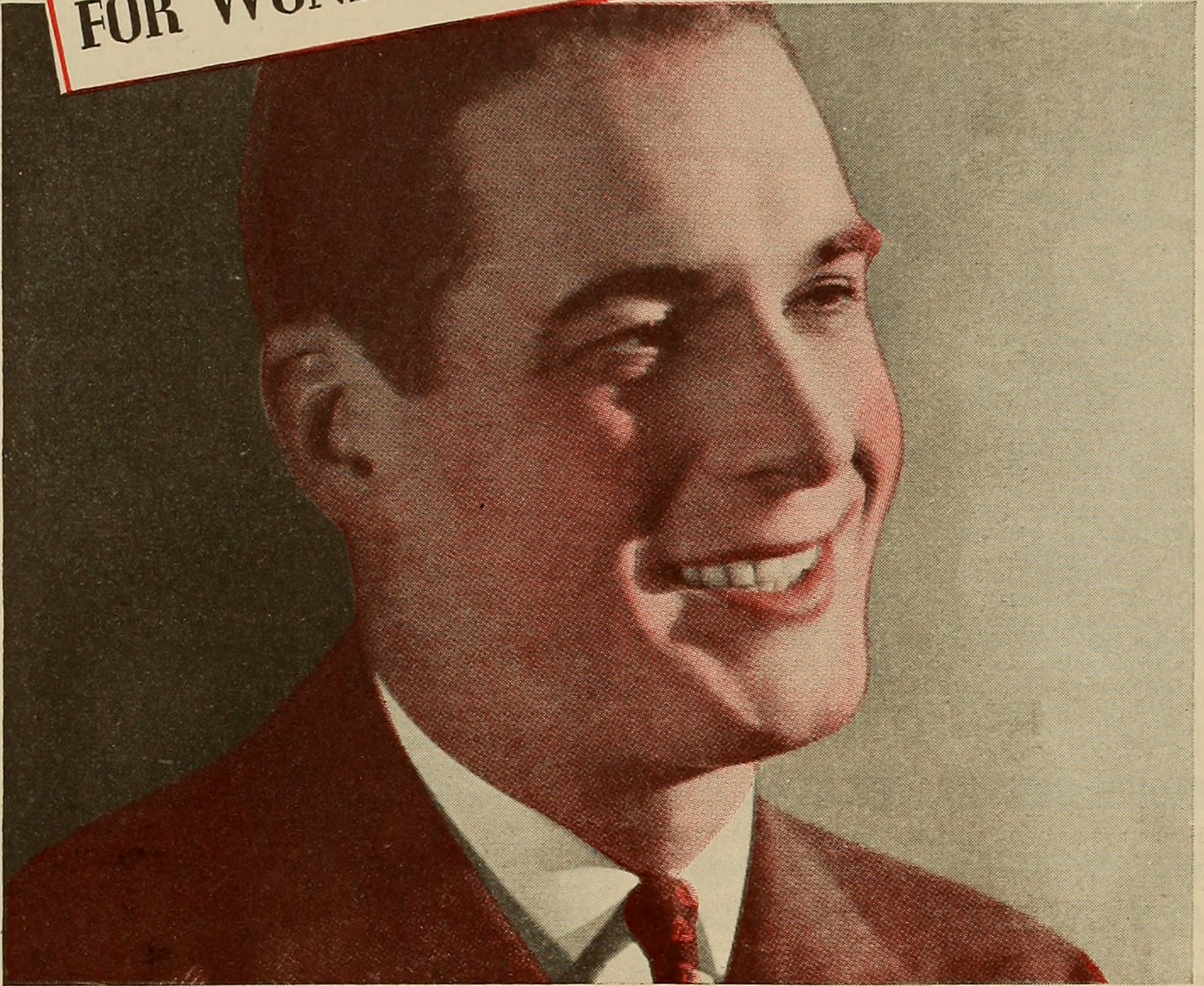
See her at the studio or at her home, and you soon have this impression: Most of her "eccentricity" is a myth. Gossip writers make much of the fact that she usually wears slacks to work. So does Ginger Rogers; so does Ann Sothern; so do most of the other actresses in Hollywood. When they have to report for work at 7 o'clock in the morning, changing into costumes as soon as they reach their studios, why should they dress up? Hepburn is sensible, not eccentric, in pulling her hair back under a beret and wearing tailored slacks to work. She can get out of them easily and quickly when she reaches the studio. When she appears in public, she avoids attention-calling by wearing a dress, coat and hat. She uses very little make-up. You can see her freckles—most of them on her arms, very few on her face.

Her dressing-table is located just off the set, and is unenclosed. It might as well be parked in the middle of the Lincoln Highway, for all the privacy that she has there. The answer is that, among those who understand her, she has no need for privacy. The lowliest "extra" thinks nothing of powdering her face before the star's mirror—on a Hepburn set.

She has a big home in Beverly Hills, surrounded by five acres of ground, on which she has a swimming pool, a tennis court, gardens, fruit trees, countless walking paths. Whenever she is there in the daytime, she is out in the sunshine. Indoors, she likes to wear very sheer, ultra-feminine negligée. It is one of her few extravagances. She attends few parties, gives few, has few close friends. The closest, perhaps, is Director George Cukor, who was responsible for her coming to Hollywood to play in *A Bill of Divorcement*. She has a housekeeper, a cook and a chauffeur-gardener; she also has a personal maid on the set, but not at home. The reason for her small circle of friends in Hollywood? When she is in Hollywood, she is working; when she is finished with a picture, she flies East to be with her family.

Though *Mary of Scotland* is her first biographical picture, she hopes that it will not be her last. She still would like to film *Tudor Wench*, dramatizing the young Queen Elizabeth. Also, she would like to play *Joan of Arc*. And she has reasons: "I enjoy this experience of playing a historical character. I have been able to make a real study of Mary from authentic information about her—I have been able to see her from all sides, not just one, as a novelist might see a heroine. And out of that study, I hope I have learned enough about her to bring her to life—as a ruler who was also a very human being, with virtues and faults and honest emotions." And that's how Hepburn is "queening" it. . . .

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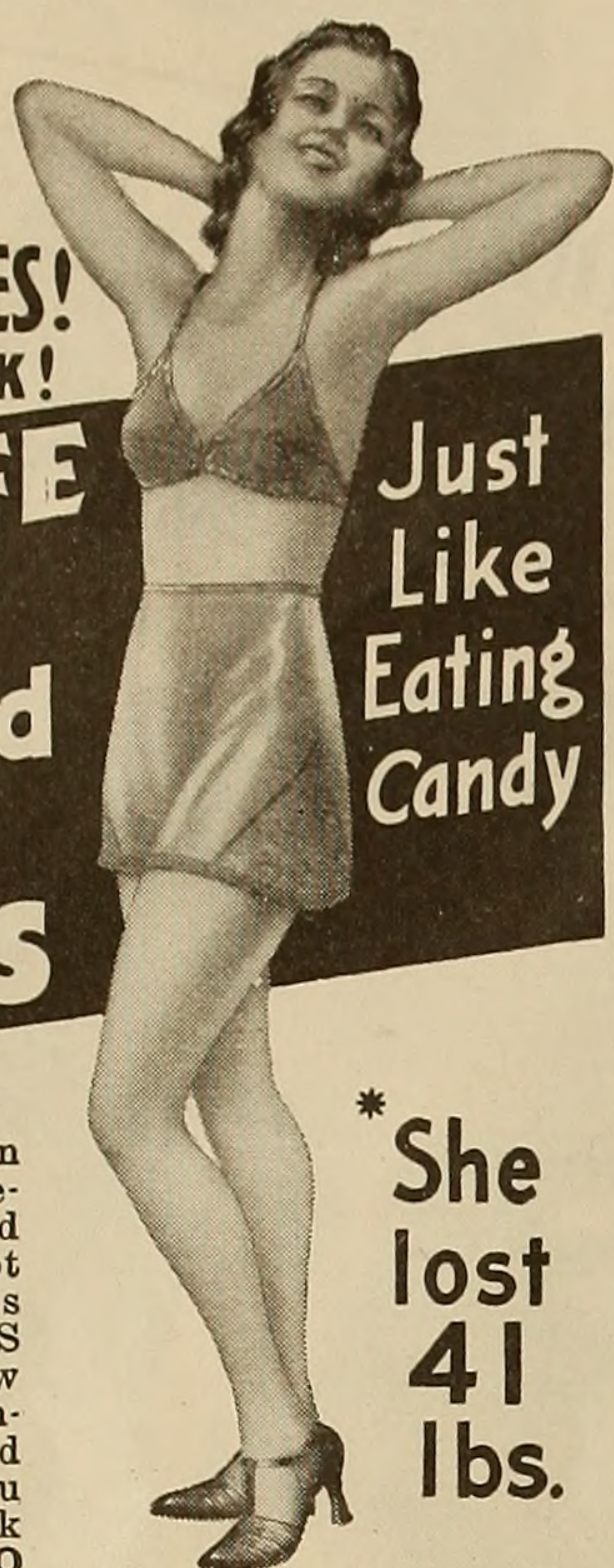
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## Time on My Hands

[Continued from page 41]

belt or pin—therein lies the success of a clever woman. Marian Marsh weary after strenuous work in her newest picture, *Counterfeit*, decided that a vacation was the only cure. But Marian is a popular girl and a busy one. Because the business of acting comes before the pleasure of summer-time activity for her, Marian took her vacation right in Los Angeles, within easy reach of her studio. Marian packed her summer wardrobe and moved to the attractive Ambassador Hotel which is in the heart of the city but has all the facilities necessary to vacation enjoyment. It is there we found her. And it is there we joined her for one big vacation day in the heart of the Kingdom of Movieland.

When not working, Marian starts her day at 6 A.M. each morning with a horseback ride. This is one of her favorite sports and as Marian told us, she would rather dress comfortably than with all the ultra chic paraphernalia that goes with what the smart stores offer for fashionable young women who indulge in this pastime.

Dismounting long enough to pose for the photographer, Marian presented a study in shades of brown. Boots in brown leather matched her English cut gabardine trousers. Her mannish blouse in a lighter brown broadcloth was in smart contrast to a beige wool sports coat. A French beret in the same shade as the trousers topped off the riding habit to perfection.

**A**FTER an hour's ride, Marian returned home for a quick shower and breakfast at eight on the patio. Seated at a small table with a fountain on one side and overlooking the city on the other, Marian was the picture of radiance in a delicate pink flowered taffeta negligée. It had a small rolled collar and extremely smart sleeves consisting of three folds one on top of the other. These fancy sleeves gave a decided feeling of width through the shoulder line with a most unusual touch of youthfulness.

Breakfast over, tennis took up the next hour. We arrived on the courts as requested at 9 A.M. sharp. Marian was youth personified in a pair of flowered shorts. The fabric, with a bright blue background, boasted large futuristic daisies in white and beige. The shorts were very brief and buttoned on each side with novel blue glass buttons. A halter top was attached to the shorts for a minute spot in front only.

Marian is indefatigable and, after two hard sets of tennis, insisted upon a swim in the Lido pool. All eyes were focused on the star as she stepped from her cabaña in a turquoise blue satin lastex suit. A unique new feature and one that was, to say the least, a bit startling offered a skirt in front but curiously enough ran out of material before reaching the back. With this suit Marian wore red linen sandals and carried on one arm, a large Mexican sombrero in turquoise and red straw while on the other, she swung a smart red patent leather beach bag, rubber lined, covered in fish net and trimmed with a large cork button.

**A** SHORT sun bath, a quick dip in the pool, and she was off to dress for a luncheon date. Over her shoulder, she announced her intention of playing golf at three that afternoon.

Only seconds later, the star left the

hotel at a brisk walk, entered her car and drove off. She was wearing a print crêpe, patterned in large pink carnations with a huge bouquet of the carnations placed at a coquettish angle in front. The bodice was shirred, front and back, and the skirt, definitely this season's, featured the new up the front movement, a continuation of the sash. Small puff sleeves were girlish. Marian's hat was the Gibson girl type in rough green straw. Her bag, original in shape, was made of the same straw as the hat.

At three that afternoon, Marian arrived on the golf course in the latest fashion fantasy—white culottes in raw silk. They were fitted high at the waist with a slim silhouette and flared hemline. A white short sleeved angora sweater sported three navy blue sailor lads. Navy blue felt slippers and white string gloves with pig skin palms completed a smart fashion picture.

From five to six was the cocktail hour, a most delightful time of day. Marian entertained a few friends. Cocktails and tea were served in the patio. The weather was superb and Marian, the perfect hostess, was charming in black soufflé, trimmed with white embroidered organdie. The dress was made like a coat, buttoning in front over a long tight fitting black crêpe slip. A large baku straw hat in black with one of those odd shaped crowns was most becoming.

Though an invitation to a cocktail party always reads "four to six" or "five to seven," the guests usually remain later than six or even seven. When our hostess finally withdrew, it was almost eight o'clock. Still not fatigued by this active day, she was down stairs again in half an hour, wearing the latest in formal attire. Our final picture of the Hollywood star was one of her standing in the lobby waiting for her escort. She was wearing a lovely chartreuse soufflé gown with long flowing panels while a gorgeous white fox fur cape graced the back of a chair.

### Five Years Ago in MOTION PICTURE Magazine



**Fredric  
March**

"**FREDRIC MARCH**, who did a priceless imitation of John Barrymore in *The Royal Family*, is now slated to do *Dr. Jekyll and Mr. Hyde*, which John did in the silents" . . . "Movie moguls, politicians, business and professional men have joined the man in the street in repeating: 'Why not Will Rogers for President?'" . . . "Carole Lombard and Bill Powell have made up and Hollywood breathes more easily" . . . "Irving Thalberg and wife, Norma Shearer, have gone to Yurup—along with Douglas Fairbanks, Jr., and wife, Joan Crawford" . . . "Remember Madge Evans, the child actress of a few years ago? She has grown up and become a hit on the Broadway stage in *Philip Goes Forth*. She also is back in films again—right now" . . . "Just now the gossip is that Connie is to marry Gloria Swanson's Marquis—Hank, as he is better known in Hollywood" . . . "James Cagney is one of Warner Brothers' most promising baby-faced killers" . . . "Tallulah Bankhead—aided by Clive Brook—gets a dramatic start as a talkie star in *Tarnished Lady*" . . . "After six years, Jack Dempsey, ex-heavyweight champion, and his beautiful wife, Estelle Taylor of the films, often referred to as Hollywood's most devoted couple, have come to the parting of the ways" . . . "Marie Dressler's health gave way under the strain of too much success. Overwork, premieres and the constant partying accorded to and expected of movie stars proved too much for her."



