

ROBERT MONTGOMERY

The turning point in Robert Montgomery's career was "Fugitive Lovers," in which he wore the checked suit now known as "Mr. Dooley."

## "STAR GAZING"

with Urie Megahan

AS A GENERAL RULE, it is not very hard to pick out the hero in a motion picture. He's the handsome young man who dares and sometimes nearly dies for a great cause, and finally ends up with the lovely heroine in his arms. But each rule carries with it an exception, and, as the instance in this case, consider 20th Century's "Alexander's Ragtime Band." Naturally, Tyrone Power is most widely acclaimed as the hero of the film—it is he who is the male star and it is he who wins the winable Alice Faye.

But really there are two heroes in the picture. The other is a gay, young man, just past fifty years of age, whose portrait in the show is traced on the sound track with a lot of wavy lines which create the music that will delight audiences. His name is, of course, Irving Berlin. He it was who braved criticism and risked career disaster to introduce a new rhythmic treatment in music. "Alexander's Ragtime Band," while dealing with fictional characters and a fiction story, is in a very real sense a resume of Berlin's remarkable career. Starting with that famous song from which it takes its name, the picture creates settings contemporary with almost thirty of the tunes which have placed Berlin at the top of our heap of composers. Plain, ordinary folk whose memories stretch back a few years will be able to recall the delight those songs brought them and appreciate the manner in which Berlin steadily gained lasting place in the hearts of Americans.

That the film does not show the composer himself seems fitting. He earned his fame from the sounds he conceived, and this tribute to his work is made in his own medium—sound.

THE FAMOUS basketball quintet from Stanford University, which brought three national

championships to the Palo Alto college, will soon make its screen debut in Paramount's "Campus Confessions." All five are under acting contracts for the picture and are headed by the All-American Hank Luisetti.

The studio has erected a complete basketball stadium on a giant sound stage, and the film marks the first time that Hollywood has ventured into basketball as a source of movie material, although every studio in the colony makes a football picture each year.

Universal has set in motion wheels to make the second screen vehicle of Danielle Darrieux in Hollywood even more impressive than the very impressive "Rage of Paris."

The wide acclaim being given the French star, both here and abroad, for her outstanding performance in her American debut has convinced studio officials that the brilliant Danielle is potentially one of filmdom's greatest attractions (which view is also shared by your correspondent), and the studio is planning to give her second flicker the utmost in production value.

Entitled "Rio," the story has a South American atmosphere and background, with part of the plot revolving around Paris. A drama, rather than a romantic comedy as was "Rage of Paris," the new film is primarily intended to give Miss Darrieux a chance to surpass the extraordinary dramatic talent she undeniably displayed in "Mayerling," the French production which opened the eyes of American producers to her charm and ability.

Production will start in the fall, upon Danielle's return from her stay in Paris.

WHEN Rudolph Valentino was causing feminine hearts to flutter by the millions about fifteen years ago, the credit for his success was due in no small

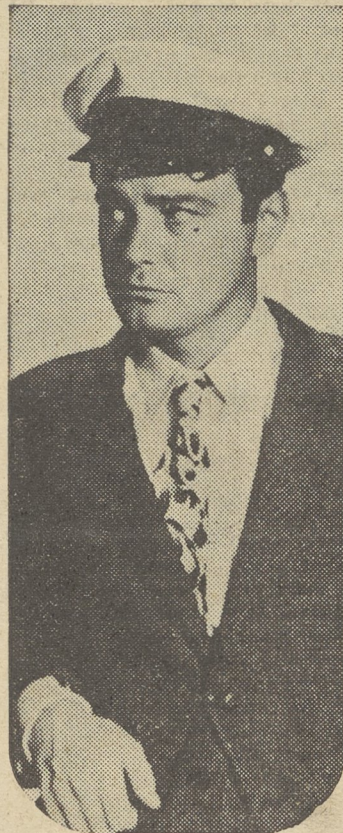
## FAME ASSURED BY 'DOOLEY'

LEW AYRES has fallen heir to "Mr. Dooley," considered the luckiest suit of clothes in the M-G-M wardrobe department.

