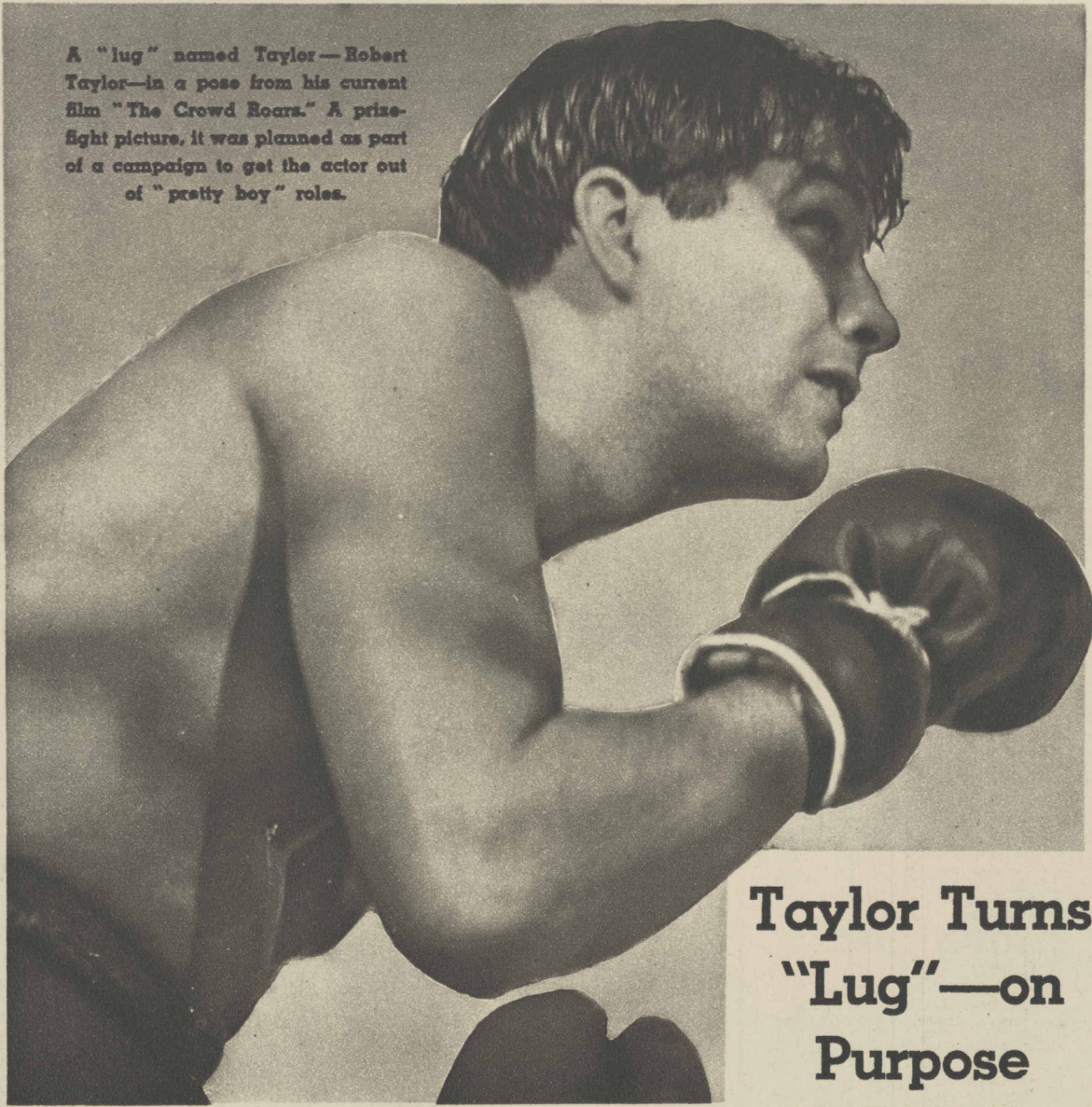


A "lug" named Taylor—Robert Taylor—in a pose from his current film "The Crowd Roars." A prize-fight picture. It was planned as part of a campaign to get the actor out of "pretty boy" roles.



