

COLUMNIST WINS STARDOM (ALMOST) WITH SINGLE WORD

Relates How He Got Role By Accident

But Once in Part, He Is Magnificent; Film to Be at Circle.

"Exclusive," the vehicle for your Hollywood columnist's screen debut, will open a week's engagement at the Circle Friday.

By PAUL HARRISON  
HOLLYWOOD, July 20 (NEA).—Well, I'm in the movies now, and after my picture is released I probably shan't be able to call my soul my own.

Not even these next few weeks will be free from the responsibilities of what seems to be my new destiny.

First, I'll have to get an unlisted telephone number, a whole wardrobe of sports clothes and some unusual hobby.

Then I must practice writing autographs, and I shall have to think up answers for interviewers who will be wanting to know what I like to eat, what qualities I most admire in American womanhood, and how I broke into pictures.

I may as well tell you how I became a movie actor. Actually it was just a whim of fate, because as long ago as my eighth year—when I lost my essential article of costume in a Sunday school cantata—I had abandoned all hope for a future in any of the Theatrical arts.

But it happened that some of us correspondents were standing around the set of "Exclusive," a newspaper picture being filmed at Paramount. We were engaged in our favorite sport of picking flaws in Hollywood's ideas of how a metropolitan daily's city-room should look.

They Found Flaws

The floor was too clean, the typewriters were bookkeepers' machines with carriages about 18 inches long; the furniture was too fancy; there weren't enough telephones; the—

Just then Director Alexander Hall strolled over to us. I knew that on the previous day he had fallen from a horse and had suffered a slight concussion, and I recall now that he had a rather strange look in his eyes when he spoke:

"You guys look something like newspapermen, and I've got to have somebody holding down these desks for a scene. How'd you like to be movie actors?"

Right away it occurred to me that I ought to engage an agent and let him discuss the terms. And I should ask for a script, so I could decide whether the story and my role had sufficient dramatic quality. Also there was the question of whether I wanted to risk being typed as a reporter; my fans might consider me an imitator of Stuart Erwin.

But there was Director Hall, awaiting an answer. So, along with the others, I agreed.

So He Takes Job

He assigned us to desks and I drew one in the middle of the room. It was a good spot because the scene was to be a trucking shot with the camera passing by me as it followed Frances Farmer to the newsroom to the editor's office.

For an hour they adjusted the 38 lights (I counted 'em) that glared down on us. I had on a fancy pair of suspenders, so I took off my coat. Hall said:

"Now, fellows, I want you just to act naturally, as you would in your own offices, only quiet down when Miss Farmer gets to the editor's secretary and the dialog begins."

Given so much leeway, none of us could think of anything to do but light cigarettes, put paper in our typewriters and bat out. Now in the time for all good men to come to the aid of the party. During several rehearsals, when Hall yelled "Action!" the cadence was so regular that any stenographer would have known what we were typing. Determined to be different, I switched to another tempo. I wrote, "The quick brown fox jumps over the lazy dog."

He's Almost a Star

Hundreds of people spend years in the movie business and never speak a line. I thought of them with a twinge of compassion when Hall came to me and arranged for me to say something. It seemed there was an awkward spot in the action of one of the copy boys racing through the office. It was necessary to delay him at a certain point, and the point was my desk.

Such was the confidence of the astute director in my histrionic talents that he didn't ask me to rehearse my speech. Of course it wasn't an awfully long speech. When the young man carrying a sheaf of galley proofs reached a certain desk, I spoke. I called him. I said, "Boy!"

Just "Boy!"—but I gave it everything I had. On the first take I was a little too quick with my speech, and when the boy whirled at my comment, he bumped into the boy behind him. On the second take I was a bit slow, and ran into Frances Farmer. The third time, everything went off smoothly and Hall pronounced the director's benediction.

Later there was quite a bit of discussion on the set as to what I actually had said.

