Studio News

Metro-Goldwyn-Mayer

STUDIO NEWS

Published in the Interests of Metro-Goldwyn-Mayer Pictures Studios
Vol. V—Culver City, California, Saturday, January 14, 1939—No. 13

Eddie Cantor Signed by M-G-M
To Star in Big Musical Comedy

Eddie Cantor will return to the screen under the banner of Metro- Goldwyn-Mayer. A contract just signed assures exhibitions at least one big Cantor musical comedy during 1939 with the star of "Kid Boots," "Whoopee," "The Kid from Spain" and "Roman Scandals."

Although Cantor has not made a picture since "Ali Baba Goes to Town," devoting all his time to radio, his activity on the air has kept him closely associated with the screen.

His personal appearances have been terrific successes and in the course of his radio work he has constantly kept his audiences picture-minded with his screen discoveries. The latest is Terry Kilburn, the English boy actor who scored in "Lord Jeff" and "Christmas Carol." Cantor also was responsible for a great degree for the careers of Deanna Durbin and Bobby Breen.

Detailed plans for Cantor's first picture under his contract with M-G-M will be announced shortly.

Wallace Beery Starts Work On 'Sergt. Madden'


It is the story of a New York police sergeant and one that Beery long has wanted to play as a tribute to his father, who was a Kansas City policeman.

The cast, thus far, includes Tom Brown, Alan Curtis and Laraine Johnson, a new Metro-Goldwyn-Mayer discovery. Wells Root wrote the screenplay from an original story by William A. Ullman, Jr. J. Walter Ruben, who directed Beery in the eminently successful "Bad Man of Brimstone," is the producer.

Eddy Signs New M-G-M Contract

With concert halls of thirty-three cities sold out months in advance for his 1939 tour, and with his work in "Sweetharts" pointing to new screen popularity, Nelson Eddy has been signed to a new long-term contract by Metro-Goldwyn-Mayer.

Now in the midst of work in "The Dusty Road," Eddy will start his new tour in Henry Rapf, February 2, appearing next in San Antonio, Texas, and then heading East. Upon his return he will make at least two films in 1939, an untitled musical in which he will be teamed again with Jeanette MacDonald, and "Balalaika," with Ilona Massey opposite.

Owen Goes Into Fast and Loose


MacDonald Sings 'Mme. Butterfly' In 1939 Setting

An elaborate "Madame Butterfly" sequence, done in ultra-modernistic fashion, was shot this week as one of the outstanding eye and ear tidbits of "Broadway Serenade," starring Jeanette MacDonald. Instead of the conventional black-haired chorus, the girls who appear with Miss MacDonald as she sings "One Fine Day" wear white wigs with their pastel colored kimones and the number is staged in highly imaginative setting designed by Merriln Pye and Joe Wright.

"Broadway Serenade," which features Lew Ayres, Frank Morgan and Ian Hunter, is directed by Robert Z. Leonard, who also is the producer.

Midgets Rescue Ponies Run Away

Judy Garland As Ponies Run Away

Judy Garland in a midget runaway, rescued by midget heroes, provided a thrill not in the script on "The Wizard of Oz" set at Metro-Goldwyn-Mayer.

Judy was riding in the tiny coach, drawn by tiny Shetland ponies, for her re- ception by the gnomelike Munchkins, played by 116 midgets. As the ponies drew the coach along the tiny path of the miniature village, a large electric globe in one of the Technicolor lamps exploded with a loud pop. The frightened ponies dashed for the end of the set.

Carl Becker, Billy Curtis and others stopped the runaway.

MacDonald Sings 'Mme. Butterfly' In 1939 Setting

An elaborate "Madame Butterfly" sequence, shot this week as one of the outstanding eye and ear tidbits of "Broadway Serenade," starring Jeanette MacDonald. Instead of the conventional black-haired chorus, the girls who appear with Miss MacDonald as she sings "One Fine Day" wear white wigs with their pastel colored kimones and the number is staged in highly imaginative setting designed by Merrill Pye and Joe Wright.

"Broadway Serenade," which features Lew Ayres, Frank Morgan and Ian Hunter, is directed by Robert Z. Leonard, who also is the producer.


Leopoldo Torre-Parodi

London (England): "EMPIRE FOUR DAYS BUSINESS WITH 'CITADEL' EXCEEDS PRACTICALLY EVERY OTHER FILM'S FIVE DAYS TAKINGS DURING TEN YEARS STOP TUESDAY'S TAKINGS ESTABLISHED NEW ALL-TIME RECORD ONE DAY'S BUSINESS STOP TODAY'S ONE O'CLOCK FIGURE EXCEEDS PREVIOUS RECORD BY FIVE HUNDRED PEOPLE STOP 'CITADEL' IS ALL-TIME RECORD BREAKER."

