

# Looking at Hollywood with Ed Sullivan



Bing Crosby, Louise Campbell, and Linda Ware in "The Star Maker."



Mickey Rooney and Judy Garland in their musical film, "Babes in Arms."

**Hollywood.**  
**T**REMENDOUS grosses piled up already by Bing Crosby's musical "The Star Maker"; the advance raves on M-G-M's musical "Babes in Arms," with Mickey Rooney turning in another triumph, and the Warner anticipations of fat grosses from "On Your Toes" might indicate that Hollywood is about ready to launch another trend of big musical flickers. The musical pictures were exercised some time ago, and the top-flight musical comedy stars and the No. 1 hit-tune writers and orchestrators were banished east of the Rockies, but it is beginning to look as if they'll all be in receipt of wires: "Come home, all is forgiven."

There never was any reason to banish musical pictures completely from the Hollywood schedule, but this town's policy can best be likened to the Pacific

## Studios Turn to Music as a War Measure

By ED SULLIVAN

A wave rolls in, then recedes and rolls in again. So you have waves of musicals, with every studio in town turning them out; waves of gangster pictures; waves of screwball comedies; waves of "homey" pictures; waves of western pictures; waves of autobiographical documents. The public, swimming in this curious sea, can be pardoned at times for yelling for help.

The return to musicals (if my guess is accurate) is part and parcel of the studios' war bewilderment. At the present moment every studio head in this town is attempting to determine, by a study of 1914-'18 production experiences, what type of movies

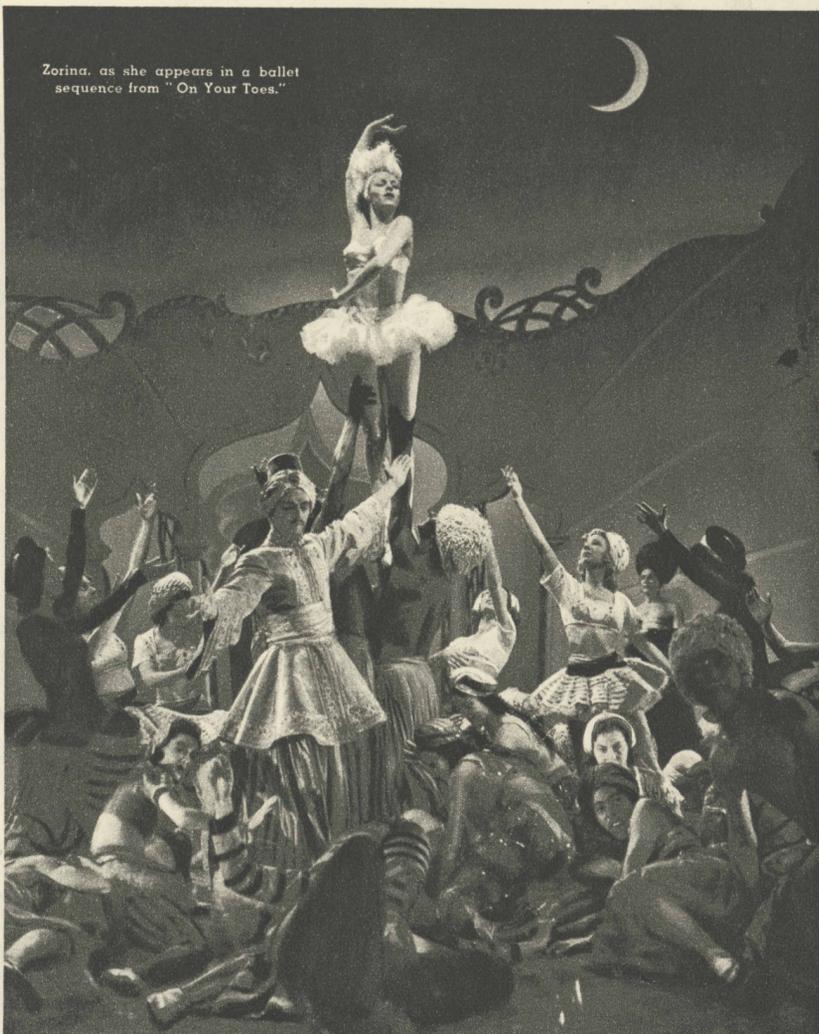
the public prefers during times of stress. It is felt widely that musical pictures, filled with dancing and singing and good-looking femmes, is just what the doctor ordered at the present moment. It may be that the cash customers want serious dramas in times of international tribulation. Darryl Zanuck holds to that view and he has supporters, but generally speaking, the cue is musical.

