

Synopsis of 'The Guilty Bystanders'

IN THIS country we don't discourage murder either as a high art or just an outlet for high spirits. We pamper the criminal as a maligned member in good standing of our little community.

"When his trial finally begins the jurors are selected with care to make sure that they would excuse Guiteau for killing Garfield and decorate Czolgosz for assassinating McKinley. Then all of the witnesses are treated by the defense lawyers as if they were grave robbers, liars, criminals, adulterers, and malicious pests.

"The jury sits and stares at the defendant for days and days while the criminal lawyer points out that the prosecution is asking to murder the poor dear criminal just to gratify the prosecutor's blood lust. Experts show that the murderer's provocation was so great it drove him insane just before he fired the shot. But he bounced back beautifully as soon as the dead man dropped. He is acquitted, of course.

"The courtroom rings with cheers and applause, the killer goes out a hero. But the guilty witnesses sneak away with blackened reputations. They are a pack of thwarted murderers. They are the Guilty Bystanders!"

Thus speaks Rupert Hughes' character, District Attorney Kirke McKeel, of Hugo Ryder's murder of Martin Yorke and attempt to murder Edith Ryder, his wife. Ryder shot and killed Martin Yorke at the Lakemeadow Country club following one of Hugo's all-night drinking bouts. The pretext was Yorke's attention to Edith Ryder. Hugo, escaping, finally broke under the strain and gave himself up to police, signing a full confession.

But already Murray Bentle, brilliant young criminal lawyer, was on his way to assume command of Hugo's defense. And Bentle's friend and rival in both love and law, McKeel, had begun the preliminary work of bringing Hugo to trial.

Caught between these two opposing forces was Phoebe Lockwood—beloved by both Murray and Kirke. She was the closest eyewitness to Hugo's crime.

Bentle's young brother, Dick, is involved in a nasty row with Joe Cressy, whose wife, Peg, has been seeing too much of Dick. Young Bentle, furthermore, has found a new love, Doris Cade, sister-in-law of Martin Yorke. Doris refuses to have anything to do with Dick so long as he lets Murray defend the man who killed her brother-in-law.

But now the trial is on. The prosecution had its day—now Bentle is tearing down reputations. Phoebe Lockwood gets a call from Kirke—"Tomorrow you take the stand!"

TURN TO PAGE TWO AND CONTINUE

Private Lives of Hollywood

By Ed Sullivan

Trio of Youngsters Who Went Places in a Hurry

Hollywood. THE FACT that Mickey Rooney, Deanna Durbin, and Shirley Temple are the most prodigious infants of this town is no reflection on Jane Withers, Virginia Weidler, Baby Sandy, Gloria Jean, Bonita Granville, Freddie Bartholomew, and other members of the Hollywood Junior league. It just happens that 19-year-old Mickey, 18-year-old Deanna, and 10-year-old Shirley, in the total forty-seven years the trio has put in on this mortal coil, have busted all speed records in getting to the places they now occupy.

Master Rooney being the eldest, and old age carrying with it certain honors, I visited him first in compiling data for the Private Lives series. Mickey lives with his parents on the small ranch he bought for them out in the San Fernando valley. As neighbors he has the Clark Gables, the Spencer Tracys, the Phil HARRises, Lum and Abner, the Zeppo Marxes, the Andy Devines, Al Jolson, and other film and radio celebs, and, like them, Mickey is a horse owner. He owns four of them.

When I arrived Mickey was filing pictures in a regular filing cabinet. He has kept "stills" of every picture in which he ever appeared, and in the files are stills from the "Mickey McGuire" two-reelers in which he appeared years ago. There is no difficulty in recognizing him; the same shock of hair, the same stub nose, the same genial impertinence of the eyes, and the same square jaw line. On one shelf of the room stands a ship's model. You assume that it must have been a gift from some wealthy movie mogul. "No," says Mickey, "I bought it at Caliente for 75 cents." On another shelf stands the 1938 gold statuette which he was awarded last year by the Academy.

Mickey has been in pictures 15 years. He made his first picture, "Not to Be Trusted," when he was 4 years old, and because

of his precocity he impersonated a midget who smoked cigars. At that early stage of his career he was listed on the program credits as Sonny Yule. "Not many kids of 19 can boast a layout like this, Mickey," I teased. "Not many kids of 19," he answered, smiling, "have been working for 15 years. Sure, I've got a lot of things they haven't got, but they've had a lot of things I've missed. I never had a chance to be a kid in the real sense of the word. I'm not saying that in any sense of complaining, y'understand, but it's true. That's why I'm going to school now at the University of Southern California. It's fun to be like other kids."

