Picture Show Annual for 1940

The YEAR'S BEST *in* PICTURES

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June 1939

PICTURE SHOW

Annual for 1940

Claudette Colbert and James Stewart

THE WONDERFUL WORLD OF FILMS

Read about it in Picture Show - - - Every Tuesday 2d.

On the cover: Madeleine Carroll and Fred MacMurray

FAVOURITES of Yesterday

Robert Taylor, one of the most popular of the present-day favourites.

LOOKING back on the history of the screen through the medium of "Picture Show" files is one of the most interesting things that comes to me in doing my job of work, which for many years now has been recording and commenting upon picture plays and players.

As I turn over the pages of the bound copies of "Picture Show," the first thought that strikes me is that "Picture Show" and "Picture Show Annual" might well be called "Histories of the Screen," for in those pages is a concise and complete record of all that has happened in the world's most popular entertainment since the first copy of "Picture Show" was published in 1919.

Photographs and articles dealing with screen plays and players in this country, America and on the Continent are such a mine of information that anybody who wished to write a history of the screen would have all the material he wanted right to his hand, for although moving pictures had been made long before "Picture Show" was published they did not become world-wide entertainment until picture plays were produced, and they could not be said to be firmly established until Mary Pickford became known as "The World's Sweetheart."

Mary Pickford is still interested in films but only in a financial way, for it is some years since she appeared before the camera as an actress. In her long career, a career which finished while she was still young, for she was little more than a girl when she was a world star, she created a record which will probably never be broken, for in her time she was supreme. There were many challengers to her position, but not one succeeded in taking her place in the hearts of the public. Until the end of her professional career she remained right at the top, and she got to the top very soon after she had left the stage for the screen when she was a very young girl.

I can think of only one other famous screen star with such a record—Charlie Chaplin.

As Mary Pickford was the "World's Sweetheart," he was the world's greatest screen comedian. Chaplin is still making films, though at long intervals. When silent pictures gave way to talking pictures he was the one star who could afford to remain silent, so great was his

Thomas Meighan, whose Irish smile won many hearts in the old days, is seen here with—believe it or not—Gladys George, then in her teens, dark-haired and playing the rôle of the sweet heroine.

Wallace Beery, who combines inimitably ingratiating humour and low cunning on the screen.

Right: William S. Hart, the "good bad man" of the silent screen. He is seen here on his ranch, showing Maurice Chevalier the revolver carried by Billy the Kid, one of the most famous bandits of the West.

and TO-DAY

hold on the public. That was indeed a record but an understandable one, for Chaplin had always been talking in his films though he used gestures instead of a voice. His genius as a pantomimist, that gift of talking with hands, feet, and shrugs of his shoulders is such that he could portray a rôle without even the assistance of printed sub-titles.

In planning this article one of my first thoughts was to find out stars of to-day who had taken the places of those of yesterday, and by "yesterday" I mean the early days of the pictures.

It was apparent to me that nobody had taken the place of Mary Pickford, and that nobody would ever take the place of Charlie Chaplin. And to these two names I have to add the name of the great Marie Dressler. Although Marie Dressler had played in early films in Mack Sennett's comedies, it was only very late in life that she earned real film fame and gained the coveted honour of winning the Award of the Academy of Motion Picture Arts and Sciences.

She was an old woman when she returned to the screen after going through troublous times on the stage—that stage on which she had been a star of Broadway in her young days. She came back into films as the drunken woman of a barge skipper in "Anna Christie."

Greta Garbo was the star in that film but Marie Dressler took the honours. From that time she was starred as no other woman of her age had been starred as a film actress, for she was nearing sixty in that film, and she continued to make big hits until she was obliged to give up because of the illness which ended in her death in 1934.

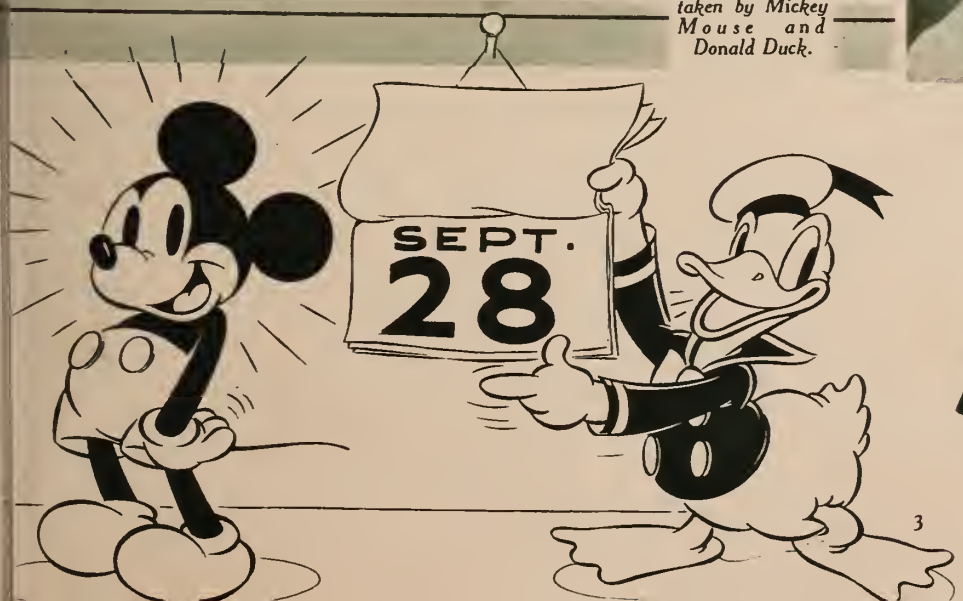
Of her it can truly be said—"She was a great actress, but she was even a greater woman, for of true Christian charity she was full and overflowing all through her life."

Turning to modern stars I notice that the Art Editor has put Robert Taylor on the top of the opening page of this article. A good choice in my opinion, for Bob Taylor is as popular in this country

Clark Gable is to-day's specialist in "husky" rôles. In the circle is William Farnum, who specialised in them in the days of silent films. He still plays on the screen as a character actor.

James Stewart. Left: Charles Ray.

Felix the Cat (bottom right) was one of the first moving cartoons, and everyone knew the song about him, "Felix Kept on Walking." His place has now been taken by Mickey Mouse and Donald Duck.



Mr. and Mrs. Sidney Drew were responsible for the first light domestic comedies. Here is Sidney Drew with Clara Kimball Young and Ned Finlay in "Goodness Gracious." It was the first still of the first picture ever to be shown on the screen in a Broadway theatre. On the left are Mary Boland and Charlie Ruggles, who maintain the light-comedy tradition of married couples (on the screen) to-day.

Charlie Chaplin and Jackie Coogan in "The Kid." Has anyone taken Charlie's place?

as he is in America, not a little due to him coming over here to make a film. It was shrewd casting that made him the hero in "A Yank at Oxford" (one of his best films), and I can think of no other actor who could have done better in the rôle. He gave just the right touch to the somewhat cocky American college boy who came to Oxford for a finishing course in education. If he was bombastic about his athletic prowess he proved he was as good as his word on the running track and on the river, where he won everything, including stroking the Oxford crew to victory against Cambridge. Since then he has proved he is both versatile and a real he-man by his rôles in "The Crowd Roars" and "Stand up and Fight."

I like Bob Taylor as an actor who gives an honest touch to the natural breezy spirit of youth.

A Lovable Rogue

Below Bob we come to quite a different character. If any man ever earned the title of a lovable scoundrel it is Wallace Beery. Plausible, cunning, and at times utterly ruthless, there is always something about Wallace which touches the soft

Westerns, yesterday and to-day. On the left is Tom Mix, one of the most famous of all the screen's many popular cowboys, in "Terror Trail." Below, Gene Autry serenades the heroine of one of his Westerns.

Mabel Normand, who brought to silent film comedy a merriment and charm possessed by nobody else.

spots in our hearts, why, it is hard to say, for the dirty work he did as Marie Dressler's husband in "Tugboat Annie" and in "The Bad Man of Brimstone" was enough to bar him from every door marked with sympathy and forgiveness. True, he generally redeems himself with an act of heroism. He has never played the part of a human skunk. No hitting below the belt or shooting in the back for Wallace.

Below Wallace Beery you will see Bill Hart, the original of the good bad man of the screen. In his time William S. Hart was not only a star of the screen but a credit to it. His too-early retirement was a big regret to me, and I've always felt sure that if he had staged a come-back he would have been successful. There is a link between Bill Hart and Wallace Beery, though very dissimilar in their portrayals. Bill Hart never did a cunning trick such as Wallace does, but he did commit crimes and he tried to wipe them out by doing good deeds. His was a genuine repentance, but I'm afraid that Wallace's good deeds, heroic as they are, are

Ben Turpin, Louise Fazenda and Bert Roach in an old silent slapstick, "Down on the Farm."

Marie Prevost as one of the famous Mack Sennett bathing girls.

Harold Lloyd, Bebe Daniels and Harry (Snub) Pollard were a popular silent comedy trio. You see them below in "Ring Up the Curtain."

On the right are two famous comedy trios of to-day—the lower three being The Marx Brothers, the upper three the Ritz Brothers.

Lionel Barrymore, one of the most popular character actors of to-day.

Mary Pickford, known at the height of her fame as "the world's sweetheart," with Theodore Roberts, one of the most beloved character actors of the silent days.

Gerald Ames, who mixed villainy and charm in silent British pictures, with Violet Hopson and Basil Gill in "The Ragged Messenger." To-day Basil Rathbone combines these qualities.

meant to get him credentials so that he can pull off another cunning trick. That, of course, is Beery on the screen. In real life he is one of the best, and that remark must stand for all the other villains of the films I deal with in this article, for I have found them very charming people off the screen.

In the circle on page 2 you will see the late Thomas Meighan, one of the best-loved stars of his time, and a grand fellow in real life. Trying to find a modern star who resembles Meighan I should make a composite character choosing Robert Taylor and Robert Montgomery. Montgomery has the merry way with him that was such a pleasing trait in Tommy Meighan, and Taylor has the heroic stuff that shines with self-sacrifice. That is as near as I can get to giving our readers who never saw him, a pen picture of Thomas Meighan. Tommy, as all his friends called him, was "a lovely man," as they say in Ireland. A man with a purse as open and wide as his heart.

He-Men Heroes

Now we come to Clark Gable. When he really got going on the screen he played the rôle of a husky, big-hearted man, such as William Farnum did in the days when Gable was earning a living shifting scenery. From shifting scenery he rose to playing in front of it, and eventually he got to Hollywood. He made good on the screen but he did not set fire to the sets by his acting. His chance came in that very entertaining film "It Happened One Night," in which he proved that he had a sense of comedy and a sure touch to put it over. His comedy in that film started a craze for the type of hero that does not hesitate to show the heroine where she can get off, and it did not matter to that type of screen hero how they got off. James Cagney was the

Marie Dressler's death left a great gap in the ranks of beloved favourites. She appeared in many unforgettable rôles, among them being the one in "Dinner at Eight," in which she is seen on the left with Madge Evans.

first hero to smack a girl. but Clark Gable made him popular.

But latterly Clark Gable has developed a more subtle kind of comedy. In " Idiot's Delight " he showed that kind of sophisticated satire which Adolphe Menjou gave us in " A Woman of Paris," which was one of the greatest performances Menjou ever gave. Gable just gives a shrug of the shoulders and a smile while Norma Shearer is posing as a Russian aristocrat when all the time he knows she was an aerial artiste in a vaudeville act in America, working in the same show with her when he was about the world's worst turn trying to do a mind-reading act.

I very much question whether Clark Gable will ever improve on this performance.

Deanna Durbin, whose youth, charm and glorious singing voice have won her a unique position on the screen.

Marguerite Clark and Jack Mulhall, two silent-screen favourites, in "All of a Sudden Peggy."

Lifting The Curtain From The Past

Lifting the curtain from the past we come to Charles Ray. Here was a lad in the silent days who had the screen world at his feet. At his best he had only one rôle—that of the country boy who made good in the big city. Though all his successful films were made in America and with American backgrounds, Charles Ray was a type universal. What happened to him might have happened to any boy in any other country of the world. Unfortunately for us, Charles Ray aspired to bigger things. He wanted to get away from the rôles that had brought him fame and big money. Artistically he was right, financially he was wrong. It has happened so many times on stage and screen. Even a genius must eat.

The last I heard of Ray was that he was doing well on the stage, but that is a long time ago. I hope he is still doing well, for he gave me as much pleasure as any actor I have ever seen on the screen.

Some of my friends think that James Stewart has something of the same charm that made Charles Ray so well liked. In a sense, yes, but their acting is totally different. And few actors care to be told that they remind one of the stars of the past Quite right, too. Naturally they are looking to their own future. You can't blame them. James Stewart has made a name for himself on his own methods, and I feel sure he will keep it, but he has that same boyish quality that made Charles Ray so popular with filmgoers young and old.

At the bottom of page 3 you see photographs of Felix the Cat and Mickey Mouse and Donald Duck. Time marches on, and while I have the most delightful memories of Felix, the cat that kept

The Captain Blood of the silent screen — J. Warren Kerrigan, who specialised in dashing, romantic rôles. Underneath is Errol Flynn, the Captain Blood of the talkies.

Left : Valentino, the great lover of the screen, in " Son of the Sheik," the sequel to the film " The Sheik," in which he made his most widely popular appearance.

The late Warner Oland was well known as a character actor on the silent screen, and continued to be famous throughout the talkies until his death. He is seen on the left in a silent film, "The Mystery Club." Below is Akim Tamiroff in his rôle of Dominique You, the "cannoneer of Napoleon," in "The Buccaneer."

on walking, I have to admit that Walt Disney stirred a bigger world when he introduced Mickey Mouse. Yet it was the same brilliant cinematic cartoonist who put Mickey Mouse back into his hole and introduced Donald the Duck, that loud quacking interferer who judges his own importance by the noise he makes. But the public took to Donald as a duck takes to water, and poor Mickey is now one of a supporting cast in a company of which he was once the sole proprietor and manager. As for poor Minnie Mouse, Mickey's devoted sweetheart or wife (I never did get the exact relationship), Walt Disney has wiped her out completely. I do hope he gave her a good pension.

Unrolling the curtain of the past still farther back, we come to that dear couple, Mr. and Mrs. Sidney Drew. They were the first to put domestic comedy on the screen. Now, after they have long since left their shadows to our memory, we have "The Hardy Family" and "The Jones Family," "The Higgins Family." All series are very good.

Here, also, at the top of page 4, we have Mary Boland and Charles Ruggles, who have also put domestic life in the forefront of the screen in stories like the Drew comedies that prove how a sense of humour can dispel so many matrimonial tangles.

The One And Only Charlie

Now we come to Charlie Chaplin. He is pictured here with Jackie Coogan in "The Kid." I have already written about Chaplin. To my mind he is one of the greatest artistes of the screen. Some people would have it that he is the greatest actor the screen has ever known.

I do not agree with that view. He is undoubtedly the greatest pantomimist of either stage or screen, and, as a comedian, he would rank with the best. But when you come to think about acting you have to remember a good many names. I will only mention a few—Charles Laughton, Paul Muni, Charles Boyer, Lionel Barrymore and Spencer Tracy.

You may have others. I would not argue. One person's opinion is as good as that of the next-door neighbour. But in regard to Charlie Chaplin I am certain that his best film was "The Kid."

Below is Gladys George, who has proved herself a great tragedienne, although she was well known in comedy rôles on the stage.

In circle: Pauline Frederick, one of the great tragediennes of the silent screen, in "Bonds of Love."

Wallace Reid and Elsie Ferguson in "Peter Ibbetson."

In that picture he showed that he was not only a great comedian, but also a great man, for he let Jackie Coogan have most of the arc lights. The picture of the two that you can see here tells its story. You see Jackie Coogan, the boy eager for a new adventure, yet wondering. You see Charlie's frightened look and one of his wonderful hands telling Jackie that the time is not yet. It is the sort of picture that does not need a caption to explain the scene.

Westerns, Old And New

At the bottom of the same page are two photographs illustrating the Western pictures, old style and new. There has certainly been a big change in this type of film. The old style is shown by Tom Mix, mounted on his great horse, Tony, lariat coiled and hanging from the horn of the cowboy saddle. Tom used to say it with a gun, Gene Autry says it with song. My goodness, how the Wild West has changed. Soon they'll be riding in cars instead of forking the old saddle. But there is one thing about the Westerns. They may change but they will never die.

At the top in the left-hand corner of another page we see great-hearted, jolly Mabel Normand. If the screen is ever entitled to a roll of immortals Mabel's name must be in the first six. She brought a brand of comedy to the screen which was distinctly her own. Many tried to copy her, but they were as unsuccessful with her as they were with Charlie Chaplin.

Mabel worked with Charlie and Marie Dressler in the old slapstick comedies produced by Mack Sennett. One of the most famous pictures these three made together was "Tillie's Punctured Romance," a film that on its own line has never been beaten. There were only three characters in it—The Country Girl (Marie Dressler), The Stranger (Charlie Chaplin), and The Other Woman (Mabel Normand). This film, which made such a colossal success, was peddled around for nearly a year without anybody wanting it. Mack Sennett and the three artistes were in despair. They believed they had got a good picture, but nobody shared that belief. At last somebody took a chance and showed it. From the start it was what the acting profession calls "a riot." It made big money and it also made Charlie Chaplin, for it gave him his first real chance to act as he wanted to act.

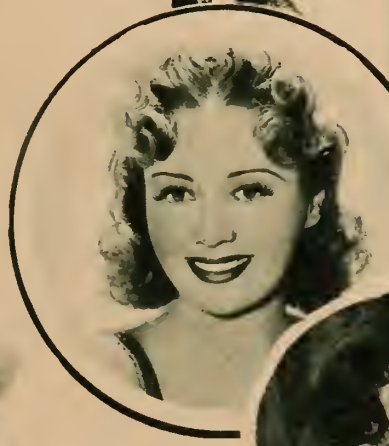
"Tillie's Punctured Romance" was a comedy for the people who saw it, but it might have been a tragedy to the three who acted in it.

In those days of silent slapstick the comedies that made us laugh were those in which the stars "said it with custard pies," and here you see Ben Turpin, Louise Fazenda and Bert Roach, all three still in the limelight, in a Mack Sennett comedy. Most of these had a bathing girl sequence, and it was in these we first saw Marie Prevost and Gloria Swanson. Then came the thrill comedy in which Harold Lloyd shone with his

Ronald Colman and Frances Dee as they appeared in "If I Were King."

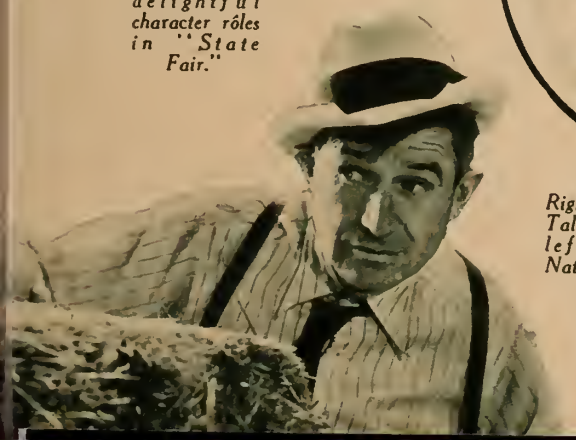
Below: Francis X. Bushman as General Dostal in "The Lady in Ermine." He was one of the great romantic figures of the silent screen.

Norma Shearer.



In circle: Joan Blondell.

Will Rogers as he appeared in one of his most delightful character rôles in "State Fair."



Right: The three Talmadge sisters—left to right, Natalie, Norma and Constance.

Sylvia Sidney and Leif Erikson in "One Third of a Nation."

Lillian Gish in the deathbed scene from "La Boheme," with the late John Gilbert.

In these two circles are two sirens—the upper one shows the present-day siren, Hedy Lamarr, the lower one the old-time siren, Theda Bara. Left: Dorothy Gish, the delightful little comedienne of silent days.

leading lady Bebe Daniels. To-day we have The Ritz Brothers, The Marx Brothers and The Crazy Gang.

Great Character Actors

Now we come to Lionel Barrymore, who is, to my mind, one of the greatest character actors on the screen. He has given many brilliant performances and, so far as I remember, not one that was bad. Theodore Roberts was also a great character actor. He was one of that stalwart band in the days of the silent films who supported in the fullest sense of the word stars who could not act.

Back to villainy. Head of the poll is Basil Rathbone, who carries his dark deeds with the grace of a perfect Romeo. Not for him the snarl of hate or any other kind of elementary melodrama. He kills with a smile and a bow. But, oh, what a villain! Back in the old days we had Gerald Ames, Gregory Scott and Cameron Carr to provide the spot of villainy in a film.

And now to Deanna Durbin, the girl star who, though still in her 'teens, sings with the power of a prima donna of thirty.

Deanna Durbin's films are the personification of youth, and way back in the silents there was just such another artiste, Marguerite Clarke, though she did not sing, whom you see here with Jack Mulhall. In her day, Marguerite Clarke was known as the Peter Pan of the screen. Lower down you see Warren Kerrigan as Captain Blood in a silent film, and underneath is Errol Flynn, who played the same rôle in a talking picture, both romantic heroes of swashbuckling films.

To the left is Valentino, the greatest lover the screen has ever known. He has been dead now for fourteen years, but his memory endures.

Reverting to villains, this time we are introduced to the more blatant type—the villain who looks the part—and one of the earliest of these was the late Warner Oland. He began way back in the silent films, when Pearl White was the serial queen, and performed countless dastardly deeds each week. To-day, carrying on and even surpassing him in bold banditry, we have Akim Tamiroff.

Every picturegoer who can remember the days of the silent screen will recognise the portrait of Pauline Frederick. She was one of the greatest tragediennes of the screen. To-day we have Gladys George, who who repeated Pauline Frederick's film success in "Madame X."

Wallace Reid, whom you see with another star the silent screen, Elsie Ferguson, was one of the first heroes of the screen, and in his time the most loved one. He died while still young.

Ronald Colman made his first big film in 1924. He is at his best in chivalrous plays, such as "A Tale of Two Cities" and "If I Were King." In the early silents, Francis K. Bushman was such another hero.

Of the three Talmadge sisters, Norma and Constance were real stars; Norma was a tragedy actress, Constance was a delight as a comedienne. Natalie did not do much screen work. Looking for stars of to-day who have replaced Norma and Constance Talmadge, I can only think of another Norma, Norma Shearer, and for Constance, Joan Blondell.

We must give a paragraph to Will Rogers. He was famous as a vaudeville actor long before he went into pictures. As a star in silent films he was not a great success from the box-office standpoint, but his talkies made big money.

On this page you see Sylvia Sidney with Lief Erikson, and below them Lillian Gish and the late John Gilbert. Sylvia is the only star of these times who resembles, in her acting, Lillian Gish. Her sister, Dorothy, was a very clever comedienne.

John Gilbert was one of the great lovers of the silent screen.

Hedy Lamarr may be said to be the most seductive siren of the screen to-day. Below her photograph is that of Theda Bara, the great vamp of silent films.

E. W.

HER father was British, born in Nottingham, her mother French-Italian, and Antoinette Lees was born in Montana. Most of her childhood was spent in mining camps in Mexico, for her father was a mining engineer, and she completed her education in three different high schools and two universities.

She won her degrees in philosophy and literature at the University of California, then set out to earn her living as a writer. But Howard Hawks, the director, saw a college-made film in which she had appeared, and Antoinette Lees became Andrea Leeds, and started an acting career—chiefly because she was certain of a weekly salary. She had a small "bit" in "Anna Karenina," she was in the prologue and epilogue of "Vanessa," but both of these were cut out of the film. After this disappointment, however, things brightened, and small but important parts in "Come and Get It" and "Stage Door" established her as a "find."

LLOYD NOLAN has been alternating villains and tough heroes on the screen for some five years, following a stage career of varied ups and downs, and he says he has no ambition to do heroic rôles to the exclusion of all else. He likes a little villainy now and then. Like Andrea Leeds, he has literary ambitions, and has written several one-act plays. He speaks French and Spanish well and has a good baritone voice, which, however, he is seldom allowed to raise on the screen. His films include "St. Louis Blues" and "Ambush."

HUSTLED INTO STARDOM

IT'S taken three generations of stage players to produce Richard Greene for the films. In fact, he is fairly surrounded by a family well known on the stage—he has aunts, uncles and cousins as well as direct progenitors. No wonder, as soon as he had left school at the age of nineteen, he made his stage début in a walk-on part in "Julius Caesar," at the Old Vic. In 1934 he made a brief, two-word appearance in Gracie Fields' film "Keep Smiling" and the words he uttered "Not yet" seemed to him to be prophetic, so he went back to the stage. It was not until he was given the lead in the touring company of "French Without Tears" that the films sought him. On Christmas Eve, 1937, he received the offer from 20th Century-Fox that he decided to accept. On January 17th, 1938, he signed the contract and three days later he sailed for New York. Two hours after his arrival there, he was in the air en route to Hollywood. A day and a half crammed with make-up, sound and screen tests, fittings and conferences—and he made his first appearance before the cameras. Most eager young actors find themselves doomed to cool their heels and their ardour while the studio finds a suitable part. But the "hustle" that preceded Richard Greene's début was because not only was the part ready for him, but that the film had already been begun! His easy, boyish charm and his decided talent established him in that one film—"Four Men and a Prayer." Since then he has been in "My Lucky Star," "Kentucky," "Submarine Patrol," "The Little Princess," "The Hound of the Baskervilles" and "Stanley and Livingstone."

FRAIL HEALTH BROUGHT HER FAME

SHORTLY after Olivia de Havilland had made such a sensational success in "A Midsummer Night's Dream," we began to hear of a certain Joan Fontaine—but it was not until we had heard a good deal of her and decided that we were going to see a good deal more of her that we knew she was Olivia's sister. Like Olivia, Joan was born in the International Settlement in Tokyo. Her parents came from Guernsey. From birth Joan was a sickly infant, always ailing, and it was for the sake of her health that, when she was two, the family moved from Japan to California. Her frail health made her unable to enter into the sturdy, hearty games of other children, even when she was not actually ill in bed, and she was a lonely, rather pampered child who lived in her imagination, weaving dreams about the everyday things that surrounded her.

When she was fifteen, her doctor prescribed a sea voyage. She went to Japan and spent a year at a finishing school there. She began to grow stronger and she also began to study art. On her return to America, she continued her art studies until the study began to undermine her health again. She began a stage career, which won her a screen contract and speedy fame.

"TALL, DARK and HANDSOME"

Do you remember the young French officer in "The Garden of Allah" whom Charles Boyer and Marlene Dietrich encountered in the desert? That was Alan Marshal's first talking rôle. Since then he has been doing pretty well—and more recently much better than that.

Alan Marshal was born in Sydney, Australia, in 1909. His father, Leonard Willey, was a screen pioneer, one of the first film directors, his mother, Irby Marshal, an actress. Alan was only a child when he made his stage début in "The Blue Bird." When he was five his parents went to America, and ten years later Alan appeared on the Broadway stage with Eva Le Gallienne and Basil Rathbone in "The Swan." After this flutter at acting, he returned to the serious business of education until he was nineteen. He had a varied experience on the stage before turning to the screen. He doesn't like jewellery, has no superstitions, swims well and plays the piano better. One of his first jobs, by the way, was impersonating people in the news for "The March of Time." Since then Time has marched on—and Alan has marched with it.

"BIT" by "BIT"

Lucille Ball, with the big blue eyes and wide, friendly smile, has made her way literally "bit" by "bit" on the screen. It all began when she decided to leave the stage and starvation for regular work and meals. So for three years she dressed and undressed and posed and smiled for opulent customers at an exclusive dress establishment, adding a little more to her salary by posing for commercial advertising and posters. She was chosen as the cigarette girl by a certain company and with some other famous poster girls went to Hollywood to provide decorative effect in "Roman Scandals." Six weeks was the longest she expected to stay in Hollywood—and that was back in 1935. She worked conscientiously in "bits" in several pictures; small parts followed; and at last she found herself playing leading rôles. She prefers comedy and character work. She is brimming with vitality and gets a thrill from everything. She is—or rather was, since the studio prohibited her flying—keen on aviation. She likes polo, riding, swimming and dancing, and has the unusual hobby of wood-carving, while as a commercial sideline she runs an imitation flower shop.

