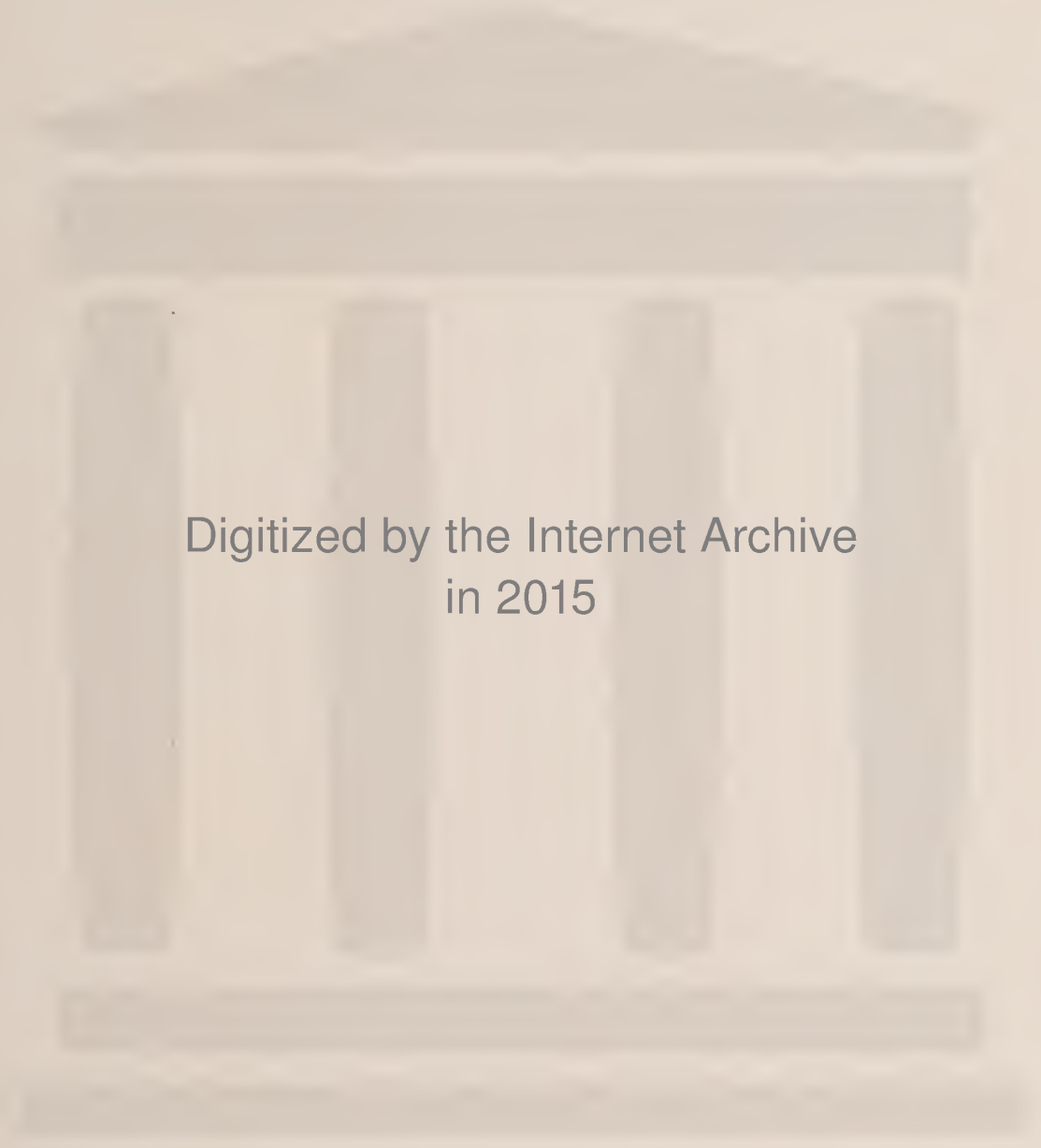
Picture Show Annual for 1941

To. Mary with much love.
From Auntie Blue

Dec. 1940



Picture Show ANNUAL

Robert Young and Helen Gilbert in "Florian."

On the Cover : Bette Davis and Errol Flynn in "The Private Lives of Elizabeth and Essex."

Popular Pictures *Filmed Again*

I THINK most cinemagoers favour the idea of the revival of favourite films, for to those who saw the originals there are the memories of the past and also comparisons between the old productions and the new, particularly in respect to those that have been made both as a silent and a talkie.

To the newer generation of the cinema public there is interest in comparing the old-time screen stories with the modern ones.

To be technically correct, "revival" is not the right word, for the old favourites are re-made, but in the majority of cases the original film is not altered to any great extent so far as the story is concerned, though the introduction of spoken dialogue must necessarily be more expensive than that recorded by the printed sub-title of the silent picture.

On the whole, the re-making of popular pictures is done so well that it is deserving of the highest praise, but there is one criticism I have to make.

I think it is a great mistake to alter the original title. Take a person who saw the original film passing by a cinema which is showing a revival under a new title.

There is nothing to indicate that this is a new version of an old favourite, and such a person might well walk on to another cinema, missing what would have been a real treat.

Again, very often the new title is not more catching to the eye than the old one, and in most cases it has not the same literary merit.

Take, for instance, the old and new titles of the first film in this article. The original title, "One Way Passage," is, to my mind, far superior to the new one—"Till We Meet Again."

Those who saw the original will remember that it was a really beautiful love-story, though it was doomed to end in tragedy.

A man and a woman meet on a liner. The man is in custody of a detective, who is taking him back to be tried for murder with

Centre left: One Way Passage—William Powell and Kay Francis; now remade under title—Till We Meet Again, with Merle Oberon and George Brent (above).

Bottom left: The Thief Of Bagdad—Douglas Fairbanks and Julanne Johnston; new version (with "h") The Thief Of Baghdad—John Justin and Mary Morris.

the certainty that he will be convicted. The woman is equally doomed to die an early death from incurable consumption. They fall in love, each knowing there can be no future, though they keep their secret till the parting. There is only "One Way Passage" for them.

The other title suggests they may meet again, though doubtless it was meant that the meeting could only be on the Other Side, which brings in a theological argument.

In the case of "20,000 Years in Sing Sing," I prefer this title (the original one) to "Years Without Days," which might mean anything. In any case, the general conception of life in a prison is exactly opposite to this title. Most prisoners feel that a day is a week, a week a month, and a month a year.

Again, there is the alteration of the title "The Front Page" to "His Girl Friday."

The former indicates a daily newspaper, the latter is taken from a phrase first used by a noted American columnist, and is not even original, while judged from a newspaper standpoint it is totally inadequate, for real front-page news is the most important feature in any newspaper. A great newspaper could carry a poor columnist, but the greatest columnist in the world could not carry a poor newspaper.

When it comes to comparing the acting in the original films and the revivals, we find ourselves on very delicate ground, and for my part I do not find the task a pleasant one. In praising the present, we must necessarily be a little against the past. Not in any way belittling the original, mind you, but in every comparison there must be criticism.

"The Thief of Bagdad" was filmed in the silent days with the late Douglas Fairbanks as the Thief, and a very great sensation he made with the magical effects of the flying horse on which he rode the clouds. The new version has the advantage of the big strides that have been made in screen photography, and the addition of colour in this Eastern story.

"A Bill of Divorcement"—the top picture shows the players in the latest version, left to right, Fay Bainter, Maureen O'Hara, Dame May Whitty and Adolphe Menjou. On the right are scenes from two earlier versions, the upper one showing Henry Stephenson, John Barrymore and Katharine Hepburn, the lower one Malcolm Keen and Constance Binney.

Below: Fred MacMurray, Richard Greene and Alice Faye, the co-stars of "Little Old New York"—and, in circle, a scene from the early silent film which starred Marion Davies, who is seen with Harrison Ford, her leading man holding her arm.

Ian Hay's naval comedy, "The Middle Watch," was recently made again, starring Jack Buchanan, who is seen in the picture on the left with David Hutcheson, Martita Hunt, Jean Gillie, Fred Emney and Greta Gynt.

In the circle we see the 1931 version, with Jack Raine, Owen Nares, Jacqueline Logan and Frederick Volpe.

"A Bill of Divorcement" brought Katharine Hepburn a film-starring contract—she was already a big success on the stage.

"Little Old New York" as a silent picture gave Marion Davies a big screen success. That very successful stage comedy, "The Middle Watch," has been equally successful on the screen, the latest starring Jack Buchanan.

I don't know how many times "Raffles" has been played on stage and screen, but I remember thinking how well-cast Ronald Colman was in the early film, and in the latest version, David Niven, another British actor, was very good indeed. That popular story of Kipling's, "The Light That Failed," made a very fine stage play with Forbes Robertson as the ill-fated Dick Heldar. The first screen version of the play was a silent and starred Percy Marmont. The last film of this story saw

The two "Raffles"—the upper one showing, left to right, E. E. Clive, Douglas Walton, Lionel Pape, David Niven and Olivia de Havilland, the lower one showing Kay Francis, Ronald Colman and Bramwell Fletcher.

The three pictures at the bottom of the page are of the three versions of that famous farce "Charley's Aunt"—in the centre, the latest, modernised Aunt—Arthur Askey. At the left the Aunt is Syd Chaplin, and at the right the Aunt is Charlie Ruggles, with Hugh Williams and June Collyer.

Ronald Colman as Dick, with Walter Huston and Ida Lupino in the important roles of Dick's friend and the little Cockney girl who destroyed Dick's finest painting.

It would take a statistician to say how many times "Charley's Aunt" has been played. There have been several screen versions, the latest having Arthur Askey as the "aunt." "The Chinese Bungalow" was another very successful stage play with Matheson Lang in the leading role. He afterwards made both a silent and a talkie of this, and now the play reaches the screen again. Paul Lukas leads in the latest screen version. "The Way of All Flesh," the film that brought Emil Jannings so much praise, has been filmed again with Akim Tamiroff as the elderly schoolmaster. "New Moon," the musical play which was filmed with Grace Moore and Lawrence Tibbett as the stars, has been made again with Jeanette MacDonald and Nelson Eddy in the leading roles. "The Sea Hawk" was made by Milton Sills, years ago, and a very fine picture it was. It has been made again with Errol Flynn as the star, a very good choice for this thrilling story. "Earthbound," the psychical film which dealt with life after death, made in the silent days, has been re-made with Lynn Bari and Warner Baxter in the principal roles.

If we go all out in praising the revivals as being superior to the originals, we are not being just to the past. This is particularly so when the picture was first made as a silent.

In modern pictures spoken dialogue gives the audience a greater idea of the character, the cause of the actions of the players, than could ever be

The three versions of "The Chinese Bungalow"—all British. Matheson Lang, who made the play famous, also starred in the first two versions. The circle shows him in the first version, a silent one, with Genevieve Townsend and Juliette Compton. At the right he is seen with Anna Neagle in the second version, which was a talkie. Above is a scene from the latest version, in which Paul Lukas took the Matheson Lang part, with Jane Baxter and Kay Walsh as the sisters.

Below: The old and new versions of "The Light that Failed," showing Ronald Colman and Walter Huston in the 1940 film, and Percy Marmont (in the left-hand picture) in the earlier film.

shown by the sub-titles of silent pictures. Therefore, the actors and actresses in talking pictures have a big advantage over those who played the same roles in the silent versions of the films. We cannot get a comparison of the two that would be fair, except in certain cases.

William Powell is an outstanding one.

The genial Bill was a good actor in the days of silent pictures and always in great demand, but it was the talkies that lifted him to that high stardom he has since enjoyed. Here we have a concrete case where the acting ability was always there but waiting for the spoken dialogue to bring it out to its fullest extent.

John and Lionel Barrymore provide two more examples. They were stars in the days of silent pictures, but they greatly benefited by the coming of the talkies, for their experience as great actors on the stage had left them nothing to learn in regard to elocution.

The late Milton Sills was another actor who starred in the silent pictures and the talkies, and, good as he was in the former, the introduction of spoken dialogue undoubtedly greatly added to his reputation.

The inability to speak English robbed the screen of many great stars of foreign extraction, but those

Above: The new film of "The Way of All Flesh," starring Akim Tamiroff and Gladys George.

Emil Jannings and Phyllis Haver in the 1928 version of "The Way of All Flesh."

"20,000 Years in Sing-Sing," with Spencer Tracy and Bette Davis (left), is now "Years without Days," starring John Garfield and Anne Sheridan.

"The Front Page" was first filmed with Adolphe Menjou, Mary Brian and Pat O'Brien in the leading roles. Below is "His Girl Friday," with Cary Grant, Ralph Bellamy and Rosalind Russell.

