

# Looking at Hollywood with Ed Sullivan



Donald Crisp in As Burkitt in a role of eight years ago. "Mutiny on the Bounty."

## Crisp Is Old Reliable of Films

By ED SULLIVAN

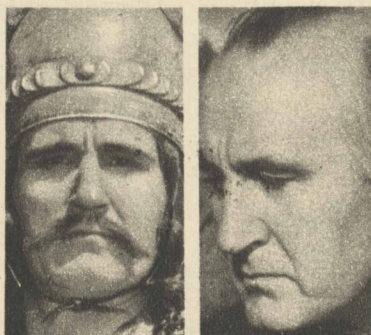
**I**N "Daughters Courageous" the picture leans heavily on the characterization of the stolid, reliable town banker who falls in love with Fay Bainter and her family of four daughters, deserted by their husband and father twenty years earlier. The small-town banker could have been played in many ways. It was no accident that veteran Donald Crisp played it exactly as it should have been performed, because Crisp is the Old Reliable of films. He has been everything in pictures—lawyer, doctor, soldier, banker, family friend, judge, foreman of the jury, father, uncle—and he has never disappointed. He is one of that extensive coterie of Hollywood veterans who, without benefit of stardom, contribute mightily to the success of pictures—and to the success of stars more glamorous if less expert.

Within the boundaries of his own career Crisp contains the history of pictures, because in 1913 he played the rôle of General Grant in "Birth of a Nation," the D. W. Griffith early epic that was the start of an era. In 1939 the English veteran is still going strong. For twenty-six years he has been going to bat at the Hollywood plate and knocking out solid base hits, and if that isn't the label of a big-leaguer, then we all have another guess coming.

Donald Crisp checked in at the port of New York in 1906, at a moment when the crust of the earth was buckling and collapsing in a most alarming manner. The year 1906 was distressed by calamitous quakes in Chile, Formosa, and San Francisco. Throughout the following year, 1907, volcanoes were destructively active, with Aetna, Vesuvius, and Mauna Loa wiping out towns and cities; and 1908 followed up the two-year reign of terror with earthquakes in Sicily and Calabria and the finan-

cial panic in the United States. Crisp at least could not say that he wasn't getting action on a broad scale. At the time he was manager of the Fischer Riley Opera company and filling in for the tenor in such light operatic rôles as were provided by "Florodora" and "Wizard of the Nile."

From light opera he transferred to a Cohan-Harris company. He was backstage when the newspapers arrived with the story of Louis Bleriot's flight across the English channel, staggering the world by flying thirty-one miles from Calais to Dover in thirty-seven minutes, and he was on Broadway when the Hudson-Fulton celebration was



As Leif in "The Thrill of Leif the Lucky." In the character of Burke in "Beloved Enemy."

where directors became only cogs in the wheel Crisp quit and became an actor.

The veteran is one of an important group of old-timers in this town who form the pattern of the movies. Lewis Stone, Walter Connolly, Henry Stephenson, Donald Meek, Walter Brennan, J. Aubrey Smith, Thomas Mitchell, Allan Hale, Reginald Owen, Etienne Girardot, Guy Kibbee, Robert Gleckler, Edward Everett Horton, and Jean Hersholt are others of this group. To them are entrusted rôles of pivotal importance, and invariably these veterans make of these parts veritable gems of make-believe. Without the background provided by these veterans, pictures would often become just a series of poses by the stars.

In "Dawn Patrol," revised version, Crisp's scene in the air headquarters office—when he starts thinking of the dog he left at home and is so swept away by the flood of memory that he calls to the dog and pretends to pat it—hurled itself at you from the screen. In "Jezebel" his portrait of the stern southern doctor rounded out the entire picture. In "Daughters Courageous" his embarrassed dignity when he comes face to face with the returned husband (Claude Rains), and in particular his scene with Rains outside the theater, when he tells Rains that he (Rains) must prove his love by going away, were memorable experiences in the movies.

I can't think back to a single performance by Donald Crisp that lacked sincerity, or artistic integrity, or fine taste. Earthquakes may have been sounding when he arrived in America in 1906; bells should be ringing in his honor in 1939, because Hollywood and the world owe this fine practitioner in the art of artlessness a ringing vote of appreciation for the many grand hours of entertainment he has given us.



