

SERIES OF 'MILLION DOLLAR' PRODUCTIONS BOOKED AT LOEW'S

Technicolor Allah Film Due Soon

Nelson Eddy to Star in
'Maytime'; 'Parnell'
Also on List.

By JAMES THRASHER
Assuming the role of 1937
forecaster, L. Ward Farrar,
Loew's local impresario, as
sures patrons that, as regards
his advance bookings, they
"ain't seen nothin' yet."

Mr. Farrar is pretty pleased
at present because of a lot of
broken house records follow-
ing a week "After the Thin
Man," as well as the current
reception of "Camille." And
he tells us that his pictures
on the new year's horizon are
going to continue the pace.

First of all, he promises "The
Garden of Allah" as his next at-
traction. The picture has been
long enough in the making for
every one interested to know that
it stars Marlene Dietrich and
Charles Boyer, and is filmed entirely
in technicolor.

Later, says Mr. Farrar, we shall
take a couple of excursions to Ire-
land, a land which Hollywood dis-
covered through "The Informer."
First will come "Beloved Enemy,"

which also is a story of the revo-
lution in the early 1920s, and which
stars Merle Oberon and Brian
Aherne. Later Clark Gable and
Myrna Loy are to be seen in "Par-
nell," screen adaptation of the
stage success which tells of the
great Irish political leader of a
century ago.

"Captains Courageous," the fa-
mous Kipling story, also is scheduled
for early 1937 release. Featuring
Spencer Tracy and Freddie Bar-
holomew, the picture has been in
production at M-G-M ever since
the company finished its other not-
ed sea saga, "Mutiny on the
Bounty."

Eddy Film Due

Before Nelson Eddy arrives here
April 11 for a song recital at Eng-
lish's new picture, "Maytime,"
doubtless will be seen at Loew's.
Jeanette MacDonald again is co-
featuring. And another stage suc-
cess, "The Last of Mrs. Cheney,"

is on its way with Jean Crawford
William Powell, Robert Montgom-
ery and Frank Morgan in the cast.

Another million-dollar feature

(two million, to be precise) is "Lost
Horizon," starring Ronald Colman
and directed by Frank Capra. And
Jean Arthur, up-and-coming come-
dian, will appear soon in "More
Than a Secretary," with George
Brent.

A great many Marx Brothers en-
thusiasts, this writer among them,
are beginning to wonder about "A
Day at the Races." So Mr. Farrar
brings the glad news that the new
film is receiving its finishing touches
and should be released in February.

Another chance to see Eleanor
Powell will be given in "Vogues of
1937," which sounds like the be-
ginning of another series of annual
musicals.

Looking a bit farther into the fu-
ture, Mr. Farrar tells us that his
theater also will have "A Star Is
Born," now in production with
Frederic March and Jean Gaynor;
Robert Montgomery and Rosalind
Russell in "Night Must Fall," and
Wallace Beery in Don Marquis'

famous play, "The Old Soak."

Little About 'Allah'

Having divulgued Loew's attrac-
tive list, we might offer a little
additional information on "The
Garden of Allah," especially for
those who are interested in the
technical aspects of motion pic-
ture making.

Color photography, it seems, is
affecting nearly every department
of technical production. The ne-
cessity for revamping old ideas
and procedure is seen from the
following statements by various
people who brought "The Garden
of Allah" to the screen.

Says Director Richard Boleslaw-
ski: "Color definitely affects tempo
and thus direction."

Miss Dietrich: "In black and
white photography, photographic
quality was the main consideration
in the selection of wardrobe. Now,
with color, costumes must be of
a hue becoming to one's own col-
oring, rather than merely to as-
sure a certain tone of gray on the
screen."

Mr. Boyer: "I think color is def-
initely altering the trend of screen
literature. It is forcing produc-
ers to select types of stories to
which color is particularly adapted
and in which color is a definite
keynote."

Sturges Carne, art director: "Greater
care in design and color
of settings is necessary in color
than in black and white in order
to avoid the intrusion of back-
ground interest. Simplicity is the
keynote."

Cameraman Hal Rosson: "The
distribution of light and shadow
becomes a much more intricate
problem for the photographer."

James Potevin, chief electrician:
"Light placement for color photo-
graphy and changed value in
backlighting have required that my
crew and I learn the changed tech-
nique of lighting that the camera-
men demands."

Sam Kaufman, makeup expert:
"Of course I have to use special
technicolor makeup. The color of
beards and hair has become a mat-
ter of great importance. Balanc-
ing general makeup is infinitely
more difficult."

Hal Kern, film editor: "From the
single fact that the eye can be held
longer by a beautifully colored pic-
ture than by a black and white one,
color films must be cut to maintain
picture without abruptness. This will
definitely affect my work."