"New Moon" was an early talkie, co-starring Grace Moore and Lawrence Tibbett. In the new film these two great singers are superseded by the screen's favourite singing team, Jeanette MacDonald and Nelson Eddy.

who mastered the language did it to their own great advantage, and to the benefit of their big public. Probably the most notable example is Greta Garbo.

One thing that can truly be said about these re-made films is that their makers have chosen invariably the finest films fitted for reviving.

The recent "Hunchback of Notre Dame" is a case in point. This melodramatic film was first made with Lon Chaney as star, and in the new version had Charles Laughton as the Hunchback. A good many critics and film correspondents questioned the wisdom of making this huge picture again when it was first announced, but the success of the second version proved that they were wrong.

Two big films of the silent days I should like to see re-filmed are "The Birth of a Nation" and "Ben Hur," but only because of the advantage of sound, for both these films were beautifully cast and photographed.

A red-hot topical film of twenty years ago would rarely command attention now, since the moral it preached and the wrong it sought to remove would in most cases be out of date because the desired reformation had been accomplished. A story founded on the basic truths of humanity which exist for all time is a first essential for a re-made film.

EDWARD WOOD.

"The Sea Hawk" (top left) stars Errol Flynn, with newcomer Brenda Marshall as his leading lady. The late Milton Sills starred in the early spectacular silent film, his leading lady being Enid Bennett.

"Earthbound" was a famous play—Wyndham Standing and Mahlon Hamilton are seen in the silent film (1920).

Below is a scene from the new version of "Earthbound," showing Lynn Bari and Warner Baxter.

"Waterloo Bridge"—1932 version, with Douglass Montgomery and Mae Clarke. Below, the latest version, with Vivien Leigh and Robert Taylor.

The Class Screened

Charles Laughton as Quasimodo, the deformed bellringer, and Maureen O'Hara as Esmeralda, the gypsy dancing girl, in the film version of Victor Hugo's great novel, "The Hunchback of Notre Dame." Laughton, you may remember, previously appeared in a film of another Victor Hugo novel, "Les Miserables."

Louis Hayward played a dual role in the latest version of the much-filmed Dumas historical novel, "The Man in the Iron Mask." He is seen above as Louis XIV of France, meeting himself as his twin brother, Philippe.

In Jane Austen's novel, "Pride and Prejudice," Laurence Olivier looks down the supper-table, while Greer Garson and Karen Morley stand at the right.
On the right: The doctor (Barlowe Borland) tells Maureen O'Sullivan that she has a bad cold. Frieda Inescort and Bruce Lester look on.

Famous books whose qualities have ensured that they will stand the test of time have been used as screen material for many years. Here are some of the latest versions of the works of great writers.

Did you know that "Swiss Family Robinson" was the book for which there is the steadiest regular demand at the public libraries in America? It was this fact that determined its production as a film. You can see two stills from it here. Above, the Robinson family, portrayed, left to right, by Tim Holt, Freddie Bartholomew, Terry Kilburn, Edna Best, and Thomas Mitchell as Mr. Robinson. On the left is the temporary camp which the castaway family rig up when they reach the shore after being shipwrecked.

Maurice Maeterlinck's charming fantasy, "The Blue Bird," has been brought to the screen with Shirley Temple starring as Mytyl, the selfish little girl who goes in search of happiness (represented by a blue bird). On the right, Mytyl and her little brother Tyltyl (Johnny Russell) squabble over riding a pony while staying with Mr. and Mrs. Luxury (Laura Hope Crews and Nigel Bruce). Below: The fairy (Jessie Ralph) sends Mytyl and Tyltyl off on their quest, accompanied by the dog (Eddie Collins) and the cat (Gale Sondergaard).

That undying story of English boyhood in the nineteenth century, "Tom Brown's Schooldays," has come to the screen with Sir Cedric Hardwicke as Dr. Arnold, founder of Rugby, and Josephine Hutchinson as his wife. Freddie Bartholomew (in circle) has the role of East, with Jimmy Lydon as Tom Brown.

The Technicolour cartoon version of "Gulliver's Travels," made by Max Fleischer, creator of Popeye the Sailor, may not have been Dean Swift's satire, but it was great entertainment. Reading round from the top right-hand picture are: 1. King Bombo of Blefuscu. 2. King Little of Lilliput. 3. Lemuel Gulliver. 4. Sneak, Snoop and Snitch, the spies, with Twinkletoes, the carrier pigeon. 5. Gabby (on right), the town crier of Lilliput. 6. Princess Glory of Lilliput and Prince David, King Bombo's son.

In the original, the war between the kings started over a dispute about the end at which an egg should be cracked. In the film, it is over the national anthem to be sung at the wedding of the Prince and Princess.

MAUREEN O'HARA

It was on August 18th, 1920, that the stork called for the second time at a big house just outside Dublin. In it lived Charles FitzSimons, one of Dublin's leading hatters, his wife Rita, who was beautiful and occasionally acted at the Abbey Theatre, and daughter Peggy, who had occasioned the stork's first call. The second FitzSimons baby was also a daughter, who was named Maureen. Two sisters and two brothers followed—Florrie, Charles, Margot and Jimmie. Acting was a passion with Maureen from the time she was a tiny tot. For eleven years, until she was seventeen, she spent three hours a week at the Burke School of Acting, and when she was fifteen she enrolled at the Abbey School of the Theatre. Then came 1937. She finished school in June, and almost on her birthday was given her first role at the Abbey Theatre. To celebrate she went to her first dance. It changed her life. There was a beauty contest—and Maureen won it. Harry Richman, the American crooner, was a judge, and he remembered her well enough to mention her to a film studio, which sent for her to take a test. The test was not successful and Maureen and her mother were ready to sail back to Ireland when Fate—in the shape of Charles Laughton—intervened. He had seen her terrible test, but thought she could do better. She did—but it was not until after a year's preparation that she won her role opposite him in "Jamaica Inn." He also decided on the name of O'Hara for her use. And when he went to Hollywood to do "The Hunchback of Notre Dame," it was at his suggestion that Maureen followed, to make a great success in the role of Esmeralda.

She is auburn-haired and grey-eyed, and five feet seven inches in height.

JEFFREY LYNN

Jeffrey Lynn—real name Ragnar Godfrey Lind—one of a family of eight children, five boys and three girls—was proud of his name, but it galled him when catalogue envelopes arrived addressed to "Miss" Ragnar Lind. When he decided to be an actor, so that there should be no mistake about his sex, he changed his name to Jeffrey. It was a long, hard climb to fame, and to fill in gaps he worked as a cinema doorman, shop assistant, lunch counter attendant and labourer. Bette Davis is his fairy godmother. It was her enthusiasm over his film test that won him his contract. She wanted him to appear with her in "Jezebel," as it was thought that Henry Fonda's stage engagement would not allow him to appear in the film. But it did. So Jeffrey appeared instead in a couple of minor parts—and then Bette Davis again took a hand. She chose him to be her leading man in a broadcast playlet. And the result was that when Errol Flynn forsook the role intended for him in "Four Daughters," Jeffrey Lynn got it.

HEDY LAMARR

ONE of the loveliest stars of the screen is Viennese Hedy Lamarr, black-haired, white-skinned, with lustrous grey-green eyes. She is not athletic, and never goes in for the fashionable Hollywood fad of sun-bathing. Instead, she carefully guards her skin from the sun. She loves jewels, furs and rich materials, and has a passion for tuberoses. She does not drink anything stronger than tomato juice or milk, and she hates noise. She has a sweet tooth and cannot resist sweets, pastries, and ice-cream sodas, for which she has a childish appetite—and capacity. She would rather go to a shooting gallery or a fun fair than to a swanky night club or a première. And has plenty of common sense as well as an overload of glamour. In fact, she says that being a glamour girl for one hour in twenty-four is enough.

She started her stage and screen career in Europe. Her appearance, under her own name of Hedy Kiesler, in "Ecstasy," resulted in a Hollywood contract, and she has been seen in "Algiers," "Lady of the Tropics," and "I Take This Woman."

RICHARD CARLSON

RICHARD CARLSON is one of the most promising young leading men on the screen today—and the only one with a contract that calls for him to write and direct as well as act.

His father was of Danish and his mother of French descent. At school his quick, keen brain and excellent memory looked after the regular school work and left him time to edit the school magazine, write plays, preside over the dramatic club, act, play football and hockey, and even start a novel. At the University it was the same. He was brilliant at his work without any particular effort, and concentrated his spare energy on dramatics and golf. In 1933 he graduated with ar M.A. degree and some £500 in scholarship prizes, which he lost in running a local repertory company. He joined the Pasadena Community Theatre and among his hits was the part of Prince Hal in "Henry IV." This later proved valuable—his portrait in tights, as Prince Hal, set him on the road to film fame—because the part in which he made his debut was as the kilted young Scot in "The Young in Heart"—and his knees were as important as his talent.

SERIOUS YOUNG MAN

JOHN GARFIELD was educated in the hard school of life. Born on March 4th, 1913, in the slum district of New York, as a youngster he says "I swiped vegetables. I baited cops. I ran with two tough gangs. I suppose it was a fifty-fifty chance which I would achieve—Sing Sing or Hollywood."

Angelo Patri, who was head of a school run for boys who were not amenable to usual school discipline, made the decision. When John Garfield (his name was then Julius Garfinkle) was sent to him, he found the boy had talent for acting and oratory. At fifteen John became apprentice with a repertory company—pay a dollar a night. He became well-known on the stage—and went to Hollywood to earn the money for a coming baby—he had married Roberta Mann in 1932. He still would rather play a role in which he believes for little money than a frivolous role for big money. And he never reads his press notices. He is too afraid that, if he did, he might eventually believe them.

A WAR BABY

PATRICIA MORISON was a war baby. Her father, an Englishman, William R. Morison, well-known as a writer and artist, was in the British Army when she was born on March 19th, 1915. Her mother, formerly Selena Carson, was in New York, so when, shortly afterwards, came the news that the baby's father was gravely wounded, Mrs. Morison and baby Eileen Patricia Augusta Fraser Morison, then two months old, sailed for England. After the war the Morison family went back to New York.

Patricia became a fashion designer, then a photographic model. She made her Broadway debut, after studying dramatics, in a play called "The Two Bouquets." And though she was a demure Victorian in the play, which brought her a film contract, she made her film debut as a woman who became the brains behind a criminal gang in "Persons in Hiding." She has since been in "The Magnificent Fraud" and "Untamed."

She is unusual, intelligent, and attractive—and is one of the few actresses in Hollywood to have long hair—the longest in Hollywood, it is claimed—thirty-nine inches of dark auburn tresses.

12,000 MILES FOR A ROLE

IN November 1937 Greer Garson left London for Hollywood. Almost exactly a year later, she gave a party to celebrate her recovery of health. The intervening time she had spent in being tested for roles that never materialised, and then in being ill. In fact, Greer was longing to get back to England. She did so unexpectedly, to play the lead in "Goodbye Mr. Chips." Greer had not even been mentioned for the part. The director had been searching for "Mrs. Chips" among crowds of actresses, famous and obscure. And by accident one of her tests was put on. The director's search ended. And Greer travelled 12,000 miles to play the part. On finishing the film, she returned to Hollywood, where she has since made "Remember" and "Pride and Prejudice." She lives with her mother in Beverly Hills, the household being completed by a black poodle and a Siamese cat. She hates swank, affectation, and film premières.

Greer Garson is far more attractive off the screen than on, because of the vivid delicacy of her colouring—red hair, green eyes, and white skin. And she has common sense, charm and wit.

EX-LAW STUDENT

LEE BOWMAN was going to be a lawyer. Judges, lawyers and ministers were the forbears of both his parents, so when their young son showed a liking for making speeches, they thought it was inherited rhetorical talent. He was studying law when he saw a revival of an old film. The leading actor in the film had improved so much since he had made it that Lee Bowman decided that actors were made and not born, and that being so, there was no reason why he should not become an actor. As he had scored some success already on local wireless programmes, he took his brother-in-law's advice and studied dramatics. Seen by a talent scout while appearing on the New York stage in "Berkeley Square," he was doing excellent work in another play, "The Old Lady Shows Her Medals," when he was given a contract, and in 1935 went to Hollywood. He made his debut as a young doctor in "You Can't Take Money," and during the years since then has indulged in villainy as well as heroism for the screen. His hobby is flying, and he lives with his mother and younger brother, Hunter, in Beverly Hills.