ACTING v. EATING

FOR nearly nine years now we've been seeing Ralph Bellamy on the screen—ever since he made his first appearance with Wallace Beery in "The Secret Six." And he is one of the few good-looking young men of the screen who does not play a series of hero parts. In the course of the fifty pictures he has made, Ralph Bellamy has played almost every kind of rôle, from leering villainy to subtle comedy.

Ralph was the eldest of three children, and his father expected him to go into his advertising business. But Ralph was president of the school dramatic club, and knew where his ambition led him. So he ran away. He was then seventeen, and he had the appetite that usually goes with that age. He landed a job, after some weeks of frugal feeding, with a repertory company, and life after that was just a question of whether he would ever have enough to eat again. In fact, the necessity of eating once forced him to go into his father's business.

He alternately toured and starved until he had enough money to tackle New York. And during this period he played in "Romance" opposite a certain Catherine Willard, who later became Mrs. Bellamy. But meanwhile, when Ralph got back to New York, he once again found starving the alternative to acting. Eventually he reached Hollywood but learned that although he could act, he wasn't a "film type." The day before his contract expired, Ruth Chatterton asked for him as her leading man in "The Magnificent Lie," and he's still acting.

Off the screen he is easy going, impulsive, and has a sense of humour that has carried him through all his lean times with a laugh. He likes outdoor sports, Russian music and opera, and symphony concerts.

A LITTLE eighteen-month-old girl toddled on to the French stage where Jean and Joseph Bradna were putting trained dogs through their paces. Her unexpected appearance made such a success that Papa and Mamma Bradna included little Olympe in their performances. At eight, being trained as a dancer, she appeared at a small theatre, then went into the Folies Bergère, her nautical dress bringing her the title of "The smallest sailor in France." She later went to America. With New York at her little feet, Hollywood signed her as a dancer, but in the rôle of Babsie in "Souls At Sea" she proved herself an actress as well.

Lynne Carver

VOICES HEARD AND UNHEARD

ALLAN JONES won fame with his voice—Lynne Carver hoped to win fame with hers. Both have appeared in a Jeanette MacDonald film—Lynne Carver in "Maytime," Allan Jones in "The Firefly" (remember him singing the "Donkey's Serenade"?). But Lynne Carver hasn't been called upon to use her singing voice, although she originally looked upon it as one of her greatest assets. The first time she tried to make her way in Hollywood, she failed. In 1936 she returned, but although she won a contract and has appeared in many films, she still hasn't sung.

Allan Jones is a protégé of the late Dame Nellie Melba, and his rich tenor voice has enchanted audiences in cinemas all over the world. He tells an amusing story of his first meeting with Melba. He was studying singing in Paris, and went to what he thought was an informal party. It turned out to be very formal indeed, and he was introduced to a Mrs. Armstrong, who imperiously demanded to hear him sing and was obviously surprised that he had not arranged a programme. It was not until after he had been complimented on his singing that he learned that Mrs. Armstrong was the famous Melba.

"To her and what she did for me in the years that followed," he says, "I owe most of the success I ever hope to achieve."

Allan Jones

"YOUNG IN HEART"

IT was early in 1932 that a lovely platinum blonde girl was signed to appear in comedies for Hal Roach. Later in the same year she was one of the many beautiful blonde girls who decorated "The Kid from Spain." And then the girl met Charlie Chaplin. It was he who told her to let her hair return to its natural brown—and he was the man who made the name of Paulette Goddard front page news when he chose her to be his leading lady in "Modern Times."

This choice meant hard work for Paulette—four hours a day at dancing lessons, apart from the voice training and other processes that accompany "grooming," and which Chaplin decided that she must have. But her recent work in "The Young in Heart" and "Dramatic School" has proved that the hard work was worth it.

Independence is the keynote of Paulette Goddard's character. She was born in Long Island in 1911, and when she was fifteen began to earn money to support herself and her mother. She appeared on the stage in "Rio Rita," and then retired on making a wealthy marriage. This did not bring her happiness, and in 1932 she went to Hollywood with her mother, bent on independence again. She is lovely, vital, intelligent, and her interests lie in philosophy, history, music and literature. And she has the gaiety and simplicity of one who is really young in heart.

Paulette Goddard

TWO TALENTED ACTORS

THE two young men you see on this page are making names for themselves in their respective screen worlds—one British, the other American.

John Clements, on the left, is twenty-nine and half an inch under six feet in height. Although it was back in 1933 that he did his first film work, it was his rôle in "Knight Without Armour" as the young Commissar torn between duty and sympathy that gave him his first big opportunity. Since then he has been in "South Riding" and "The Four Feathers," taking the rôle of the hero of the A. E. W. Mason's famous novel, who, you will remember, was considered a coward, and redeemed himself. Educated at Cambridge, John Clements went straight into theatrical work—and the theatre is his hobby as well as his living, for he runs his Intimate Theatre at Palmers Green for his own enjoyment.

DENNIS O'KEEFE, seen below, was promoted from extra player to leading man overnight. He was appearing in a "bit" in "Saratoga" when Clark Gable and the director joined in agreement that he had "something." He was given a test and the rôle of Wallace Beery's son in "Bad Man of Brimstone," and has since added considerably to the good impression he made in that film in such productions as "Burn 'Em Up O'Connor" and "The Kid from Texas."

Dennis O'Keefe's real name—under which he started his career—is Edward James Flanagan, and acting is his second film career. His father was one of the well-known variety team of Flanagan and Edwards, and went to Hollywood to make a series of silent comedies just after the Great War. After the young Flanagan had graduated from high school, he began his first screen career, and for a year worked as "gag-man" for "Our Gang" comedies. But although his first career didn't "take," his second career shows signs of far greater success.

MARGARET LINDSAY began her screen career because of her English accent. She was born in Iowa, but because English accents were then in great demand on the New York stage, Margaret—then Margaret Kies—came to England, where she acquired the accent and the English name of Lindsay. By the time she had disclosed that she was not English at all her charm and talent had made it immaterial what nationality she was.


Barbara Stanwyck

One of the screen's real Cinderellas, JOAN CRAWFORD turned her back on an unhappy, poverty-stricken childhood when she looked towards the stage. From the stage she stepped to the screen and there found fame, wealth and luxury awaiting her. Her latest film is "Ice Follies of 1939."

Years of hard work and a thorough study of each role he plays, combined with his rare personal charm and sincerity, have brought CHARLES BOYER well-deserved popularity. His versatility has been proved by the wide variety of parts he has played.

A favourite who commands the affection and loyalty of those who know him because he in turn never forgets old friends and friendships, RONALD COLMAN began his screen career just after the war, and is still in the front rank of popularity.

Taken from Ireland, MAUREEN O'SULLIVAN'S charm has flourished in the warm Californian climate. Her latest role is one which she has played before—as Johnny Weissmuller's jungle mate in his latest Tarzan film, "Tarzan in Exile."


Rosalind Russell


Laurence Olivier


George Raft


Gracie Fields


Margaret Lockwood


Robert Donat


William Boyd


Jean Arthur


Valerie Talsor

The gawky young cowboy who played a small role in the old silent Ronald Colman film, "The Winning of Barbara Worth," has developed into an actor with a distinctive, easy poise, a rare charm in his lazy smile, and a complete lack of affectation both on and off the screen

CHARACTERS You Can't Forget

In circle: Can we ever forget this team?—Marie Dressler and Wallace Beery, as they appeared in "Tugboat Annie."

How many pictures do you see during a year? Assuming that you're a regular once-a-week picturegoer, you see something like a hundred, for most cinemas have a double-feature programme. If you're one of the confirmed cinema-haunters who make a round of the local cinemas and go there three or four times a week, then you'll be seeing something like three or four hundred films a year. And of these, how many of them linger in your memory?

There are many reasons why a film should be remembered. Sometimes it's the spectacle, sometimes the drama, or it may be a freshness and charm that pervades the film. Often it's not the whole film, by any means, but one or two little scenes or one or two characters that stick vividly in the memory long after the rest of the film has faded into a sort of gentle reminiscent haze.

And if you look back for a year or two, you'll find that out of the average crowd of characters a handful stand clamouring for remembrance. It's not always in the best or greatest films that we find these vivid characters, and it's not always the stars of the pictures whom we remember most clearly.

For instance, I remember seeing a detective film that, so far as I can recall, was not particularly distinguished from the ordinary run of detective films of what is known as the "who-dunnit" class, except for one thing, and that was the performance of Nigel Bruce as the detective. To tell the truth, I'd forgotten almost everything about the film except that it had some tropical or semi-tropical background and one or two menacing shadows. I'd forgotten even the title until I looked up a list of Nigel Bruce's films and identified it as "Murder in Trinidad." But nothing can ever make me forget Nigel Bruce as the untidy, casual detective who wandered about with a monkey on his shoulder and a pocket full of peanuts from which he continually

Top left: W. C. Fields as Mr. Micawber and Freddie Bartholomew as David in "David Copperfield."

Top right: Ralph Richardson as Dr. Denny in "The Citadel."

Robert Morley as Louis XVI in "Marie Antoinette."

Upper Circle:
Anton Walbrook as the Prince Consort and Anna Neagle as Queen Victoria in "Victoria the Great."

Above:
Edward G. Robinson is closely questioned by Paul Harvey and Wallace Forde in "Passport to Fame."

Left: Paul Robeson in "Emperor Jones."

Cedric Hardwicke as Charles II in "Nell Gwyn."

Henry Oscar, John Wood, Margaret Lockwood and Olga Lindo in "The Case of Gabriel Perry."

took a handful and munched, scattering the shells absentmindedly about him as he gathered up clues.

In the big films with the big stars, frequently it's a smaller rôle that remains most vivid, and which overshadows, by reason of its portrayal, the star's performance. In "The Citadel," for instance, the most vivid memory to me is the one of Dr. Denny, played by Ralph Richardson, who is rapidly accruing a long series of unforgettable characters. Will you ever forget Dr. Denny trying to drown his disillusionment in whisky, yet still hanging on to his ideals and ready to risk everything for them, passing cynical, embittered, humorous comments on the mismanagement of the sanitation of the little Welsh mining village, or having another illusion shattered by his friend Dr. Manson, when he asks him to join in the idealistic sanitorium scheme? He has given us many other vivid memories —the uncouth dictator in "Things to Come," the sorrowfully suspicious husband seeking divorce in "The Divorce of Lady X," the shrewd, amusing intelligence chief in "Q Planes" among them.

In "Marie Antoinette," charming as Norma Shearer was, it is Robert Morley I recall with the greatest vividness—the dull-witted, kind, simple Louis whose head should never have worn a crown. Do you remember the scene in which he goes out in the rain to address his soldiers and makes such a hopeless mess of it, standing there confused and floundering and ridiculous, and yet so pathetic?

Then again, in "Marie Walewska," who can forget Maria Ouspenskaya as Greta Garbo's testy little old aunt who cheats at cards and treats the great Napoleon with a sort of scatter-brained imperiousness and contempt? In the same film there was a delicious portrayal by Reginald Owen

Fritz Kortner as Abdul Hamid in "Abdul the Damned."

Will Fyffe as Adam McAdam and Storm as Black Wull in "Owd Bob."

as Napoleon's foxy Foreign Minister, Talleyrand, whose delight was in sniffing out secrets that he wasn't supposed to know.

Basil Rathbone and Aline MacMahon in "Kind Lady."

When The Stars Shine

In giving you these examples, don't think I'm trying to belittle the stars. Often it's not their fault that they're not the ones we remember; it's because the characters they play aren't the stuff of which memories are made. When they are, we remember them well enough.

For instance, back in the silent days stands a character that is unforgettable because it was an utterly new creation for those days when the line between hero and villain was sharply drawn. It was the Prussian officer portrayed by Erich von Stroheim, an elegantly uniformed automaton so far as military duties were concerned, an unscrupulous and confirmed lady-chaser off duty. He has played this type many, many times since with slight variations, one of the best of his recent portrayals of such a character being in the French film, "La Grande Illusion."

Shall we ever forget those beloved Dickens characters of David Copperfield and Mr. Micawber as portrayed by Freddie Bartholomew and W. C. Fields? Freddie has done much good work since, and W. C. Fields has added to his previous list of comedy successes, but those two characters will always stand out in their careers.

And who can forget the lovable, human characters given us by the late Marie Dressler and Wallace Beery in "Min and Bill" and "Tugboat Annie"? Remember Wallace Beery, the drunken, lovable ne'er-do-well rascal, pleading with the hard-working Annie for a dollar, and reducing the request, little by little, to the ignominy of a dime, and failing to get even that? Or when, reduced to desperation, he tries hair tonic as a substitute for his more usual forms of alcohol?

It was in another film in which the late Marie Dressler appeared—"Dinner at Eight"—that Billie Burke gave us the first glimpse of the nit-witted, dithering Society matron she has since made familiar to us, a woman who, with all sorts of tragedy and trouble going on round her, is completely wrapped up in her own little domestic disarrangements, such as having thirteen at a dinner-party.

In "Sixty Glorious Years" we had a Duke of Wellington who really could make us believe that he had earned the title

Emil Jannings, Marlene Dietrich and Rosa Valetti in "The Blue Angel."

Charles Boyer as Napoleon and Reginald Owen as Talleyrand in "Marie Walewska."

Alastair Sim as the editor in "This Man is News."

C. Aubrey Smith as the Duke of Wellington in "Sixty Glorious Years."

of the "Iron Duke," even though we saw him vanquished by a mere girl—his Queen. C. Aubrey Smith, with his great height and big frame, his rugged features and bushy eyebrows, had the uncompromising manner, the voice and brusque, downright speech that all combined to give us an unforgettable portrait of our great military leader.

Age comes into its own again with Morton Selten's delicious portrait of the testy old judge in "The Divorce of Lady X." Do you remember him waxing furious over the way his breakfast egg was boiled? And yet his part was by no means a big one. But little cameos like this can make or mar a film; they can live in our memory for the natural, human touch given to them, or fade from remembrance because they mean nothing. It's not so much the character or the actor; it's the combination of the right character and the right actor that makes these parts unforgettable.

Horror

A character I cannot forget, although the man who portrayed it has become famous for a rôle far removed from it, was in "The Lost Patrol." Do you remember the film, adapted from Philip MacDonald's book, "Patrol"? It was the story of a handful of soldiers lost in the desert, unable to move. Their numbers slowly grew less as they were sniped by Arabs who were never visible; the unseen enemy, the deadly accuracy of their shooting, the blazing, empty days gradually sapping the courage and the morale of the dwindling numbers of the survivors. In that film, Boris Karloff played the part of a pious soldier who loses his mind completely as a result of the mental strain to which he is subjected, and becomes a raving religious maniac. To most, I suppose, it is as Frankenstein's monster that he is best known, but to me his portrayal of the man who housed that poor, frenzied mind is the finest thing he has ever done.

Two characters stand out in my mind by virtue of sheer horror—not the ordinary crude horror, but a subtler kind. One is Henry Oscar as the hypocritical murderer in "The Case of Gabriel Perry," who was pleasant and smooth to acquaintances and an abominable tyrant to his wife and two children. The other is Basil Rathbone as the villainous schemer in "Kind Lady" who plots to get hold of the wealth of the woman who has befriended him by trying to convince her that she is insane.

And do you remember Fritz Kortner's brilliant performance as the Turkish Abdul Hamid in "Abdul the Damned," terrified of death,

Billie Burke with Marie Dressler in "Dinner at Eight."

Left: Billy Bevan and Boris Karloff in "The Lost Patrol."

Right: Nigel Bruce as the detective, with Douglas Walton, Heather Angel and Murray Kinnell in "Murder in Trinidad."

suspecting everyone round him of treachery? Do you remember that scene at the end when at length his people rise in revolt against the misrule and atrocities committed during his reign, and he finds himself alone in his great palace, abandoned by his household, alone with the memories of the past, knowing that death at the hands of his oppressed people lies just ahead? Fritz Kortner, you will recall, played a dual rôle in this film; he appeared as the dull-witted "double" who appeared in public when Abdul Hamid feared that he might be assassinated, and who was actually shot, Abdul's "miraculous" recovery being used as a means of plunging despair into the hearts of his enemies and inspiring superstitious awe among the masses.

Another brilliant portrayal in a dual rôle was given by Edward G. Robinson in "Passport to Fame," and it is this for which I remember him best. He appeared as a timid little clerk who couldn't say "boo" to a goose, and yet by a freak of Fate was the double of a daring and unscrupulous gangster who, learning of the resemblance, turned it to his own advantage, with embarrassing results for the clerk. The differentiation between the faces of the two characters was made with no make-up, and yet you could read depravity and vice on one and timidity and gentleness on the other.

Famous Rulers

Rulers famous in history have been vividly portrayed on the screen. Paul Robeson gave us a superb portrayal in "Emperor Jones" as the runaway slave who becomes the ruler of a tiny kingdom. And how about Cedric Hardwicke's Charles II in "Nell Gwyn"? He gave an impressive portrait of the Stuart king, haughty, insolent, charming, melancholy—an understanding portrait of a complex character.

Maria Ouspenskaya as the Countess Pelagia in "Marie Walewska."

Below: Walter Huston as Rhodes and Oscar Homolka as Paul Kruger in "Rhodes of Africa."

Miriam Hopkins as Becky and George Hassell as Sir Pitt Crawley in "Becky Sharp."

Morton Selten tackles the morning egg in "The Divorce of Lady X."

Erich von Stroheim in one of the first characters in which he made his name, in "Blind Husbands," of which he is described as "director, actor, star and creator."

William Powell as Nick Charles and Skippy as Asta in " The Thin Man."

Wilfrid Lawson as Uncle Dick in " Yellow Sands."

Charles Laughton as Captain Bligh in " Mutiny on the Bounty."

Below : May Robson and Walter Brennan in " The Texans."

In two films we have seen Queen Victoria and her beloved Prince Albert brought vividly back to life. Anna Neagle and Anton Walbrook, in " Victoria the Great " and " Sixty Glorious Years," have given us indelible memories.

From the pages of history have come many vivid pictures. There is that brutal portrait of Captain Bligh given by Charles Laughton in " Mutiny on the Bounty," a merciless piece of realism in the portrayal of that harsh, sadistic character who was yet such a magnificent seaman.

And how about Oscar Homolka's portrayal of Kruger in " Rhodes of Africa " ? Somehow, good as Walter Huston was in the title rôle, when I recollect the film it is of Oom Paul Kruger I think, a silent, stubborn, stolid old Boer. In the rôle Oscar Homolka seemed to display no emotion whatever and yet somehow you knew each move of his thoughts.

It is always a little hazardous, casting a well-known book for screen purposes, but certainly there can be no question about the universal success that William Powell made as the debonair, suave, humorous detective, Nick Charles, in the adaptation of Dashiell Hammett's thriller, " The Thin Man." And although a clever little wire-haired terrier named Skippy had been appearing on the screen before this film, it was his rôle as Asta that gave him the chance to show just how good a picture-stealer he was. Do you remember the entrance of Mrs. Nick Charles—Myrna Loy—in the picture ?

Thackeray's " Vanity Fair," retitled " Becky Sharp " for screen purposes, was the first time three-colour Technicolour had been used in a full-length film. Besides being notable for this, it had Miriam Hopkins' brilliant picture of Becky—outwardly demure, charming and virtuous—in reality a scheming, unscrupulous, sharp-witted little adventuress, ready to deceive and betray anyone to gratify her ambition.

Another clever portrayal of an unpleasant feminine character —it seems that it's the bad women we remember, not the good ones—was given by Marlene Dietrich as the travelling singer in " The Blue Angel," a brilliant performance which to my mind she has never equalled. In that film, too, was another unforgettable portrayal—by Emil Jannings as the respectable school-teaching professor who finds that postcards of the lady are demoralising his class, and who, when he goes to see her, falls under the spell of her physical charm.

And now to finish on the brighter side. I suppose one of the most recent portrayals that will linger long in the memory of those who saw " This Man is News," is that of Alastair Sim as the harassed Scottish editor of the paper on which Barry K. Barnes is reporter.

And how about May Robson in " The Texans," as the tough old Southern lady whose ranch and cattle are threatened by land-grabbers ? Remember that scene in which she sets out to make the villain of the piece drunk and gets extremely tipsy herself in the process, yet never quite loses her dignity, despite an unsteadiness of gait and the extremely rakish tilt to the prim velvet bow in her hair ? The scene shows her with Walter Brennan, but he, I think, will be best remembered for his part in " Kentucky."

Two delicious portrayals in British films that could have been done only by British actors, for both are full of local characteristics as well as dialect, have been given us by Will Fyffe and Wilfrid Lawson—the former in " Owd Bob " and the latter in " Yellow Sands." Will Fyffe may have started his screen career late in life, but even if this rôle were the only one he ever played, he would deserve a niche all to himself in the halls of the film great. As the dour, covetous, grasping old Scottish farmer, McAdam, who hates the Cumberland farmers as much as they hate him and his dog, Black Wull, he brought to the rôle a rich humour that made it a triumph.

Then there is Wilfrid Lawson's delicious portrayal of Uncle Dick in " Yellow Sands." This character, like McAdam, is addicted to tippling, but in contrast he is a lazy, philosophical, lovable old rascal who gets happiness from life in his own way.

These are only some of the characters that I'm sure will live for ever in the memory of those who have seen them.

At Home with GENE and JEANETTE

It was in 1938 that Gene Raymond and Jeanette MacDonald were married. These pictures show them in their lovely home in the exclusive Bel Air district, near Hollywood. You see Jeanette below in the living-room of the Raymond home. It is decorated in copper and golden tints, and the furniture is of mahogany.

Mr. and Mrs. Gene Raymond in the playroom—one of the most-used rooms in the house, where guests usually gather during informal evenings. Hand-hewn wood walls, barrel furniture, a flagstone floor with bearskin rugs, with upholstery in henna, make it comfortable.

A home without dogs, says Jeanette, is like ham without eggs. Here she is with three of her five—Mike and St. Nick, Irish setters, and Sunny Day, a Skye terrier.

Mr. and Mrs. Raymond spend many happy hours on the bridle trails surrounding their home. Both their horses—Jeanette's White Lady and Gene's Black Knight—are kept in stables in the grounds.

Left: Jeanette pauses to say "Phew! It's hot!" as she does a spot of transplanting. She is one of Hollywood's keenest gardeners.

Favourite Films Screened Again

Of late there has been a tendency among producers to revive old favourite films. From the standpoint of the producer there are several reasons for this policy. One is a shortage of stories, though I cannot understand this, because there is no lack of clever writers, and much of their work is suitable material for screen plays. Anyway, producers are always complaining that they cannot get the right kind of stories, so we must leave it at that.

Economy cannot be responsible for these revivals, for the films have to be re-made, though doubtless a saving is made in the author's fee, if the story has been bought for one film production only, since his charge for his rights as author would be reduced for a re-make. The re-make is necessary for many reasons, one of the principal being that in modern drama and comedy the ever-changing fashions in women's clothes would make the original film hopelessly out of date. When a stage play is revived it is re-dressed and in many cases the dialogue is slightly altered.

Another reason why these old films are re-made is because colour films are becoming more and more popular, and the old favourite films were made in black and white, and in some cases have only been made as silents.

Perhaps the best reason why producers are re-making old films is because there is a big demand for them by the public.

Producers and exhibitors are certain of making money out of these revivals, and with much less risk than is attached to a new film. It goes without saying that only the very best of old films will stand a revival, and only those which carry a message for all time are wanted.

A film that relied on its topicality when originally produced would not stand a revival, for fashions in manners, outlook on life and social problems change almost as rapidly as fashions in clothes.

Come to think of it, there is every reason why these film revivals should be very successful. A picture play has a very short life as compared with a stage play. Take the case of what producers call a "super film." Such a picture will have a run of three to six weeks in London. Then it goes the round of provincial towns. After that the small towns—and then it is finished. That is not a very long run for a production which may cost anything up to a quarter of a million pounds.

Stage plays, on the other hand, run for years if they are a real success. I believe that "East Lynne" and "Uncle Tom's Cabin" are still running in the smaller American towns, while in this country "Charley's Aunt" ran and made big money for generations. Another reason for the success of these film revivals is that people who were too young to see the original productions hear their elders talking about them so much that a desire to see them is naturally aroused. Thus a waiting public is created for the revival.

Under the name of "The Outlaw Rider," the story now filmed as "Jesse James," with Tyrone Power and Nancy Kelly in the rôles of Jesse James and his wife, was filmed in 1929 with Fred Thomson, the cowboy hero, in the rôle of the famous outlaw.

Tyrone Power and Nancy Kelly in "Jesse James."

Clifford Evans, Geoffrey Toone and Keneth Kent (right) in "Luck of the Navy."

Margaret Sullavan and James Stewart in "Shopworn Angel."

With Fred Thomson were Nora Lane, Montague Love and Mary Carr (the latter remembered by all picture-goers who went to the cinema in the silent days for her marvellous performance in "Over the Hill").

It is surprising to me that this story has not been filmed more often, for Jesse James, his brother, and his band of outlaws played their part on the real stage of life. Call Jesse James famous or notorious, he was certainly one of the most colourful outlaws who ever defied the law in America. He was the first man to stage a train hold-up, and must have been one of the first bank robbers on a big scale. There was, too, real drama in his death, for he was betrayed and shot dead by one of his own gang.

In the same year (1929) that very fine film "Shopworn Angel" was produced, with Nancy Carroll, supported by Gary Cooper and Paul Lukas. The re-make was for the stars Margaret Sullavan and James Stewart. A splendid bit of casting this, for Margaret Sullavan and James Stewart are a fine team and both excel in emotional acting.

"Luck of the Navy" has been made twice in England. The first time (also in 1929) when Henry Victor had the rôle now played by Geoffrey Toone ten years later.

That romantic story "The Three Musketeers" has been filmed many times. I have a vivid recollection of the silent film in which Douglas Fairbanks starred. Douglas, always unconventional, even in sword play, jumped about and threw his sword instead of keeping it in his hand. Highly spectacular, but not as Dumas wrote it.

In that same year (1922) there was a French serial shown over here of the same story, and in 1936 a talkie version with Walter Abel as the intrepid D'Artagnan. The latest film had the mad Ritz Brothers assisting Don Ameche, to uphold the slogan of the musketeers, "All for one and one for all."

That very stirring drama "If I Were King" was first played on the screen with William Farnum in the star rôle. Betty Ross Clarke was the girl They made a fine picture but I think I preferred the re-make, with Ronald Colman and Frances Dee.

"The Little Princess" was produced in 1918, with Mary Pickford as the star. The re-make showed us Shirley Temple as the star, and here is film food for mental digestion. Mary Pickford was good in this screen play—she was always good and sometimes brilliant.

But it needed a great child actress to do full justice to this part, and Shirley was the

Don Ameche, Constance Moore and Gloria Stuart in "The Three Musketeers," in which the Ritz Brothers have the title rôles.

Ronald Colman and Frances Dee in "If I Were King."

Alan Dinehart, Phyllis Brooks, Preston Foster, Eddie Collins, Arthur Treacher and Slim Summerville in "Up the River."

Shirley Temple with Mary Nash, Arthur Treacher and Ian Hunter in "The Little Princess."

Tom Neal, Ruth Hussey, William Gargan, Samuel Hinds, Donald Douglas and Sidney Blackmer in "Within the Law."

Clive Brook, Barry K. Barnes and Jane Boxter in "The Ware Case."

Claire Trevor and Wayne Morris in "Valley of the Giants."

Ray Milland and Isa Miranda in "Hotel Imperial."

A scene from "The Dawn Patrol," showing Errol Flynn, David Niven and James Burke, and in the background, Donald Crisp, Melville Cooper, Carl Esmond and Michael Brooke.

only girl in the world who could do it. I am always diffident about using the word "genius" in describing any artiste, but I think Shirley Temple is entitled to it. There has never been a child actress comparable with her. Some of them have been very good in one or two films, but Shirley has been good in all the parts she has played. She brought to the screen the naturalness of a child, and with it she had the technique of an actress of middle age. Whether she will develop into a mature actress is hard to say. Personally, I hazard the opinion that by the time she has grown up she will be tired of acting. There is no need for her to play before the camera and the microphone. She is a very rich little girl, and from what we can judge from her screen performances and what people who know her have said, she is also a very sensible girl. In my opinion, she would be wise if she retired before she grew up. She would then be able to say without boasting that she was the greatest child actress of her time.