# The Talk of Hollywood

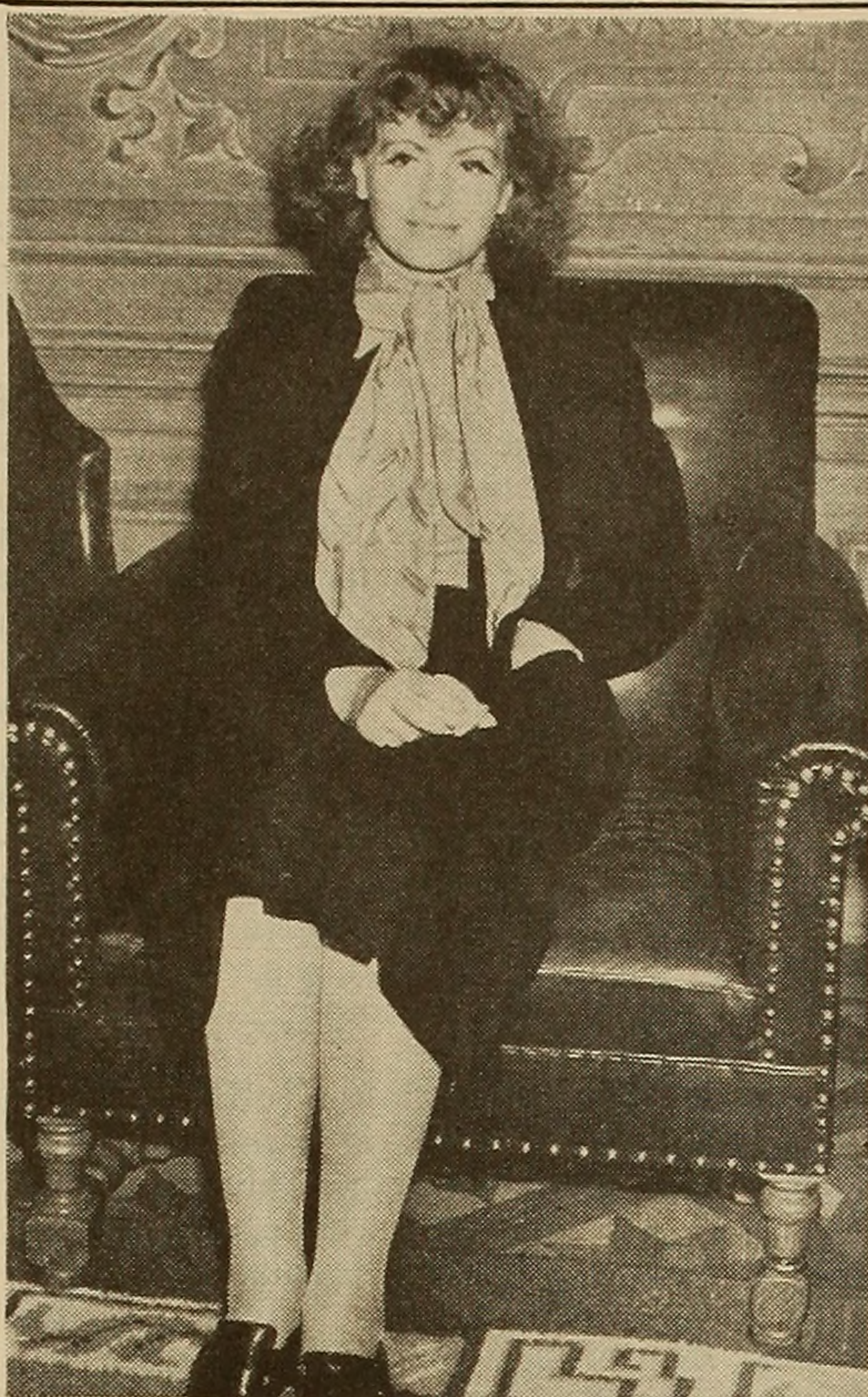
[Continued from page 77]

movies. "You see," explained Ger, "everyplace I go, 'Tuffy' goes—and they don't let dogs in movie theatres, so I haven't ever seen Tuffy on the screen yet!"

## Garbo Talks

WELL . . . well . . . and another well, for good measure—and said here because Garbo is back on schedule and moreover, came back with a smile for everybody. She was due to arrive on the Swedish liner, *Gripsholm*, docking in New York instead of catching the usual tramp steamer and sailing mysteriously for Los Angeles. So what happened? So this happened: the ship news reporters met the boat down the bay and found a Garbo with smiles and hands stretched out in a friendly greeting. She wasn't disguised in dark glasses either. And she met the boys in the smoking-room and answered all their questions, the silly ones as well as the sensible.

So a new Garbo came back—one who didn't indulge in her customary hide-and-seek with the newspaper gang. She spiked the "Ay tank Ay go home" line with the retort that she hasn't any home since she is a wanderer. She had a quiet trip over, rising around six in the morning and, after breakfast, indulging in deck



Here is Greta Garbo as she looked in greeting the reporters and cameramen on the S.S. *Gripsholm*. Note the smile

tennis and shuffle-board. She retired early every night.

And now Garbo is back in Hollywood and preparing to give you *Camille*—and Robert Taylor has the inside track as her leading man in the rôle of *Armand*. And how are you today, Mr. Brent? She looks about the same as when she left for Sweden several months ago—her hair is brown and she is still slender.

If Garbo has really turned over a new leaf whereby she isn't playing the artful dodger any longer—then it comes down to Hepburn alone. And somehow Katie doesn't look as well in this rôle as Garbo. Garbo made it a three-ring circus; Katie makes it look like a one-ring wagon show.

## Battle-Cry of Freedom

ANOTHER Greta (Nissen is the name) has finally had her marriage to Weldon Heyburn annulled—and it took four years and five lawyers (none of whom came from Philadelphia) to accomplish it. If there's another man in La Nissen's life she isn't telling the world his name. The star has been playing in English pictures the past three years and after spending several weeks in the East will return to Hollywood. Meanwhile Greta's Ex—Weldon Heyburn, has married Jane Eichelberger, socialite.

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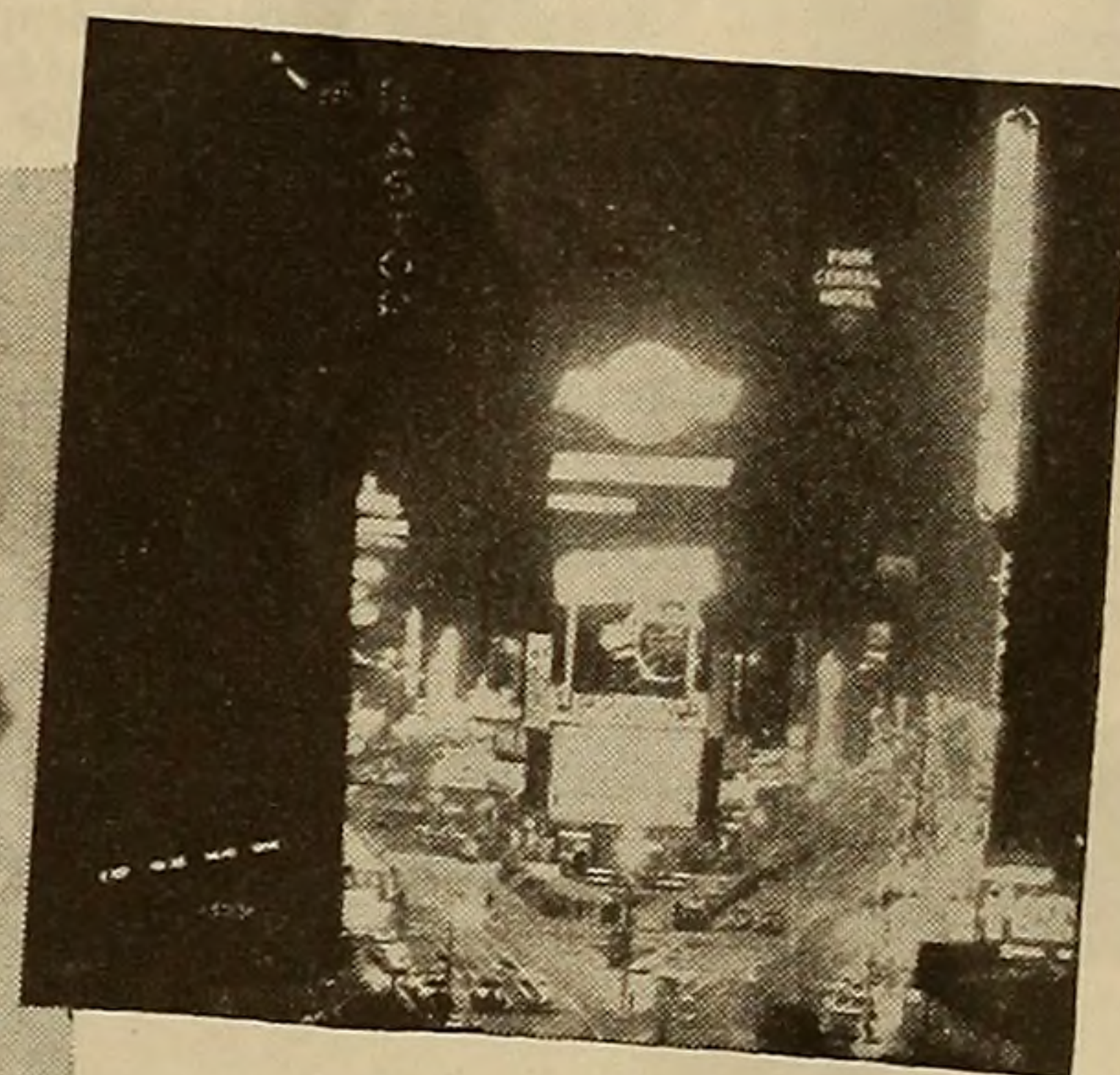
# HOTEL ASTOR

## TIMES SQUARE • NEW YORK

F. A. Muschenheim, President • R. K. Christenberry, General Manager



Gloria Stuart, above, 20th Century-Fox star in *The Poor Little Rich Girl*, thrills to the bright lights of Broadway when she visits New York.



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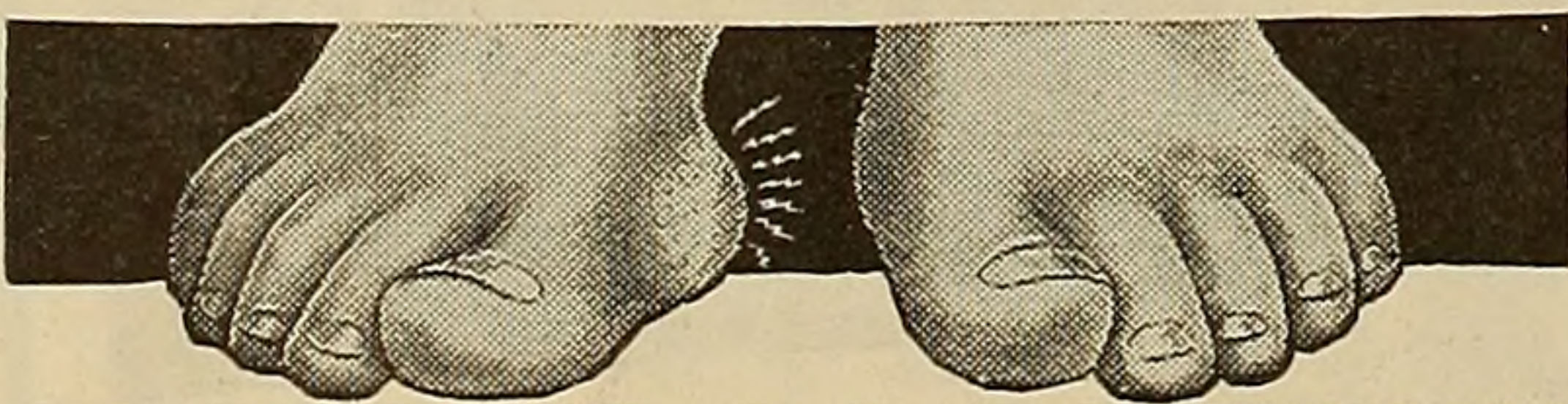
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## A New Way to Men's Hearts—as told by Carole Lombard

[Continued from page 36]

type. Purely physical charm is still important, naturally. But they come back to the others—to the girls who are using their brains!"

AND the most fascinating women of Hollywood bear out Carole's statements. Carole herself, poised, brilliant, whose latest witticism is broadcast through a delighted town; Miriam Hopkins, the laughing sophisticate, who charms men with her "mad-cap" intelligence; Kay Francis, whose fine intelligence shines through her beauty; Marlene Dietrich, known off the screen among a small group of intimates for spontaneous cleverness, slyly humorous remarks and comments on life which she usually makes in her native German; Jeanette MacDonald, a serious philosopher despite her completely feminine manner.

Dumb Doras are out in Hollywood! It was a case of Wit vs. It—and the brains won! It's significant that almost all of these glamorous beauties choose men companions of the more intellectual type. Kay Francis goes with Delmar Daves, a writer. Myrna Loy with Arthur Hornblow, a producer. Carole Lombard's humor and intelligence, no less than her blonde beauty, surrounds her with a group of writers, artists and other men of intellectual accomplishments.

Carole told me, "I'm the most feminine woman in the world—ridiculously feminine in my attitude toward clothes, and things like that. I adore to shop. I love redecorating my new home. But because I've worked for my living ever since I was fifteen, because I've been up against the same things, in earning my own way, I can understand a man's mind.

