



SINCLAIR LEWIS'S "MAIN STREET."—The new Warner Brothers' film, "I Married a Doctor," is a screen adaptation of Sinclair Lewis's famous novel, "Main Street." Pat O'Brien (a new man in his first quiet role), Josephine Hutchinson and Guy Kibbee are the people in the above scene.

some very cutting things about Josef Von Sternberg, her previous director. Now, Mr. Von Sternberg has transferred his person from Paramount to Columbia, and his directorial attentions from Dietrich to Grace Moore. The film is "The King Steps Out," privately screened in Wellington last week, with the lovely Grace in better voice than I have ever heard her before. And she doesn't merely pose against a number of baroque Von Sternberg backgrounds, but romps and sings in a manner that must have been highly disturbing to Joe Stern's stylised soul. (That is his right name, by the way.) Apart from the settings—Joe always seems to crowd everything but the kitchen stove on to the set—Von Sternberg has made a spanking good job of this picture.

Music by Kreisler.

THERE are two surprises in this new Grace Moore film. Firstly, she has Franchot Tone as male lead, and, secondly, Fritz Kreisler composed the very interesting music. "The King Steps Out" was written, I imagine, in celebration of the thousandth time the same plot has been used, but with Grace Moore singing, Kreisler's lovely music, and Franchot Tone (looking ridiculously like a grown-up edition of Freddie Bartholomew) making graceful love to the heroine, we are perfectly willing to forgive and forget. Tone is an emperor who is being forced into marriage with a princess he doesn't like; Grace Moore is this girl's sister posing as a dressmaker. A meets B—complications—royal anger—tantrums and show of pride from the dressmaker—reconciliation—love songs—wedding bells. Very touching.

Booked Right Out!

WHEN the advertisement for Wellington's Regent in last Saturday's "Evening Post" said "House Completely Booked Out for To-night," the smiles on the faces of Fred McCallum,

... And the Last Shall Be First Changes in Film World

WITH its roster of stars—Garbo, Gable, Montgomery, Joan Crawford, Myrna Loy, Jeanette MacDonald — Metro-Goldwyn-Mayer has, with United Artists, been sitting at the top of the film ladder for a few years. But it looks as if M.G.M.'s supremacy is being stoutly challenged—and by companies that didn't figure in the scheme of things at all a few years back. After its success with "It Happened One Night" and "One Night of Love" Columbia climbed right into the spotlight. Universal, a firm that used to turn out about one good picture and a bunch of "westerns" every year, is making a big come-back with such pictures as "The Magnificent Obsession" and "Show Boat." Some say that, with reorganisation complete, Universal may be at the top before the end of 1937. Paramount, badly smacked to leg in the depression, has made an outstanding return with such films as "Lonesome Pine," Marlene Dietrich's "Desire" and "Rose of the Rancho."

manager of the Regent, and Cliff. Eskill, manager for Universal, spread into broad grins. The film that is causing this happy state of affairs is

"Show Boat," the Universal special starring Irene Dunne and Paul Robeson. "Show Boat" has been backed by one of the biggest publicity campaigns that any picture has had for years—and the shekels that are pouring into the Regent are testimony of the wisdom of "spending a little money to get a lot of money."

Take Your Blankets.

THERE'S a story in another part of the paper this week about people seeing the continuous theatres' programmes "round and round," but if you want to see "The Great Ziegfeld" a couple of times at the same sitting you'll not only have to take your lunch but your blankets, and some shaving tackle at the same time. The fashion for lengthy films is definitely back—"The Great Ziegfeld" takes three hours to screen, and it is colossal than the colossalest. (Sorry, I thought I was writing a movie advertisement.) Funny thing about this Ziegfeld picture is that the film was actually completed before the big hit of the show, "A Pretty Girl is Just Like a Melody" was put in—at a cost of 225,000 dollars, let it be whispered.

At the St. George.

PARAMOUNT'S record price for the film rights of "Anything Goes" (and most people who saw the film wondered why the big money) has been knocked to the boundary by Samuel Goldwyn's purchase of "Dead End," a successful New York play, for 165,000 dollars. Other film companies are buying up plays for their 1936-37 pictures. Cole Porter's Broadway success, "Jubilee," has been bought by M.G.M. for early filming. (Inciden-



COLE PORTER.
He wrote a Broadway song hit at the Hotel St. George, Wellington.

tally, I saw the script of this big musical show lying scattered over a chesterfield in a private suite at the Hotel St. George, Wellington. Cole Porter was writing it when he visited New Zealand last year—one of the song