"Up the River," a skit on prison life, was one of Spencer Tracy's films in 1931.

A very famous drama is "The Ware Case." This was filmed in 1929 with Stewart Rome, Betty Carter and Ian Fleming as the principal players. This was a very fine film indeed and I hesitate a little before stating that I think the revival film, with Clive Brook, Barry K. Barnes and Jane Baxter, was a better film, but I must give the vote to the last named because of Clive Brook's performance. I think this film provided Clive Brook with possibly his best film rôle. This is rather strange because, taking his screen career as a whole, Clive Brook would appear to be better suited by a part which called for an austere and somewhat smug character than the extravagant, happy-go-lucky Sir Hubert Ware, the central figure in this great crime story. But Clive Brook made the most of the rôle of the ill-fated philandering baronet.

"The Valley of the Giants" was one of the late Wallace Reid's films, way back in 1920. It was a real melodrama of the lumber camps. The new version owed a lot to the introduction of colour in the beautiful outdoor settings.

"Hotel Imperial" is a war drama set in a hotel on the Austro-Russian frontier. This was one of Pola Negri's finest performances and she was helped by James Hall. In the new version we are introduced to Isa Miranda, a newcomer to the screen, from Italy.

One of the finest air-fighting films ever produced is "The Dawn Patrol." In the original version Richard Barthelmess,

Douglas Fairbanks Junr., and Neil Hamilton were the stars, and a very good picture they made of it. In the re-make we had Errol Flynn, David Niven and Basil Rathbone, and they also made a grand film. Much as I liked the original, I feel I must say that the re-make beat it.

In "Within the Law" I shall always remember the original screen version. Here we had Norma Talmadge, Lew Cody and Jack Mulhall, a trio that would take some beating in these days. To my mind, Norma Talmadge was one of the greatest actresses in the days of silent films, and I am convinced she would have been one of the best actresses in talking pictures had she kept on acting. I am equally convinced she would have made a very great stage actress had she chosen to leave the screen for a time, as so many do these days.

As for Lew Cody, I am certain no actor ever filled his shoes. He was supreme in the rôles in which he appeared—and they were many. Unfortunately, in 1934 he died at the peak of a screen career which, if not marked by genius, always carried the hall-mark of sound acting which had its moments of brilliance.

The new version of "The Hound of the Baskervilles" was made in Hollywood, with an all-British star cast. Basil Rathbone and Nigel Bruce are admirably cast in the rôles of Sherlock Holmes and his assistant Watson. This was also an early British success with Eille Norwood and Hubert Willis.

Also another British success was "The Outsider," famous as a stage play: the film was made in 1931, with Harold Huth, Joan Barry and Frank Lawton. This year's revival had George Sanders as Ragatzy the bonesetter, detested by Harley Street but beloved by his poorer patients, and Mary Maguire as his rich patient, who learns to love him. And still another British film adaptation of a successful drama was "At the Villa Rose"; the play starred the late Sir Arthur Bourchier and his beautiful wife, Kyrle Bellew. The first film was made in 1921, with Manora Thew and Langhorne Burton. To-day it stars Judy Kelly and Peter Murray Hill.

"Huckleberry Finn" was a 1920 picture starring Lewis Sargeant. Mickey Rooney excels in his interpretation of Mark Twain's hero in the up-to-date version.

And last, but not least, we have another version of "Beau Geste," the film which was the most-talked-of success of 1927. Ronald Colman, Neil Hamilton and Ralph Forbes were the three brothers in that film. To-day we have Robert Preston, Gary Cooper and Ray Milland.

Beryl Mercer, Richard Greene, Basil Rathbone, Wendy Barrie, Nigel Bruce and Lionel Atwill in "The Hound of the Baskervilles."

Mickey Rooney and Rex Ingram in "Huckleberry Finn."

Left: Peter Murray Hill, Judy Kelly and Keneth Kent in "At the Villa Rose."

Robert Preston, Gary Cooper and Ray Milland in "Beau Geste."

George Sanders, Mary Maguire and Frederick Leister in "The Outsider."

A FAMOUS DANCE TEAM OF 25 YEARS AGO

It was just before the war that Irene and Vernon Castle became famous on two continents for their brilliant, graceful exhibition dancing. They were planning to retire when the Great War broke out. Vernon Castle enlisted in the Royal Flying Corps, and two years later crashed to his death. Ginger Rogers and Fred Astaire have brought this real-life story of love and tragedy to the screen.

Fred Astaire as Vernon Castle the young Englishman who, when he met Irene, was a "stooge" for Lew Fields, wearing a false nose. Irene and Vernon rehearse to become a dancing team, fall in love and marry. Their first engagement is in Paris—but when they get there, they find that they are not to dance—the engagement is for Vernon in his slapstick rôle. They leave, and at the Cafe de Paris become the toast of the city with their dancing. On the right: they dance the polka.

Ginger Rogers as Irene Foote, a stage-struck girl, meets a young actor named Vernon Castle, and to impress him dons a "Yama-Yama" costume and dances. He tells her she is a "ham," which she misinterprets—and imagines is a compliment.

You Always Find 'Em FIGHTING

FIGHTING plays a big part on the screen, and always has done since stories were made into film plays. Some of the greatest of the spectacular films have been based on battles on land and sea and in the air.

"Gunga Din," for instance, was not as Kipling wrote it, the scenario being a mixture of "Gunga Din" and "Soldiers Three," but the whole picture was a magnificent spectacle. Something like ninety per cent of the action was fighting with sword, lance, rifle or fists.

Then there was "The Drum," also depicting warfare on the North-West Frontier of India, and the same background served for "The Lives of a Bengal Lancer." There was also "The Charge of the Light Brigade," a magnificent picture of war.

Of war films based on the Great War there have been no end, some glorifying the heroism of soldiers, sailors and airmen, others driving home the truth that modern warfare is horrible and beastly. In these plays, every country which took part in the late war has been represented in these films, and the scenarios have presented war from every possible angle. Most of these war films were great productions and not a few of them were classics if one can apply that word to motion pictures. Probably the best three depicting trench warfare were "Journey's End," "All Quiet on the Western Front" and "The Big Parade."

Pat O'Brien

Lyle Talbot

Below: George O'Brien

Victor McLaglen

Lloyd Nolan

Films dealing with naval battles have not been so plentiful, probably because naval battles are fought at such a long range that it is impossible to get an effective close-up of fighting as can be done in trench warfare.

Air fighting is ideal screen material, though, of course, there is a certain amount of trick photography and also professional airmen "doubling" for the stars. Nobody minds this "doubling" business now that it is admitted by producers. You can't expect an actor to be a crack shot, a star airman, a champion swimmer and expert at many other things, so doubles must be used. All the same, the stars, often take big risks.

Some very grand spectacular air-fighting pictures have been made. There was "Hell's Angels," for instance, the film that brought Jean Harlow to the front. Then there was "Wings." And another great air film was "The Dawn Patrol." There are, of course, many others. There is nothing quite so thrilling in screen entertainment as a fight in the air, and director, cameramen and technicians make these fights so realistic that as a famous flyer once said to me: "They are more convincing than the real thing."

To come back to land battles between regular armies or professional soldiers against native rebels, it must have struck any cinemagoer that the crowd work is magnificent. The answer is simple. The soldiers shown in the battles are ex-soldiers, members of the American Legion. They fought in the war and they know how to handle a rifle, a bayonet or a hand grenade. They are a corps of soldiers who fight at the bidding of any screen production company. The corps was founded by Sergeant Ivan Deputy. He went home after the Great War, and the best job he could find for himself was a garage attendant in Hollywood. In his spare time he chatted with other ex-soldiers in the American Legion posts. Like himself most of them had not found jobs that paid big salaries.

Then came the making of "The Big Parade." The producer wanted real soldiers who could be relied upon to present the real thing. The ex-Sergeant gathered three hundred and fifty Legion men and the corps was formed. They made a big success in that film as everybody who saw it will agree. Since then they have been fighting regularly on the films. They make very good money and are able to live between pictures even if they don't find an occasional job. They might be called the Versatile Army, for they appear in the uniforms of many countries. In "The Big Parade" they were American soldiers, in "Gunga Din" they served England

Chester Morris

Jack Holt

Charles Bickford

Preston Foster

Left: William Gargan

wearing the highland kilts. They are a great corps, and in some spectacular films the crowd counts almost as much as the stars.

I should have thought that this corps of film fighters met with plenty of real casualties, but ex-Sergeant Deputy stated recently that they have never had a real casualty (by that I suppose he means a fatal accident) and that the risk is very slight because the men are so well trained.

We now come to the stars whose photographs illustrate this article. Perhaps they ought to have been dealt with first. Practically all of the men you see depicted here are pretty tough and could hold their own in real life scraps. Because of the nature of their work they have to keep fighting fit, but the big majority of them are very keen sportsmen and quite a number really fine athletes, and they would keep fit in any case, because they like to be fit. When they are off the set most of their life is spent in the open air and not in giving whoopee parties.

The champion of this bunch of film fighters is Victor McLaglen. He has done in real life practically all the fighting he has done on the screen. As most men readers of this article will probably know, he fought the great Jack Johnson, ex-heavy-weight champion of the world. He also fought Frank Goddard at the old National Sporting Club for the British heavy-weight championship, and put up a great fight although defeated. I saw that fight. As a wrestler Vic was in the first class, and in one of his first films made in Hollywood he was a mighty wrestler. When he plays a fighting soldier he has a background, for he was a soldier in the Great War. McLaglen is not a young man, but it would take a very good young man to beat him at boxing or wrestling, for he is still fighting fit.

Chester Morris is a very fine boxer and he is well up to professional standard when it comes to a scrap. Jack Holt can use his fists, and is a real he-man. He was once a cowboy, and a cowboy has to know how to protect himself with his hands. Another proof of Jack's toughness is that he came to the films as a stunt man.

William Gargan was once a detective, so we may be sure he could look after himself when it came to a fight.

Charles Bickford served in the American Navy, so he was trained in a good fighting school, and very few of his pictures haven't a scene in which he uses his fists. Pat O'Brien also served in the Navy during the war.

George Bancroft

Brian Donlevy

Bruce Cabot

Alan Hale

James Cagney

George O'Brien earned a living as a stunt man in films before he became a star, and any man who can do film stunts has to be strong, tough and clever.

Lloyd Nolan went to sea and worked his way round the world. You can imagine how many real fights he had on that long trip.

Lyle Talbot, though he began his stage career at the age of sixteen, before coming to the screen was a diving and boxing champion. He won honours in Olympic Games when only fourteen years old.

Like Vic McLaglen, Bruce Cabot has been a prizefighter, and he was also oilworker, seaman, surveyor, car salesman and real estate agent before he became a film actor. That is a pretty good roving record.

Larry Crabbe is a champion swimmer, and to his ability in that direction he owed his start in pictures. A magnificent specimen of manhood, he is an all-round athlete.

Bob Baker is a real cowboy who rode horses when he was a child. Six feet in height, he is splendidly built and can hold his own at most games and sports. Buck Jones is another fine rider who is a good boxer as well.

Preston Foster is usually cast in action films in which a man must hold his own.

George Bancroft was a sailor before coming to the screen way back in the silent days.

Alan Hale began his film career in the early days of the silents. He specialises in he-man rôles, hero and villain, and if there is a fight in the script you can be sure he'll be in it.

John Wayne was a footballer before he turned to the films for a living, beginning as a prop man. His first rôle was as leading man in " The Big Trail." Charles Starrett was also a footballer.

Brian Donlevy proved his fighting skill when he stood up against Victor McLaglen in " We're Going to be Rich."

James Cagney learned to use his fists in gangster films. He's been wanting to get away from these rôles because he doesn't want young lads to think a gangster's life has any glamour. For this reason he stipulates that if he takes the rôle of a gangster in future he must pay for his misdeeds.

Yes, men who generally fight in the pictures they act in can fight off the screen.

E. W.

Bob Baker

Charles Starrett

John Wayne

Left : Buck Jones

Roy Rogers

Larry Crabbe

OLIVIA DE HAVILLAND'S first ambition was to be a teacher, an authoress or an actress. When she read of Max Reinhardt's production of "A Midsummer Night's Dream" at the Hollywood Bowl, she went to Hollywood and was engaged as understudy for the rôle of Hermia. Gloria Stuart, however, who was playing the part, was recalled to her studio—and Olivia stepped into the part. The same rôle in the film—and then a contract—followed. So Olivia became an actress.

She is interested in painting, writing and music, but does not dance or sing—she says she has no sense of balance for the former. Swimming and fancy diving share pride of place with riding in her preference in outdoor sports. She likes tennis and badminton, but does not play cards. Clothes interest her only moderately, and her favourite colour is blue. Her pet aversions include snakes, parsnips, lifts, early morning breakfast—and cooking.

Series AND Sequels

BACK in the old days of silent films, when you measured your money's worth by the number of thrills to a penny, serials stood high in favour. There at least you could always be certain of value for each episode was packed with fights and chases, and each week found the heroine left in some new predicament—dangling over a sharp-edged cliff at the end of a piece of rope (you were shown the fibres of the rope being severed one by one by the jagged rock); or tied to a chair while a fuse attached to a bomb burned inch by tantalising inch; or locked in an upper room while the basement was set on fire.

Always the villain's plans for the extinction of the heroine favoured some ingenious form of murder that allowed for the possibility—or perhaps it would be more accurate to say the inevitability—of the heroine's escape in the nick of time the following week. Not for those old-time villains the crude and certain method of shooting the lady. Their methods were a little like those mentioned by the Mikado in the Gilbert and Sullivan opera—"something slow, with boiling oil in it." And so we always knew that as long as there was another episode to go she'd have to get out of it somehow, and spent the intervening time speculating on how she'd do it.

And how the intrepid heroine was cheered and the blackguardly villain hissed and booed! Then audiences became a little more self-conscious and films a little more sophisticated, and serials went out of fashion. For a time there was really nothing that took their place—especially when talkies arrived. They have never really come back into general favour, despite the tremendous success of a certain "Masked Rider" serial in blasé New York. Instead we have the modern version of the serial—the series.

There have been sequels to films as long as I can remember, but for the most part they were the filmed versions of literary sequels such as "The Prisoner of Zenda" and "Rupert of Hentzau." But sequels were not particularly popular, even when the original film had been an outstanding success, because there was a strong feeling—which was justified by experience—that sequels almost invariably

Top right: Roland Young, "Skippy" and Constance Bennett in "Topper Takes a Trip." Top left: Ray Corrigan, John Wayne and Max Terhune, "The Three Mesquiteers." Centre left: Johnny Weissmuller as Tarzan. Left: Lionel Barrymore and Lew Ayres in "Young Dr. Kildare."

failed to win anything like the popularity of the original—mainly, I suppose, because it is difficult to repeat a success.

During the past few years, however, this prejudice has been removed, and in fact there is the danger, especially in the case of the family series—the adventures of the Joneses and the Hardys and the Higginses—that they will be overdone. In the matter of the family films, it is not so much the quality of the film that is questioned, for the Hardys and Joneses have maintained a remarkably high standard, but the numbers of other screen families who have since appeared on the screen, and show signs of turning into series as well.

Instead of having one long story, broken into episodes, we now have the same characters in a series of episodes, each of which is a complete story in itself, with no " continued in our next " about it. This is an advantage to both the public and producer. For if the first episode of a serial is not inviting, you still have to endure it each week when you go to the cinema, unless you are one of those talented people who can work out the times of showing the various items of the programme so that you can arrive just after the serial and leave just before it. And if it is bad enough, it will swing the balance and send you to see a film at another cinema. But the cinema manager has to continue showing it. And if it is bad enough for exhibitors to give it a miss, the producer has a costly production left on his hands. On the other hand, the film series are not made frequently enough to pall. And in starting a new series the producer has the thermometer of public opinion on the first one by which to judge whether to produce any more.

The present popularity of the film series started about eight or nine years ago, and, if I remember correctly, it was our old Chinese detective friend, Charlie Chan, who began it all. Since then both the original creator, Earl Derr Biggers, and the original actor, Warner Oland, have died. But Charlie Chan still sleuths triumphantly on the screen, even though the quaint mixture of Oriental philosophy and Western phraseology which was one of Charlie Chan's most endearing qualities, and which made him a little different from the ordinary detective of fiction, seems to have evaporated a little from the later films. Now the studio provides the stories about Charlie Chan, having acquired the rights to the film use of the name and character, while Sidney Toler has stepped into Warner Oland's shoes and, incidentally, taken over the numerous Chan progeny. Sidney Toler's first domestic act as Chan was to become a grandfather!

Running the Chan series very close in popularity are the Mr. Moto and Bulldog Drummond series, although both started some years later. In the Bulldog Drummond series, it had better be made clear that it is the series in which John Howard as Captain Hugh Drummond, Reginald Denny as Algy, and E. E. Clive as Tenny appear, for there have been many previous " Bulldog " films, and in fact it was in this rôle that Ronald Colman made such a hit in his first talkie that he made a sequel to it later on.

Top left: Bela Lugosi, Boris Karloff and Basil Rathbone in " Son of Frankenstein." Top right: William Powell and Myrna Loy in " After the Thin Man." Centre right: Lucille Ball and Jack Oakie in " The Affairs of Annabel." Right: Penny Singleton, Larry Sims, " Spooks " and Arthur Lake in " Blondie."

Peter Lorre, that brilliant little German actor, created the rôle of the Japanese detective in "Think Fast, Mr. Moto," which we saw in 1937, and has been appearing in Mr. Moto films ever since. This series, by the way, is about the only one not based on published books that have already made the leading character or characters well known to the public.

A third Oriental sleuth has been given us in Boris Karloff as Mr. Wong. His screen birth, however, is the most recent, and at the time of writing he has appeared in only two of the series, "Mr. Wong, Detective," and "The Mystery of Mr. Wong."

There have been many other detective film series—in fact, detectives outnumber by nearly half all other series. The outstanding one is, perhaps, "The Thin Man," which was adapted from Dashiell Hammett's novel. William Powell's sly, ironic humour, Myrna Loy's gay insouciance, to say nothing of the delightful performance by that intelligent little wire-haired terrier, Skippy (who as a result began to be better known as Asta, his name in the film), were allied with a light-hearted treatment of a grim theme to such an extent that each grim thrill had its laugh—in fact, the laughs outnumbered the thrills. It was so entirely different from the conventional detective thriller, with its "comedy relief" supplied here and there by minor characters obviously introduced for that purpose, that it made a sensational success. As a result of insistent demands from the public a sequel to it, "After the Thin Man," followed three years later, still with William Powell, Myrna Loy and Skippy—or Asta—in the leading rôles.

And do you recall the hilarious adventures of Melvyn Douglas and Joan Blondell in "There's Always a Woman," the story of a private detective who goes back to the police force while his wife does a spot of private detecting in opposition and gets there first every time, although her ethics are not always above question? It was as sparkling as a glass of champagne. And the result was a sequel, "What a Woman!" Again Melvyn Douglas was the harassed husband, but this film departed a little from the custom of putting the same players in the same leading rôles by providing him with a new film wife in the attractive person of Virginia Bruce.

Over here, the tremendous popularity on the wireless of the "Inspector Hornleigh" problems led to the activities of that astute gentleman being extended to the screen studio. But although it was S. J. Warmington who first introduced the Inspector to us on the air, it was Gordon Harker who was picked to bring the Inspector to the screen.

Another British film that became so popular that it was decided to make a sequel to it at once was "This Man is News."

Top of page: George Hayes, William Boyd and Russell Hayden as the three friends in the Hopalong Cassidy series. Left: Sig Rumann, Jack Carson and Louis Hayward in "The Saint in New York." Bottom left: Chick Chandler, Michael Whalen and June Gale in "Time Out for Murder."

Below: Reginald Denny, E. E. Clive, H. B. Warner and John Howard, the leading players of the "Bulldog Drummond" series made by Paramount.

In it Barry K. Barnes appeared as Michael Drake, a newspaper reporter, Valerie Hobson as his wife, and Alastair Sim as Drake's harassed, hot-tempered news editor. These three did such a delicious job of acting and the film itself was so entertaining that "This Man in Paris" was made as the result of public demand. Not only are the same three in the leading rôles, but the same director, author and producer, as well as several supporting characters. The success of the first film, by the way, can be gauged by the fact that it cost only £14,000 to make—a very modest sum in film production—and by March, 1939, had already earned £65,000!

Hollywood also has its newspaper series. One of these has Glenda Farrell and Barton MacLane in the leading rôles. Glenda Farrell is the inquisitive, quick-witted reporter, and Barton MacLane the rather slower and surer detective over whom she gaily and consistently scores in their rivalry to solve the various mysteries that confront them. "Torchy Blane" was the name of the first of the series in America, and it was taken from a magazine series of stories which carried the name of the pert, wisecracking heroine.

The other series has Michael Whalen as a "newshound" and Chick Chandler as his photographer, both of them full of wisecracks and bright ideas. "The Roving Reporters" is the name given to these two characters, but the titles of the film vary, unlike the majority of the series films, which usually carry the name in the title.

In 1932 we had two films that both made such a success that sequels have been the result. One was "Frankenstein," which starred Boris Karloff as the Monster and Colin Clive as Frankenstein, the scientist who created the human monstrosity and found to his horror that he could not control what he had created. There have been two sequels to this film. The first was "Bride of Frankenstein," in which Elsa Lanchester appeared as the Monster's fearsome Mate—both Colin Clive and Boris Karloff appearing again in the production. Then came "Son of Frankenstein." Once again Boris Karloff starred as the Monster, but Basil Rathbone appeared as the scientist's son, who in his turn was fascinated by the prospect of revivifying the Monster, then cast into agonies of remorse for the havoc the Monster wrought.

"Tarzan" was the other 1932 film that brought its own sequels. There have been other versions of the Edgar Rice Burroughs jungle stories, but none approaching the popularity of these starring Johnny Weissmuller, the Olympic swimming champion. In all the Tarzan films, Maureen O'Sullivan has played opposite him as Ula, his mate, and in the latest, "Tarzan in Exile," there is an infant Tarzan, adopted by Mr. and Mrs. Tarzan when they find him in the jungle.

Peter Lorre, Iva Stewart and John King in "Mr. Moto Takes a Vacation."

Sidney Toler in "Charlie Chan in Honolulu," the first film in which he took over the rôle made famous by the late Warner Oland—and inherited the Chan family as well.

Right: Virginia Bruce and Melvyn Douglas in "What a Woman."

Helen Parrish, Deanna Durbin and Nan Grey in "Three Smart Girls Grow Up."

Frankie Thomas and Bonita Granville in "Nancy Drew, Detective."

One of the most recent series is based on characters who won wide popularity as a comic cartoon strip in American newspapers—"Blondie." It relates the adventures of the Bumstead family, played by Penny Singleton, Arthur Luke, little Larry Sims and "Spooks."

"Young Dr. Kildare," with Lew Ayres as a hospital doctor and Lionel Barrymore as a crusty old specialist, was followed straight away with "Calling Dr. Kildare." It is practically the only one of all these series and sequels that can be called plain drama.

Juvenile players have also been starred in film series—apart from the short films such as the "Our Gang" comedies.

Bonita Granville, the little girl who made her first big hit in "These Three," is appearing in the "Nancy Drew" series, in which she is aided and abetted by another talented youngster, Frankie Thomas.

And, of course, we must not forget that delightful trio, the "Three Smart Girls," who have reappeared in "Three Smart Girls Grow Up." That is to say, two of the original three, Deanna Durbin and Nan Grey, have reappeared. The place of the other, Barbara Read, has been taken by Helen Parrish.

Some of the Leslie Charteris "Saint" stories have recently been brought to the screen. Louis Hayward first appeared as the "Saint," the gentleman crook. George Sanders took over the rôle in "The Saint in London."

Another "gentleman crook" series that has captured the fancy of the fiction-reading public is the Lone Wolf, but these have not always been filmed as a series with the same actor in the leading rôle.

In 1937 we saw "Topper." This was based on the book by Thorne Smith, and it was a gorgeously funny fantasy about two young people killed in a car crash who were earthbound until they managed to do a good deed. Cary Grant and Constance Bennett had the rôle of the two ghosts, and Roland Young was Mr. Topper, the respectable little bank manager whom they picked as the victim of their good intentions. The sequel was "Topper Takes a Trip," showing Constance Bennett still earthbound.

Valerie Hobson and Barry K. Barnes in "This Man in Paris."

"The Affairs of Annabel," which starred Lucille Ball as a temperamental film star and Jack Oakie as her high-powered publicity agent whose brainwaves always went wrong and ended in disaster, brought forth a sequel, "Annabel Takes a Tour," a few months later.

Last, but by no means least, we come to what must be two of the most popular series of all. One is the Hopalong Cassidy series. It was back in 1936 that William Boyd, George Hayes and James Ellison appeared in the first. William Boyd and George Hayes have been playing the rôles of Hopalong and Windy ever since, but Russell Hayden has now replaced James Ellison.

The other series is the one starring "The Three Mesquiteers." This trio, like the Hopalong trio, has also changed one of its members. Originally the title cloaked the identities of Bob Livingston, Ray Corrigan and Max Terhune, but an accident to Bob Livingston resulted in him dropping out. The series was so popular that it was thought to be a pity to discontinue it, so John Wayne stepped into Livingston's riding boots, and the series goes merrily on.

Gordon Harker and Alastair Sim in "Inspector Hornleigh."

Boris Karloff as Mr Wong.

Glenda Farrell and Barton MacLane in the "Torchy Blane" series.

A Star at Home

ROBERT MONTGOMERY built himself this new home not so long ago, in Beverly Hills. It is almost a replica of his farmhouse in Connecticut. It has comfort, dignity and charm, and is furnished with an attractive plainness. You'll notice that Robert's interest in horses is evident indoors in the prints on the walls and the equine statuette. And there is a swimming pool wherein the Montgomery family—Mr. and Mrs. and little Betty and Robert—disport themselves with their friends. It's small wonder that the Montgomerys are seldom seen at night clubs.

LOUISE CAMPBELL

LOUISE CAMPBELL was born in Chicago, the daughter of Mr. Joseph Weisbecker, who ran a livery stable. During her schooldays she studied drama with her sister Ottilia, and when she finally began her stage career she took the name of her sister's husband. To pay college fees, she worked for three years as a dentist's assistant, and for the same reason taught dramatics and directed plays at the university where she later studied.

In 1934 she began her professional career in a stock company. Finally she appeared on the Broadway stage in the leading rôle of "Three Men on a Horse," and in 1937 went to Hollywood. She is dark-haired, hazel-eyed and vivacious, and finds recreation in riding, singing, reading and playing the piano.

ANNE SHIRLEY

ANNE SHIRLEY has never known a real childhood. Her father died when she was a mere baby, and she was only fourteen months old when she began to earn money as an artist's model. At the age of three she appeared in her first film, and a year later her mother took her to Hollywood. For the next twelve years she and her mother eked out an existence on her earnings as a child film actress, and little Dawn O'Day, as she was then known, appeared with many famous silent screen stars. But work was uncertain, and she and her mother lived on an average of forty shillings a week. Things changed for the better when she was given a small rôle in "Finishing School," and at the age of sixteen, she starred in "Anne of Green Gables." She legally adopted the name of the character she played in the film, and has been starring ever since.

ALAN CURTIS

ALAN CURTIS arrived in Hollywood with the name of Harry Ueberroth, fifty-two suits of clothes, a twelve-month contract, and no acting experience beyond one or two commercial "shorts." The suits were a legacy of his previous occupation as a photographer's model, the contract was the result of a screen test, and the name was his own. He walked about for several days hearing people talk about a newcomer, Alan Curtis, before he realised that *he* was Alan Curtis. He made his first appearance in "The Witness Chair," which starred Ann Harding, but he did not take his career seriously and, as a result, it did not exactly flourish until that eventful day when Joan Crawford chose him to play opposite her in "Mannequin" and he began to take a real interest in his work.