"That's just one attribute in which the new woman differs from the old. We can appeal to men through other channels than through their stomachs—referring to the old catch-phrase about the surest way to a man's heart. Another attribute is companionship. There's no need for us, desperately, to chase after men—we have our salaries, however big or small they may be. Our own interests. *Love can come naturally and spontaneously because we want love—not because we need a man's check-book or his support!*

"This in itself creates a mutual respect between the sexes. Love can be based on big things, with all the pettiness cut away clean. That's why I believe financial independence is the greatest preserver of love in the world. And the new charm comes about purely through such independence! Working for a living, successfully and happily, will give almost any woman its essentials. *She'll begin to use her brains!*"

CAROLE smiled reflectively. "Have you ever attended a dinner party where all the women were women of leisure and idleness? Have you listened to the dull, the deadly dull conversation? No wonder men grew tired of that! Now women—if they work and keep their minds active—can discuss any topic under the sun as intelligently as a man. Politics, sports, world affairs. She hasn't been sitting home all day, letting boredom and pettiness and day-dreams poison her mind. She hasn't been tied down to a routine. Men love women who are clever—if they are still essentially

feminine. *They love independence in a woman—it gives them something to conquer! A chance to exercise that much vaunted male superiority!*"

We wondered suddenly how this modern, financially independent woman would react to marriage. Carole's own marriage to Bill Powell ended in divorce, according to Hollywood, because of her career. She answered with the forthright honesty for which she is famous. "My career had little to do with the divorce. We were just two completely incompatible people. I honestly believe that a woman who is or has been financially independent is *more* prepared for marriage than any other!"

"Independence eliminates almost all of the unpleasantness that can develop between a man and wife. The woman who works can't relax—can't stagnate. She'll remain the vivid, attractive, *awake* woman the man married. He'll still have to court her. If there's a slight jealousy of her work, all the better. She is still a woman to be won!"

"If I should marry again, I could find time to manage my home and be with my husband without interfering with my career. Right now I run my own house. I have pleasant, ample vacations. I find time for an interesting social life, seeing my friends, going where I choose. If marriage is difficult for an actress—and I believe it is difficult—it's for other reasons than the fact that an actress works. Certain emotional complexities that needn't concern us now."

SHE added, honestly, "It may be hard, at first, for a man to adjust himself to a woman's independence. I haven't noticed that in my own life because I wouldn't bother with any man who showed jealousy for my work. But—perhaps in spite of themselves—men respect an independent woman. Instead of jealousy and possessiveness, *love can be based on a natural trust and honor.*"

Study the heroines of the newest pictures, and you'll see that Carole is right. The tantalizing charm of Carole, herself, upon the screen depends largely upon her independence toward men. Her humor—her freedom—her poise all spring from it. Rosalind Russell has played girls of the same type, refreshing in their frankness and honesty. For the first time, these sparkling women have had a chance to play themselves! Bette Davis once told me, "Probably the most important factor in being popular with men is not *trying* to be popular! The days when women schemed and worked to attract men are over. Now we know it's better to develop interests of our own, depths within ourselves. Be independent—and you'll find men seeking you out!"

Jean Harlow said, "If I had to name one vital necessity for a girl in being popular, I'd say, above anything else, a sense of humor and mental alertness. Surface wit—and also a deeper appreciation of the colorful, unexpected and dramatic aspects of life." And Jean's dramatic change from a platinum blonde to a brunette carries out her theory that in 1936 it's more important to amuse and interest men—than to amaze and shock them! Wit counts more than It—and the glamorous girls of Hollywood, headed by Carole Lombard, are proving it!



## Care of the Teeth for Beauty

[Continued from page 48]

every tooth, has bristles with rounded ends that cannot irritate or lacerate the gums. I didn't believe it was possible to round the microscopic end of a bristle until I saw actual bristles, magnified hundreds of times, before and after this polishing or rounding process. The ends of the bristles in the "before" screen looked too much like splinters for one's sense of comfort, while the "after" ones were reassuringly blunt and harmless looking.

This particular brush has other features besides the round-end bristles. The quality of the bristles is also excellent, for they are all taken from the backs of Siberian boars, which are known to produce very durable yet flexible bristles, even if they are such ugly animals... Instead of becoming soggy after repeated moistening, these bristles retain their firmness for three months or more. Still another thing I like about this brush is the longer tuft of bristles at one end, which enables you to cleanse even your wisdom teeth with ease. Fifty cents is the retail price. It comes with hard, medium or soft bristles. I'll be glad to send you the trade name.

When you were a child, you were probably taught to brush your teeth down on the "uppers" and up on the "lowers"—unless you weren't taught at all and acquired the habit of brushing them back and forth, horizontally. This latter method does little or nothing to cleanse the teeth and it irritates rather than massages the gums. The up and down method is a simple one for children to learn, but the best one consists of closing the teeth and using a rotary or circular motion of the brush.

After brushing your teeth thoroughly, devote a minute or two to a brisk massage of the gums. This practice stimulates the circulation in this area, hardens and strengthens the gums and, indirectly, benefits the teeth, which are dependent on the health of the gums... A dentrifice that is especially designed to massage the gums as well as to cleanse the teeth has a delightful mint taste and a stimulating tang. Daily massage with this tooth paste gives the gums the activity and exercise they need. Unfortunately, our modern diet, consisting largely of foods of the ice-cream-and-mashed-potato type, doesn't afford a proper amount of exercise for the gums—and this deficiency must be remedied. It is not necessary to use a great deal of this tooth paste, for a small amount produces sufficient foam to penetrate all dental crevices liberally. Besides removing food and discoloration from the teeth, the dentrifice polishes their surface gently and makes them dazzlingly clean. It's an inexpensive

tooth paste and made from an irreproachable formula. Want the trade name?

**T**HE use of an inferior brand of lipstick or the incorrect application of a good one often completely cancels beautifully cared-for teeth... You rarely hear men protest about lipstick that *stays* on, tinting smoothly—but you frequently hear them criticize the girl with a rim of lipstick around the edge of her lips and none in the center. They also dislike lips that are roughened and cracked by harsh lipsticks and, above all, they loathe flecks of lipstick dotting the teeth...

I hope that you will let me give you the name of a lipstick that prevents all these social errors. The trick in applying it is to have your lips perfectly cleansed first. Smooth the lipstick on carefully, outlining the edge of the lips, then fill in the center carefully so that there is no unrouged line apparent when you open your lips. Allow this rouge to remain for a moment, then go over it, smoothing it into the skin with your fingertips, correcting any smudges you made the first time and, of course, removing some of the excess rouge. Then as a final step, close the lips firmly over a bit of tissue.

This completes the process of removing unnecessary rouge and leaves only a deep, satiny color. This lipstick comes in five flattering shades, the newest of which is a true, warm red that refuses to change color

[Continued on page 86]

## CONSTIPATION?



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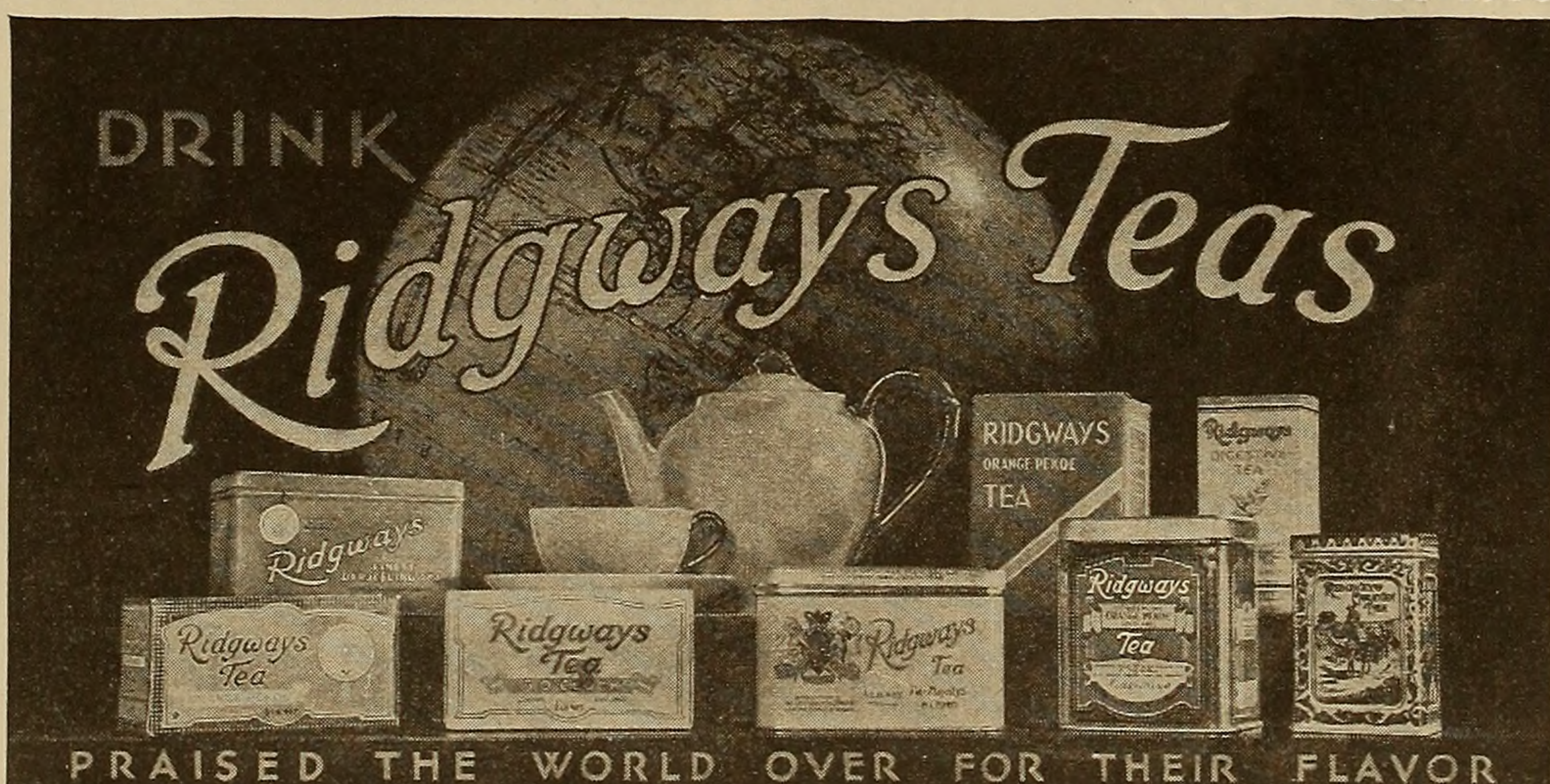
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## Hollywood Wants New Talent

[Continued from page 19]

these treatments. Of course, the girls used Hold Bob bob pins, the pin with the "invisible" quality. They are the favorite pins of Hollywood stars.

After this they went to Universal where Dan Kelley, casting director, had arranged for their special sound test. The girls were taken in charge by Charles Freeman who put them through a skit. In an early issue of MOTION PICTURE we will let you in on this adventure. It will show you how to make yourself most attractive, what preparations to use, how tests are made and how the studios develop new talent. Photos will be included.

Don't miss this grand opportunity. Get in on this new search for talent right away. All you have to do is send in your photo and entry blank. It costs you nothing. Just read the rules below.

## RULES

1. Any woman 16 years or over who is a resident of the United States may enter the "Search for Talent." Girls from the ages of 16 to 18 years must have the consent of guardian. It is not necessary to purchase any article to enter.

2. The "Search for Talent" opens May 1st, 1936 and closes at midnight December 31st, 1936, unless extended by announcement in MOTION PICTURE and SCREEN PLAY Magazines. This program will consist of eight monthly contests.

3. Each photograph must be attached to an official entry blank or facsimile.

4. Each month three persons will be selected and their photographs will be published in MOTION PICTURE and SCREEN PLAY Magazines. At least one of these girls will be selected by the judges to receive a free screen test at some convenient place and time to be selected by the judges, plus \$50.00 in cash. This screen test will be submitted to the officials of the Walter Wanger Productions at the United Artists Studios. If this screen test is acceptable, this person will be brought to Hollywood immediately for motion picture work in a Walter Wanger production.

5. At the conclusion of the entire program, we guarantee at least one of the winners of the monthly contests will be brought to Hollywood, all expenses paid, for motion picture work in a Walter Wanger production.

6. Entries for each monthly contest will close at midnight of the last day of the month. Entries received post-marked after that date will be put into the following month's competition.

7. Entries may submit as many photographs in each monthly contest as desired and may enter as many monthly contests as they wish but each photograph must be accompanied by an official entry blank or facsimile.

8. Photographs cannot be acknowledged or returned unless accompanied by a stamped addressed envelope.

9. Judges of these contests will be executives of the Walter Wanger Productions at the United Artists Studios, The Hump Hairpin Mfg. Co. and MOTION PICTURE and SCREEN PLAY Magazines. Their decisions will be final.

10. Contestants agree to abide by the decisions of the judges and any entrant must by her signature to an entry blank agree to permit the publications of her photograph in connection with advertising and publicity concerned with the "Search for Talent." Contestants must agree to give Walter Wanger Productions first option on motion picture services and if an offer from any other studio is made after a contestant is selected, contestant must give Walter Wanger Productions an option on services for the same amount as offered.

11. Employees of Walter Wanger Productions, United Artists Studios, The Hump Hairpin Mfg. Co., MOTION PICTURE Publications and Fawcett Publications and their families are not eligible to compete in these contests.

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LOOK FOR THIS MAGAZINE ON SALE JUNE 10

## You'll Soon Be Here in Hollywood

[Continued from page 23]

in the making, touring Beverly Hills to see the homes of the stars, banqueting at the Biltmore Bowl, visiting Ken Maynard's big ranch where he is conducting a circus and wild west show, visiting Paula Stone (if you take the first trip) or Donald Woods (if you take the second trip) where you will be their guests at cocktail parties. Plenty of movie celebrities will be at both parties.

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All in all, it's a vacation you won't want to miss—surely one you can't afford to miss. Full particulars will be sent you if you address your inquiry to Joe Godfrey, Jr., Movieland Tour Manager, 360 North Michigan Blvd., Chicago, Ill.