ROBERT CUMMINGS

ROBERT CUMMINGS had two childhood ambitions—and he has realised them both. One was to become an actor, the other to fly an aeroplane. He was six when he decided to be a film star, but a year later a bang with a baseball bat broke his nose, and a broken nose, he decided, was too heavy a handicap to a film career. As it didn't affect swimming, he became junior champion of three states. Then, when in his teens, he and three friends bought an aeroplane and flew it until one of them crashed. He studied aeronautical engineering until his work in an amateur show turned his thoughts again to the theatre. After dramatic training, he found no job waiting, so he came to England, and returned with a spurious name, accent and career that won him his start on Broadway. It was under his real name that he began his screen career. He owns his own aeroplane and is proud of holding an instructor's licence. He was recently in "Three Smart Girls Grow Up," "The Underpup," "Rio," and "And One was Beautiful."

ILONA MASSEY

THE story of Ilona Massey is one of hardship and hard work. She was born in Nagykoros, Hungary. Her father, named Hajmassy, was a typesetter, and the family troubles became acute with the last war. Her father went away to fight, and to spend three years in a Siberian prison from which he returned broken in health. Food was scarce—they lived chiefly on black bread, and not too much of that—with meat once a week. Dutch families opened their door to Hungarian children who had suffered through the war, and so for two happy years Ilona lived in Holland on a farm, returning to Budapest at the age of fourteen, strong and healthy. She at once set about helping the family income, obtaining work as a seamstress in a tailor's shop. Friends who heard her singing at her work urged her to try the stage, and Ilona needed but little urging. She got a job as a chorus girl at sixty pengos a month—about £2 10s. But she did not sing. In fact, the manager told her that although she might make a fine dancer, she would never have an operatic voice. Luckily, Ilona paid no attention. She saved money (how is a mystery), went to Vienna and studied music. To keep herself, she played minor roles in a small theatre, understudying the prima donna. An opportunity to sing in the prima donna's place brought her a contract with the Vienna State Opera House. And while singing there, film scouts saw her, with the result that she went to Hollywood in 1937. For nearly two years she was "groomed," acquiring English and losing weight—something she hated doing, for with the memory of her hungry childhood days always with her, she appreciates good things to eat. Her first appearance was in "Rosalie." With her performance opposite Nelson Eddy in "Balalaika," her future was assured.

ELLEN DREW had three names before the one by which she has become known as a popular actress. Her father and mother, Joseph and Norine Ray, called her Terry. And Terry Ray she was through her childhood days in Kansas City, where she was born, and Chicago, where the family moved when she was seven. She was still Terry Ray when she went to Los Angeles with some friends and when she got a job in a confectioner's shop in Hollywood. There she married Fred Wallace, a studio make-up man. William Demarest, an actor who also works as an artists' agent, suggested film work, and it was still as Terry Ray that she was given a contract with Paramount, posing for publicity stills, appearing at parades, studying dramatics. Then came her choice for the leading feminine role in "Sing, You Sinners." Wesley Ruggles, the director, decided that Terry Ray was too much like Martha Raye. As Ruggles said she had an "impish Irish quality," she became Erin Drew. This, it was then decided, was a little too Irish, so Ellen Drew she became

BEST known, perhaps, for his two years work as Johnny Nelson in the "Hopalong Cassidy" series, James Ellison printed his own screen test. He was working in a studio laboratory at the time, and he knew that the test was a "flop." But his chance came a little later, and he made good.

RITA JOHNSON, blue-eyed and fair-haired, had amateur dramatic ambitions which were sadly disappointed. She worked in her mother's tea-room to save the money to pay the subscription for the local club, but she did not win a single role. Undaunted, she joined a stock company—but the manager decamped with the money. Still she did not give up. She worked in other stock companies, then came the Broadway stage and radio work, Hollywood and fame at last.

NORMA SHEARER

It seems impossible that it is twenty years ago that Norma Shearer began her film career. She was of schoolgirl age, a shy little Canadian girl seeking fame and fortune in New York after her father's business had collapsed as a result of the Great War, and hopeful that a couple of engagements of about a week each were the first two steps on the right road. Disappointment followed. She made the rounds of casting directors and agencies, snatching at "extra" work when she could get it. Work as a model for famous artists tided her over that discouraging period.

To-day she is a millionairess, poised, lovelier than ever, with a string of highly successful films behind her, and, we hope, many more to come. Although for many years now she has been able to chuckle at it, there was a time when a famous film director advised her to go home and forget her ambitions to become a film star because she would never photograph well. Luckily, she has the sort of character on which the effect of these words was to strengthen her resolve to succeed.

It was when M.-G.-M. sent for her to go to Hollywood that she began to forge ahead—her previous films had all been made in New York. For two years she played every role that came along to the best of her ability—as, indeed, she has always done—then came a part that was really worthwhile, in "He Who Gets Slapped"—and Norma became a star. When talkies came, she did not go the way of many other silent stars. Although she had no stage experience to fall back on, she made her first talkie, "The Trial of Mary Dugan," without any elocution lessons. Her low-pitched voice and crisp diction needed little training.

She lives in her beach house at Santa Monica with her two children, Irving Thalberg Jun. and Katharine, born during the nine years of complete happiness that followed her marriage to Irving Thalberg, whose death in 1936 robbed not only her of someone she loved dearly, but the film world of one of its most brilliant producers. Conservative by nature, she has few intimate friends—and those, like her servants, remain.

PAULETTE GODDARD

Charlie Chaplin "discovered" her when she was a bathing beauty (blonde). She is again with him in "The Dictators."

REX HARRISON

One of the most popular of our British stars, he has a nonchalant charm all his own. Latest films include "Gestapo."

RONALD COLMAN

It was when he was invalided out of the London Scottish towards the end of the last war that Ronald Colman began his career. Eighteen years ago he made his first Hollywood success in "The White Sister." He has been making love to lovely ladies in many films ever since—and we hope he will continue to do so. He has one of the most charming voices and attractive personalities on the screen.

With Lillian Gish in "The White Sister"—first American film—1924.

With Constance Talmadge in "Her Night of Romance"—1925.

With Belle Bennett in "Stella Dallas" —1926.

With Vilma Banky in "The Magic Flame"—1928.

With Norma Talmadge in "Kiki" —1926.

With Joan Bennett in his first talkie, "Bulldog Drummond"—1930.

With Lili Damita in "The Rescue" —1929.

With Loretta Young in "Clive of India"—1935.

With Elizabeth Allan in "A Tale of Two Cities"—1936.

With Jane Wyman in "Lost Horizon"—1937.

With Madeleine Carroll in "The Prisoner of Zenda"—1938.

With Frances Dee in "If I were King"—1939.

With Muriel Angelus in "The Light that Failed"—1940.

MYRNA LOY

It was a photograph that turned Myrna Loy from a dancer to a film actress. The late Rudolph Valentino's wife saw it among a selection of others, and gave her a role in a film she was producing. Myrna progressed from villainy and vamping to the role of heroine, winning great popularity in "The Thin Man." During her thirteen years of screen acting she has appeared in more than eighty pictures.

With Dolores Costello and John Barrymore in "His Lady"—1928.

With Ronald Colman in "The Devil to Pay"—1931.

With Richard Cromwell and Marie Dressler in "Emma"—1932.

With Leslie Howard in "The Woman in his House"—1933.

With William Powell in "The Thin Man"—1934.

With Warner Baxter and Clarence Muse in "Strictly Confidential"—1935.

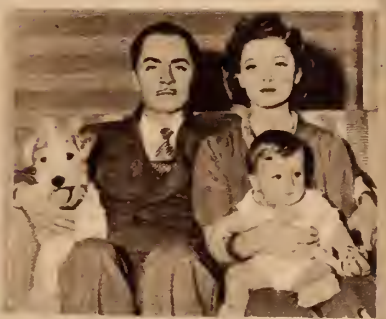
With Spencer Tracy in "Whipsaw"—1936.

With William Powell in "After the Thin Man"—1937.

With Clark Gable and Spencer Tracy in "Test Pilot"—1938.

With Douglas Fowley and Robert Taylor in "Lucky Night"—1939.

With Tyrone Power in "The Rains Came"—1940.



With Wm. Powell, Wm. Poulsen and Asta in "Another Thin Man."

JOAN FONTAINE

Younger than her sister, Olivia de Havilland, by fifteen months, Joan took her mother's maiden name in order to avoid trading on her sister's success when she began her film career. A brief stage career in Hollywood preceded her film work, and she was singled out by Katharine Hepburn for her playing of a small role in "Quality Street." Her most recent successes are in "Rebecca" and "Tree of Liberty."

WAYNE MORRIS

His ingenuous grin and pleasant boyishness won him instant fame when he played his first leading role on the screen. He had tried seafaring and forest ranging before the bright lights of stage and screen attracted him and reduced his former occupations to the status of pastimes. He has recently been in "Brother Rat and a Baby," "The Return of Dr. X," "An Angel from Texas," "Gambling on the High Seas."

TYRONE POWER

Acting is in his blood. His father and grandfather were actors, and Tyrone was on the stage before making his screen debut. But he had to knock twice at Hollywood's door.

MADELEINE CARROLL

Beautiful, British—and a B.A. as well—she forsook school platforms and blackboards for stage and screen studios. Recent Hollywood hits include "Safari," "My Son, My Son."

GRETA GARBO

The tragedy queen turned into a sparkling light comedienne in "Ninotchka," confounding those who had denied her versatility. This film marked her welcome return to the screen after an absence of many months.

GEORGE BRENT

The year has found him one of the busiest leading men in Hollywood. He has been in "The Old Maid," "The Rains Came," "Adventure in Diamonds" and "Till We Meet Again."

BARRY K. BARNES

Although perhaps best known for his splendid light comedy portrayal as Simon Drake in "This Man is News" and "This Man in Paris," Barry K. Barnes is also an excellent dramatic actor. His recent films (all of which are British) are "The Midas Touch," "Husband in Law," "Girl in the News."

ANNA NEAGLE

Following her fine work in such films as "Victoria the Great" and "Sixty Glorious Years," Anna Neagle went to Hollywood to score another great hit in "Nurse Edith Cavell." "Irene," her second Hollywood film, is a screen version of the musical comedy and gives her a complete change from her dramatic work.

ANN SOTHERN

A sparkling comedienne, she is also a clever pianist. The concert platform's loss was the screen's gain, both in gaiety and glamour, as her "Maisie" films show.

RAY MILLAND

Starting his film career as an off-screen sharpshooter, he is now one of the most popular stars. He's in "Everything Happens at Night," "Untamed," "Irene."

MELVYN DOUGLAS

One of the most popular and talented actors on the screen to-day, Melvyn Douglas is unsurpassed in light sophisticated comedy, as he has proved in "Ninotchka," "The Amazing Mr. Williams" and "Too Many Husbands."

The New WESTERNS

As old as Hollywood itself is the saying—"The Westerns will never die."

Year after year the truth of the statement has been proved by box-office figures, and it is truer to-day than ever, for the Westerns are not only making money but many of the biggest stars of the screen are only too pleased to play in them.

Top right: Una Merkel and Marlene Dietrich in "Destry Rides Again."

Above: Miriam Hopkins and Errol Flynn in "Virginia City."

Right: George O'Brien and Marjorie Reynolds in "Timber Stampede."

We have had Marlene Dietrich and James Stewart in "Destry Rides Again," supported by such well-known players as Brian Donlevy and Charles Winninger. It is significant that this film broke a spell of bad luck for Marlene (due almost entirely to stories unsuitable for this fine actress), and critics in this country and America were full of praise for her brilliant performance as a singer in a Western saloon.

James Stewart came as young Tom Destry after a magnificent performance as a young country senator in "Mr. Smith Goes to Washington," a performance that won for him unanimous praise from film critics, so we may be sure that James Stewart did not think his stock would slump by going into what was at first rather contemptuously known among straight actors and actresses as "Horse Opera."

Gary Cooper, favourite manly star of millions, has appeared in several Westerns, the most notable one being "The Plainsman," in which he played the part of straight-shooting Wild Bill Hickok, famous Sheriff and Marshal of the West, a character who really lived and was the terror of the bad men of his day. He died by the bullet of an assassin desperado who shot him without giving the famous gun fighter a chance to draw his gun.

John Wayne in "The Dark Command"

Bill Boyd

In this picture Jean Arthur played the rôle of Calamity Jane, another character from real life, who was probably the most famous woman in the history of the Wild West, for she was the equal of any man in riding and shooting, and it must be added for the sake of veracity—drinking.

Jean Arthur is a very fine actress, but much too charming to have portrayed such a character as Calamity Jane; but it may be that she gave us a picture portrait of a younger, more tender and more beautiful Calamity Jane, and there is some justification for this, for many writers have stated that Calamity Jane had a broken love affair which drove her to the gun and the gin.

Since "The Plainsman," Gary Cooper has given another grand performance in "The Westerner," a typical tale of the Wild West in the 'eighties, with Texas cattle country as the setting. Roy Bean, a self-styled "judge," made himself notorious rather than famous by his declaration that he was "The Law West of Pecos," a boast that became a saying. Bean is played by Walter Brennan, and Gary Cooper is the agent of the real Law who puts an end to Bean's vain ambitions.