Much has been made of the probable effects of war on Hollywood. In preparation for the most pessimistic forecasts, the studios already have cut and slashed their pay rolls out of all proportion. I say that the slash-

ing and reduction have been disproportionate because the affected markets do not represent that much.

If the British Isles and France were lost completely, it would mean roughly that a picture with an ordinary, pre-war gross of \$5,000,000 would gross about \$1,300,000 less. But it is well to remember that a picture grossing \$3,700,000 still gives the studios a big margin of profit. In fact, if a world gross of that amount doesn't provide a large margin of profit, then the movie-makers had better get out of the business. It can be stated in perfect safety that the movie makers won't get out of business.

The American market is big enough and rich enough to permit Hollywood to follow through its production schedule. When such a picture as "Snow White and the Seven Dwarfs" takes \$4,000,000 out of U. S. theaters,



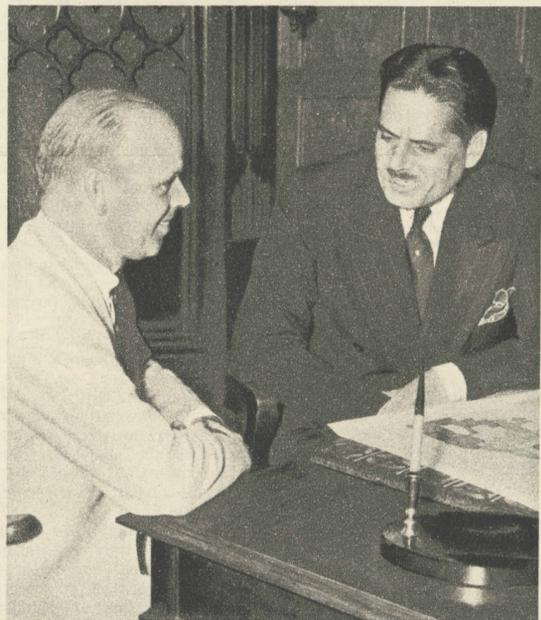
Zorina, as she appears in a ballet sequence from "On Your Toes."

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### REVIEW GROCERY CAMPAIGN—STUDY SHAMPOO SALES—PLAN MORE PUDDING ADS



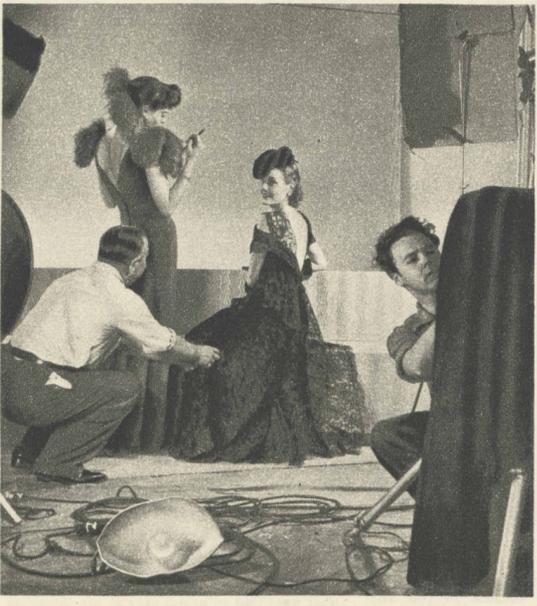
L. R. Maxwell (right), grocery sales mgr., Chicago div., Standard Brands, Inc., and Walter Neilson, Chicago Tribune nat. adv. staff, review results produced by the newspaper advertising campaign which in Chicago has been featuring Fleischmann's yeast exclusively in the Tribune.



F. G. Hall (right), pres., Halgar, Inc., makers of Cas-O-Lan shampoo, and Edward F. Roache, acct. exec., Bozell and Jacobs, adv. agency, discuss progress of the recently launched advertising campaign on this product which has been appearing exclusively in the Chicago Tribune.



C. Sippel, Jr., pres., Kosto Products Co., W. H. Hattendorf, Chicago Tribune nat. adv. staff, and D. L. Paus, sec.-treas., Ferrin-Paus Co., adv. agency, (r. to l.) plan additional Kosto pudding advertising for appearance in the Tribune. More of the Kosto appropriation for advertising is placed in the Tribune than in any other Chicago newspaper.



The Paris fashions in the color series continued today in the Sunday Tribune Roto Picture section were part of the last shipment of new modes to reach America before the outbreak of war. Above, color photographer George Greb (right) of the Tribune studio adjusts lens of the Tribune one-shot natural color camera, while Edward Johnson, studio chief, poses the models for one of the pictures in the series.

