

FREDDIE BARTHOLOMEW, BOY FILM STAR, TELLS LIFE STORY

Traveled to U. S. to Play 'Copperfield'

First Appeared in Public When 3, to Recite Short Poem.

BY FREDDIE BARTHOLOMEW as told to RUTH MTAMMANY Times Special Writer

"I was born in London, England, March 28, 1924. I am the youngest of three children—I have two sisters, Eileen and Hilda. There isn't much to tell about those early years but I presume I was rather a nuisance—although, from all reports, I was a good looking baby with dark curls and a smile.

"My father, Cecil Bartholomew, was in the office of the ministry of agriculture, and very busy. When I was 3 years old, he took us all to Westminster to visit my aunt, Miss Millicent Bartholomew, whom I call Cissy. Westminster is a beautiful English village, not far from London. I do not know how it came about but my father returned to London with my mother and sisters and left me for a fortnight with Aunt Cissy.

"About there, I begin to remember. I know a beautiful lady was telling me a story about Pussy Cat-Pussy Cat . . . and I know also I wanted to stay with her and hear more stories. I stayed . . . I never went back to London to live.

An Important Question

"Cissy used to go out a great deal on what she called charity errands. I have since learned that they were her activities in the British Legion and Women's Institute. I was three and one-half when she asked me an important question.

"Freddie, would you like to recite one of your little verses at my church bazaar?"

"I must have answered 'indeed I'd wuv it'—I really don't know—at any rate this all sounds rather silly—now that I am 12. I went to the bazaar—I stood on a table so that all the ladies could see me and I recited 'Washing Dolly's Clothes' and the story of a London policeman directing traffic. I am glad they applauded the policeman story the most because, you see, it got me off on the right foot, as it were.

"What a sweet little fellow," said all the ladies who crowded around me and Cissy.

Cissy Was Pleased

"I never recited 'Washing Dolly's Clothes' again in public, but Cissy was pleased and she began teaching me lines from A. A. Milne's plays. I liked them tremendously and really felt like quite a man when I was 4 and went to London to recite in Wigmore Hall.

"I began studying Shakespeare when I was 5. I liked Mark Antony's speech best of all. I wanted to go to school, but Cissy thought she would teach me herself. She is a splendid teacher, you know, and I realize how much advanced work we did.

"When I was 5, Cissy came to me again with an important question. You see, Cissy and I have quite a system, really. She always asks me first if I want to do so and so. Then we discuss the matter and it is very nice because we always arrive at the same decision. So Cissy asked her question.

"Freddie, would you like to go to London to play a small part in a picture?"

"In pictures?" I said. "Why yes, Cissy, if you will be my teacher."

"No, Freddie, you will have a director—a man—and he will tell you what to do."

We Go to London

"So we went to London and I played a very small bit in a picture called 'Toyland'. When I was 6, I played another small part in 'Fascination'. I could not have been a very good actor because no one asked me to play in more parts. Cissy always has been kind enough to say that there were not many stories for motion pictures with children in them.

"When I was 7, I won a gold medal in an elocution contest for my reading of Tennyson's 'The Brook'. By this time I had made many friends throughout Wiltshire and was kept rather busy with such appearances. Perhaps Cissy thought I was getting out of hand a bit because soon after I received the medal, she sent me to school where I stayed for one year. I liked it, too . . . there were a great many boys to play with and everything seemed quite different.

"Cissy and I had been reading Dickens' 'David Copperfield' and sometimes I wonder what would have happened had I not read about David.

My Momentous Decision

"One evening Cissy and I sat reading and were in that part where David was being sent away to school. I always did feel sorry for the chap and would get very sad over his problems. Suddenly that evening I decided just what I wanted to do.

"Cissy, I said, I must go to Hollywood."

"She was too surprised to laugh and so just stared at me.

"I have just read in the papers that they are to make a picture of 'David Copperfield' and are looking everywhere for a David."

"But, Freddie, have you any idea how far away Hollywood is?"

"I know exactly—across the Atlantic Ocean and another 3000 miles or so across the American continent. But it is so important, my going, because they can not find a David and I have known him ever so long. I understand him. Please, will you take me, Cissy?"

Great Adventure Begins

"That was the beginning of the great adventure—because during the following days I gave Cissy no rest until she finally said 'yes'.

"Then there was the exciting first ocean voyage—a few days in the wonders of New York until we boarded a train for Hollywood. Nearing the end of our journey across the country, I began to won-

Appearing in 'Little Lord Fauntleroy'



One of Hollywood's highest paid juvenile actors, 12-year-old Freddie Bartholomew, is shown above with his latest screen "mother," Dolores Costello Barrymore, in a scene from "Little Lord Fauntleroy." Freddie's real mother, Mrs. Lillian Mae Bartholomew, arrived in the United States last week to start a court battle for guardianship of the boy, charging that his aunt, Miss Millicent Bartholomew, had "kidnapped" Freddie and taken him to Hollywood.

