

# Fan Fare

By Glenn Hasselroth

## Again at the Heilig:

**SNOW WHITE**  
Six years ago "Snow White and the Seven Dwarfs" came to Eugene for one of the longest runs ever played here by a motion picture. Today it returns, to make more money, yes—but mainly because people have loved its story for centuries and consider this Technicolor transcription faithful enough to the original, and with enough originality of its own, to be called a masterpiece.

The animated picture is based on two favorite fairy stories, "Snow White and Rose Red" and "The Sleeping Beauty." The heroine Snow White is loved in every land, in Germany as Schneeweißchen, in Italy as Nevolina, in France as Blanche Neige, in the Latin countries as Blanca Nieve. She is a beautiful princess with "skin white as snow," lips red as a rose, hair black as ebony, and a voice as refreshing as the springtime. And because of this she is hated by her stepmother, the Queen, whose mirror will not lie. To deprive the castle of Snow White, the Queen orders her death at the hands of the palace huntsman. The hunter finds himself unable to commit the deed, and warns Snow White she must run away into the forest and never return. So Snow White goes, and discovers the world where animals and birds live, unafraid because there is nothing more dangerous—or more lovely—than flowers and trees. They become friends and together—the birds, rabbits, deer, turtles, and birds—discover the home of the dwarfs who are so busy working that they have no time to clean house.

At this point "Snow White" rises to the level of the comic masterpiece that it is: A curious little chipmunk wipes the dirty windowglass and peers into the topsy-turvy cottage. The uninvited guests enter. House cleaning begins, with Snow White in charge. The squirrels use their tails as brooms, sweeping some of the dust under the rugs. The birds hang clothes on the line. Everybody helps, pumping water, stacking dishes. And the droll tortoise even lends his corrugated underside for a washboard!

Far away in the woods, the dwarfs are completing their work in the mine of precious (and occasionally counterfeit) gems. With gimp little Dopey kite-tailing onto the rear of their string, they file happily home, singing, "Heigh ho, heigh ho, it's home from work we go." There's an echo of "The Three Bears" here as they discover, first, the sanitary rearrangements of the forest and their friends and then, when indignation has reached its peak, the interloper herself—Sleeping Beauty.

Though habit rebels, they can find in themselves nothing but affection for Snow White. It would take a Solomon to decide who develops the most ardent attachment for her—Happy, Bashful, Sneezy, Doc, Sleepy, or the adorable and adoring Dopey.

Life in the cottage becomes more than existence. There are scrubbings of place and persons followed by tasty meals, and there is music that flows out spontaneously from throat and pipe. The cottage has a mistress. And because unselfish love is the most rewarding of all emotions, there is happiness.

When the Queen discovers the huntsman's deceit, she turns into a Wicked Witch and tries to feed the "fairest of them all" a poisoned apple. Breath leaves Snow White and the spell is broken only on the kiss of her first love, the Prince who sang to her long ago as she stood on the parapet of the castle and watched the doves.

A picture such as this has happened only once in any of our lives, and one so good in its own make-believe way may never come again. On the screen it lasts only a little more than an hour, but it consists of more than 250,000 drawings by 570 artists, counting all preliminary sketches, and that each was re-drawn three or four times, it is estimated that more than a million drawings were made. The artists of animated cartoons have not yet learned to make human beings move exactly as they actually do, but they created character, some of it immortal for the screen.

Having viewed this picture of "never forgets," no one ever forgets Dopey. Shy, sly, butling with mischief, he is the least intelligent of the dwarfs. He wears a too-big cap, which curls down around his big ears but does not hide his impish eyes and each of their three high-pointed lashes. He walks with an ambling step, which skips irregularly every three steps or so. And it is he, when Snow White says goodbye, who turns his bald dome for her to kiss, blushes, then sneaks into line again so that, perhaps, she will repeat the favor.

# Cover Girl In 'Indiana' At McDonald

"Keep your eye on that suburban-haired colleen, Jeanne Crain."