"SAINT" from SOUTH AFRICA

IT'S not so much good luck and good looks as hard work and perseverance that have lifted Louis Hayward up the ladder of fame. He has had to struggle every inch of the way, once he had decided that acting was to be his chosen career. That decision, by the way, was not his original one, for he had intended, on finishing his education in England and France—for which he had left his native South Africa—to join his uncle's brokering business in Wales. However, having changed his mind, in 1928 he took his first practical step towards achieving his ambition by joining a dramatic school in London. On leaving he found that the only way to get a job was to have experience, which he had not. On the other hand, how could he get experience if he couldn't get a job? It was a ticklish problem to solve, and it cost him his savings to do it, for he found a little stock company in dire need of a small sum of ready money to carry on, and bought himself a partnership that yielded a nice selection of juvenile rôles in which to gain his much-longed-for experience. His next step up was a job with a touring company, and eventually he reached the London stage. He played in several British films, then went to New York to appear on the Broadway stage with Alfred Lunt and Lynn Fontanne in "Point Valaine," which resulted in his going to Hollywood for "The Flame Within." Since then he has appeared in many Hollywood productions, including "The Saint in New York," in which he played the debonair "Saint," "The Rage of Paris," "The Duke of West Point" and "The Man in the Iron Mask."

UNKNOWN Sigrid Gurie was introduced to us as a Norwegian. Later, newspaper reporters took delight in disclosing that she had been born in Brooklyn. Another "foreigner" hoax, they said. But it's not quite that. Sigrid Gurie's parents were Norwegian right enough, and when she was three her parents returned to Oslo where she began her education, which she finished in Belgium and France. Her first rôle, by the way, was not in "Marco Polo," although that was the first part she was seen in. In "The Road Back" she acted under the name of Hedvig Ibsen—but the censor cut the entire part!

MISS PAPRIKA

It was in 1933 that Franciska Gaal made her first film —a German production for which she learned her lines parrot-fashion before speaking them, as the little Hungarian actress knew no German at all. The title of it was "Miss Paprika," and it is an excellent description of her. She has light reddish-brown hair and eyes, a restless energy, a vivacity and animation that are among her greatest charms, and a great sense of fun. But her first picture wasn't fun. In addition to the language difficulty, she knew nothing of the under-statement of film acting technique. Yet she made another half-dozen pictures, then went to Hollywood—to face more difficulties and become even more successful.

She was the thirteenth and last of the Gaal family, and had little to say in family affairs—her father and mother and the other twelve Gaals all said it first. But she decided that in her own affairs she should have the loudest voice, so despite strong family opposition she studied at the Hungarian State Stage Academy for a year. She was undismayed when requested to leave because she "had no talent." She obtained permission to sit and watch the rehearsals of a new play. The leading actress was taken ill, and Franciska took her place and became the favourite of Hungarian theatre-goers.

FOUND BEHIND A BEARD

He was bearded when a talent scout discovered him in the Pasadena Community Theatre, playing a character part. and recognised that behind the beard was a young man of promise. So Bert DeWayne Morris shed the beard, the Bert and the De, and became Wayne Morris.

He played one or two small rôles competently. Then he heard that they were looking for someone to play the leading rôle in "Kid Galahad." He pleaded eagerly for the rôle and even took boxing lessons, so keen was he on it. It brought him fame overnight, and after that he made one hit after another.

He was born in Los Angeles, and when he left school a thirst for adventure made him work his way to Australia as a steward. He didn't do it again. Then he took a job as a forest ranger. The loneliness of the life was too much for a youngster as full of life and fun as he, so he decided to have a shot at acting, with the result we know.

The only flower he doesn't like is an orchid. As a hobby he collects luggage labels, and his favourite sports are golf and tennis. He sings, too, but chiefly in the bath, plays the piano, and paints and sketches. He looks after his own financial affairs. And he is more serious about his career than when he first started it.

FROM "DOWN UNDER"

ONE of the tiniest and most charming of the new young stars of the screen is Mary Maguire, for she is only five feet tall, and takes a size one in shoes. Born and brought up in Australia, she did not leave that continent until she was seventeen. Then her father, "Mick" Maguire, a former welter-weight champion of Australia, took her to Hollywood after she had scored a success in Australian-made films, one of which was "The Flying Doctor," in which she co-starred with American Charles Farrell.

In Hollywood she appeared in several films, then she came to England, where she has won fresh honours with her wistful, unsophisticated charm in "Keep Smiling," "The Outsider," and "Black Eyes."

She was christened Helen Therese, but took the Christian name of one of her sisters (she has four!) when she began her career. She likes gold and orchids, hates gardenias, and collects unusual sea shells and pearls.

"THIS MAN"

ALTHOUGH he made his film début in the title rôle of "The Return of the Scarlet Pimpernel" two years ago, it was his work in "This Man is News" that lifted Barry K. Barnes high in popularity with filmgoers. And it was ten years before his first film rôle that he made his first hit on the stage in a small part in "Paul the First," starring Charles Laughton. Those ten years were filled with all kinds of acting experience, including an Australian tour with Margaret Rawlings in "The Barretts of Wimpole Street." This might easily have terminated his career altogether, for the ship in which he was returning home caught fire in the Red Sea, and he was marooned with a group of survivors on a little island for six days—which in that climate seemed much longer.

Born in Chelsea, he studied architecture, then went into a north country factory run by his uncle. He stuck the factory for a year. Then he revolted. He threw a brick through the office window and walked out, leaving office life behind him for ever. His best-known films include "Prison Without Bars," "The Ware Case," and the sequel to "This Man is News"—"This Man in Paris."

It was while he was making "This Man in Paris," that he had the honour of acting before Her Majesty Queen Mary, who paid a visit to the Denham studios. The scene the Queen saw being filmed is the one in the Paris fashion salon, in which Barry K. Barnes and Valerie Hobson had to lie flat on the floor behind a barricade of chairs.

IRENE DUNNE

IRENE DUNNE is a lady from Kentucky, and for nearly ten years we've all been glad that she didn't stay in Kentucky. She began to study music when she was young, and in 1926, after completing three years at the Chicago College of Music, she began her stage career. She was singing in "Show Boat" on tour when she was offered a Hollywood contract. Having been signed primarily for her voice, she made her début in a comedy which gave her only one song to sing and very little opportunity in any direction at all. It was, queerly enough, as a dramatic actress in "Cimarron" that she made a screen name for herself. She continued in drama, practically without a break, until in "Theodora Goes Wild" we were startled by an Irene Dunne who had gone comedienne. The two scenes below, from her latest films, show her as comedienne in "Invitation to Happiness," and dramatic actress in "Love Affair." And she sings in both.

Golf is her favourite sport, blue her favourite colour. Her hobby, which she shares with her husband, Dr. Francis Griffin, is astronomy.

With Fred MacMurray in "Invitation to Happiness." Left: with Charles Boyer in "Love Affair."

Emily Brontë's novel—

WUTHERING Heights

(United Artists)

—comes to the screen

THIS story of a strange, passionate man has been abridged for screen adaptation. The film deals with the love of Heathcliff, the gipsy boy adopted by a well-to-do man, and Cathy, the man's spoiled daughter—a love frustrated by pride and bitterness.

Right: Laurence Olivier as Heathcliff and Merle Oberon as Cathy.
Above: Cathy marries Edgar Linton (David Niven), a neighbour. Behind Cathy is Edgar Linton's sister Isabella (Geraldine Fitzgerald), whom Heathcliff later marries for revenge, and Ellen (Flora Robson), Cathy's nurse.

JAMAICA Inn

(*Mayflower*)

"*Oh, Lord we pray Thee —not that wrecks should happen, but that if they do happen, Thou wilt guide them to the coast of Cornwall for the benefit of the poor inhabitants.*"

So ran an old Cornish prayer of the early nineteenth century, before the Coastguard Service came into being. But in that lawless part of England there were gangs of "wreckers" who deliberately lured ships to their doom in order to benefit by plundering their cargoes.

Mary Yellan (Maureen O'Hara) arrives at the lonely Jamaica Inn and meets the landlord, Joss Merlyn (Leslie Banks), whom her Aunt Patience has married. She soon learns that he heads a gang of wreckers.

Sir Humphrey Pengallan (Charles Laughton), the local magistrate, entertains. To finance his extravagant mode of living, he directs the activities of the wreckers and profits from the spoils. It is a secret known only to Joss.

Right: Mary and Jem Trehearne (Robert Newton), whom she thinks is one of the wreckers, hide from Joss and Sir Humphrey. Later Mary discovers that Jem is in reality an officer of the law, sent to discover the organiser of the wreckers.

DODGE City

(*First National*)

Filmed in Technicolour.

In 1872 it was said in America, "West of Chicago there is no law; West of Dodge City, no God." Into this wild frontier town comes Wade Hatton (Errol Flynn) and his friend Rusty Hart (Alan Hale), driving a big herd of cattle. Hatton accepts the job of Sheriff.

The leader of the lawless element—Jeff Surrett (Bruce Cabot)—with his aide, Yancey (Victor Jory).

Hatton and Abbie Irving (Olivia de Havilland), whom he first antagonises and then wins as his wife. This is the fifth time that these two have played opposite each other. Their first film was "Captain Blood."

The FOUR FEATHERS

The London film version of A. E. W. Mason's novel, photographed in Technicolour.

On the eve of war, Harry Faversham (John Clements) resigns his commission in the Army. His father (C. Aubrey Smith) and his fiancée, Ethne (June Duprez) are present when he receives three white feathers from his three friends. Ethne gives him a fourth.

Ralph Richardson as Durrance, Jack Allen as Willoughby, and Donald Gray as Burroughs, Faversham's three friends. They are detailed to head a small detachment to draw the enemy's troops away from the main British force.

Harry Faversham determines to redeem the feathers, and goes to Egypt. Disguised as a native, he saves Durrance's life when Durrance is blinded through sunstroke. This redeems one feather. Later he redeems the other two—and last of all, Ethne's.


Anton Walbrook

He's not strictly speaking handsome, but there is a genuineness and cheeriness about FRED MacMURRAY *that his admirers prefer to a perfect profile. His latest pictures are "Cafe Society" and "Invitation To Happiness."*


Merle Oberon
It's hard to think of this exotic-looking lady as Cathy in "Wuthering Heights," but MERLE OBERON doesn't always look so sophisticated as this.

ALICE FAYE crooned her way into many hearts over the radio before she made her screen debut and her admirers became legion. She is in "Tailspin" and "Rose of Washington Square."

CLARK GABLE'S cheery boyish grin in this informal picture makes it difficult to believe that he really got his first big chance as a villain with the star opposite whom he scores in his latest hit, "Idiot's Delight"—Norma Shearer.

When young Archie Leach ran away from his Bristol home, nobody realised that he would eventually become famous film star CARY GRANT—least of all himself. He is one of the cleverest young character actors on the screen. Recent films are "Gunga Din" and "Only Angels have Wings."

Although she started her screen career after her elder sister Constance had already made a name, JOAN BENNETT found that no handicap, for she had plenty of talent of her own, plus the Bennett charm. In "Trade Winds" she wore a dark wig for the first time. She goes brunette again in "The Man in the Iron Mask."


Priscilla Lane
It's not so long ago that this member of the lovely LANE sisters made her film debut. Since then her gaiety and charming personality have made her a great favourite in such films as "Brother Rat," and "Yes, My Darling Daughter."


Intelligent, whimsically humorous, LESLIE HOWARD looks at a long list of past successes and future triumphs. So long as he gives us performances like his eccentric professor in "Pygmalion" and in "Gone with the Wind" the screen needs him as an actor.
Leslie Howard

Debonair, adventurous, handsome ERROL FLYNN has crammed more thrills into his young life than a dozen average people put together. He's also given us a few in films like "The Dawn Patrol" and "Dodge City."


Griffith Jones


Lilli Palmer


Maureen O'Sullivan

Edith Nepean Talks About

Personalities in BRITISH PICTURES

Mary Clare

◇

Upper circle : Ronald Squire

Leslie Banks

◇

Upper circle : Gus McNaughton

THE making of a picture is like the building of a house—every brick in its construction is of vital importance. In a film, we must have lovers—a couple of stars. If a thriller—gangster spotlights. But unless the stars have a colourful backing, we are trifling with bricks of straw.

Our second feature players are quite as important, in their own particular way, as the glamorous stars themselves! I have met some wonderful personalities in our studios who have more than once stolen the picture from the star—world-famous names are frequently second feature players in modern films.

Ellaline Terriss' fragrant beauty ever adds irresistible charm to a picture. Her clear-cut features, her beautiful hair and chic tout ensemble immediately give the impression of a well-dressed woman of the "beau monde." And yet she is so essentially feminine and lovable. One of her more recent pictures was made in the Ealing Studios. She gave an amusing characterisation in "The Four Just Men."

Another outstanding artiste who also played in "The Four Just Men" is Francis Sullivan. Tall, ponderous, well bred, with a voice like velvet in its smoothness that, if once heard, can never be forgotten! What amazing powers of characterisation this brilliant actor has revealed.

John Laurie excels in dour, grim characterisations, but there's nothing dour about him in real life.

When I met Edward Chapman recently in the sunny grounds of Elstree, he was telling me how much

Fred Emney with his monocle has become a beloved figure in our pictures. He is the father in the "William" pictures.

Eva Moore, after long years on the stage, has brought her gracious smile and dignified charm to enliven many a picture.

Henry Oscar, unchallenged in sinister villainy in our films.

Gibb McLaughlin—one of our most polished character actors.

Walter Rilla

he enjoyed playing at the "Old Vic." It is the cherished dream of most of our famous actors to play in this theatre. And even Hollywood has been cold-shouldered for a chance to appear on this stage. Edward Chapman's work is of outstanding quality—be his rôle gay or sad there is always strength in his work. He has an interesting part in the screen version of the much discussed play "Poison Pen."

Who does not know the work of Margaret Yarde? From her earliest days she wished to be an actress, and her success is the reward of her determination. In private life she is one of the jolliest of women—good-natured, witty, amusing, and full of fun. But she can make your blood creep if she wishes to do so—on the screen and stage. Margaret Yarde is also a comedienne.

Two entertaining characters who can always be relied upon to add a touch of spice to a picture are that inimitable couple, Jerry Verno and Davina Craig. In "Anything to Declare?" they were at their best.

What a clever actor do we find in Terence de Marney. A real Irishman, a Celt of the Celts, I should describe him, with his dark hair, eyes, and winning personality. A special script should be written for him, and for his brother Derrick.

Eliot Makeham

Wilfrid Lawson

◇

Centre: Moore Marriott

Graham Moffatt

◇

Allan Jeayes

Edward Rigby

Alfred Drayton and Robertson Hare as they appeared in "So This is London."

Martita Hunt—clever, smart and witty—but she can be formidable when a rôle demands it.

Syd Walker always gives us our money's worth—a good laugh in every picture. He had some comical scenes with Terence de Marney in "I Killed the Count."

Can any actor in the world portray more vividly the English gentleman type than silver-haired C. V. France? We watch this gentle figure move through one British picture after another with gratitude for his art.

The well-known features of Percy Parsons are identified with American character rôles.

"I am not too keen," Arthur Margetson once told me, "always to play the villain lover. But in nine cases out of ten such a rôle falls to my lot!"

Walter Rilla, one of the most distinguished foreign actors, has great charm of manner. He was the Prince Consort's brother in "Sixty Glorious Years" and the philandering banker in "Black Eyes."

Graham Moffat and Moore Marriott are inseparables who as Albert, the Fat Boy, and the "decrepit old man," have livened up many a Will Hay picture.

Joe Mott is another real laughter-maker, always amusing, supplying a humorous backing to many a picture.

Norma Varden is one of those strong-minded women on the screen who must be the nightmare to many

Peter Gawthorne and Derrick de Marney in "The Flying 55."

Ian Fleming

Edmond Breon

Garry Marsh

Frederick Burtwell, Peter Coke, Hay Petrie and Tommy Fields in "Keep Smiling"

George Formby, Garry Marsh, Ronald Shiner and Joss Ambler in "Trouble Brewing."

Below: John Laurie

Below: Terence de Marney and Syd Walker in "I Killed The Count."

a hen-pecked husband. In real life she is as sweet as a cooing dove, and one of her happiest parts was in one of Gracie Fields' latest films, "Shipyard Sally."

John Warwick is proud of the fact that he is an Australian. Australians are doing well on the British screen. John Warwick has appeared in more shooting sequences than any other actor I know. In fact, whenever you see this good-looking Australian in films, look out for his gun! But he, too, pines for a sentimental rôle; however, I think we have him "taped" as a rather nice tough guy!

Kynaston Reeves—you know his cold, hard characterisation as well as I do! There is something suave and relentless about his calculated mannerisms. We know there is going to be a strain of cruelty in the air immediately we see those impassive features of his on the screen. This bitter cynicism is strongly marked in "The Outsider," and yet you must agree with me that this distinguished actor's work is always fascinating! He makes a woman long to tear down the mask that covers his sphinx-like features. What would he be like if we saw him in a love scene?

When your spirits are at the lowest ebb, when you feel that you must buy a tonic to dissipate your gloom, if I were you, instead of wasting money I should go and see a George Formby film! George portraying supreme happiness in every gesture will soon make you feel as fit as a fiddle.

Kynaston Reeves

Iris Hoey

Athene Seyler

C. V. France

Ellaline Terriss

Muriel Aked

Margaret Yarde

Percy Parsons

Sir Seymour Hicks, Felix Aylmer and Morton Selten in "Young Man's Fancy."

Below: Jerry Verno and Davina Craig in "Anything to Declare?"

Below: Jack La Rue—a real "tough guy" on the screen, but in private life as gentle as a lamb. His ambition is to play hero instead of villain.

In his films you'll always find some of the foremost British personalities supporting him.

With clever Joss Ambler and ever-popular Ronald Shiner there are exciting moments in his latest film "Trouble Brewing." Joss Ambler was telling me not long ago that he is tired of playing those "bibulous" rôles which have recently been showered upon him, and yet who could play them like him?

In this same film is Garry Marsh, strongly built, ever smiling—a typical well-set-up Englishman, with a deep love of open-air life, of sport, and of cricket in particular. How many times has Garry been a screen detective or an officer in the Army? He never fails to strike the right note.

Just as there is only one George Formby, so there is only one Sir Seymour Hicks. It's always refreshing to meet him in the studios, because he has a fund of amusing stories. And what he doesn't know about the theatre is nobody's business! In "Young Man's Fancy" he looks very dashing in "lavender" trousers" and a pinched-in-waist morning coat. In the same production you will also see another famous actor, Morton Selten, whose brilliant work has "stolen" the picture from more than one famous star. When we see Felix Aylmer's well-known features we at once visualise the cold cynic or the suave doctor or brilliant lawyer. It would be difficult to count the many varied parts which this

Norma Varden

Laurence Kitchin

John Warwick

Clifford Evans

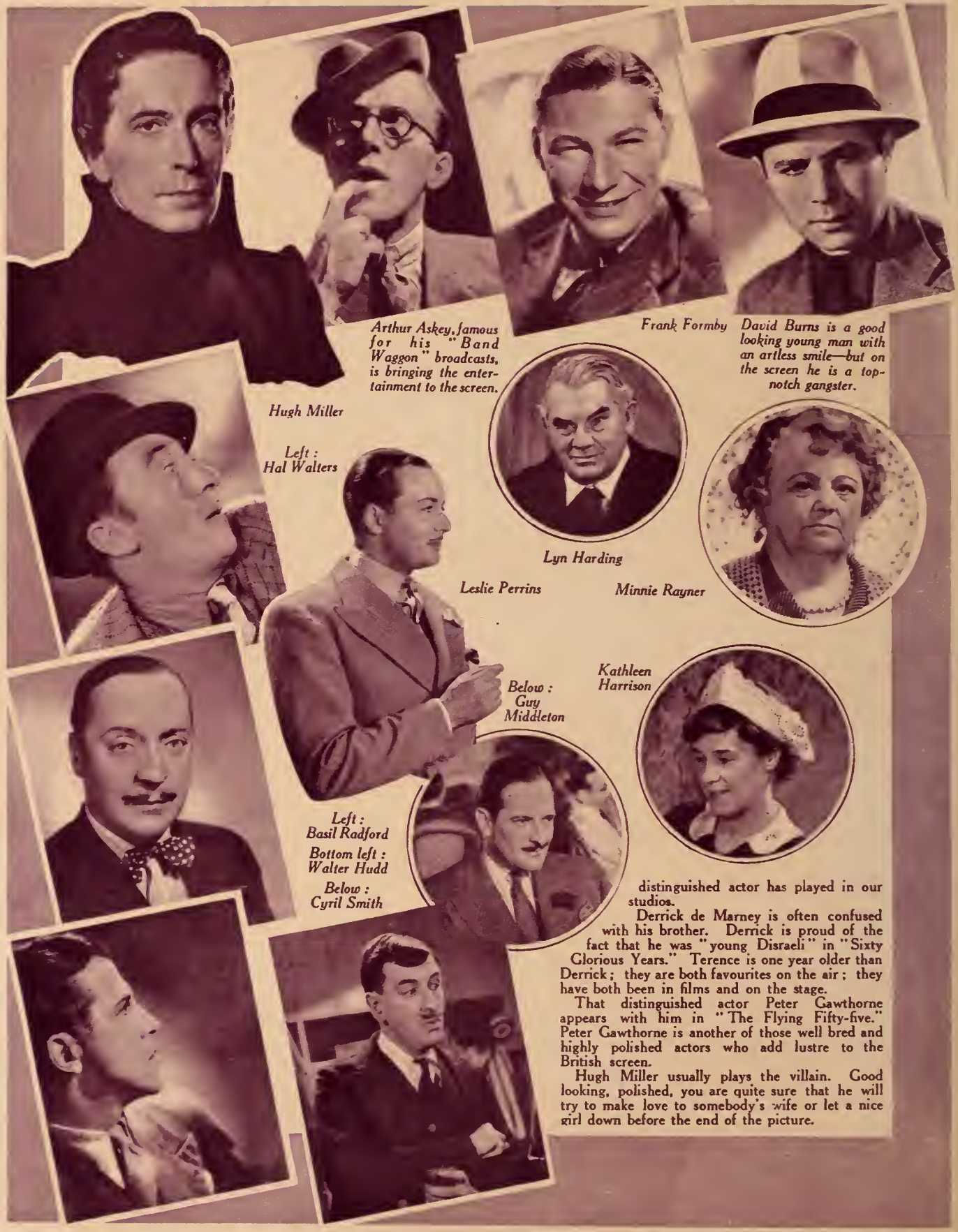
Joe Mott

Edward Chapman

Maire O'Neill

Arthur Margetson

Francis L. Sullivan



Arthur Askey, famous for his "Band Waggon" broadcasts, is bringing the entertainment to the screen.

Frank Formby

David Burns is a good looking young man with an artless smile—but on the screen he is a top-notch gangster.

Hugh Miller

Left: Hal Walters

Lyn Harding

Leslie Perrins

Minnie Rayner

Kathleen Harrison

Below: Guy Middleton

Left: Basil Radford

Bottom left: Walter Hudd

Below: Cyril Smith

distinguished actor has played in our studios.

Derrick de Marney is often confused with his brother. Derrick is proud of the fact that he was "young Disraeli" in "Sixty Glorious Years." Terence is one year older than Derrick; they are both favourites on the air; they have both been in films and on the stage.

That distinguished actor Peter Gawthorne appears with him in "The Flying Fifty-five." Peter Gawthorne is another of those well bred and highly polished actors who add lustre to the British screen.

Hugh Miller usually plays the villain. Good looking, polished, you are quite sure that he will try to make love to somebody's wife or let a nice girl down before the end of the picture.

Gus McNaughton is the perfect officer's batman in many an intriguing film. He is considered one of our most brilliant character actors, and as a busker scored a great success in "St. Martin's Lane."

Hal Walters is always on the top of the world, the most perfect tipster ever seen on the screen—an unfailing laughter maker.

Leslie Banks holds a brilliant position in British films. Famous on the screen as an actor, both in England and America, he is extremely versatile, playing "Mr. Chips" on the stage and the bullying landlord in Charles Laughton's "Jamaica Inn."

Muriel Aked is that garrulous railway traveller who amused us in "Rome Express." She has the same kind of part in "The Silent Battle."

There is something magnetic about Walter Hudd. Here we find another villain. There is always something insidious and compelling about him.

Directly you see Ronald Squire, and hear that charming soft voice of his, you make up your mind to one of two things—he is either going to be his host's best friend or a charming philanderer.

Lyn Harding has a very soft place in my heart. This distinguished Welshman has "stolen" more than one picture with his distinctive work, and there is music in his voice.

Wilfrid Lawson is a great and shining light on the stage and screen. He is extremely versatile. He has a fund of whimsical humour—pathos, too!

Minnie Rayner is called Ivor Novello's mascot. She is seldom out of his important plays, and in films she has a unique position and can always be relied upon for a good performance.

Guy Middleton is always intriguing. In whatever play he has appeared Guy is always Guy, enchanting us with his humour, with his nonchalance and handsome features.

Mary Clare is one of the most delightful and beautiful personalities on the screen.

Ian Fleming is a type which we associate with the kindly English gentleman.

In private life Leslie Perrins is one of the most chivalrous of men. But on the screen he is usually the dirty dog!

Edmond Breon, debonair and cultured, adds a spot of fun to countless British pictures.

Frank Formby is following in his brother's footsteps. He also has a Lancashire accent and a ukulele.

Cyril Smith is another perfect officer's batman, as he appears in "The Sword of Honour."

Kathleen Harrison is one of the greatest character actresses of the day. Do you remember her as the mother of the two children playing opposite Wally Patch in "Bank Holiday"? She is equally good in "A Girl Must Live."

Eliot Makeham, with his timid voice, is another personality we enjoy seeing in our films.

Allan Jeayes, strong silent man, villain or tough guy, always gives a sincere performance.

Edward Rigby is a real star turn on his own; as Gracie Fields' father in "Keep Smiling" he gave a memorable performance, and again as Marie Tempest's friend in "Yellow Sands."

Basil Radford is a familiar figure in our pictures, his work in "The Lady Vanishes" was greatly praised. He plays a star rôle in "Secret Journey."

Robertson Hare and Alfred Drayton are a very popular team, both humorous, and yet with such varied technique.

In "Keep Smiling" we saw our friend Frederick Burtwell again. Tommy Fields, too, Peter Coke, and Hay Petrie proved themselves artistes of premier class in this film. Watch for Hay Petrie as the unhinged, unfrocked clergyman in "21 Days."

Who can resist Maire O'Neill's charming Irish brogue? One must be ever grateful to her for her fine work in films.

Laurence Kitchin, once upon a time a young schoolmaster, gratified his ambition by becoming an actor.

Possibly young, dark-haired, handsome Clifford Evans would have gone into the Church had he not chosen the stage and screen.

Iris Hoey, gay and light-hearted, is the smart young mother in many a picture. She takes the rôle of Fred Emney's wife in the "William" pictures. And last, but not least, that brilliant comedienne Athene Seyler. What can one write of her? She is unique!

From the BRITISH MUSICAL COMEDY STAGE

Right: Sonnie Hale has proved himself an accomplished character comedian, and we miss him when he acts as director.

Vivacious and blonde, Polly Ward has enlivened many pictures.

Below: John Wood, the young Australian who has been in many stage and screen musical comedies.

Jessie Matthews, whose sauciness, singing and dancing always ensure a warm welcome for her films.

The unchanging, debonair Jack Buchanan. "The Gang's All Here" is his latest film.

Is There an

THE screen is full of talented children, and if fond mamas had their way, it would be even fuller than it is. Children have always had their place in the actor's world—even when it was one of "rogues and vagabonds." But it is the screen that has given the child actor and actress opportunities such as were never before offered or even dreamed of.

One reason may be that children to-day mature at a much later age than they did—whether they were prince or pauper—not so long ago. Better social conditions, less turbulent times, have given the child a much longer time to enjoy childhood. To-day a child of fourteen is still a child, not a little old man or woman, aping the manners of his or her elders, with a load of responsibilities already on the young shoulders.

