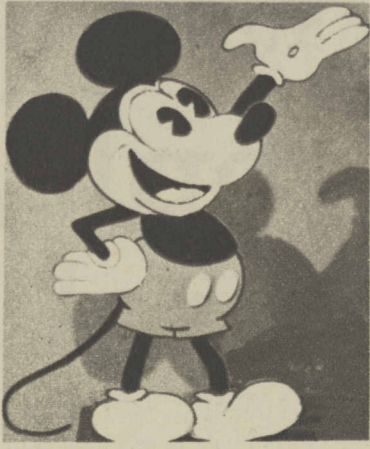


Looking at Hollywood with Ed Sullivan



Mickey Mouse, Disney's first widely popular creation.

Hollywood, Cal.
WHEN Joseph Antoine Plateau invented the phenakistoscope, two disks mounted on a shaft, which created the illusion of motion, or when William George Horner in 1834 conceived the dædaleum, or wheel of life, which by rotating a cylinder actually showed a child jumping a rope, these worthy gentlemen would have

dropped dead in their laboratories if some one had suggested that in 1938 an improved adaptation of their inventions would gross \$8,000,000. Yet "Snow White and the Seven Dwarfs" will do approximately that much business throughout the world. Of this Walt Disney will get back some \$6,000,000, as I believe the distribution deal calls for a flat 25 per cent for RKO. Animation is more than a hundred years old, but Disney cashed in on it and is cashing in on it with astounding success.

Where Disney won a fabulous success was in his ingenuity. Others had made animated cartoons, but it was the Chicagoan who added sound to them. His "Steamboat Willie," released Sept. 19, 1928, was the first animated cartoon with sound. Then, while other animators were still working in black and white, Disney turned to color. And when other animators turned to color Disney moved out far in advance by making a full-length feature film. He always has been a full-length ahead of his field, and that

The \$8,000,000 "Lemon" Off Century-Old Tree

By ED SULLIVAN

is one important reason for his success.

When Disney turned to color he was attacked for stupidity. Up to then Disney released his two-reel black-and-white shorts through United Artists. The financial process was quite simple. When he'd complete a "Mickey Mouse" short he'd deliver the negative to United Artists. The distributing corporation would immediately give him \$50,000, or whatever was the cost of the completed negative. Then they'd distribute the two-reeler, deduct a certain percentage for distribution, and give him the balance. It was mutually satisfactory and mutually gainful.

But when Disney turned to color and delivered a completed negative in color to United Artists the corporation rebelled at the extra cost. It may be assumed that Disney told them that a two-reeler in color would be more profitable than a two-reeler in black and white. It may be assumed, too, that United Artists told him that they had made a deal for black and white at a certain negative cost figure and that he could take it or leave it.



Walt Disney

Disney, instead of taking it, left it. Much to the ultimate happiness of the financially distressed RKO, because Disney not only turned over to them his two-reelers, he gave them also "Snow White and the Seven Dwarfs," which was the most magnificent bonus that any creator could give a distributor. When United Artists' officials think of the grosses that "Snow White" is piling up they can be pardoned if they break out into epileptic dances. They kicked away several millions of dollars in cold cash.

Not that the industry believed at first that Disney had the most colossal attraction of cinema history. It was commonly believed that Disney had a very expensive lemon. To put \$1,500,000 into an animated cartoon sounded insane. The previous high-water mark in animated budgets had been \$500,000. But \$1,500,000!!! Just at that moment the stock market started dropping. Business throughout the country fell off. Theater managers in Des Moines, Dubuque, Denver, and Amarillo started shutting down their theaters because of lack of business. Chains of theaters collapsed with a sickening thud.

Disney himself had grave fears of his brain child. At one moment he was convinced that it was necessary to scrap the entire first half of the film because artistically it did not mesh with the second half. RKO shuddered at this dreadful thought and talked him out of it, as you'd

reason with a dear relative who had suddenly decided he wanted to walk up the face of the Chicago Tribune Tower in hobnailed boots. Then they held another preview, and when the wicked queen loaded a sulphuric Mickey Finn into the ripe apple and prepared to feed it to Snow White, children in the audience began screaming and stamping on the floor. Disney then was certain that he had a full-fledged flop on his hands, because if children refused to accept it in kindly fashion the picture was doomed to a death more horrible than that which the wicked queen proposed for Snow White.