Actually he'll admit that he never has been like other youngsters. "So help me," he says, "I've always wanted to be a big success from the time I was smoking a cigar as a midget in pictures. When I was 10 years old I wrote my first song. I figured maybe I could become a great song writer and be successful that way. A lot of writers have said it was just recently I started writing songs, but it goes back nine years. The name of it was 'That's What Love Will Do to You.' Only a 10-year-old kid could think up a title like that, huh?"

From his own statements, then, you have a picture of an astonishing little boy, born of vaudeville parents, setting his mind on success when other boys are playing marbles, and sticking resolutely to that ambition, come hell and high water. "I used to watch those old-timers like a hawk and see the way they played scenes," he recalls. "Then I'd go off by myself, and practice it that way." You stare at him in amazement as he paints the picture, quite casually, of his own intensity of pur-

pose from the time he was old enough to understand that there were tricks to all trades.

Deanna Durbin and Mickey were schoolmates in real life. "Sure, Deanna and me—I mean Deanna and I went to the same school at M-G-M," he points out. "She'd send me a note: 'Mickey, where is that girl who sat in front of you yesterday?' I'd slip an answer back: 'They tested her for a part in the Dressler picture and released her.' Get it, Ed? You go to a school on a movie lot, but instead of just being pupils the kids are always wondering about the picture rôles they'll get or miss. If you miss, then you stop going to school. Like Deanna did. All of a sudden one day she wasn't sitting at her desk, and I heard that she'd left the studio,

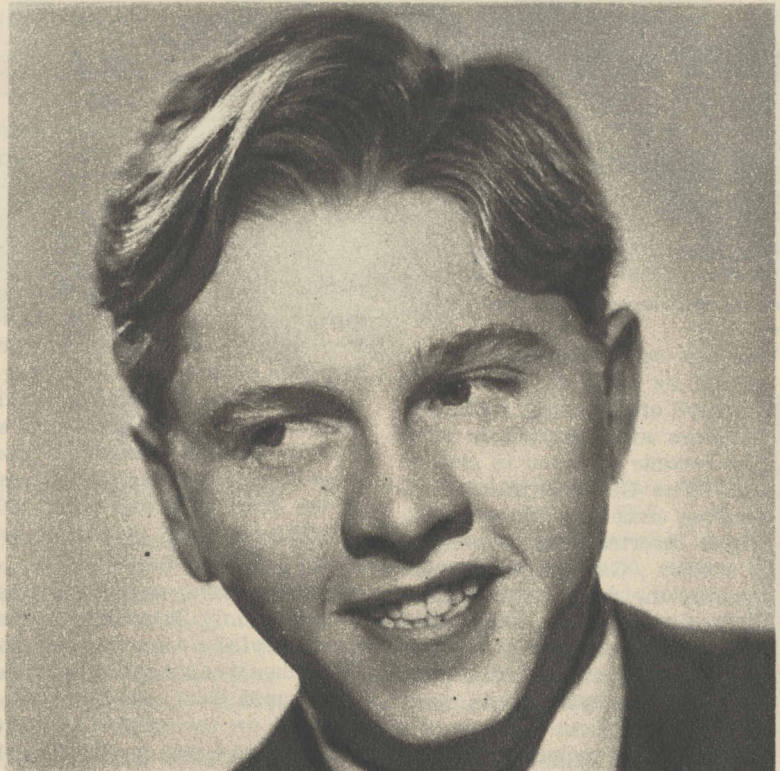
pulled a major company out of bankruptcy, which is a man-sized pull.

By the time you read this the Private Life of Deanna Durbin may have assumed an entirely different complexion. It has been believed commonly that when she arrived at her eighteenth birthday Deanna would marry young Vaughn Paul. She was 18 years old on Dec. 4, so as you read this she may be Mrs. Vaughn Paul.

Mickey Rooney was born in Brooklyn. Deanna Durbin was born in Winnipeg, Man. Shirley Temple, the third of the golden triangle, was born at Santa Monica hospital, ten miles west of Hollywood. Her dad is a bank employe; her mother, judging from the magnificent manner in which she has conducted her child's career, is one of the most amazing women in the country. Shirley is the only girl in a family that had two sons before



DEANNA DURBIN



MICKEY ROONEY

and I wondered to myself how soon they'd get a new boy to sit at my desk. There's no school-room in the world like that, is there?"

It was a sorry day for M-G-M when Deanna walked out of Metro's "little red schoolhouse" for the last time, of course. They'd had her under contract with Judy Garland and used her in one or two shorts before deciding that they had nothing for her to do. The impelling factor in this decision was the studio belief that Judy Garland was the better box office bet of the two singing youngsters.