The Feminine Interest

Then we had handsome Errol Flynn, hero of "Captain Blood," "Charge of the Light Brigade," "Robin Hood," and other spectacular films taken from British history, playing the Westerner in "Dodge City" and "Virginia City."

Errol Flynn is well suited by a Western role, for he is a grand rider and has one of the finest seats in the saddle of any man riding in films (or out of them, for that matter). Miriam Hopkins was with Errol Flynn in "Virginia

Charles Starrett and Iris Meredith in "West of Santa Fe."

Bob Baker.

City," another instance of well-known actresses leaving the drawing-room for the prairie. This influx of famous feminine stars is a strong feature of the new Westerns. For a long time producers and directors were against this strong featuring of women in Westerns. They felt that the public would resent it, and to a certain extent they were justified, for in the early Westerns and, in fact, up to the coming of talkies, all that was required of the heroine was that she should be pretty and get herself into all sorts of dangerous predicaments so that the hero could rescue her at the risk of his life.

The Westerns had done very well without actresses who had made a big name in drawing-room drama. Why should the system be changed?

I think that before talking pictures came the staunch followers of the Westerns were of the same mind as producers and directors, but times change, even in pictures depicting the past.

All the women who followed their men into the West were not dance-hall girls or Calamity Janes. Many of them had been brought up in sheltered homes of the best people (socially) of Eastern cities and towns, and even the daughters of the aristocratic plantation owners of the Southern States left the luxury of their homes to ride in the covered wagon as the wife of the man they loved, the man who was going to carve out a home in a wild, new country. Here, indeed, there was ideal background for Romance.

We had such a young lady in "Drums Along the Mohawk," who left her palatial home in New York to ride in the covered wagon with her husband on the day of her marriage. The wife was played by Claudette Colbert and the husband by Henry Fonda, as you will remember, and very well they acted. The period was somewhere about 1770. There was real romance and chivalry in the story of the film, as well as terrible warfare between Indians and white men.

Sharing the Big Lights

In the new Westerns where the hero is played by a star who appears solely, or almost so, in this type of picture, the heroine does not play such an important part as that of Claudette

Ken Maynard

Johnny Mack Brown and Eleanor Hansen in "Flaming Frontiers."

Colbert, Miriam Hopkins, Marlene Dietrich, or Jean Arthur, but she is given much more acting to do than was the heroine in the old-time Westerns.

Cecilia Parker and Laraine Day, now very prominent players in first-class drama films, were previously leading ladies to George O'Brien in Westerns, and so was Virginia Vale. June Storey, who made a hit as the German girl in that very fine picture, "In Old Chicago," has been the heroine to the cowboy troubadour, Gene Autry, in several films, and she gets a fair share of the big lights.

Iris Meredith, one of the most popular Western heroines, has done many pictures with Charles Starrett, and there are many other Western heroines who, while making good with a big public as the girl the cowboy rescues, are also building up a reputation for bigger roles in drama and comedy films.

But it is still the hero who counts most in Westerns.

Last year Gene Autry, with his guitar and singing voice, plus his attractive personality, was rated first among these riders of the range from the box-office standpoint. Then came William Boyd, by reason of his "Hopalong Cassidy" series, followed by George O'Brien. Riding close along their trail were Smiley Burnette, Johnny Mack Brown, Roy Rogers, Charles Starrett, and the ever-popular Buck Jones.

Buck Jones.

The Attraction of Colour

One of the things that has helped the new Westerns is colour photography.

Even back in the days of silent pictures scenery ranked with the star in making Westerns so popular. We got real pictures of what the West was like in the days of outlaws, rustlers and sheriffs so far as scenery was concerned, for, though times have changed vastly since those days, there are still hundreds of thousands of acres still untouched by cities and towns, plenty

George Murphy, Ann Morriss and Virginia Weidler.

Walter Brennan, Doris Davenport and Gary Cooper in "The Westerner."

Jane Withers and Gene Autry in "Shooting High."

of room for the riders of the sage and the covered wagons to trek across the rolling prairie. From a scenic standpoint the prairie and the sage bush country both have a beauty of their own, especially at sunrise and sunset, and there is real colour in the long grass of the prairie.

For the sage bush country I think sepia colouring such as was used in that very fine film "Stagecoach" is a better descriptive medium than colour. But there are places in the terrain of the West which are really beautiful and need colour to do them justice.

Andy Devine, Jack Benny and Eddie Rochester in "Buck Benny Rides Again."

This is especially true of California, and it is in this country that most Western pictures have their locale. There is no need for faking the country in this case, as it was old California, then under Spanish rule, that really made the Wild West we see on the pictures, for the discovery of gold in that country, especially in 1849, started the mining camps and towns with their saloons and dance halls, and the picturesque stagecoach which formed the background for so many thrilling stories of hold-ups.

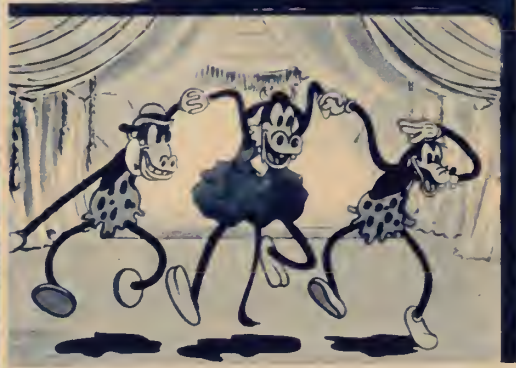
Judged by standards of world history the Wild West of the cowboy and the outlaw has no history in regard to the length of years, for about a hundred years would cover it, but in that space of time things certainly happened fast.

A man could have lived in those days and before reaching the allotted span of man seen some changes which were greater than those in Europe for perhaps five hundred years. Means of communication by letter started with the stagecoach and the faster pony express, both of which gave ample material for the writers of the day, such as Bret Harte, and have since provided plots for modern writers, among whom Zane Grey stands out.

There was, of course, an unconquered West a hundred years before this when the Red Indian ruled the land and opposed with ruthless warfare the coming of the white men as settlers in the country over which he and his forefathers had held undisputed sway for hundreds of years, if we except the Spanish colonisation of California. This period of the conquest of Western America, so graphically shown in "The Covered Wagon" (one of the greatest silent pictures ever made) and by "Drums Along the Mohawk," a talking colour picture of the year, is full of material for the historian, the writer and the makers of films. EDWARD WOOD.

Smiley Burnette and Roy Rogers in "Under Western Skies."

The March of



Reading down on the left

1928. "*Steamboat Willie*," *starring Mickey Mouse, had its first showing in a little theatre off New York's Broadway. Disney had no great expectations of this, his first film, but modestly hoped that people would like this little mouse hero.*

1929. *Came the first of the "Silly Symphonies." This, many cinema exhibitors claimed, was too, too gruesome to please Mama and Papa Public, let alone the children. But it brought loud acclaim and is still being shown.*

1933. *The world found a "beat-the-depression" philosophy in "Three Little Pigs." And before long "Who's Afraid of the Big Bad Wolf" was being sung everywhere with vigour and enthusiasm. Disney released this film as "just another short"!*

1934. *Another surprise for Disney. In "The Wise Little Hen," a Silly Symphony "bit" player, Donald Duck, stole the film, and got himself a long-term contract and leading roles.*

1934–35. *As Donald Duck whisked to stardom in "The Orphan's Benefit," three of his supporting players, Horace Horsecollar, Clarabel Cow, and Goofy, all gained fame together.*

Reading down on the right:

1936. *Something is always amazing Disney. In this instance, it was Goofy, who by public demand was soon starring with Mickey and Donald!*

1938. *Disney gave the world its first full-length animated cartoon in colour —"Snow White and the Seven Dwarfs." It took about three years to make, and cost about a million and a half dollars.*

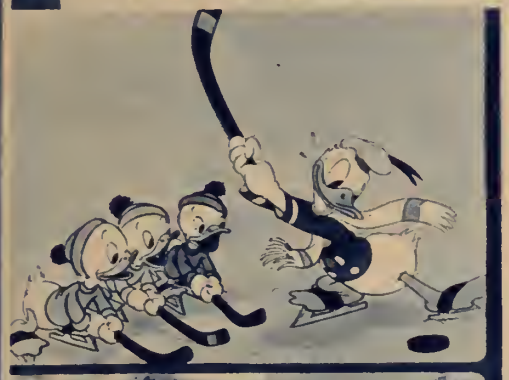
These little dwarfs, Grumpy, Doc, Happy, Sneezy, Sleepy, Smiley, and Dopey, were expected to make some profit—but not, as they did, enough to nearly build a modern battleship! And once again the unexpected happened, and Dopey stole the film.

It was twelve years ago that Walt Disney made his first film, and he has followed it with nearly two hundred, not one of which has been a "flop." Disney is modest as well as clever. He claims that the public made his stars, not himself, and insists upon credit for his staff, whose devotion and loyalty he has well earned. The first Mickey Mouse film was made in a garage, and Disney says that Charlie Chaplin was his inspiration. He knew that the public liked little animals, so, in his own words, "I thought of a tiny bit of a mouse that would have something of the wistfulness of Chaplin—a little fellow trying to do the best he could." In 1928 Walt Disney employed twenty people. The number grew until in making "Snow White and the Seven Dwarfs," they numbered nearly six hundred.

Walt Disney was born in Chicago on December 5th, 1901, of Irish-Canadian and German-American ancestry. In 1923 he went to California and after five years of experiment, Mickey Mouse was created. The Silly Symphonies followed—and 1933 saw the first of these in Technicolor.

Walt Disney's PEN-PUPPETS

1939. *Disney and his staff produced Donald Duck with three amazing, devilish little nephews, Huey, Dewey, and Louie.*



And in 1940 came Walt Disney's greatest venture—his second full-length colour film, two years in the making—"Pinocchio," adapted from the Italian fairy tale. It is the story of a kindly old wood-carver named Geppetto, who created a little puppet boy of pine wood. The Blue Fairy brings the marionette to life to be a son, since the old man has no children of his own. But the Blue Fairy tells Pinocchio that he cannot become a real boy until he has proved himself worthy. And Pinocchio proceeds to get into all kinds of scrapes before he manages to become a real boy. The pictures on this page, with the exception of the top left-hand one, are of the characters in "Pinocchio."

Left, reading down: Pinocchio, the little puppet, is spied on by J. Worthington Foulfellow, "Honest John" for short, a villainous fox, and Giddy, his raggle-taggle feline companion, a speechless wonder.

Geppetto, the kindly old wood-carver. Christian Rub acted as model for the character, and was also his voice.

The coachman who traps Pinocchio into going to Pleasure Island, where little boys are turned into donkeys for the salt mines.

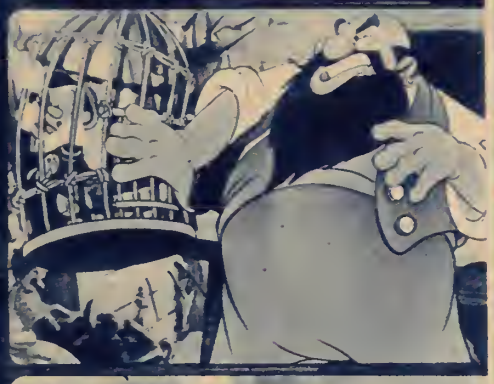
Top right and reading down: The Blue Fairy, whose magic gives life to the puppet.

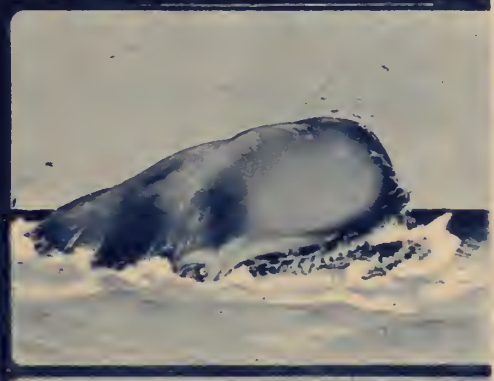
Stromboli, the puppeteer, who realises how valuable a stringless puppet is, and imprisons Pinocchio in a bird-cage.

Pinocchio with Jiminy Cricket, Pinocchio's official conscience; Cleo, the voluptuous goldfish, and Figaro, the kitten. Cliff Edwards was Jiminy Cricket's voice.

Monstro, the giant whale, terror of the deep, who protects Pleasure Island.

Lampwick, all bad boys rolled into one, who smokes cigars and teaches Pinocchio bad habits.





Here is Judy, at the age of six months, when she was just Frances Gumm, but as you can see, even then self-possessed and not in the least camera shy.

Judy dressed for her appearance with her sisters at the Oriental Theatre in Chicago.

