

Looking at Hollywood

with Ed Sullivan

A Queen of the "B's" Who Now Has "A" Fever

By ED SULLIVAN

Hollywood. "B" PICTURE on the Hollywood schedule is one that costs from \$200,000 to \$500,000, depending upon the studio where it is made. It is shot in fourteen or fifteen days. Despite the speed with which these "B's" are completed, forcing performers to work at a pace too rapid for best results, these lower-budgeted pictures today offer a training ground for youngsters who need trouping experience. The case of Claire Trevor, once "queen of the B's," who has won co-starring prestige opposite George Raft in Universal's "I Stole a Million," indicates that the apprenticeship she spent in these quickies was not in vain.

Binnie Barnes, Ann Sothern, Wendy Barrie, Marjorie Weaver, Florence Rice, and Rosalind Russell all are graduates *cum laude* of the "B" school. Currently

there is a whole group of youngsters appearing in "B's," and some of them will follow in the footsteps of Miss Trevor. Lynn Bari, Frances Robinson, Jean Rogers, Gloria Stuart, Phyllis Brooks, Jane Wyman, and June Lang at the moment are laboring in the "B" vineyards. I've seen each of these girls in excellent performances, discounted because of the fact that the picture in which they scored was a bad setting. Some day, however, a director will ask for one of these "B" queens and use her in an "A" picture, and overnight another starlet will have found her wings.

Not that "B" pictures offer the finest training in the world. Unless a performer knows exactly what he or she is aiming for these quickies can develop a lot of bad acting habits that are difficult to unshelve. The important item to be noted in the case



FLORENCE RICE

history of Claire Trevor is that instead of picking up a lot of hammy characterizations she always knew what she was doing in a scene and why.

It was in "Dead End," as the gangster's girl, that the Trevor youngster indicated how much she had learned of the technique of performance. Again in "Stagecoach" she startled the town by the ground she had covered. In "I Stole a Million" her performance is a prime example of good and intelligent acting. It clinches star billing for Claire unless she has good and sufficient reason for waiving that privilege in some future assignment.

When they dubbed her "queen of the B's" Hollywood wasn't being exactly snooty. There was a grudging admiration in the description, for even in Baghdad-on-the-Pacific a trouper is secretly admired. The town could see that Claire wasn't just walking through those minor-budget films. She was working at 'em. She wasn't always good, but even when she played a scene badly it was obvious she knew what she'd done and why. (There are no retakes in "B's" except for major errors; if you turn in a bad performance it stays a bad performance.)

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The town could see, too, that it wasn't just a trim figure, warm hazel eyes, or a throaty "mikeproof" voice that was guiding Claire through "B" after "B." Not that those qualities did her any harm. But Claire didn't throw 'em at you.

Whether Hollywood knew it or not, Claire Trevor came from a trouping stock company—and that's a training ground the film moguls should subsidize. An eastern girl, she had enrolled in the American Academy of Dramatic Arts and later joined a stock company at Ann Arbor, Mich. The stage was exciting, and she took the hurdles of stock company days in hilarious manner, thrilling at the idea of trouping on a shoestring, with the players painting their own scenery and making their own costumes. It was one of those stock company experiences which started her toward Hollywood. Alexander McKaig, a New York producer, discovered her among the Hampton Players and gave her the lead with Ernest Truex in the Broadway presentation of "Whistling in the Dark," a hit from the start, which later precipitated a road tour and landed Claire Trevor in Los Angeles.

Here, believe it or not, she rejected three movie offers—because she was tired and wanted a rest! After further Broadway success, however, as the lead in "The Party's Over," she signed a Twentieth Century-Fox contract and arrived in Hollywood on May 5, 1933.

For five years Claire trouped in the "B's," playing anything and everything assigned and doing the chores intelligently and pleasantly. "To B or not to B" is the question that faces any young player after a siege like this. Those who revolt too

soon—and without reason—wash themselves out of pictures. Those who stay on too long find themselves mired forever in secondary rôles. Only the smart ones know just when to strike for better jobs—and Claire Trevor is a smart trouper.

Sam Goldwyn borrowed her for the street girl in "Dead End"; Warner Brothers put her in "The Amazing Dr. Clitterhouse"; and earlier this year she clinched the upswing with her performance in "Stagecoach." The queen of the "B's" had abdicated for the "A's."



CLAIRE TREVOR

Gems of American Eloquence

American eloquence has played an important part in the history of our country. From a long list of famous speeches *The Tribune* is selecting gems of American eloquence which are being presented in this, the Graphic Section, every Sunday. The content of these speeches is important both historically and politically. Men and boys learning to speak in public will find in them helpful lessons. Speakers and writers can learn a great deal from studying their style. This is the ninth of the series.

DELIVERED at the request of congress in the German Lutheran church of Philadelphia, Dec. 26, 1793, the funeral oration by Maj. Gen. Henry (Light Horse Harry) Lee, a representative from Virginia, in honor of the memory of George Washington, has been handed down to us in the annals of oratory as one of the most famous and most colorful of obsequial addresses. From it comes the historic utterance, "First in war, first in peace, and first in the hearts of his countrymen."