Signed by Rufus Le Maire at Universal and spotted in a modest little picture that had been turned over to Hungarian Producer Joe Pasternak, Deanna spurred to national attention when "Three Smart Girls" was released, and she's been riding high ever since. In fact, she rode so high that her pictures

she arrived on the scene. The boys are George Jr. and Jack, and while they're proud of their kid sister, they keep her in line.

Going into Shirley's private life is hardly necessary, because she hasn't got one. Explaining her natural talents is impossible. She was a "natural" from the time she was old enough to do imitations. In "Stand Up and Cheer" her rendition of "Baby, Take a Bow" made her a star overnight. Just how much money she's made is impossible to tell, but it is possible to reveal that she has paid back about 78 per cent of her earnings in national and state taxes. The balance has been invested for her in a wide diversity of trusts, in government, state, and municipal bonds, in stocks, annuities, and in real estate. Precautions have been taken so that when she grows up she can't squander this money or be defrauded of it. But until she grows up I'm afraid I can't tell you of Shirley's private life.

TAKE THE STAND: DEANNA DURBIN, SHIRLEY TEMPLE, MICKEY ROONEY

Where and when were you born?
Deanna—Winnipeg, Man., Dec. 4, 1921.
Shirley—Santa Monica, Cal., April 23, 1929.
Mickey—Brooklyn, N. Y., Sept. 23, 1920.

What stage experience have you had?
Deanna—None.
Shirley—None.
Mickey—Five years of vaudeville.

What are your measurements?
Deanna—Height, 5 feet 4 1/2 inches; weight, 115 pounds.
Shirley—Height, 54 inches; weight, 75 pounds.
Mickey—Height, 4 feet 11 inches; weight, 125 pounds.

What is your special diet for keeping fit?
Deanna—None.
Shirley—I eat almost everything, especially vegetables and milk.
Mickey—No diet.

What exercise do you find most beneficial?
Deanna—Swimming.
Shirley—Badminton, swimming, archery, pingpong.
Mickey—All of them.

What is your favorite sport?
Deanna—Swimming, table tennis.
Shirley—Archery.
Mickey—Tennis, swimming, baseball, football, hockey, riding.

What is your favorite color?
Shirley—Red.
Mickey—Red.

Do you prefer comedy or dramatic rôles?
Deanna—Comedy-drama.
Shirley—They're all fun.
Mickey—No choice.

In which picture did you most enjoy working?
Shirley—"The Little Princess."

When on vacations do you ever go to the movies?
Deanna—Yes.
Shirley—Yes.
Mickey—Practically live at them.

What did you always want to do before you achieved success in the movies?
Deanna—Be an opera star.
Mickey—Act.

What character in history impresses you most?
Shirley—Abraham Lincoln.
Mickey—Napoleon. He was a little guy, like me.

What incident impressed you greatly?
Shirley—Meeting the President.
Mickey—Mother blackening my hair with shoe polish so I could try out for the part of Mickey McGuire. I got it!

What is your pet aversion?
Deanna—Insincere persons.
Shirley—Snakes.
Mickey—School.

Do you believe in dreams?
Chorus—No.

Do you believe in hunches?
Chorus again—No.

Do you have an inferiority complex?
Deanna—Not that I know of.
Mickey—No.

Do you experience strong likes and dislikes immediately upon meeting strangers?
Deanna—No.
Shirley—No. I guess I like everybody pretty well.
Mickey—No.

What is your favorite book of all time?
Shirley—"Alice in Wonderland."
Mickey—Ludwig's "Napoleon."

What is your reaction to adverse criticism of your work? Does it make you mad? Does it discourage you? Does it depress you? Or does it fire you with ambition to pitch in and "show 'em" it?
Deanna—I regard adverse criticism as constructive.
Mickey—Pitch in and show 'em!

(ADVERTISEMENT)

Pull the Trigger on LAZY BOWELS and Also Pepsin-ize Stomach!

When constipation brings on acid indigestion, bloating, dizzy spells, gas, coated tongue, sour taste, and bad breath, your stomach is probably loaded up with certain undigested food and your bowels don't move. So you need both Pepsin to help break up fast that rich undigested food in your stomach, and Laxative Senna to pull the trigger on those lazy bowels. So be sure your laxative also contains Pepsin. Take Dr. Caldwell's Laxative, because its Syrup Pepsin helps you gain that wonderful stomach comfort, while the Laxative Senna moves your bowels. Tests prove the power of Pepsin to dissolve those lumps of undigested protein food which may linger in your stomach, to cause belching, gastric acidity and nausea. This is how Pepsinizing your stomach helps relieve it of such distress. At the same time this medicine wakes up lazy nerves and muscles in your bowels to relieve your constipation. So see how much better you feel by taking the laxative that also puts Pepsin to work on that stomach discomfort, too. Even finicky children love to taste this pleasant family laxative. For a Free trial bottle of Dr. Caldwell's Laxative-Senna with Syrup Pepsin, send your name and address on a penny postcard to Box M, Monticello, Illinois.