There were mutterings in the inner sanctum of RKO that the wicked queen had fed them a poisoned apple, or a stagnant lemon. Velled rumors came out that Disney had abandoned plans for any more feature-length cartoons. Disney himself, at the Carthay Circle premiere, was discouraged at the audience response. Lincoln, after delivering his Gettysburg address, was stunned by the lack of applause, not realizing that his hearers were too deeply thrilled and moved to clap their hands. Disney, at the Carthay Circle, failed to understand that the audience

was too amazed at what he had done, too soaked in the beauty of the creation, to break into conventional applause. "I'll do better next time," he said to me as I passed his seat and extended congratulations.

Now the picture passed from his hands. RKO was the distributor. They sent it into Radio City's Music hall at New York for the Christmas holidays, picking that strategic moment because children would be home from school on their vacations. To their delighted amazement the theater swarmed with customers and the children had a difficult time holding their juvenile own in the rush for seats.

A picture is distributed on an elastic scale. It can be rented out for whatever the traffic will bear. RKO first offered the picture to its regular accounts, its regular theaters. However, Disney had a clause in the contract, as I understand it, that gave him final approval of all contracts. That is why the picture has had such enormous grosses, because his aids insisted on turning the picture over to whatever theater offered the most money for it. There was no preferential treatment. Disney's business managers sold to the highest bidder. It is said that hard bargains were driven. I don't doubt it, but theaters drive hard bargains, too, when the shoe is on the other foot.

Dopey, who "stole the show" in "Snow White and the Seven Dwarfs."



The only fact worth considering is that when all the receipts are in Snow White and Sneezy and Dopey and his pals will have grossed \$8,000,000. Disney's \$1,500,000 lemon will return him a 400 per cent profit. I don't know of any bank that pays that

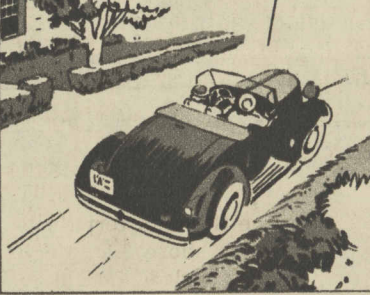
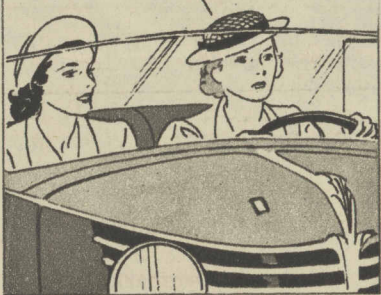
rate of interest. Neither does Disney. So now he's preparing two more feature-length films, and everybody in the industry is agreed that if he is not a genius both artistically and financially, he'll fill the bill until somebody else comes along.



COME ON IN, EMILY — IT'S TOO HOT TO BE WALKING

I'M JUST GOING DOWN THE ROAD A BIT... TO MYRA'S

OH, I DON'T MIND! I HAD MY USUAL LIFEBOUY BATH THIS MORNING AND I FEEL NICE AND FRESH... HERE'S MYRA'S HOUSE



Lifebuoy for LASTING freshness — even on hot, sultry days!

THERE'S something about a Lifebuoy bath or shower...! Makes you feel keen, clean, extra-fresh. And even on the warmest, stickiest days you don't need to worry about "B.O." For Lifebuoy contains a special purifying ingredient not found in any other popular toilet soap. A daily Lifebuoy bath or shower stops "B.O." — safeguards your daintiness — makes you feel confident, sure of yourself.

Millions use Lifebuoy for the bath and the complexion. Why don't you try it? You'll enjoy its rich, mild, purifying lather!



DROP ME! I'M DANGEROUS

Corns come back Bigger—Uglier
 —Unless removed Root* and All

NO LONGER is it necessary to take the risk of home paring—no longer need you suffer from painful corns that keep coming back bigger and uglier. Now you can remove them safely—easily—root and all! Blue-Jay, the modern double-action corn plaster stops pain by removing pressure—then in a few days the corn lifts out root and all (exceptionally stubborn cases may require a second application). Blue-Jay is tiny. Easy to use. Invisible. 25c for a package of 6. Same price in Canada.

BAUER & BLACK BLUE-JAY CORN PLASTERS
 REMOVE CORNS ROOT AND ALL

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

Why Did Five Navy Bombers Crash?

