

Looking at Hollywood with Ed Sullivan



Claudette Colbert in the hitch-hike scene of "It Happened One Night."

By ED SULLIVAN

Hollywood.

NOT SO MANY weeks ago, as you will recall, we conducted a polling contest to learn what pictures movie fans would prefer to see again. They named twelve pictures. In order they were: (1) "Snow White and the Seven Dwarfs," (2) "Four Horsemen of the Apocalypse," (3) "Mutiny on the Bounty," (4) "A Star Is Born," (5) "The Hunchback of Notre Dame," (6) "Birth of a Nation," (7) "Smilin' Through," (8) "The Big Parade," (9) "Life of Emile Zola," (10) "Captains Courageous," (11) "San Francisco," (12) "The Kid."

This expression was interesting, but more interesting to me was the fact that almost every letter contained a fan's recollections of particular scenes he would like to see again. The scenes they mentioned were per-

sonal mementoes, dating a period in their lives as a popular song dates an event for you. In their asides the fans commented that they remembered this scene or that scene because they saw it the week Brother Joe and his wife had bought a new car, or the family had had a baby, or the family's salary had been raised at the store. I thought to myself, thought I, some day we'll go through that mass of mail and pick out the scenes which the fans mentioned. Out of 20,000 letters I'd like to tell you some of the forget-me-nots that movie fans sent in to explain why they idolize the stars.

Emil Jannings' return to his home on Christmas eve in "The Way of All Flesh." . . . Chico and Diane as Janet Gaynor and Charlie Farrell brought them to life in "Seventh Heaven." . . . Barbara La Marr and Ramon Novarro in their memorable love scene in "Trifling Women." . . . The fadeout in "All Quiet on the Western Front," when Lew Ayres reached for the butterfly, an agonized contrast of beauty and death. . . . Jackie Coogan as the tiny high-hatted chimney sweep in "The Kid." . . . Valentino's love scene with Nita Naldi in "Blood and

Sand." . . . John Barrymore in "The Sea Beast," wincing as the severed stump of his leg is cauterized by a red-hot branding iron. . . . Marie Dressler's mimicry of the drunk in "Anna Christie."

Gangster George Bancroft, in "Underworld," solicitously feeding a kitten. . . . The spine-tingling scene in "Phantom of the Opera" when Lon Chaney, at the organ, removes his mask and the hideous face fills the scene. . . . Karl Dane's popping the German sniper out of the tree in "The Big Parade."

Scenes That Live in Memory

. . . Freddie Bartholomew's plea, "Pray, don't beat me, Mr. Murdstone," in "David Copperfield." . . . Fred Astaire's machine gun tap dance in "Top Hat." . . . Edward G. Robinson kicking Margaret Livingston in the rear end in "Smart Money." . . . The unforgettable chariot race in "Ben Hur," with Roman Novarro lashing his thoroughbreds. . . . Charlie Chaplin, in "City Lights," swallowing a whistle and then giving off strange noises until it was removed. . . . Lillian Gish in "Broken Blossoms." . . . Doug Fairbanks Sr. pricking a "Z" on his dueling victims in "The Mark of Zorro."

The touching scene in "Cavalcade" when the young lovers move from the rail of the ship and you see just for an instant the "Titanic" lettered on the lifebuoy. . . . Noah Beery, in "Beau Geste," propping his dead legions against the walls of the fort and firing their rifles



Greta Garbo's scene is stolen by Marie Dressler in "Anna Christie."

one by one to convince the attacking Arabs that the man power of the defenders is not exhausted. . . . Helen Hayes and Gary Cooper in "Farewell to Arms." . . . Paul Muni hiding in the swamp in "I'm a Fugitive from a Chain Gang" and breathing through a straw under water.

Claudette Colbert exposing her shapely legs in the hitch-hiking sequence from "It Happened One Night." . . . Bill Powell and Kay Francis in "One Way Passage," and the fadeout

scene at Tia Juana when the two champagne glasses break to pieces on the bar, and the startled bartender says, "What was that?"

Fredric March drinking the potion that changed him so horribly in "Dr. Jekyll and Mr. Hyde." . . . Jeanette MacDonald and Nelson Eddy's thrilling duet of "Sweet Mystery of Life" in "Naughty Marietta." . . . Norma Shearer's death at the altar in "Smilin' Through." . . . W. C. Fields and the Indian cigar store dummies in "Mississippi," the funniest sequence ever filmed. "Some of my best friends are Indians," gasped Fields.

George Sidney and Charlie Murray leading the donkey 'round and 'round the water tower in "Mike"—remember? . . . Lionel Barrymore's speech to the jury in "A Free Soul," that won him the Academy award. . . . John Bunny and Flora Finch. . . . The Christians climbing the flight of steps to the arena where the lions awaited them in "Sign of the Cross." . . . John Gilbert teaching Renée Adorée to chew gum in "The Big Parade." . . . "The Three Little Pigs." . . .