The first showing at Sandringham Palace during the Christmas holidays for Their Majesties King George and Queen Elizabeth was an all-M-G-M program, consisting of: "SWEETHEARTS," "SYDNEY, PRIDE OF AUSTRALIA" (Fitpatrick Travolgue), "THE MIRACLE OF SALT LAKE" (Carey Nelson Subject), and "THE CAPTAIN'S CHRISTMAS" (Cartoon).

M-G-M Paris has assembled fifteen panels illustrating the life of MARIE ANTOINETTE by means of rare documents concerning the famous Queen of France. Much success was obtained from a similar exhibition of the life of Napoleon which was arranged for the showing of "MARIE WALESWSKA."

Korzus Songs on Records

Metro-Korusc, who made his first film contract with Metro-Goldwyn-Mayer on the basis of her European phonograph recordings, last week recorded for Victor the four Johann Strauss numbers which she sings in "The Great Waltz." They are "There'll Come a Time," "Tales from the Vienna Woods," excerpts from "Die Fledermaus," and "One Day When We Were Young."
Lubitsch To Direct Garbo in 'Ninotchka'

'Shop Around the Corner' Is Included In MGM Deal With Noted Director

Ernst Lubitsch has closed negotiations with Louis B. Mayer by which Metro-Goldwyn-Mayer takes over his services as producer and director. He will direct Greta Garbo's next picture, "Ninotchka," which will be produced by Sidney Franklin. Lubitsch will limit his activity to direction on his first picture.

"The Shop Around the Corner," which the director-producer planned to make for his first independent venture, will be made under the M-G-M banner, with Lubitsch producing and directing. Margaret Sullivan and James Stewart will appear in the leading roles. The picture is based on a stage play by Nicholas Lasslo. "Ninotchka" is now in preparation for immediate production.

'The Prince of Pilsen' Bought by M-G-M

Still remembered from the maude decade of 1903, the opetta, "Prince of Pilsen," has been acquired by Metro-Goldwyn-Mayer for modern screen treatment. The book and lyrics by Frank Pylex, with music by Gustav Luders, were popular throughout the country for a generation. The opetta still holds records for sustained popularity on the road. The show first opened at the Broadway theatre as a Henry W. Savage production.

Mickey and Judy To Play 'Babes'

A heyday for Metro-Goldwyn-Mayer's outstanding family of junior talent looms with the purchase of Dick Rodgers and Larry Hart's musical spectacle, "Babes in Arms." Already set for the leads are Mickey Rooney and Judy Garland, versatile singing duo, with Betty Jaynes and Douglas McPhail also prominently cast.

Ribber Heckles Romance

Albert Morin, who has won fame as Hollywood's premier "ribber," has been cast as a heckling waiter who interrupts a budding love affair between Florence Rice and Alan Marshal in Metro-Goldwyn-Mayer's "Four Girls in White." S. Sylvan Simon directs, Nat Levine producing.

Crawford Supplies Props

Real pictures of Joan Crawford when she first signed her contract with Metro-Goldwyn-Mayer studios were used in a lobby display for the theatre sequence in her new picture, "The Ice Follies of 1939."

'Reunited After 14 Years'

"The Dusty Road" marks the first reunion in fourteen years of Victor McLaglen and Director Jack Conway. Their last previous association was "The Hunted Woman," released early in 1925.

'Tarzan in Exile' Starts Shooting

"Tarzan in Exile," first of the Tarzan pictures to be made by Metro-Goldwyn-Mayer since the company acquired the screen rights to all of Edgar Rice Burroughs' exciting stories of the jungle, went into production this week, with Richard Thorpe directing.

Johnny Weissmuller once more is seen as the powerful Ace Man and Maureen O'Sullivan again will portray his mate in the wilderness.

A new personality will be introduced in this picture in the person of Tarzan's adopted son. The boy, who will be an outstanding young athlete, will emulate Tarzan's amazing physical feats.

Director Thorpe comes up to this assignment with an enviable record of recent productions, including "The Crowd Roars," "Three Loves Have Nancy" and "The Adventures of Huckleberry Finn." Sam Zimbalist is the producer.

