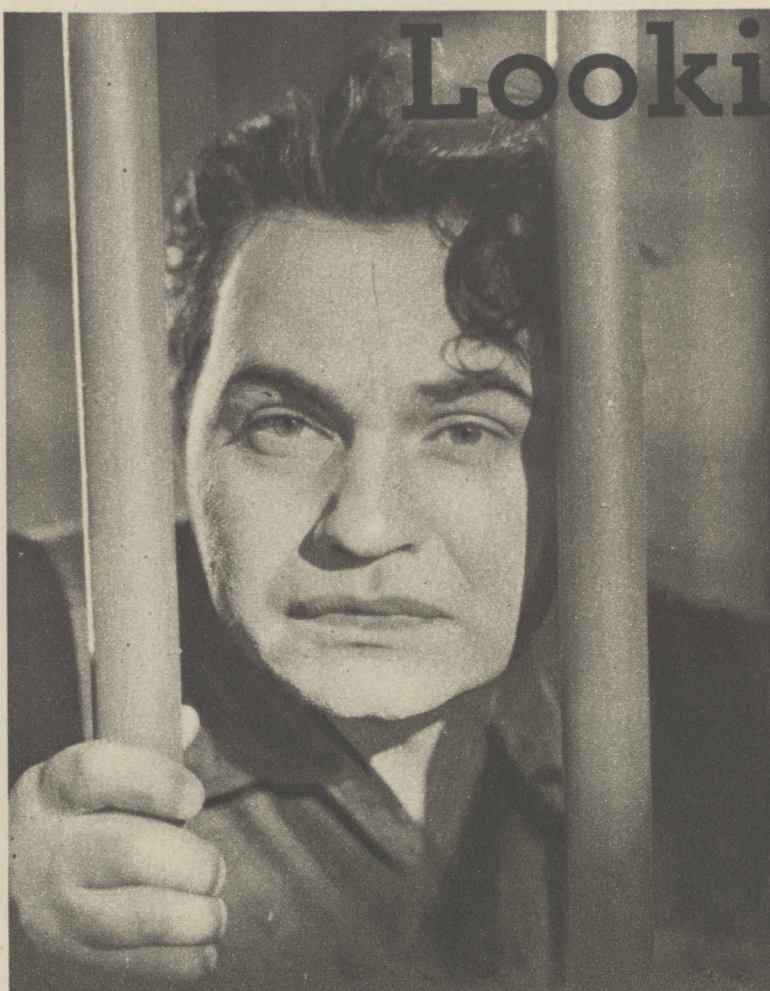


# Looking at Hollywood with Ed Sullivan

## New Era of Gang Pictures Introduces Jesse James

By ED SULLIVAN



Bellwether of blood-and-thunder gang pictures is Edward G. Robinson.

THOSE BURSTS of gunfire that you hear on the wind are not the Japanese shelling Los Angeles. No, indeed. The revolver shots simply are the punctuation marks to a new era of gangster pictures. The trend is back again to machine guns and murderers and G-men. Warners were first in the field with "The Amazing Dr. Clitterhouse" and "A Slight Case of Murder," and just issued a third, "Racket Busters." Columbia has just previewed "I Am the Law." Universal is readying "Big Town Czar." Republic has "Tenth Avenue Kid" packed and loaded in the cans awaiting shipment to the cultural centers of the east. Warners have yet another in preparation, "They Made Me a Criminal."

In consequence of this trend back to "This Town Ain't Big Enough for the Two of Us" series, the offices of Central Casting, clearing house for Hollywood extras, is at present thronged with the worst band of cutthroats this town has ever regarded in the light of day. It is all a matter of makeup, of course. The boys standing around Central Casting are not cutthroats. They are good to their mothers and some of them pass the collection plates at their churches every Sunday. However, the extras scent a trend as far as George Washington could throw a silver dollar, and they are dressing as gangsters because that is the present market.

Edward G. Robinson, of course, has been the bellwether. No matter how resolutely Robinson has attempted to break away from the type of gangster-killer he made famous in "Little Caesar," the studios refuse to let him go straight. Within the last six months Robinson, striving to be good, has carried a revolver or machine gun in four

pictures—M.G.M.'s "The Last Gangster," Columbia's "I Am the Law," and two for Warners, "The Amazing Dr. Clitterhouse" and "A Slight Case of Murder," in which his henchmen distributed carcasses on the lawns of Saratoga.

Shortly, of course, there will be a roar of protest. The movies will apologize, tongue in cheek, and put a Maxim silencer on the murder cycle. But that roar of protest will come too late. The gangster pictures under various guises already are on their way to market, and the Will Hays office, as usual, doesn't know a thing about it.

