

Hollywood Reforms — Stars Grow Gracious

New Adventures of Color Cameramen in Filmland

By MAE TINEE

(Color photographs of Our Gang and Cecilia Parker will be found on the front page of the Picture Section.)

THE cameramen of The Tribune's color studio have just returned from their second visit to Hollywood. You may remember their first visit and the beautiful photographs in natural colors which they obtained. Perhaps you also recall their difficulties with the great and near-great of the movie capital.

This second trip was different. Eddie Johnson, manager of the studio, was full of pleasant cheer over the manner in which this time the stars cooperated with him. Also lots of little



Joan Blondell was tickled pink with a Tribune color photo of her hubby, Dick Powell.

yarns about this, that, and 'other that we thought you'd like to hear. For instance:

Would it surprise you to learn that Leslie Howard's feet were anchored to one another by a ball and chain and a cowbell attached to him—and not for a picture, either? And that a weeping visitor on the Joan Crawford set is the lady largely responsible for the "No Visitors on Sets While Pictures Are Being Made" edict? Or that no feminine star is supposed to comb her own hair during the filming of a picture? Or—but let Eddie tell his story as he leans comfortably back in his chair by my desk with the light of reminiscence in his eye.

"It's just like a foreign country—Hollywood," says Mr. Johnson. "The people there live in a different world. The only two places that exist for them are Hollywood and New York. It is screwy—and it is getting screwier all the time."

"The first place we visited was the Warner lot. We wanted to get photographs of Joan Blondell, George Brent, Olivia De Havilland, and some others. Joan was making process shots—"

"Process shots?"

"Yes, background and action shots. The painted background was a country road, and Joan was in an automobile perched on some pieces of boards built up high. The car was supposed to be plunging through a driving



Nelson Eddy "was swell to us."

rainstorm and stirring up a lot of mud puddles.

"The illusion of speed was acquired by men shaking the boards, and the rain effect was made by somebody dashing buckets of water against the windshield. . . . Joan was making some retakes for 'The Perfect Specimen.' She was in a good deal of a hurry, for she was being loaned to Walter Wanger for 'The Stand In.' But she was lovely to us and we got some good pictures of her. Gave her one we made of Hubby Dick Powell last year, and she was tickled pink.

"Then we went over to the sound stage that was fixed up as the interior of a submarine. Here we got George Brent, Wayne Morris, Pat O'Brien, and Frank McHugh. Mrs. O'Brien came on the lot while we were there, and there was a happy family reunion between Pat and the missus. He'd been away on location, see?"

"We got a nice picture of Olivia De Havilland. She was dressed in silver. One of Anita Louise, too—and a neat affair of a very beautiful newcomer, Gloria Dickson. She's engaged to Perce Westmore, the makeup man. Gosh, was it hot there that day! As a matter of fact, it was hot most of the time we were there. I never felt as sorry for anybody as I did for Loretta Young the time we took her.

"She was working in 'Wife, Nurse, and Sweetheart' on the Fox lot—wearing a mink coat. She hasn't any stand-in and so had to do all the posing for effects under those blistering lights. But it didn't affect her disposition. Nice gal. We got Warner Baxter there, too. He has a stand-in who looks so much like him that you can't tell 'em apart!"

"Shirley Temple was cute. She was working in 'Heidi.' The fans will like her pictures. She makes a policeman of everybody on her lot. Gets batches of tin stars from the five-and-dime stores.

"You'd have been interested in the sets for 'In Old Chicago'—that Fox is filming. The ones that represent part of the west side in the good old days are startling. They have some sort of stuff that they put on paint that overnight makes it look as if it were a hundred years old."

"Umm! Who'd you photograph on that set?"

"Let's see—Alice Faye—nice! Tyrone Power and Don Ameche. Good guys, both of them—especially Ameche. He hasn't gone Hollywood in any sense. Everybody likes him, and he knows the first name of everybody on his lot—and calls him by it."

"Sonja Henie was busy finishing 'Thin Ice.' We had fun watching another process shot of it. Men were supposed to be



Eddie Johnson and Harry Hull, Chicago Tribune color cameramen, taking photographs of James Cagney and Evelyn Dawn, who play the leading roles in the Grand National musical, "Something to Sing About."