By WAYNE THOMIS

WHAT caused the navy's flying boat accidents and the deaths of thirty airmen during the war game maneuvers of the Pacific fleet earlier this year? For seven months since the first crash the navy's board of aeronautical experts has withheld final answer.

The circumstances of this series of four accidents, involving five of the fine new patrol bombers, are such that serious doubts are raised by the navy's very silence. Each of the accidents happened to airplanes of the same type—Consolidated PB-1 monoplanes that were part of a large quantity purchase. Were these crashes and this loss of highly trained men the result of some fault in design—some oversight in engineering—or some common mistake in flight technique or in flight maintenance?

Major scandals in governmental bureaus have developed from attempts to hush or shield unsavory facts. Navy department officials have assured newspaper men at Washington that no evidence has developed to support charges of negligence or poor workmanship or engineering. But the navy has not said this officially, nor has any definite statement been given.

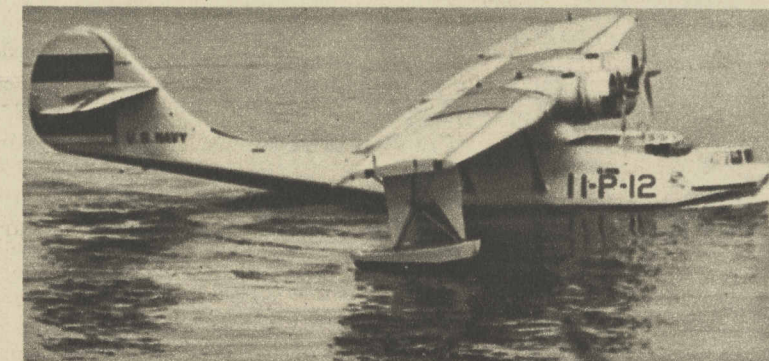
Since this is the case, let us review the few facts now at hand:

The first accident was revealed on Jan. 5 when naval authorities at San Diego an-

nounced that one of the big bombers with seven men aboard was missing. Subsequently Admiral Arthur J. Heppburn, commander in chief of the United States fleet, issued a statement saying that the plane was on a routine patrol flight. Radio communication was lost about

a landing. Four of its crew perished.

The fourth bomber was wrecked on March 30 when it flew into the sea at terrific speed while on maneuvers off Waianae, on the northwest side of Oahu, the principal island in the Hawaiian group. With



Navy bomber of the Consolidated PB-1 type which figured in the series of crashes this year. (Acme photo.)

5 p. m., and the ship then was believed to be 100 miles at sea off Santa Barbara.

Although 300 planes and most of the available surface vessels began a search for the big flying boat that night, no trace of it ever was found. The life of another naval pilot was lost when he fell out of his airplane while making this search. The weather at sea on Jan. 5 was foggy, with drizzling rain.

The second disaster occurred on Feb. 3 when, within sight of the main battle fleet, two of the big bombers collided after flying through a rain squall. One fell in flames, bringing death to all seven men aboard. The other crashed while attempting

seven men aboard, it apparently was following the shore line at a low altitude and speeding through a hard rain. Witnesses said the big boat suddenly dropped toward the water and hit with a tremendous splash. Only two of the crew were saved.

Fifth and last in this deadly sequence is the unexplained disappearance of one of the big boats on a mission far at sea, also on March 30. No trace of this boat ever has been found. School children on the island of Kauai, another link in the Hawaiian chain, said they saw smoke rising from the water off Anahola lighthouse on the northeastern shore of the island

on the afternoon of the 30th, but no wreckage ever washed ashore there and no evidence of a crash was found on the surface.

Those familiar with flying boats of the cabin type suggest that it is easily possible the pilots in each case were overcome or partially disabled in the air by gas fumes that collected inside the big machines. This also is suggested by the fate of Pan American Airways' Clipper in which Capt. Edwin Musick and his crew died on a pioneering flight to Australia.

In that instance an explosive mixture of gasoline fumes presumably collected in the cabin and exploded. The fact that no trace ever has been found of two of the navy boats recalls that only a few wooden panels from inside Pan American's boat were left on the surface. These were part of luxury equipment that would be absent in a navy vessel.

