

# Looking at Hollywood with Ed Sullivan



Charlie Chaplin's greatness has been due largely to his remarkable talent for combining pathos and comedy. A scene from "The Gold Rush."

## The Movies Will See That You Don't Weep Alone

By ED SULLIVAN

Hollywood.

THAT NOISE you hear from the west coast isn't thunder across the bay; it's the lamentations of those attending the previews of the new pictures. In other words, the tear jerkers are back in favor. As a specialist in movie trends who can spot a trend as far away as you can see your Aunt Minnie on a foggy day, your reporter avers that the current trend is to movies of substance lachrymose. The movie palaces shortly will be resounding to such wailing and sobbing as has not been heard since Simon Legree chased Liza across the ice with a covey of bloodhounds.

Regard the pictures that have been released recently and you will see that the studio bosses intend to wet the country with tears from millions of feminine tear ducts. "Dark Victory," "On Borrowed Time," "The Old Maid," and "Goodbye, Mr. Chips" are the advance guard of the tear jerkers. In preparation or completed already, awaiting shipment to the world exchanges, are other tearful documents—Paul Muni's "We Are Not Alone," M-G-M's "Remember," Zanuck's "Grapes of Wrath," and "Our Town."

At the preview of "Old Maid," held in the Beverly Warner theater, I have never heard such

sobbing. Joan Bennett and Paullette Goddard sat near us, and these two were wrecks when the picture ended. Joan Crawford, sitting with Charlie Martin in our aisle, was red-eyed from crying. It was the same with every other girl in the theater. The scene in the bedroom, when Bette Davis went in to kiss Jane Bryan good night, knowing full well that on the morrow the daughter would be married and forever out of her life, precipitated the sobbing, and from then on the handkerchiefs were soaking wet.

What made it worse for the movie stars was that when they emerged from the theater the glaring arc lights of the preview were blazing down on the lobby. As a result the reddened orbs of the criers were obvious to all beholders. "It is the first time the stars have cried this way since they heard about income taxes," said Walter Wanger, who was with Joan Bennett. She looked at him coldly, or at least attempted to register coldness, but it didn't quite come off. It is difficult to register any emotion when you are blinking tears back.

Producers of the big pictures will tell you that the appearance



(Hurrell photo.)

Bette Davis, as "The Old Maid," scores a hit that tells us the "tear jerker" is back with us to stay for a while.

of the tear jerkers on the movie schedules is a good sign; that they always appear on the screens when times are good and getting better. In bad times the public demands slap-happy slapstick, gay romances. When times are improving the same public goes most enthusiastically for vicarious suffering.

Women, who make up the solid core of movie theater attendance, always have liked to cry. The lady of legend who emerged from a movie house, sobbing lustily and declaring that she had had the most won-

derful time of her life, is a sister of all the other ladies of the country. The emotional exhaust of tears is a great release valve. The success of "Camille" was predicated on the audience's eagerness to cry. "Romeo and Juliet," with hero and heroine dead in the vault, indicated the dramatic shrewdness of Will Shakespeare, who not only knew what the public wanted but served it at all times.

It has been thus ever. "Over the Hill," "Way Down East," "The Old Homestead," and "Uncle Tom's Cabin" were huge-

ly successful. Their receipts were in direct proportion to the tears they stimulated. I could list at least twenty other famous box office hits all built on sad or tragic themes, but it is unnecessary.

The mightiness of Charlie Chaplin has been due to his remarkable talent for combining pathos and comedy. The forlorn little figure has made 'em cry and laugh within the same reel, and as a result Chaplin won a ranking that is bestowed upon few performers.

There is no mystery in this



Mary Carr in "Over the Hill" and similar sad pictures became famous because of tear appeal.



