

A MERE £2000 A WEEK---EVERY WEEK!

Hollywood's Highest-Paid Director Made Columbia's Biggest Attraction For 1939

HIGHEST paid director in Hollywood, Frank Capra receives a weekly salary from Columbia Pictures of £2000 a week, whether he is working or not. In addition, he receives 25 per cent. of the profits on each of his pictures.

This arrangement seems to satisfy both Capra and Columbia. He has been with the studio now for eight years.

Capra makes only one picture a year. Latest is "You Can't Take It With You," from the Pulitzer Prize play, and plum of the new season's batch of films from Columbia, according to Cecil Mason, general manager for the company in Australia and New Zealand, who was in Wellington last week to sign the yearly contract for the screening of Columbia films in New Zealand.

Interviewed by the "Record," Mr. Mason said he was just completing the deal with Theatre Management



CECIL MASON
Forty films: twelve big ones.

Ltd. (the company comprising the theatre circuits of Fullers, Williams, and New Zealand Theatres) for the release this year of 40 Columbia features, of which it was an-

ticipated that twelve would be outstanding attractions. First and foremost, said Mr. Mason, was the unique Capra comedy, "You Can't Take It With You," which starred Jean Arthur, Lionel Barrymore, James Stewart and Edward Arnold. The film is already in New Zealand, due for release at the end of February.

Capra makes only one picture a year, but takes a year to do it in. He is now working on a sequel to his greatest success, Mr. Deeds Goes To Town, entitled, "Mr. Deeds Goes to Washington." He hopes to secure Gary Cooper again for the title role, with Jean Arthur also, as feminine lead. This attraction is not likely to be seen before the end of 1939.

For the past two months, Columbia have been busily seeking a youthful star to interpret the title role in the screenplay of Clifford Odets' success, "Golden Boy." Jean Arthur will co-star with whoever is eventually chosen.

"The Awful Truth," with Irene Dunne, was easily the biggest success from Columbia in 1938. This year Miss Dunne will be seen in another Columbia comedy, entitled "This Thing Called Love."

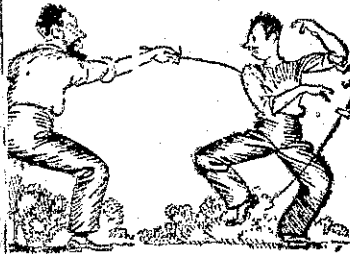
Other very promising coming attractions include, "There's That Woman Again," with Melvyn Douglas and Virginia Bruce. It will be a modern sophisticated comedy written as a successor to "There's Always a Woman." Jean Arthur and Cary Grant will appear in "Our Wife."

Scheduled as one of the most costly films of the coming year is "The Lost Atlantis." It is described as a production of somewhat the same type, and on the same spectacular scale, as "The Lost Horizon."

Noteworthy departure from Columbia's previous all-American production policy is the decision this year to make at least three pictures at Denham, England. The company is committed to a total expenditure of £250,000 on these three British pictures, two of which will be "The Spy in Black" (with Conrad Veidt and Valerie Hobson), and "Q Planes" (Laurence Olivier and Valerie Hobson). The title and cast of the third production are still being discussed.

SABRES FLASH

Annabella Causes A Duel



THE socially-prominent citizen of Buenos Aires, Guillermo Madero, suffered a slight sabre wound in a duel with Ricardo Peralta Ramos, newspaper publisher, over the zealousness of photographers to get pictures of the French cinema star, Annabella.

The duel was fought in a Buenos Aires suburb, in the presence of seconds and doctors. Peralta Ramos quickly disposed of Madero, a friend of Annabella's family, slashing his right forearm after 51 seconds of fast action.

Annabella, who was the centre of much attention during the visit to Buenos Aires of Tyrone Power, the film actor, had left for New York by plane more than 24 hours before the duel.

Father's Footsteps

DOUGLAS FAIRBANKS, jun., is due back in Hollywood soon from England to make "The Man in the Iron Mask."

The silent version was a Douglas Fairbanks, sen., picture. For the new edition Director James Whale is going to have Douglas, jun.

Young Douglas worked for years to get away from parts that resembled his father's line of country. But it was no use.