Several people declared that I exclaimed, "Boy!" under the impression that Myrna was around somewhere. Others were equally certain that I said, "Oh!" in the manner of a Hebrew comedian. And that's how I broke into the movies.

LOWE HELPS HITE LIGHT UP



Lowe and Stanley give Hite a light for a custom-built cigar.

Arising to my full six-foot height, I looked Henry Hite squarely in the third vest button and said I was glad to meet him. Hite, who is a very tall, thin, and somewhat awkward-looking man, smiled and said he was glad to talk to a fellow actor who had changed his costume.

A strapping youth of 22, Mr. Hite, of Lowe, Hite and Stanley, is the Lyric's big attraction this week.

Signs to Write Dancers' Script

Times Special

HOLLYWOOD, July 20.—Marion Anslee, long an outstanding figure in the motion picture field of letters, has been signed by R-K-O radio to write an original story for the next film-musical to costar Fred Astaire and Ginger Rogers. It will be a Pandro S. Berman production, with a musical score to be written by Irving Berlin.

Miss Anslee's work for 10 years was closely identified with the production genius of the late Irving Thalberg. In Europe on a vacation at the time of his death, she retired from the motion picture scene and was induced only recently to return to her typewriter.

Among the many pictures to which Miss Anslee contributed were "The Good Earth," "Our Modern Maidens," "Our Dancing Daughters," and "The Bridge of San Luis Rey."

SUES WRITERS



Constance Bennett has sued playwrights Ben Hecht and Charles MacArthur for \$62,500 "play-balm." The actress claims they promised to write her a play in December, 1935, and that she's still waiting for it.

LAST CIRCLE 3 DAYS!

JEAN ARTHUR  
RAY MILLAND  
EASY LIVING  
Edward ARNOLD  
Dorothy Lamour - Low Ayres - Gilbert Roland  
in "LAST TRAIN FROM MADRID"

Wherever he goes, from New York to Hollywood, he stops the traffic. He stepped into a Manhattan bank one day to get a check cashed and attracted such a throng that the police came charging in, sure that a holdup was in progress.

In Hollywood, where Lowe, Hite and Stanley were working in "New Faces of 1937," Mr. Hite drew more attention than the stars. Having been told that most of the celebrities turned out for the fights, he took in the boxing matches in the hope of seeing some screen favorites.

He never got through the crowds to do any looking.

Dances Gracefully

Unlike most "giants," Mr. Hite is neither stooped in posture nor shambling in his walk. He gets around with surprising agility and tap-dances with lightness and grace. He learned dancing four years ago, and has been in the show business five years. He was only seven feet, two, at the time. In the last year he has grown an inch, and isn't sure when he will reach his full stature.

A native of Atlanta, Ga., Mr. Hite started shooting up head and shoulders above his playmates when he was 9. Strong, healthy and well-built, he used to play football, baseball and basketball—a center that Hoosier basketball coaches dream of at night. He hasn't learned to swim, however—gets tired walking out to deep water.

A year ago Mr. Hite married a girl some two and a half feet shorter than he. Mrs. Hite accompanies her husband on tour. He likes the show business, spends his spare time sitting around and swapping theatrical stories.

Asked what he would like to be if he had to choose another profession, he guessed "I'd probably be a longshoreman." (By J. Q. T.)

CHILD PRODIGY, 2, IS NEW ACTRESS

By United Press

HOLLYWOOD, July 20.—A two-year-old Missouri girl, with pigtails and a serious face, who can name the Supreme Court and Cabinet members and sing 100 songs, started work in the movies today.

The child is Mary Christine Dunn, daughter of Mr. and Mrs. Lawrence T. Dunn of St. Joseph, Mo. She was placed under contract by Metro-Goldwyn-Mayer studios.

The girl's parents said her intelligence quotient is 185.

Star of the film inspired by Vittorio Mussolini's exploits in Ethiopia is German Paolieri. No. 1 "glamour girl" of Italian films. The dictator's son took an active part in the picture's production and edited it before its release.