So perhaps some of the clever children we see to-day would in bygone days have been classed as grown-ups. Many of them, however, would not, for the screen has use for children of all ages, from the very earliest age until the time they become adults. Which brings us to the question in the title of this article.

It was not so long ago that the screen, although it delighted in showing us chubby little girls and boys, would have absolutely nothing to do with them when they passed that attractive age of childhood which might be compared to early puppyhood or kittenhood in its artless, unself-conscious charm. So there was no representative of humanity between the age of twelve and sixteen or seventeen on the screen. And at sixteen or seventeen, the representatives were mostly young girls who played "ingénue"

Shirley Temple. Ten years old now, she has seven years of film work behind her, for she was only three when she first enchanted us with her dimpled smile and bobbing curls. Now she is rapidly becoming a grown-up young lady.

Mickey Rooney—the popular Andy Hardy of the Hardy Family series, he is the most brilliant exponent of adolescence and its trials and tribulations on the screen. He was born on September 23rd, 1921, and has been acting since babyhood.

"Awkward" AGE?

parts in films, and supplied the young, romantic element that the box-office tyrants insist is essential to the success of a production—despite the many smashing successes that have disproved their statement.

The child stars of the early silent days were all about the same age when they began—and finished—their stardom—Baby Peggy Montgomery, Baby Marie Osborne, Madge Evans, who returned to become a star at the age of seventeen in adult rôles. And their careers were brief, lasting only two or three years.

As soon as they reached the age of about nine or ten, they disappeared from film audiences' ken. Rather in the way that

Freddie Bartholomew

Deanna Durbin

little ducklings are pretty, fluffy creatures, but become ungainly and a little comic, losing their charm when they shed their fluff and peeping voices and begin to sprout workmanlike feathers and start to quack, so it was felt that these youngsters lost their charm when they left their babyhood and entered into girlhood or boyhood.

Adolescence is a difficult age—it is, of course, the "awkward age" referred to. It would be foolish to assume that the adolescent youngsters we see on the screen are untouched by this awkwardness. It is the age when they're not quite grown up, yet not quite children—when they resent the withholding of grown-ups' privileges and resent the withdrawing of childhood's privileges as well.

Directing youngsters of this age must add considerably to the worries that confront film directors in the ordinary way—and yet it can be a most entertaining period.

To-day producers are tackling the problem manfully. Both Deanna Durbin and Judy

Garland gained film contracts at an age at which, a few years ago, not a studio would have admitted them—unless, as some of the early stars did, they pretended to be older than they were and gained engagements to play in adult rôles.

That a child star can be successful through this period is proved by the brilliant performances of these two girls, and of Mickey Rooney. Deanna Durbin's career is being most wisely handled. She is not being hastened into rôles too mature for her to understand, and therefore impossible for her to play well. As she grows, so her rôles develop with her; and she has to be neither precocious nor babyish, with the result that she still keeps—and I hope will always keep—that complete naturalness and fresh charm that with her glorious voice have won our affections.

Mickey Rooney who has been acting for something like a dozen years on the screen, is also being wisely handled so far. In the Hardy Family series, he is always good because here, too, there is no attempt to give him an adult rôle before he is ready for it, or to fit him into one of the many classifications which studios have ready-made and into which players are divided. As Andy Hardy, we see him grappling with all those problems and pinpricks that seem like bullet wounds to the sensitive adolescent. And although we get so much fun from Andy's various dilemmas, he also wins our sympathy and understanding.

Freddie Bartholomew is now approaching the "awkward" age. He is shooting up rapidly, and a few months ago had his haircut changed to a close crop instead of leaving it at the boyish sort of bob in which he wore it before. He is a talented actor, as he has proved. I should think that the difficulty will be to find him suitable rôles. For it seems to me that the main trouble is that there is not a great deal of literature dealing with the "awkward" age. As you will have noticed, both Deanna Durbin and Mickey Rooney appear in stories written specially for them. Mickey appears in other films, to be sure, when there is a

Jackie Cooper.

Jane Withers

Ronald Sinclair

Sybil Jason

Edith Fellows

Terry Kilburn

suitable rôle, as in "Boys Town"—but it is the Hardy Family series that keeps him going. And all Deanna Durbin's films are written for her.

The "Dead End" Kids are adolescents who are going from one film to another. But how long they can continue is another thing. They represent a special type—young slum hooligans who are the product of bad environment—gangsters in the making. And I cannot foresee a long period of success for them as a gang because it is difficult to get a wide enough variety of stories into which they can fit.

Jackie Cooper, famous as a child star, has returned to star in adolescent rôles—a little more mature at the age of sixteen than the others we've been mentioning, but by no means a fully-fledged grown-up. Here again is proof that the "awkward" age need not mean oblivion for a child star; for although his appearances were not very numerous for a time, he did not give up his film work altogether.

There are other "youngsters" as we might term them—Bonita Granville, Edith Fellows, Ronald Sinclair, Gene Reynolds, Marcia Mae Jones—who are decidedly older than the former age limit, for all of them are now fifteen or sixteen years old, and three of them, at least, did not begin their screen careers until they had reached the age at which they would formerly have been required to leave them. And there is seventeen-year-old Helen Parrish, who began her film career when she was five, and was Deanna Durbin's sister in "Three Smart Girls Grow Up."

The Mauch Twins unfortunately seem to have faded from the picture. The last I heard of them was that they had upset the studio's plans for teaming them in a series of Penrod pictures by growing at a tremendous rate. They are now fifteen years old, and although I have no record of their present height, they may probably be approaching six feet, like a fifteen-year-old boy of my acquaintance. This makes it difficult, I admit, because it is not the accepted height of a boy of that age, and few youngsters can overcome their self-consciousness about it. The screen's discerning eye would, of course, accentuate this height, and as yet the films are not prepared for sixteen-year-old six-footers, however acceptable they may be as heroes later on.

Terry Kilburn and Tommy Ryan both gained their contracts when they were eleven years old and Tommy Kelly was only a year older when

(*Continued on page 93*).

Judy Garland

Marcia Mae Jones

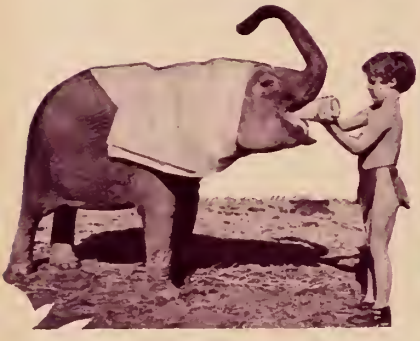
Tommy Ryan

Scotty Beckett

Pig-tailed Virginia Weidler

Billy Cook and Donald O'Connor

Dick Lupino, who is bringing the "William" stories to the screen.



Johnny Sheffield, the little boy who plays Tarzan Junior in "Tarzan in Exile," with the baby elephant which appears in the film with him. He was playing a stage rôle when engaged for films.

Megs Jenkins, who gave us an amusing "dreadful schoolgirl" study in "Twenty-one Days."

The clever British child actress, Glynis Johns, who started her career as she was approaching the "awkward age." Remember her in "South Riding" and "Prison Without Bars"?

Martin Spellman, first seen in a big rôle in "I was a Criminal."

Jimmy Hanley, back on the British screen in "There Ain't No Justice."

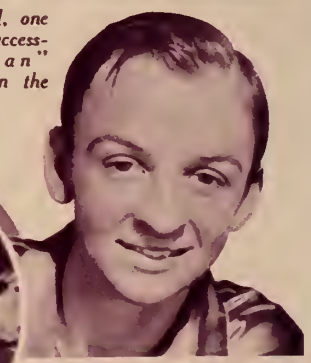
Billy Lee, who has been acting for some five and a half of his nine years.

Janet Chapman, the delightful little newcomer who had a big rôle in "Heart of the North."

Left: Roger Daniel as he appeared in "King of the Turf," which first brought his name before screen audiences.

The brilliant Indian boy actor, Sabu, who is in the technicolour film "The Thief of Baghdad."

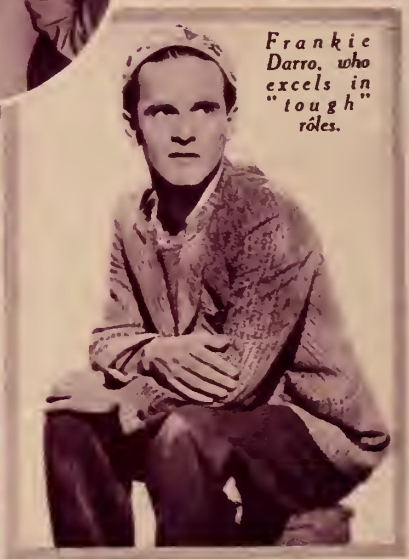
Jackie Searl, one of the most successful "mean" youngsters on the screen.



Left: Bobs Watson, who has given us memorable performances in "Boys' Town" and "The Modern Miracle."

Left: Here we have a little lady with a big chuckle—Baby Sandy Henville, who has an important part in "East Side of Heaven."

Desmond Tester as he appeared in "The Drum."



Frankie Darro, who excels in "tough" rôles.

he gained his. None had done any serious dramatic work, but they are giving an excellent account of themselves on the screen.

And we must not forget Bobby Breen, who sang himself into a film contract in 1935, and has been starring ever since. He was born in November, 1927—which makes his "awkward" age just approaching. Here is one youngster who, I am afraid, will probably have to retire for a while, because his singing is a part of his success—and his voice is bound to break.

Some youngsters have been on the screen since they had "baby" appeal, and although they have since lost it, they still have an appeal no less strong because it is different

Shirley Temple and Jane Withers are outstanding examples, although to Shirley goes priority in length of time and popularity—indeed, as the most popular star of the screen by popular vote, she holds a proud position, prouder because she has attained it through sheer acting ability, skilled dancing and singing, and her sunny personality. "Sunny" is a word I hesitate to use because it always makes me think of precocious little girls who do their utmost to be "sunny" when they think the occasion demands, but it is the only one I think does justice to Shirley's radiant charm.

Jane Withers has also retained her popularity, because she is another striking personality. On the screen she is a composite of all the mischievous, impudent, aggressive brats we've met, and yet can't help liking, even when we know we're in for trouble when we meet them.

There are one or two new child players worth noticing—one or two really tiny ones, such as Baby Sandy Henville, whom you'll be seeing in "East Side of Heaven" with Bing Crosby and Joan Blondell; little Donnie Dunagan, who was only three and a half years old when he made his appearance in "Mother Carey's Chickens"; that fair-haired, blue-eyed sprite, Janet

The Mauch Twins—Billy and Bobby

Left: Jackie Moran

Below: Irene Dare

Dickie Moore

Left: Bobby Breen

Juanita Quigley

Right: Helen Parrish

The "Dead End" Kids—left to right: Huntz Hall, Leo Gorcey, Billy Halop, Bobby Jordan, Gabriel Dell, Bernard Punsly.

Chandler, whose delicate colouring we saw in its full loveliness in the Technicolour film "Heart of the North"; Irene Dare, who is the world's youngest figure skater, and was five when she made her bow to film audiences in Bobby Breen's picture "Breaking the Ice," and has since starred in "Everything's on Ice."

An older newcomer of whom I'm pretty certain you'll be hearing more is Martin Spellman, who was first seen in "I Was a Criminal," and played Robert Preston as a boy in the new version of "Beau Geste." (This film, by the way, also gives us glimpses of those other talented youngsters, freckled Donald O'Connor, solemn-faced Billy Cook, David Holt, and Ann Gillis, the little girl who was Becky Thatcher in "The Adventures of Tom Sawyer.")

There is not room to mention all the other talented young players whose pictures illustrate this article, but it will be interesting to see how many of them bridge the gap between childhood and adult without retiring. Some have already begun, as we have pointed out. How many will accomplish it successfully?

Left: Ann Gillis

Below: Donnie Dunagan

Tommy Kelly and Spanky McFarland at school on location. By law, in California, everyone under eighteen must have a minimum of four hours in a day at school.

Bonita Granville

Gene Reynolds

Family LIFE

The Hardy Family —Andy Hardy (Mickey Rooney), Marion Hardy (Cecilia Parker), Judge Hardy (Lewis Stone), Mrs. Hardy (Fay Holden) and Aunt Milly (Sara Haden). In circle: Andy and his girl friend, Polly (Ann Rutherford).

DURING the past two years there has been a decided swing away from sophistication in film entertainment. One of the first and most astonishing indications of this to film producers was the unexpected success achieved by a modest little production that dealt entertainingly and unpretentiously with the everyday problems of an everyday family. Its title was "Judge Hardy's Children." Since then the Hardy Family has entertained us on several occasions. It was joined shortly afterwards by the Jones Family. Then came the Higgins Family. All three families are entirely different—but all provide first-rate entertainment.

The Higgins Family. At the back: Lillian Higgins (Lucille Gleason), Marian Higgins (Lynn Roberts). Seated: Sidney Higgins (Russell Gleason), Grandpa Higgins (Harry Davenport), and Joe Higgins (James Gleason).

Left: the Jones Family; the characters are, left to right: Bobby Jones, Roger Jones, Grandma Jones, Herbert Thompson (the Jones's son-in-law), Bonnie (the married daughter), Pa Jones, Ma Jones, Jack Jones, Lucy Jones, and Tommy McGuire, a foster son.

Rex Harrison

Binnie Barnes

Melville Cooper

Right :
Gordon Harker

Below, from left to right :

Isabel Jeans,

James Stephenson,

Enid Stamp Taylor

SCREEN'S DEBT TO BRITISH STAGE

THE screen owes a great deal to the stage.

This is especially the truth of the British film industry, for practically all our stars and leading players had their training on the stage and many of them still fulfil a good many stage engagements yearly, no matter how highly paid they are for screen work.

In the opinion of many of our leading stars, their screen acting would suffer if they did not vary it with stage work. There may be something in this, for any actor or actress trained on the stage must be better when playing to a real live audience than to a set of cameras.

At the same time there is a tendency to mix the two jobs too much with the result that the acting of the artiste both on stage and screen suffers, and audiences of the cinema and theatre do not get their money's worth. But this fault is not so rife as it was a few years back, for actors and actresses have realised that they cannot serve two masters at the same time for any lengthy period. Not only does their professional reputation suffer but they

Raymond Massey

Elsa Lanchester

Diana Churchill

are apt to have a breakdown in health, and a long rest with medical attendance soon absorbs the big money they have made by working too hard.

But a judicious mixture of stage and screen acting is good for the artiste, the producer and the public. This is particularly true with respect to elocution. Young actors and actresses are apt to get slovenly in articulation if all their playing is done only on the screen.

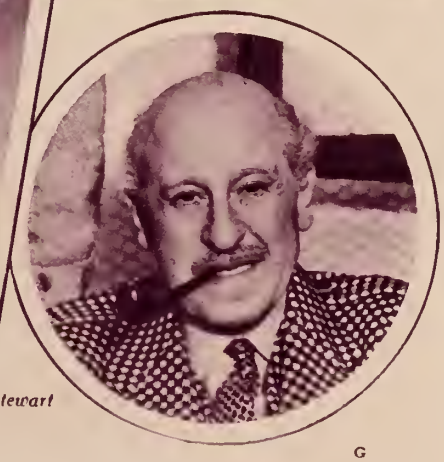
A few months of stage work with a complete absence of screen acting is a very fine corrective for faulty elocution. There is also the important matter of deportment. In this respect the stage is a far harder taskmaster than the screen. One of the first things a young actor has to learn on the stage is how to get on and off the stage without showing any awkwardness, and this is a far harder thing to do than the ordinary person can imagine. Taken in reason, a judicious mixture of stage and screen acting is a big asset to any player, no matter how experienced he or she may be, but there can be no doubt that the best results are obtained when the two are kept apart.

It was said in the days of silent films that stage experience was not an asset to a screen actor. Some producers and directors went further than this. They said that stage experience was not only not an advantage but that it was a definite drawback. I never agreed with this view, for the early history of the screen disproves it. When film plays were first started, stars, such as they were then, came from the stage. D. W. Griffith, the first big director, was himself an actor, and Mary Pickford, though a girl in her teens, was making something of a name on the stage before she went into pictures, not because she believed in them, but to earn a little more money. But when the screen got really established as a popular entertainment, it is true that stars were made from people who had never acted on the stage. In those days the first qualification for a star was good looks. The director supplied the acting by his directions. The players were puppets in his hands. And the

Right : Tom Walls, photographed on a fishing holiday.

Below : Sebastian Shaw.

Right : Linden Travers



Right : Athole Stewart

dialogue supposed to be spoken by the actors was supplied by the printed sub-titles.

It is no exaggeration to say that in the early days of silent films many of the leading players could not have spoken the lines of a sub-title sufficiently well enough to have enabled them to get a job with a fifth-rate theatrical touring company. But talking pictures not only demanded the ability to speak dialogue, they made it clear that words must be spoken without any exaggerated accent, either American or English—that is, so far as those playing the parts of educated people was concerned. The dialects of England and the slang of the Bowery were allowed (and rightly) in the case of characters which demanded such speech. But if you will closely study the progress of the pictures since the Talkies came in, you cannot fail to realise that a tremendous improvement in speaking the English language has taken place on the screen. Actors and actresses playing the rôles of educated people speak like people of education. Rôles which call for a dialogue or an accent must have an actor speaking in the way such characters would speak in real life, but for the parts which called for the portrayal of a cultured person a high standard of English was called for. And it is to the credit of British actors and actresses that they supplied it, not only to British films but also to those made in America.

America supplied the mechanical marvel that put the human voice on the screen, but we supplied the language. But while we can be proud of this triumph let us not forget that American producers were quick to realise that the Talkies demanded English as spoken by the best educated people in England and not the nasal and somewhat raucous tone of the average American's voice. The voice of many American stage stars who were given big money to supplant the silent stars needed no training. Nor did those of the British stage players. And if you run your eye over the photographs illustrating, you will notice what a big debt both the American and British studios owe to the British stage.

E. W.

Herbert Marshall

Right: Emlyn Williams, playwright as well as actor.

Patrick Barr

Robert Douglas.

On the extreme right is Dame May Whitty, as she appeared in "The Lady Vanishes," the British film that followed her Hollywood success in "Night Must Fall."

FOUR with a FUTURE

William Henry

Virginia Grey

Frieda Inescort

Gordon Oliver

WILLIAM HENRY has been connected with the stage since he was eight years old, which already gives him some twenty-one years of acting experience. When he signed his first film contract his name was changed to William Lawrence, but six months later he found himself out of a job, so, feeling that his new name hadn't brought him any notable good fortune, he changed it back again. He has been appearing on the screen as well as the stage for several years, but it is only just lately that he has been forging ahead so rapidly.

FRIEDA INESCORT is one of the few stage stars who of their own choice began a screen career in minor rôles, to prove that success could be reached that way. The daughter of an English actress and dramatic critic, she took no part in the stage until after she had travelled to New York as Lady Astor's secretary, and remained there to become a journalist. The producers of "The Truth about Blayds" were looking for a "typical English girl" to appear with Leslie Howard on the stage. Frieda, with no experience, got the job—and gave up all thoughts of journalism. She has waged a constant battle against being typed as a "typical English gentlewoman," and the varied rôles she has played are proof that she has won—so far.

VIRGINIA GREY was only eight when she made her screen début as Little Eva in "Uncle Tom's Cabin." Born in Hollywood, the daughter of a film director, her father, until he died, had been insistent that his two daughters, Virginia and Lorraine, should not suffer the heartbreaks of a film career; but after his death, when his widow was working in one of the studios as a film cutter, Virginia's earnings as a child actress helped the family finances considerably. When her mother died, her grandparents insisted that education should come first, and Virginia left the screen. She returned to it as one of the showgirls in "The Great Ziegfeld." Then she worked as stand-in successively for Madge Evans and Florence Rice. A short film, "Violets in Spring," in which she appeared with George Murphy, won her a contract.

GORDON OLIVER was first seen on the screen over here in 1937, and he has since appeared in more than eighteen films. Originally he was intended for the banking profession and studied for this at college. A small rôle in a stage play, "Elizabeth the Queen," however, made finance lose its appeal, and he continued an acting career. He was appearing on Broadway in "The Petrified Forest" when he was given a film contract.

WHEN Margaret Sullavan saw herself for the first time on the screen in "Only Yesterday," she went straight back to the New York stage. Even when she had been persuaded to return to Hollywood for "Little Man, What Now?" she insisted that she had been terrible in her first picture—that she looked like a Pekingese. She startled Hollywood with her indifference to her appearance—she walked round in sweater and slacks whenever she was not working. She still likes sweater and slacks and hats that don't mind being sat on, and her chief concern about her face is keeping it clean. She still becomes embarrassed by compliments, and prefers to lie on the floor and read a book, or go for a good long walk in the hills to attending Hollywood's premières or show places.

MARJORIE WEAVER was the little girl who leapt to what seemed overnight fame in "Second Honeymoon." As usual, however, there were some months of preparation before she scored her success. She won a beauty contest and went to New York for the thousand dollars and two months' dancing training that were the prize. Then she took a film test and went to Hollywood. After a few microscopic rôles, she was ready to leave Hollywood, but she was talked into signing another contract. Thirteen is lucky to her. She was born in 1913, her mother was born on December 13th, her father on January 13th. She was summoned to Hollywood on April 13th, made the test that won her her second contract on December 13th, and on May 13th was chosen for the rôle in "Second Honeymoon."

EDWARD NORRIS has been on the screen since 1934, when he made his début in "Queen Christina." But it was not until he appeared in "They Won't Forget" as the young schoolmaster accused of murder that he really made an impression. His latest appearances are in "Newsboys' Home" and "Tailspin." The son of a doctor, he ran away from Culver Military Academy and joined a four-masted barque bound for Cape Horn. He returned home ready to become anything but a sailor. His work as a reporter put him in contact with a "little theatre" group, and he became interested in acting professionally, his stage appearances eventually leading him to the screen. Flying is his hobby, swimming and tennis his favourite outdoor recreations.

TWO BRITISH "LOVELIES"

JANE BAXTER was born in Germany of English parents, on September 9th, 1909. Some fifteen years later, she made her stage debut, and has been acting ever since, coming to the screen in 1925. Her first big talkie rôle was in "Bed and Breakfast," and other films in which she has appeared are "Down River," which was Charles Laughton's first picture, "The Constant Nymph," "Blossom Time," opposite Richard Tauber, and "The Ware Case" with Clive Brook, and "Confidential Lady" with Ben Lyon. Spring is her favourite time of year, and spring flowers her favourites. Riding, swimming and tennis are her outdoor recreations, and her favourite pet is a dachshund.

IT seems difficult to believe that Sally Gray, Britain's chief glamorous blonde, began her career as a little nigger-boy—but she did, in "All God's Chillun," when she was twelve years old. At the age of fifteen she was a chorus-girl in "Bow Bells." Both her parents were on the stage, consequently it seemed natural to them that Sally should follow the same kind of career. For a time, however, Sally herself was undecided. She had an unusual gift for painting. A toss of a coin, however, settled the problem for her. "Cheer Up," with Stanley Lupino, was her first film—and one of her most recent successes was with another Lupino—Lupino Lane, in "The Lambeth Walk."

JOHN LODGE was born with a silver spoon in his mouth and a host of famous ancestors behind him. In his school and college days he had no thought of becoming an actor, for his family had all been in the Navy or the Diplomatic Service, and he was prepared to follow them. In the end he turned to law. It was in 1929 that he married Francesca Braggiotti, who was taken from the New York stage to appear in Italian-speaking versions of Garbo pictures. John Lodge went to visit her—and through winning a tennis tournament, was offered a film test. Starting in small rôles, he made a hit in "Scarlet Empress," opposite Marlene Dietrich. In 1936 he came to England to appear in "Ourselves Alone," and practically all his film work has since been done here.

Rosemary Lane

ROSEMARY LANE is the fourth of the five Mullican sisters, younger than Lola, older than Priscilla. The two others are Leota and Martha. Lola has her own home, Rosemary and Priscilla share theirs with their mother, whom they all call "Cora." It is high on a hill overlooking the San Fernando Valley, about a mile from Lola's. Rosemary and Priscilla have, in fact, always been close together. Rosemary gave Priscilla her nickname of "Pat," and they made their first public appearance together, singing at a première of one of Lola's films. They were trying some songs together at a publisher's when a band leader heard them and offered them a job with his band. So the two youngest Mullicans became Lanes, and for five years were with the band, making their film débuts in "Varsity Show."

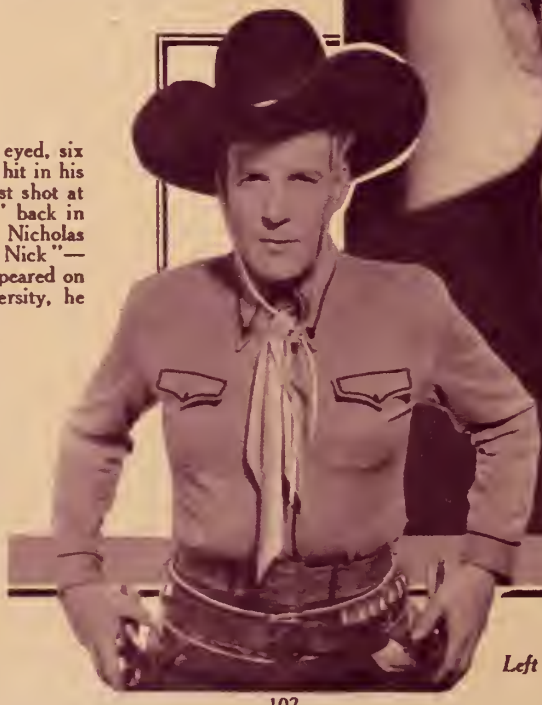
PATSY KELLY has a niche all her own in filmland, as individual as the way she wags her right hand about when she talks. She was always a Kelly—but the Patsy she adopted, her christened name being Sarah Veronica. Born in Brooklyn, New York, one of an Irish family, she got her first job in an Irish way. She went to help her stage-struck brother get a job—and got it herself. She was then fifteen, and she had been teaching dancing for three years (having learned it for two years previously). Later she became a popular Broadway comedienne, then went to Hollywood to star in two-reel comedies. She made her début in a full length picture in "Going Hollywood," with Marion Davies.

Patsy Kelly

LEE BOWMAN might have been a lawyer. Instead, because of a brother-in-law who was head of a Little Theatre movement in Omaha, Nebraska, he studied for two years at the American Academy of Dramatic Art and took to the stage. In 1936 he made his screen début. Small parts led to bigger ones, and during the past year he has made the greatest strides of his career, as those of you who have seen him in "A Man to Remember," "Next Time I Marry" and "Love Affair," in which he appears as Irene Dunne's rejected suitor, will agree. He earned his first money, by the way, as a caddy on Cincinnati golf course.

Lee Bowman

DICK FORAN, red headed, blue eyed, six foot two, made a sensational hit in his first film (and incidentally his first shot at acting), "Stand Up and Cheer," back in 1934. He was christened John Nicholas Foran, but was always known as "Nick"—the name under which he first appeared on the screen. At Princeton University, he specialised in geology and all-round athletics. Working for a railway company as special investigator, he went to Hollywood where a friend persuaded him to take a film test. He has a splendid baritone voice, and has appeared in many Westerns as a singing cowboy, as well as in straight rôles. His chief loves are hunting, fishing and sailing—and he hopes to sail round the world, sometime, in a small boat. He has a passion for music, and plays the violin, guitar and accordion.



Left: Dick Foran

GAIL PATRICK

GAIL PATRICK won a contest for a "panther woman," made her début in a Western, and scored her greatest successes in sophisticated, ladylike rôles—a career of contradictions. Even when she started her film career, she didn't want to be an actress—she wanted to be a lawyer, and was, in fact, studying law. She stayed in Hollywood because she felt that it was foolish to turn down the salary offered her. Having stayed, she worked hard to make a success. And she gives credit to those who helped her. There is nothing "high hat" about the real Gail Patrick, who used to be Margaret Fitzpatrick. She is known to the studio workers by nicknames such as "Irish," she has no temperament and a great sense of humour. Riding, walking, flying, swimming and tennis are her recreations.