WORKTIME IS PLAYTIME IN SHIRLEY'S STUDIO



Playtime . . . Shirley scoots around the lot.

By ERNIE PYLE
Times Special Writer

HOLLYWOOD, Jan. 4.—Life is
certainly not all work and no play
for Shirley Temple. Play takes up
at least a fourth of her time during
her eight-hour day at the studio.

It isn't any organized kind of
play. On one set there were only her
dolls and her little puppy Ching
Ching to play with. But she had a
grand time helping Ching Ching
down the steps of her dressing room,
and putting him in his special
basket and watching him try to get
out.

At noon they moved to a different
set. It was the living room of a
rich man's house. It was Christ-
mas morning, and Shirley was
having her Christmas tree with her
parents.

The tree was loaded down with
packages, and all over the floor were
such things as scooters, bicycles, toy
trains and midget autos.

Shirley hates "stills." She poses
shots you see in the newspapers
and on billboards. The camerman
was telling me about it. He says a
previous still photog-
rapher spoiled her by giving her
the idea stills weren't important.

She likes the present still camera-
man, but she also likes to act tem-
peramentally with him. She turns
her back or makes faces, and sometimes
they have to coax her up
the whole minute.

After her dance with "Fred Astaire,"
the still man wanted her to come to
the front of the stage and pose. He
then said "All right, sweet-
heart." She paid no attention. Then he said,
loud and tough, "Hey, Temple!" She
waited a few seconds, then gave him a big grin and came on up.

That Old Frozen Smile

There is just one thing about
Shirley I don't like. The same thing
I don't like about most actors.
That's the old frozen smile the
stage smile. Shirley is much adept at
it than the actor I've ever seen.

When they're taking still photo
shots she'll finally turn on that big smile
which melts your heart. But second
the bulb is pressed, she drops it like a hot cake. It's so
soon it gives you the impression the
corners of her mouth dropped a
foot. I guess it's just a trick of hers,
to show them what she thinks of the
still business. For, maybe 10
seconds later, she'll be playing, with
her own natural smile all over her
face.

Most movie stars can't bear to see
themselves on the screen. But Shirley
likes to see her own pictures. That's
the same thing she does for her
every afternoon. She hands it out
herself, and then drinks her
a straw out of the bottle while
playing around the set.

Not all of her play is by herself.
She is a gregarious little girl, and
she roams around making remarks.

Next—Shirley Temple's education.

Film Villain Peace-Loving

Proud of Knavery on Screen Actor Dislikes Reputation.

Fearing no prosecutor, policeman
or jury, Porter Baden, seen in "The
Plainman" at the Circle this week,
makes this flat statement.

"I have killed with knives, guns
and other weapons, I'm a villain,
and I belong to the Parent-Teacher
Association. And my neighbors like
me!"

At this point Porter usually de-
cides its about time to offer an ex-
planation, so he introduces this
qualifying phrase: "Yes, I think I
may say with all modesty that my
record is one of the finest in motion
picture making."

Telling of his latest screen killing,
Porter says: "When Cecil B. De-
Mille was casting 'The Plainman'
in 1935, I was a cowardly, surl-
ious, horse-worshipping, malevolent,
cruel and crooked Jack McCall to
shoot Wild Bill Hickok in the back.
And who did he pick? He signed me
up immediately."

Face His Fortune

"What is it—my face? Well if it
isn't signed to my fate. I'll go on
playing villains and fools just as
long as Hollywood wants me to—
until I'm going to take time out
every once in a while to explain
things to my growing son."

"I wouldn't mind the way Holly-
wood is doing it."

For: "Excepting only music, nothing
affects mood so much as color
does. The emotional influence of
color is so great, it will play a
big part in establishing the lure of
the desert, which is the keynote
of Robert Hichen's novel, 'The Gar-
den of Allah.'"

Keith's
FEDERAL PLAYERS
THE HOUSE OF
CONNELL

Nights, 10c, 25c, 40c.
Sat. Matinee, 10c, 25c, 30c.
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DIGGERS
1937**
with
DICK POWELL
JOAN BLONDELL
APOLLO

LAST 5 DAYS • 25c to 6

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60c, THURSDAY

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75c, SUNDAY

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130c, THURSDAY

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160c, WEDNESDAY

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235c, THURSDAY

240c, FRIDAY

245c, SATURDAY

250c, SUNDAY

255c, MONDAY

260c, TUESDAY

265c, WEDNESDAY

270c, THURSDAY

275c, FRIDAY

280c, SATURDAY

285c, SUNDAY

290c, MONDAY

295c, TUESDAY

300c, WEDNESDAY

305c, THURSDAY

310c, FRIDAY

315c, SATURDAY

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