LAST 3 DAYS 25c

THE EMPEROR'S CANDLESTICKS

PICK A STAR

FRIDAY! "BARBARA"

ALWAYS A GOOD SHOW

ALWAYS A GOOD SHOW

ALWAYS A GOOD SHOW

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Film Gangsters Turn Out To Be China Fanciers, and Bang Go More Illusions

For Instance, Cagney Is Meek Fellow, Mae West's A Stay-at-Home and Harold Lloyd Is Quite Glum Off Screen.

HOLLYWOOD, July 20.—(NEA)—Explorers in the Hollywoods often are astonished and sometimes distressed to come upon beetle-browed screen gangsters who collect French china, sensuous sirens who will argue heatedly over baby formulas, funny-men who aren't funny, and sweet little ingenues who are colorful compendiums of cuss-words.

But that's the way it goes. A large number of screen people aren't what they seem. Usually this is through no fault of their own. They are workers in the world's daffiest industry, and although most of them would rather be known for what they are in real life, their reel life bosses say "No."

A few bask contentedly behind the smoke screen of illusion and dare anybody to find out what they're actually like.

James Cagney, Mae West, and Harold Lloyd are three examples of illusion-destroyers. Cagney is a very meek fellow away from the cameras. Reads honest-to-goodness literature, appreciates the other arts, and converses barely above a whisper.

Mae Regular Church Goer

Miss West drips with sin on celluloid, but after working hours she's a stay-at-home and a regular church-goer. She has received a number of dollars worth of publicity through her reputation for risqué wise-cracking. Actually, though, she is likely to prove a little dull. She never could hold up her corner of a gag-session with, say Gene Fowler, Frank Scully, Helen Broderick, Martha Raye and Carole Lombard.

Lloyd is a comic, but outside the studio he is as glum as a Schnitzler novel and never associates with the cliques of hilarious Hollywoodites. In fact, few people even recognize him off the screen.

Cantor Painfully Earnest

Everybody knows about the serious and erudite Charlie Chaplin. And Eddie Cantor is a painfully earnest man who will get all wound up in an inspirational lecture if you give him half a chance.

There have been paragraphs about some of the Hollywood tough guys and villains—How Victor McLaglen

raises roses, Humphrey Bogart has a passion for symphony concerts, and Ricardo Cortez won't even shoot a rabbit.

Joseph Calleia is a deep student of the drama and a fine pianist. Jack LaRue is afraid of guns. Cesar Romero has the most social accomplishments, or at least is most in demand for parties, of any of the Hollywood bachelors.

Glamor Girls Mothers

Glamor-gals Marlene Dietrich, Claire Todd, Joan Bennett, and Frances Dee are all mothers, but only Miss Dietrich dislikes being reminded of the fact. She won't pose for photographs with her daughter any more. Daughter is taller than mama, and the actress has an idea that such pictures might be detrimental to her career.

Some of the stars have reputations of being difficult to interview because they constantly are being watched and restrained by the studios. Otherwise they'd talk too much.

Claudette Colbert used to be that way. Gladys George is now. William Powell is inclined to be over-frank on certain subjects in which industry policy is to be considered.

Ates Doesn't Stutter

And there are reports that Greta Garbo would like to leave her ivory tower for parties and friendships and the normal course of living.

There are lots of people who aren't quite what they seem. Roscoe Ates doesn't stutter except when he's acting. Herman Bing rolls his eyes into the mike. And a couple of screen cowboys are inept riders; their galloping scenes are done mostly by doubles.

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He predicted his bill would start nation-wide action against "fake-name" performers and that "within the next six months every state would have similar legislation."

The Coyne bill, to come before Massachusetts legislators next January, would impose penalties of a \$1000 fine or six months imprisonment for second offenders and a state-wide ban on performances, either in person or on the screen, for third offenders.

Right names of the three stars named, he said, are:

Myrna Loy—Myrna Williams Hornblow.

