

They Tell Me That

SAM GOLDWYN runs Alexander Korda close as the man who is always having bright ideas. Latest is to star Gary Cooper as Hans Andersen, in a screen life of the Danish fairy-tale writer entitled, "A Stranger at Home." Gary will have two Scandinavian leading ladies, Sigrid Gurie and Zorina (the ballet dancer seen in "Goldwyn Follies").

Marlene for France

MARLENE DIETRICH has just had an offer to appear in a French film. She has been offered more money to act in this picture than any other star has yet been paid for acting in a French film. A sum of 20,000 dollars has been guaranteed as her salary for this picture, which is to be based on night life in the Montmartre. Versions are to be made of it in every language.

Glamour for Bette

BETTE DAVIS will be "glamorised" on the screen for the first time in three years in her next picture, "Dark Victory." She will wear 27 different gowns while portraying the role of a girl who has only 10 months to live.

Script Contest

HOW would you like to have to write a script of "Gone With the Wind" just for fun? For the past three months the motion picture scenario class at Columbia University has been working on a contest adapting the Margaret Mitchell

Our Special Correspondent, Jennifer Quentin, Gives You The Latest Hollywood Gossip

book to the screen. They selected the winner by comparing the students' script with the actual shooting script prepared by Sidney Howard. The one that came closest to it was written by Hilda Korthauer, a New York girl. Howard was so impressed with her excellent adaptation that he sent her an autographed copy of his original script and an invitation to be his guest at the New York premiere.

Now, why don't they hold a similar contest to pick the cast of "Gone With the Wind"—and stick to it!

Change of Country

AS soon as Cary Grant has finished work in "Gunga Din" he's going to England to settle his affairs there, and when he comes back to America he's going to take out his first papers toward becoming an American citizen. Cary feels he makes his money here, his home is in this country and Hollywood has given him his career. Come to think of it—he's one of the few English players who has ever thought about becoming an American citizen.

Blue Hair!

LAATEST fad in Hollywood is for tinted hair. I had heard that it was very smart for blondes—but hadn't seen many of Hollywood's own glamour girls going in for it until Joan Bennett showed up at a

party the other night, wearing a pale blue frock, and with her blonde locks tinted the exact blue shade, piled high on her head, with a little blue bow nestling in the curls. It wouldn't suit everyone—but Joan carried it off well.

Gable Worried

CLARK GABLE is wearing a worried frown just now. Everyone is congratulating him on having won the plum role of Rhett Butler in "Gone With the Wind," but Gable is not sure that he does not envy Norma Shearer, who resigned from the picture gracefully.

The trouble is that Margaret Mitchell's best-seller means so much to so many people that he is afraid that he may not be able to live up to their expectations and interpret the character as they have pictured it in their minds.

"Frankly, I don't see how any actor can win with this role," he told a friend the other day, "and I'm uneasy."

Star to Retire

GLADYS SWARTHOUT, the pocket prima donna, has decided that she, too, will only make one more picture before taking up music and singing to the exclusion of all other work. No new story has yet been scheduled for Gladys, but whenever it is finished, she is going on a protracted world tour which will include a tour of England, the Continent and Australia.

Fans would be advised not to take too much notice of stars' determination to retire, for it often seems that the lure of the arc lights and celluloid is too much for them and they return after a time.

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SPEAKING CANDIDLY

(Continued from Opposite Page.)

"Holiday" to mark him as one of the screen's most competent young leading men. He plays Johnny Case with happy-go-lucky abandon and whimsy, but with underlying sincerity.

For Academy Honours

THE most significant role in the whole film, however, and the best-acted, is that played by Lew Ayres, as the disillusioned Seton son, who shares Linda's revolt against the worship of wealth and family, but has not the moral stamina to take a stand against his father's domination. This role is remarkable, not because of the way it was written—actually Ayres was given less to say and do than almost anybody in the cast—but because of the way Ayres has so unobtrusively elaborated it.

Here and now, I nominate Lew Ayres's performance in "Holiday" as a certainty for the Academy award for the best supporting performance of 1938.

Man v. Mountain In "Challenge"

[“The Challenge.” London Films-United Artists. Directed by Milton Rosmer. Starring Luis Trenker, Robert Douglas. Just released.]

HAVING never climbed anything much higher than a tree to look at the Prince of Wales in my school-days, I hardly feel qualified to express any expert opinion on the mountaineering sequences of "The Challenge." Yet it is easy to understand that this climbing sport has a peculiar fascination; and one does not need to have a head for heights

to find much of this picture, which is based on the first ascent of the Matterhorn in 1865, extraordinarily thrilling.

Really, it is two films in one—the genuine climbing drama of man against mountain, made in the Alps



LEW AYRES
"Holiday" puts him in the running as an Academy winner.

by Luis Trenker (himself once a guide); and the artificial melodrama which has been grafted on to the central stem.

Drop To Death

WITH the annoying habit of critics who look up the facts. I am able to inform you that, although the film makes no bones about taking liberties with detail, much of the story is authentic—the rivalry between the Italian and English parties starting from different sides of the Matterhorn, the race to the summit, the triumph of Edward Whymper and his party, and the tragedy which followed swiftly when the descent began.

It is a breath-stopping moment when the foot of one of the climbers slips and he spins into space and, falling, plucks off three of the others like ripe fruit. For one sickening second, they hang suspended and then the rope snaps—and the camera follows the four bodies as they drop 4000 feet in less time than it takes to write this. Dummies, of course. Yes, but 73 years ago they weren't dummies.

Before And After

WHAT goes before the climb and what follows after the tragedy seems uncommonly tame by comparison; even though the producers have gone to great lengths to embroider the plot with a heroine (Joan Gardner), and also make much ado about the antagonism between Whymper and the Italian guide Carrel, and the accusation that Whymper cut the rope (which, in the film, almost results in a Swiss lynching party).

Actually (said he, knowingly) it was not Whymper, but one of the Swiss guides, Peter Taugwalder, who was accused of cutting the rope to save his own neck.

Rugged Strength

IT may seem strange that, as an ardent non-mountaineer of many years' standing, I should have found the mountaineering scenes of "The Challenge" by far the best. But there it is, and I doubt if my reaction will be in any way unique. For no artificial devices of plot-structure can lessen the thrilling realism of the photography, which takes the onlooker in imagination on to those beetling crags, desperately seeking for footholds, pitting nerve and puny human strength against the majesty of Nature.

And nothing can obscure the stark grandeur of the Matterhorn itself, towering cloud-swept, black and bare against the sky. It is symbolic somehow of all that is best in the picture; and something of the mountain's rugged strength is embodied in the performance of Luis Trenker, as Carrel.

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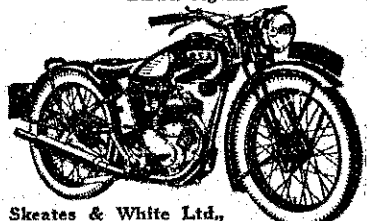
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