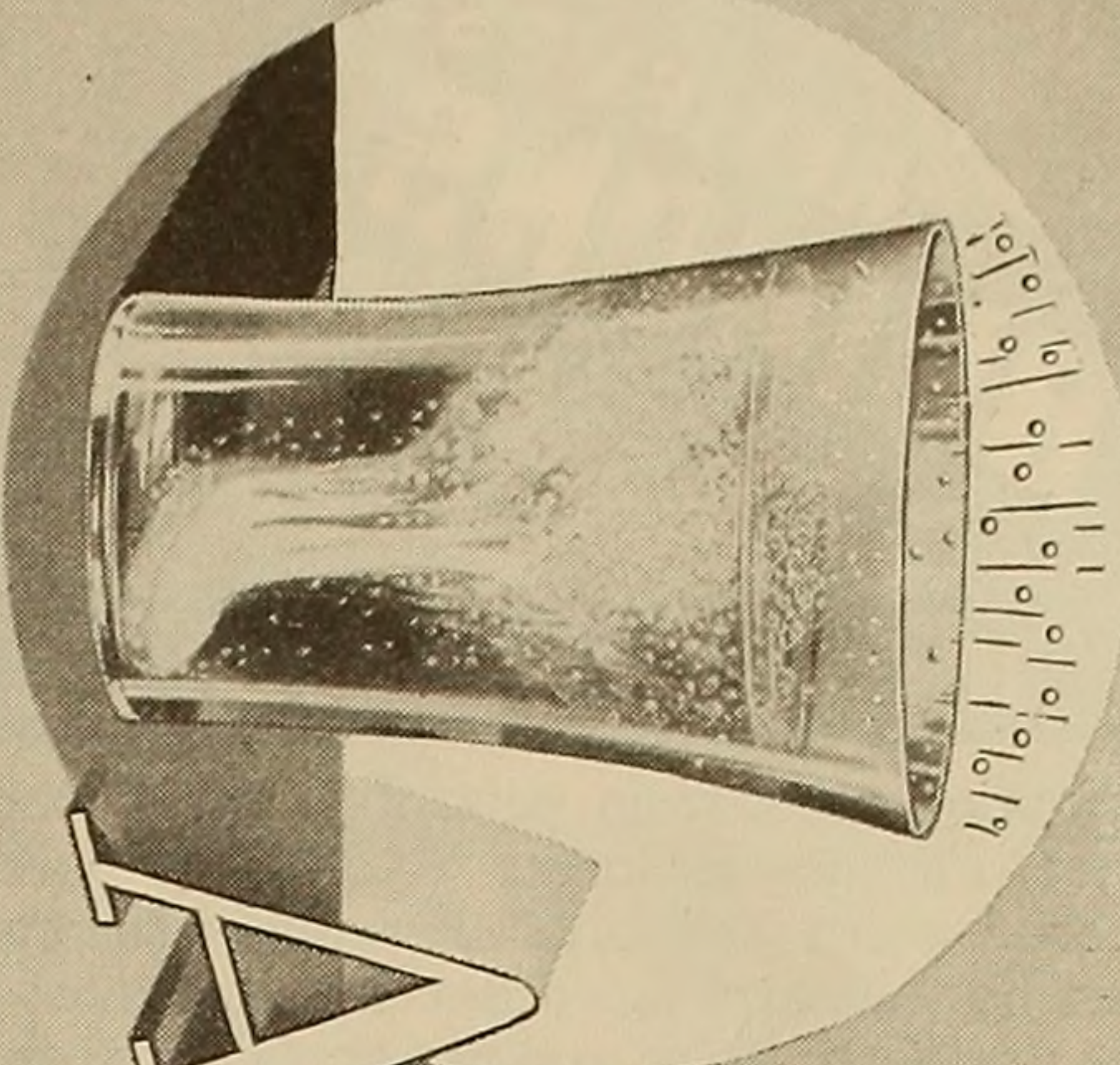
It's the last call—and your last chance to join MOTION PICTURE'S July Movieland Tour. Make your reservations NOW! It means two weeks of glorious fun. Full schedules for the two Tours and the coupon for you to use, appear on page 88.

You will also have the chance to win a beautiful Lettie Lee dress. One of the four frocks shown on pages 14 and 15 (as worn by Jane Wyatt, Hollywood star), will be carried away by you, or you, or you. Turn to page 15 for full particulars.



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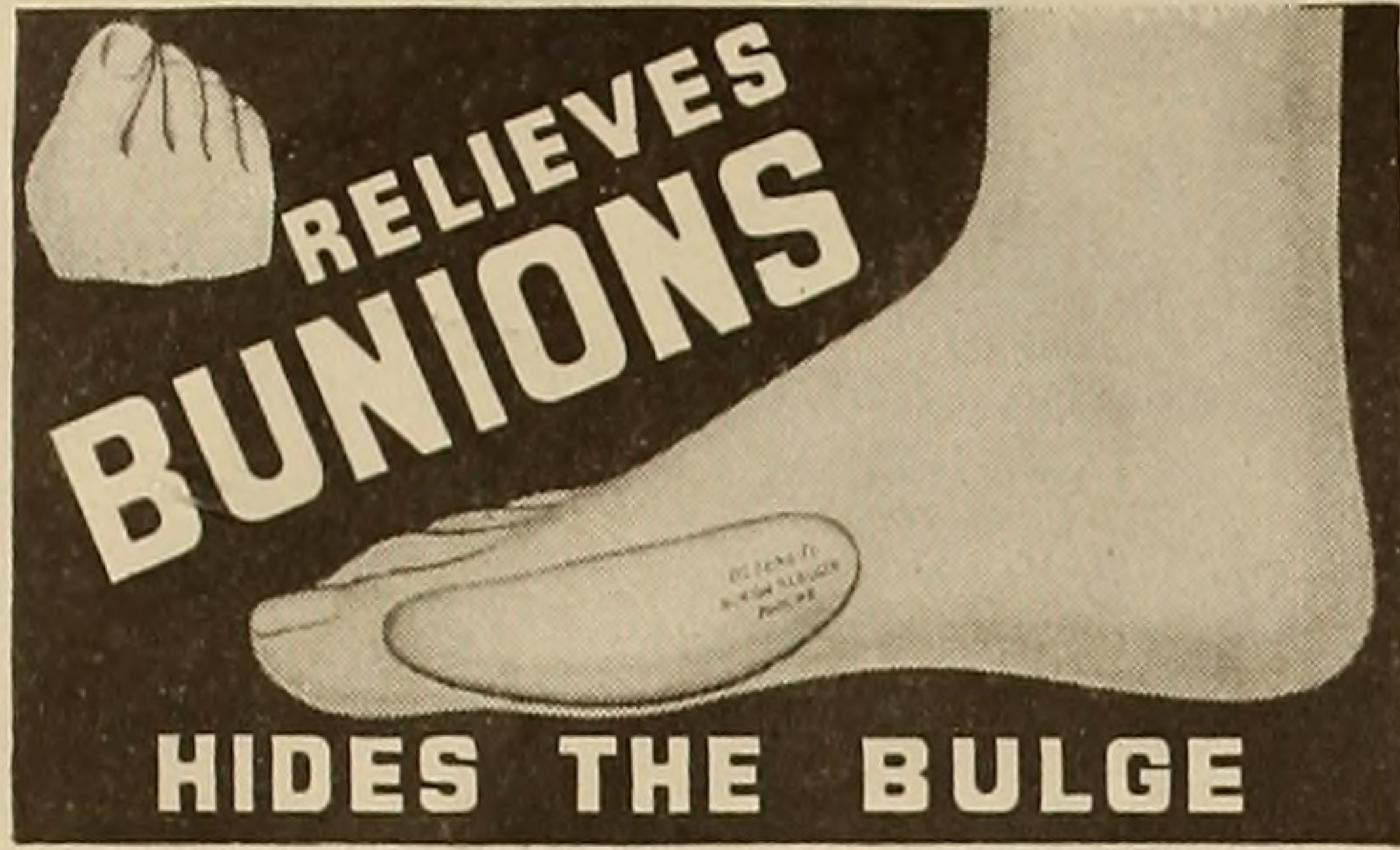
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28x5.50-18	3.35 1.15	36x8	11.45 3.95
29x5.50-19	3.35 1.15	36x8	13.25 4.15
6.00-17	3.40 1.15	<b>TRUCK BALLOON TIRES</b>	
30x6.00-18	3.40 1.15	Size Tires Tubes	Size Tires Tubes
31x6.00-19	3.40 1.15	6.00-20	\$3.75 \$1.65
32x6.00-20	3.45 1.25	7.50-20	\$6.95 3.75
33x6.00-21	3.65 1.25	8.25-20	8.95 \$4.95
32x6.50-20	3.75 1.35	9.00-20	10.95 5.65
6.00-16	3.75 1.45	9.75-20	13.95 6.45

**ALL OTHER SIZES DEALERS WANTED**

SEND ONLY \$1.00 DEPOSIT on each tire ordered. (\$4.00 on each Truck Tire.) We ship balance C. O. D. Deduct 5 per cent if cash is sent in full with order. To fill order promptly we may substitute brands if necessary. ALL TUBES BRAND NEW—GUARANTEED—HEAVY GAUGE CIRCULAR MOLDED. Guard against price advances. Order Now. We agree to replace at half price any tire failing to give 9 months' service.

**PERRY-FIELD TIRE & RUBBER CO.**  
2328-30 S. Michigan Ave. Dept. 4805, Chicago, Ill.

## Care of the Teeth for Beauty

[Continued from page 83]

on your lips. The price is only a dollar, the case is of the durable swivel type.

THE makers of a well-known face powder that comes in my favorite powder container (a glass jar with screw top) have introduced two unusual new "sunlight" shades for summer. While they are not tannish in tone, they blend beautifully with a deep, a golden or a light suntan, giving the skin a soft, natural warmth. One shade is slightly lighter than the other and is just the thing for those who like to remain as fair as possible during the summer . . .

Both powders were tested last winter by lucky girls lolling at Palm Beach, and pronounced unusually flattering in shade and perfect in texture. There are two sizes in the glass jar with its flower-wreathed blue top at 35 cents and 70 cents and two more in generously proportioned boxes at 10 and 20 cents. Don't hesitate to ask me for the trade name.

To keep cool and comfortable, in hot weather, as well as irreproachably fresh, you need a deodorant body powder and a reliable underarm anti-perspirant. Without these conspirators, you will be a burden to yourself as well as to your companions . . .

Two very reliable and safe anti-perspirants that have fully proved their worth, have a new sister preparation—a dusting powder that deodorizes perspiration and has a floral scent of its own. Besides being cooling and refreshing to the skin it is mildly antiseptic. Dusted all over the body immediately after your bath, this powder prolongs the assurance of being "daisy fresh" for hours . . .

It comes in a huge pink and white box with a pink puff, for use in your own bathroom, and in a shaker can that is most convenient for traveling. It's even available in compressed form, in a dainty metal compact that you can tuck into your purse for emergencies. The large box costs \$1, the can and the compact only 50 cents. If you are interested in the trade name, do let me know.

## Shopping Guide

For Store in Your City Featuring Lettie Lee Dresses

- Atlanta, Ga. Leon Froshin
- Asheville, N. C. Jean West Ladies' Shop
- Amarillo, Tex. Marizon Co.
- Baltimore, Md. Jeanette Beck
- Beaumont, Tex. The Fashion
- Boise, Ida. The Mode, Ltd.
- Canton, Ohio Stern & Mann
- Cincinnati, Ohio Jenny, Inc.
- Chicago, Ill. Mandel Bros. Charlotte, N. C. J. D. Ivey Co.
- Chattanooga, Tenn. Pickett's
- Des Moines, Ia. Wolf's, Inc.
- Detroit, Mich. Tuttle & Clark
- Enid, Okla. Klein's, Inc.
- El Paso, Tex. Popular Dry Goods Co.
- Fort Worth, Tex. The Fair
- Galveston, Tex. McBride's Dept. Store
- Greenville, Miss. Nelm's & Blum Co.
- Gladewater, Ark. Rose Shop
- Hot Springs, Ark. Eleanor Harris
- Jackson, Mich. Bess Winchester Gowns
- Jacksonville, Fla. Sligh's, Inc.
- Lansing, Mich. The Style Shop
- Lincoln, Nebr. Hovland Swanson Co.
- Little Rock, Ark. Kempner's
- Louisville, Ky. Besten & Langen
- Lubbock, Tex. Craig Gholson Co.
- Memphis, Tenn. Levy's Ladies Toggery
- Milwaukee, Wis. Florence Danforth
- Montgomery, Ala. A. Nachman, Inc.
- New Orleans, La. Jack Sutton
- Norfolk, Va. Ames & Brounley, Inc.
- Oklahoma City, Okla. D. F. Peyton Co.
- Omaha, Neb. McGuire's, Inc.
- Orlando, Fla. Louis Ladies Ready to Wear
- Peoria, Ill. Block & Kuhl Co.
- Pittsburgh, Pa. Kaufmann's
- Raleigh, N. C. Taylor Furnishing Co.
- Reno, Nev. Vanitie Dress Shop
- Roanoke, Va. Samuel Spigel
- Sacramento, Cal. Bon Marche
- San Angelo, Tex. Cox Rushing Greer Co.
- San Antonio, Tex. Frost Bros.
- San Diego, Cal. Ballard & Brockett
- Seattle, Wash. Frederick & Nelson
- Shawnee, Okla. Mammoth Dept. Store
- Shreveport, La. The Fashion
- Spokane, Wash. Alexander's
- St. Louis, Mo. Sonnenfeld's
- St. Petersburg, Fla. Belle & Co.
- Stockton, Cal. The Wonder
- Tampa, Fla. Ernest Maas, Inc.
- Tucson, Ariz. Levy's
- Tulsa, Okla. Seidenbach's
- Washington, D. C. M. Philipsborn & Co., Inc.
- Wichita, Kan. Lewin's
- Youngstown, Ohio Strous Hirshberg

# Kidneys Must Clean Out Acids

The only way your body can clean out Acids and poisonous wastes from your blood is thru 9 million tiny, delicate Kidney tubes or filters, but beware of cheap, drastic, irritating drugs. If functional Kidney or Bladder disorders make you suffer from Getting Up Nights, Nervousness, Leg Pains, Backache, Circles Under Eyes, Dizziness, Rheumatic Pains, Acidity, Burning, Smarting or Itching, don't take chances. Get the Doctor's guaranteed prescription called Cystex (Siss-Tex). Works fast, safe and sure. In 48 hours it must bring new vitality, and is guaranteed to do the work in one week or money back on return of empty package. Cystex costs only 3c a dose at druggists and the guarantee protects you.