Taylor Turns "Lug"—on Purpose

By ED SULLIVAN

Hollywood, Cal.

THE MOVIES often blunder, but you might chalk up a clean triple for the master minds of M-G-M in their expert handling of Robert Taylor, since a newspaperman in New York up and asked him if he had hair on his chest, and three dizzy flappers concealed themselves in Taylor's stateroom. Taylor, at that moment, was at the crossroads of his brief career. Similar "pretty boy" publicity had been vicious

Strickling, publicity head. That advice was acted upon immediately. "Yank at Oxford" and "The Crowd Roars" were made so quickly and released so suddenly that the town is still talking about 'em. In these two pictures, Taylor was shown as a braggart Yankee miler, and as a prize-fighter. In both of them, he was mussed up, and brought down to earth. In both pictures, the romance angle was played down almost to the vanishing point with Maureen O'Sullivan as the girl in the case. The "Taylor Loves Garbo" approach was abandoned hastily.

...

In the parlance of the trade, this is known as "The Rover Boy" buildup. A love scene is supplanted by the closeup of a black eye, a soulful glance gives way to a good crack on the snout. Wistful language gives way to such phrases as "lug" and "mugg." In other words, adolescence puts on long pants.

Taylor measured up to the new demands made on him. In fact, he was delighted to get the chance. "I'm fed up to here with those sloppy love scenes," he told me at the El Captain theater, during a rehearsal for the "Good News" program. "I wish they'd give me the kind of parts where I wouldn't have to be a sappy Romeo every reel." So "A Yank at Oxford" and "The Crowd Roars" were right down his alley.



Four roles marking the build-up of Taylor into a matinee idol. As he appeared, left to right, in "Crime Doesn't Pay"; "Handy Andy" with Will Rogers; "Small Town Girl"; and "Magnificent Obsession," his big break, given him by Irene Dunne.

enough to overpower Buddy Rogers. The industry and the M-G-M master minds shuddered and held their breaths. The wiping out of a \$1,000,000 box office attraction is hardly a laughing matter, because in this business a Taylor doesn't come along in a blue moon.

The public rallied to Taylor's defense. There was something about the Nebraska kid that they liked. There was something about the "hair-on-the-chest" inquiry that struck the public as a punch below the belt. So John Q. Public, which is you, decided to string along with Robert Taylor. You continued to attend his pictures.

M-G-M then swung into action. A valuable property had been damaged but not destroyed. "Take him out of these pretty boy pictures," said Howard

walks of New York. Broderick was out in Hollywood for a quick visit and I took him over to meet some of the cinema stars. Broderick, when he shakes hands, has a habit of gripping and yanking you toward him. When he gave it to Taylor, the Nebraska kid yanked right back, and it pleased Broderick: "Say, you're a well set-up kid," he told Taylor admiringly. "You've got a good mitt on you. If you learned to chuck a right hand, you'd tip over a lot of those bums who want to know if you've got hair on your chest."

Broderick and Taylor became good friends in that meeting. When Taylor went east for the Louis-Schmeling explosion, Broderick met him at the station and showed him the town as few people are privileged to see it. I think that Broderick did more to

build up the Nebraskan's "savvy" than any single person, because you couldn't be around with the Gotham detective long without acquiring some of his grim resolution and confidence. In "The Crowd Roars," Taylor delivers a couple of lines as only Broderick would deliver them. And he tosses a right hand the way Broderick throws it, though Johnny has a bit more umph-h wrapped up in his knuckles.

Everybody out here is delighted that Taylor has come out on the long end of the score, that his career wasn't ruined, because he is a good kid. At no time has his success gone to his head. He came from Nebraska farmlands and he never has had difficulty in keeping his feet planted on terra firma.

He never has been swept away by the publicity build-up because he was kicked around at the same studio where he is now fêted, and he knows that there is a lot of sham and pretense to the whole thing. He doesn't kid himself. M-G-M engaged him reluctantly at \$35 a week when he came to them from Pomona college. He hasn't forgotten it.

