

Looking at Hollywood with ED SULLIVAN



ELLEN DREW



LOUISE CAMPBELL



WILLIAM HOLDEN

(Acme photo.)



ROBERT PRESTON



JANICE LOGAN

Studios Eye Future Through Golden Circle of New Faces

By ED SULLIVAN

CONVINCED from analysis of fan letters that the great American public is getting tired of the same old faces in the same old rôles, a conviction strengthened by the popularity of foreign films that offer new faces and new personalities as their strongest attraction, Hollywood has started beating the bushes for young cinema white hopes. Within the last few months David O. Selznick picked unknown Vivien Leigh to play the rôle of Scarlett O'Hara and Columbia picked William Holden to play the lead in "Golden Boy." Under the old formula the parts would have been given to established players, but the old formula is being rejected every day.

Warners are publicizing youthful Ann Sheridan, Jeffrey Lynn, and John Payne. RKO is concentrating on a campaign for Lucille Ball. Universal has started whacking the publicity drums for Frances Robinson. M-G-M is paying more and more attention to youngsters like Ann Rutherford and Alan Curtis. Mary Healy will be given a terrific build-up by Twentieth Century-Fox.

These are scattered examples, but at Paramount, as a direct

result of Frank Freeman's orders, youth really will have its fling. Freeman, the new Paramount studio boss, comes from the field of theater operations. His viewpoint is that of other theater managers who believe that the public wants new cinema blood. As a result Paramount will have a Golden Circle of new faces, and thirteen youngsters already have been admitted to that circle. Four of them are from Illinois, and the remaining nine come from Boston, New York City, Texas, Kansas City, and other spots in the hinterlands.

Paramount's policy is sound, I think, because Freeman does not intend to run his selections down the throats of the movie patrons. Fallacy in other studio campaigns has been in the attitude of the studio. For instance, Darryl Zanuck, when he presented Simone Simon in her first picture, ran a trailer along with the picture which told the audience that they had just seen a new Twentieth Century-Fox star. He did the same thing with Arleen Whelan. It was a piece of studio impertinence that audiences resented, and the youngsters so presented had all the worst of it.

Freeman, at Paramount, has

picked the first thirteen of his Golden Circle by audience reaction throughout the country. These youngsters have been singled out by movie fans as the result of parts they've played in one, two, or three pictures. That is complete wisdom on Freeman's part, because the public always is the best matchmaker and it will arrive at the true answer every time.

Let's survey the four Chicagoans who have been admitted to Golden Circle membership—Ellen Drew, Janice Logan, Louise Campbell, and William Holden. Miss Drew, whose real name is Terry Ray, is a former depart-

ment store accounting clerk and salesgirl. She has appeared in fourteen pictures, and in her last two pictures won featured billing opposite Bing Crosby and Ronald Colman. Contrast this sensible treatment of a youngster with the helter-skelter plan of naming her a star in her first appearance before cameras.

Northwestern university's Louise Campbell, instead of being rushed into parts that were too big for her, had the experience of seven pictures behind her before she got an important part in "Men with Wings." That is intelligent progression, isn't it? Janice Logan, daughter of Chicago Investment Broker Stuart Logan, attracted audience attention in "Federal Offense." As a result of audience reaction she was given a part in "What a Life," and her work scored again. Chicagoan William Holden is the only one of the quartet who has been rushed too fast, and that is not Freeman's fault. Columbia stepped in and secured the youngster for the lead in "Golden Boy."

Most advanced of the thirteen youngsters in the Golden Circle,

from the standpoint of camera experience and "savvy," are Patricia Morison, dark-haired New York City beauty, and Robert Preston, Massachusetts youngster who was playing Shakespearean rôles in Mrs. Tyrone Power's company when he was 15 years old. You might keep your eye on both of them.

Voice of the Movie Fan

Letters published in this department should be written on one side of the paper. If you wish a personal reply please inclose a stamped, self-addressed envelope.

Dear Miss Tinée: I am 12 years old and very much interested in movie stars. I read your column every Sunday and like it very much.

Wayne Morris is my favorite actor. Please tell me something about him. If possible tell me a little about his movie companion, Priscilla Lane.

Is Tim Holt Jack's son? I say he is, but my girl friends say no. Thank you.

RUTH NEETZ.



PRISCILLA LANE
Born a Mullican in Indiana, Ia.

Editor's note: Welcome to the column, my dear! Wayne Morris is a good and likable actor. He was born in Los Angeles, Feb. 17, 1914. He's 6 feet 2 inches tall, weighs 190 pounds, and has blue eyes and blond hair. Educated in Los Angeles. He was recently married to Leonora Schinasi. Priscilla Lane's real name is Mullican. She was born in Indiana, Ia., June 12, 1917. She's 5 feet 2 1/2 inches tall, weighs 108 pounds, and has blonde hair and blue eyes. Educated Fagin School of Dramatic Arts in New York. Sang with Fred Waring's orchestra before entering motion pictures. Yes, Tim is Jack's son. Glad to be able to help you—and come again!

Dear Mae: Why can't we have more pictures like "A Man to Remember"? To me it was a fine picture. I might not be much of a critic, but I cannot understand why this picture didn't receive more comment than it did in the papers.

Put out more movies like this one and I'll surely go more often than I do. I go to the theater to relax and enjoy myself and not to come out of the place all jit-

tered up as a result of the hot and gangster pictures that they give you!

I'm no crab, Mae. Your truly,
ROY O. EVANS.

Editor's note: You don't sound like a crab. "A Man to Remember" was a picture to remember.