Henry Fonda and Rochelle Hudson revive another famous old drama "Way Down East."

phenomenon to doctors. "A good cry," says a famous movie colony doctor, "is a fine thing, particularly in this high-voltage era. People are subjected to so many stresses that their insides are a seething mass of emotions. A moving picture or play that permits people to release all of this pent-up emotion through tears is an excellent thing. People cry in theaters because they

have a certain degree of privacy. They'd hesitate to betray weakness in public, or even at home with their families, but a dimly lighted theater is different. While I wouldn't recommend a steady diet of tear-jerking play or pictures, an occasional one is the best prescription in the world for taut nerves."

Hollywood sobs an affirmative to this diagnosis.

## 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 am a 12-year-old girl who has enjoyed reading your column for a long time. Now I've decided to write to you and ask you something that has me puzzled. I saw the picture "Honolulu," with Robert Young and Eleanor Powell. Did Robert Young play the part of George Smith, or did Robert Young's twinlike double play that part?

Could you print a picture of the late Jean Harlow or yourself? Either one will do.

Would you mind if I wrote again some time? Thank you.

Yours truly, JEAN.

Editor's note: Robert Young, my dear, I'm flattered! To think that you've been reading the column so long and that my picture would "do" as well as Jean's. Thanks—but here's a photograph of the late and lovely star for your album. I'd love to have you write again some time.

Dear Miss Tinée: I am hoping you will print my letter in your column, as I would like to know something about Tommy Kelly, such as where he was born, when, etc. I am behind time, but I must praise him for the fine work he did in "Tom Sawyer."

Your column as a favorite of mine! And I hope your section will be in The Tribune as long as I can read, as I am interested in the opinions of other movie fans, al-

though I am only 11 years old. Gratefully yours, LORRAINE ANDERSON.

Editor's note: Glad to print your letter, Eleven Years Old! And glad that you like our column—which I also hope will be in The Tribune for some time to come. Now about Tommy: He was born in the Bronx, New York, April 6, 1925. His father is Michael Kelly, WPA social service investigator. Educated at St. Mary's school and St. Augustine's school in Culver City.

Dear Miss Tinée: Would you please tell me the name of the actor who played the part of Alec in the picture "Dark Victory," with Bette Davis? I have seen him play in many pictures, and he has always played small roles. I would enjoy seeing him play main roles and have always wondered why he hasn't. If you will also tell me some of his life history I shall be very grateful. Thank you. I remain, a faithful reader, DOROTHY S.

Editor's note: Ronald Regan played the rôle of Alec in "Dark Victory." He was born in Tampico, Ill. He's 6 feet tall, weighs 170 pounds, and has gray eyes and dark brown hair. Educated high school in Tampico and Eureka college. Worked as a sports writer for a Des Moines, Ia., newspaper before entering motion pictures. You're welcome.



JEAN HARLOW  
A picture for a fan 12 years old.



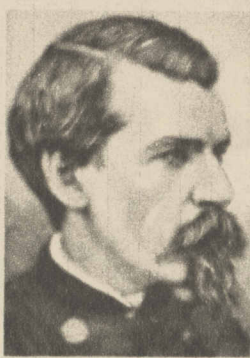
RONALD REGAN  
Noticed in bit parts wanted in big ones.

## 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 eleventh of the series.

followers because they fattened on the patronage dispensed at his hands; many a one has had troops of adherents because they were blind zeals in a cause he represented; but perhaps no man but General Grant had so many friends who loved him for his own sake, whose attachment only strengthened with time, whose affection knew neither variableness nor shadow of turning, who stuck to him as closely as the toga of Nessus, whether he was captain, general, President, or simple private citizen.