That's the word out of Hollywood — unanimous among preview critics who saw Miss Crain's performance in "Home in Indiana," 20th Century-Fox's Technicolor picture based on the Saturday Evening Post serial, "The Phantom Filly," by George Agnew Chamberlain.

Jeanne, though new to motion pictures, is right at home before the cameras. Voted the "Camera Girl of 1942" at the annual beauty contest held at Long Beach, the beautiful Californian — she's five feet, 4½ inches tall, weighs 114 pounds—has a long record as a professional model and was the "cover girl" for several popular national magazines.

Now appearing in "Home in Indiana," which opens today at the McDonald theater, the slender, serious-minded newcomer to films is featured with Academy-Award-winner Walter Brennan, Lon McCallister, Charlotte Greenwood, Ward Bond and Charles Dingle. Her performance in the picture directed by Henry Hathaway and produced by Andre Deven augurs a stellar career for Miss Crain, and the studio has already made important plans for its "star of tomorrow."

Others in the cast of "Home in Indiana" are Robert Condon, Charles Saggau, Willie Best and George Reed. The screen play for the film was written by Winston Miller.

# How To Become An Actress—Miss Jones Tells All

**HOLLYWOOD**—When young girls write to actresses for advice about the best way to achieve their own acting ambitions, they mean: "What is the quickest way to become famous?"

At least, that was what I meant, aged 17, when I found the courage to write Katharine Cornell. I had never met nor even seen her, but she answered my letter. She urged me to go to college before I went to dramatic school.

I had hoped she would say: "You can't start studying dramatics too soon." But my father and mother convinced me it was sound advice, and off to college I went. After a year I persuaded them I should wait no longer for dramatic school. In my impetuosity, I threw Katharine Cornell's counsel to the winds.

Now other young girls are writing to me, with the same questions, and I have to admit that I am not so sure of the formula as I was at 17. I am not even sure now that there is a formula.

There seems to be a popular belief that Jennifer Jones became an actress overnight—with "Bernadette." I can understand why people like to believe the story. It's one that makes it easier for them to dream. Unfortunately, it isn't true. It took me six years to become an actress, and I still have to pinch myself occasionally to make sure that I really did survive the struggle, and that I did have the luck to be in the right place at the right time when the right role came along.

The only way I know of becoming an actress is to work hard and everlastingly. It takes more than a presentable appearance, or a flair for mimicry, or a firm belief among relatives and friends that "you ought to be in the movies." It takes more than the money to go to dramatic school, or the funds to lay siege to Hollywood or Broadway. It takes more than introductions to influential people.

I had all those, five years ago—and they weren't enough. Hollywood didn't want me, and neither did Broadway.

Someone once said to me: "There's only one way to become an actress, and that is—never give up trying to be one." I've never forgotten the advice.

Having viewed this picture of "never forgets," no one ever forgets Dopey. Shy, sly, butling with mischief, he is the least intelligent of the dwarfs. He wears a too-big cap, which curls down around his big ears but does not hide his impish eyes and each of their three high-pointed lashes. He walks with an ambling step, which skips irregularly every three steps or so. And it is he, when Snow White says goodbye, who turns his bald dome for her to kiss, blushes, then sneaks into line again so that, perhaps, she will repeat the favor.

The music is provided by an orchestra of 80, playing one of the best-known scores in motion picture history. One man, to do all the work which went into this film, working eight hours a day for 50 weeks a year, would be kept busy for 230 years—a fact which isn't important except that it illustrates the sum of the labor and artistry.



SNOW WHITE BACK—Shown above is one of the many well-remembered scenes from "Snow White and the Seven Dwarfs," which, due to public demand, will be reshown at the Heilig theater starting today.



EVELYN ANKERS and Alan Curtis are frightened by the Invisible Man (Jon Hall) in "The Invisible Man's Revenge," now at the Heilig along with Olsen and Johnson's comedy, "The Ghost Catchers."

