

## NEW EDDY-M'DONALD COLOR FILM VEERS FROM USUAL THEME

ALTHOUGH they have appeared together in five different productions, "Sweethearts" is the first picture with a modern setting in which Nelson Eddy and Jeanette MacDonald have co-starred. It also marks the first time that they have appeared together in an all-Technicolor film.

Too, the picture marks a departure from the usual Nelson Eddy - Jeanette MacDonald theme in that it strives for greater appeal through the medium of comedy—an unheard-of theme for this romantic, singing pair.

At least one of the laughs in the picture was, however, not in the original script. It all came about like this: Lucille Watson, New York stage actress making her film debut as Jeanette MacDonald's mother, committed what she considered a horrible faux pas, and Director Van Dyke left it in the film as one of the comedy highlights.

Miss Watson was appearing in a sequence in which a group standing around a piano, singing, goes into a burlesque of the Floradora Sextette's dance step. Trying a high kick, Miss Watson caught her slipper in the hem of her evening dress and pulled off the heel. Furious—she kicked again in an effort to free the shoe and succeeded only in ripping a long tear in her evening dress. Almost in tears, she nevertheless went ahead with the scene, but the minute it was over she rushed to Van Dyke with profuse apologies for her clumsiness.

"What are you worrying about?" demanded the director. "That'll be one of the funniest shots in the film."

Another humorous incident in the filming of the picture, which, however, almost ruined a musical scene, arose out of Herman Bing's superstition. Bing, who appears as the orchestra leader in "Sweethearts," cuts a notch in his baton every time a member of the cast completes his role in the film. Bing believes these notches prolong his own life in the film. He had cut notches for Fay Holden, Florence Rice, Mischa Auer, Olin Howland,

Terry Gardiner and others who had finished their work in the film, although he still remained. In the midst of conducting a number while filming was going on, the baton snapped where a notch had been cut too deep, and flew back toward the cameras and Kliegs while Bing bit his lips and went on waving the stub.

Forgetting the comedy and remembering that it is the singing that is the biggest drawing card of any Eddy-MacDonald film, the producers have generously sprinkled the movie with a number of Victor Herbert numbers that are already clicking in a big way with the public. "Pretty as a Picture," which is Eddy's favorite, promises to become a phenomenal hit.

AMONG THE hit tunes of the coming year, Nelson Eddy predicts, will be melodies which were smash successes two generations ago and which will emerge as entirely new compositions, thanks to modern orchestration.

"It's surprising what a brass choir and a few saxophones can do to put new life in an old tune," remarked Eddy, who, through his film work, concert tours and radio broadcasts, has been responsible for reviving many a favorite melody of years gone by.

After every concert he makes a point of singing, as encore requests, numbers from his films. During the past year, the three most in demand have been "Will You Remember?" from "Maytime," "In the Still of the Night" from "Rosalie" and "Who Are We to Say?" from "The Girl of the Golden West." The previous year, the most popular song in his repertoire was "Ah, Sweet Mystery of Life" from "Naughty Marietta," which is still included on his concert list.

Yet before Eddy and Jeanette MacDonald appeared together in such pictures as "Naughty Marietta" and "Maytime," the Sigmund Romberg number, "Will You Remember?" and "Ah, Sweet Mystery of Life," though remembered through the years, could never have qualified on a weekly "hit parade" broadcast.

## EATING SCENES BRING PROTESTS FROM FILM ACTORS

HOLLYWOOD actors dislike eating scenes—for several reasons. In the first place, movies aren't made by rehearsing a situation a couple of times and then cinching it in a single take. They are remade through dozens of takes.

In the second place, the camera is always intimate. On the stage it is possible to do a good deal of faking. But when an actor is presented at table on the screen he can't just go through the motions. He has to put away food. And to make matters worse, sometimes he hangs up an endurance record only to have it wasted. For instance, 20 pies were ordered for the scene in "Spawn of the North," in which George Raft sits down to the dish of apple pie. George ate pie through an entire morning. He ate until his eyes bulged. When the cutter got through slicing pieces out of the film, all that remained of

the pie marathon was a fleeting impression of George taking one bite.

All things considered, it is no wonder we find Shirley Ross and Bob Hope gazing with jaundiced eyes at plates of scrambled eggs at a table for two, Paramount's Stage 7. It is 4 o'clock in the afternoon and they're doing a breakfast scene for "Thanks for the Memory." They've been doing it for some time.