## No JOKE To BE DEAF

—Every deaf person knows that—  
Mr. Way made himself hear his watch tick after being deaf for twenty-five years, with his Artificial Ear Drums. He wore them day and night. They stopped his head noises. They are invisible and comfortable. No wires or batteries. Write for TRUE STORY. Also booklet on Deafness.

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\$4,000.00 for Silver Dollar. We pay highest cash prices in United States for old coins. Up to \$2,000.00 each paid for large cents, Indianhead pennies \$100.00; Lincolnhead pennies, \$2.00; half cents \$300.00; nickels \$350.00; dimes \$500.00; 2 cent pieces, 3 cent pieces, half dimes, quarters wanted. Gold coins worth up to \$6,000.00 each. Encased postage stamps \$14.00. Send 10c TODAY for 1936 catalog. American Coin Company, Incorporated, Dept. 2901, Traders Bldg., Chicago, Illinois.

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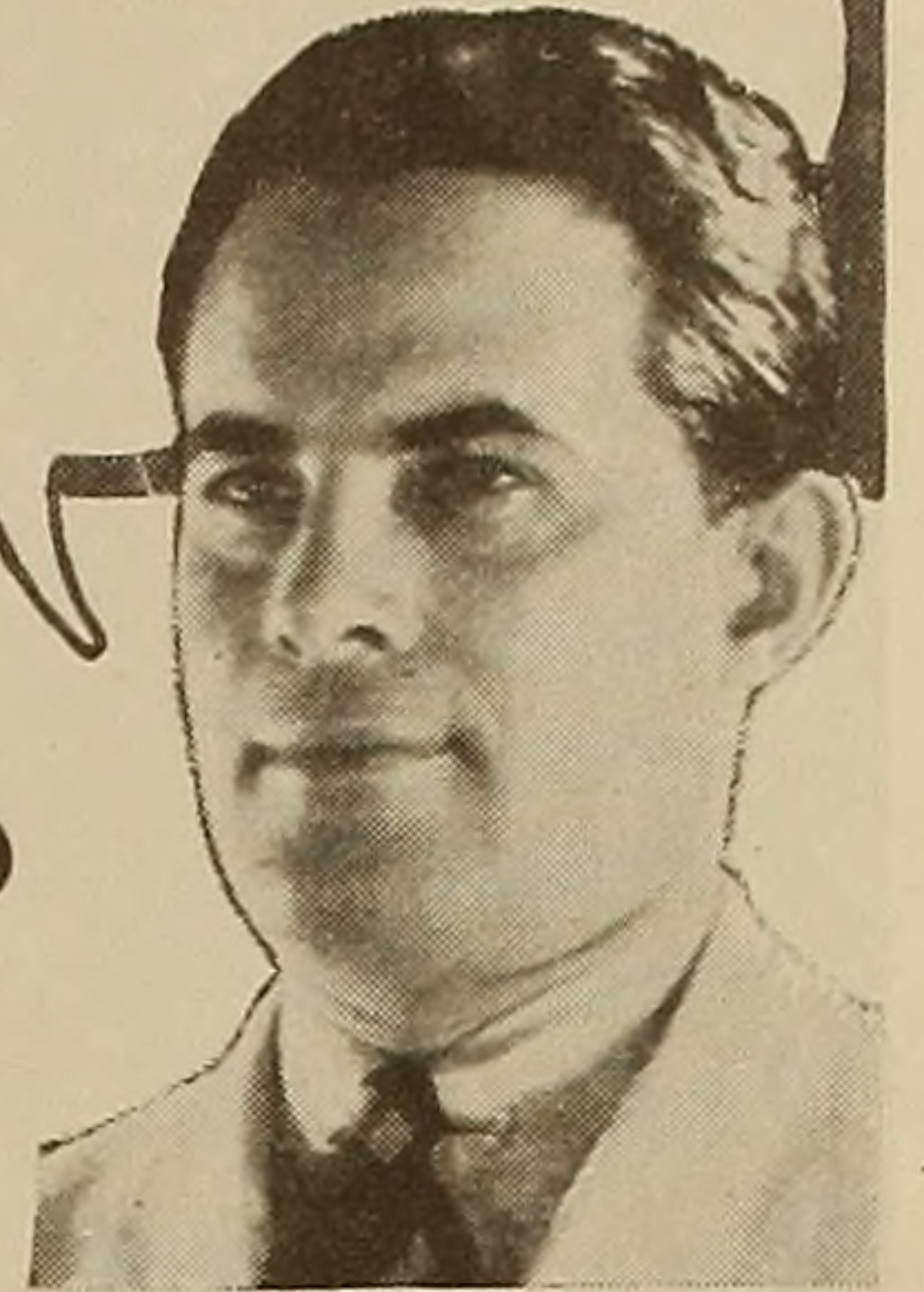
## Shopping Guide

For stores featuring Catalina swim suits.

- |   |  |
|---|--|
| <p>Birmingham, Alabama<br/>Burger Phillips Co.<br/>Loveman, Joseph &amp; Loeb</p> <p>Dothan, Alabama<br/>Blumberg &amp; Sons</p> <p>Mobile, Alabama<br/>Reiss Bros.</p> <p>Phoenix, Arizona<br/>Diamond Dry Goods Co.</p> <p>Tucson, Arizona<br/>Albert Steinfeld &amp; Co.<br/>Hot Springs National Park, Arkansas<br/>Wehlan Book Store</p> <p>Little Rock, Arkansas<br/>Pfeifer Bros., Inc.</p> <p>Bakersfield, California<br/>Weill's<br/>Harry Coffee, Inc.</p> <p>Berkeley, California<br/>J. F. Hink &amp; Son, Inc.</p> <p>Fresno, California<br/>Harry Coffee, Inc.</p> <p>Glendale, California<br/>Lauderdale's</p> <p>Hollywood, California<br/>Hollywood Knit Shop<br/>Long Beach, California<br/>Buffum's, Inc.</p> <p>Los Angeles, California<br/>Broadway Dept. Store</p> <p>Oakland, California<br/>Kahn's Dept. Store, Inc.<br/>H. C. Capwell Co.</p> <p>Pasadena, California<br/>F. C. Nash &amp; Co.</p> <p>San Bernardino<br/>Harris Co., Inc.</p> <p>San Diego, California<br/>Lion Clothing Co., Inc.</p> <p>San Francisco, California<br/>The Emporium, Inc.<br/>Hale Bros. Stores, Inc.</p> <p>San Jose, California<br/>Hale Bros. Stores, Inc.</p> <p>San Rafael, California<br/>Albert's, Inc.</p> <p>Stockton, California<br/>Katten &amp; Marengo, Inc.</p> <p>Sacramento, California<br/>Hale Bros. Stores, Inc.</p> <p>Denver, Colorado<br/>The Daniels &amp; Fisher Stores Co.</p> <p>The May Company</p> <p>Pueblo, Colorado<br/>The Crew-Beggs Dry Goods Co.</p> <p>Bridgeport, Connecticut<br/>Meigs &amp; Co., Inc.</p> <p>Danbury, Connecticut<br/>J. D. Plaut &amp; Bro.</p> <p>Hartford, Connecticut<br/>Sage-Allen &amp; Co., Inc.</p> <p>Middletown, Connecticut<br/>The James H. Bunce Co.</p> <p>New London, Connecticut<br/>Blairs</p> <p>Stanford, Connecticut<br/>The C. O. Miller Co.</p> <p>Wilmington, Delaware<br/>Kennard-Pyle Co.</p> <p>Washington, D. C.<br/>Palais Royal, Inc.</p> <p>Jacksonville, Florida<br/>Akra Bros. Stores<br/>Kohn-Furchgott, Inc.</p> <p>Miami, Florida<br/>The Mark Store, Inc.</p> <p>Miami Beach, Florida<br/>Nelson's Dept. Store</p> <p>St. Petersburg, Florida<br/>Willson-Chase Co.</p> <p>Tampa, Florida<br/>O. Falks Dept. Stores</p> <p>Atlanta, Georgia<br/>Regenstein's Peachtree Store</p> <p>Chicago, Illinois<br/>Marshall Field &amp; Co., Inc.<br/>The Boston Store, Inc.</p> <p>Elgin, Illinois<br/>Ackerman Bros., Inc.</p> <p>Peoria, Illinois<br/>B. &amp; M., Inc.</p> <p>Rockford, Illinois<br/>D. J. Stewart &amp; Co.</p> <p>Springfield, Illinois<br/>Myers Bros., Inc.</p> <p>Evansville, Indiana<br/>Salm Bros., Inc.</p> <p>Fort Wayne, Indiana<br/>Patterson-Fletcher Co.</p> <p>Gary, Indiana<br/>H. Gordon &amp; Sons, Inc.</p> <p>Indianapolis, Indiana<br/>Vonnegut Hardware Co.</p> <p>Lafayette, Indiana<br/>Loeb &amp; Hene Co.</p> <p>Michigan City, Indiana<br/>Hirsch's</p> <p>South Bend, Indiana<br/>Robertson Bros. Dept. Store, Inc.</p> <p>Burlington, Iowa<br/>D. W. Klein Co., Inc.</p> <p>Des Moines, Iowa<br/>Wolfs, Inc.</p> <p>Sioux City, Iowa<br/>Davidson Bros. Co.</p> <p>Waterloo, Iowa<br/>Lauerman Bros. Co.</p> <p>Hutchinson, Kansas<br/>Levinson's Dept. Store</p> <p>Topeka, Kansas<br/>Pelletier Store Co.<br/>Palace Clothing Co.</p> <p>Wichita, Kansas<br/>Rorabaugh Dry Goods Co.</p> <p>Covington, Kentucky<br/>The John R. Coppin Co.</p> <p>Louisville, Kentucky<br/>The Sutcliffe Co.</p> <p>Alexandria, Louisiana<br/>Weiss &amp; Goldring, Inc.</p> <p>Baton Rouge, Louisiana<br/>Rosenfeld Dry Goods Co.</p> <p>Lake Charles, Louisiana<br/>Wallace &amp; Walter Hebert</p> <p>Monroe, Louisiana<br/>Masur Bros.</p> <p>New Orleans, Louisiana<br/>Mark Issacs Co.<br/>Leon Godehaux Clothing Co.</p> <p>Shreveport, Louisiana<br/>Goldring's</p> <p>Baltimore, Maryland<br/>The May Company<br/>Schleisner Co., Inc.</p> <p>Worcester, Massachusetts<br/>Denholm &amp; McKay Co.</p> <p>Detroit, Michigan<br/>J. L. Hudson Co.</p> <p>Flint, Michigan<br/>Smith Bridgeman &amp; Co.</p> <p>Grand Rapids, Michigan<br/>A. May &amp; Sons, Inc.<br/>Wurzberg Dry Goods Co.</p> <p>Jackson, Michigan<br/>L. E. Oppenheim Co.</p> <p>Lansing, Michigan<br/>J. W. Knapp Co.</p> <p>Duluth, Minnesota<br/>Duluth Glass Block Store</p> <p>Minneapolis, Minnesota<br/>John W. Thomas Co.</p> | <p>St. Paul, Minnesota<br/>Schuneman's &amp; Manheimer's</p> <p>Biloxi, Mississippi<br/>The Specialty Store</p> <p>Gulfport, Mississippi<br/>Geo. E. Northrop Co.</p> <p>Kansas City, Missouri<br/>John Taylor Dry Goods<br/>Eling's, Inc.<br/>Palace Clothing Co.</p> <p>St. Joseph, Missouri<br/>Plymouth Clothing Co.</p> <p>St. Louis, Missouri<br/>Famous &amp; Barr Co.</p> <p>Lincoln, Nebraska<br/>Miller &amp; Paine, Inc.</p> <p>Omaha, Nebraska<br/>Nebraska Clothing Co.</p> <p>Manchester, New Hampshire<br/>Pariseau's, Inc.</p> <p>Atlantic City, New Jersey<br/>Hombberger's</p> <p>Asbury Park, New Jersey<br/>Steinbach-Kresge Co.</p> <p>Newark, New Jersey<br/>Hahne &amp; Co.</p> <p>Buffalo, New York<br/>E. W. Edwards &amp; Son</p> <p>New York City, New York<br/>Emily Shops<br/>James McCreery &amp; Co.</p> <p>Niagara Falls, New York<br/>McLeod-Johnson Co., Inc.</p> <p>Rochester, New York<br/>E. W. Edwards &amp; Son</p> <p>Syracuse, New York<br/>E. W. Edwards &amp; Son</p> <p>Yonkers, New York<br/>Fertig's Specialty Shops</p> <p>Asheville, North Carolina<br/>M. V. Moore &amp; Co.</p> <p>Durham, North Carolina<br/>The Ellis-Stone Co.</p> <p>Greensboro, North Carolina<br/>Vanstony Clothing Co.</p> <p>Raleigh, North Carolina<br/>E. J. Ellisberg</p> <p>Winston-Salem, N. Car.<br/>Anchor Co.</p> <p>Charlotte, North Carolina<br/>Ehrd's Dept. Store, Inc.</p> <p>Akron, Ohio<br/>M. O'Neil Company</p> <p>Cincinnati, Ohio<br/>Kline's, Inc.</p> <p>Cleveland, Ohio<br/>The May Co.</p> <p>Dayton, Ohio<br/>Johnston-Shelton Co.</p> <p>Steubenville, Ohio<br/>Cooper-Kline Co.</p> <p>Toledo, Ohio<br/>The Lion Dry Goods Co.</p> <p>Youngstown, Ohio<br/>Strouss-Hirschberg Co.</p> <p>Muskogee, Oklahoma<br/>Calhoun Dry Goods Co.</p> <p>Oklahoma City, Oklahoma<br/>John A. Brown Dry Goods</p> <p>Tulsa, Oklahoma<br/>Brown-Dunkin Co., Inc.</p> <p>Portland, Oregon<br/>Lipman, Wolfe &amp; Co.</p> <p>McKeesport, Pennsylvania<br/>The Famous Co., Inc.</p> <p>Pittsburgh, Pennsylvania<br/>Kauffmann's Dept. Stores</p> <p>New Castle, Pennsylvania<br/>Fisher Bros. Dry Goods</p> <p>Philadelphia, Pennsylvania<br/>James S. Jones Co., Inc.<br/>Stern &amp; Co.</p> <p>Uniontown, Pennsylvania<br/>Wright-Metzler Co.</p> <p>Wilkes-Barre, Pennsylvania<br/>Justin Bergman</p> <p>Providence, Rhode Island<br/>Irving Nager<br/>The Outlet Co.</p> <p>Charleston, South Carolina<br/>Kerrison Dry Goods Co.</p> <p>Greenville, South Carolina<br/>Ivey-Keith Co.</p> <p>Knoxville, Tennessee<br/>Anderson-Dullin-Varnell Co.</p> <p>Memphis, Tennessee<br/>John Gerber Co.<br/>Levy's<br/>B. Lowenstein &amp; Bros.<br/>J. Goldsmith &amp; Sons.</p> <p>Abilene, Texas<br/>Ernest Grissom, Inc.</p> <p>Amarillo, Texas<br/>Blackburn Bros., Inc.</p> <p>Austin, Texas<br/>E. M. Scarborough &amp; Sons</p> <p>Beaumont, Texas<br/>White House Dry Goods</p> <p>Corpus Christie, Texas<br/>A. D. Eidson<br/>The Smart Shop</p> <p>Dallas, Texas<br/>La Mode Ready to Wear<br/>A. Harris &amp; Co.<br/>W. A. Green Co.</p> <p>El Paso, Texas<br/>Popular Dry Goods Co.</p> <p>Fort Worth, Texas<br/>Monnig Dry Goods Co.<br/>W. C. Stripling Co.</p> <p>The Fair</p> <p>Galveston, Texas<br/>E. S. Levy Co.<br/>Robt. L. Cohen, Inc.</p> <p>Houston, Texas<br/>Levy Bros. Dry Goods Co.</p> <p>Port Arthur, Texas<br/>A. Bluestein</p> <p>San Antonio, Texas<br/>Frost Bros., Inc.</p> <p>Taylor, Texas<br/>T. W. Marse Co., Inc.</p> <p>Texarkana, Texas<br/>Ben F. Smith Dry Goods</p> <p>Waco, Texas<br/>Goldstein-Migel Co.</p> <p>Salt Lake City Utah<br/>Paris Co.</p> <p>Norfolk, Virginia<br/>Rices Fashion Corners, Inc.</p> <p>Suffolk, Virginia<br/>Legget's Dept. Store</p> <p>Richmond, Virginia<br/>Berry-Burk Co.</p> <p>Staunton, Virginia<br/>Timberlake Dry Goods</p> <p>Everett, Washington<br/>Grand Leader Dry Goods</p> <p>Seattle, Washington<br/>Frederick &amp; Nelson</p> <p>Spokane, Washington<br/>Palace Dept. Store</p> <p>Charleston, West Virginia<br/>Boyle &amp; Richardson</p> <p>Huntington, West Virginia<br/>Anderson-Newcomb Co.</p> <p>Wheeling, West Virginia<br/>George E. Stifel Co.</p> <p>Madison, Wisconsin<br/>The Co-Ed Shop</p> <p>Milwaukee, Wisconsin<br/>Gimbel Bros.</p> <p>Richmond, Virginia<br/>Jacobs &amp; Levy</p> <p>Havana, Cuba<br/>Sanchez &amp; Araoz</p> |
|---|--|