Madge Evans went through a lot for the Tribune cameramen.

walking up a hill through woods in the dead of night. A treadmill, torches, and branches, heavily leafed, which employes moved and waved here and there, accomplished the effect."

"Did you get Joan Crawford?"

"No. They don't allow anybody on her set since a woman visitor started crying with her when she was doing a weeping scene, and so compelling the company to photograph that entire episode over again. Incidentally, that affair has made it tough for visitors on all the other lots. But we did get Nelson Eddy at the Metro-Goldwyn-Mayer studio."

"Like him? Some folks don't."

"He was swell to us. Jimmie Stuart was okeh, too—nice overgrown kid. Wouldn't put on any makeup. He said, 'Aw, let the freckles show!'"

"And speaking of nice kids—that little Judy Garland (she was working with Eleanor Powell

and Robert Taylor in 'Broadway Melody of 1938') is a lamble pie. She was SO flattered at having her picture taken. So anxious to change her dress and do everything just right and not keep us waiting. Betty Jaynes was sweet, too. Wanted us to say hello to Chicago for her.

"Then we went to Robert Taylor's house. He just lives in a rented one now, but he's building a ranch house out somewhere, and he could only spare us a half hour, as he had appointments with architects. But he was most agreeable. Had on slacks and an old sweater when we got there, but wanted to put on whatever we thought he'd better."

"Spencer Tracy was regular. Kidded us. 'Ha,' he says, grinning, 'Gable's away, or you'd never bother with me.' Maureen O'Sullivan wanted to wear some orchids her husband had sent her, but when we told her the heat—it was another of those days California doesn't brag about—would melt 'em, she put 'em away and posed without 'em."

"Say, you'd have died at Leslie Howard!"

"What did Leslie do?"

"It wasn't what he did, Mae; it was what they did to him. You see, he hasn't any stand-in, and he has a habit of wandering off nobody knows where when he isn't being actually photographed. So, pretending they were just kidding, the directors put a ball and chain on his ankles and tied a cowbell to him one day. Of course, he could get away—but not far—and wherever he was, they could locate him."

"Did you get a picture of him with the trimmings?"

"Don't be funny. Say, Henry Fonda's fun. Great kidder. We caused June Lang to be late for a sailing date—but she didn't care. The guy with the sailboat probably did."

"Don't suppose you captured Garbo?"

"No. The queen will not be photographed. Had a nice time with Mary Brian out at her place at Toluca lake, near Burbank. She has a gorgeous estate. Years ago she bought up lots out there—was the first settler, in

bring the youngsters to a director's attention.

"Most of them come looking poor. Some of them stage scenes. One of them had her little boy fall in the water and seem about to be drowned in order to bring him to the attention of the director. You get the



Photographing Don Ameche . . . "a good guy. He hasn't gone Hollywood in any sense."

fact. Since then she's sold land to the stars and made a load of money.

"I suppose you know all about the 'Our Gang' kids, too?"

"Not a thing. What's the gossip?"

"Well, lady, that Hal Roach lot is simply alive with kids and their mammas. Kids who are acting and kids whose mammas will be acting. And the mammas stop at nothing to

idea? One kid stole Alfalfa's bicycle.

"But really it's wonderful to watch the youngsters in action. The directors have perfect control of them. They work with the mothers. The mothers of the kids who are acting stay on one side while a scene is being made. When it's over the director tells them just how soon he'll need their offspring again, what must be worn, and issues com-

ture she can't comb her own hair. The hairdressers' union undertakes to see that it's combed properly and takes no chance on kicks which might be forthcoming if a girl carelessly ran a comb through her own black or blonde or platinum or red tresses at will.

"So the hairdresser is always present. Seeing, but unseen. And after every scene (ha ha!) out come the brush and comb and my lady of the screen is given those touches that tell. It's all very complicated."