ROGER LIVESEY

ROGER LIVESEY, whose latest films include "Keep Smiling" and "Official Secret," has been acting since he was a boy. Born in Barry, South Wales, in 1906, he was twelve when he made his stage début and acted in an early film of "The Four Feathers," as Harry Faversham "when a boy." His first talking picture, many years later, was "East Lynne on the Western Front."

The Livesey family has theatrical traditions. Grandfather Livesey ran his own "travelling booth." His son, Sam Livesey, until his death, was well known on both stage and screen. And all three of Sam Livesey's sons—Jack, Barry, and Roger—are actors.

Roger Livesey says his chief recreation is watching other people work. "Tinkering" is his hobby—and he likes riding and swimming.

ANN SHERIDAN

RED-HEADED Ann Sheridan went to Hollywood some six years ago, the enthusiastic winner of a beauty contest. But she found that a contract didn't mean fame. After her début she played extra rôles for twelve months, with occasional "bits" that were, as often as not, left on the cutting-room floor. But Ann took what was given her, and gradually made her way to leading rôles. Recent films include "Angels With Dirty Faces," "They Made Me a Criminal" and "Dodge City."

TYPES

We never tire of

George Formby

VERSATILITY is a fine asset for a screen actor or actress, but there are some very popular stars who would soon lose their hold on the public if they tried to be anything but themselves.

The big public not only like them as they are, but insist that they shall stay put.

Probably the greatest example of this fact is Charlie Chaplin. Charlie has always been Charlie, the down-trodden, likeable little fellow who so well represents what we call the under-dog. He created a character when he put that baggy-trousered, bowler-hatted figure on the screen, a character which is known all over the world. Charlie Chaplin has always been threatening to strike out in a new rôle. Like most comedians he is said to have a desire to play Hamlet, but I would never believe this to be true until I see it. Charlie Chaplin is a great artiste, but he is also a shrewd man, a trouper from childhood who understands the big public, and he is not the man to risk losing a world-wide reputation just to prove that a clown can also be a tragedian.

And there are many more screen stars who must be themselves if they wish to retain their popularity. They may make films with stories widely different, but they must always play true to their own particular type. Such a one is George Formby. He has had some smart titles for his films, but I don't suppose one in a thousand of his fans takes the slightest notice of those titles. They go to the cinema to see George Formby, and they don't care a rap whether he is playing the part of a soldier, a sailor or a shop assistant. George is wise in being himself.

George Formby's father followed the same principle, although he was a comedian of a type totally different from his son, always appearing as a hen-pecked husband or some

Right: Edward Everett Horton

Right: Andy Devine

Left: Charles Butterworth

Right: George Burns and Gracie Allen

other type of underdog, and his miserable appearance was increased by a racking cough. Unfortunately, the cough was real, and carried Formby senior off when he was at the height of his fame.

The present George Formby always appears with his banjo-ukulele, and he would be very unwise to appear without it, for it has become part of his act.

Edward Everett Horton is a distinct type; in every rôle on the screen he always has a look of wonder in his eyes. In all his long film career I have only once seen him acting out of this rôle. This was in the silent picture days, and I have forgotten the title of the film. Horton started as a bit of a fool, but in the last reel he played the part of a hero. He acted it well, but it was not what the public wanted, and back he was cast for the rôle of a man who doesn't recognise an insulting remark until too late to reply.

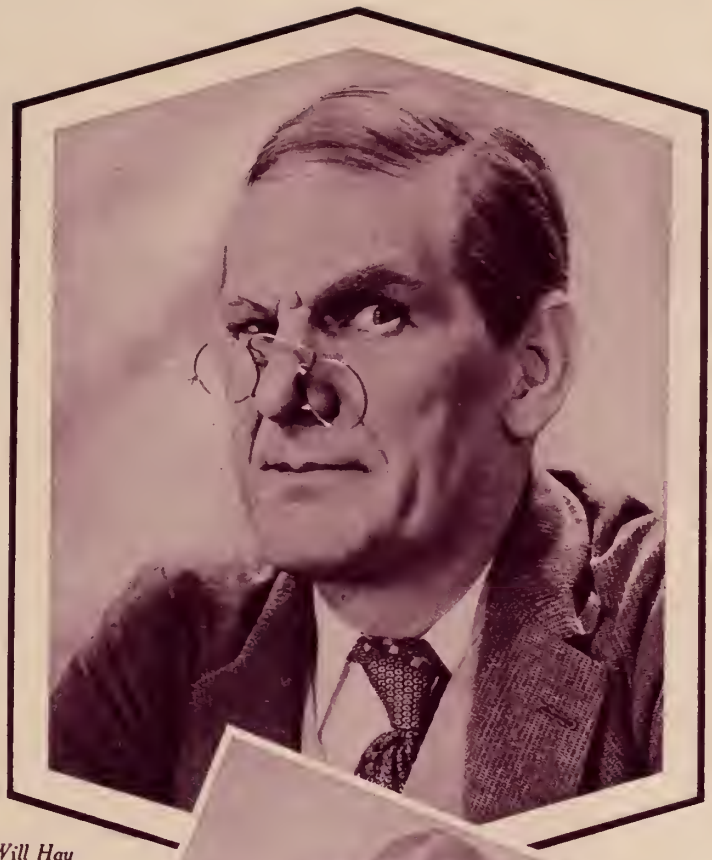
Charles Butterworth is another type we don't want to change. He is of the dithering type. He is a very sound actor who can always be relied upon to get every ounce out of any rôle he plays. You'll never forget him after seeing "Let Freedom Ring."

Andy Devine is a very distinct type, and I can't think of any player who is at all like him. He talks in a high-pitched, squeaky voice, and has great command over his facial muscles.

George Burns and Gracie Allen are outstanding in their own particular line. Gracie is the goofiest girl in the world. She is more crazy than all our own crazy gang rolled up together, and George makes an ideal partner. In "Honolulu" they had important rôles but did not play together, which in my opinion was a mistake, for George without Gracie is like Flanagan without Allen.

One of the greatest comedians on the screen in this country and in America is Will Hay.

He has played many different rôles on the screen, but he is always the same lovable, often-to-be-pitied character he created as the down-trodden, shabby schoolmaster in his famous music-hall sketches. Will Hay puts a lot of subtlety into his characterisations, though he does this so artistically that everything he does seems spontaneous and natural. He is a very thorough actor, and there can be no doubt that he could play a tragic rôle with distinction, but the public want him as he is, and they are right.



Will Hay

Harold Lloyd

Joe E. Brown

Left: Franklin Pangborn

Jack Hulbert and Cicely Courtneidge

Vic Oliver

Claude Dampier

Eddie Cantor

I have never seen Will Hay act badly, but he did suffer at one time from inadequate support, though in his latest films this has been remedied. Personally I think he should always have Moore Marriott and Graham Moffatt with him.

Joe E. Brown is a born comedian, and he is one of the few comedians who are as funny off the screen as on. He is a very likeable character, and tells a story as well as any man I know. He would be great as a single act in vaudeville, and, in fact, he made a big name in such an act on Broadway before he went into films. But before that he was a circus performer, and can still do his old tricks with agility and polish. He is known for his extra wide mouth, but off the screen his mouth is not noticeable for its size, though it certainly is on the large side.

Harold Lloyd made film fame in his own pictures. There is no doubt as to his popularity, but his brand of comedy is not very individual, for he relies mostly on gags which are in many cases the creation of persons he employs, but his films are always looked forward to by his many admirers. He holds the distinction that any child can be taken to his films. His fun is clean fun, and no censor has ever taken a scene out of one of his films.

One of the greatest comedy teams on stage or screen in this or any other country is that of Jack Hulbert and Cicely Courtneidge (in private life Mrs. Jack Hulbert). Their comedy, though hearty and robust at times, is the very acme of artistry, but there is nothing highbrow about it. Cicely and Jack are much too clever to work over the heads of their audiences.

They often act apart, invariably as stars, and they are very good individually. But together they are much greater. Jack is almost always a well-meaning fellow but a bit of a fool, and it is left to the nimbler-witted Cicely to get him out of the troubles he lands himself into. Jack is a very fine dancer, and

Lupino Lane as he appears in "The Lambeth Walk"

The Crazy Gang—back row, Chesney Allen, Bud Flanagan, Teddy Knox; front row, Charlie Naughton, Jimmy Gold and Jimmy Nervo.

Reginald Purdell, snapped in his garden with his little son, John.

Claude Hulbert

Bobby Howes

Ned Sparks

Cicely can hold her own in this line. She is a clever acrobatic dancer, too. Cicely is also a mistress in the art of disguise, some of her characters in this respect being so funny that she would get a laugh if she never spoke a line. They are certainly a great pair, and an ornament to the British stage and screen.

Franklin Pangborn gets his laughs by being excitable. He is nearly always in trouble through no fault of his own and is ideally cast as a manager of an hotel, as he was in "Topper Takes a Trip."

Vic Oliver is a joy in any form of entertainment in which he appears and he is a star of stage, screen and radio. As a cracker of wise gags he has no superior and his humour is so infectious that his audience are laughing as soon as he speaks his first line. Originality is his strong suit. Many try to copy Vic Oliver but he copies nobody.

Claude Dampier is the hesitating, silly ass type and one of the most amusing of his kind. He is also a triple star playing on stage, screen and on the air.

Eddie Cantor is one of the most popular comedians in America on stage and radio and he has a big following among British cinemagoers. Physically his greatest asset is his eyes, which belong to the popeye class.

Lupino Lane is here seen in "The Lambeth Walk," the sensational success on stage (as "Me and My Girl") and screen. He comes of a very old theatrical family, and is not only a very fine comedian but an expert tumbler.

Reginald Purdell came to the screen via musical comedy. He has toured Canada and Australia and as a character actor is in great demand in British pictures.

The Crazy Gang are too well known to need any description. Before George Black, manager

Sandy Powell

Left: Hugh Herbert

Max Miller

Left: Charlie Chaplin in his last picture, "Modern Times"

Right: Jack Oakie

of the London Palladium, produced them together as the Crazy Gang they were all star performers on the music-hall stage, working in pairs—Flanagan and Allen, Naughton and Gold, and Nervo and Knox. The six appeared together in the films "Okay for Sound" and "Alf's Button Afloat."

Claude Hulbert began his theatrical career while at Cambridge University, where he was a member of the Footlights Club. He made his professional stage début in 1920 and later went into films, among the many he has made being "His Lordship Regrets" and "Many Tanks, Mr. Atkins."

Albert Burdon

Bobby Howes started his professional career as an acrobatic dancer but found his metier in musical comedy.

Jerry Verno came to the films in 1931 and has made quite a few pictures, his latest including "Young and Innocent," "Queer Cargo," and "Anything to Declare."

Ned Sparks is known as the man with the frozen face. At one time he specialised in gangster rôles, but he is a very good comedian with an exclusive brand of humour.

Sandy Powell ("Can you hear me, mother?") is a stage, screen and radio star, and he is also one of the most prolific makers of phonograph records. One of his best films was "I've Got a Horse."

Max Miller was a star music-hall performer before coming into pictures. He is a top-notcher in both forms of entertainment and can always be sure of a "full house."

Sydney Howard as he appears as Gracie Fields' father in "Shipyard Sally."

Hugh Herbert gets most of his laughs by what may be described as inarticulate delivery of his lines. Have you heard him "Whoo Hoo"?

Jack Oakie is invariably his genial self on the screen, and the public like him that way.

Sydney Howard is an actor who sticks to his own style and a very popular one it is. He has made a good many films and made good in all of them.

You may have seen Albert Burdon on the music-hall stage. He makes an average of a film a year.

E. W.

Billy Bennett, "Almost a Gentleman," has a distinct style. He does not make many films, but one of his most recent parts was as the pawnbroker in "The Ware Case."

Right: Jerry Verno

THEY SANG THEIR WAY TO FAME

BOTH Dorothy Lamour and Dick Powell came to the screen because of their success in singing with an orchestra. Neither had had acting experience whatever, for Dick Powell's nearest approach came as master of ceremonies. Dorothy Lamour had done nothing but a chorus girl's job that hadn't lasted long.

Dick made his début in a rôle that called for him to be nothing but himself, a crooning band leader-master of ceremonies, but he has since been developing from a crooner into a light comedian. He still sings.

Dorothy Lamour became a "jungle princess" in her first film, clad in a sarong and her own long, dark hair. She has never had a singing lesson, and she is becoming a dramatic actress, as her work in "Spawn of the North," in which she did not sing a note, proved.

So both of them are prepared for the day when crooning loses its appeal.

Happy Returns!

Left: Lew Ayres

IT was once said—and generally believed—that stars who had disappeared from the screen couldn't return. The cinema-going public was fickle, with a short memory and no regrets. But the past few years have disproved all this.

I don't say that filmgoers, like elephants, never forget, but it takes a long while for a player who has been a favourite to fade from their memories. And the charge of fickleness, too, is unwarranted. New favourites appear each year, we know, and are enthusiastically taken to the hearts of audiences. On the other hand, I can think of several examples of stars who have remained in favour long after they deserved it, because the public remembered some good performances, and loyally flocked to see the stars after they had begun to "walk through" their rôles instead of acting them.

And I can also think of several stars whose stories were extremely poor—films, in fact, from which you wish you had stayed away—and yet the public went to them because they knew and liked the star. Eventually bad stories will kill the finest actor, but the public will stick by their favourites at first. You can't, after all, expect picturegoers to pay out their hard-earned money to see their favourites in poor pictures. They have more intelligence. And if they stand two consecutive pictures which are bad, they may go to the third because they are loyal enough to hope that this time they will be lucky and get their money's worth.

It is hard for actors and actresses who have faded from pictures through poor films or their own lack of interest or talent to come back successfully. To begin with, few studios will risk giving them leading rôles, so the majority have to face the heartbreaking task of starting at the bottom of the ladder on the top rung of which they had had

Left: Anna Lee.

◇

In circles below: Hope Hampton and Charles Farrell

Pat Paterson

Left: Richard Barthelmess

Miriam Hopkins

Francis Lederer

proud positions. Many of them have been forced to remain on the lower rungs.

On the other hand, there are plenty of stars who have left the screen for other reasons, and these are always certain of an enthusiastic welcome when they return to the screen. Some have thought that they have had enough acting and retired with a comfortable income after several years' hard work. Many actresses have retired on marrying, preferring the deep-rooted, satisfying life a home and children can offer, to the artificiality and excitement of their film career. Others have left because they prefer the stage.

Some of the finest actors and actresses of the screen—and it can boast of a great number of them—dislike devoting their time entirely to films. They feel the need of the mental stimulus and the change of environment that the stage can offer. The power to sway an audience with your voice and your acting night after night is something far more satisfying than playing a scene of two or three minutes and a few lines over and over again in front of a couple of cameras and a handful of blasé film-makers. This process, repeated indefinitely, does not even offer the player the satisfaction of working up to a climax for, as everyone knows by now, films are shot piecemeal, by the turn-about method governed by sets and location scenes and production requirements. Little incidents from the climax itself may be filmed first, probably together with

Fernand Gravet's Hollywood films are "The Great Waltz" and "Romance in Paris."

Below: Janet Gaynor

Burgess Meredith

Helen Twelvetrees

Nancy Carroll

Left : Ernest Truex

a scene or so from what will be the middle of the finished film, the rest of the film following gradually, but with no reference to the story sequence. An actress can start a film as a widow, weep over the death of her husband the next day, be married later on, and finish work by appearing as a heart-whole and fancy-free young maiden in scenes which open the completed picture.

Many Hollywood stars have insisted on clauses in their contracts allowing them a period for stage work. For in Hollywood, far more than in this country, the film people concentrate on films to the exclusion of all else. This in the end tends to create staleness.

Each year, however, sees a return to the screen of stars who had previously been favourites, and these pages show you some of those who have been seen during the past year.

Of the actresses whose portraits you see here marriage was the reason for the retirement of several.

Pat Paterson, the little English girl who went to Hollywood and was doing well there, retired when she became Mrs. Charles Boyer, after a whirlwind courtship lasting only a few weeks. She came out of her private life at Norma Shearer's suggestion, to appear with her in " Idiot's Delight."

Anna Lee left the screen with her director husband, Robert Stevenson, but at the time they both announced that their withdrawal would be only temporary. And as soon as the purposes for which they had retired—Anna to have a baby, and her husband to write a book—were accomplished, they came back to work. Since her return Anna has been in " The Four Just Men " and " Young Man's Fancy."

Both Ruby Keeler and Irene Hervey married well-known actors and both have appeared only occasionally since then. Ruby Keeler, one of the most charming little dancers the New York stage gave films, gave up being just Mrs. Al Jolson to appear —but not to dance—in " Mother Carey's Chickens," and Irene Hervey worked in " Say it in French " and " The House of Fear," becoming Mrs. Stuart Erwin and " mummy " to two bonny children when she left the studio.

The stage has been claiming many of the stars who have since returned to make films. Miriam Hopkins, who is in the film version of " The Old Maid," has been on the stage ever since her appearance in " Wise Girl." Burgess Meredith, who gave such a brilliant performance in his first film, " Winterset," sandwiches films between stage plays, his most recent screen appearances being in "Spring Madness" and " Idiot's Delight."

Helen Twelvetrees, who appeared as Buck Jones' leading lady in " Unmarried," is a popular stage star in America. And Nancy Carroll went back to the stage after success in films, returning some months ago in " That Certain Age " and " There Goes My Heart."

Ernest Truex appeared many years ago in silent film comedies. He is a

Renee Houston

Below : Henry Hull

June Duprez

tremendously popular Broadway comedian. "The Adventures of Marco Polo" was his first "return" film. He turned into a sinister villain in "Ambush."

Henry Hull is another splendid actor who keeps his dramatic talent polished by frequent stage appearances. Recent films are "Boys Town," "The Great Waltz," and "Jesse James."

Hugh Sinclair and Belle Chrystall are two British players who mix a good deal of stage work with their screen appearances. Hugh Sinclair recently returned to the screen in "A Girl Must Live." This film, by the way, also brought that vivacious little comedienne Renee Houston to the studios again. Stage and wireless engagements fill most of her time. Belle Chrystall won golden opinions in "Hindle Wakes" several years ago. She has lately been working in "Poison Pen."

Several stars of the silent screen have made a return to films this year. Hope Hampton, the star of many lavish silent productions, appeared in "The Road to Reno," and Richard Barthelmess, one of the silent screen's most beloved actors, took a leading rôle in "Only Angels Have Wings."

Charles Farrell and Janet Gaynor were an outstanding romantic team in silent and early talking pictures. Janet Gaynor followed her triumphant comeback in "A Star is Born" with "The Young in Heart," while Charles Farrell appeared as Shirley Temple's father in "Just Around the Corner."

Gilbert Roland was a much-sought-after leading man in silent films. His latest appearance is in "Juarez."

Lew Ayres has made a smashing "comeback" in "Young Dr. Kildare" and "Broadway Serenade."

Francis Lederer and Fernand Gravet are two handsome foreigners who have been appearing on our screens occasionally for several years. Do you remember Fernand Gravet (then spelt Graavey) with Anna Neagle in "Bitter Sweet"? Francis Lederer's latest rôle is in "Midnight."

Illness kept Ida Lupino from the screen for over a year. But now she is back in "The Lady and the Mob."

June Duprez might not call her appearance in "The Four Feathers" a comeback. Nevertheless, she was in Douglas Fairbanks Junior's "The Amateur Gentleman," and played romantic feminine lead in Matheson Lang's film, "The Cardinal."

In fact, judging from the numbers of actors and actresses who return to films, the statement "they never come back" could be substituted by "they always come back." And may their returns always be happy for them as for us.

Hugh Sinclair

Ruby Keeler

Belle Chrystall in "Yellow Sands," her comeback film.

Below: Ida Lupino

Irene Hervey

Gilbert Roland

DAVID NIVEN

DURING the three years that David Niven has been on the screen he has gained a most enviable reputation for himself as a natural actor with a genuine flair for light comedy. For gay nonchalance he has no rival. It is in "Wuthering Heights" that we first see him in a big dramatic rôle. He had done no acting at all before his first screen appearance, for he comes of an old Scottish family whose traditions were military—and David Niven himself served for five years in the Army. After that he went adventuring, and wound up, after plenty of varied experiences, in Hollywood.

With Spring Byington in "Palm Springs"—December, 1936. Not his first film, but one of his first big rôles.

With Merle Oberon in "Beloved Enemy"—April, 1937.

With Errol Flynn and C. Henry Gordon in "Charge of the Light Brigade"—September, 1937.

With Merle Oberon again—in "Wuthering Heights."

With Ronald Colman in "Prisoner of Zenda"—March, 1938.

In "The Dawn Patrol"—April, 1939.

With Alan Hale and Richard Greene in "Four Men and a Prayer"—October, 1938.

With Gary Cooper in "Bluebeard's Eighth Wife"—September, 1938.

With Annabella in "Dinner at the Ritz"—April, 1938.

With Emma Dunn, Sidney Fox and Charles Winninger in "Bad Sister," her first film.

With George Arliss in "The Silent Voice" —August, 1932.

With Spencer Tracy in "20,000 Years in Sing Sing" —June, 1933.

BETTE DAVIS

THERE was a time when Bette Davis, acknowledged to be one of the best actresses on the screen to-day, an Academy Award winner, had her bags already packed to leave Hollywood and return to New York, as no studio wanted her services. It was George Arliss who was responsible for her staying—and she has certainly justified his judgment since he chose her to appear in his film, "The Silent Voice."

With James Cagney and Alan Dinehart in "Jimmy the Gent"—September, 1934.

Below: With Leslie Howard in "Of Human Bondage"—March, 1935.

With Leslie Howard in "The Petrified Forest"—Sept. 1936.

Below: With Humphrey Bogart in "Marked Woman"—November, 1937.

With George Brent in "Jezebel"—August, 1938.

Below: With George Brent again in "Dark Victory."

With Matheson Lang in "The Chinese Bungalow"—1931

With Jack Buchanan in "Goodnight Vienna"—1932.

With Fernand Graavey (left) in "Bitter Sweet"—1933, and (below) in "The Queen's Affair," 1934.

ANNA NEAGLE

With Anton Walbrook in "Sixty Glorious Years"—1938.

With Cedric Hardwicke in "Nell Gwyn"—1935.

With Maire O'Neil and Arthur Sinclair in "Peg of Old Drury"—1936

With Leslie Banks and Tullio Carminati in "The Three Maxims"—1937.

With Anton Walbrook in "Victoria the Great"—1937

SPENCER TRACY

In "Quick Millions" —November, 1931.

With Doris Kenyon in "We Humans" —September, 1932.

With Bette Davis in "20,000 Years in Sing Sing"—June, 1933.

With Madge Evans in "The Show Off"—July, 1934.

Below: With Freddie Bartholomew in "Captains Courageous" — December, 1937.

Left: With Myrna Loy and Clark Gable in "Test Pilot"—Sept. 1938

Left: With Mickey Rooney in "Boys Town"— February, 1939.

In "Dante's Inferno"— December, 1935

Right: In "Fury" —November 1936.

A cigarette and sunbath after a swim.

TYRONE TAKES A TRIP

Tyrone Power is allowed little spare time, for his film-making is almost continuous and he is one of the busiest young actors in Hollywood; when he can, however, he packs up for a holiday. Desert resorts are popular with many holidaying stars. and Tyrone Power is among them. Here he finds sunshine and silence, and he goes back to work like a giant refreshed.

A canter over the desert.

With a pipe to aid concentration, he studies the script of a new film.

1940 Stars?

HERE they are again—like a recurring decimal—the batch of promising young players "discovered" during the past year, or in some cases, those who are beginning to reap the reward of several years' hard work.

Some of them are virtual Cinderellas, others winning recognition through steadily increasing rôles, others even experiencing that thrill of being "discovered" for a second time.

The outstanding young actress on this page is GREER GARSON, who for her first film rôle was given the leading feminine part opposite Robert Donat in one of the biggest successes of the year—"Good-bye, Mr. Chips." She was born in County Down, Northern Ireland. Her father, George Garson, came from the Orkney Isles, but died when she was young, so at the age of nine Greer accompanied her mother to England, where she eventually went to the London University, completing her education with a short course at the University of Grenoble, in France. After a stage career, she won a contract with M.-G.-M. Illness and an operation prevented her taking the rôle in Hollywood for which she had been tested—and she had to return to England, after all, for her first rôle. She is green-eyed, red-haired, and five feet five inches in height.

You may remember LOUISE PLATT in her first big rôle in "Spawn of the North." She is the daughter of an American army doctor and was born in Stamford, Connecticut. An appearance in a school play made her resolve to become an actress. She was tested for "Gone with the Wind"—a test that brought her

Donald Gray—he is a dark-haired, grey-eyed six-footer, and enjoys sports of all kinds, and motoring.

Louise Platt—she has dark brown hair and eyes, is five feet six inches in height, and claims reading as her chief recreation.

Greer Garson—she inherits her unusual Christian name from her mother, formerly Nina Greer. The name is a corruption of MacGregor.

Ruth Hussey

Margaret Tallichet.

Peter Coke

a rôle in " I Met My Love Again," and a long contract, although it did not bring her the original rôle.

DONALD GRAY is to be seen in " The Four Feathers" and " Sword of Honour." Born in 1912, he put his acting ambitions behind him and to please his parents became an engineering salesman. Business took him to New York, so he went on to Hollywood, where he played a few small rôles, but returned somewhat discouraged. In England, he went to the Wembley studios for a " bit "—and was given the leading rôle in " Strange Experiment." His contract terminated when the studio closed. Now he is making another bid for fame.

RUTH HUSSEY was born in Providence, Rhode Island. She studied dramatics at college and when on holiday from her job as radio fashion commentator, she was offered a chance to go on the New York stage. When she appeared in " Dead End " in Los Angeles, she was given a film test and a contract. Latest films : " Hold that Kiss," " Rich Man, Poor Girl," " Within the Law."

MARGARET TALLICHET was helped to fame by Carole Lombard, who saw her working as secretary in the publicity department of the studio and secured her a test for a small part in " A Star is Born." The test got her the part, and she has been acting for the screen ever since. You have also seen her in " It Happened in Paris." She was born in Dallas, Texas.

PETER COKE, fair haired and blue eyed, came to the British screen from the London stage. He lived in Kenya, East Africa, until he was twelve, when he came to England. Studied at the R.A.D.A. and went from repertory work to the West End, with only one provincial tour with Sir Seymour Hicks, who gave him a small part to play and a job as understudy to two old men. You've seen him on the screen in " The Return of Carol Deane," " The Nursemaid who Disappeared," and " Keep Smiling."

JOHN PAYNE got his first big chance in " Garden of the Moon," but he had been in Hollywood for something like two years before this happened. He was born in Roanoke, Virginia, on May 28th, 1912. His father was wealthy, but believed in young men making their own way, so when he died he left his son only a small monthly allowance that dwindled to vanishing point in the depression that followed immediately. John Payne had to start work. He tried such varied occupations as professional wrestler, magazine writer, waiter, singer, chauffeur, scenery painter and—of all things—cow milker! His first theatrical venture

John Payne—his mother was a former opera singer; on his father's side he is the grand-nephew of John Howard Payne of " Home, Sweet Home" fame, so his musical talent owes something to inheritance.

Right : Barbara Blair, who came to England to star on the stage and remained to make films.

Right : Gale Page.

Jane Wyman

Richard Carlson won his first rôle because he had presentable knees —he was required to wear a kilt, and knobby knees would have ruined his chance.

Right : Robert Preston

was with a repertory company where he did all kinds of jobs. He was in a modest rôle in Beatrice Lillie's show, "At Home Abroad," when he was given a Hollywood contract. But his dreams of fame were soon shattered. He drew his salary, but only one small part—in "Dodsworth"—in two years. Then came his rôle in "Garden of the Moon," and his career started in earnest. He is six feet two inches in height, is a first-rate shot and is still keen on sports of all kinds.