"They used me to read lines to other players who were being



"Taylor Loves Garbo," flashed the billboards when "Camille" was released. This type of exploitation has been halted.



Robert Taylor as he is—described by Ed Sullivan as "a nice kid from Nebraska with his feet on the ground."

in "Society Doctor." He explains it this way: "Morris was so nice and easy that he gave me confidence. If I went up in my lines, Chester would say: 'Hell, that's nothing. Everybody blows lines, kid.' So that was the first picture in which I didn't feel gawky. Up to then, I was pretty bad. You see, I was about twenty pounds lighter and I looked gaunt on the screen. My eyebrows were too thick, too. When I started filling out, I looked better, didn't look so thin and drawn."

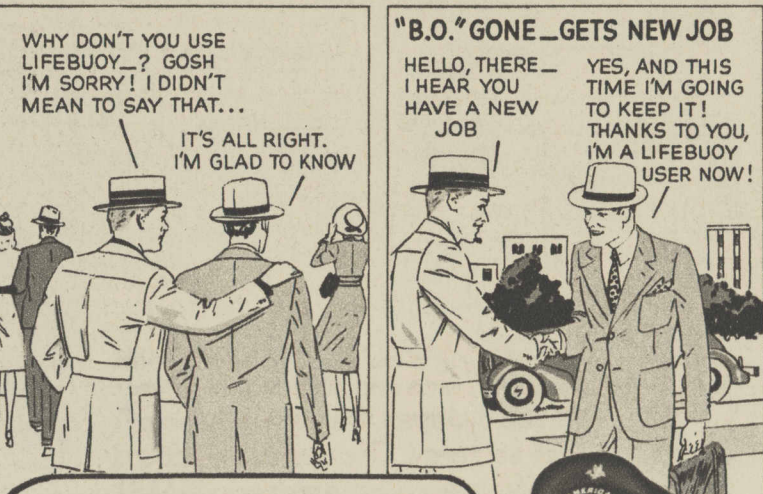
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Irene Dunne saw him in "Society Doctor," and was so impressed that she asked for him to play opposite her in "Magnificent Obsession." That really established him.

He has kept on improving since that time, because he works at it. Directors will tell you that there is no suggestion which he overlooks. "There's no 'ham' in him," said Director Frank Borzage, after "Three Comrades." No higher compliment can be paid an actor than that, because most actors have quite a bit of "ham" in them.

Yes, indeed, the rover boys have landed and have the situation well in hand.

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sudsy lather. Grand for the complexion, too. Now's the time to try Lifebuoy, in this hot sticky weather. You'll say, "how wonderfully refreshing!"



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NO NEED to risk dangerous home paring methods that only affect the surface of a corn—leave the root to come back bigger, uglier, more painful than ever. Now you can remove corns safely, quickly, easily with the new better Blue-Jay double-action method that 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 a tiny medicated plaster. Safe, effective, easy to use. Don't take chances with untried methods. Try Blue-Jay today. 25¢ for a package of 6. Same price in Canada.

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REMOVE CORNS ROOT AND ALL

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A blue of corns in form and position. If left may serve as focal point for renewed development.

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 have just seen "The Adventures of Tom Sawyer" and it is the best picture I have ever seen.

Could you please tell me who played the part of Becky Thatcher? Could you please give me the addresses of the following stars: Ginger Rogers, Fred Astaire, Ruby Keeler, Dick Powell, and Tommy Kelly?

Sincerely yours,
D. M. Z.
P. S. Could you squeeze in a picture of her [the little girl who played Becky.]

Editor's note: Yes—I can help you out. Ann Gillis played the rôle of Becky Thatcher in "Tom Sawyer." You can write to her in care of United Artists Studio, 1041 North Formosa avenue, Hollywood, Cal. . . . The addresses you request are: Ginger Rogers and Fred Astaire, in care of RKO-Radio Pictures, 780 Gower street, Hollywood, Cal.; Ruby Keeler and Dick Powell, in care of War-

ners-First National Studio, Burbank, Cal.; and Tommy Kelly, in care of United Artists Studio.