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TO CLEANSE  
MY SYSTEM

says  
Dr. J.A.R.  
of Texas



DO AS  
DOCTORS DO

Follow this  
treatment for  
Constipation  
—gives relief in 1 hour

CERTAINLY you can have no sounder advice than this. When you need a laxative DO AS DOCTORS DO—and take no chances. For doctors, of all people, should know what to take.

Over 50,000 doctors use or recommend Pluto Water for Constipation. Dr. V. N. of Michigan states: "I have used and prescribed Pluto Water for 40 years." Dr. H. A. O. of Ohio writes: "I not only prescribe Pluto Water almost daily, but use it personally every other day and find it very beneficial."

Relief in 1 Hour

With Pluto Water you do not have to dope yourself at night. There is no long period of waiting. No painful griping.

Simply mix 1/5 of a glass of Pluto Water with 4/5 of a glass of hot water. You'll find this mixture pleasant. Gentle. And quick and thorough in results.

Pluto gives a complete bowel flush in 1 hour. That is why you so quickly feel like a new person. Your head clears—your energy returns—your appetite improves.

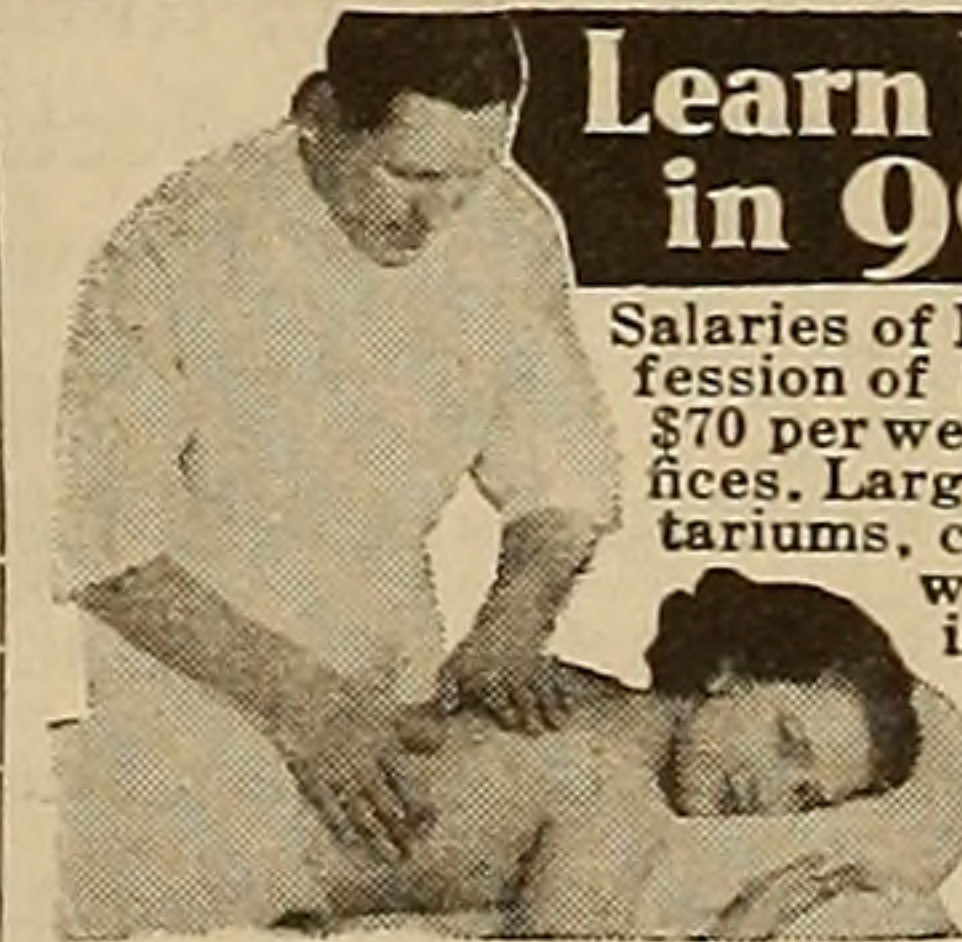
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Pluto Water is bottled at the famous French Lick Springs, Indiana. It is a non-habit-forming saline mineral water. Sure! Quick! Gentle! Safe! Two hundred million bottles have already been used, largely on doctors' advice. Get Pluto from your druggist—either in the 25c size or the large 50c size which contains three times the quantity. In 1 hour or less, your constipation will be relieved, and you'll feel worlds better.



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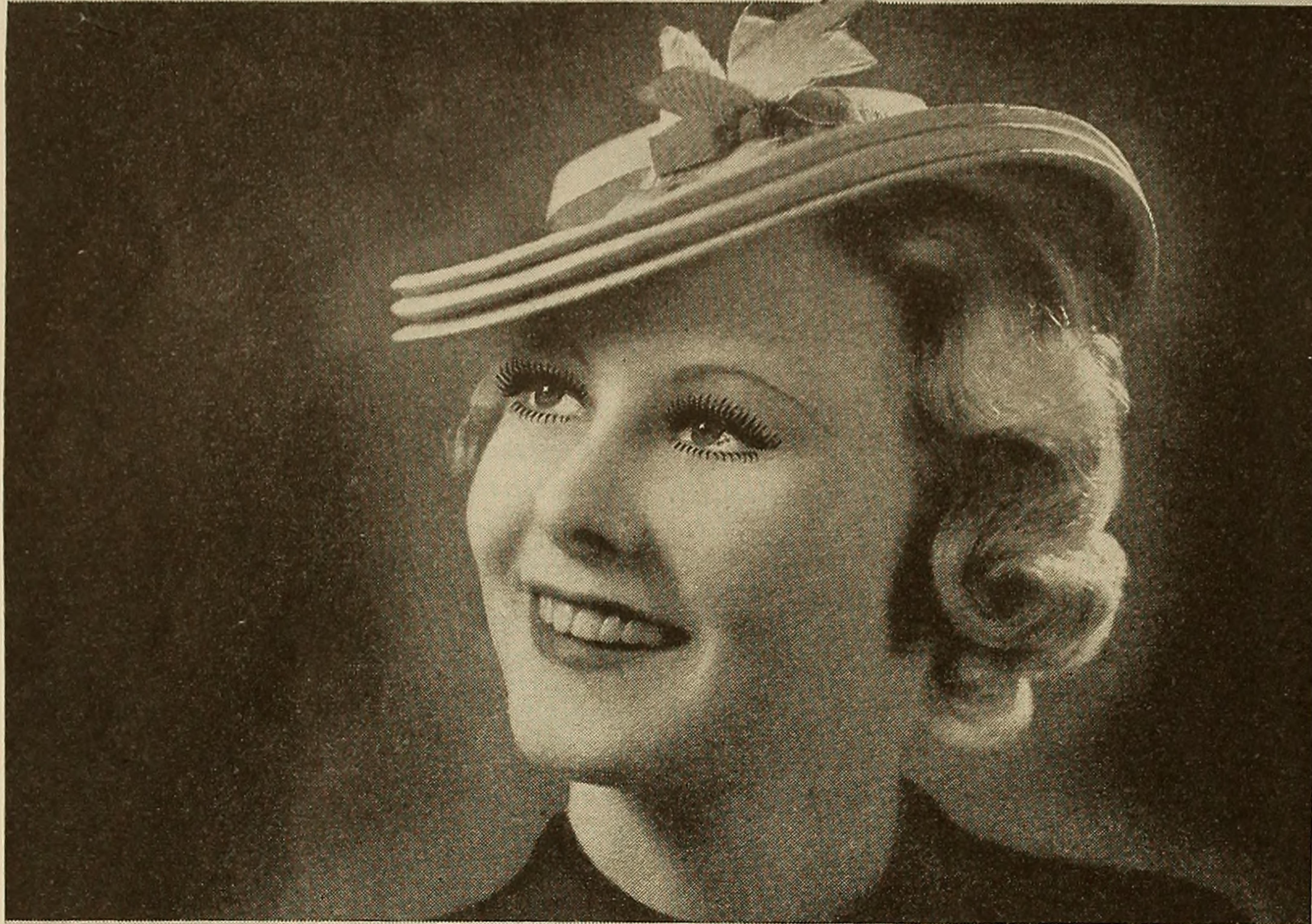
We build, strengthen the vocal organs—not with singing lessons—but by fundamentally sound and scientifically correct silent exercises . . . and absolutely guarantee to improve any singing or speaking voice at least 100% . . . Write for wonderful voice book—sent free. Learn WHY you can now have the voice you want. No literature sent to anyone under 17 unless signed by parent.

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*Hat by Lilly Daché*



*Eye Make-up by Maybelline*



Lilly Daché, one of America's foremost hat designers, creates this utterly charming daytime hat of soft blue toyo straw—with a perky oriental yellowbird set on the crown directly off center. Its striking, swooping, narrow accordian brim is a sure challenge to adventure. Says Mme. Daché: "The shallow sailor crown lifts the hat off the eyes, and to achieve real chic it is important of course to reveal the eyes at their best—in eye makeup as well as hat design."

**MODERN *Eye Make-up* IS AS NECESSARY TO *Chic* AS THE SMARTEST *Hat***

CHIC!—elusive, magnetic quality—sweep of long lovely lashes! This most compelling of all feminine charms can be yours instantly, easily, with Maybelline Eye Beauty Aids. Don't deny your eyes their marvelous powers—darken your lashes into long luxuriant fringe with Maybelline Mascara—the modern, non-smarting, tearproof mascara preferred by more than ten million fastidious women throughout the world. Try it in either the famous Solid form or the new Cream form—lightly for the smoothest, most silken effects; or more heavily for a deep rich appearance. In Black, Brown and Blue.

Encased in a beautiful red and gold vanity, the modern Solid form Maybelline Mascara is priced at 75c at all leading toilet goods counters. Generous introductory sizes of all Maybelline Eye Beauty Aids—including the new Cream form mascara—may be had at leading 10c stores. Try them today!



Solid Form MASCARA



Cream Form MASCARA



Eyebrow PENCIL



Eye SHADOW



Eyelash TONIC CREAM



Eyebrow BRUSH

*Maybelline*

WORLD'S FINEST AND LARGEST SELLING EYE BEAUTY AIDS

**MOVIELAND TOUR SCHEDULES**

**Sunday, July 19th (or Aug. 9th)**—Leave Chicago on special train 9:30 P. M. Central Standard Time.

**Monday, July 20th (or Aug. 10th)**—En route through Minnesota and North Dakota.

**Tuesday, July 21st (or Aug. 11th)**—En route through Montana.

**Wednesday, July 22nd (or Aug. 12th)**—Arrive Yakima, Wash. Breakfast at hotel before motoring over the beautiful new Nachez Highway to Ranier National Park. Luncheon at Sunrise Lodge. Sightseeing and motoring. On to Seattle for dinner and overnight at the Frye Hotel.