JUST JUDY

Judy Garland to-day—a very sweet seventeen.

Judy as she appeared with Tony Martin in her first big film, "The Harmony Parade."

This picture shows Judy in the centre, with Suzanne at the left and Virginia at the right, as they were costumed for an amateur performance.

JUDY GARLAND is not her real name. She was born, on June 10th, 1923, at Grand Rapids, Michigan, where her father, Frank Gumm, owned the New Grand Theatre. And Judy was christened Frances Gumm. Both her parents had formerly been variety players, and her mother, who was an actress, singer and pianist, still frequently accompanies Judy when she appears at benefit performances.

Judy (or Frances) was the youngest of Mr. and Mrs. Gumm's family of three girls, the others being Suzanne and Virginia. Following in their parents' footsteps, they prepared for stage careers at an early age. Judy was only three when she began her career as a "trouper," and surprised and sometimes disconcerted her sisters by her persistence in turning their duets into trios. Under the guidance of their mother, the three girls developed promising voices, and appeared at amateur and charity performances.

When she was five, Judy went to a training school for "child talent" in Los Angeles. This brought her a bit in a prologue at a theatre in which she appeared as Cupid and sang "I Can't Give You Anything But Love, Baby."

With Suzanne and Virginia, she formed a trio, and as the "Gumm Sisters" they sang at many shows, and finally achieved one paid performance—the pay was fifty cents a week (about half a crown.) This, however, led to better things. The girls were offered an engagement at the Oriental Theatre in Chicago, but by an unfortunate mistake they were advertised as the "Glum Sisters." Appearing in the same programme was George Jessel, who wisely advised them to change their name to one not so easily mishandled. So they became the Garland Sisters, and Judy has been Judy Garland ever since. After that experience, however, the sisters returned to Los Angeles, and their team days came to an end.

Judy was only twelve years old when she was given a film contract by M.G.M. You may remember that Deanna Durbin was signed at the same time, and the two girls appeared in a short film together. Then Deanna left M.G.M., and though Judy stayed on, she did not make another appearance at the studio until after her big chance, which was given her by another company. Twentieth Century Fox wanted her for "The Harmony Parade." Judy was "lent" to them, and promptly sang her way into the hearts of the public, with the result that her own studio awakened to her talents and began to look about for suitable stories. She rose rapidly in popularity, and her recent successes include "Babes in Arms," "The Wizard of Oz," "Andy Hardy Meets Debutante."

British COMEDY TEAMS

(Top left) The inimitable team who won fame first on the wireless in "Band Waggon," which they later brought to the screen — "Big-hearted" Arthur Askey (with specs) and Richard "Stinker" Murdoch.

That popular variety team of Arthur Lucan and Kitty McShane in their characters of Old Mother Riley and her daughter.

WHATEVER else the British screen may lack, it has a wealth of comedy talent and can boast of some of the finest comedy teams in the world. Those shown here are perhaps the pick of the stars who give us broad humour.

For comical ineptitude and hilarious misadventures, nobody can beat the trio composed of Will Hay, Moore Marriott and Graham Moffatt, seen here in "Where's That Fire?"

(Left) The incomparable Crazy Gang—left to right, Chesney Allen, Teddy Knox, Bud Flanagan, Jimmy Gold, Charlie Naughton and Jimmy Nervo. They packed the London Palladium during the days of deepest variety depression and invariably give one the impression that they are enjoying themselves every bit as much as the audience.

NEWCOMERS

ONCE again the year has brought its batch of lucky young players from which the stars of the future will be selected. Some have sprung into prominence overnight. Others have been working their way steadily into leading roles. All are ambitious, and all have the same goal—film fame and fortune.

DOUGLAS MCPHAIL is Jeanette MacDonald's "discovery." Born in Los Angeles, he had operatic ambitions which were encouraged by his mother. The ambitions became sidetracked during his schooldays, and his decision to become a solicitor was also sidetracked when he left college to work his passage to South America. After singing in night clubs there, he returned to Los Angeles, getting occasional jobs in light operas and working as a garage hand to pay for music lessons. Then he became a film extra, his first job being in the chorus of "Born to Dance." Jeanette MacDonald was impressed by his voice, and because of this he won a "bit" role in "Maytime." His first singing part came opposite Betty Jaynes (who is now Mrs. McPhail) in "Sweethearts." He has since been in "Babes in Arms." He is six feet tall, and his recreations include boating, fishing, golfing, tennis and bowling.

LINDA HAYES was born on a farm near Sac City, Iowa, where she lived until she was ten. She was working in a San Francisco night club when she entered a talent contest, won a contract and her present name. Before that it had been Rachelle Germano. Her films include "The Girl from Mexico" (her first), "Conspiracy," "The Spellbinder," "Sued for Libel."

BRENDA MARSHALL was known as Ardis Gains when she started her theatrical career. She is of Danish-American blood and was born on her father's sugar plantation on the Island of Negro in the Philippines, on September 29th, 1915. Her name was then Ankerson. She changed it when she enrolled in Maria Ouspenskaya's dramatic school. While making her solitary Broadway appearance in "On the Rocks," she was tested by three different film companies. Her first film role was the leading feminine part in "Espionage Agent," her next Errol Flynn's leading lady in "The Sea Hawk."

HELEN GILBERT was a concert musician before her film debut. Born in Warren, Ohio, she studied music as a child in Philadelphia, then specialised on the 'cello. She appeared at concerts all over America as well as playing on the radio. Films include "Andy Hardy Gets Spring Fever," "The Secret of Dr. Kildare" and "Florian."

ROBERT STACK was Deanna Durbin's Prince Charming in "First Love." Educated at the University of Southern California, he is a fine polo player and expert shot, and excels at most sports.

Douglas McPhail

Circle: Linda Hayes

Below: Brenda Marshall

Helen Gilbert

Robert Stack

# of Note

WILLIAM HOLDEN leapt to fame in the title role of "Golden Boy." The producers, after a year's searching for an actor to play the part, had temporarily given up and were casting the role of the boy's sister, Anna. A test of an actress was run through, but it was the boy the director noticed. And so William Holden accidentally walked into fame. He was born William Franklin Beedle on April 11th, 1918, in O'Fallon, Illinois, the son of a chemist, and the family moved to Pasadena when William was four. At college he took part in an amateur performance of "Manya," a play about Madame Curie, the discoverer of radium, in which he played her seventy-year-old father, with wrinkles and a beard. A talent scout saw promise beneath the whiskers. He joined a studio stock company but did nothing until that test was shown. He has dark brown hair with auburn tints, and blue eyes. Recent films: "Those Were the Days," "Invisible Stripes," "Our Town."

CONSTANCE MOORE has been on the screen for just over two years. Born at Sioux City, Iowa, she was singing for the radio when she was given a film contract. And though it was chiefly her voice that won her the contract, in her first eighteen months in Hollywood she sang just one song. She has appeared in well over a dozen films, recent ones being "Mutiny on the Blackhawk," "Hawaiian Nights." She is brown-haired, blue-eyed, and stands five feet four inches.

BRENDA JOYCE was born in Kansas City, where she was known as Betty Leabo. When she was five her mother took her to San Bernadino, California, and later to Los Angeles, where Brenda attended high school and college. She worked as a photographer's model, and it was an advertisement portrait that won her the part of Fern Simon in "The Rains Came." Her only dramatic experience had been in college Shakespearean plays. She has since been in "Here I am a Stranger" and "Little Old New York." She is brown-eyed and fair-haired.

JOHNNY SHEFFIELD is the son of the well-known British actor, Reginald Sheffield. At five years he was chosen to play Johnny Weissmuller's hefty, tree-swinging adopted son in "Tarzan Finds a Son." Johnny was a delicate child, and his parents erected a gym in the garden, and his climbing and swinging developed his physique.

JOHN HUBBARD made his debut as the harassed and serious young man in "The Housekeeper's Daughter," his other films being "1,000,000 Years B.C." and "Turnabout." He hails from the New York stage.

William Holden

Constance Moore

John Hubbard

Brenda Joyce

Johnny Sheffield

DENNIS MORGAN has had a brief career, but during his time in Hollywood he has had three names—the other two being Stanley Morner and Richard Stanley. Born in Marshfield, Wisconsin, he comes of a pioneer family; is six feet two inches in height, and has blue eyes and brown hair. After studying drama, he began a career on the wireless and stage as a singer. Mary Garden, the famous opera singer, impressed by his voice and dramatic talent, sent him to M.G.M. representatives, and the result was a test and a contract. He made his debut in "The Great Ziegfeld." Nearly three years later he left to sign with Paramount, changing his name. Six months after that he signed with Warners—and changed his name again. He's been in "Waterfront" and "Tear Gas Squad."

BETTY JAYNES is the charming young mezzo-soprano who was first seen and heard on the screen as Jeanette MacDonald's understudy in "Sweethearts." She scored even more effectively in "Babes in Arms," following it with an appearance in the sequel. Born Betty Jane Schultz, of Scots-Irish-German blood, in Chicago, she started to sing when she was four years old. At thirteen she began singing lessons. And it was only two years later at the age of fifteen that she left school to sing the leading role in "La Boheme" at the Chicago Opera House. She learned the role in three weeks, although she had not known a word of Italian and had heard only three operas. After concert tours came a contract with M.G.M., and her film debut after nearly two years of dramatic training.

MARY MARTIN is another newcomer to win a contract because of her voice. We first heard her in the leading feminine role opposite Allan Jones in "The Great Victor Herbert," after making an overnight success on Broadway singing "My Heart Belongs to Daddy." Born on December 1st, 1914, in Weatherford, Texas, she has been singing ever since she was five, and each summer went to Hollywood and studied dancing there.

GRETA GYNT changed her luck when she changed from a brunette to a blonde. Born Greta Woxholt in Oslo, Norway, on December 15th, 1917, she was brought up in a theatrical atmosphere, as her mother was a stage designer. Greta made her stage debut in a Norwegian revue when she was only ten, and her film debut in Sweden seven years later. Three years, between the ages of thirteen and sixteen, she spent here, being educated in a convent. In 1936 she came back to England, appearing as prima ballerina at the Regent's Park open-air theatre. Stage and screen work followed, but it was not until she went blonde that she began to make rapid headway.

PETER HAYES was first seen in "Million Dollar Legs." His parents were vaudeville stars, but Peter started on his present career through the wireless. Through listening day after day he developed a brilliance at impersonating famous people and his impersonations in a Los Angeles night club won him a film contract.

Dennis Morgan

Betty Jaynes

Peter Hayes

Mary Martin

Greta Gynt

Joseph Allen, Jnr.

JOSEPH ALLEN, JNR., is the son of a Broadway stage veteran, and practically cut his teeth on the handle of the stage door of the Cohan Theatre in New York. He had an unsuccessful shot at films about four years ago and returned to Broadway. Then, as so often happens, the films approached him, and he was given a Paramount contract. He has been seen in "Our Leading Citizen," "Death of a Champion," and "All Women Have Secrets."

PATRICIA KIRKWOOD is a British studio hope. She was first seen on the screen in "Save a Little Sunshine," and has since played in "Me and My Pal," "Come On, George," "Band Waggon." Her first theatrical job, when she left a Manchester high school, was in a small revue. Roles in other musical shows followed, and she played principal boy in pantomime. She is black-haired, nineteen, and five feet six inches in height.

VINCENT PRICE is the tallest leading man on the screen—six feet four inches in height. Born in St. Louis, Missouri, he went to Yale and then decided on a stage career. Disheartened by coaching fifty boys at a summer camp, he came to England and finished his education at the University of London. He started his theatrical career at the Gate Theatre in "Victoria Regina," then played the role of Prince Albert opposite Helen Hayes on the New York stage during the play's two-year run. His first film was "Service de Luxe," with Constance Bennett, his most recent "The Private Lives of Elizabeth and Essex," "Tower of London" (as the Duke of Clarence who was drowned in the butt of Malmsey wine), "The Invisible Man Returns," and "Green Hell."

Patricia Kirkwood

INGRID BERGMAN is the charming Swedish star who made such a hit in "Escape to Happiness" opposite Leslie Howard. Born in Stockholm in 1917, she began studying dramatics when a child. When she was fifteen her performance in a school play, which she had also written and produced, impressed the director of the Royal Dramatic Theatre so much that he persuaded her father to allow her to enrol in it. She rose speedily to fame, and a little more than two years later had appeared in eleven Swedish films, starring in nine of them. It was her work in the Swedish version of "Escape to Happiness" that won her her Hollywood contract. She has essentially simple tastes, wears no make-up and dresses quietly. She speaks four languages and is an accomplished pianist. Her hair is described as dusky blonde, her eyes are hazel, and she is five feet six inches in height.