Claudette Colbert—Lily Chuchelin.

W. C. Fields—William Claude Dunkinfield.

In criticism of Hollywood's performers, Mr. Coyne said:

"About 90 per cent of the so-called stars are, in fact, amateurs. Through high-powered exploitation, they have been built up to artificial

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IT'S NICE LEAGUE TO PLAY IN



A movie sit-down strike in the making. Preston Foster takes a healthy cut and misses during a beach baseball game. The catcher and umpire are budding young screen starlets during working hours.

Margaret Lindsay to Be Glamour Girl—But How?

By WILLIAM BOENNEL

Times Special Writer

HOLLYWOOD, July 20.—The voice on the other end of the telephone asked: "Did I wake you up?"

"No, no," lied the writer. "I've been up for hours. What time is it?"

"A little after 9," came the answer.

"What?"

"You're having lunch today with Margaret Lindsay at 1, so you'd better come down about 12. Better still, why don't you come down right away and spend the morning on the lot?"

The writer blinked and pulled himself together. Lunch with Margaret Lindsay at 1. That must be the Warner press agent on the telephone. But then you never could tell. After all, you can't expect much from a stranger unaccustomed to Hollywood methods at 9 o'clock in the morning.

"That's great! Thanks for fixing up the date for lunch."

"I'm glad you are going to have lunch with Miss Lindsay because—"

"That makes two of us who are glad," interrupted the writer. After all, even at 9 o'clock in the morning he could remember that Miss Lindsay has large hazel eyes and a low, pleasant voice.

"Yeah, I know," cut in the press agent. "Everybody likes to have lunch with her. But this is important. We're planning big things for her. We've decided to star her as a glamour girl."

"Glamour girl?" demanded the writer. "Has it taken you all these years to discover she has glamour?"

"We've been building her up. Say, what time will you be down?" demanded the voice on the telephone.

"In about an hour."

Miss Lindsay was already in the dining room when the writer arrived for lunch after visiting the "Varsity Show" and "Great Garvick" stages.

"How do you like being a glamour girl all of a sudden?" he asked Miss Lindsay.

Miss Lindsay raised her eyebrows and looked at the press agent as much as to say, "Who is this nut, anyway?"

"I?" she asked politely.

"Yes. Didn't you know you were the new Warner glamour girl?" the writer continued.

Miss Lindsay looked more surprised.

"That's right," confessed the studio representative. "We've decided to star you in glamorous roles. We've been building you up to it gradually."

"Well, that's all right with me," Miss Lindsay said. "I've been everything else from a gun girl in mystery films to a debutante in society pictures, so I might as well be a glamour girl."

"What are you going to do to become glamorous?" the writer asked her.

"I don't know," she replied. "Maybe they'd do my hair differently or give me a new makeup. That's up to them."

"The trouble with you," interrupted

Harry Carey in Annapolis Role

Times Special

HOLLYWOOD, July 20.—The man bites dog business is no more classic news than the announcement that Harry Carey is to appear in a picture sans spurs and horse.

In "Annapolis Salute," the dean of Westerners appears in the uniform of a chief bosun's mate, father of the midshipman who finds it hard to keep his romantic moods geared to Naval Academy discipline.

While this picture was being filmed at Annapolis, Carey was not even tempted to peep into the stables of Maryland's fox-hunting gentry.

COOL OZONIZED AIR

3 Last Days

ON THE SCREEN

MARION DAVIES

ROBERT MONTGOMERY

"Ever Since Eve"

FRANK McHUGH-PATSY KELLY-ALLEN JENKINS LOUISE FAZENDA

STARDUST REVUE

LOWE, HITE & STANLEY

Other Acts-Girls Galore

ALWAYS A GOOD SHOW

WHAT, WHEN, WHERE

APOLLO

"Wee Willie Winkie" with Shirley Temple and Victor McLaglen, at 11:15, 3:27, 5:47, 7:55 and 10:09.