Dear Miss Tinée: We have recently seen "Heidi," "Mad About Music," and "Tom Sawyer" in which Marcia Mae Jones has had minor parts. Why don't they give her a bigger chance? Would you please give us this information: What studios do the following stars work for: Marcia Mae Jones, Deanna Durbin, Anita Louise, Sonja Henie, Loretta Young, Tyrone Power, Myrna Loy, Clark Gable, Gary Cooper, Luise Rainer, Edith Fellows, Don Ameche, Simone Simon, Claudette Colbert, Virginia Bruce, Jacquelyn Laurrent, Spencer Tracy, Sybil Jason, Robert Taylor, Annabella, and Louise Hovick.

Sincerely,
J. J. M. B., and M. J.

Editor's note: The stars listed in your letter are with the following studios: Deanna Durbin, Universal Studio, Universal City, Cal.; Anita Louise, Warners-First National Studio, Burbank, Cal.; Sonja Henie, Loretta Young, Tyrone Power, Don Ameche, Simone Simon, Annabella, and Louise Hovick, 20th Century-Fox Studio, Box 900, Beverly Hills, Cal.; Myrna Loy, Clark Gable, Luise Rainer, Virginia Bruce, Spencer Tracy, and Robert Taylor, Metro-Goldwyn-Mayer Studio, Culver City, Cal.; Gary Cooper and Claudette

Colbert, Paramount Studio, 5451 Marathon street, Hollywood, Cal.; Edith Fellows, Columbia Studio, 1438 Gower street, Hollywood, Cal. Marcia Mae Jones, Jacquelyn Laurrent, and Sybil Jason are not under contract.

Dear Miss Tinée: Those who have seen "The Woman I Love," "Condemned Woman," and "Midnight Intruder" saw a handsome, jolly chap whose name is Louis Hayward. I think that he should be cast in more important pictures, for he is so good looking and is such a fine actor.

Don't you think so? Will you please print his biography and a picture of him?

Sincerely,
HELEN DROZDIK.

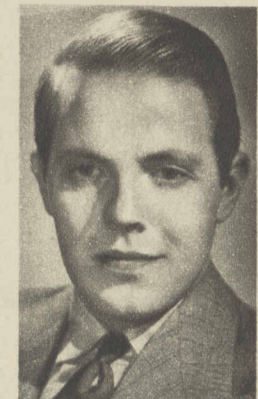
Editor's note: A letter that should make Louis happy! You can see him now as the "saint" in "The Saint in New York." Here you are with picture and biography. He was born

in Johannesburg, South Africa, March 19, 1909. He's 5 feet 10½ inches tall, weighs 154 pounds and has dark brown hair and blue-gray eyes. Educated high school in England. His hobbies are riding and English history. Appeared on the stage in England and New York before entering motion pictures. Made his debut on the screen in English version of "Sorrell and Son."

Dear Miss Tinée: I don't agree with Lea Short's song suggestions for the following stars. They suggest different songs to me, and I have named them:

Clark Gable—"You Appeal to Me."
Alicia Faye—"Shenanigans."
Mae West—"Every Day's a Holiday."
Robert Taylor—"Posin'."
Ronald Colman—"Thrill of a Lifetime."
Joan Blondell—"Sleepy Time Gal."
Hugh Herbert—"Dipsy Doodle."
Dick Powell—"Bewildered."
Virginia Bruce—"You're an Education."
Eleanor Powell—"Rap-a-Tap on Wood."
Sonja Henie—"You Couldn't Be Cuter."
Gene Autry—"A Serenade to the Stars."
Ritz brothers—"Vieni-Vieni."
Myrna Loy—"My Topic of Conversation."
Nelson Eddy—"Got My Mind on Music."
Clark Gable and Carole Lombard—"Two Dreams Got Together."

LILLIAN OSWALD.
Editor's note: Every little birdie to its own song!



LOUIS HAYWARD Sought for bigger roles in more pictures.