"Mr. Dooley" is a checked hand-me-down that was worn originally by Robert Montgomery in "Fugitive Lovers" several years ago. This picture marked the turning point in Montgomery's career.

Robert Young wore it again in "Three Comrades" and went almost immediately into his first top-billing on the Metro lot in "Rich Man, Poor Girl."

With such good luck attending every actor who has worn the ill-fitting outfit, things also appear to look good for Ayres, who is making his first appearance since his fine performance in "Holiday," in the picture with Young.



LEW AYRES . . .

. . . has fallen heir to "Mr. Dooley" which, according to some, guarantees his rapid success.

measure to the picturesque desert settings in which his pictures were filmed. And the dashing actor was at his best when mounted on his prancing steed, Jadaen by name.

Now Rudy is no more, although he is still drawing audiences to theaters via the recent revival of his pictures. And his equine partner, Jadaen, has been quietly living out his declining years on a California stock ranch. But a few weeks ago, he came out of his retirement briefly and, as a result, film fans will see him again in "Suez," which co-stars Tyrone Power, Loretta Young and Annabella.

Too aged to do any galloping, but still a handsome old fellow for close-ups, the horse was employed as Annabella's mount in some of the desert sequences of the picture. A substitute was used for the long shots of the French star engaging in some fast riding.

MOVIE STARDOM contributes to longevity according to one staff member of a Hollywood hospital, and in this assertion, Dr. Lawrence Spangard thereby blasts popular notions on the



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. . . went almost immediately to his first top billing after he donned the "Mr. Dooley" for "Three Comrades." He stars in "Rich Man, Poor Girl."

subject. Spangard has had much to do with curing ills in the film colony, and here are his observations:

"My study of motion picture players has led me to believe that practically every front-rank player has added ten years to his life. It is nothing unusual. Stars simply take better than average care of themselves because they must be physically attractive as well as mentally alert. They work hard, which is good for them. When they rest, they get a great deal of sunshine and fresh air."

MAXIE ROSENBLOOM, the former leather pusher, likes his work as an actor, and is doing rather well at it, thank you. He likes particularly his present role in "Wooden Anchors," in which he is cast as a sergeant in the U. S. Marines. But he got an assignment the other day which proved too much for him, try though he did. According to the script, Maxie is supposed to have some Irish in him, and was required to yell "Begorra!" as he entered one scene. Repeatedly he tried it, but each time Director John Ford, who really has some Irish in him, shook his head sadly, and ordered the business shot over again.

After several tries, Ford gave the word once more to try it. But as the cameras rolled, Maxie didn't come on. Instead, a towel came sailing into the set—traditional sign when a fighter has given up. Ford took the hint, and the troublesome word was dropped.

NINE YEARS AGO, on MGM's Stage 7, Lew Ayres, virtually unknown in motion pictures, took Greta Garbo in his arms and kissed her.

He had been picked personally by Garbo for the juvenile lead in "The Kiss" and Hollywood promptly predicted that Ayres' future was made. Lew was too nervous to think, but when he recovered he went out to fulfill the destiny that was predicted for him.

He scored heavily in "All Quiet On the Western Front" and played in dozens of other pictures. But in all those nine years, he never appeared be-

fore a camera again at Metro. He then tried producing and directing, and met with only nominal success.

Returning again to acting, Lew once more drew attention to himself in "Holiday." Then, a short time ago, on the same Stage 7 where he had embraced Garbo nine years ago, Ayres was playing his second role at that studio.

Instead of a romantic juvenile, however, he was playing Henry, the comic champion of the Great Middle Class in "Rich Man, Poor Girl"—perhaps starting another career, this time as a comedian.

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