Attention, Waffle Eaters

Hollywood, the miracle city, has outdone itself to produce one waffle capable of feeding more than 400. In the screen's latest miniature musical, "Happily Buried," a practical waffle-iron will be seen which it takes no less than 250 pounds of batter to cover. Jack Chertok is producing.

Lamarr in New Hairdress

A new and sensational hairdress, still guarded with secrecy, is to be introduced by Hedy Lamarr in Metro-Goldwyn-Mayer's "I'll Take This Woman." It's one of Sydney Guilaroff's creations.

Berkeley Directs Finale

Busby Berkeley, screen and dance director, will stage a spectacular finale for Metro-Goldwyn-Mayer's "Broadway Serenade," starring Jeanette MacDonald.

MacDonald-Eddy Set New Records In 'Sweethearts'

"Sweethearts," Metro-Goldwyn-Mayer's latest Jeanette MacDonald-Nicky Eddy starring musical, has broken the box-office records of every MacDonald-Eddy picture to date. Reports from ten key cities show that the opening week-end revenue exceeded that of "Maytime," "Girl of the Golden West" and "The Firefly" by from $125 to more than $1,700.

St. Louis, Cleveland and Baltimore report the biggest smash openings. In Cleveland, the week-end business topped "Firefly" by $1,791. In St. Louis and Baltimore, where "Maytime" held the record, "Sweethearts" drew $1,752 and $1,570 more respectively.

The week end grosses of "Sweethearts" were: Washington, $9,999; Pittsburgh, $11,731; St. Louis, $11,107; Cleveland, $9,639; Baltimore, $9,286; Kansas City, $8,450; Indianapolis, $6,300; Houston, $6,596; Richmond, $5,579; Louisville, $4,750.

MacDonald-Eddy Win Top Awards

Jeanette MacDonald and Nicky Eddy drew the largest audiences of any screen team in America last week, as their picture "Sweethearts" set new records at box offices coast to coast.

MacDonald-Eddy, who have been¡ known as "Hollywood's sweethearts," have had their picture rated the biggest of the week at box offices across the nation.

"Sweethearts," produced by Jack Chertok for Metro-Goldwyn-Mayer, was released in November, 1938, and immediately became a box-office sensation. It has been in continuous release ever since, with audiences continuing to flock to the theatres across the country.

The picture has been a tremendous success both in the United States and abroad, breaking all previous records in box-office receipts. It has set new records at every theatre it has played, and has been highly praised by critics and audiences alike.

 utanary, Eddy, who has been a popular leading man in Hollywood for many years, has received widespread recognition for his performance in "Sweethearts." His portrayal of Nicky Eddy has been praised for its depth and sincerity, and his screen chemistry with MacDonald has been widely admired.

Jeanette MacDonald, who has been one of Hollywood's most successful actresses, has also received praise for her performance in the film. Her singing and acting have been praised for their beauty and grace, and her chemistry with Eddy has been a highlight of the film.

The success of "Sweethearts," and the popularity of MacDonald and Eddy, has led to speculation about their future in Hollywood. Many believe that the duo will continue to be a popular and successful team, and that they will continue to draw large audiences to theatres across the country.

In conclusion, "Sweethearts" is a testament to the enduring appeal of Hollywood's sweethearts, Jeanette MacDonald and Nicky Eddy. Their chemistry, beauty, and talent have made them a beloved and successful team, and their future in Hollywood looks bright.

JOAN CRAWFORD combines beauty, grace and speed in the new Metro-Goldwyn-Mayer dramatic spectacle, "Ice Follies of 1939." Featured with her and seen here are James Stewart and Lew Ayres. Harry Rapf produced.
Film Stars Reunited Of Pulitzer Prize Play

Norma Shearer and Clark Gable, together for the first time since their memorable performances in "A Free Soul" and "Strange Interlude," bring to the screen in "Idiot's Delight" the most important motion picture production in a decade.

Produced by Hunt Stromberg for Metro-Goldwyn-Mayer from Robert Sherwood's Pulitzer Prize winning play, the story has become the subject of international controversy.

Directed by Clarence Brown, it presents Norma Shearer again as a modern, dashing woman and gives Clark Gable as Harry "Personality" Van, a hoofer, the greatest role of his career.

Fidelity to the historic stage success that was sold out for more than a year on Broadway is assured by the fact that Robert Sherwood, the author, also wrote the screen play.

With the sweeping physical advantages of the camera, "Idiot's Delight" comes to the screen in 41 sets where the play was presented in one and covers the entire dramatic story, much of which only was talked about on the stage, including the sensational air raid scene.