Crisp, at left, with Ruth Hart and Berton Churchill in scene from "Parnell."

staged. He already was in motion pictures, as an assistant director for Biograph, when the Titanic went down off the Newfoundland coast on her maiden trip, and he was a full-fledged director a few months later when District Attorney Charles S. Whitman (the Dewey of his day) sent Lieut. Charles Becker, Gyp the Blood, and Leftie Louie to the electric chair for the murder of Gambler Herman Rosenthal.

Throughout those crowded, colorful, and violent years Crisp was learning about the movies and preparing himself for the job of assistant director with David Wark Griffith. He directed the battle scenes for Griffith in "Birth of a Nation," in addition to playing the part of General Grant, and it was that experience that later fitted him for his direction of other pictures. Most notable of these were the three Douglas Fairbanks flickers he directed, "Mark of Zorro," "Don Q," and "Black Pirate." In those days the director not only directed his pictures but also cut them. When the movies started expanding to the point

# France Comes Back in Air Builds and Buys New Planes

By WAYNE THOMAS

**T**HE FRENCH air forces, almost ruined by frequent and violent shifts in political control of its funds and policies, is making a come-back. While France today is considered to have the weakest air force of the big European powers, the nation is striving to build up its air fleets by insisting upon development of new types of fighting planes in its home factories and by purchasing certain types of single-seat fighting planes and multi-engine bombers from foreign factories.

From various sources this department has obtained specific information concerning performance of new planes being delivered to the French air squadrons. They will be described briefly here. All the machines are monoplane and all save two are from French designs.

First there is the Potez 63.



First of 200 Curtiss Hawk 75 pursuit planes purchased in the United States by the French government being inspected at Villacoublay, France.

This is a twin-motored plane with accommodations for two or three members of the crew, depending upon its uses. It is to be flown both as a multigun fighter and as a reconnaissance bomber. It has retractable landing gear, twin fins and rudders after the common American practice, and is built entirely of metal. The wings span 52½ feet, length 36 feet, gross weight 8,315 pounds.

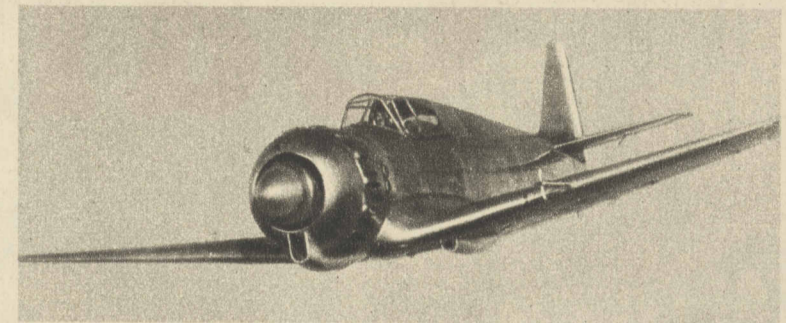
The motors are Hispano-Suiza fourteen-cylinder twin-row radials developing 670 horsepower each at takeoff. The French plan to equip similar planes with twin-row Wasp Jr. motors developing 825 horsepower for take-off, after they begin manufacturing this American engine in France under license. With the Hispano motors the plane has a top speed of 285 miles an hour. It takes off in 250 yards and has a ceiling of 32,800 feet.

The newest French bombers are 300-mile-an-hour machines, according to our information. Best of the lot is the Leo 45, constructed by Loire Olivier. Again the familiar all-metal monoplane with twin engines and twin fins and rudders is used. The radial motors are fourteen-cyl-

der two-row Hispano-Suizas, delivering 1,100 horsepower each. They are supposed to give the planes a top speed of 310 miles an hour.

The ship carries a crew of four—two pilots, a bomber-navigator, and rear gunner. It has tankage for 3,200 miles. Fully

carries a crew of three (pilot, gunner, and observer), and has a range of 900 miles. Its speed at 16,400 feet is 298 miles an hour.



A Koolhoven pursuit plane, one of fifty purchased in the Netherlands.

This plane is used for the same type of flying as the Potez 63.