Most pretentious of the gangster pictures will be the Twentieth Century-Fox colossal "Jesse James," in which Tyrone Power will lend elegance and sex appeal to murder. Just why a studio should take a Tyrone Power and cast him as Jesse James is beyond this reporter's ken. James was a killer more ruthless than Dillinger. The St. Valentine's day massacre in Chicago pales into bloody insignificance beside the cold-bloodedness of James.

ents. What emerges on the screen should be a remarkable document, glorifying and exalting murder, with a last-reel concession in which James will be killed. I am quite sure that Darryl Zanuck could have found an exciting character for Tyrone Power without fastening on the James boys.

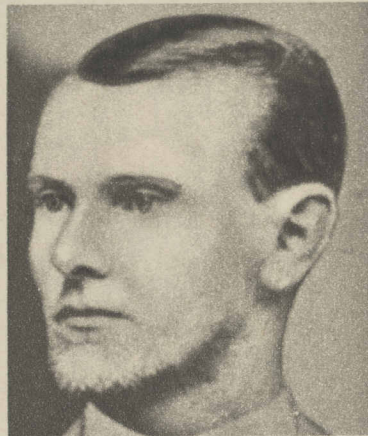
The movies' fondness for gangster pictures is not to be explained by the bloodthirstiness of the movie magnates. The brothers Warner are mild citizens. So are Louis B. Mayer and Leo Spitz and Adolph Zukor. The directors and the writers are no more ferocious than your Uncle Mike after a few drinks of beer. The movie magnates like gangster pictures because they don't cost much and because they are ACTION pictures. The directors like 'em because melodrama is easy to film. The writers like 'em because gangster pictures



A devastating gun moll is Hedy Lamarr, who had a "clothed role" in "Algiers."



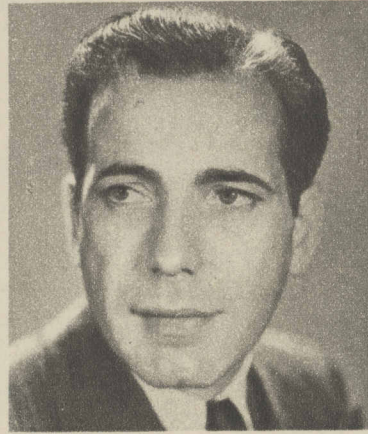
Tyrone Power will play the role of Jesse James.



This is the real Jesse James, the notorious outlaw.



Joseph Calleia, who thrives on gangster pictures.



Humphrey Bogart is happy about the trend of the films.

are easy to write. When in doubt kill off one or two characters.

The rise of New York's District Attorney Dewey and the publicity about Al Capone's adventures at Alcatraz are responsible in large measure for the present machine gun cycle. The movies had worn J. Edgar Hoover and his G-men thin as movie material. Dewey gave them a new approach to the subject of rackets.

Stories drifting out of Alcatraz about Capone started the "Alcatraz" cycle of pictures, and as usual the peace-loving Warners were first in the field with a cheap little picture that earned tremendous sums of money. Just as the picture "Al-

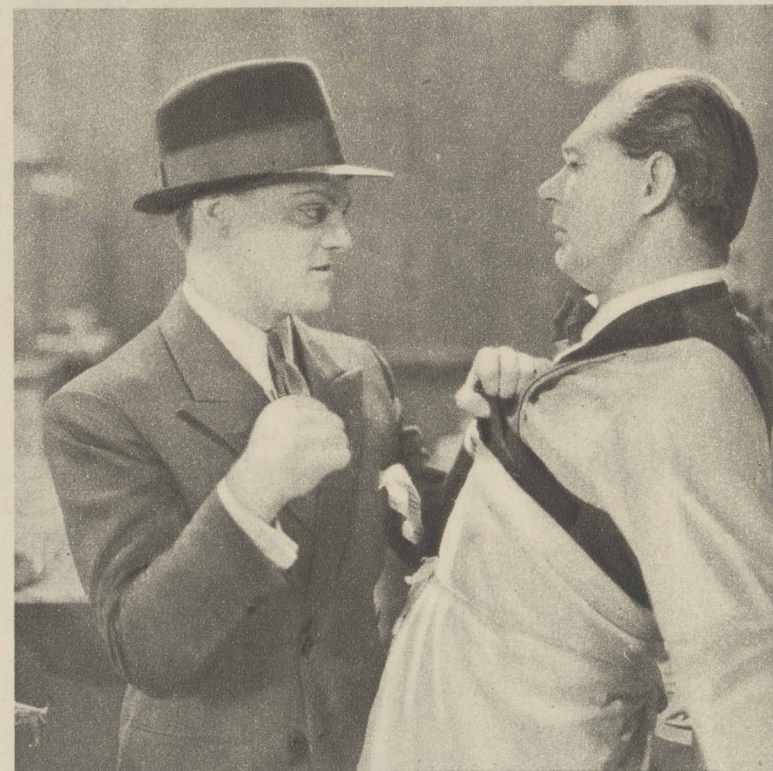
catraz" hit the exchanges two convicts vanished from the island dungeons, and that publicity swept the picture over the top.