Rosalind Russell Turns to Writing

HOLLYWOOD, April 13.—Rosalind Russell has turned writer, but not as a screenwriter. The story she is writing is based on incidents in her own life, but she says it is so fantastic that she will send it out under another name.

Rosalind hadn't been working long before she struck a snag. All her writing has to be done after her day's work in "Suicide Club," and her cook has threatened to leave because she can't sleep through the noise of nocturnal typing.

Varied, Spectacular Career Marks Fred Stone's Climb to Stage Heights and on to Movie Fame

'Farmer in the Dell' at Circle Marks 50 Years Before Footlights.

BY JOHN W. THOMPSON

Few men of the stage and screen today have reached the heights over as picturesque a road as Fred Stone, who on the fiftieth anniversary of his career is making his debut as a movie star in "The Farmer in the Dell," now at the Circle.

From medicine shows moving about the country in wagons, oneering circuses, stag vaudeville in gambling dens to command performances before kings and queens of Europe, this lovable coddler has followed the call of grease paint.

Born in Denver in 1873, Fred's family moved near Wellington, Kan., when he was 2. It was there he found his inspiration. He had gone to town from the farm for the regular Saturday night shopping tour with his family. With friends, he had watched a tight-wire walker perform over the main street of the town. In the midst of the act the performer's trousers ripped and his spangles went flying. Young Fred recovered most of them.

Trains on Tight Wire

When he returned to the farm, his mind was made up. He was going to be a tight-wire walker. Begging a pair of stockings from his mother, sewing them to a pair of swimming trunks, Fred completed the costume with his spangles he had recovered. Stretching rope across the barn lot, he spent a month falling from it.

Within six months, Fred had mastered every trick he had seen the professional do in Wellington. A few weeks later a traveling circus came to town. An acrobat went through some difficult stunts on a high wire. When the act was over, Fred grabbed a balancing pole, scooted backward up the guide wire and went through his own act to the amazement of his friends and the enjoyment of the rest of the audience. The manager was not so pleased. He cursed Fred's ears, then offered him a job.

When his parents objected to his going with the show, Fred countered with the threat of running away. This his career began.

The second year the show visited, Fred was doing his act when a heavy windstorm swept over the circus grounds. The audience yelled for the boy, billed as the "Wonderful Freddie Stone," to come down. He refused, went on with his tricks.

A gust of wind carried a show banner right on to Fred's balancing pole and sent him catapulting off the wire. The next thing Fred remembered was sitting on top of a small tent on the circus grounds.

Father Buys Show Interest

He had fallen on the one safe place in the grounds. His father was present that day and bought a share of the show to be near his son. The elder Stone complained after several days that he wasn't getting his share of the profits and his partner permitted him to sell tickets for a matinee and evening performance.

"Freddie," he said, "come to the studio tomorrow at 10 . . . for a test."

"And so . . . I became an actor."

(To Be Continued Tomorrow)

ALL SEAT 15¢ OHIO 15¢

California's Gold Search Is Pictured

Rise, Decline of Billionaire Sutter Is to Be Told on Indiana Screen.

The story of America's first billionaire, John A. Sutter, made into a movie called "Sutter's Gold," is to be the feature at the Indiana starting Friday. F. M. Halperin, Indiana-Circle manager, announced today.

The picture, starring Edward Arnold, Lee Tracy and Binnie Barnes, tells the story of Sutter's colonization of a large section of California, how he obtained huge land grants from the Mexican government, built himself an enormous domain before the U. S. acquired California.

By 1848 Mr. Sutter had amassed a large fortune. In irrigated farm lands, orchards, vineyards, lumber mills, horses and cattle. That year gold was discovered on his property. There followed one of the strangest paradoxes in history. Sutter was ruined because of the gold which had been found on his land.

Gold News Spreads

The news of the gold discovery swept the country, on to Europe. From all corners of the globe came hordes of half-civilized men to tear a fortune out of Sutter's land. His own men deserted him, turned against him, took a hand in destroying the realm they had helped him build.

He launched a series of law suits against the government in an effort to stop the vandalism, but the bill which would have compensated him was tabled in Congress, and America's first billionaire died penniless.

Playing a small part in "Sutter's Gold," in Priscilla Lawson, Indianapolis model under contract to Universal Studios, producer of the picture. It is the first feature in which she has appeared.

Began Career Long Ago

David Torrence, playing a Scottish lord in RKO Radio's "Mary of Scotland," made his first professional appearance with the late Mansfield more than 30 years ago.