Vincent Price

Right: Ingrid Bergman

OSA MASSEN is the delightful Danish girl who made a tremendous hit in her first American film role in "Husbands or Lovers" as the demure but determined damsel who was Madeleine Carroll's rival for Fred MacMurray's affection. She came to the screen through her interest in photography, for while making pictures one day at some Danish film studios she was given a test and a role in a Danish film. She preferred film editing, however, and worked at this job both in her native land and at the Capitol Film Studios at Denham over here. She studied English diligently and made several tests, with the result that although she did not appear in a British film she was given a Hollywood contract. She arrived there in January, 1938. Still a role did not mature, and she was about to give up when she met director Edward H. Griffith, who next day gave her the role in "Husbands or Lovers." She has light brown hair, blue-green eyes, and is a trim young modern who has beauty without temperament. She skis and skates, likes swimming and sailing, and plays the piano.

Osa Massen

Phyllis Calvert

LINDA WARE (below) is the young singer who at fourteen made her film debut opposite Bing Crosby in "The Star Maker." Her real name is Beverly Jane Stillwagon, and she was a real unknown, for she had never sung in public when she signed her film contract.

Gloria Jean

SUSANNA FOSTER is another youthful songbird, and we first heard her in "The Great Victor Herbert," singing as Allan Jones' daughter. She was born in Chicago on December 6th, 1923. She was named Susanna because she is related to Stephen Foster, who wrote "Oh, Susanna," and her real surname is Larson. She sang at an early age and started training when she was four. She is fair-haired and blue-eyed.

JAMES CRAIG started his film career in 1938. He hails from Tennessee, having been born in Nashville. After working his way through college, he took a job in the motor trade. Dramatic training and "little" theatre work preceded his journey to Hollywood. He stands six feet two inches, has black wavy hair and brown eyes. His films include "Rulers of the Sea," "The Man They Could Not Hang."

James Craig

JOHN JUSTIN is a British discovery, London born. In 1918, when he was only one, he was taken to the Argentine, became an expert bareback rider when he was a child. At nine he returned to England to be educated. He half starved in both England and Buenos Aires in trying to get a foothold on the stage. Made film debut as the Prince in "The Thief of Baghdad."

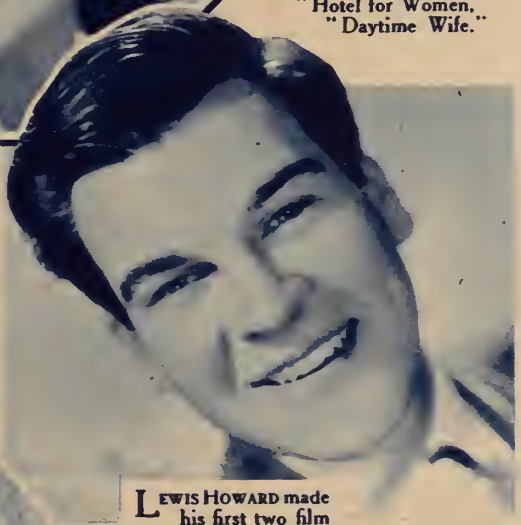
PHYLLIS CALVERT is another British discovery, also London born. She was trained at the age of seven to become a dancer and later a dancing teacher. She wanted to become an actress, and traced the wish back to an appearance at the age of ten in "Crossings." After working with three repertory companies, she reached the London stage, and during her second play, "Punch Without Judy," was given a test and contract. She made her debut as leading lady in "They Came By Night."

John Justin

GLORIA JEAN is the youngest of all the young screen singers. She was born in Buffalo, New York, on April 14th, 1928. Her real name, Schoonover, shows her Dutch ancestry, and her voice she inherits from the Welsh side of her family. She was only three and a half when she became the youngest member of a radio vaudeville act, and was billed as "Baby Schoonover." In 1938 she sang in opera, then went to Hollywood. Her two films are "The Underpup," and "If I Had My Way."

JUNE PREISSER made her film debut in "Babes in Arms." Born in New Orleans, she began dancing when she was two. A comedian saw her dancing with her sister Cherry and started them on their professional career. After an engagement with the Ziegfeld Follies of 1934, they danced in London, Paris, Berlin, Vienna, Cannes, returning to New York. June's latest films are "Every Other Inch a Lady," "Judge Hardy and Son," and "Strike Up the Band."

LINDA DARNELL, dark-haired and dark-eyed, was born in Dallas, Texas, and is of Scots-Irish-French descent. She took an early interest in amateur theatricals, and at the age of ten appeared as Rachel in an Easter play. In 1937 she joined three amateur dramatic societies and had a film test. She was told that she was too young, but two years later she made another test, this time with success. Her films are "Hotel for Women," "Daytime Wife."

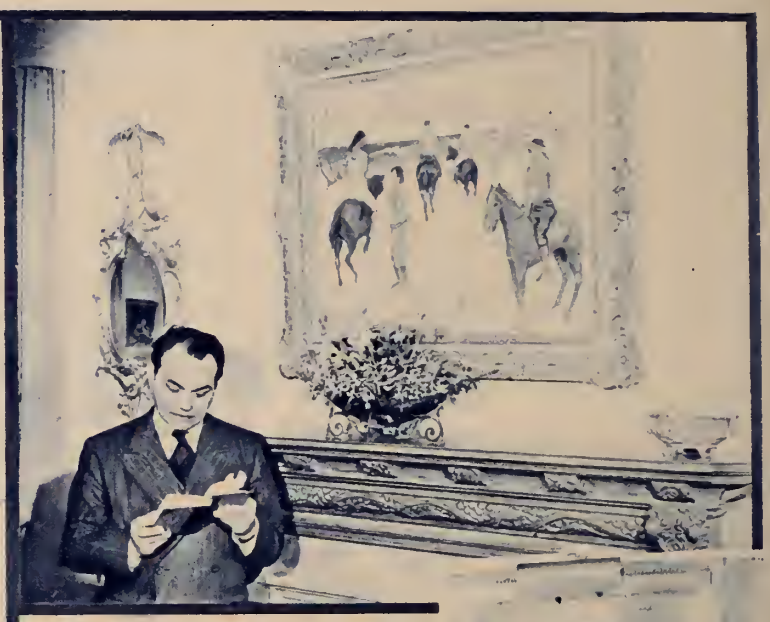


BETTY FIELD came to the screen in the film version of the play in which she had scored a hit on the Broadway stage—"What a Life." Born in Boston, Massachusetts, she was only fourteen when she managed to get a job as a super in "Shanghai Gesture" with a stock company. After a few more similar appearances she persuaded her parents to let her take a course of dramatic training. Her first job on leaving was understudy in "Sing and Whistle," then she came to England to appear in "She Loves Me Not." On her return, her theatrical progress proved slow until she was called to play the lead in "Three Men on a Horse." Her films include "Seventeen," "Of Mice and Men."

LEWIS HOWARD made his first two film appearances with Deanna Durbin in "First Love" and "It's a Date." He was born in New York City on January 16th, 1919. After a few amateur performances he appeared on Broadway in "The Fabulous Invalid," which won him his screen contract.

RICHARD DENNING, believe it or not, was so tubby when he was at High school that life was a misery. A determined course of diet (on his own initiative) brought his weight down by nearly four stone, gave him self-confidence and an interest in dramatics. Worked for some time in his father's garment factory. A wireless contest won him a screen test. Latest films include "Some Like it Hot," "Parole Fixer."

JANICE LOGAN made her screen debut in "Undercover Doctor." The daughter of a wealthy Chicago investment banker, she went to Hollywood at the age of five and for three years went to school in Los Angeles. Interest in amateur theatricals led her to study dramatic art. In 1937 she returned to Hollywood, and a little later came a film contract. Her name was formerly Shirley Logan.



Edward G. Robinson with some of his treasured pictures, which are cleverly arranged and lighted.

Edward G Robinson ART CONNOISSEUR

HOLLYWOOD art collectors are few if you count those who collect with critical, appreciative love. Edward G. Robinson's home in the Beverly Hills holds a valuable collection of paintings by modern artists—chiefly French. When he was a young Roumanian emigrant, he used to buy reproductions of famous works. To-day he is able to acquire their originals, and his collection includes works that provide startling contrasts in subjects and styles. They show him to be a man whose interest in the world outside the films is wide and deep, which is in itself unusual in the film world, where the interest in world affairs is usually limited to the effect they will have on films. He owns paintings by such famous painters as Van Gogh, Cézanne, Gauguin, Renoir, Pascin, Pissarro and Sickert.

"Le Zouave," by Amadeo Madigliani.
Below: "Daughters of the Revolution," by the American artist, Grant Wood. Edward G. Robinson is holding the original of the cup and the lace collar seen in the picture, which hangs in the dining-room.

The centre of these three paintings is "La Pendule Noir," by Cézanne, which was lent by Edward G. Robinson for exhibition at the San Francisco World's Fair.

Good QUEEN BESS

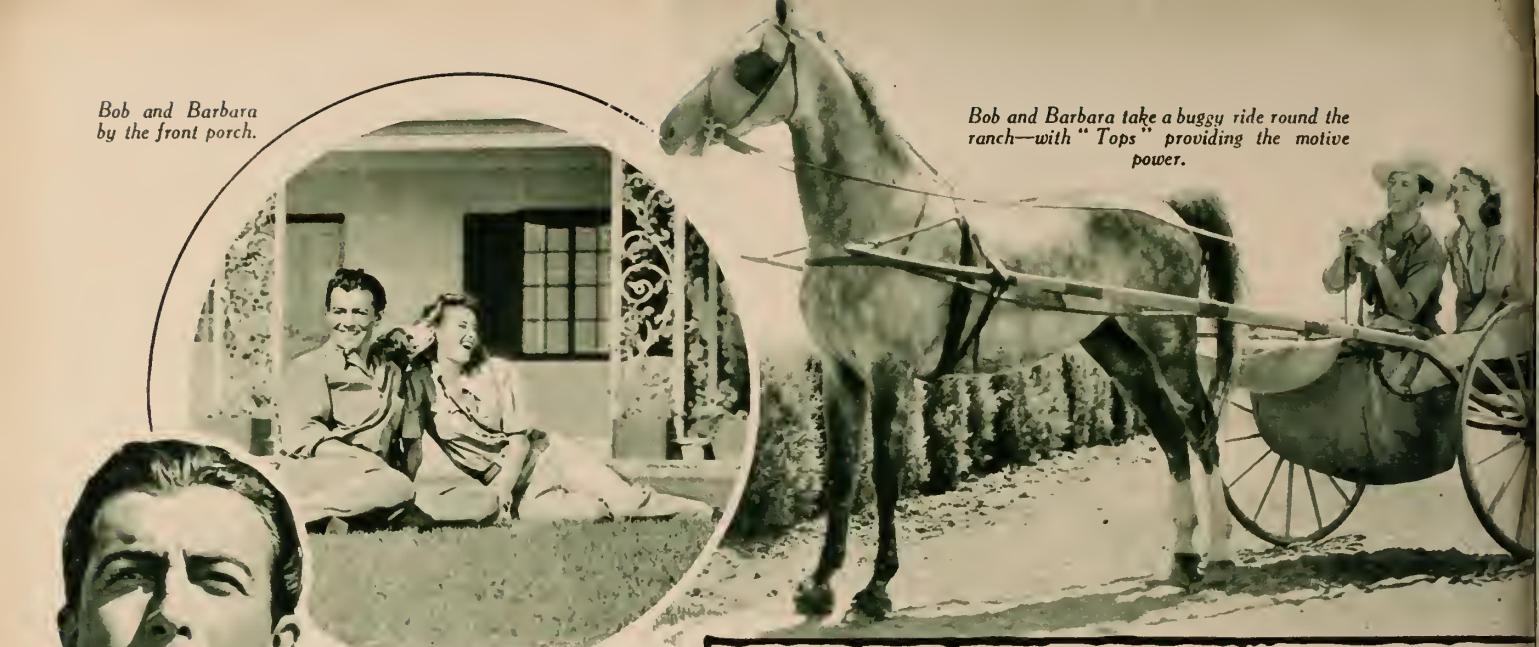
ERROL FLYNN has scored something of a record by appearing in two films within eight months in which Queen Elizabeth is a leading character, played by two different actresses.

In "The Private Lives of Elizabeth and Essex" (left), he appeared as the haughty, tempestuous Earl of Essex opposite Bette Davis as the even more haughty and tempestuous Elizabeth, who, because she was a queen before she was a woman, gave up the man she loved for the sake of the country she loved even more—England.

In "The Sea Hawk" (above), he is seen as Francis Thorpe, one of England's intrepid seamen who harassed the Spaniards' gold-laden ships, winning the Queen's public displeasure, and her private gratitude, by helping to fill the depleted Treasury coffers. Flora Robson, you will remember, previously portrayed the Virgin Queen in the British film, "Fire Over England."

