

Soaring To Fame, Fortune On Full Stomach

Legend That Poverty Precedes Success Blasted By Actor

Hard Luck Pursued Julie Haydon Before Success Arrived

By Linda Lane

WE WOMEN all know that when we get downhearted and things are not just as we would like them, out we go and buy a new hat or dress to buoy up our spirits. But little did we dream that "mere man" acted the same.

Donald Woods insists that he rode to fame on a full stomach.

The legend that actors in Hollywood go hungry has been discarded by him, although his struggle for success is scarcely equalled today by any other motion picture player.

"I've had my ups and downs, but I have never missed a meal in my life," declared Woods. "One doesn't have to starve his way to success. Whenever I've been out of a job, I've splurged—gone out and bought something to give me a lift and a sense of prosperity, if nothing more than a pair of gloves or a hat."

"This may sound a bit balmy; I'll admit it. I discovered it by accident."

"After I had finished high school and two years of drama and English at the University of California, my father informed me that I would have to look for a job."

"I had one lone dollar in my pocket and spent it for a ticket to a fraternity dance at one of the Berkeley hotels. Before the night was over, the hotel owner gave me a job as night clerk."

"I worked my way through another year of college and again started out to locate a job. My mother, who was in Long Beach, Calif., had written me a letter telling me of a stock company being formed there and suggesting that I contact the manager. I had less than a dollar and



"It was my natural craziness that won me success in the movies," vows Lionel Stander, who is pictured above with Dennie Moore (left) and Rita Casino.

"When I'm out of a job and looking for work, I go out and splurge," says Donald Woods. The subsequent feeling of prosperity pays him dividends, he believes.

But it seems he was preordained to be an actor—he had tried everything else. Before coming to the screen his record time for job-holding was six months, when he was an office boy in a shoe factory. Quickly there followed, over a period of years, such variegated endeavors as a waiter (for a day), ditch-digger, press agent, lifeguard at a public beach, cab driver, bank clerk and a dress trimmings salesman.

HIS first theatrical job was as an expert crap-shooting extra in a New York show and, before the end of its run, he was playing six minor parts. Acting, he decided, was the looked-for career and he appeared in twenty-six Broadway productions which opened and closed with breath-taking rapidity.

Standar thinks being in the movies the greatest racket yet devised as a means of earning money. If being crazy is supposed to help, he's glad of the years spent in building up that reputation among his friends and acquaintances.

Born in New York the comedian received his early schooling there. But they were hectic days. He would suddenly leave a school of his own volition or depart by polite request.

To his intimates he's just plain "Jay" and twenty-seven years of age. And he'll remain at his present job as long as audiences find him funny—which he hopes will be indefinitely.



a half after buying a bus ticket to Long Beach and I spent it for a chicken dinner.

"I FELT pretty cocky when I presented myself to the company manager in spite of the fact that I wore an old sweater and soiled corduroy trousers, but, on a full stomach, I was able to put up a convincing sales talk and he hired me."

"I recall his telling me, afterwards, that I would never have landed the job had I been wearing spats or carrying a cane. Spats and canes have always been 'out' with me ever since, but I've kept the old sweater and the trousers that stand alone as a souvenir of the occasion."

No comedian cavorting through pictures at the present time has evinced the public interest as has the scowl-faced, tousle-haired Lionel Stander, who first made his presence known in "The Scoundrel," as the poetic preacher of Communism, then, of more recent date, romped through "Mr. Deeds Goes to Town," as the blatant, but likeable, publicity agent.

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The busy business man. It's Henry Armetta. He is an inveterate 'phone user. When at home, he is always calling the studio and when he is at the studio he is eternally calling Mrs. Armetta who takes care of his fan mail.

JULIE HAYDON is also a by-product of hard luck!

Almost any other girl would have been completely discouraged had they met the obstacle that beset her in the pursuit of a career in motion pictures.

From the day she saw Maude Fulton in "The Humming Bird," Julie yearned to become an actress but her ambition was frustrated at every turn.

She participated in theatricals during her high school days and on leaving school, took up the study of dramatics, but instead of reaching the footlights, she found herself sketching in a costume designing shop.

Always adept with pencil and brush, she next took a job in a wholesale dress shop, sketching new models, and remained there until the firm sold out.

Determined to reach the goal of her ambition, she kept up her dramatic lessons and, at length joined a theatrical troupe, more amateur than professional, that played one night stands in the towns suburban to Los Angeles.

One day the trailer, carrying the scenery, broke away on a hill and this incident led to the disbanding of the company.

A GAIN Miss Haydon took up her brush. However, she was getting nowhere, so she decided to take the money she had earned and



But charming Julie Haydon had to struggle and struggle hard for what success she has won on the silver screen.

make one grand splurge. She gave up everything to devote her entire time to the little theater and people began to notice her. Film scouts discovered her in a play and she was overjoyed when she was cast as a pioneer woman in "The Great Meadow."

Thereafter she was "discovered" right and left. She was tempted by several screen roles and Henry Duffy, Hollywood's leading stage producer, offered her the ingenue role in "The Fall Guy," and to understudy Lucile Gleason.

Miss Haydon learned the role with its 160 "sides," but before the play opened was given the opportunity to appear as Ophelia in a one-act presentation of "Hamlet," opposite Ian Keith.

SECURING her release from Duffy, she took the Shakespearean role and this led to a contract at the RKO studio, but one thing and another prevented her from appearing in a picture there.

Then she went to Paramount where she appeared in "Golden Harvest," with Richard Arlen and Chester Morris. Next, against the advice of her friends and her agent, she portrayed the role of a farm girl in an independent and "arty" film known as "Dawn to Dawn," based on the Russian cinema school.

New York critics acclaimed this picture and stage producers swarmed her with offers. Two more screen roles followed before Julie was selected by Max Reinhardt to play Titania in "A Midsummer Night's Dream." She didn't accept the part.

Instead she played the leading role in a stage play, "Bright Star," which was headed for Broadway but never reached there.

Her big chance came when she was given the role in "The Scoundrel" that established her as an outstanding actress and resulted in a contract at that studio.