In the supporting cast are Edward Arnold, Charles Coburn, Burgess Meredith, Joseph Schildkraut, Laura Hope Crews, Skeets Gallagher, Edward Raquello, Pat Patterson, Peter Willes, Fritz Feld, William Edmunds and the "Cable Clamour Girls," Virginia Grey, Paula Stone, Jean Marsh, Bernadene Hayes, Virginia Dale and Lorraine Knueger.

**Dog Bites Gable! Scores Bull's Eye As Padding Slips!**

It's news when a dog bites Clark Gable!

"But it wasn't funny," said Gable, who couldn't sit down for several days because Buster, a mongrel bulldog, became over-zealous to do a good job in a scene for "Idiot's Delight."

The script called for the star, as a book salesman, to have a dog chase him and catch him by the coat tail.

Buster was taught to do the routine thoroughly, but gentlemanly. As an added precaution, Gable was protected with a pad.

When Director Clarence Brown said, "Cut!" Gable started to run. In the excitement, Buster forgot his manners. On the first jump, he nipped Gable's ankle. The second bite was a bull's-eye.

"Cut!" yelled Brown.

"Cut!" said Gable, "I'm bleeding!"

Gable's protecting pad had slipped.
Success of Any Picture Depends On Preparation, Declares Brown

"The success or failure of a motion picture is determined months before a camera turns."

Hollywood has learned this lesson from experience and is constantly revising its production methods to assure superior entertainment, according to Director Clarence Brown.

"A good picture is never an accident," he said. "Achievement on the screen, as in any other business, is ninety per cent hard work, with inspiration and luck playing minor roles. The time, effort and money spent on a production before it starts is repaid many times over when the result is a finer picture."

Brown devoted two years to preparing for the filming of Robert Sherwood's Pulitzer Prize winning play, "Idiot's Delight," produced by Metro-Goldwyn-Mayer with Norma Shearer and Clark Gable as co-stars.

"Putting a picture together is like a jigsaw puzzle," he asserted. "Story, cast, settings, costumes and a hundred other details must smoothly fit together. If one piece is missing, or out of place, no matter how small, the entire effect is spoiled. Once a picture is in production, it is too late to correct errors caused by lack of preparation or vision."

Brown had a completed script on "Idiot's Delight" three months before the first day of shooting.

"I was fortunate in working with Sherwood, who realized the need for amplifying the play to fit the needs of the motion picture. The play took place in one set, a hotel lobby. In the picture, we used forty such hotel lobby sets, each designed to fit the story greater scope and action. The sets were designed to fit the action. By working ahead this way, there was no lost motion or indication when we were only photographing a scene. We knew exactly how each scene would play."

Fred Stone's Daughter Wins Over U. S. Blondes

Paula Stone, daughter of Fred Stone, famous screen and stage star, was called back to play her first screen role since her marriage, with an important featured part in Metro-Goldwyn-Mayer's "Idiot's Delight," starring her thirty-third year on the stage and screen.

"Glamour Girls' Sweep Gable Off Feet--Literally"

"Clark Gable's Glamour Girls" literally sweep the star off his feet in the recently released dance number for "Idiot's Delight." The 600 pounds of femininity--Virginia Grey, Lorraine Kruger, Paula Stone, Virginia Dale, Joan Marsh and Bernadene Hayes--pick the 195-pound Gable off the dance floor and carry him out of the scene. It was the last scene shot in the production.

"If they should drop Gable," cracked Director Clarence Brown, "we'll have the picture finished."

Schedlbrat Plays Sympathetic Role

Joseph Schedlbrat's notable performances in "Marie Antoinette," "Suez," and "The Life of Emile Zola" brought him another outstanding role, with his selection to play Captain Kipnie, commander of an important frontier station at the outbreak of the next World War, in "Idiot's Delight." He stars Norma Shearer and Clark Gable.

Schedlbrat gives a sympathetic portrayal of a conscientious officer, in whose hands rests the fate of a dozen human beings.

Skeets Gallagher

Cashes In On Trip

Skeets Gallagher's amazing experiences during a European vacation paid big dividends, with a leading featured part in "Idiot's Delight." Among those Gal- lagher talked to on his return was Director Clarence Brown, who immediately cast him as Donald Novakel, American "greeter" at a swank Alpine hotel.

ARNOLD BIOGRAPHY

Edward Arnold, who appears with Norma Shearer and Clark Gable in "Idiot's Delight," is celebrating his thirty-third year in the pictures. Since America's most beautiful blondes were tested for the role.