His fate was sealed with that dashing performance of his in "The Prisoner of Zenda." He was heading straight for Dumas with every flashing grin and darting sword-thrust.

For the girl in "The Man in the Iron Mask" Whale hopes to get Sigrid Gurie. He says that in her two films to date—"Marek Polo" and "Algiers"—we have seen nothing at all of her beauty or ability.

he was a hit protects him from those same ladies who now melt beneath his cynical glance. For one of the biggest distortions that has been printed about this star is that he is a "perfectly normal young man." He is as un-normal—and don't get me wrong: I said un-normal, not abnormal—as they come.

For he is distinctly wiser than his years and willier than an Irish politician (he's Irish, anyhow, so that's probably where he comes by the instinct).

If, on his arrival in stardom, he did the natural thing and took out attractive girls, like Sonja Henie, Loretta Young, Janet Gaynor and numerous others, he now is retreating just as quietly from the traps that are laid for his handsome feet. And, believe you me, those traps are laid.

In other towns, a beautiful girl is pursued wherever she goes, but in Hollywood the reverse is devastatingly true. A handsome young man in Hollywood may be able to call his soul his own, but that is usually all that escapes. But, at the moment, Ty is quite fancy-free and I'd bet my bottom dollar that he has been heart-whole all the time. For, while he is undoubtedly romantic and will talk on and on about his "ideal girl" (keeping her descriptions so generalised that she sounds like no one on earth), the thing he really loves is acting.

The Real Tyrone Power

(Continued from opposite page.)

9th, but he certainly was no actor and never would be.

Now, Ty at that time didn't know Alice Faye at all. She was the star of "Sing, Baby, Sing," you remember. But Alice, alone and unasked, sought out the humiliated, beaten boy, made him come to dinner with her, took him along to a simple restaurant in Beverly Hills that is called "The Tropics" and spent the whole evening talking to him, telling him that he could act, that he would get his chance, that he did have personality, and that, what-the-heck, his life was still before him, wasn't it?

To-day, star of Hollywood's biggest pictures, sought after, lionised, Tyrone still eats, night after night, at "The Tropics." The place is quiet and secluded, not the giddy Hollywood rendezvous, but it gives Tyrone satisfaction to go there. And when he speaks of Alice, his voice is charged with emotion. He feels that without her encouragement that black night he would have lost his nerve completely, and if an actor ever does once lose his nerve he's through.

There is, too, the contrasting incident of Tyrone and a Hollywood Glamour Girl. Around three years ago, Tyrone was in Hollywood, but

he had no work. Nonetheless, he knew a pretty girl when he saw one, and he knew how to get an introduction, too, and the very moment he did meet the girl he tried to get a date with her. But she was a Glamour Girl and he was a nobody, so she couldn't be bothered. However, when Tyrone clicked, the girl sought him and insinuated that a date with her would be very much in order. But this time Mr. Power was busy, very busy.

You see, he has a remembrance of things past.

It is right here that I believe Tyrone is deeply fortunate. For all his talent, for all his good looks, there runs through his life a strain of bad luck that is the best protection he has. The devastating loss of his father forced him into a quick maturity. The fact that he couldn't get work easily has shown him the awful value of money and the vast need of true friends. Getting his ears slapped down by a director at the very instant when he first clicked in Hollywood undoubtedly kept him from getting the big head. And the fact that several lovely ladies of Hollywood looked at him with eyes like "frozen glass before

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SUEZ

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TYRONE POWER • LORETTA YOUNG • ANNABELLA

J. Edward Bromberg • Joseph Schildkraut • Henry Stephenson
Sidney Blackmer • Sig Rumann
Maurice Moscovitch • Nigel Bruce
Miles Mander • George Zucco
DARRYL F. ZANUCK
In Charge of Production
Directed by Allan Dwan • Associate Producer Gene Markey • Screen Play by Philip Dunne and Julien Josephson
Based on a story by Sara Duncan

A picture gigantically conceived, superbly executed, by all the vast resources of 20th Century-Fox...inspired by the production skill of Darryl F. Zanuck!

(Approved for Universal Exhibition.)

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