Myrna Loy, Robert Montgomery Team in 'Petticoat Fever'



Two of the screen's most popular stars, Robert Montgomery and Myrna Loy, have the leading roles in "Petticoat Fever," the story of an Alaska-bound Romeo, who falls in love with the first Juliet he's seen in months. The picture has just been booked by Lowe's Theater and is to appear there starting Friday. George Fitzmaurice directed the film.

WHERE, WHAT, WHEN

APOLLO

"A Message to Garcia," with Wallace Beery, John Boles and Barbara Stanwick, at 11:35, 1:35, 3:35, 5:35, 7:35, 9:35.

CIRCLE

"The Farmer in the Dell," with Fred Stone and Jean Parker, at 11:35, 1:35, 3:35, 5:35, 7:35, 9:35.

INDIANA

"The Singing Kid," with Al Jolson, Cab Calloway and Yacht Club Boys, at 11:30, 1:35, 3:45, 5:50, 8, 10:10.

KEITH'S

"The Barker," Kenyon Nicholson's famous play, directed by Charles Berkel, produced by the Federal Players, with Benjie Jenkins, Jack Duval, Ned LeFevre, Betty Anne Brown, Ira B. Klein in the cast.

LOEWS

"Small Town Girl," with Janet Gaynor and Robert Taylor, at 12:30, 2:40, 4:50, 7:00, 9:10.

LYRIC

"Everybody's Old Man," on screen, with Judy St. John, at 11:35, 2:05, 4:15, 6:25, 8:35, 10:45.

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Screen Pay to Writers Is Going Up

Proved Vehicles of Stage Bring Their Authors Fattest Fees.

BY PAUL HARRISON

HOLLYWOOD, April 13.—(NEA)—Some impressive five and six-figure sums are batted back and forth in studio story conferences, and these are not at all in accord with the general low esteem in which authors are supposed to be held by the movie industry.

Amounts up to \$250,000 have been mentioned in private conversations between the Brothers Warner and representatives of Samuel Goldwyn in regard to a comedy trifle called "Three Men on a Horse."

By "trifle" I do not mean to minimize the box office importance of the play, which is a funny enough play, but one of very slight dramatic stature.

Studios Deadlocked

Goldwyn has wanted the comedy for Eddie Cantor. Cantor wants it, too, because it is earmarked as a "natural" Cantor picture. But Warners own the screen rights to the phenomenal stage hit, and they won't sell. Neither will Goldwyn sell Cantor's services to Warners.

So the same is at stalemate and proves nothing except that miracles still can happen to jobless, discouraged people such as Cecil Holm, who had the idea for the play in the first place and already has been made rich by it.

Reaches the screen, Mr. Holm will be considerably richer.

Proven Plays Come Higher

One of the more puzzling customs of Hollywood is the guarantee of companies to pay 10 to 20 times more for the rights to a play, which already has been seen by hundreds of thousands of people, than would be paid for an original story, almost regardless of its quality.

A recognized author may receive \$15,000 for the movie rights to a published story, but let that story first get behind the footlights on Broadway, and its valuation increases several-fold in Hollywood.

Thus you find Samuel Goldwyn paying \$165,000 for rights to the current hit, "Dead End." And \$160,000 for "Dodsworth," which by now has earned most of the major cities as a play.

Goldwyn believes it's safer to buy a proven success than to gamble on an original yarn. And he would seem to be right. "Street Scene," bought for \$125,000, made a fortune on the screen.

Rights Bring \$250,000

Largest flat sum ever paid for flicker rights is \$250,000. Winchell Smith collected that for "Turn to the Right," "Broadway" and "Showboat," each brought the same amount.

Universal will collect twice on the latter investment, for "Showboat" just has been filmed again, this time in a much larger production and with sound.

"Elo-Rim" was sold into celluloid for \$125,000. Noel Coward collected \$100,000 for "Cavalcade" and "Bittersweet." But Harvey Allen received only \$35,000 for the film rights to "Anthony Adverse." The book had been enormously popular, of course, but the price suffered because Anthony never had appeared on the stage.

PIXILATED

Do you know what it means?

LOEWS

LAST DAYS

JANET GAYNOR

ROBT. TAYLOR

"SMALL TOWN GIRL"

From News Serial

PLUS! Leo White

Midnight Murder

TONIGHTS

PRESENTATIONS

NEIGHBORHOOD THEATERS

WEST SIDE

STATE

2102 W. 10th St.

Double Feature

"MAGNIFICENT OBSESSION"

"EVERY SATURDAY NIGHT"

BELMONT

W. W. & Belmont

Double Feature

"THE STORY OF LOUIS PASTER"

"THE MUSIC GOES ROUND"

DAISY

2510 W. Mich. St.

Double Feature

"THE MILKY WAY"

"THE CALLING OF DAN MATTHEWS"

NORTH SIDE

RITZ

Illinois at 34th

Nelson Eddy

"ROSE MARIE"

"COLOR CARTEEN"

UPTOWN

42nd & College

Double Feature