PAT RESUMES HER CAREER

Pat Paterson, Mrs. Charles Boyer in real life, plays her first screen role since her marriage, with an important featured role in Metro-Goldwyn-Mayer's "Idiot's Delight."

GREAT GALE HOOFER

Clark Gable's screen debut as a dancer has already brought a windfall of publicity and will sell a lot of dance steps if it takes full advantage of it. Get stills of him with the "Gable Glamour Girls" in every spot where the dance fans will see them--halls, radio stations, night clubs, recreation centers. Ask local dance experts what they think of Clark as a dancer--and your press release will sell.

WAR VETERANS

You have a certain customer in every local World War veteran if you let them know what it is about. Get material in club rooms of American Legion and other veteran organizations pointing out the SECOND WORLD WAR angle. Send a letter to every commander expressing the anti-war theme. The post commander should be able to get a statement in the local newspapers to see if they invite him to the opening as your guest.

SHEARER FASHIONS

"Idiot's Delight" gives you Norma Shearer in modern fashions for the first time since "Riptide," nearly five years ago. She's going to talk twice about what that means to the women and the style shops. Use every trick in your bag to plant stills and displays. The top stories you do will sell more sets.

MODEL WAR PLANES

The bombarding planes shown in the air raid sequences are the most modern planes of all. Get the story on the youngsters in a plane contest. Restriction to fighting planes will give the stunt a new twist which should be worth newspaper space.

SUCCESS STORY

As with advertising and publicity, the sensational success of the play will be the keynote to your exploitation campaign. "Idiot's Delight" is marked to手机 to SELL OUT. GALE HOOFER will take full advantage of it. Get stills of him with the "Gable Glamour Girls" in every spot where the dance fans will see them--halls, radio stations, night clubs, recreation centers. Ask local dance experts what they think of Clark as a dancer--and your press release will sell.
The Dramatic Highlight of 1939!
The Screen's Queen of Glamour... Wrapped in the Arms of the Screen's First Man of Romance!

NORMA SHEARER
As Countess Irene
Toasted in the Continental Court of Hope! An irresistible charmer playing at love the maddest way... to drown the memory of what happened one night in a hotel room in Omaha, Nebraska!

CLARK GABLE
As Harry Van
A vaudeville hoofer to whom life was another song and dance... cheap jobs, cheap play, cheap romance... until a strange dream of love, out of the hurled past, finally caught up with him!

Together for the first time in six years... the lure... in another picture page thriller... more sensational than "Strange Intimacy"!

Clarence Brown's Production of

Idiots' Delight

With Edward Arnold - Charles Coburn - Joseph Schildkraut

Screen Play by Robert E. Sherwood • A Metro-Goldwyn-Mayer Picture
Directed by Clarence Brown • Produced by Hunt Stromberg

Thousands Acclaimed it as a Masterpiece!... Thousands screamed that it be burned in the streets!

At last... a drama so sensational! so different! so spectacular! Teaming of the two greatest stars on the screen alone could match its brilliance!

Norma Shearer and Clark Gable in

Clarence Brown's Production of

"IDIOTS' DELIGHT"

with Edward Arnold
Charles Coburn
Joseph Schildkraut
Burgess Meredith

Directed by Clarence Brown
Screen Play by Robert E. Sherwood
From the Pulitzer Prize Play "Idiot's Delight" by Robert E. Sherwood
Produced by The Theatre Guild, Inc.

Music Score by Herbert Stothart
Produced by Hunt Stromberg

The Players

Irene ........................................ Norma Shearer
Harry ........................................ Clark Gable
Achille Weber .............................. Edward Arnold
Dr. Waldensee ................................ Charles Coburn
Captain Kirvine ............................. Joseph Schildkraut
Quillery ...................................... Burgess Meredith
Madame Zuleika ............................ Laura Hope Crews
Donald Novelet ............................. Skeets Gallagher
Mr. Cherry .................................... Peter Willes
Mrs. Cherry ...................................Pot Peterson
Dumpty ....................................... William Edmonds
Pittntek ...................................... Fritzi Feld

and

Harry Van's Les Blondes
Virginia Grey
Paula Stone
Joan Marsh

Virginia Dale
Bernadene Hayes
Lorraine Krueger

The advertising only... see the play.
EVERY TWO YEARS
FILM HISTORY IS MADE!
As Metro-Goldwyn-Mayer brings to the screen
another Pulitzer Prize Triumph!