Dear Miss Tinée: I have had several discussions as to the natural color of Barbara Stanwyck's hair and the color of her eyes. Would also like to know the date of her birth. WINIFRED HAYES.

Editor's note: Barbara Stanwyck was born in Brooklyn, N. Y., July 16, 1907. She has auburn hair and blue eyes.

Dear Miss Tinée: Will you please tell us the names and ages of the six boys who played in "Dead End" and "Crime School"? Also the characters they played.

We enjoyed their acting in both pictures very much and would appreciate it if you would answer this in your Sunday column.

Could you tell us how we can get a personally autographed picture of these boys?

DORIS and BETTY.

Editor's note: The boys known as the "Dead End" kids appeared in both films. Their character and real names are:

"DEAD END"
Tommy..... Billy Halop
Dippy..... Huntz Hall
Squirt..... Bobby Jordan
Angel..... Leo Gorcey
Spike..... Leo Gorcey
Fats..... Bernard Punsley
Bugs..... Gabriel Dell
Milty..... Bernard Punsley

"CRIME SCHOOL"
Frankie Warren..... Billy Halop
Squirt..... Bobby Jordan
Goofy..... Huntz Hall
Spike..... Leo Gorcey
Fats..... Bernard Punsley
Bugs..... Gabriel Dell

You can obtain photos of the boys by writing Warners-First National studio, Burbank, Cal. The cost is usually 25 cents for each photograph. You're welcome.

Dear Miss Tinée: Will you please inform me who played the parts of the father and the uncle of the "lady" in the picture "The Cowboy and the Lady"?

Thank you. MRS. NETTIE LITTS.

Editor's note: Harry Davenport played the part of the uncle and Henry Kolker was the father. You're welcome.

Dear Miss Tinée: Please tell me what has become of John Boles and Fredric March. I haven't seen them in pictures for a long time, especially John Boles. I think they are both grand actors and would like to see more of them.

Could you possibly squeeze a picture of John Boles in your column for me?

Thank you.
DOROTHY FANSLER.

Editor's note: O, John Boles is around, and Fredric March is appearing in a play in New York. I agree with you. We should have the pleasure of seeing them oftener. Here's a picture of Mr. Boles to cheer you while awaiting his next screen appearance.

Dear Miss Tinée: I have just seen "Boys Town." It was a peach of a picture. Could you tell me who played the part of Mo (the Jewish boy), Fred Fuller (the first mayor), and Paul? Also how can I obtain pictures of them? Thanks loads.

Yours truly,
ELAINE KAPLAN.

Editor's note: Sidney Miller played the rôle of Mo Kahn, Frankie Thomas the

part of Freddie Fuller (the first mayor), and Jimmy Butler the part of Paul Ferguson. I believe you can obtain photos of these boys by writing Metro-Goldwyn-Mayer studio, Culver City, Cal.

Dear Miss Tinée: I hope your many fans get as much enjoyment out of reading this poem as I had in writing it:

LAND OF MYSTERY
Hollywood, Hollywood, why do I like you
And all the vast and mighty things
That come from inside you?
You make us laugh, you make us cry,
You make us love and hate and sigh
With your intriguing splendor.

You mix the monthly seasons of our Standard year;
In winter you bring sun and rain,
In summer snow and hurricane.
You can make the weather hot or cold—
Hollywood, how dare you be so bold!

Land of stars, O land of stars, you
Keep the smartest guessing, yet
You please us all, young and old,
Big and small.
You capture the rarest of nature's
Colorful, hidden charm.
From the deep blue of the ocean
To the golden grain of the farm.

So still does time seem to stand
For you, so many things you can do.
The genius, too, that you display to
Make a dreary, tired world relax
And then be gay.

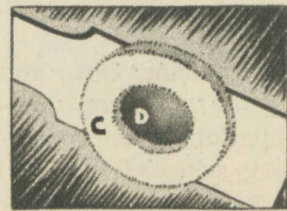
Hollywood, Hollywood, is there nothing
You can't do?
Tell me, why do I like you?
If heaven on this earth we find
Where all things are so sublime,
Hollywood, Hollywood, comes closest
To me.
That grand land of mystery.

Some day perhaps I'll come and see
What makes you feared and loved by me.
Hollywood, Hollywood, will I understand?
Sincerely,
CARL SNYDER.

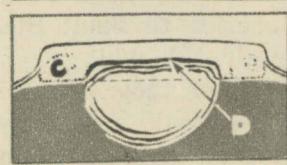
Editor's note: Hollywood, R. S. V. P.!

NOW YOU CAN "Uncork" your corn

—get rid of it Root and All

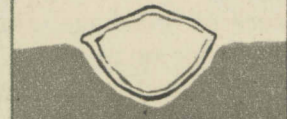


● Corns are caused by pressure and friction and old-fashioned home paring only gives temporary relief because it only affects the surface—leaves the root imbedded in your toe.



Don't suffer needlessly. Now it's easy to remove corns quickly—without pain—without trouble. Just put a scientific Blue-Jay pad (C) neatly over the corn—it relieves pain quickly by removing pressure. The special Blue-Jay medicated formula (D) on the pad acts on the corn—gently loosens it so it can be lifted right out. Then simply by avoiding pressure and friction which caused your corns you can prevent their coming back!

It's silly to suffer from corns. Get rid of them this easy, scientific way. Get Blue-Jay Corn Plasters today—only 25c for 6.



BAUER & BLACK BLUE-JAY CORN PLASTERS

* A plug of dead cells root-like in form and position. If left may serve as focal point for renewed development.