**Thursday, July 23rd (or Aug. 13th)**—Breakfast at the Frye Hotel and then across Puget Sound to Victoria. Luncheon on the boat. Sightseeing trip around Victoria and a visit to the famous Butchard Gardens. Dinner on the boat.

**Friday, July 24th (or Aug. 14th)**—Arrive at Portland early in the morning. Breakfast at the Hotel Benson. Sightseeing tour around the city of Roses and leave Portland at noon. Luncheon and dinner on the train.

**Saturday, July 25th (or Aug. 15th)**—Arrive San Francisco. Luncheon at the St. Francis Hotel. Thirty miles auto tour in the afternoon. Dinner at the St. Francis. A tour of Chinatown in the evening.

**Sunday, July 26th (or Aug. 16th)**—Arrive Los Angeles. Transfer to Hollywood Roosevelt Hotel. In the evening a big Hollywood Boulevard Surprise Party as guests of Fawcett Magazines with official welcome by movie stars.

**Monday, July 27th (or Aug. 17th)**—Open morning for tour guests to do as they please. At 1:00 P. M. a trip to 20th Century-Fox studios. Later in the afternoon a motor trip around Hollywood, Beverly Hills and Santa Monica. Dinner at 8 P. M. and entertainment at The Biltmore Bowl.

**Tuesday, July 28th (or Aug. 18th)**—Morning open. Breakfast and lunch where you please. Cocktails as guests of Paula Stone with other stars attending. Dinner where you please. Overnight at the Roosevelt Hotel.

**Wednesday, July 29th (or Aug. 19th)**—All day trip to Catalina Island. Overnight at the Roosevelt.

**Thursday, July 30th (or Aug. 20th)**—Breakfast and lunch wherever guests choose. Leave Los Angeles 1:30 P. M.

**Friday, July 31st (or Aug. 21st)**—Breakfast on the train. Arrive Salt Lake City for special organ recital at the Mormon Tabernacle. Lunch at Hotel Utah. Sightseeing trip in the afternoon.

**Saturday, August 1st (or Aug. 22nd)**—Arrive Royal Gorge 8:30 P. M. Arrive Colorado Springs 10:15 P. M.

**Sunday, August 2nd (or Aug. 23rd)**—Breakfast on the train. Lunch at Broadmoor Hotel, Colorado Springs. Cheyenne Mountain auto trip and returning through the Garden of the Gods. Leave Colorado Springs 2:45 P. M. Arrive at Denver 4:45 P. M. Leave Denver 5 P. M. All meals on train. Arrive Chicago 5:30 P.M. next day.

*Use this Coupon!*

Mr. J. C. Godfrey, Jr.,  
360 North Michigan Blvd.,  
Chicago, Ill.

Without obligation on my part, send me your complete, illustrated booklet describing the Movieland Tours. Fill in the blanks below:

I enclose \$..... Please enter my reservation now for.....persons, to insure a place for us on tour.....(state whether July 19 or August 9 tour).  
A deposit of \$10 per person will hold your reservation, but the booklet describing the Movieland Tours may be secured by merely filling out the coupon below. (Enclosed is 3-cent stamp for reply)

Name .....

Address .....

City..... State.....



## Make Way for the Jelly Making Contest!

[Continued from page 54]

malades will be accepted.

2. Jellies MUST be made with bottled fruit pectin.

3. Entries must be sealed with paraffin and then covered with a tin top.

4. Each glass must have a neat label stating the name of jelly and the date of making. No other information is permitted.

5. Only those entries made since June 15th will be accepted.

6. You may send as many packages and as many jellies as you wish but each glass must contain a different variety.

7. The recipe used must accompany entry. Postal regulations will not permit the recipe inside of package. Put recipe in envelope stamped with a three cent stamp and addressed correctly, with your name and address in the upper left hand corner. Glue envelope securely under twine with which package is tied. The package must also be addressed correctly and with your return address and name on it.

8. The contest is from July 1st to August 15th. No entries mailed after midnight of August 15th will be considered.

9. All packages must be sent PREPAID BY PARCEL POST OR EXPRESS TO DOROTHY DWAN, MOTION PICTURE FOOD EDITOR, 815 NORTH EL CENTRO AVENUE, LOS ANGELES, CALIF.

10. This magazine will not be responsible for breakage or damage to your entry during transportation.

11. Announcement of prize winners will be in the November issue of MOTION PICTURE.

12. All jellies will be turned over to charitable organizations. This distribution will be controlled by the editor of MOTION PICTURE.

We have experienced judges for the contest. They will be:

Ann Martin, Supervisor of Home Economics at the Los Angeles Bureau of Power and Light.

Anna Belle Lee, Home Economics Supervisor of *The Hollywood Citizen-News*.

Dorothy Dwan, Home Economics Division of Fawcett Publications, Inc.

The entries should be packed in a strong box and tightly surrounded with excelsior, or some shock absorbing material. Heavy wrapping paper and strong twine should be used. Be sure the word *fragile* is on all sides of box. Your return address MUST be on the envelope containing recipe, and the package, and both must be addressed to DOROTHY DWAN, MOTION PICTURE FOOD EDITOR, 815 NORTH EL CENTRO AVENUE, LOS ANGELES, CALIFORNIA.

### TO THE LADIES—FROM THE BORDEN COMPANY!

EAGLE BRAND Sweetened Condensed Milk recipes are a blessing to housewives—not only for the tasty results, but for the speed and ease with which they are prepared. The premium now offered by The Borden Company will prove just as valuable.

Make delicious Chocolate Caramels the Eagle Brand way.

- 1 cup Eagle Brand Sweetened Condensed Milk
- ½ cup water
- 3 squares unsweetened chocolate
- 1½ cups sugar
- ¼ cup corn syrup
- 3 tbs. butter

Mix condensed milk, water, chocolate, sugar, corn syrup, and butter together, and gradually bring to boiling point while stirring constantly. Cook over slow flame and stir constantly until mixture reaches 235 degrees or makes a firm ball when tested in cold water. Remove from fire and pour into slightly buttered pan. When cold, cut in squares with sharp knife.

You will enjoy the premium offer fully as much as Eagle Brand recipes. For details, see the inside back cover of MOTION PICTURE.

# TATTOO YOUR LIPS

with a glamorous South Sea red that's transparent, pasteless, highly indelible



Now... for lips... TATTOO instead of lipstick! Vibrant, exciting South Sea color... luscious and appealing instead of "just red!" Transparent and pasteless instead of opaque and pasty. Softening to lips instead of drying. TATTOO! Put it on... let it set... wipe it off. Only the color stays. TATTOO your lips! Never be satisfied with less than the perfection of TATTOO. Test all five of TATTOO's thrilling shades on your own skin at the TATTOO Color Selector displayed in your favorite store. TATTOO, \$1 everywhere. CORAL... EXOTIC... NATURAL... PASTEL... HAWAIIAN

## TATTOO

### BUSY HOUSEWIFE EARNS

\$400



Mrs. F. McE. (Penna.) thought it was too good to be true when she read that Chicago School of Nursing students were often able to earn \$25 a week while learning "practical" nursing. However, she sent for the booklet offered in the advertisement and after much careful thought decided to enroll. Before she had completed the seventh lesson she was able to accept her first case—in three months she had earned \$400!

Think of the things you could do with \$400!

### CHICAGO SCHOOL OF NURSING

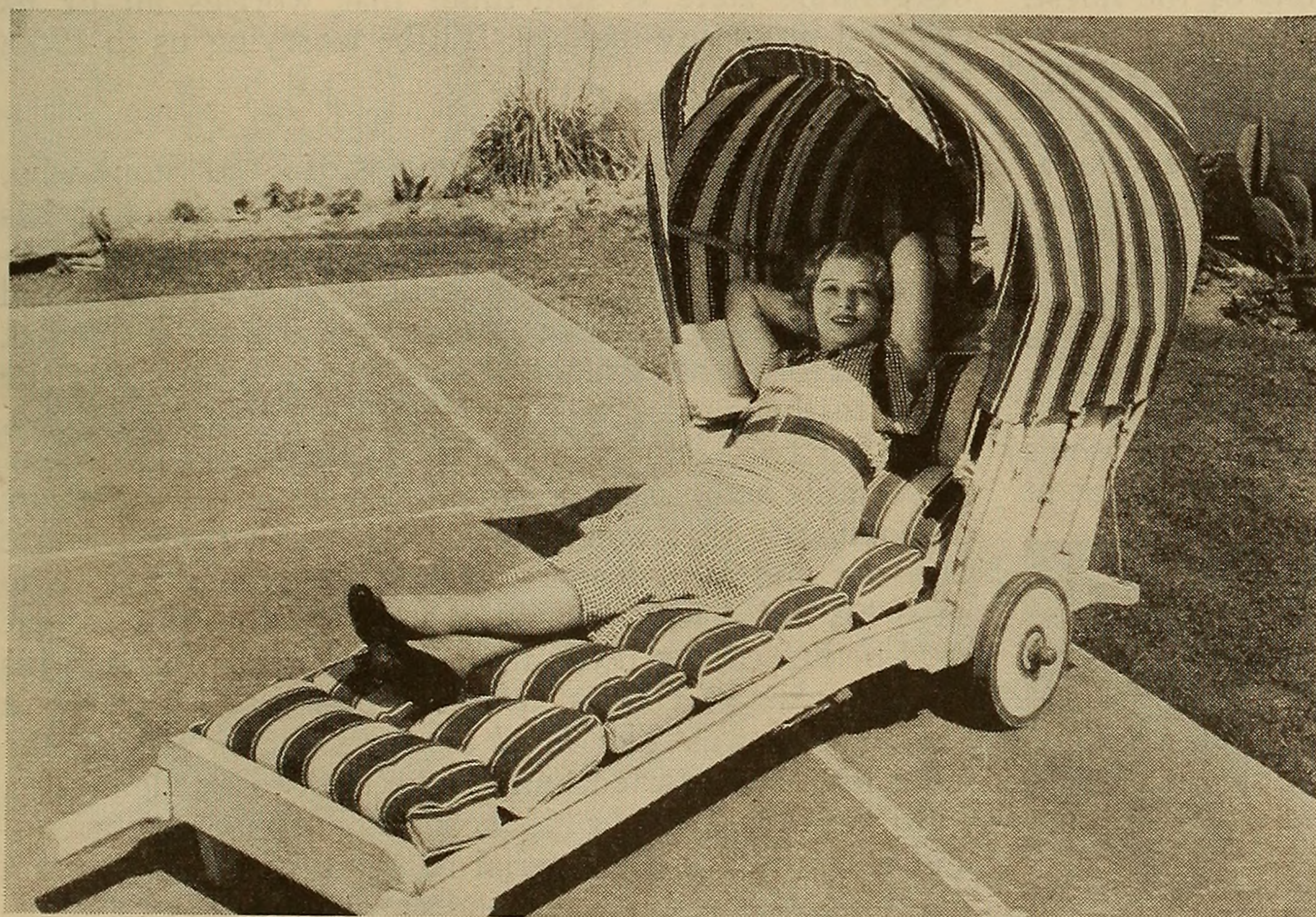
can train you, as it has trained thousands of men and women, at home and in your spare time, for the dignified, well-paid profession of Nursing. Course is endorsed by physicians. Lessons are simple and easy to understand. High school education not necessary. Complete nurse's equipment included. Easy tuition payments. Decide today that you will be one of thousands of men and women earning \$25 to \$35 a week as trained practical nurses! Send the coupon for interesting booklet and sample lesson pages. Learn how you can win success, new friends, happiness—as a nurse.

### CHICAGO SCHOOL OF NURSING

Dept. 87, 100 East Ohio Street, Chicago, Ill. Please send free booklet and 32 sample lesson pages.

Name \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Age \_\_\_\_\_



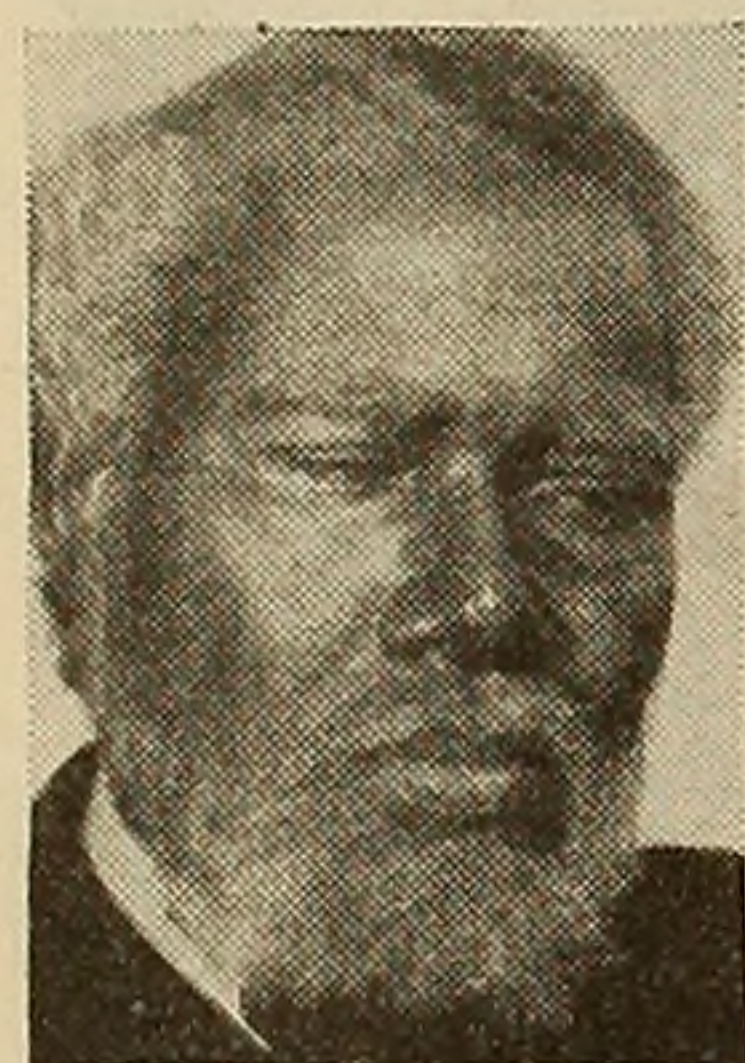
There's nothing like a quiet, restful relaxation in a Lido chaise after long tedious hours before the camera. Glenda Farrell takes it easy after the day's work

Motion Picture for July, 1936



THERE'S no getting away from it, the movies are showing genuine creative ability these days and are storming the heights of dramatic and artistic achievement in their new found expression. Take Warner's production of *The Green Pastures*, for example. As a play it scored one of the greatest triumphs of the American stage, though unfortunately, only seen by thousands in our larger cities. As a picture it will reach millions, and demonstrates, anew, that Hollywood is fashioning real works of art (art that spells box-office as well) to grace the screens of the world.