Bob and Barbara by the front porch.

Bob and Barbara take a buggy ride round the ranch—with "Tops" providing the motive power.



DOWN IN THE VALLEY

THE San Fernando Valley now counts many famous film stars among those who have bought or rented farms in its rolling hills. Here, away from the hubbub of the studios, the stuffiness of the sound stages, and the glare of the arc lights, they can rest and romp without wondering how their make up is, and if their hair is tidy, and forget that they're film stars whose faces are known all round the world and whose smile is expected to be on tap—although the happy life brings the famous smiles without the feeling that "It's got to be done."

Among these stars are Robert Taylor and Barbara Stanwyck. As a youngster, Robert Taylor's greatest ambition was to own a horse. As for Barbara Stanwyck, one only has to recall that there's Irish blood in her to know how much horses mean to her.

They both lived in the San Fernando Valley even before they were married, and Barbara's stud farm, which she was then running with Mrs. Harpo Marx, adjoined Robert Taylor's property. Then they joined forces, and now look out from their unpretentious, pleasant, comfortable home over the thirty-five acres that are their own, about thirty miles from Robert Taylor's studio.

Bob, brought up in Nebraska on his grandfather's farm, was given the use of a pony named Gyp when he was eight. And this started that ambition to own a horse. So it's satin-coated horses, frisky long-legged foals and fine pasture land you'll chiefly find on the Taylors' farm.

The house itself is comparatively small—it is built of stone and wood, and has six rooms. The barn, near the house, has living quarters for two ranch hands, four stalls, and a harness room. There are four feeding barns, a brood mare barn, a quarter-mile exercise track, fifteen hundred pineapple guava bushes, cats (to control the mice), dogs (to control the cats), four electric fly exterminators—and no telephone. Twenty of the thirty-five acres grow alfalfa (two crops a year), which pays the taxes and the water rates.

With two promising young colts and their mammas—"Granny's Trade" and "Jane Packard."

Aha! The dinner bell!

Spencer Tracy relaxes at his ranch at Encino.

With a few of his Irish setters, of which he is immensely proud.

Top right hand: Spencer snapped with his two children, Suzanne—Suzy for short—and John.

Left: Spencer gives his son John a lesson in agriculture and initiates him into the mysteries of the garden cultivator.

SPENCER TRACY'S RANCH

Out in the San Fernando Valley, some ten miles from Hollywood, is Spencer Tracy's ranch. He originally bought it, he said, for peace and quiet, but the livestock on it seems to be getting out of hand. Chickens have been there ever since the Tracys moved in. But there are also goats, turkeys, ducks, two Shetland ponies, one for each of his children, and rabbits, also belonging to his children. Then there are fourteen Irish setters. Winfield Sheehan, the producer, gave Spencer Tracy his original setter several years ago. It seemed lonely, so Spencer acquired a mate for it. Since then the setter family has grown. And, of course, there are the horses. Spencer has four polo ponies and his wife has two—to say nothing of two on the retired list. There are also two racing fillies and their mares. Spencer is seldom seen at Hollywood's parties. His favourite costume is a shirt, riding breeches and boots. And apart from polo he gets his greatest joy from doing routine work on his ranch—while the ranch hands watch the boss do the work. He is up at six every morning, whether he has to go to the studio or not, as he is seldom able to sleep later than this. So the ranch benefits from his energy when the studio doesn't.

Mr. and Mrs. Clark Gable in front of their comfortable ranch house.

A RANCH OF TWO GABLES

CLARK GABLE and Carole Lombard are among the film-star ranchers in the San Fernando Valley. Like Robert Taylor and Barbara Stanwyck, they both had separate ranches in the Valley before they were married. Clark Gable has always been an "outdoor" man. Whenever his work allowed, he would go away on hunting trips, as far from the night clubs and swing music and noisy crowds as he could conveniently get, revelling in the silence of the mountains and lakes. Eventually he gave up his hotel suite and moved out to the San Fernando Valley. Carole Lombard's ranch was then only a few miles away. And those who've always looked on Carole Lombard as a glamour girl may like to know that she was the only girl in a family of brothers, and before taking up acting she was a thorough tomboy. And although the screen glamourised her, she still retained her love of an open-air life. And now the Clark Gables own this twenty-acre ranch at Encino. They spend their days playing with their dogs, riding, "fixing up" the place, seeing about the work to be done, or just plain idling.

They turn the hose on their dog, Tuffy, who thoroughly appreciates a cool shower during the heat of the day.

Clark Gable in his workshop.

With one of the farm horses.

Sonja Henie, the skating star of the screen.

SONJA'S WHITE HOME in the NORTH

On a little wooded island in a Norwegian fjord near Oslo is the beautiful white house that Sonja Henie's family have called home for nineteen years. Here Sonja used to stay for three months each year after she went into pictures. Situated on a hill on the island, it has steps which lead down to a private beach and its height gives it a view of the fjord over the fir trees which cover the island.

Sonja is seen below with her mother and brother on the terrace of the house. This picture was taken in 1939, during Sonja's last holiday there, before war made her take her family to live in Hollywood with her.

"ON YOUR TOES"

BALLET has never been famed as appealing to the multitude. It has not, so far as we can remember, had much of an innings on the screen, apart from one or two scenes filmed more for their spectacular settings than anything else. Now, however, we are being given a little ballet dancing on the screen by world-famous ballet dancers. And if the multitude does not care for the ballet, it's pretty certain that the dancers will be appreciated.

At the upper left is Irina Baronva, the lovely principal dancer in the Monte Carlo Ballet Russe. She plays the exotic sweetheart of an Austrian Archduke in "Florian." She is youthful grace and charm personified.

At the upper right is an extremely popular and well-known tap dancer who has hidden herself behind a mask for her ballet dancing—it's none other than Eleanor Powell as she appears in the pierrot and pierrette number with Fred Astaire in "Broadway Melody of 1940."

Left: Vera Zorina in the Zenobia number of "On Your Toes," with Erik Rhodes. She made her film debut in "The Goldwyn Follies," and her most recent picture is "I was an Adventuress."

The Passing Years

THE phrase "growing old gracefully" is usually applied only to those who have passed middle age and do not bemoan the fact or attempt to disguise it. Yet it has always seemed to me that it can be applied equally well to people at any time of their life after they reach the age when they themselves determine, or partly determine, the way in which they grow. One doesn't need to have silver threads among the gold before the words have any meaning. It can apply equally as well to the girl who is approaching womanhood as to the woman who is approaching old age. And for the older woman to grow old gracefully it doesn't mean that she has to don a bonnet and act as if she were verging on senility. I have known old people who were as youthful in spirit as ever, yet nobody could accuse them of not growing old gracefully. It is when people make a pitiful attempt to preserve the outward signs of youth after youth has departed that they become ridiculous. And it is as bad to see a youngster aping sophistication as it is to see elderly people putting on a travesty of youth.

The passing years present, perhaps, a greater problem to film stars than to men and women in any other profession, and it is a problem that constantly repeats itself. A baby star wins fame with her pretty ways. As she loses her babyhood she has to adjust herself to a new type of role—"little girl" parts. Then comes the most difficult period—adolescence, when mental and physical changes, it is well known, cause

Deanna Durbin

Billie Burke

Harry Carey

queer moods and uncertainty and self-consciousness. This period has proved a pitfall for most child stars. The result is that their "young lady" days are hurried on to them so that they can play adult roles. Then, after some years as a romantic star, comes another problem—that of middle age, when romantic impulses are not supposed to cause an extra pulse beat to the audiences. Men are more fortunate in this than women, for some of them can continue as romantic heroes until they are approaching the fifties. Even then, however, "juvenile" roles are no good—a man of maturity can't carry off a role which demands the youthful zest of a boy who's just got over his first attack of calf love. But a middle-aged heroine? Never. Audiences, it seems, like their heroines young and innocent, although their heroes may be middle-aged and experienced. Then comes another adjustment—middle age to old age, when romance is ruled right out except for a sort of sentimental Darby and Joan touch.

On the screen to-day we have examples of how many of the stars are growing old gracefully in the full glare of the arc lights.

Because of the first explanation, it may not seem odd to start off with Shirley Temple and Jane Withers. Both of these made their first appeal because of their baby charm. Shirley's golden curls, dimpled smile, merry eyes and dancing feet were irresistible when she made her debut at the age of four years. As she also has talent, so far her popularity has, if anything, increased, but ahead of her lie the days of adolescence that have proved too high a hurdle for so many young stars to take in their stride. With carefully selected stories, and not too many appearances each year, Shirley might have been one of the few child stars to continue acting right through to the time when she is old enough to take romantic roles. As it is, her mother decided that education and the happiness of normal girlhood came before everything else.

Will Jane Withers also retire? She began in one of Shirley's films as the naughty little girl who made Shirley's life a misery, and has been getting into trouble on the screen ever since.

A similar problem is besetting Freddie Bartholomew. Those who remember him in "David Copperfield" and see him in "Swiss Family Robinson" or "Tom Brown's Schooldays" will agree that the years have matured his talents as well as giving him many inches in height. In fact, during the last year or so Freddie has grown so rapidly that I found myself wondering whether he finished "Swiss Family Robinson" an inch or so taller than when he began it. He is a clever young actor, so he, too, may weather the adolescent period successfully.

Have you ever wondered why it is that many stars who were romantic idols of their day have faded out of films altogether, while others have remained? The answer lies in their ability to move gradually into "character" roles. How many of you remember Billie Burke when she made those light romantic comedies back in the silent days of films? She left the screen when she became Mrs. Florenz Ziegfeld, but later went back to the stage on which she had started. Then she returned to talkies, to create a furore with her delicious portrayals in feather-brained matron

Freddie Bartholomew

Lionel Barrymore

John Barrymore

Otto Kruger

Dolores Costello

roles. If she had attempted to return in romantic roles, she would certainly not have scored the success she has as a character actress.

To slide gradually into roles that become progressively more mature is not always easy. The tendency is to "type" stars—once a great lover, always a great lover. Adolphe Menjou is outstanding. For years he was known only for his suave portrayals of sophisticated men about town, the kind that takes meals seriously and women lightly. His popularity waned—and then he made a tremendously successful comeback in an entirely new role—the editor in "The Front Page," a comedy portrayal that surprised everyone by its brilliance. He is, in fact, versatile and talented, but until then he had not been given a chance to show what he really could do. He has been playing character roles ever since—both comedy and dramatic—and although he is occasionally given a chance for a little philandering, such as he had in "The Housekeeper's Daughter," it is usually only a subsidiary business.

Richard Dix has been going strong for something like twenty years in roles that called for a strong man and a steady love. Yet it was in "Cimarron" that he scored his most sensational hit—and nobody could say that that adventurous character was a family man. And in "Here I Am a Stranger" he had the role of Richard Greene's father, an irresponsible, drunken newspaper man—a "character" role suited to his years.

Clive Brook, too, is portraying characters that call for maturity. In "Return to Yesterday" he played the part of a somewhat jaded film star seeking to recapture the keen delights of his youth in the little seaside town where he had begun his career. And he gives up the girl because he realises that he is old enough to be her father and could not bring her happiness.

Otto Kruger is another whose polished love-making is giving way to polished character work. Remember him in "Housemaster" and as Jackie Cooper's father in "Seventeen"?

Then there's Harry Carey—at one time a dashing, devil-may-care Western hero. To-day he brings wisdom and experience to roles that are varied. He could not have survived had he tried to continue as a hero.

Both John and Lionel Barrymore acted on the silent screen as romantic heroes, after success on the stage in such roles. And for a time it seemed as if John would be unable to live down his perfect profile and great lover reputation. But eventually he convinced producers that he was a great actor first and a great lover second, and has done first-rate work in such films as "The Great Man Votes," and "Midnight."

Lionel had less difficulty in making the transition, and is now best known on the screen for his work as the quick-tempered, warm-hearted, autocratic Dr. Gillespie in the "Dr. Kildare" series.

Dolores Costello has gone from childhood to maturity on the screen. She began as a little girl with frilly dresses and long black legs when her father Maurice Costello, a matinée idol for many a day, started screen work. She played gentle, tender, romantic heroines. Then she left the screen again. She still plays romantic roles, but the type is far more mature—proving that she is as wise as she is lovely.

The truth of the matter is that there are always plenty of attractive young people with sufficient talent to give their physical charm the necessary boost to win stardom. There are never too many players whose talent and experience alone demand recognition.

WINIFRED BRISTOW

Shirley Temple

Richard Dix

Jane Withers

Adolphe Menjou

Clive Brook

My Two HUSBANDS

(Columbia)

Sparkling comedy of a girl who, thinking her husband dead, marries his best friend, only to find that she has a husband too many when her first turns up alive.