ROBERT PRESTON, who has leapt to fame in the last year, winning the rôle as Digby Geste in "Beau Geste," owes his film début to his mother. She is connected with the firm for which Bing Crosby makes gramophone records. She spoke to Everett, Bing's brother, one day, and after several people had watched his performance at the Pasadena Community Playhouse, he was given a contract with Paramount, beginning with a rôle in "King of Alcatraz," and followed by "Illegal Traffic," "Disbarred" and "Union Pacific." He was born in Newton Highlands, Massachusetts, the son of Frank Meservey. His family moved to Los Angeles when he was two, and after leaving school he took up acting and joined the stock company run by Mrs. Tyrone Power (mother of the present screen star and widow of the former star). He is six feet one inch in height, with dark brown hair, grey eyes, and is a useful boxer and baseball player.

RICHARD CARLSON made his début in "The Young in Heart" as Janet Gaynor's persistent suitor, following this with "The Duke of West Point." The son of a Danish father and French mother, he was born in Albert Lea, Minnesota, on April 29th, 1912. He had a brilliant career at school and university, finishing with an M.A. degree and £500 in scholarship prizes. He found the job of English instructor at the university a dull one, so he invested his prize money in a repertory company, writing, directing and acting, as he had the college plays. He was playing the rôle of Piers opposite Ethel Barrymore in "Whiteoaks" when he was offered the Hollywood contract. He is six feet in height, has light brown hair and hazel eyes.

GALE PAGE ran away from Hollywood when she saw herself in her first film, "Crime School," and had to be convinced that she wasn't as bad as she thought. Her rôle in "Four Daughters" made her believe that perhaps she wasn't. She was known as Sally Perkins Rutter in her native town of Spokane, Washington. She came to the screen after five years of stage and wireless. She likes cooking, sewing, tennis, riding and swimming.

JANE WYMAN also gave up her real name—Sarah Jane Folks—when she began her screen career. Her mother was a Parisian actress, her father an American, and she was born in Saint Joseph, Missouri, on January 4th, 1914. After trying jobs as manicurist, hairdresser, switchboard operator, secretary, model and "blues" singer, she managed to get a small part in "My Man Godfrey" and landed her first leading rôle in "Mr. Dodd Takes the Air," followed by "Brother Rat." She has brown hair and eyes, an attractive pout, and is five feet five inches in height.

BARBARA BLAIR is the little fair-haired, blue-eyed actress who made such a promising début in the British film "Star of the Circus" that she was given a leading rôle in "Hold My Hand." Her first stage job was in the chorus of "Little Nelly Kelly."

Ann Miller

Robert Paige

<>

Frances Mercer

<>

Below: Arleen Whelan

Geoffrey Toone

Left: Ann Morriss

Edgar Bergen and "Charlie McCarthy"

EDGAR BERGEN and "CHARLIE MCCARTHY" are partners in the cleverest ventriloquial act of the present day. Edgar Bergen was sixteen when he drew a charcoal picture—based on a red-headed Irish newsboy. A carpenter carved it for him, and Charlie McCarthy was born. Since then Charlie has worn out dozens of bodies, but no other face has had quite the same expression, so it is still the original face we see.

RICHARD AINLEY, son of the famous British actor, Henry Ainley, at first decided to become a civil engineer. His parents persuaded him to make his stage début in 1928 with Sir John Martin Harvey. His first film work was "behind the scenes"—he acted as commentator for a series of short films. His film début was in "As You Like It."

ANN MILLER was born in Chireno, Texas, in 1919. When she was three, she was given dancing lessons to improve her physique. At sixteen she went to Hollywood. A job in a San Francisco night club led to a film test and contract.

ROBERT PAIGE was born in Indianapolis, Indiana, and was taken to Los Angeles when he was quite a child. He had set his heart on an army career but changed his mind and for six years worked as an announcer and dramatic actor, doing a little stage work as well. He is six feet one and a half inches in height, has brown hair and eyes. Boxing is his favourite sport.

ANN MORRISS was discovered by two different people—a producer and a talent scout—for the same rôle in a certain film. She was born in Tampa, Florida. As a child she intended to become a concert pianist, and still continues her musical studies.

WILLIAM LUNDIGAN is in his early twenties, fair, and six feet tall. His father wanted him to be a lawyer, but William wanted to be a film actor. He chose wireless as the best stepping-stone, and after four years of announcing, made a test and won a contract. His first rôle was in "Armoured Car."

Wendy Hiller

SUSAN HAYWARD is one of the most recent Cinderella girls. Born on June 30th, 1918, in Brooklyn, New York, she was named Edythe Marrener. Although she appeared in school plays, she had no theatrical ambitions, and her first job was as a dress designer. She has the feminine lead in "Beau Geste."

William Lundigan

MILIZA KORJUS is the Polish opera singer whom we saw and heard in "The Great Waltz" as the singer who stole Johann Strauss's love from his wife. Born in Warsaw, she has Swedish, Estonian, Russian and Polish blood in her veins.

Richard Ainley

Patricia Morison

Nancy Kelly

FRANCES MERCER was a photographic model. The daughter of a well-known American sports writer, she is black haired and brown eyed, and is on the tall side—five feet six and a half inches. She made her début in "Vivacious Lady." Born in New Rochelle, New Jersey, on October 21st, 1916, her ancestry is French and Scottish on her father's side, English, Irish and Spanish on her mother's side.

ARLEEN WHELAN had had no previous dramatic experience when she was whisked out of the beauty shop in which she was working as manicurist and into a leading rôle opposite Warner Baxter in "Kidnapped." She was born in Salt Lake City, and after moving to several other places, her family finally settled in Los Angeles. Not even at school did acting interest her—and the possibility of a screen career never entered her head. Her name is a combination of her father's—Arthur—and her mother's—Kathleen.

Susan Hayward

GEOFFREY TOONE got his first big screen chance because he looked so well in the naval uniform which he wore in a small rôle in "Queer Cargo." "Luck of the Navy" was then being cast and it was decided to put Geoffrey Toone into the leading rôle. He was born in Dublin.

WENDY HILLER was whirled to sudden screen fame by "Pygmalion" and her rendering of its famous adjective. Until then she had been another competent, struggling actress, with her work on the West End and Broadway stages in "Love on the Dole" her chief claim to fame.

PATRICIA MORISON is another newcomer who leapt to fame in one film—"Persons in Hiding." Like Wendy Hiller, this was her first film and it gave her a leading rôle. Born in New York twenty-two years ago, she is the daughter of William R. Morison, the English writer and artist. Her father served in the Army during the Great War, and Patricia's brother was born in London during a Zeppelin raid.

NANCY KELLY also went from the stage to a leading film rôle—in "Submarine Patrol." She was born in Lowell, Massachusetts on March 25th, 1931, and in 1935 she was the Shirley Temple of her day.

ELLEN DREW was born in Kansas City. On the strength of winning a beauty contest she headed for Hollywood. But the studio remained impervious to her beauty and she was thankful for a job in a Hollywood sweet shop. An agent secured her a contract, and after a year of dramatic study and playing extra and bit rôles, Ellen Drew made her first noticeable appearance in the leading feminine rôle of "Sing, You Sinners."

GERALDINE FITZGERALD is being hailed as a "discovery" for the second time in her young life. The first time was when this lovely young Irish girl was "spotted" on the London stage and given leading rôles in "The Turn of the

Geraldine Fitzgerald

Left: Ronald Reagan

Miliza Korjus

Don Castle

Ellen Drew

Tide" and "The Mill on the Floss." Her second "discovery" took place when she was appearing in New York in G. B. Shaw's "Heartbreak House." It has resulted in "Dark Victory" and "Wuthering Heights." She was born in Dublin, and has auburn hair and green eyes.

RONALD REAGAN, born in Tampico, Mexico, is of Irish descent, and has all the Irishman's traditional love of horses. He began his career with a small repertory company.

DON CASTLE won a film contract because of a fortnight's holiday. Born in Beaumont, Texas, he finished his education at the University of Texas. After saving his money to pay for dramatic training, he went to Hollywood for a fortnight's holiday. The night before he was to leave he met a talent scout, and on his recommendation attended a dramatic school. "Love Finds Andy Hardy" gave him his first rôle.

ISA MIRANDA is the fair-haired, brown-eyed, glamorous Italian who made her Hollywood début in "Hotel Imperial."

MAUREEN O'HARA we saw in "Jamaica Inn." Born in Dublin, she came to England, and an introduction to Erich Pommer, the producer, resulted in a test and contract with Mayflower pictures.

LYNN BARI started her screen career as a dancer. Brown-haired and hazel-eyed, she is five feet six inches tall, rides and swims well. She was born in Roanoke, Virginia, and is the daughter of a clergyman.

JEFFREY LYNN and John Garfield both leapt to fame overnight in the same picture, "Four Daughters." Jeffrey Lynn owes his chance to two people—Errol Flynn, who was supposed to play in the picture but preferred fishing, and Bette Davis, whose enthusiasm over his test won him his contract. His real name is Ragnar Godfrey Lind, and he was born in Auburn, Massachusetts.

JOHN GARFIELD was born in New York—the East Side—and learned to fight for what he wanted as a child. He says it was then a fifty-fifty chance which he would achieve—Sing Sing or Hollywood. Hollywood won.

PETER MURRAY HILL was born in Bushey Heath, Herts, a village near the Elstree studios where he is now playing leading rôles. "This Money Business," a stage play, brought him a film contract.

Isa Miranda started work at eleven, running errands and picking up pins for the equivalent of twopence-halfpenny a day.

Lynn Bari

Below: Jeffrey Lynn

Maureen O'Hara

Peter Murray Hill and his pet bull-terrier.

John Garfield, whose films include "Four Daughters," "Blackwell's Island," "They Made Me a Criminal," "American Family."

OUR Sergeant Major

Do you remember George Formby singing "It's Our Sergeant-Major" in "It's In the Air?" Below you see him with the sergeant-major in question—Julien Mitchell.

On the right: Edward Lexy and Wally Patch, as they appeared in "Farewell Again"—complete with parade-ground voice.

The picture at the top is of three sergeants who, we felt, should not be left out of this page, for their exploits in "Gunga Din." Left to right, Cary Grant, Victor McLaglen and Douglas Fairbanks, Jun.

Robert Taylor
Off duty

On his Northridge ranch on the northwest edge of the San Fernando Valley, Robert Taylor spends virtually all his spare time—and works hard. Below you see him having a breather while pitching that much-prized grass—alfalfa.

With his mother—a photograph taken when she visited her famous son at the studio.

Right: Grooming one of his horses.

The candid cameraman caught Barbara Stanwyck lighting Robert Taylor's cigarette when they were lunching together in the studio café. Barbara became Mrs. Robert Taylor last May, when they eloped to San Diego.

"THE MIKADO"

(G.F.D.)

GLORIOUS colour and glorious singing are both found in this film, the first time a Gilbert and Sullivan opera has been brought to the screen. Above you see the "Three Little Maids" (Jean Colin, Elizabeth Paynter and Kathleen Naylor) and Ko-Ko (Martyn Green).

Ko-Ko resigns himself to wedded bliss with Katisha (Constance Willis). The Mikado (John Barclay) is on his throne and at the right are Yum Yum and Nanki-Poo (Kenny Baker). Left is Gregory Stroud as Pish-Tush, and behind Ko-Ko is Pooh-Bah (Sydney Granville).

Stanley and Livingstone

Spencer Tracy as Henry Stanley, the American newspaper man, and Sir Cedric Hardwicke as Dr. Livingstone, the doctor and missionary, who had been missing in unexplored Africa for four years when Stanley went to seek him.

(20th Century-Fox)

Complications in Stanley's search are caused by this quartette. It consists of John Kingsley (Henry Travers), consular agent at Zanzibar, his daughter Eve (Nancy Kelly), Lord Tyce (Charles Coburn), a London newspaper publisher and Tyce's son Gareth (Richard Greene).

Beau Geste

(Paramount)

THE new talking film version of Major Percival Wren's famous story of three brothers who join the French Foreign Legion. The first "Beau Geste" film was made in 1927, with Ronald Colman, Neil Hamilton and Ralph Forbes as the three Geste brothers and Noah Beery as the villainous sergeant.

Gary Cooper, Ray Milland and Robert Preston (left to right) as the three Geste brothers—Beau, Digby and John, whose loyalty and courage form the basis of this stirring story.

Left: A stand against the enemy—J. Carrol Naish (who had his hair bleached for the rôle), Ray Milland, Gary Cooper and Brian Donlevy as the grim and brutal sergeant.

The last desperate stand at the fort. Gary Cooper, lying on the ground, has been shot, but Ray Milland cannot go to his help by order of the sergeant.

Other rôles in the new film version are taken by Broderick Crawford, Charles Barton and Susan Hayward.

Union Pacific

(Paramount)

Spectacular drama of America's great trans-continental railway.

BARBARA STANWYCK and Joel McCrea co-star in this lusty film as Mollie Monahan, an Irish post-mistress, and Jeff Butler, overseer of the rowdy labour camps. Trouble is engineered by a business man secretly in league with a rival company building from west to east.

A comedy scene from the film—left to right: Jack Corday (Anthony Quinn), Barker (Fuzzy Knight), General Dodge (Francis McDonald) Fiesta (Akim Tamiroff), and Leach Overmile (Lynne Overman), both Jeff's friends, and Mollie.

To save Jeff, Mollie promises to marry Dick Allen (Robert Preston), a train robber and professional trouble-maker.

Susannah of the Mounties

(20th Century-Fox)

SHIRLEY TEMPLE stars in the title-rôle of this film as a little girl adopted by a North West Mounted Policeman when her parents are killed in an Indian raid. Later her friendship with the son of an Indian chief prevents serious trouble breaking out.

Above: Susannah saves her adopted father (Randolph Scott) from being burned alive.

Left: Susannah introduces the Indian chief's little son (Martin Good Rider) to her adopted father and his sweetheart (Margaret Lockwood).

The film story of Alexander Graham Bell, and his invention of the telephone, which gives the picture the title of

THE MODERN MIRACLE

(*20th Century Fox*)

As with all pioneers, Alexander Graham Bell had to do his pioneering almost alone, usually half starved, and without adequate funds for equipment. How his struggles against adversity, because of his faith in what he was doing—and the faith of the woman he loved—became triumphs, are vividly depicted.

Alexander Graham Bell (Don Ameche), starving uncomplainingly in his attic, with his assistant, Thomas Watson (Henry Fonda), who starves with him—but not so uncomplainingly, and their only sources of financial assistance, Thomas Sanders (Gene Lockhart) and Gardner Hubbard (Charles Coburn), to whom Sanders had introduced him.

Bell meets the woman he is to marry—Mabel (Loretta Young), the young, lovely, but deaf daughter of Gardner Hubbard. The rest of the Hubbard family are Mrs. Hubbard (Spring Byington), Grace (Polly Ann Young), Berta (Georgina Young) and Gertrude (Sally Blane). Mr. Hubbard puts his paternal foot down firmly when he learns that the "emotionally unstable" young inventor wants to marry his daughter. Nevertheless, Mabel becomes Mrs. Bell.

Mabel and Bell with George (Bobs Watson), Mr. Sanders' little deaf and dumb son, whom Alexander Graham Bell teaches to speak the word "father." It is his teaching that makes him think of the potentialities of sound waves.

Constance Bennett

Harry Carey

Ramon Novarro

Below: Ben Lyon and Bebe Daniels, who for the past few years have been combining screen, stage and radio work in this country.

Still Going STRONG

THEY say in Hollywood that a star is lucky to keep on the top for five years.

That may be right if we accept the statement as meaning a star who has not had a failure in five years, but it takes no account of those who have had one or more flops and then come back. There are so many of those.

In a great many cases it will be found that a star has fallen because of a poor story or bad casting. Given the right story and the right directing, a good actor or actress will always make a come-back. If a star can hold the public for two years, it is proof positive that he or she has the kind of acting power the public wants. When they flop there is always a reason. Bad casting and bad directing are two of the chief causes, and a third is that the star, through misguided ambition, insists on playing a rôle entirely unsuitable.

But I would put bad casting as the chief cause for the eclipse of a popular star.

Take the case of Constance Bennett. A few years ago she was one of the highest paid stars in the business. Then, for some reason or other she sort of faded out of the big lights. To-day, with "Topper," and "Topper Takes a Trip," she is more popular than ever.

Miss Bennett's performances in these two films are better than anything she ever did when she was at the peak of success. It may be said that the two rôles are what the acting profession call "fat parts," but at the same time they wanted playing, and the lovely Constance has just the right touch of comedy for them. Although she is still young, Constance Bennett is a veteran of the screen, for she first appeared in pictures in 1920, so she is a very good example for the headline of this article—"Still Going Strong."

A real veteran of the screen is Harry Carey, a star in the days of silent films. He was the man who introduced cowboys to Hollywood. This was

Joseph Schildkraut

Greta Garbo

Below: Conrad Veidt in his Hampstead home.

Below: Paul Lukas

John Barrymore

Adolphe Menjou

as it should be, for Harry was once a cowboy in real life. He came into pictures in 1910, which is just about when the films, as we know them to-day as picture plays, started. Harry used to specialise in the rôle of the hard-riding fearless Westerner, but he is an all-round actor who can do justice to any suitable rôle.

Bebe Daniels and Ben Lyon are two old-timers of the screen though still young in years. They have been working the music-halls and giving radio performances in this country, and making films occasionally. Bebe was Harold Lloyd's leading lady when she was fourteen years of age, and she was soon a popular star. She gave a very fine performance in "The Return of Carol Deane." Ben Lyon, who is the husband of Bebe, appeared with her in "Not Wanted On Voyage" and recently made "Confidential Lady."

Ramon Novarro is one of the most colourful stars of the screen. He came into pictures in 1922, and his first film, in which he had the rôle of "Rupert of Hentzau" in "The Prisoner of Zenda," made him a star. He had an amazing run of successes, but of late he has not made many films. But when he does make one the box-office returns show he is still a big favourite.

Joseph Schildkraut made his film début in a silent picture, "Orphans of the Storm," starring Lillian and Dorothy Gish.

Among his best film appearances are those of the Duc d'Orleans in "Marie Antoinette" and his magnificent portrayal of Captain Dreyfus in "The Life of Emile Zola," two widely different characters that prove his versatility.

Greta Garbo made her first Hollywood film in 1925, though she had made pictures in her native Sweden three years earlier. Critics differ greatly as to her ability as an actress, some regarding her as the greatest of screen stars, while others think she owes her success to her personality. Certainly she has had more publicity than any other star, the secret being that it has always been stated she hates publicity. Certain it is that after every film she makes there is always a rumour that she may not play in another.

Paul Lukas is a very fine actor, who began his film career in 1917 on the Continent. One of his best pictures was made in England—as the villain in "The Lady Vanishes."

John Barrymore belongs to one of the greatest acting families of all time. His father was famous on the stage for many years and his sister Ethel and his brother Lionel have made big names on stage and screen. In his

Robert Armstrong

In circle : Mary Astor

younger days John Barrymore was the greatest lover modern stage and screen have ever known. He has made a great come-back in comedy rôles.

Another great actor is Conrad Veidt. It was John Barrymore who introduced him to the screen in 1917, when he appeared in "The Beloved Rogue." He excels in strong, serious rôles. After making many successful films in England he returned to the Continent, but came back here for the remake in colour of "A Thief of Bagdad." He also made a big British success in "Spy in Black."

Warner Baxter

Below : Richard Arlen

Adolphe Menjou has had his ups and downs in the screen world. He made his first film in 1912, and his first big name in "A Woman of Paris," which was directed by Charlie Chaplin. After that Menjou enjoyed a long run of successes. Then came a lean time, and people began to say that Menjou was through, but he came back and is still on the top. One of his finest performances was that of the father of Deanna Durbin in "A Hundred Men and a Girl."

As a sophisticated man of the world Adolphe Menjou has no superior on the screen.

Robert Armstrong started on the stage managing touring companies for his uncle. While Robert was serving in the Great War his uncle died and the young man came to London, where he appeared on the stage with James Gleason in that big success, "Is Zat So?" Since then he has made a great number of films. He is a very sound all-round actor with a sure touch for comedy.

Warner Baxter has been in films since 1921. He needs very strong rôles to bring out the best of his acting ability and has been fortunate in getting them. One of his finest films was "The Prisoner of Shark Island," a very grim picture play in which Mr. Baxter rose to great heights.

Mary Astor has been in the pictures since she was fifteen, and for the greater part of the time has been on the top. Among her best later films are "The Hurricane," "Woman Against Woman," and "Midnight."

Richard Arlen got into films by crashing on a motor-cycle when employed as messenger in a studio. That was in 1925, and since then he has been regularly employed in big rôles. Two of his latest films are "Call of the Yukon" and "They're Off."

Edmund Lowe came to the screen in 1922 after a stage career of eleven years. He will always be remembered for his association with Victor McLaglen in a series of very successful films which began with "What Price Glory?" Among Lowe's other successful films are "The Girl on the Front Page" and "West Side Miracle."

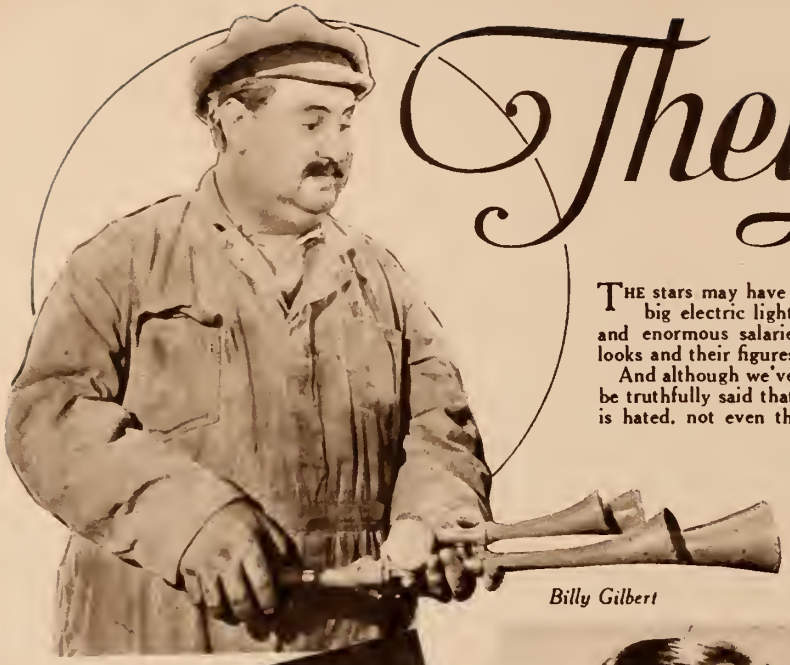
E. W.

Edmund Lowe

They Don't

THE stars may have the adulation and admiring legions, with their names in big electric lights and splashed across posters and newspaper headlines, and enormous salaries. But they also have all the worry of keeping their looks and their figures to retain their salaries and their admirers.

And although we've all heard the old cry of " nobody loves a fat man," it can be truthfully said that of all the character actors you see on this page, not one is hated, not even the fattest of them. For geniality seems to be a sort of natural complement to a goodly girth, and we can generally be certain of some amusing moments when they appear. And that they're appreciated is proved by the fact that they go from one film to another with scarcely a break—and frequently work in two at once.



Billy Gilbert

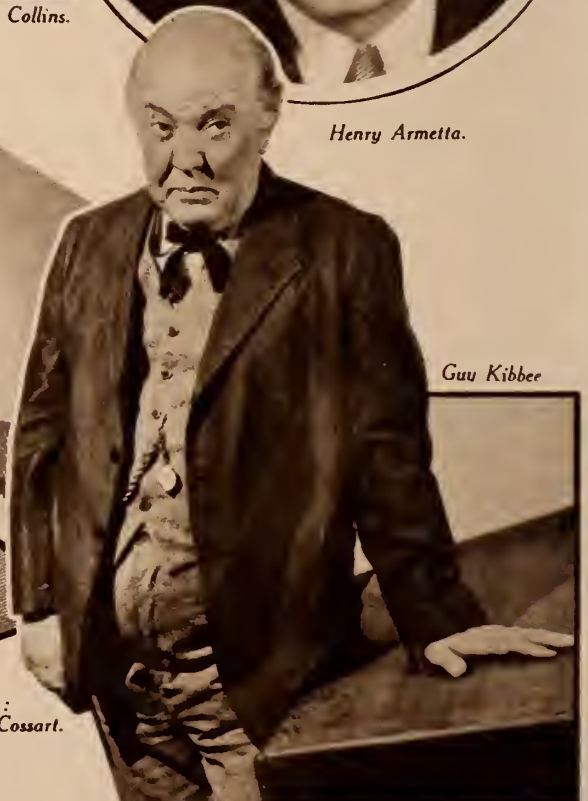
Left : Paul Porcasi

Eddie Collins.

Henry Armetta.

Left : Gene Lockhart.

Above : Ernest Cossart.



Guy Kibbee

Worry

Some of them—Paul Porcasi, Billy Gilbert, Henry Armetta, Herman Bing and Charles Judels—are always in demand for comedy rôles which demand a foreign accent and usually an excitable nature. Eric Blore and Ernest Cossart go in for dignified comedy with an English accent—and the more their dignity is asserted the funnier they are. One or two—Gene Lockhart and Edward Arnold particularly—appear in dramatic rôles, but they don't worry about anything but doing their job well.

Herman Bing.

Left : George Barbier

Charles Winninger.

◇

In circle : Walter Connolly.

◇

Below : Edward Arnold

Charles Judels.

Right : Eric Blore

Douglas Corrigan, who found himself world-famous by flying "the wrong way"—across the Atlantic to Ireland. He is seen beside the aeroplane he used for the flight.

Below: Sonja Henie, Queen of Ice-Skating, as she appears in "Second Fiddle," her fifth film.

The Screen AS A SIDELINE

Jascha Heifetz

EVER since the screen began it has been capturing ready-made celebrities to add to those of its own making. Famous figures have often turned film star for one picture only. It's a novel experience and a lucrative one, so who shall blame them if their acting hasn't the polish of experience? .Max Baer, Georges Carpentier, the Dionne Quintuplets (although I suppose it's their mother who, strictly speaking, deserves the fame that has come to their little black heads, for producing a family at one go), Paderewski, are among those whose film appearances have not been confined to newsreels or short "interest" films.

The screen to them is a sideline—a mixture of purgatory and peace. Sometimes the sideline continues and develops, but it is the exception that proves the rule. And Sonja Henie is the outstanding exception. World-famous for her unsurpassed grace and skill on ice, Sonja Henie's silver skates became gilt-edged when she went on the screen. Her first film was a tremendous success—and Sonja has stayed to skate ever since, although skate is a prosaic word to apply to the witchery of her exquisite dancing. She is the prima ballerina of the ice.

This year two celebrities have been lured to the screen—one a man of the world, the other a shy, unsophisticated boy. Jascha Heifetz, the great violinist, who married Florence Vidor, one of the most charming actresses of the silent screen, is appearing in "Angels Making Music" And Douglas "Wrong-Way" Corrigan, who flew the Atlantic, has made "The Flying Irishman" the story of his life. Shy and reserved, he won fame merely because it was the only way left to him of becoming a commercial air pilot—an ambition for which he starved and slaved for ten years.

PARTS THAT "Put Them On The Map"

PRACTICALLY every actor and actress who is well known on the screen can point to one part in a certain film which more than any other was responsible for advancing their career. Sometimes it was a leading rôle. More often than not, however, it was quite a minor part which they made so outstanding that it brought them to the notice of the public and the film producers as being worthy of better and bigger rôles in future. Heroines, heroes, villains, comedians and comediennes, all have had this experience. And it has not always been the rôle that they expected that has "put them on the map." Occasionally it has been a rôle that they took as just another rung up the ladder of fame, not anticipating for a moment that it would be a sort of lift that would make them miss several rungs that would otherwise have had to be laboriously mounted. Some of these "unexpected" rôles have had the effect of turning comedians into villains, villains into comedians, heroes into "dirty dogs." Some rôles have catapulted people who were virtually unknown into stardom.

Marian Marsh, for instance, was unknown when she was chosen for the part of Trilby in the film version of George du Maurier's novel, opposite John Barrymore as Svengali. As the little French model who was so proud of her beautiful feet, and who fell under the hypnotic spell of the unpleasant man, and became the idol of the Continent through her glorious singing, Marian Marsh won great praise, which she well deserved. She has been playing leading rôles on the screen ever since.