However, while such pictures may damage the morals of the young, it is an ill wind that blows no good. Humphrey Bogart, Edward G. Robinson, Brian Donlevy, Eddie Girard, Joseph Calleia, Jim Cagney, and other "menaces" are quite happy about the trend, as it gives them steady employment in rôles that are actorproof.

"Algiers," which introduced a clothed Hedy Lamarr to the American public, essentially is a gangster picture, and Charles

Boyer is the French equivalent of Dillinger or Alvin Karpis. The French, however, can even take as trite a subject as a gangster and manage a psychoanalytical approach that makes it palatable. In addition, the girls will tell you they never saw a gangster as attractive as Charles Boyer, and Capt. Dan Gilbert will tell you that he's never seen a gun moll so devastatingly attractive as Hedy Lamarr.

However, there is one thing to be considered. With machine guns popping at you from the screen, theater managers had better start giving away bullet-proof vests instead of chinaware, because you are in for a long siege of it.



Another of the "menaces," Jim Cagney (on left), in a dramatic role in "The Public Enemy."

### 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 disagree with both Ed Sullivan and Mrs. Barker. I have heard so much about Rudy Valentino that it was with great joy I went to see his pictures. Now I think he's better than the Gables and Taylors of today. No one made fun of the pictures except in the love scenes, and then only because they were so dated.



RUDOLPH VALENTINO  
Rerun of film wins him a new fan.

Would you please tell me Rudy's height (he looked so short in the picture) and squeeze in a picture of him without a turban? Thank you. Yours truly,

JEANNE CONYBEARE.

Editor's note: Honestly, I'm getting to feel like a kitchen device, the way you folks always are having me squeeze something for you! Here's about Rudy: He was born in Castellana, Italy, May 6, 1895. He was 5 feet 11 inches tall, weighed 154 pounds, and had black hair and dark brown eyes.

Dear Miss Tinée: I don't believe in getting too enthusiastic over a movie star, although I must admit that, like thousands of other women, I like Robert Taylor and Clark Gable; but I want to sing my praises for two young men who have brought sincerity, enjoyment, and splendid acting to the American screen—John Howard and Don Ameche.

It seems to me that all of Mr. Howard's performances have been perfect, but it took his artistry in "Lost Horizon" and "Penitentiary" to raise him to the level he rightly deserves. Here is a young actor who combines good looks, a naturalness that must be the envy of several matinee idols, with a well understood knowledge of what comprises convincing performances.

I don't think that Don Ameche needs much boosting. Obviously thousands of movie fans have already discovered his energy, buoyancy, handsomeness, and the pleasure he gets out of his work. After seeing his superb characterization of Jack O'Leary in "In Old Chicago," I can only

agree with others in saying that in Mr. Ameche the movie industry has found a good actor.

Could you possibly give me a short biography of John Howard, telling me how many pictures he has made?

Wishing you continued success and thanking you for your courtesy, I remain, Sincerely,

MISS LORRAINE J. GUIDETTI.

Editor's note: I'm glad to print your letter and furnish the biography. Thanks for your kindly wish.

John Howard's real name is John Cox. He was born in Cleveland, April 13, 1913. He's 5 feet 10 inches tall, weighs 150 pounds, and has blue eyes and brown hair. Educated public schools in East Cleveland and Western Reserve university in Cleveland.

Dear Mae Tinée: I have just read D. P. Phillips' letter concerning the current trend toward comedies. I enjoy seeing a good comedy and a good comedienne. If only you knew, D. P., how much harder it is to make people laugh than it is to make them cry you would appreciate the silly antics of Katy Hepburn, Irene Dunne, and Errol Flynn. It just shows you what fine actors they are, because they are able to play both rôles convincingly.

As for the pictures the Ritz brothers, Burns and Allen, and the Marx brothers star in, why, I would not go to see any of them if some one paid me to.

MARGIE ZIELINSKI.

Editor's note: Ah! A lady with ideas of her own!

Dear Miss Tinée: Without any question (without any question whatever) "The Gaiety Girls" at the little Playhouse was the smartest musical film I have ever seen. I did not think you did it justice in your findings.

Knowing the traditions of the Gaiety, and that for several generations it has given the world beautiful musical comedies, this film was in keeping with the pace the Gaiety has always set.