In 1929 it was "Anna Christie!"
In 1931 it was "A Free Soul!"
In 1933 it was "Strange Interlude!"
In 1935 it was "Men In White!"
In 1937 it was "The Good Earth!"
In 1939 it is Edward ARNOLD
Charles COBURN
Joseph SCHILDKRAUT

Directed bg CLARENCE BROWN
Produced by HUNT STROMBERG

ONE KISS!...THEIR FIRST!...THEIR LAST
BEFORE THE WORLD EXPLODES!
As long last heart to
heart...eye to eye...A
single flashing moment
left...But enough...for
hearts that dream like
theatre...to drain to the
depths their cup of love!

SHEARER IN GABLE'S ARMS! PUT THERE BY THE
ALMIGHTIEST BLAST OF
DRAMATIC DYNAMITE
A MAN EVER HAD THE
NERVE TO WRITE!

Directed by CLARENCE BROWN
Produced by HUNT STROMBERG

THEATRE PRODUCTION
OF "IDIOTS DELIGHT"
with
Edward ARNOLD
Charles COBURN
Joseph SCHILDKRAUT

Screen Play by ROBERT E. SHERWOOD
A METRO-GOLDWIN-MAYER PICTURE

THEATRE
Robert Young Says Dual Role Is Fun, But Work

Playing two roles for the price of one may not be good business, but it’s a lot of fun.

That’s the opinion of Robert Young, who plays a dual role in the Metro-Goldwyn-Mayer dance musical comedy, “Honolulu,” and furnishes the comedy motif of the plot when his romances with Eleanor Powell and Rita Johnson become slightly scrambled with a charge of grand larceny. With Gracie Allen and George Burns to help stir up the romantic stew, the whole thing sums up to hilarious farce.

“It was my first experience with dual roles,” says Young. “I worked every day of the shooting schedule but four and half the time I was talking to myself in front of the camera. My biggest difficulty was trying to remember whether I was Brooks Mason, the movie actor, or George Smith, the big Hawaiian pineapple man. Playing scenes with yourself is like playing solitaire. You can’t lose. In either case, you have to cheat a little.”

NEW SALES TECHNIQUE

Andy Ilona, Hawaiian orchestra leader, introduced a new sales technique to Hollywood when he and his Islanders were signed to appear in “Honolulu,” starring Eleanor Powell. They got the job by sending a record to the studio in which Ilona gave a short “sales talk” before each number.

Eleanor Powell’s New Picture Is Real Four Star Attraction

“Honolulu,” Eleanor Powell’s first starring dance musical since “Rosalie,” comes up as a real Four Star attraction with Robert Young, George Burns and Gracie Allen sharing the billing in what has been declared by preview critics to be Miss Powell’s greatest picture.

Jack Cummings, the producer for Metro-Goldwyn-Mayer, has proceeded on the sound premise that audiences want the most entertainment possible packed into one picture, and has blended hilarious comedy with romance, sensational dancing and captivating songs, with the result that he has a musical comedy that has all the sure-fire earmarks.

Director Edward Buzzell, with a background of years in musical comedy on Broadway as a star, author and producer, has woven defy a screamingly funny plot of a movie star and mistaken identity into the scheme of dance and song numbers that will more than satisfy the addicts of eye and ear entertainment.

The dancing highlight of “Honolulu” is Miss Powell’s “three-in-one” dance in which she does a real Hawaiian hula, an Hawaiian drum dance and her own creation of a combination tap and hula. Her imitation of Bill Robinson doing his famous star dance and an acrobatic rope skipping routine are sensational.

Gus Kahn and Harry Warren have written three new song hits for the picture, namely, “This Night Will Be My Saviour,” “Hawaiian Melody” and “Honolulu,” which is sung by Gracie Allen.


The original story and screenplay are by Herbert Fields, Frank Partos and Jack McGowan.

Burns and Allen Scene So Crazy It Can’t Be Written

Eleanor Powell’s new Metro-Goldwyn-Mayer dance musical, “Honolulu,” has the only scene on record that couldn’t be written into a scenario. It came about when it was realized that although George Burns and Gracie Allen are in the picture, they did not have one scene together in the original script. Burns offered to write one and Jack Cummings, the producer, agreed. The next day Cummings asked George for the scene. George said it was all set, but he couldn’t show it to him because he couldn’t put it on paper.

“That doesn’t make sense,” said Cummings.

“Well, neither does the scene,” replied Burns, who tried to explain that the lines and business were so hopelessly intermingled that it couldn’t be explained.

“It’s...well, it’s just Gracie,” George concluded.

Cummings took a chance, they shot the scene without a script, and it is one of the comedy highlights of the picture.