For single-seat fighters to be used in the defense of Paris, or as escort ships for short-range bombing flights, the French will depend on three types of planes. One is the Morane-Saulnier, with a 960-horsepower V twelve Hispano-Suiza motor; another is the Dutch Koolhoven 58, with a 1,080-horsepower Hispano-Suiza twin-row radial motor; and the third is the new Curtiss Hawk



A heavy bomber capable of 311 miles an hour at 25,000 feet. It is a Leo 45.

loaded the plane weighs 24,200 pounds. Its ceiling is 29,000 feet, and it cruises at 270 miles an hour at 16,400 feet. In the air it is a sleek, streamlined fish, for the main landing wheels and tail wheel and the gunner's turret on the fuselage retract within the wings and the hull.

The other machine of this general formula, upon which the French will depend for long-range reconnaissance, is the Breguet 690. It, too, is a twin-engine monoplane with twin fins and rudders and Hispano-Suiza fourteen-cylinder radial motors of 680 horsepower each. It weighs 9,900 pounds fully loaded,

A 285-mile-an-hour observation plane for the French army of the air. It is a Potez 63. (Acme photos.)

75, with a 1,100-horsepower twin-row Wasp motor, purchased in the United States.

The Morane fighter has a 20 mm. cannon incorporated in the engine and firing through the hub of the Ratier controllable pitch propeller. The engine is cooled with a type of ethylene glycol like Prestone. The plane weighs 5,000 pounds fully loaded, has a top speed of 311 miles an hour and a ceiling at 34,000 feet. The ship has flaps and lands at 76 miles an hour. It is fitted with oxygen, radio, and full navigating instruments.

The fighter from the Netherlands is a new plane with a speed of 313 miles an hour. It has a span of 34 feet, length 26 feet, and weight of 5,000 pounds gross. Its manufacturers say it is the fastest fighter with radial engine in the entire world. Its range is two hours of flying at a cruising speed of 240 miles an hour.

The Curtiss fighter is identical in all details with the 230 fighters bought by the United States army air corps. In our air force the machine is known as P-36. It has a twin-row Wasp motor of 1,200 horsepower and a top speed of 312 miles an hour. Its gross weight is 5,500 pounds, its wing span 35 feet and length 33 feet. The Curtiss plane is built entirely of metal, while both the Morane and the Koolhoven have metal stress-bearing structure but are covered with fabric on both wing and fuselage.

# General Pershing

**O**N PAGE ONE of today's Picture Section is a portrait of Gen. John Joseph Pershing, painted especially for The Tribune by John Doctoroff. Doctoroff is a well known Chicago portrait painter who has done oil studies of a large number of prominent Americans.

General Pershing is the last survivor among the high commanders of the principal armies in the World war. Foch and Joffre of France, Haig and French of Great Britain, Von Hindenburg and Ludendorff of Germany, Diaz of Italy, and Grand Duke Nicholas of Russia—all have died.

Pershing will be 79 years old on Sept. 13. A year and a half ago he made a remarkable recovery from a critical illness. Within a few months he was able to make his 1938 annual tour of the American battle monuments in France, of which he is chairman.

Son of a section boss, Pershing was born in 1860 in a house on a siding of the Hannibal and St. Louis railroad, near what is now Meadville, Mo. Before he was 20 young John was teaching school. In 1882 he passed an examination for his district and was appointed to the United States military academy.

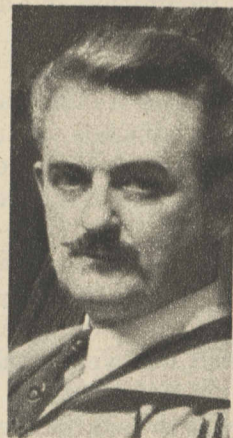
He was graduated in 1886 as president of his class, and from West Point he was assigned to Indian fighting on the western frontier. After the Sioux were suppressed he became military instructor at the University of Nebraska.

From there he went with the 10th cavalry, a colored regiment, into Montana, an incident which gave him his nickname. When he later returned to West Point as instructor the cadets dubbed him "Black Jack."

At the outbreak of the Spanish-American war Pershing went to Cuba with his regiment and was cited for gallantry in the battles of El Cane and San Juan. In 1899 he was sent to the Philippines. His success in pacifying the Moros won him a captaincy on his return to the United States four years later. In 1906 President Theodore Roosevelt promoted him to brigadier general over the heads of 862 senior officers.