# Charles Coburn Says He Enjoys Work In Films

By CHARLES COBURN

**HOLLYWOOD**—It has been my observation that one of three things usually happens to an academy award winner: (1) he promptly finds himself out of work, (2) people start wondering when he is going to retire, or (3) he runs the danger of becoming as dignified as a museum piece.

Fortunately, I have some commitments ahead; I won't be out of a job for a while, anyway. Also, I'm not setting out to raise the ante on Coburn's services.

The day after the awards, people began reading auguries into the fact that I was then playing a retired professor in "Wilson." Did I plan to retire now in real life? My answer was, and will be: "It is miserable if I retired."

Then people heard that I had plans to play Henry the Eighth on Broadway in the Don Marquis play, "Master of the Revels." Did my return to the stage mean that I secretly preferred stage to screen—and which did I like better? I have a stock answer to that one too: "Which do you like better—coffee or tea?" The stage and screen are just as different in their appeal. Sometime you want one, sometimes the other. This will be my first trip back to the stage since I entered films, six years and 36 pictures ago.

I intend to avoid becoming a museum-piece. The more varied the characters I play, the happier I'll be. Some people wonder how it's possible to play a madman today and a jovial foxy grandpa tomorrow. The answer is simple. I played Shakespeare for years. It was nothing to

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**JANE EYRE**  
From CHARLOTTE BRONTE'S NOVEL

# Down Front

By Will Lindley

**This Week IN HOLLYWOOD**  
Motion pictures "Wilson" and "Heavenly Days" have been banned from army camp screens here and overseas because they are said by the war department to contain election-time propaganda. . . . Paramount will start shooting "Duffy's Tavern" soon, based on the famed radio show. . . . Don Ameche is reported forming his own independent producing company.

On the Warner Bros. lot things are coming along nicely on "Hollywood Canteen," with Ida Lupino just cast as another guest star, and more than 50 more guests left to go.

International pictures has "It's a Pleasure," with Sonja Henie and Michael O'Shea, in production. . . . "Rurales" will be next C. B. DeMille production, with technicolor camera crew heading for Mexico soon to shoot background shots. . . . "Casanova Brown," Gary Cooper-Teresa Wright starrer, will be premiered simultaneously in 16 theaters in Normandy. . . . Esther Fernandez, Latin American favorite, has returned to Mexico City following completion of "Two Years Before the Mast" for Paramount with Alan Ladd.

First of the year Hugh Herbert comedies will begin shooting tomorrow at Columbia with Harry Edwards directing. The picture is as yet untitled.

Paulette Goddard will co-star with Bob Hope in "Girls' Town" following completion of "Kitty" at Paramount. Paulette's part will be that of the girl in a town of 5,000 defense workers who wins the only man in the vicinity, namely, Robert Hope. Bob will finish "Duffy's Tavern" assignment before "Girls' Town."

# Mayflower Also Gets 'Snow White'

Anticipating large crowds at the first re-showing locally of Snow White and the Seven Dwarfs, the management of the Heilig theater has made arrangements to move the picture to the Mayflower for five days, Thursday through Monday.

The Walt Disney feature length picture has been seen by more people than any other film yet produced.

The word Alaska is believed to be a corruption of a native term, A-ay-ak-sa, meaning "The Great Land."



**DARING ERROL**—Errol Flynn is pictured here in the Mountie uniform he wears in "Northern Pursuit," co-billed with "Jane Eyre" at the State theater Sunday through Wednesday.

# MAYFLOWER

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**THE GHOST CATCHERS**  
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**Invisible Man's Revenge**  
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"Crime Doctor's Strangest Case" with **WARNER BAXTER** and **LYNN MERRICK**

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STARTS TODAY  
IF YOU LIKED "LASSIE COME HOME" and "FLICKA" you'll be absolutely wild about this breath-taking... down-to-earth romance!  
**Home in INDIANA**  
in Glorious Technicolor  
20th Century-Fox Winner With **WALTER BRENNAN • LON McALLISTER**  
**JEANNE CRAIN • JUNE HAVOC**  
**CHARLOTTE GREENWOOD**  
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