Miss Powell Starts Dance Laboratory

Eleanor Powell, who has created thousands of original dance steps, hit upon a plan to simplify her work of dance creation for “Honolulu.” She has had all of her dances photographed in slow motion and has installed a “dance laboratory” in her Beverly Hills home, equipped with a projection machine. By studying the dances executed by herself in slow motion she evolves new variations of the triple, the pick-up, the jump and the drag without the necessity of executing them repeatedly.

Benny’s ‘Rochester’ Gets Name Mixed


SUCCESS REUNITES THEM

When Eleanor Powell was thirteen and making her first professional appearance in a night club in Atlantic City, N. J., an athletic young habitue of the New Jersey beach resort appointed himself her personal life guard. His name was Stubby Knute. Eleanor went on to become the world’s greatest feminine tap dancer and Stubby became Olympic diving champion. They met again for the first time in a scene for “Honolulu,” starring Miss Powell. Stubby does a diving specialty in the picture.
Norma Shearer Delighted With Role Of Girl Acrobat in 'Idiot's Delight'

Norma Shearer, costumed in spangled tights as a little acrobat for a scene in "Idiot's Delight," swung dizzily by her teeth for a brief moment, dropped lightly to her feet and laughed.

"This is fun!" cried the screen's Juliet and Marie Antoinette, she continued. "They were interesting to play, but limited. Now, for a change, I'm a heroine who is a fascinating challenge to characterization. I am permitted a few tricks, like swinging by my teeth."

As Irene, the vaudeville performer of Robert Sherwood's Pulitzer Prize winning play, Miss Shearer not only swings by her teeth, but in later sequences of the picture, finds excitement as a phoney Countess. After "Marie Antoinette," Miss Shearer's transformation is all the more startling, with blonde hair worn in a Byzantine bob, exotic gowns and a Russian accent.

"Although I have played virtuous and shady ladies of all ages on the screen," Miss Shearer remarked, "Irene is different from anything I have done."

"In 'A Free Soul' and 'Strange Interlude' Clark Gable and I both had serious parts, with very little opportunity for comedy. But in this one we do everything but stand on our heads. While I do my aerial act, Clark has a song-and-dance routine that is riotously funny. We play the piano and we sing. We do a mind-reading act. From start to finish, the picture was a refreshing experience."

"Besides, I think Mr. Sherwood has written a truly great play."

Star Re-creates Fifth Great Role From B'way Stage

With her portrayal of Irene opposite Clark Gable in Metro-Goldwyn-Mayer's forthcoming film version of Robert Sherwood's Pulitzer Prize winning play, "Idiot's Delight," Norma Shearer creates on the screen her fifth role introduced into the American theatre by notable stage stars.

Lynn Fontanne played the part in the original Broadway production opposite Alfred Lunt.

Other plays brought to the screen by Miss Shearer, in which she had to match performances of great dramatic stars were "Barretts of Wimpole Street," played originally by Katharine Cornell; "Smilin' Through," played on the stage by Jane Cowl; "Private Lives," played by Gertrude Lawrence, and "The Last Mrs. Cheyney," which was probably Ina Claire's greatest stage hit.

In addition to these, Miss Shearer re-created Shakespeare's "Juliet" after Jane Cowl had scored a tremendous hit in the role on Broadway and throughout the country's theatres.

Miss Shearer's achievements, following these outstanding stage stars in their greatest performances is the more remarkable since she is one screen star of the present era who has never appeared on the stage.
Esperanto Used As Language in 'Idiot's Delight'

Esperanto, the universal language without a country, solved the problem of creating a nameless European nation for "Idiot's Delight," co-starring Norma Shearer and Clark Gable. It is used in dialogue for the first time on the screen in this Metro-Goldwyn-Mayer picture.

The use of Esperanto in the film was restricted to establishing the imaginary locale of the picture. It was spoken by Joseph Schildkraut and minor characters, peasants and officials. It was used also on signs.

From the viewpoint of Joseph R. Scherer, president of Esperanto Association of North America, Hollywood's recognition of the language proves its practicability as the ideal neutral language.

"There are four million Esperantists throughout the world," said Scherer. "This will add to that number."

Charles Coburn In Powerful Role

Charles Coburn, who made his first screen appearance just a year ago in "Of Human Hearts," after forty years on the stage, was awarded the most powerful role of his long career, as Dr. Waldcress, an erratic scientist, in "Idiot's Delight," with Norma Shearer and Clark Gable.