In 1915 his wife, Frances, the daughter of Senator Francis E. Warren of Wyoming, and three small daughters were burned to death in their San Francisco home. His son, Warren, was rescued by a nurse. A few months later General Pershing led the unsuccessful punitive expedition into Mexico to capture Pancho Villa.

His excellent record made him the choice for commander of the American expeditionary force when war was declared on Germany in 1917. On May 28 of that year he went to France, and in the next eight months organized an overseas army of more than two million men. After the war he inspired the passage of the defense act of 1920, aiming at military preparedness during peace time. He retired from active duty in 1924.



John Doctoroff

# 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 Mae Tinée: I am glad to see George Brent given a rôle the kind he so much deserves.

His work in "Dark Victory" is marvelous. It is good to see him discard his riding breeches and sombrero hat and get off the ranch for a while. He fits admirably into professional life. What do you think?

Tell me, please, where he was born, how old he is, etc. Yes, I am interested.

Thank you so much, and I shall hope to hear from you in The Sunday Tribune. Gratefully yours,

Editor's note: Here's where you hear. George Brent was born in Dublin, Ireland, March 15, 1904. He's 6 feet 1 inch tall, weighs 170 pounds, and has black hair and hazel eyes. Educated University of Dublin. Hobby is polo. You're welcome.

Dear Miss Tinée: I very much disagree, and so do other Powell fans, with a Mr. Stanley S. and his opinion of Dick Powell. Let me ask you, Mr. S., did you see "Shipmates Forever"? If you didn't see it, I hope it will come back to your theater so

that you can see it. This picture is a good example of his acting and also his singing ability.

Probably the pictures you have seen didn't suit your taste. That is no sign he is a bad actor. Other people might like the pictures you didn't like, for we all have different tastes.

I know we fans would like to see Mr. Powell in more pictures like "Shipmates Forever," so let's all write to Miss Tinée in his favor and hope that he gets bigger and better pictures. Sincerely yours, MISS VIRGINIA GREEN.

Editor's note: Ah! A Powell fan speaks right up in meeting.

Dear Miss Tinée: I am so glad my two favorite actors, Robert Taylor and Barbara Stanwyck, married. I wish them the best of everything. I would like to know the dates on which both were born and where I can write to Miss Stanwyck.

Is it possible to get a picture of the late Jean Harlow, and if so where do you write for one?

I wish you continued success. Thanks heaps. Sincerely, CAROLYN HALL, Clinton, Tenn.

Editor's note: I know we all are wishing happiness for Barbara and Bob! Miss Stanwyck was born July 16, 1907, and Robert Taylor was born Aug. 5, 1911. You can address Barbara care of RKO-Radio studio, 780 Gower street, Hollywood, Cal., and Robert care of Metro-Goldwyn-Mayer studio, Culver City, Cal. You may be able to obtain a photo of the late Jean Harlow by writing Metro-Goldwyn-Mayer studio.

Dear Miss Tinée: Would you be kind enough to print the answer to the following: Did Clark Gable or William Powell play opposite Myrna Loy in "Broadway Bill"? If neither, who was it? Thank you! MRS. PHILIP KAPLAN.

Editor's note: Warner Baxter played opposite Myrna Loy in "Broadway Bill." You're welcome—and come again.

Dear Mae Tinée: I am writing this in answer to Marilyn Harrsch. No, Marilyn, you're not the only Martha Raye fan. I'm one, too, and I know quite a number of other people who are, too. I have always been a fan of Martha's, but when I really got very much interested in her was when I saw her in person on a personal appearance tour.

After the show my sister and I went to the stage door to really get a good look at her, and really she is beautiful. Most people think that she is not nice looking on account of her mouth, but when you look at her her mouth is the least noticeable feature. Her eyes are what attract you most. I am

keeping a scrapbook of Martha Raye pictures, and some day I hope to have Martha autograph it for me. I love to hear Martha sing and to hear her laugh. Her laugh makes every one laugh; and can she sing? O, boy!

Thank you very much for letting me say my little piece, Mae Tinée. I like your column, too. Best wishes.

ANN PETERSON.

Editor's note: You're welcome—and I'm glad you like us. Come again.



MARTHA RAYE An ardent fan praises her beautiful eyes.