Jon Hall was another unknown when he was selected to play the rôle of Terangi in "The Hurricane." Before this, he had been acting when he could in "bits" in films, and becoming thoroughly discouraged because they were few and far between. It was his magnificent physique and his prowess at swimming which he had gained in the Hawaiian Islands that proved to be the deciding factor. There were plenty of other actors as good as he, although he proved himself to be excellent in the rôle. Hollywood is full of competent young actors and actresses. It is usually just a touch of something different that is discovered at the time when it's wanted that makes all the difference—and it certainly

Marian Marsh as Trilby

Katharine Hepburn as the Queen and John Carradine as Rizzio in "Mary of Scotland."

Dorothy Lamour and Jon Hall in "The Hurricane."

Joan Davis

George Zucco (centre) with William Powell and Myrna Loy in "After the Thin Man."

made all the difference to Jon Hall. He had the touch of "wildness"—a freedom of movement and a lack of self-consciousness in the scanty clothes he wore—that was essential, yet not easy to find.

Another star who was made by a single film was Nova Pilbeam. Without any previous film experience, she stepped into a most exacting part in "Little Friend" when she was fourteen years old, and gave a performance that experienced players might well have envied. Against such polished performers as Matheson Lang, it would have been only too easy for an awkwardness and amateurishness to have been obvious. But there was not a trace of either in her portrayal of the little girl who dimly realised that there was something wrong between her mother and father and without knowing why, connected it with her mother's friend, whom she hated despite the fact that he went out of his way to be charming to her. Since then Nova Pilbeam has grown up. But she proved that her first great performance was no flash in the pan by her successive work in "The Man who Knew Too Much," "Tudor Rose," and her first "grown-up" rôle in "Young and Innocent," which she has followed this year with her second "grown-up" rôle in "Cheer, Boys, Cheer"—incidentally her first comedy.

Some of these parts that have lifted players to fame have been incidental to the story—little cameos that could well have been left out so far as the development mattered—but which made all the difference to the entertainment value of the production in which they appeared. Joan Davis, for instance, had a comparatively small rôle in which she appeared for a few minutes in her first film. It had nothing whatever to do with the story, but her brief appearance in an eccentric dance, which ended by her giving herself a hefty punch on the chin and knocking herself out, was riotously funny while it lasted, and made the public call for more.

Naunton Wayne and Basil Radford, although they did, to a certain extent, have some connection with the story of "The Lady Vanishes," also could have been left out without much harm being done to the plot itself. But many people I know considered that their work as the two Englishmen whose sole concern during the entire course of the thrilling and mysterious events which took place on the train which was taking them to England, was whether they would reach England in time for the

Naunton Wayne and Basil Radford in "The Lady Vanishes."

Alan Mowbray with Irene Purcell in "The Man in Possession."

Gloria Dickson, and in the background in the dark hat, Allyn Joslyn, in "They Won't Forget."

Left:
John Beal and Helen Hayes in "Hat, Coat and Glove."

Isabel Jewell with Ronald Colman in "A Tale of Two Cities."

Test Match, was the most entertaining thing in the whole film. One acquaintance of mine saw the film three times merely because of their presence in it. And certainly without them the film would have been just another thriller.

Shirley Ross's big moment occurred when she sang "I'm Talking Through my Heart," in one of Paramount's "Big Broadcasts." In these films, which are a sort of glorified revue, the entertainment is vested in lavish scenes and sketches strung together by the slenderest thread of a story, and her song had nothing to do with the actual story.

John Carradine had been playing small parts, all very villainous, when he was chosen for the role of Rizzio, Mary Stuart's faithful Italian secretary, in "Mary of Scotland." It was his sympathetic portrayal of this rôle that won him recognition, for his work practically doubled immediately afterwards.

George Zucco had appeared in a few British pictures between work on the stage, on which he has been well known for many years, but he was marked down by Hollywood talent scouts when he went to New York to appear as Disraeli in "Victoria Regina" on the stage. But his dignified performance apparently did not affect the film-makers. They had their own ideas about what he should do on the screen, and he appeared as the insane villain in "After the Thin Man," a role which he has followed with many other villainous and half-mad rôles, interspersed by a few sympathetic parts.

Stanley Ridges made his bow on the screen in the Noel Coward film, "The Scoundrel," which was made in New York. He appeared as a blackmailer, one of the most unpleasant of all the unpleasant characters who appeared in the film. And he has played many unpleasant characters in Hollywood since then.

It was from the stage that Katharine Hepburn came, to take us by storm in "A Bill of Divorcement." Her harshness and queer gaunt beauty were utterly different from any other young actress on the screen. You might detest her, you might adore her—but you certainly couldn't remain indifferent to her. And I think that is as true to-day as it was then.

Isabel Jewell had done a tremendous amount of film work before she appeared in "A Tale of Two Cities," but it was her small rôle as the little seamstress who goes to the guillotine and asks Ronald Colman, as Sydney Carton, to hold her hand to give her strength because she is afraid that she will show her fear, that gave the indication that she had strong dramatic abilities.

Shirley Ross

Katharine Hepburn with David Manners in "A Bill of Divorcement.

Right: Stanley Ridges and Noel Coward in "The Scoundrel."

Alan Baxter and Sylvia Sidney in "Mary Burns, Fugitive."

Below: Nova Pilbeam with Matheson Lang and Lydia Sherwood in "Little Friend."

Two first rate swaggers put Warren William and George Sanders "on the map," although there were several years between them. It was back in 1932 that "The Honour of the Family," showed us a new leading man from the New York stage. His name was Warren William. The rôle was that of a swaggering, self-confident, arrogant officer. And Warren William's magnificent swagger could not have been bettered. In the part of Lord Stacey in "Lloyd's of London," swagger, self-confidence and arrogance were all demanded—and George Sanders provided them.

It was unusual villainy that brought Humphrey Bogart and Alan Baxter into the limelight. Alan Baxter's first film rôle was in "Mary Burns, Fugitive," a gangster film. His very quietness and immobility of face, and the fact that a gangster was portrayed as being young and good looking, made him outstanding. "The Petrified Forest" made Humphrey Bogart. Who can forget him walking into that isolated little petrol station, soft-spoken and casual, and yet so utterly menacing?

John Beal came from the stage to make a great impression as the young man accused of murder in "Hat, Coat and Glove."

It was back in 1932 that Alan Mowbray appeared in the first version of "The Man in Possession," which starred Robert Montgomery. The part was not a large one, but his polished, humorous performance proved to be the first of many others.

Edmund Gwenn was put on the film map as the stern, harsh father in "Hindle Wakes"—talkie version as well as silent.

"They Won't Forget," that grim drama of the hatred that still exists between the northerners and southerners in America, brought two newcomers favourable attention. Gloria Dickson, as the wife of the young schoolmaster and Allyn Joslyn as the cynical reporter, found themselves in great demand after the film.

Una O'Connor went to Hollywood to play her stage rôle in "Cavalcade" when it was filmed. She has been on the screen ever since.

Perhaps the most extraordinary of all the performances that have put players "on the map" in the screen world was that by Claude Rains. The film was "The Invisible Man," and he was not seen at all. He literally talked himself into fame.

Humphrey Bogart (right) in a scene from "The Petrified Forest."

Claude Rains

Edmund Gwenn in "Hindle Wakes."

In circle: John Howard, Isabel Jewell and Thomas Mitchell in "Lost Horizon."

Below: Bonita Granville, Una O'Connor, Herbert Mundin and Billy Bevan in "Cavalcade."

George Sanders in "Lloyds of London."

Left: Warren William and Bebe Daniels in "The Honour of the Family."

When WORK is Done—

WELL, what do the stars do then? Very much the same as you and I. They have hobbies and homes, and usually retire to these, unless a long holiday gives them the opportunity to go away. Here are a few—doing what they like in their spare time.

Florence Rice has a beach house to which she goes as often as possible. Here she is about to tuck into her lunch of cold meat, salad and tea.

Below: Cesar Romero likes to get into a sports suit at home, and ramble round the grounds with his pet cocker spaniel.

Lola Lane, comfortably clad in sweater and shorts, reclines in a garden lounge chair and sucks away contentedly at an iced drink towards the end of a perfect lazy day at home.

Below: Bing Crosby is a home lover and family man. Lindsay is the latest reason, the others being Mrs. Crosby (Dixie Lee), Gary, Dennis and Michael.

Gladys Swarthout ready for a canter along the bridle paths that criss-cross the Beverly Hills.

Below: George Murphy and his wife in their Beverly Hills home. They go out very little.

Below : Bob Hope, the young comedian who has won such popularity during the past year in such films as "Thanks for the Memory," "does a Tarzan" in his garden. He is also in "The Cat and the Canary."

Robert Cummings makes a beeline for his aeroplane as soon as he finishes a film. He has been a pilot for the past ten years, and holds an instructor's licence.

Otto Kruger is an adept at wood-carving, and spends a good deal of spare time at his hobby.

Gloria Dickson, whom we've seen in "Heart of the North" and "They Made Me a Criminal," gives the cameraman a smile as she prepares for a lazy day of swimming and basking in the sun.

George Brent lingers over breakfast and newspapers on the loggia of his home when he doesn't have to rush off to the studio. Did you know that his hobby is iron-working?

Even when Ann Sothern does have a day off, she still has the fan-mail to look at. A postman's job in Hollywood may be a heavy-laden one, but it has its compensations—such as Ann Sothern's smile.

John Loder and his pretty French wife, Micheline, like nothing better than winter sports. This snapshot shows them with Danielle Darrieux (right), when they spent a holiday at her chalet at Megève in the French Alps.

Henry Wilcoxon on the terrace of his Hollywood home.

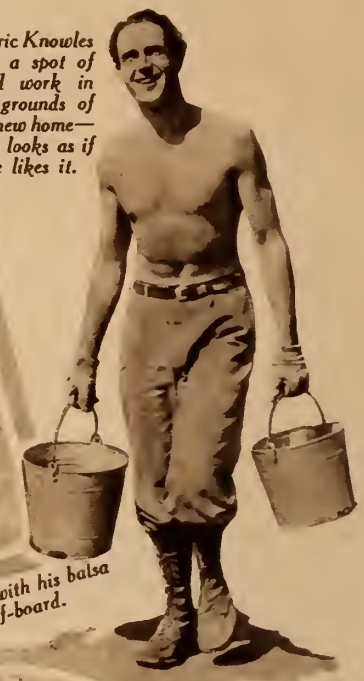
Jane Bryan pauses in her job of mending nets to give the cameraman a cheery smile. She likes to go a-fishing in her spare time—and to "mess about" in a boat, clad in sweater and shorts.

Anna May Wong, whose latest pictures are "King of Chinatown" and "Island of Lost Men," puts in time at odd jobs on a new home she has built near Santa Monica Bay.

Carole Lombard on her aristocratic Palomino gelding Pico. She and husband Clark Gable spend happy days at their ranch on the outskirts of Hollywood.

In Santa Monica Canyon, Leo Carillo has an eleven-acre hacienda, to which he retires at every opportunity. Here he is on the patio.

Patric Knowles does a spot of hard work in the grounds of his new home—and looks as if he likes it.



James Ellison, with his balsa wood surf-board.

Both Nelson Eddy (top left) and Eleanor Powell (above) like spending their spare time in the open air. Nelson Eddy has a ranch in the San Fernando Valley, where he often turns farm-hand. You see him here with one of his draught-horses. Eleanor Powell's home is in Bel Air. She is an ardent gardener, and uses spade and trowel with gusto.

Glen Alyn, the popular British star, snapped with her dog in the grounds of her sister's country house.

Anita Louise plays her harp with skill—she has a beautiful harp in her Hollywood home, and spends many spare hours playing.

Kay Francis likes basking in the sun.

Mr. and Mrs. Jack Benny devote their spare time to daughter Joan Naomi.

Ann Rutherford and Jean Chatburn, both promising young actresses, are ardent horsewomen. They like nothing better than to spend a day with their horses, feeding and grooming as well as riding them.

Right: Fredric March and his wife, Florence Eldridge, have one of the loveliest homes in Hollywood. Here they are sitting on the springboard of the swimming pool.

Right: Franchot Tone, who has recently been on the New York stage, smokes a contemplative pipe.

Right: Marie Wilson was born in California, close to the Pacific—but it's only recently that she set foot on a yacht. That's the reason for her anguished look. She was trying to remember all she'd been told about yards, masts, and sheets.

Below: James Mason shares his flat and leisure time with his cat.

Tony Martin has a game with a very young puppy.

Movie-

play important parts in films to-day. Here are a few of the principal players who excel in these

Janet Beecher, genuine, kindly, home-loving middle-class mother.

Doris Lloyd typifies the aristocratic society matron—occasionally with a touch of snobbishness.

Marjorie Main—the slum mother, shrill-voiced, bedraggled and sluttish from years of drudgery.

Below: Fay Bainter—the respectable middle-class mother usually, she does the self-sacrifice act well.

Jane Darwell—always genial and kindly.

Elisabeth Risdon—on the tragic side, she is usually harassed by at least one member of her family.

Right: Emma Dunn, kindly and fussy, a little like a mother hen with a troublesome brood of chicks.

Mothers

parts—and a description of their particular brand of mother rôle.

Cora Witherspoon—the feather-brained.

Alice Brady—one of those who are as good in dramatic as in comedy rôles, frivolity being her strong point in the latter.

Dorothy Peterson, a youthful and intelligent middle-class matron usually, with just the right dash of humour.

Billie Burke. She, too, excels as the feather-brained society matron, but there is never a suggestion of maliciousness in her portrayals.

Elizabeth Patterson—also excels as the harassed mother — with plenty of common sense and humour.

Beulah Bondi—here again we turn more to the tragic side of a mother's life, for she usually suffers somewhere in the course of a film, if not all through it.

Hedda Hopper — the smart, sophisticated mother, allowing herself and her children much freedom.

Below you see Deanna at the age of six months—an intelligent-looking baby with light brown hair and blue eyes. In it, it is said, she resembles her father, James Durbin.

Right: A family group taken when Deanna was about four, with her mother and father and her sister Edith, who is many years her senior.

Deanna DURBIN Grows Up

Deanna Durbin—sweet seventeen on December 4th, 1939. Here is a record in pictures of a little baby who was born in Ontario, Canada, in 1922, and who was destined to become a sensation throughout the entire world at the age of fourteen. That the hit she made in "Three Smart Girls," her first full-length film, was no flash in the pan, has been proved by the list of successes she has since made—"100 Men and a Girl," "Mad about Music," "That Certain Age," "Three Smart Girls Grow Up."

Deanna in her first long party dress, of aquamarine taffeta, with pink and red roses on her shoulder. It was bought for her to attend the première of "100 Men and a Girl."

Deanna at the age of nine.

THEY NEVER Disappoint US

Charley Grapewin

Right : Frank Morgan.

Left : Maxie Rosenbloom

Below : Erik Rhodes

I HAVE often thought that a most interesting film could be made without a star, using a cast consisting of the best-known supporting players If such a film were made and proved the success I think it would be, then many more pictures could be made on the same lines, for there are so many first-class supporting players.

The Editor has made a very good selection in the photographs which illustrate this article, but the number given does not exhaust the list. The big thing about these supporting players is that they never disappoint us. The star may not be up to standard, the story may be weak, but if it is at all possible the supporting cast will pull the picture through. The stars realise this, for (apart from the up-stage ones) they are always ready to give full praise to the supporting cast.

Many cinemagoers think it a shame that these fine actors and actresses do not get promoted to star parts, but the truth is that few of them want this honour, They are very pleased with the position they hold and would not change it. They do not get a star's salary, but they make big money and they are never out of work.

If a star flops in two successive films producers begin to look at the contract. It may not be the fault of the star, but money talks louder in the screen world than in any other business. If a star

Left : Noel Madison.

Below : Bob Burns.

Lucien Littlefield.

fails to bring in the public, then it is almost certain that the contract will not be renewed. It may be that the story was not good, or that the scenario writers did not do justice to a good story. Also it may be that the big public were not ready for the story the film tells. But the star is blamed. No producer ever blames the supporting cast. He is too good a business man for that, although he may not be clever enough to give the fallen star a third trial.

Looking back on the pictures for a good many years, I cannot think of a single instance where a first-class supporting player has been sacked. Some of them have left the screen, but in nearly all cases you will find they have retired on the money they made on the screen. They richly deserve their luck, for they always give full entertainment value for the salaries they earn. Looking at the photographs in the order they have been printed, we find that the two first positions are occupied by Charley Grapewin and Frank Morgan. Charley is getting on in years—he was born in 1875—but he is still young in heart. He has lived a full life. When a boy he ran away from home to join a circus and toured the world with the famous Barnum and Bailey circus. After that he went on the stage, and when he came into pictures he had thirty years of stage experience. He is a grand character actor.

Frank Morgan is not so old as he sometimes looks on the screen, for he is only forty-nine. He, too, has had an adventurous life. He left an American University to become a cowboy, and it was his brother Ralph who persuaded him to take up acting. He had a spell of silent films and then returned to the stage. But with the coming of the talkies he came back to the screen and has been there ever since. He is an all-round actor, but his best rôle is that of a fussy old gentleman who is either the parent or the guardian of a modern boy or girl.

Maxie Rosenbloom was a boxer and a champion at that game before he came into pictures.

Many prize-fighters have tried their luck on the screen, including Jack Dempsey and Georges Carpentier, but with the possible exception of Max Baer (one-time heavyweight champion of the world), Maxie Rosenbloom is the best at acting.

Noel Madison was born in New York, but he made his stage début in Charlot's revue at the Prince of Wales Theatre, London. You will remember him in "Climbing High" and "Crackerjack."

Erik Rhodes began acting on the stage as a comedian

Left : Bill Robinson.

Right : Henry Stephenson

Right : Guinn "Big Boy" Williams

Frank Jenks.

Warren Hymer

Left : Roscoe Karns.

Stuart Erwin.

Left : Slim Summerville.

appearing in New York and London as well as in many of the big towns in America. Recent films are " Say it in French," " The Mysterious Mr. Moto" and " Meet the Girls."

Lucien Littlefield is always an asset to any picture no matter how big is the star. His chief characteristic is his ability to express by gesture a perfect portrait of the shrinking, self-effacing man.

Bob Burns had stage experience before coming into films. He excels in " homespun " rôles in Western pictures and his successes include " Wells Fargo," " Western Trails," and " Union Pacific."

Bill Robinson will be best remembered by his expert dancing, especially in the Shirley Temple films, " The Littlest Rebel " and " Rebecca of Sunnybrook Farm." But he is also a very fine actor, especially in those rôles which call for real sentiment.

Henry Stephenson is one of the greatest character actors on the screen. He has made many films, some of the most notable being " Marie Walewska " and " Marie Antoinette "

Guinn Williams was born on a ranch in Texas and took part in many rodeos before becoming an actor. You may remember him in " The Marines are Here " and " The Last of the Cavalry."

Frank Jenks once toured vaudeville centres as a trombone player and at one time he had his own orchestra. But it was as a comedian he appeared on the screen, and a very fine comedian he has proved to be.

Roscoe Karns had fifteen years' stage experience before coming into films. He has made many films, but I liked him best in " Thanks for the Memory."

Warren Hymer came to the screen in 1928 and has been busy ever since. He has appeared in a large number of films, and perhaps his best performance was in " Bluebeard's Eighth Wife," in which Gary Cooper was the star.

Slim Summerville is a star among supporting players. Among his many films I liked him best in " Rebecca of Sunnybrook Farm." His long list of films takes him back to the early days of the silents.

Stuart Erwin came from the stage to the screen. You will remember him in " Three Blind Mice " and " Passport Husband." A thoroughly sound actor.

Una Merkel is a sheer joy in any picture she appears in. She puts over a touch of comedy which is irresistible, and when occasion demands it she can do justice to a pathetic scene.

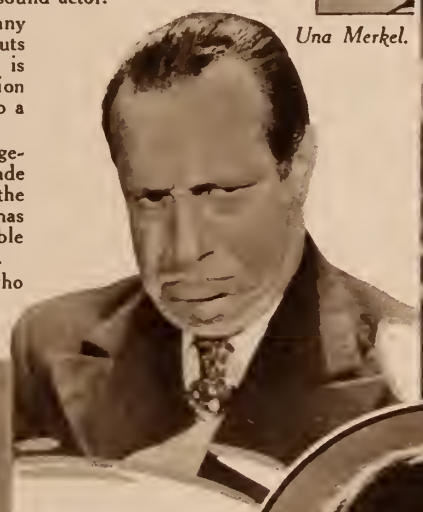
Esme Percy has had a long stage-and-screen experience. He made his stage début in Paris under the great Sarah Bernhardt, and has appeared in every conceivable type of play on stage and screen.

Luis Alberni is a fine actor who

Una Merkel.

Esmé Percy

Left : Douglas Dumbrille.



Luis Alberni.

Ralph Morgan.

Right : John Qualen.

Buddy Ebsen.

Right : Mischa Auer.

Jean Hersholt.

Donald Meek

Below : Porter Hall.

Right : Robert Barrat.

Lionel Stander.

Jack Haley.

Zasu Pitts.

appears at his best as a much worried man. His chief asset is ability to put on a startled look at any moment, and is delightful in a temper.

Douglas Dumbrille brought twenty-five years' stage experience with him when he went into the movies. Among his many pictures I liked "Stolen Heaven" best. He excels, however, in dark deeds and can adopt the disguise of a native most realistically.

Ralph Morgan is a brother of Frank Morgan, and the likeness between the two is remarkable. He had a lot of stage experience before he came to the films.

John Qualen started in the entertainment world as an instrumental concert artist playing the piano, flute, and saxophone. He next tried the stage, appearing in "Street Scene," and later he played the same rôle on the screen. He has made many films, his latest including "Angel's Holiday" and "Stand Up and Fight."

Buddy Ebsen is a fine actor with a real gift for comedy and dancing.

Mischa Auer is in the highest class of supporting players. You will remember him in "You Can't Take It With You" and "Little Tough Guys in Society."

Jean Hersholt is a grand character actor who has had a long and distinguished career on the screen. Among his recent films are "Five of a Kind" and "I'd Give a Million."

Porter Hall was a Broadway actor before coming into pictures. His latest films include "Tom Sawyer, Detective" and "The Arkansas Traveller."

Donald Meek is an old-timer. He had a very lengthy stage experience before coming to the screen. His latest, and best, films are "You Can't Take It With You" and "Stagecoach."

Robert Barrat was a Broadway actor before he came to the films. He has made a large number of pictures, including "The Texans" and "Breaking the Ice."

Lionel Stander was an accountant before he became an actor. Previous to appearing on the screen he was on the stage.

Jack Haley made a big hit in "shorts" before becoming a regular actor in full-length films. You will remember him in "Alexander's Ragtime Band" and "Thanks for Everything."

Zasu Pitts is certainly one of the screen's greatest character actresses. Her style is unique and there is nobody in the least like her.

E. W.

Sharp Tongues ~ SOFT HEARTS

THERE'S a handful of actresses who are absolutely unbeaten on the screen when it comes to handing out remarks calculated to puncture the self-esteem of those to whom they are addressed. They range from the modern biting wisecrack to the dignified but caustic speech of those who belong to an older generation.

Helen Westley. Dignified, august and well-poised, she is unexcelled as a society lady who says insulting things in a polite way.

Alison Skipworth. Rather racy, on the whole, is the language she uses on the screen, but she, too, is mistress of the dignified snub.

On the right is Ruth Donnelly, who invariably plays the heroine's friend, and punctures her romantic dreams with barbs of wisecracking common sense.

On the left is May Robson, at the top of her form as an autocratic, eccentric old lady who brings confusion to plotters and schemers.

Below: Jean Dixon. She, like Ruth Donnelly, is at her best in unsentimental, wisecracking rôles

Below: Helen Broderick, who makes the most caustic remarks with the most innocent expression and the most nonchalant manner

Jessie Ralph, who is excellent as an aggressive, tyrannical old lady who hates being thwarted. You see her here as the tough old showboat skipper of "St. Louis Blues."

Edna May Oliver. Kindlier as a rule than the others, but she can administer a snappy verbal rebuff when needed and, of course, there's always her sniff, which speaks louder than words.

Only Angels have WINGS

(Columbia)

THIS thrilling melodrama co-stars Cary Grant and Jean Arthur. It deals with a reckless, daring handful of pilots who conduct a commercial air transport line in Chile, flirting with death every time they fly over the Andes, with its cloud-shrouded snow-caps. Woven into the thrills is the love story of the air line's tough manager and a stranded chorus girl.

Right: Rita Hayworth and Richard Barthelmess

Above: Pedro Regis, Allyn Joslyn, Cary Grant, John Carroll and Jean Arthur. In circle: Millie Sierra and Noah Beery, Jnr.

Good-bye, MR CHIPS

(M.G.M)

The screen version of James Hilton's novel.

"Gentlemen—your new colleague, Mr. Chips." The awe-inspiring Head of Brookfield School introduces the new junior master to the staff. Mr. Chipping (Robert Donat), the bearded Head, Dr. Weatherby (Lyn Harding).

Mr. Chips meets Romance in the Alps—and takes her back to Brookfield as Mrs. Chips. (Robert Donat and Greer Garson.)

Mr Chips, now grey-headed, announces the Armistice to the school from the ancient steps from which the roll has been called for centuries.

Bridal Suite

(M.G.M.)

ANNABELLA, the delightful little French star, appears with Robert Young in her third Hollywood production, a gay comedy of a young man about town and his romantic misadventure in the Swiss Alps. It was on completing work in this film that her marriage to Tyrone Power took place.

"So this is the little Swiss girl." Virginia Field, about to become Robert Young's bride, believes that she can afford to be condescending to Annabella, his holiday girl friend. She speedily learns that she is wrong.

Left: "He married the wrong girl," Billie Burke sobbingly informs her husband, Gene Lockhart, when he arrives with presents for his son, Robert Young, who should have married Virginia Field, but chose Annabella. Walter Connolly, as a psychologist who is Annabella's guardian, was to have been best man.

The story of a tragic Emperor and Empress and a triumphant Patriot.

"Juarez"

(*Warner*)

IN the early part of the nineteenth century three children of strangely-linked destinies were born. In 1806 in a hut in the south of Mexico, Benito Pablo Juarez was born to illiterate Zapotecan Indian parents. In 1809, in a Kentucky log cabin, Abraham Lincoln was born. In 1823, the Archduke Maximilian von Hapsburg, heir to the Austrian crown, was born. In 1864, Juarez was Mexico's president —and Maximilian, the dupe of French state intrigue, arrived as Emperor, elected by "wish" of the Mexican people.

The Emperor and Empress and their Court—left to right: Thomas Mejia (Bill Wilkerson), Maximilian's Indian general, Dr. Samuel Basch (Harry Davenport), Countess Battenberg (Georgia Caine), the Emperor Maximilian (Brian Aherne), Augustine (Mickey Kuhn), their adopted heir, the Empress Carlotta (Bette Davis), Achille Bazaine (Donald Crisp), Maréchal of France, commander of the French armies in Mexico, Colonel Lopez (Gilbert Roland), and Maximilian's Mexican General, Miguel Miramon (Henry O'Neill).

Juarez (Paul Muni) and some of the men who are closest to him. Seated next to him is Uradi (Joseph Calleia), the vice-president, treacherous and ambitious. Juarez, president of the Mexican republic, fights desperately for the freedom of his people—and eventually Abraham Lincoln's ultimatum to France to leave Mexico assures him success.

The Empress Carlotta voyages to France to see Napoleon III (Claude Rains) and Empress Eugenie (Gale Sondergaard), who had engineered the plan. Her pleas for help are ignored and her mind gives way under the strain. In Mexico, Maximilian and his loyal generals and advisers face a firing squad.

The Versatile Mr. GABLE

In his two latest films, Clark Gable has thoroughly refuted all those accusations that he is always the same. You see him above with Norma Shearer in "Idiot's Delight," a drama of the present day, in which he played a song-and-dance man. Below he is seen as the dashing, cynical Rhett Butler, with Vivien Leigh as Scarlett O'Hara, in "Gone with the Wind," the film version of the best-seller set in post-American Civil War days.

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