Sir Guy Standing, in "Annopolis Farewell," rowing out to his old ship and in his delirium calling orders to a ghostly crew that existed only in his memory. . . . Walter Huston, as Abraham Lincoln, prostrating himself on the rain-drenched grave of his fiancée, one of the most poignant scenes ever filmed.

Will Rogers' hilarious imitation of a crooner in "Doubting Thomas." . . . The fight between Bill Farnum and Tom Santschi in "The Spoilers." . . . Pearl White and Warner Oland in one of the old movie serials at the nickelodeons. . . . Mabel Normand in "Mickey." . . . William S. Hart glaring over the blue barrels of his guns in the old western thrillers.

I could go on for pages and pages, because the movie fans sent in thousands of these forget-me-nots, but these are sufficient to illustrate the point I'm making. The movie fan idolizes the star of the flickers because of some particular scene which he has played. It is not a negligible interest, this fandom of the moviegoers, but a very real and a very intelligent appreciation of the performers over a stretch of years.

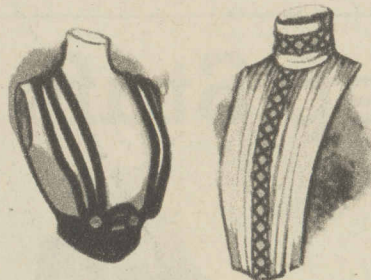
Miss America's Christmas

(Continued from page one.)

softeners will be among the most popular of all Christmas gifts.

A great part of the balance of the American woman's 261 million dollar beauty budget is devoted to such things as depilatories, deodorants, rouges, and gadgets of one kind or another and is spent during the season of jingle bells. Hairbrushes, hand mirrors, makeup boxes, and thousands of other luxuries and necessities will be presented to American beauties all over the land.

Gifts of beauty, by which we mean any gift that comes from the cosmetic counters, are now among the most important items in the sum total of all Christmas business in this country. Women in America value



Gifts suggested for Christmas, 1901. Left, satin girdle and braces; right, chiffon chemisette.

perfume just as much as it is the girl's with millions in her own right. Miss Vere de Vere uses tuberose bath salts, imported from France. Miss Shop-girl uses bath salts, too. They cost a lot less, and the scent is not so lasting, but it's the best imitation of a fine version of tuberose that science and volume business can achieve.

One or two million dollars will be spent this Christmas on compacts alone. A square of gold,

studded with rubies and diamonds or rubies and sapphires, will sell very well indeed at a Chicago jewelry shop for \$500. But hundreds of thousands more costing less than \$5 will be sold in drug, beauty, and department stores all over the country.

Cases fitted with creams and lotions will sell, too. There will be purchasers for a leather case, fitted with cloisonné-topped jars and bottles, priced at \$375. There will be far more purchasers for fabricoid kits containing creams, lotions, and makeup accessories, priced at \$5.

Less than thirty years ago a woman's beauty equipment was soap and a pure white powder with which she surreptitiously vanquished the shine on her nose. Today there is no surreptitiousness about her pursuit of beauty. She wants to be lovely; she IS lovely. Big business—and Santa Claus—are only too happy to cater to her whims.

Two Stars

Color photos of these persons appear on page one of the Picture Section.

ALICE was born in New York City, May 5, 1912. Her first big chance came in George White's "Scandals," where she met Rudy Vallee. He starred her in his radio show and took her to Hollywood. She's 5 feet 5, weighs 112 pounds, and has blonde hair and blue eyes. In real life she's Mrs. Tony Martin.

GARY COOPER or Frank James Cooper, crashed the movies in a western picture. Then Samuel Goldwyn gave him an important role in "The Winning of Barbara Worth." He was born in Helena, Mont., on May 7, 1901. He's 6 feet 2 3/4 inches tall, weighs 172 pounds, and has blue eyes and brown hair. Educated at Dunstable school in England and Grinnell college, Iowa. On Dec. 15, 1933, he married Veronica Blate of New York.

The Crimson Wizard

(Continued from page two.)

I had killed Molokoff I was able to see clearly.

"I knew when Maida Travers was carried off by the Red Circle that I had only one thing left to do. Maida Travers gave me life. It belonged to her. Molokoff had found this out, too. I must go to Russia and join the terrorists. I did this in such a way as to leave a distinct trail. I wanted every one to know that I had turned traitor because I could no longer endure the hatred and suspicion of my own people. While I was in Russia I had time to build a new cabinet. I contrived to have Maida Travers and myself taken on the first cruise of the Red dirigible airship. Michael Raelov gave me the plans of Eric Lambert's superbattleships—"

Lambert started. "Raelov gave him the plans—"

Tyler stopped him. The voice went on: "I put these plans in the parachute Maida Travers

was to wear. I saw to that. I pushed her out of the dirigible in midair. You will never know the pain this cost me. But we were out of Russia. I knew that if she landed safely she would be in friendly hands. This much of my work was done.

"I am to sail with the fleet. It is the cunning plan of the Reds to lure the major fleets of the powers in that narrow space on the Mediterranean sea. It is determined that we shall draw all those ships together and then I shall blast them one by one and sprinkle that sea with the broken fragments of the last defenses of civilization."