SHIRLEY TEMPLE

Story of Two Masterpieces

Reproduced in their original colors on page one of today's Picture Section are the famous paintings, "Virgin and Child with Three Saints," by Palma Vecchio, and "Madonna and Child with St. John and St. Catherine," by Giovanni Bellini. These two masterpieces are a part of the collection of paintings and sculptures lent by the Italian government and now on exhibit at the Art Institute of Chicago.

there can be no doubt. Twice was he lauded in the verses of poets—by Ariosto and by Pietro Bembo. The full appreciation of Bellini, however, did not come until years later. Not until the famous nineteenth century English writer and authority on Italian art, John Ruskin, revealed him and his works in their true place in art. Ruskin, who puts him above the grandiloquent Tintoretto and the sumptuous Titian, writes thus of Bellini:

"Giovanni Bellini knows the earth well, paints it to the full, and to the smallest fig leaf and falling flowers—blue hill and white-walled city, glistening robe and golden hair; to each he will give its luster and loveliness; and then, so far as with his poor human lips he may declare it, far beyond all these, he declares that 'heaven is bright.'"

Of the "Madonna and Child with St. John and St. Catherine"

A. Venturi in his "Storia dell'Arte Italiana" writes in glowing terms. He describes how Bellini has portrayed with his deft brush the timidity and youthfulness of the Virgin, pale in the cold light of the morning; how the Baptist is silhouetted in the shadow penetrated by reflected light, and he calls attention to the white city that stretches behind the pleasant figures, a true and fitting panorama seen from above, limited by the bluish mountains under a whitening sky.

Another master of the famed Venetian school of art was Jacopo Palma, called Palma Vecchio (Old Palma) to distinguish him from his grandnephew, Palma Giovane, who also was a painter. It was Palma Vecchio who painted the "Virgin and Child with Three Saints."

Palma Vecchio was born in

Serinalta, near Bergamo, in about the year 1480, altho he worked mostly in Venice. Like that of Giovanni Bellini, his fame as a painter spread, and he had more commissions than he could handle. When he died in 1528 he left unfinished more than forty pictures.

Palma Vecchio was a fine composer, his drawing was quick and resolute, and his touch unhesitating, firm, and fluid. The type of figure to which he clung was full and ripe, ennobled in the face by delicately chiseled features. Like Giovanni Bellini, he was fond of natural backgrounds, and he painted smiling landscapes at the period of their brightest verdure.

Venturi finds in the "Virgin and Child with Three Saints" an intense and splendid color, dominated by the silvery light from the mantle of Mary. This color, with the pomp of a golden September, he writes, invests the countryside, the heaven veiled with clouds, and the luminous figures of the painting. He dwells, in the appraisal of the work, upon the figure of the Virgin, her ample mantle billowing like a sail swollen by the wind. He sees triumphant emphasis in the hands which present and shield the infant.

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 Tiné: Your column would be a good column if you would stick to the facts. A while ago you stated that Miriam Hopkins almost exceeded the acting of Bette Davis in "The Old Maid." In other words, she practically stole the show. Miss Hopkins' acting is wooden and unemotional. To all Bette Davis fans this is slander in the first—no, make that third degree. I am sure all of Bette's fans will join me in contradicting this statement. Bette's acting is superb and cannot be surpassed by any actress in the world.



BETTE DAVIS

Hereby we have formed a "Mutual Admiration Society for the Protection of Bette Davis." Any more uncalled-for remarks from you will bring protest from the society. Please print a picture of Bette in your Sunday column along with this letter.

BETTE STEVENS and LORRY GLENNE.

Editor's note: O, don't be so cross! Should I think as you please or as I think?

Dear Miss Tiné: I would like to know the name of the teacher in "Andy Hardy Gets Spring Fever." I think she played very well. If I should write to her, where could I reach her? Thank you.

RUTH KUNTZ.

Editor's note: I thought I'd be getting some questions about her! Helen Gilbert is the name, and a letter addressed to her in care of Metro-Goldwyn-Mayer studio, Culver City, Cal., will reach her. You're welcome.

Dear Miss Tiné: I have just seen two swell pictures. They were "Winter Carnival" and "What a Life!" I thought the casts in both pictures were good, but I especially liked young James Corner, who played in both of them. I think he is one of the best boy actors on the screen. He has a certain originality that some of the young men on the screen lack. I talked to quite a few of my friends, who all agreed with me that he has what it takes.

Will you please tell me where I can send for a picture of him? Thank you. Respectfully yours, BEVERLY SULLIVAN.

Editor's note: You can write to James Corner care of Central Casting agency, Los Angeles, Cal.