"Now I think we have it," beams Director George Archambaud after Shirley and Bob have nibbled eggs and said bright things to each other for the tenth consecutive time. "Save them, boys," he nods to the electricians, who promptly douse the arcs.

"Well, then," moans Bob, "if you want to save us for the rest of the picture, for Pete's sake take this hen fruit out of our sight."

"Ditto!" Shirley.



### SHOW WITHIN A SHOW

Here is a scene from a stage play within the picture, "Sweethearts." Jeanette MacDonald sings as the chorus gathers 'round. "Sweethearts" is the latest Jeanette MacDonald-Nelson Eddy film, and is entirely in Technicolor. It is the first picture with a modern setting in which the famous singing pair have appeared.

## 'STAR GAZING' with Urie Megahan

NO MATTER what kind of scenery a motion picture producer may need for a production, he need not travel more than 250 miles from Hollywood for an ideal location spot!

An amazing statement, but studio location experts have proof that there is not a single type of scenery in the world that cannot be duplicated within such a radius around the film capital. Every inch of the territory has been scouted and surveyed by automobile and airplane. And in the location files of each major studio may be found neatly indexed cards containing data on every landmark in that area.

It is a revelation to flick through these files. It is possible to find a photograph and accompanying description of everything from courthouses to graveyards, golf courses to railroad stations—mountains, valleys, streams, deserts, ditches, trees, swimming pools, farms, rocks—literally everything. All are catalogued.

Although one of the hardest things to find is a country road minus telegraph and telephone wires, there are even a few of these on tap, too.

Lake Arrowhead in the nearby San Bernardino range has always been a favorite movie locale. Paramount built a whole Arkansas village there for "Tom Sawyer, Detective." For scenes in "Spawn of the North," the lake became Alaskan for a while. When Ginger Rogers was "Having Wonderful Time" with Doug Fairbanks, Jr., the spot abruptly

became one in the Adirondacks.

Another popular location is at the base of Mount Whitney. When cameras were pointed at the mountains there, they became the Khyber Pass for "Lives of a Bengal Lancer" and "Gunga Din." Then when cameramen turn their cameras around toward the Mojave Desert, the place is a dead ringer for Arabia.

Of course, these location sites have to be rented, and the natives have become shrewd about bargaining. Yet there is no limit to what can be rented in this movie-conscious vicinity.

Why, William Wellman even managed to get the exclusive use of an airport for weeks while he was making "Men with Wings."

WHEN FILM fans see the 20th Century-Fox Technicolor special, "Kentucky," they will see billed as stars such names as Loretta Young, Richard Greene, Walter Brennan and Ralph Morgan. But, playing important roles in the same flicker although not mentioned on the screen, will be seven other stars, known to millions.

These non-billed players bear the names of Equipoise, Gallant Fox, Omaha, Blenheim, Hard Tack, Sickle, and Chance Shot. And if you've ever watched the ponies, you'll recognize these names as famous in turf history.

The noted equine stars were used in the scenes filmed on location in Kentucky, the state famous for its track champions

Director David Butler was able to use them through the cooperation of stable owners.

### IMMEDIATE RELIEF FOR Stuffed-Up EARS

Temporary, even permanent deafness often develops from clogged-up, wax-filled, buzzing ears. REQUA'S OIL FOR THE EARS quickly dissolves accumulations, improves your normal hearing, ends head noises due to congestion in the outer ear. Your ears feel "open" instantly. REQUA'S OIL FOR THE EARS clears up in a moment what may bother you for weeks. Trial size 30c. Regular size \$1. At your druggist or direct upon receipt of price.

REQUA MFG. CO., INC.  
1193-E Atlantic Ave., Brooklyn, N. Y.

### HOMELY COMFORT in Syracuse

Folks like to stay at The Syracuse because it's homey . . . in atmosphere and service. The rooms are modern and comfortable, the food tasty. 600 rooms from \$3.00.

Fay B. Mareness, Mgr.

HOTEL SYRACUSE  
SYRACUSE, N. Y.

### ROLLS DEVELOPED

Any size roll film and  
8 never fade PRINTS  
Included ALL FOR  
with your  
order two  
4 x 6 inches  
25¢  
beautiful  
double weight  
(COIN)  
professional enlargements.

Rosa R. Ray

Rays Photo Service, Dept. T. N.  
Gratifying Service Since 1920  
La Crosse, Wis.