Robert Sherwood, the author, considers Dr. Waldcress one of his greatest characters, a scientist whose life has been devoted to ridding the human race of disease. His ambition is to win the Nobel Prize. But when war comes, he forsoaks his duty to his fellow men and offers his services to his country to destroy rather than save.

Basket Weaver Makes Hat for Clark Gable

The "comy" wide-brimmed hat Clark Gable wears in his "Idiot's Delight" dance number, was hand-woven by a basket weaver, Edward Johnston. When Clarence Brown couldn't find a straw hat of the right style period, he turned to the humble production department. Johnston said he could do it, and did, weaving a new brim over the crown of an old Gable chapeau...

Gable Gets Control Over Feet After Years of Insubordination

Clark Gable's feet have been problem children ever since he can remember.

"The jams they have gotten me into would fill a book," he said. But from now on, Gable's 11-C's have his blessings.

He admits being gratefully surprised that they piloted him safely through his song and dance act for "Idiot's Delight," in which he is co-starred with Norma Shearer.

"Frankly," Gable remarked, "that dancing business had me worried for two years."

Gable had never stepped on a foot dance floor until he started work with George King, Metro-Goldwyn - Mayer dance director. He was convinced that he couldn't make his feet behave.

"As a kid," he went on, "I had the biggest feet, hands and ears in Hope-dale, maybe in all Ohio. I was always tripping over my feet.

"After a few lessons in private with King, it wasn't bad at all. He taught me the fundamentals of balance and rhythm. I wasn't supposed to be a Fred Astaire, just an ordinary vaudeville hoofer, that helped.

"My worst moment came when Director Clarence Brown started to photograph the dance. There were twenty-one members of the cast on the set, including Norma Shearer, Charles Coburn, Edward Arnold, Pat Paterson and Joseph Schildkraut. If I ever had the jitters, I had them then.

"But there was no backing down. I just said, 'Feet, follow me!'—and they did."

Norma Shearer Sings Russian

Norma Shearer sings a Russian number, "Kak Stranna," with Clark Gable as her accompanist, in "Idiot's Delight." It is one of the comedy highlights of the picture, although Miss Shearer didn't know she was going to sing fifteen minutes before the scene was filmed.

Gable plays the number in the Metro-Goldwyn-Mayer picture and Director Clarence Brown suggested that Miss Shearer sing to give the scene more zest. She did—"in Russian."

Edward Arnold Seen As Villain

Edward Arnold stepped into the front rank of screen heavies, with his selection to play Achilles in "Gable Glamour Girls," to co-star with Miss Gable, whom he co-starred in "Idiot's Delight," starring Norma Shearer and Clark Gable.

The role marked a distinct departure in characterization for the versatile Arnold, who recently scored hits in "You Can't Take It With You" and "The Crowd Roars."

"Gable Glamour Girls" Champ Gum Chewers

Clark Gable and his six blonde dancing cuties became the champion gum-chewers of Hollywood, during the filming of Metro-Goldwyn - Mayer's "Idiot's Delight," which co-stars Norma Shearer and Gable.

Director Clarence Brown had them chewing gum throughout the picture for purposes of characterization.

M-G-M Picture Shows Terror of Aerial Warfare

The complete destruction of a great city by an air raid during a "future war" is graphically pictured in "Idiot's Delight," starring Norma Shearer and Clark Gable.

Not a fanciful version of such a raid, the sequence of bombing scenes is technically perfect, according to Director Clarence Brown, a graduate engineer and wartime flying instructor, who holds a commanding position in the actual bombing.

Cameraman William Daniels supervised the filming of night shots, photographing a brightly lighted, but sleeping city at elevations ranging from 3,000 to 10,000 feet.

Hollywood Holds Burgess Meredith

Hollywood is keeping a firm grasp on the coasts of Burgess Meredith, who was set for another dash to Broadway when Director Clarence Brown sent an airplane to bring him back from Palm Springs for the dramatic role of Quillery, dynamic young idealist, in "Idiot's Delight," starring Norma Shearer and Clark Gable.

Richard Whorf created Quillery in the original New York stage hit of the Robert Sherwood Pulitzer prize-winning play, and elicited critical acclaim in the notable scene when he denounces war-makers as "assassins" and "murderers."

Virginia Has Anniversary

"Idiot's Delight," in which she plays a Clark Gable Glamour Girl, is Virginia Grey's twelfth anniversary picture. The young Metro-Goldwyn-Mayer player began her screen career at the age of nine in "Uncle Tom's Cabin." Her father, the late Ray Grey, was a motion picture director.