

The Film World

By
Trevor Lane

When the Stars Crack Their Whips—and Studios Have to Toe the Line



Lovely Madeleine Carroll, who plays an important part in the Gaumont British film, "Secret Agent," and Gigli, the famous tenor, with Joan Gardner in a scene from the Gigli's first film, "Forget Me Not," due for release in New Zealand in August.

THERE is nothing like a few black eyes and bits of flying fur to keep the pot boiling merrily—especially in the films. When you see a charming picture of Lulu Blank, the world-famous film star, smiling happily up into the face of Philip P. Slinger, Hollywood's greatest producer, how much more interesting would it be if you knew that she had just had a ding-dong battle with him—and he was hating her like poison for that extra thousand dollars a week he'd been forced to give her! And there have been quite a few pistols brandished in Hollywood in the past few weeks. Jimmy Cagney has dropped a cool 130,000 dollars in salary since he took his affairs to court. Katharine Hepburn is annoying R.K.O., and the Australian find, Errol Flynn, who has so far managed his studio dealings with unvarying cannyness, hints darkly at another revolution.

"Do a Walk-out."

WHEN Errol Flynn began work on "Captain Blood," the film

that shot him into stardom, he was getting 150 dollars a week. With several hundred thousand dollars spent on the film he threatened to "do a walk-out" if his pay wasn't increased. It was raised to 400 dollars a week. After the triumphant New York opening of the film, he made his position so clear that his salary was again raised, this time to 1200 dollars. Now he is talking of leaving Hollywood for ever, which is interpreted, by those who know Flynn, to mean that Warner Brothers will again have to open the safe. And as he is one of the big stars of the 1937 schedule—"The Sea Hawk," "Another Dawn" and "Adventures of Robin Hood" are planned for him—it is likely that his demands will be met.

A Cool Million.

"HOTEL IMPERIAL," the film that has already cost Paramount a million dollars, is likely to be scrapped and a completely new version made. Marlene Dietrich is again cast in the leading role, despite the fact that she walked out on the production last year. Ernst Lubitsch, one of Hollywood's

most brilliant directors, has returned to Paramount and is likely to direct "Hotel Imperial," which will eventually go forth to a waiting world as "I Loved a Soldier." And, incidentally, the new film will probably bring the expenditure on "Hotel Imperial" up to 1,600,000 dollars!

"Jazz Singer."

AL JOLSON, too, has been having his troubles. As we mentioned on these pages a few weeks ago, Warner Brothers are to celebrate the tenth anniversary of sound with a new version of "The Jazz Singer." In all probability Jolson will be starred, as he was in the original production, but this has not been definitely settled. Jolson would like to make it an intimate picture leaning toward the dramatic, while Warners favour a big spectacular production that will quite outdo any previous Jolson production. In the meantime the wrangle goes on. Constance Bennett is also having fun. She has returned from England to Hollywood to fulfil the contract she has to make one picture for Twentieth Century-Fox. But that company, not regarding her as the box office attraction she once was, hopes she will elect to cancel her contract under the "story approval" clause.

Dietrich Again.

AS I like talking about Dietrich, you may be interested to know that