Contrary to the usual correspondent, I do not want to know about the actors nor a photograph printed of one of them, but to ask you to write about Alexander Korda. He has producership and good taste. So far I have seen two things he has done, "Storm in a Teapot" and "The Gaiety Girls." He is to be reckoned with and his productions watched for. Will

you tell us about him, if he is a Britisher, his age approximately, and how long he has been producing? Yours very sincerely,

JOHN RUBY.

P. S.—I'm sorry I did not begin with "This is my first letter to you."

Editor's note: Well, you can begin the next one with "This is my second letter to you." "Gaiety Girls" was a good show. Re Mr. Korda: He was born in Turkeye, Hungary, Sept. 16, 1893. He's 6 feet tall, weighs 155 pounds, and has brown hair and blue eyes. Educated Budapest. He's a former European journalist. Entered pictures in 1915. Won't you visit our corner again some day?

Dear Miss Tinée: The song "Always and Always" certainly has proved its worth to the movie industry. I have heard it in "Mannequin" (the movie in which it was featured), "The First Hundred Years," "Hold That Kiss," and another movie whose name I cannot recall. But then it is a very pretty song. Thanks for your consideration of this letter and your very delightful column. Sincerely yours,

FRENCH HARDESTY.

Editor's note: It IS pretty!

Dear Mae Tinée: Please print the respective ages of the "Dead End" kids. Also please print a picture of Billy Halop. H. E. G.

Editor's note: Please to please you! Billy Halop was born Feb. 11, 1922; Bernard Punsley was born in 1924; Huntz Hall was born Aug. 15, 1921; Gabriel Dell was born Oct. 4, 1921, and Halley Chester was born March 6, 1921.



BILLY HALOP  
Attracts attention as one of "Dead End" boys.

Dear Miss Tinée: I would like to ask you something. Recently I saw "Crime School." I thought it was swell. Who took the part of Frankie Warren? M-m-m-m! Is he cute! (I mean handsome.) How old is he? Will you try to squeeze in a picture of him in your Sun-

day column? And give a short biography, please. Thanks a lot for your time and trouble. Sincerely,

AVANELLE OBERHAUSEN.

Editor's note: Only a little time, and no trouble, I assure you! Billy Halop played the rôle of Frankie Warren in "Crime School." He was born in Brooklyn, Feb. 11, 1922. When he was 5 years old he had a job as a boy tenor on the national radio networks. Educated at the Children's Professional school and McBurney's School for Boys. He's 5 feet 9 inches tall, weighs 145 pounds, and has blue eyes and brown hair. His hobby is sports.

Dear Miss Tinée: This is in regard to the letter written by Carolyn D. Tyler which appeared in your movie column recently. Any one who can write a letter like that about a picture like "In Old Chicago" must be sour on the world. It is the best picture that has been made up to the present day.

The whole world, practically, acclaimed it as a masterpiece, and I heartily agree. The acting, the story, and everything else about the picture was perfect; when you see a picture like that you wonder what the motion picture industry can possibly do to top it. As to the story, it was not supposed to be true. They had to have something to hold historical facts together with, and what else could they have but an interesting story?

Certainly it showed the slums and the filth that existed in them. Theater audiences gasped at some of the filth that was shown. They didn't know how it was at that time. They see now how the wonderful city of Chicago has arisen from what it was at first.

Also she said that the people represented were a disgrace to our fair city. She must not have seen the first part of the picture, where Mrs. O'Leary's husband, when dying, pays a marvelous tribute to Chicago. She must have missed the scenes where Don Ameche as the mayor tells how he will do his part to make this the finest city on the map. Even though the story is fictitious, one feels proud that there were people like that, courageous and hopeful, in those days.

When a superb picture like "In Old Chicago" is produced no one has any right to criticize. Sincerely,

FRANCES STONE.

Editor's note: There have certainly been two schools of thought in regard to "In Old Chicago." Glad to print your interesting letter.

### DROP THAT KNIFE!

CORNS COME BACK BIGGER—UGLIER unless removed Root\* and All

A KNIFE is always dangerous! Using it means the risk of infection. So don't take chances with old-fashioned home paring methods that only affect the surface of a corn—leave the root to come back bigger, uglier than ever. Follow the example of millions who depend on the new double-action Blue-Jay method, because they know it is scientific, quick-acting. Blue-Jay relieves pain by removing pressure, then in a few days the corn lifts out root and all (exceptionally stubborn cases may require a second



application). Don't accept unknown substitutes. Be sure with scientific Blue-Jay! Blue-Jay is a tiny medicated plaster. Easy to use—invisible. 25¢ for 6. Same price in Canada.



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