FOR GREATER SALES IN CHICAGO, USE THE CHICAGO TRIBUNE

or when "San Francisco" runs up a domestic gross of \$2,500,000, the proof is there for the asking that Hollywood is not dependent upon foreign markets. They will lose extra profit, of course, but they can still make a go of it without too greatly reducing the quality of pictures. They deny this, of course, because the war situation gives them a chance to cry "wolf" and fire large groups of employes.

The substantiation of these observations can be found in the income tax reports of the Hollywood movie-makers. The enormous

earnings of the studio bosses prove how vast and rich a market the U. S. array of theaters comprise.

In comparison, such an area as Japan is puny. If a picture takes \$50,000 out of the Japanese theaters, it is a large sum. The entire South American market, for pictures aimed directly at it (like Juarez) approximately is \$250,000. Australia is a slimmer market than Canada. In other words, the American market always has been the backbone of the industry, with the British Isles as the most important of

the foreign markets. The war loss of such countries as Germany, Italy, Russia and the Balkans already had been discounted as the dictators thumbed out most American products a year ago.

So don't believe all of the reports from Hollywood that entertainment values will be destroyed by the war. The studios will continue to distribute about the same quality picture you have been in the habit of attending. The competition of radio insures that. And prepare, too, for a flood of musicals.

## THE ROAD TO WAR

(Continued from page two.)  
 President to undertake a settlement "by mediation or arbitration."

The earliest official suggestion arrived at the state department with those first cables of July 28 in the dispatch from Ambassador Herrick at Paris. German mobilization, he reported, would mean war, and he believed that "a strong plea for delay and moderation from the President of the United States would meet with the respect and approval of Europe." Even in those first days, mediation, in Mr. Herrick's excited mind, was being colored into a proposal for what would have amounted to an American intervention on behalf of the Entente powers to halt the Germans. The dispatch went immediately to the White House. Did the President grasp the unneutral implications of the suggestion? He rejected it, at any rate, and instead of issuing at once the "plea for moderation" he cabled late that night to Ambassador Page at London, asking his advice as to a sounder course of action. "Is there in your opinion any likelihood that the good offices of the United States . . . would be acceptable or serve any high purpose?"

Mr. Page was asked for his own opinion; unfortunately, he responded by giving Sir Edward Grey's. Already Mr. Page was far gone beneath the spell of that austere nobility. "I think I shall never forget yesterday," the infatuated ambassador reported to Mr. Wilson. "There sat this always solitary man—he and I, of course, in the room alone; each, I am sure, giving the other his full confidence." It was a dangerous illusion for a diplomatist at a moment like that one. On his own responsibility Page begged Sir Edward to inform him "if the good offices of the United States could at any time or in any possible



Count von Bernstorff.

way be used," and received the foreign minister's polite and cautious thanks. When the President's telegram arrived a few hours later Mr. Page replied to it merely by reporting this offer of his own and saying that he would renew it. Meanwhile, however, the life of European civilization was ebbing fast. The state department had to insist again; and it was not until six days later that the ambassador at last found time to give his opinion that there was "not the slightest chance" of any result from a proffer of good offices. By that time, of course, there was none.

Long before the politely non-committal replies to Mr. Wilson's proffer of good offices began to come in from the belligerents, the state department had found itself engulfed in a tremendous press of more immediately practical issues. Practically the whole of our great trans-Atlantic commerce had vanished overnight. The first shocks of the collapse, moreover, were already being transmitted through our whole domestic economy.

Cotton, which had been selling at 13 cents in the latter half of July, slumped to 11 cents by the second week of August and continued dropping fast. Wheat, on

the other hand, was floating off to new highs, even as the freight jams began to accumulate upon the export wharves. And on August 6 the first British contraband list arrived at the state department—a mild enough affair compared to what was soon to come, but enough to suggest the immediacy with which war in Europe must affect many intricate complexes of American interest.

In this matter the state department acted boldly and promptly. A few hours after the receipt of Ambassador Page's cable announcing the contraband list, a circular telegram went out asking all belligerents if they would accept the Declaration of London—that codification of sea law in war time which had been signed by all the principal powers at the conference in 1909, but which had not, unfortunately, been ratified. This seemed the simplest and most obvious way of regularizing a situation which was bound to be difficult; and it represented our first move in support of our strictly national interests, as distinct from our more idealistic aims of peace and humanitarianism.

The protection of our trade, however, was but one problem among many. Abroad, our embassies and legations suddenly found themselves overwhelmed with the responsibility for the diplomatic interests of all Europe. Problems of neutrality accumulated. Our representatives were correctness itself as far as the etiquette and the ritual went; but Page, Herrick, and Whitlock never troubled to conceal their complete sympathy with the governments to which they were accredited, and too rarely stopped to consider the falsity of the situation into which this might lead them.

NEXT SUNDAY—Propaganda starts to flow westward.