Looking at Hollywood with Ed Sullivan

There's one thing, more than any other, that has changed in the passage of movie years, it is the Approach to Love. The Tribune linotyper not to change "em to lower case lettering, regardless of his own possibly uncles of the screen approached a love ence. There was a breathless few seconds as the hero turned descended upon the audience of

her.

directed play the hero turned his mainy gauze to heaven, as if to pledge his undying devotion. And then, grimly resolved, he would step forward and take the gal in his arms, stroke her hair and then imprint a chaste kiss upon her forehead.

When a Millicent Sills made love to a Pauline Garre, the Sillite technique was just as idealistic. His director, to stressing the high nobility of the scene, would sit on a throne, all so as if and Miss Garre climbed, the audience might be treated simultaneously to the pure emotions of Elliott Dexter. The last one of them would pass in the scene: "Year her, old she. She was too good for me." Betty Compton might have been playing a silent villain, while John Harroon looked regret adoration. Poor Rudolph Valentino's head was a ruthless shell, became gems as a desert lamb in the love scenes with Agnes Ayres. Forgotten were the victims who had slain to desert combat as Valentino took the heroine in his arms, or kissed the lips of her death.

Just how many hems of how many skirts were added to the silent movies will never be known. The endless cloud of humilities, always accompanied by a startling noble; "I will be your slave for life." In the next sequence, this hero would have discovered knitting baby garments and in the fascination, there would be a silhouette effect of two figures outlined against the horizon rising in the sun. Just why the hero and heroine always had to make an exit lifting her skirt and then as a never has been made clear.

And then over swam this feminine formula so that the man and heroine could make their exit riding away from it, although this would have been more comfortable on the eyes of hero and heroine, for instance, when there had not been yet invented.


David throws petticoats plants at Loretta Young in "The Man on The Moon." Fred MacMurray's every heart under water.

The movies today play love scenes with camera in check. Camera shows the scenes of the Great Loves of the screen and makes the players look like madam's of Francis X. Bushman,

Anna Q. Nilsson, Rames Novera, Nollahilde? These old-timers of the screen most marvelous when they see Myrna Loy, in the fad of a good plot of the scene, the floor on the floor of an auto rider after being hit on the chin by a wild swinging bystander.

However, degradation, the admission must be made that 1938 Movie Love is not the movie love of 1927, or even the Pre-War stuff. And in "The Awful Truth," represents the sophisticated love scenes of the current movie directors portrait. Only one thing will be left imprinted Thea Bara was sitting in the audience watching the hero playing the heroine in the No. 1 vampire of the screen. Styles have changed.

Dear Miss Meth: After looking over the theater programs of this season in our deep legitimate theaters—what grand times the plays always were! I think that "Gigi," would make a lovely love story, with Greta Garbo, and Joan Crawford, (and Joan Crawford, and Joan Crawford,)

Editor's note: Jane Wyman played the character of Joan Crawford in "Gigi," and the role of Joan Crawford was played by Greta Garbo in "Love Before Breakfast." The mention of Joan Crawford in the context of "Gigi" and "Love Before Breakfast" might be a bit confusing, as those films are not actual adaptations of the character of Joan Crawford from "Gigi." The confusion highlights the importance of清晰地 understanding the source material and its adaptations. This is crucial in accurately representing the intended narratives and ensuring that the information is presented in a way that is easily digestible by the audience.