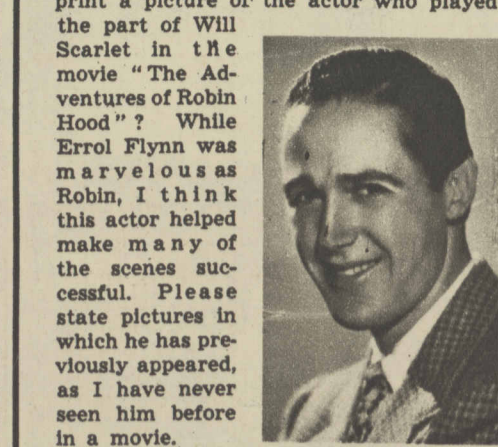
A momentary dulling of the pilots' natural alertness by fumes could easily have sent the one ship hurtling into the sea and caused the Feb. 3 collision during formation flying.

The PB-1 type boat has a wing spread of approximately 90 feet, two engines of 950 h.p. each, a cruising range in excess of 3,000 miles with a crew of six or seven men, and speeds ranging from 70 to 160 miles an hour. The navy has purchased more than 100 of these boats and has made a remarkable series of long-distance flights in 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: Could you please print a picture of the actor who played



PATRICK KNOWLES
 Won attention as Will Scarlet in "Robin Hood."

the part of Will Scarlet in the movie "The Adventures of Robin Hood"? While Errol Flynn was marvelous as Robin, I think this actor helped make many of the scenes successful. Please state pictures in which he has previously appeared, as I have never seen him before in a movie.

Thank you.

MARY G.

Editor's note: Glad to oblige. Patrick Knowles played the rôle of Will Scarlet in "Robin Hood." His real name is Reginald Lawrence Knowles. He was born in Haverford, Yorkshire, England, Nov. 11, 1911. He's 6 feet 2 inches tall, weighs 175 pounds, and has dark brown hair and green eyes. He ran away from home at 18 and joined a repertory company. His first film was

"Irish Heart," an Irish production, produced in 1934. Films in which he's appeared are "Abdul the Damned," "Royal Jubilee," "The Student's Romance," "Honors Easy," "Mister Hobo," "Charge of the Light Brigade," "Two's Company," and "Give Me Your Heart."

Dear Miss Tinée: Have seen the Valentino reissue, "Son of the Sheik." The one I'd like to see is "Monsieur Beaucaire." Are they going to show it, too? When are they going to give Gene Autry better pictures? I'd certainly like to see him in something like Zane Grey's stories.

Sincerely,

M. KONDA.

Editor's note: I imagine "Monsieur Beaucaire" will be shown again. It has been reissued before, you know. Perhaps Gene's producers will see your letter and give your suggestion thought.

Dear Miss Tinée: I recently saw and read for the first time "Voice of the Movie Fan." In my opinion you must be very popular. I do not know if at any time you had your picture in your column. I would like to see you, and I think others would, too. So, if you please, try to have your picture there. Thank you. Yours very truly,

EMMA NEUMANN.

Editor's note: YOU think I'm popular?

You should read the column SOME Sundays! They don't leave me a feather! As for the picture—you just pretend I look as you'd like to have me look. That would be more fun (for me).

Dear Miss Tinée: Would you be so kind as to give me some information on the girl who played the meanie in "Mad About Music"? I believe it was Helen Parrish. I think she deserves a lot of credit for playing a difficult part with very convincing results. Could you possibly squeeze in a short biography of a deserving young actress?

Thanks loads.

ALICE ANDERSON.

Editor's note: It WAS Helen Parrish—and here's how she looks and a bit about her. She was born in Columbus, Ga.,



HELEN PARRISH
 Praised for work as a movie "meanie."

March 12, 1932. Has brown hair and blue-green eyes. Her family moved to Hollywood when she was 2 years old. Hobbies are sports, dancing, and singing.

Dear Miss Tinée: Now, now, what is the matter? Why don't you like Danielle Darrieux? She is the answer to our prayer—give us this day a delightful wench to look at in the movies. Boy, O, boy, has she got it!

And what funny dialog! I laughed deep and low, and today, after reading your prejudiced account, I should have pft, but I remembered that you had been wrong so many times before.

We will go on praying for more of la deliciouse Danielle and keep in mind that there is only one Danielle for every 999,999 Mae Tinées, which should answer your ice-cold report.

Print this, please, so that the world may know. Yours truly,

MAX MESSERSMITH.

Editor's note: And now the world knows all.

● The controversy regarding Nelson Eddy is ended so far as letters in the "Voice of the Movie Fan" are concerned.