There was a long pause. "I am making these records in Moscow. Perhaps I may not succeed. This I propose to do:



Ivan Molokoff

I shall finish these records. I shall wrap them as well as I can. I shall wait until I am ordered to destroy my country's ships. Then I shall throw my package overboard. When I have done this I shall direct my invisible lightning against the Red ships. I shall destroy every one of them, because I shall be in a steel turret which I shall lock on the inside. You will have heard that I asked the Red Circle to deliver me some radium tubes by Sonya Danilo and Comrade Petrovich. I shall not need these tubes. I have asked for Sonya and Petrovich so that they may be aboard one of the ships of the soviet fleet when I send my lightning there. Sonya is called the Firefly. It was she who brewed suspicion about Maida Travers. It was Petrovich who contrived the kidnapping of Maida Travers.

"I have only a little left to say. It is this: I have nothing to give my country except my grotesque and hideous body and a mind that has learned to love liberty. These I freely give, and I am ashamed only for the meanness of my gifts. I am Peter Quill. I am the symbol of the human race. I lived in hesitation and weakness. A beautiful voice led me out of darkness and ignorance. It was the voice of hope and freedom. I found a world of beauty and the boundless liberty that dwells in wisdom. I was confronted by fear and distrust. I destroyed them. I know the Red Circle. The Red Circle is autocracy. It is misery. It is terror. It is slavery. It is ignorance. I learned the greatest destructive principle of all ages. But it will destroy only one thing. It will destroy ignorance. You have called it invisible lightning. Well, invisible lightning is human thought. Human thought will destroy ignorance. . . .

"I bid you . . . good-by. Again I say . . . this is Peter Quill . . . poor . . . twisted . . . misshapen Peter Quill asking . . . asking you . . . to be . . . to be . . . true to your country."

(THE END.)

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: Will you please give me the names of the pictures in which Fred Astaire and Ginger Rogers appeared together? Thank you.

JERRY SCHMAL.

Editor's note: Ginger and Fred appeared together in the following productions: "Flying Down to Rio," "The Gay Divorcee," "Roberta," "Top Hat," "Follow the Fleet," "Swing Time," "Shall We Dance," and "Carefree." "The Castles" is the title of their next production. You're welcome.

Dear Miss Tinée: I have a few questions I would like to bother you with, because it's been quite a strain on my mind for quite some time. Up to the time I saw the picture "Frankenstein" I was told that Colin Clive, the star of the picture, had died. Could you please tell me if this

is true? When I saw Mr. Clive in "Frankenstein" I grew to be very fond of him, but I hear so little about him.

Miss Tinée, would you possibly dig up some information on Colin Clive? What are some of his best pictures?

Thanks a million and lots of love to you and your column. DARLENE HARDY.

Editor's note: Mr. Clive died June 25, 1937, in Hollywood. A fine actor! Among his best pictures were "Journey's End," "Christopher Strong," "Jane Eyre," "The Bride of Frankenstein," "The Man Who Broke the Bank at Monte Carlo," "History Is Made at Night." You and your love are welcome to the corner.

Dear Miss Tinée: I recently saw the film "Keep Smiling," starring Jane Withers. I enjoyed it very much, as I usually do Jane's pictures.

In the cast with her was an unusually attractive little girl playing the part of Bettina. Her name was not on the cast shown at the theater. Please tell me her name.

I have read your column for more than twenty years, and most of the time I agree with your criticisms. Very sincerely yours, MRS. EDWARD O'BRIEN.

Editor's note: Bettina was played by Paula Rae Wright. I am so happy to know

that you have read the column all these years and disagree with me sometimes. Otherwise you wouldn't have been human.

Dear Miss Tinée: If you wanted to write to Deanna Durbin and Robert Taylor how would you direct your letter? Would you please print a small picture of Robert Taylor and tell me a little about him? Thank you.

L. ERDMANN.

Editor's note: Well, if I wanted to write 'em, here's how I'd direct the letters: Deanna Durbin, care Universal Studio, Universal City, Cal.; Robert Taylor, care Metro-Goldwyn-Mayer Studio, Culver City, Cal. Glad to oblige. Robert Taylor was born in Filley, Neb., Aug. 5, 1911. He's 6 feet tall, weighs 165 pounds, and has brown hair and blue eyes. Attended Pomona college. His real name is S. Arlington Brough.



ROBERT TAYLOR His minute biography appears today.



Another 1901 gift—a dressy fichu and girdle of soft pink silk trimmed with lace.

their good looks; they're vain about their good looks. And there is a sound psychological basis for the popularity of a beauty gift; it's very selection is a subtle tribute to the femininity and beauty of the woman who receives it.

Millions will be spent this Christmas on such tributes. Because the beauty business is here as nowhere else in the world a volume business, the individual beauty gift can cost much or little. In America fashion and beauty are completely democratic. The shopgirl earning \$15 a week may use exactly the same imported perfume treasured by the richest girl in the land. The shopgirl buys hers a dram at a time and uses it sparingly, but it is her