CIRCLE

"Easy Living" with Jean Arthur and Edward Arnold, at 12:42, 3:55, 7:04 and 10:15. Also "Last Train From Madrid," with Dorothy Lamour and Lew Ayres, at 11:24, 2:35, 5:46 and 8:57.

LOEWS

"The Emperor's Candlesticks," at 11:30, 2:40, 4:50 and 7:55. Also "Pick a Star," with Jack Haley and Patsy Kelly, at 12:35, 3:50, 6:20 and 9:10.

LYRIC

"Ever Since Eve," with Marion Davies and Robert Montgomery, on screen at 11:25, 2:35, 5:05, 7:15 and 10:25. Also "Stardust Revue" on stage at 1, 3:40, 6:40 and 9:30.

OHIO

"Marked Woman," with Bette Davis, also "Hideaway Girl," with Martha Raye.

AMBASSADOR

"Kid Galahad," with Edward G. Robinson, also "Girl From Scotland Yard."

ALAMO

"Boots of Destiny," with Ken Maynard, also "I Promise to Pay."

Ira Gershwin

To Finish Film

Times Special

HOLLYWOOD, July 20.—When Ira Gershwin returns to Hollywood he will continue work on the musical numbers for Samuel Goldwyn's technicolor production, "The Goldwyn Follies," on which he and his brother had been collaborating when George died. Another composer will be selected to complete the score with him.

The top-ranking favorites in "The Goldwyn Follies" include Helen Jepson, the Ritz brothers, Phil Baker, Bobby Clark, Virginia Verbeeck, and the Menjou and Charles Kullmann.

2 DAILY SHOWS

OHIO

MARTHA RAYE

"Hideaway Girl" plus

Bette Davis—"MARKED WOMAN"

Tonight's Presentation at Your Neighborhood Theaters

WEST SIDE	NORTH SIDE
<b>HOWARD</b> Howard & Elaine Jeanette Macdonald Selected Shorts 2707 W. 10th St. Jas. Cagney Jas. Clark Jas. Cagney Comedy—Novelty "A GREAT GUY" Comedy—Novelty "THEY GAVE HIM A GUN" "AS GOOD AS MARRIED" 2500 W. 10th St. Double Feature James Ellison "33 1/3 HOURS" "RAINBOW ON THE RIVER" "WAY OUT WEST"	<b>TALBOTT</b> Talbot & 22nd Westinghouse Double Feature The Only North Side Theater Controlling Both Temperatures and Typing. No Draft Double Feature—Robert Montgomery "NIGHT MISTAKE" Patsy Kelly—"NOBODY'S BABY" 3014 at Northwestern Double Feature Charles Bickford "THE GOOD OLD SOAK" 30th and Illinois Double Feature "TOP OF THE TOWN" "CALIFORNIA DAY" Added Attraction "A DAY WITH THE QUINCY" Noble & Main Double Feature "BIG SHOW" "FOUR DAYS WONDER" 411 E. Wash. Double Feature "SHE'S DANGEROUS" "WHITE LEGION" 3201 Station St. Double Feature "NIGHT MUST" "KID GALAHAD" "23 1/2 HOURS LEAVE" EAST SIDE 1325 E. Wash. St. Double Feature "LOVE FROM A STRANGER" "THE MAN WHO FOUND HIMSELF" Ricardo Cortez Double Feature "HER HUSBAND" Comedy—Novelty 1115 E. Washington Double Feature "THE MIGHTY" "THE LONE RANGER" "Phantom Empire"—No. 7 3155 E. 10th Double Feature Doors Open at 5:45 Double Feature—Edw. G. Robinson "GIRL FROM SCOTLAND YARD" 3412 E. Wash. St. Double Feature Joel McCrea "INTERIORS CAN'T TAKE MONEY" "THAT MAN'S HERE AGAIN" 4620 E. New York Double Feature Ann Sothern "FIFTY ROADS TO TOWN" "SEA DEVILS" 5507 E. Wash. St.<