General Lee was above all a soldier, and never attained the fame as a public speaker that fell to his kinsman, the statesman Richard Henry Lee, yet at times he rose to heights as an orator, particularly when he delivered his eulogy to Washington, excerpts from which follow:

"The founder of our federate republic—our bulwark in war, our guide in peace—is no more! O, that this were but questionable! Hope, the comforter of the wretched, would pour into our agonizing hearts its balmy dew. But, alas! there is no hope for us; our Washington is removed forever! Possessing the stoutest frame and purest mind, he had passed nearly to his sixty-eighth year in the enjoyment of high health, when, habituated by his care of us to neglect himself, a slight cold, disregarded, became inconvenient on Friday, oppressive on Saturday, and, defying every medical interposition, before the morning of Sunday put an end to the best of men. An end, did I say? His fame survives, bounded only by the limits of the earth and by the extent of the human mind! He survives in our hearts, in the growing knowledge of our children, in the affection of the good throughout the world; and when our monuments shall be done away; when nations now existing shall be no more; when even our young and far-spreading empire shall have perished, still will our Washington's glory unfaded shine, and die not, until love of virtue cease on earth, or earth itself sinks into chaos. . . .

"First in war, first in peace, and first in the hearts of his countrymen, he was second to none in the humble and endearing scenes of private life. Pious, just, humane, temperate, and sincere; uniform, dignified, and commanding, his example was as edifying to all around him as were the effects of that example lasting.

"To his equals he was condescending, to his inferiors kind, and to the dear object of his

affections exemplarily tender. Correct throughout, vice shuddered in his presence, and virtue always felt his fostering hand; the purity of his private character gave effulgence to his public virtues.

"His last scene comported with the whole tenor of his life: although in extreme pain, not a sigh, not a groan escaped him; and with undisturbed serenity he closed his well-spent life. Such was the man America has lost! Such was the man for whom our nation mourns!"

"Methinks I see his august image and hear falling from his venerable lips these deep-sinking words: 'Cease, sons of America, lamenting our separation; go on and confirm by your wisdom the fruits of

our joint counsels, joint efforts, and common dangers. Reverence religion; diffuse knowledge throughout your land; patronize the arts and sciences; let liberty and order be inseparable companions; control party spirit, the bane of free government; observe good faith to and cultivate peace with all nations; shut up every avenue to foreign influence; contract rather than extend national connection; rely on yourselves only; be American in thought and deed. Thus will you give immortality to that Union which was the constant object of my terrestrial labors. Thus will you preserve undisturbed to the latest posterity the felicity of a people to me most dear; and thus will you supply (if my happiness is now aught to you) the only vacancy in the round of pure bliss high heaven bestows.'"

That Henry Lee surely appreciated the sheer beauty and inspiration of ringing words is indicated in the above excerpts from his most famous oration. Here the very first sentence, "The founder of our federate republic—our bulwark in war, our guide in peace—is no more," compels attention by the magic of its words. Never thereafter does the speaker permit this attention to lag. So much "punch" do the lines of "first in war, first in peace" contain that they will be remembered so long as there are Americans to remember. When the speaker pretends that he is looking upon the image of Washington and hearing fall from its venerable lips a wealth of wise counsel for his countrymen he is taking advantage of one of the most effective devices of oratory. No doubt Lee's listeners that day fell under the spell of the pretension.



HENRY LEE

"For loveliness all over try my beauty soap—Camay!"

SAYS THIS CHARMING NEW YORK BRIDE

NEW YORK, N. Y.

It's a treat to use Camay as a bath soap, too! Its thorough cleansing makes me feel so refreshed. And it's a grand beauty aid for back and shoulders—helps all your skin stay lovely!

(Signed) MARIAN BROWN
May 15, 1939 (Mrs. Boyd Paterno Brown)

NOWADAYS, it isn't enough to have just a lovely complexion! In the evening, on the beach, and whenever you wear sheer dresses—back and shoulders must look attractive, too! "Why not be sure you're helping them stay lovely?" asks Mrs. Brown. "I use Camay!"

THIS BEAUTY SOAP thoroughly removes dirt and stale perspiration, and yet is gentle, too! Camay has passed our *mildness test*...repeatedly came out definitely *milder* than several other leading soaps we tested on various types of skin!

SO CHANGE TO CAMAY today. Notice how refreshed you feel after your Camay bath—so dainty and fragrant you *know* others will find you attractive! Get three cakes. (It's never an extravagance, even for your bath!) From top to toe, Camay will help keep you lovely!

Camay

The Soap of Beautiful Women

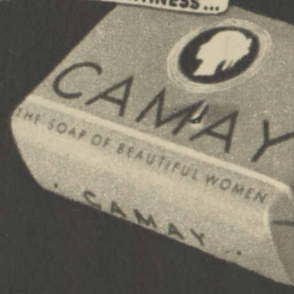
Trade Mark Reg. U. S. Pat. Off.

GAIL SOLVES A CHARM PROBLEM...AND WINS HER MAN

Men like a girl to be as dainty as she's pretty, Gail! Try Camay for your bath!



A BATH FOR DAINTINESS...



That was a grand tip! Camay's rich, fragrant lather makes me feel so fresh and clean.



Dick's giving me a whirl tonight...I'm glad I tried that Camay bath!