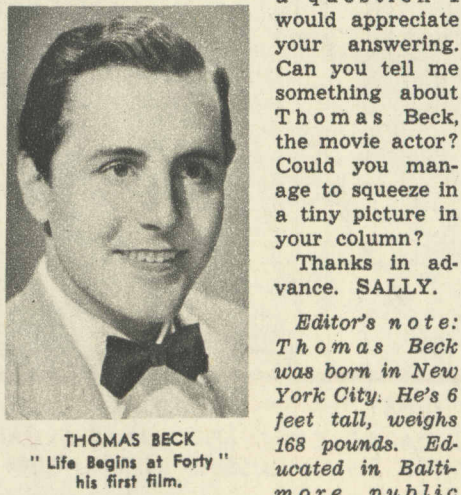
"But all very interesting, Mr. Johnson! And your pictures?"

"They are lalpaluzas," said Mr. Johnson fervently. Believe him or not—they are.

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 Tinee: I've been reading your Sunday column, and I am inclosing a question I would appreciate your answering. Can you tell me something about Thomas Beck, the movie actor? Could you manage to squeeze in a tiny picture in your column? Thanks in advance. SALLY.



THOMAS BECK "Life Begins at Forty" his first film. Editor's note: Thomas Beck was born in New York City. He's 6 feet tall, weighs 168 pounds. Educated in Baltimore more public schools, Johns Hopkins university, Peabody Conservatory of Music, Baltimore, and Maryland Institute of Fine Arts. His hobby is sports. Appeared on the stage with Barnstormers, Johns Hopkins dramatic organization. After receiving A. B. degree from college joined the Vagabonds, Baltimore little theater group. Played summer stock at Magnolia, Mass., and then appeared on the New York stage in "Mademoiselle" and "Her Majesty the

Widow." In 1935 he went to Hollywood, and his first rôle was in the film "Life Begins at Forty."

Dear Miss Tinee: Recently I saw a picture which was made about ten years ago. It was not a silent, but I understood silents were made at that time. When were talking pictures first made, and what was the first one produced? Sincerely, JANE STADDON.

Editor's note: The first all-talking picture made was "Jazz Singer," starring Al Jolson. It was produced in October, 1927.

Dear Mae Tinee: I was surprised that any one claiming intelligence could bring you to task about your adverse criticism of "Mountain Music"! My husband branded it a gross insult to the hill billies. Bob Burns wanted to act in the movies badly when he let them put that over.

Here's to your continued good judgment for years and years, and years! Sincerely yours, HELEN W. M'NAMARA.

Editor's Note: I'm so glad your husband agreed with my judgment. Thanks so much for your letter and your good wishes!

My dear Miss Tinee: I have just seen starring Gladys Swarthout "Champagne Waltz."



GLADYS SWARTHOUT Has personality, pep, and charm.

Europe. The title of this forthcoming picture is well suited to this lovely little prima donna.

Here's wishing you good luck! Your ardent fan, MARTHA NOWLEN.

Editor's note: Gladys Swarthout was born in Deep Water, Mo. She's 5 feet 3 1/2 inches tall and has dark brown hair and brown eyes. She was educated at Bush conservatory in Chicago. Miss Swarthout made her first concert appearance at the age of 13. Sang in Chicago churches and in large theaters. Appeared with Minneapolis Symphony orchestra and sang with Chicago Civic Opera company. She went to Europe and upon her return joined the Metropolitan Opera company. Films in which she has appeared are "Rose of the Rancho," "Give Us This Night," and "Champagne Waltz." She's married to Frank Chapman, singer.

We have room—and here's the picture (with fond hopes that you grow ardent and ardent).

Dear Miss Tinee: I read your column every Sunday and your opinions on the new pictures and enjoy them very much. I wonder if you would be so kind as to give me the ages of the following stars: Hoot Gibson, Eric Linden, Errol Flynn, Jack Holt, and Rochelle Hudson. Sincerely yours, HENRY C. ALLAN JR.

Editor's note: The birth dates you request are as follows: Hoot Gibson, 1892; Eric Linden, Sept. 15, 1909; Errol Flynn, June 20, 1909; Jack Holt, May 31, 1888, and Rochelle Hudson, March 6, 1916. Thanks so much for your letter.



George Brent was photographed on a submarine set.