It presents an all-Negro cast. The story remains faithful to its original design since Marc Connelly, the author, had complete charge of its filmization. It explores the realm of true fantasy—touched with a fine spiritual glow. And in bringing it to the screen Warner's reveal again that their studio is alive to the bigger and better things.



Rex Ingram

that these qualities mark the production throughout. Rex Ingram enacts the leading rôle of "De Lawd" with deep reverence (a portrayal as memorable as the original study by the late Richard B. Harrison. The supporting players are as thoroughly in character as Ingram. The singing of the spirituals by the Hall Johnson Choir is accomplished with fine voice and feeling. Summing it up, we'll say that fine things are being done on the screen these days, and *The Green Pastures* is one of the finest.

WHILE we are on the topic of better films there are others you won't want to miss. There's *Mary of Scotland* (with Katharine Hepburn in the title rôle of what is probably her greatest production—certainly her most artistic); there's *Lost Horizon* directed by Frank Capra—which is recommendation enough; there's *The Good Earth*, adapted from Pearl Buck's best-selling novel; there's MGM's stupendous production of Shakespeare's immortal romance, *Romeo and Juliet*; there's *The Charge of the Light Brigade*, based upon Tennyson's stirring poem. And Universal's *Show Boat* will dock at your theatre any moment now. Reports have it that it eclipses the original stage production in its appeal to the mind, the heart, the eye and the ear. And in the offing there's *The Life of Beethoven*, which will offer the story of the great composer, as well as musical interludes of his symphonies and sonatas. Not forgetting the all-color film, *The Garden of Allah*, with Dietrich, and *Camille*, with Garbo. This is truly an extraordinary list of productions that will be coming your way this year. Who said Hollywood is slipping?



Shirley Temple

# Between OURSELVES

by Larry Reid

ACCORDING to Darryl Zanuck, the dynamic *charge d'affairs* of 20th Century-Fox, there are only about a dozen players deserving the title of film stars. Of course, the producer was diplomatic enough not to list the dozen personally. He has admitted, however, that about 1,200 people are called stars who don't deserve the ranking. His definition of

a star is one who can draw 2,000,000 patrons to the box-office and do it on his own personal magnetism, without a necessarily great story or a supporting cast of popular players. So moving the 1,188 players, who don't rank, to the background, we fall back on the box-office winners (our selections—not Zanuck's) as the only 18-karat stars in Hollywood. These are Shirley Temple, Clark Gable, Joan Crawford, Claudette Colbert, Norma Shearer (who is always "box-office" even though she hasn't appeared on the screen in over a year. It's a cinch her *Romeo and Juliet* will gross heavy figures), Ginger Rogers and Fred Astaire (as a team), Mae West, Bing Crosby, Joe E. Brown, James Cagney and Dick Powell.

Some of these stars are in the \$100,000 class. In all there are thirteen of them who receive that sum or more for making a picture, either at their own studios or on loan to rival studios. While some players reach this inner circle on occasions, the big financial rating goes on steadily to include Garbo, Marlene Dietrich, Fred Astaire, Bing Crosby, Wallace Beery, Claudette Colbert, Eddie Cantor, Katharine Hepburn, Mae West, Fredric March, Ronald Colman, Norma Shearer and Clark Gable. While a round dozen are easily "box-office" there are, in all, about forty players who have a monopoly on the burden of carrying pictures on their shoulders. Zanuck says "that the lack of genuine stars is something that worries all of us engaged in picture-making. It'll be worrying us in 1960, as in 1936."



Fred Stone

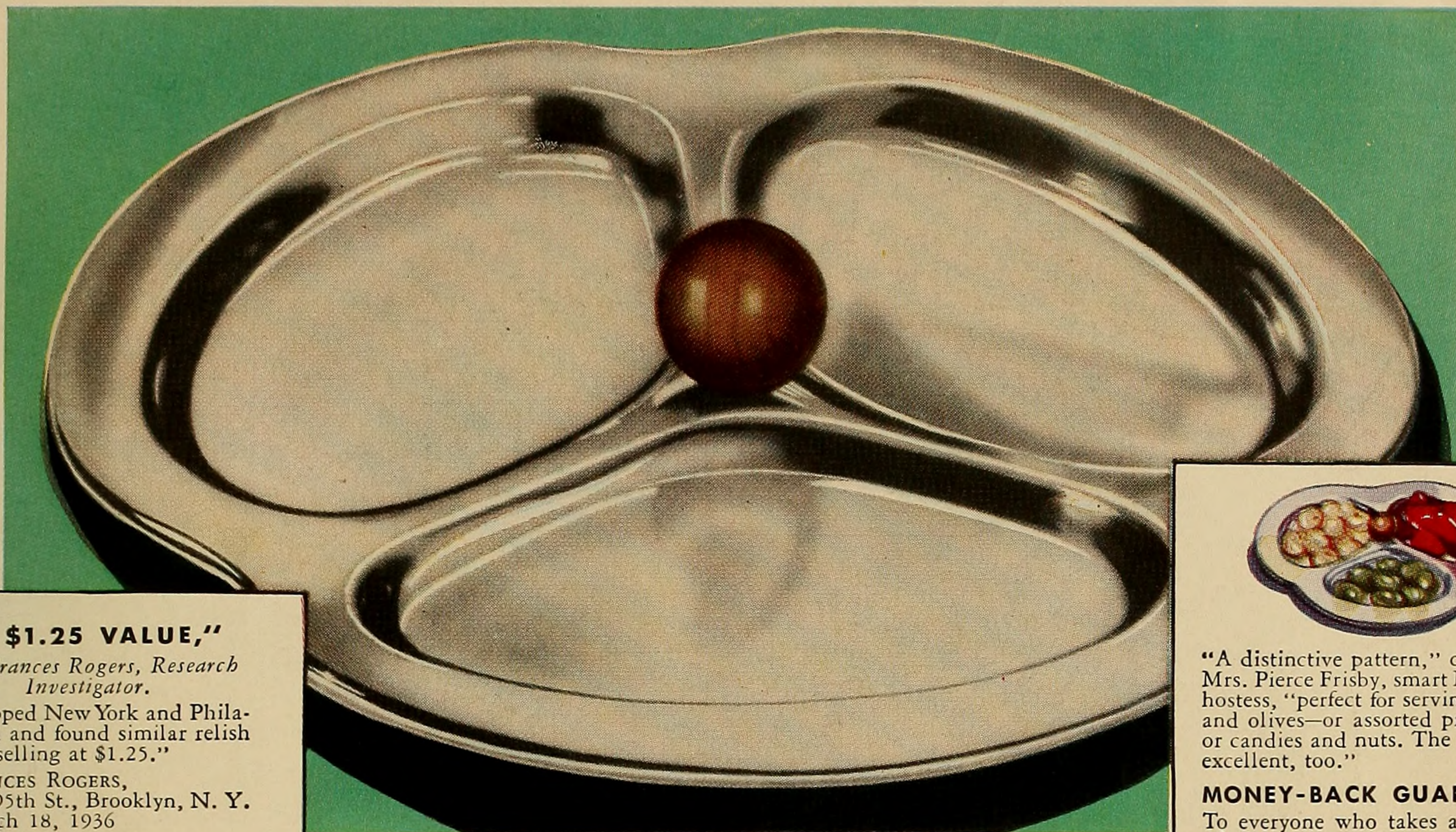
IT seems fine to record the success of Fred Stone who, after a nation-wide popularity as a stage star, has developed into one of the screen's most dependable character actors. The type of musical show which endeared him to stage audiences a decade ago is now outmoded. But so thoroughly grounded is Stone in his art that the jump to the movies was negotiated easily—so much so, that after two pictures he has been catapulted to stardom. A versatile actor, he is destined to achieve the same sort of popularity that was accorded the late-lamented Marie Dressler and Will Rogers. It was Rogers, in fact, who gave his old friend, Stone, a boost up the film ladder. And he has captured the fancy of the public through his realistic character rôles in *Alice Adams* and *Farmer in the Dell*. It was *The Trail of the Lonesome Pine*, the color film, that started him on the road to stardom. Yes, Fred Stone has caught his second breath in the movies—and with the proper material he should become as big a figure as when he capered and clowned behind the footlights in *The Wizard of Oz*, *Jack-O-Lantern*, and a dozen other memorable musicals.



HANDSOME,  
LUSTROUS

FOR A LIMITED TIME ONLY—ACT NOW!

7-3/4 INCHES  
ACROSS



**"A \$1.25 VALUE,"**

says Frances Rogers, Research Investigator.

"I shopped New York and Philadelphia and found similar relish dishes selling at \$1.25."

FRANCES ROGERS,  
145 95th St., Brooklyn, N. Y.  
March 18, 1936



"A distinctive pattern," comments Mrs. Pierce Frisby, smart New York hostess, "perfect for serving pickles and olives—or assorted preserves—or candies and nuts. The weight is excellent, too."

**MONEY-BACK GUARANTEE**

To everyone who takes advantage of this opportunity to secure the \$1.25 chromium-plated relish dish, we make this guarantee: If, within two weeks after buying this dish you are not *entirely satisfied*, you may return the dish to us in good condition, and we will refund you the full 25 cents you paid for it.—THE BORDEN COMPANY, 350 Madison Ave., New York, N. Y.

Considerably less than actual size.

# \$1.25 Relish Dish

OF LUSTROUS CHROMIUM PLATE—VERIFIED VALUE

for

# 25¢

And the labels from two (2)  
cans of Eagle Brand  
Sweetened Condensed Milk

**TRY EAGLE BRAND—FOR MAGIC, SHORT-CUT COOKING!**

**LEMON MERINGUE PIE**

(This creamy filling is made without cooking!)

- 1 can Eagle Brand Sweetened Condensed Milk
- 1/2 cup lemon juice
- Grated rind of 1 lemon or
- 1/4 teaspoon lemon extract
- 2 eggs, separated
- 2 tablespoons granulated sugar

Baked pie shell (8-inch)  
Blend together Eagle Brand Sweetened Condensed Milk, lemon juice, grated lemon rind or extract, and egg yolks. Pour into baked pie shell. Cover with meringue, made by beating egg whites until stiff and adding sugar. Bake in moderate oven (350° F.) 10 minutes, or until brown. Chill.



**MAGIC MAYONNAISE**

(Easier, quicker to make than any mayonnaise ever was before!)

- 2/3 cup Eagle Brand Sweetened Condensed Milk
- 1/4 cup vinegar or lemon juice
- 1/4 cup salad oil or melted butter
- 1 egg yolk
- 1/2 teaspoon salt
- Few grains cayenne
- 1 teaspoon dry mustard

Place ingredients in mixing bowl. Beat with rotary egg beater until mixture thickens. If thicker consistency is desired, place in refrigerator to chill. Makes 1 1/4 cups. Or place ingredients in pint jar in order listed. Fasten top tightly. Shake for two minutes.

**IMPORTANT:** This offer is made solely to acquaint you with the amazing *magic* pies, frostings, puddings, cookies and candies that you can make in entirely new *magic* short-cut ways with Eagle Brand. You'll find an astonishingly *magic* recipe on every Eagle Brand wrapper and label. And at the left are two *magic* recipes you'll use again and again!

Save \$1.00 by  
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Don't delay. You can have the \$1.25 Relish Dish pictured above for only 25c and two Eagle Brand Sweetened Con-

densed Milk labels\*, if you'll act at once. Please understand that this dish is in highly polished chromium plating—on a durable nickel-plated steel base. This amazing offer holds good for a limited time only. Use coupon at the lower right.

**Free Cook Book**

Along with the dish you get a whole cook book of *magic* recipes—for cookies, pies, puddings, candies, frostings, salad dressings and delicious ice creams.



**ACT AT ONCE!**

Your order not good unless postmarked before midnight,  
July 31, 1936.

THE BORDEN COMPANY, Dept. FWG-76  
2901 E. Hennepin Ave., Minneapolis, Minn.

Enclosed are two (2) Eagle Brand labels\* and 25c, in coin, for which please send me the 7 3/4-inch chromium-plated relish dish of verified \$1.25 value with money-back guarantee as specified in your advertisement. Also please send free Magic cook book.

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If you live in Canada, send two (2) Eagle Brand labels and 40c to The Borden Co., Ltd., Yardley House, Toronto, Ont.



\*Please note: The label required for this offer is the inner Eagle Brand label, glued to the can, not the loose, outer wrapper.



... AND GOOD DIGESTION TOO!



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An experience: *dîner de luxe* at the Pierre. *Feuille Norvégienne*, perhaps. Then *Borsch Polonaise*, followed, if your Russian mood continues, by *Suprême* of Halibut *à la Russe*. Then Braised Lettuce, String Beans *au Gratin*. Then a Camel, a crisp salad, a Camel again...and an ice with *demi-tasse* and—Camels. "Camels are by far the most popular cigarette here," says M. Bonaudi, banquet manager.

The delicate flavor of Camels is a natural complement to fine foods. For it is a matter of scientific proof and common experience that smoking Camels promotes good digestion. Enjoy Camels with meals and between meals—for their mildness and flavor—their comforting "lift"—their aid to digestion. Camels set you right! And no matter how steadily you smoke—Camels never jangle your nerves.



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SHE LIKES:

Smart sports clothes...Palm Beach... the young crowd at the Virginia hunts ...badminton...the new dances, including the *son*...the strenuous New York season...Bailey's Beach...lunching on *Filet Mignon*, *Bouquetière*, at Pierre's ...Camels...dashing off to late parties... Lobster *Thermidor*...and always... Camels. "Camels are delightful when dining," she says. "They make food taste better...bring a cheering 'lift.' And they're so nice and mild."

Among the many distinguished  
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—*Turkish and Domestic*—  
than any other popular brand

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