"General Grant was essentially created for great emergencies; it was the very magnitude of the task which called forth the powers which mastered it. In ordinary matters he was an ordinary man. In momentous affairs he towered as a giant. When he served in a company there was nothing in his acts to distinguish him from the fellow officers; but when he wielded corps and armies the great qualities of the commander flashed forth and his master strokes of genius placed him at once in the front ranks of the world's great captains. When he hauled wood from his little farm and sold it in the streets of St. Louis there



GENERAL PORTER

was nothing in his business or financial capacity different from that of the small farmers about him; but when as President of the republic he found it his duty to puncture the fallacy of the inflationists, to throttle by a veto the attempt of unwise legislators to tamper with the American credit, he penned a state paper so logical, so masterly, that it has ever since been the pride, wonder, and admiration of every lover of an honest currency. He was made for great things, not for little. He could collect for the nation \$15,000,000 from Great Britain in settlement of the Alabama claims; he could not protect his own personal savings from the miscreants who robbed him in Wall street.

"But General Grant needs no eulogist. His name is indelibly engraved upon the hearts of his countrymen. His services attest his greatness. He did his duty and trusted to history for his meed of praise. The more history discusses him the more brilliant becomes the luster of his deeds. His record is like a torch—the more it is shaken the brighter it burns. His name will stand imperishable when epithets have vanished utterly and

monuments and statues have crumbled into dust; but the people of this great city, everywhere renowned for their deeds of generosity, have covered it anew with glory in fashioning in enduring bronze, in rearing in monumental rock that magnificent tribute to his worth which was today unveiled in the presence of countless thousands. As I gazed upon its graceful lines and colossal proportions I was reminded of that childlike simplicity which was mingled with the majestic grandeur of his nature. The memories clustering about it will recall the heroic age of the republic; it will point the path of loyalty to children yet unborn; its mute eloquence will plead for equal sacrifice should war ever again threaten the nation's life; generations yet to come will pause to read the inscription which it bears, and the voices of a grateful people will ascend from the consecrated spot on which it stands as incense rises from holy places, invoking blessings upon the memory of him who had filled to the very full the largest measure of human greatness and covered the earth with his renown."

In one way General Porter did not make a typical eulogy, for he avoided to a great extent the florid language which is the bane of many eulogists. This speech deals professedly with an ordinary man who became great only when he had to. It speaks an everyday kind of language which any one might use or understand. It seems to have no hidden implications, as so many similar speeches do. Take this speech, then, as a fine type of eulogy—a straightforward, sincere expression of admiration for a great man.—Comment by Martin Maloney of the Northwestern university school of speech.

## AMAZING NEW HARD-WATER SUDS

Keep Color in Stockings Longer!

Every woman knows how tough it is on stockings to wash them in water so hard. It shows a ring of ruinous soap-scum around the bowl. For soap-scum gives stockings that "cottony" lifeless look. So suds your stockings with Vel, marvelous new hard-water suds made by Colgate for fine fabrics. Vel is not a soap. Contains no alkali to fade delicate colors. Now see stockings keep their delicate sheerness and fresh color, amazingly longer! See woollens and underwear regain bride-like freshness and color. Colored prints sing with radiant sparkle! Results are startling because science has found a wonderful new hard-water suds, called Vel, which contains no alkali to fade colors. Neither can Vel form ruinous soap-scum, even in hardest water. You can feel this slippery, slimy scum in any soap suds. But these amazing new Vel suds feel soft and pure. That's because Vel is not a soap. It's a special new hard-water suds perfected by Colgate. It makes as much as 5 times more suds than expensive soap flakes in hardest water. And it makes hardest water act soft as rainwater. You can see why Vel is better than soap flakes for fine fabrics, because Vel does not form a ring of soap-scum around the bowl. That proves Vel can't leave ruinous soap-scum in your stockings, underwear and woollens, to dull the sheerness and cause a "cottony" look. The most thrilling proof is the radiant freshness, the soft newness, and lovelier color of anything you wash in Vel. So easy on hands, too, because Vel is neutral—contains no acid, no alkali to irritate the skin.

For a free 25c package of Vel, paste this paragraph on a penny postcard with your name and address and mail it to Colgate, Dept. N795, Jersey City, N. J. Free offer expires August 31, 1939.