Above : Jean Arthur as Vicky, with Fred MacMurray as Bill, her first husband, who creates an embarrassing situation by turning up alive.

Right : Vicky with her two husbands, Bill and Henry Lowndes (Melvyn Douglas). Melville Cooper is Peter, the butler.

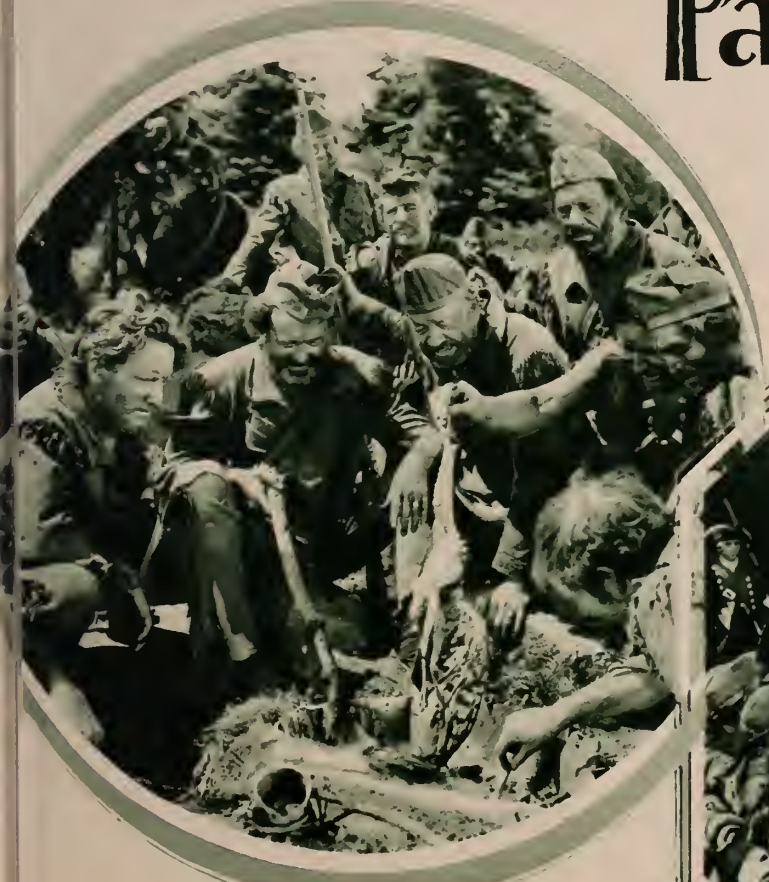
Below : Doves of peace—or just plain pigeons? The two husbands try to work out the problem of which is to become the "ex-."

Langdon Towne (Robert Young) gets drunk and proclaims his hatred of Wyseman Clagett (Montagu Love), a crooked official who has put Langdon's friend Hunk Marriner in jail. Clagett and Sheriff Packer (Richard Cramer) overhear and come in to arrest Langdon. Hunk (Walter Brennan) breaks out of jail and comes to his aid, and Cap Huff (Nat Pendleton), Langdon's bartender pal, helps them to escape.

Northwest Passage

The M.G.M. adaptation of the best seller by Kenneth Roberts was made, with the exception of a few brief scenes which start the story, on location at McCall, Idaho.

To pacify the drunken Indian guide, Konkapot (Andrew Pena), Major Robert Rogers (Spencer Tracy), Langdon and Hunk join him in singing "Drink to Me Only" in a tavern.



On their trek back from sacking the Indian village of St. Francis, the starving Rangers feast on owls, crows, lizards, frogs and whatever small game the woods will yield. Rogers (left) supervises the cooking as Sergeant McNott (Donald McBride) stirs the stew with a stick.

The Rangers, hailed as heroes in Portsmouth, New Hampshire, are reviewed by General Amherst (Lumsden Hare). And then they set off on their next exploit—they are ordered to the fort at Detroit.

Susan AND GOD

M. G. M.

Fredric March and Joan Crawford co-star in the leading roles of the film of Rachel Crothers' stage success, as Barrie and Susan Trexel. Susan, self-centred and frivolous, adopts religion as a fad only to find that she must fall back on it for real help and guidance.

Susan preaches her new discovery of religion and falls into a trap set by an amused Mike (Bruce Cabot). The others are Hutchins Stubbs (Nigel Bruce), Irene (Rose Hobart), in love with Mike, Clyde Rochester (John Carroll), with whom Stubbs' young wife is flirting, Charlotte (Ruth Hussey), in love with Barrie, and Leonora Stubbs (Rita Hayworth).

Susan and Barrie with their daughter Blossom (Rita Quigley). Unwanted and shy, Blossom finds happiness when Susan forgets her affectations.

The THIEF of BAGHDAD

A fantasy of the Ancient East, filmed in Technicolour. (Alexander Korda production)

John Justin as Ahmad, the beggar Prince, and Sabu as Abu, the merry little thief of Baghdad. Although it is forbidden on penalty of death to gaze on the Princess, they look as the Royal procession is passing—and Ahmad falls violently in love with her. Ahmad is stricken with blindness. The Vizier lures the Princess aboard his ship, and when she still will not yield to him, casts a spell on her. The spell miscarries and the Princess goes into a trance from which the Vizier cannot awaken her. Ahmad alone can restore her to consciousness.

The blind Ahmad with the Princess (June Duprez).

Below: Giafar, the cruel Vizier and magician, falls in love with the Princess. When she spurns him he tries to bribe the old Sultan, who has a mania for collecting clockwork toys. Unsuccessful in this, he dresses Halima (Mary Morris) as a silver dancing doll, and at the end of her dance she plunges her stiletto into the Sultan (Miles Malleson).

Giafar (Conrad Veidt) consults the Astrologer (Hay Petrie), who tells him that he and the Princess must love or kill each other. "Victory or destruction," says Giafar. "I would not have it otherwise."

MY SON, MY SON

The film version of Howard Spring's best-selling novel "Absalom, O Absalom."

(United Artists.)

The two mothers—Nellie Essex (Josephine Hutchinson) and Sheila O'Riorden (Sophie Stewart).

After the death of his wife, William Essex (Brian Aherne) falls in love with Livia Vaynol (Madeleine Carroll). William's son Oliver (Louis Hayward), who through William's own softness is a spoiled weakling, is also attracted by Livia, and wins her away from his father, although Livia becomes engaged to William.

William with his closest friend, Dermot O'Riorden (Henry Hull), a fierce Irish nationalist, Livia and Dermot's son Rory (Bruce Lester). Oliver later kills Rory in Ireland.

Maeve (Laraine Day), Dermot's daughter, is set on her stage career by William. Too late William realises that he loves Maeve. She commits suicide because of Oliver. Thus William's own son robs Dermot, his best friend, of both his son and his daughter.

Alice Faye as Lillian Russell, the American girl who became the toast of New York and London, and Don Ameche as Edward Solomon, the young composer who became her husband, but died shortly after the birth of their baby daughter.

Leo Carrillo as Tony Pastor, the impresario who gave Helen Leonard her first chance, and her new name.

Warren William as Jesse Lewisohn, one of Lillian's many admirers.

Edward Arnold as Diamond Jim Brady, whose proposal of marriage Lillian refused.

(20th Century-Fox)

Lillian RUSSELL

The story of the lovely stage star of the "naughty nineties."

Sir Arthur Sullivan (Miles Mander) and W. S. Gilbert (Nigel) the incomparable and quarrelsome pair whose operas gave Lillian Russell her greatest London successes.

Lillian Russell with Alexander Moore (Henry Fonda), the young newspaper man she met before either of them became famous, and with whom she found happiness after Solomon's death.

Safari

A drama of love and jealousy in the West African jungle.

(Paramount)

Baron de Courland (Tullio Carminati) takes his guests, Lindo (Madeleine Carroll) and Fay (Muriel Angelus) ashore at a West African port. They are welcomed to a café by the proprietor (Billy Gilbert), but find no tables vacant. The Baron appropriates one belonging to Jim Logan, whom he intends to employ as head of a big game shooting expedition. Jim takes it back—and Linda decides that Jim is just the person to use in order to extract from the Baron the proposal of morriage she wants.

Circle :

In flying over the proposed area of the safari, Jim (Douglas Fairbanks) makes a landing to please Linda, who has stowed away in the aeroplane. Night overtakes them — and they spend the night in the jungle together, with the result that the Baron's jealousy is aroused —and Linda discovers that her light-heartedly planned game has developed into something far more primitive.

A witch-doctor foretells the future to the Count, Linda, Jock McPhail (Lynne Overman), Jim's loyal trader friend, and Jim.

In "Waxworks," one of the most famous of all the impressive German silent films.

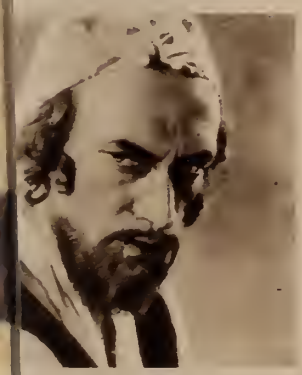
In his first Hollywood fi'm—as Louis XI of France, with John Barrymore as Francois Villon and Marceline Day as Charlotte in "The Beloved Rogue."

As the company commander in "The Last Company," with Karin Evans, released here in 1931.

As Metternich, the famous Austrian diplomat, with Gibb McLaughlin in "Congress Dances"—1932.

Do you remember seeing him in the title role of "Rasputin," shown in 1933?

With Cedric Hardwicke in that exciting British thriller, "Rome Express"—1933.



In the title role of "The Wandering Jew"—1934.

With Frank Vosper and Cedric Hardwicke in the film version of Lion Feuchtwanger's novel, "Jew Suss"—1935.

CONRAD VEIDT

FEW actors bring to their portrayals such sincerity and polish—fewer have such a long career of film successes. He is one of those whose intelligent work will be remembered long after "best-selling" stars have been forgotten. His recent films, both British, are "Contraband" and "The Thief of Baghdad."

Left: With Ronald Ward in "The Passing of the Third Floor Back"—1936.

Right: With Vivien Leigh in "Dark Journey"—1937.

With Valerie Hobson and Sebastian Shaw in "Spy in Black"—1939.

DAVID NIVEN

FLORENCE RICE

LANA TURNER

A red-head with blue-grey eyes, just the right amount of figure and loads of talent, she has risen speedily in such films as "Every Other Inch a Lady" and "Two Girls on Broadway."

ROBERT YOUNG

On the screen for some nine years, Robert's popularity is waxing, not waning, and his bright, impudent manner has enlivened many a light comedy. His latest films are "Northwest Passage" "Florian," "The Mortal Storm."

ROBERT PRESTON

This husky young six-footer has been acting ever since he left school.
Latest films : " Typhoon " and " North West Mounted Police."

ANDREA LEEDS

It was her ambition to make a name as a writer, and, attempting to write for films, she ended by acting in them. Recent ones are "The Real Glory," "Swanee River."

GINGER ROGERS

That she danced her way to fame is literally true of Ginger Rogers, her first step being the winning of a Charleston competition. After her tremendous success on the screen with Fred Astaire she took off her dancing slippers, and in "Fifth Avenue Girl" and "Primrose Path" appeared as a straight actress. But we miss her dancing feet and rhythmic grace.

RICHARD GREENE

One of the latest and greatest film favourites, it is only two years since he was hurried, bewildered and overwhelmed by his good fortune, to Hollywood. He comes of a famous British stage family, and started his career on the stage when he left school. His films include "Here I am a Stranger," "Little Old New York," "I was an Adventuress."

JOEL McCREA

He took few things seriously—least of all a film career—when he made his first few appearances on the screen. Now he is one of the most popular leading men in Hollywood. Recent films "He Married His Wife," "Primrose Path."

NELSON EDDY

Nelson Eddy's fine baritone voice blends perfectly with Jeanette MacDonald's soprano. Although he began his screen career some time after Jeanette, they found their greatest film fame together. The small pictures show the other three of their half-dozen co-starring films. At the top they are seen in "The Girl of the Golden West." The lower left shows them in their first colour film, "Sweethearts," with Frank Morgan. The last scene is from their latest success, "New Moon."

JOHN PAYNE

Possessed of a fine voice, opera was his original ambition, but it was side-tracked. Wireless work, wrestling and writing occupied him before he came to the screen in "Dodsworth." New films are "Kid Nightingale," "King of the Lumberjacks," "Tear Gas Squad."

NAN GREY

One of the original "Three Smart Girls," she came to the screen through a holiday in Hollywood, and has stayed because of her charm and talent. Recent films are "Tower of London," "The Invisible Man Returns."

BETTE DAVIS

For ten years now Bette Davis has been on the screen. Now that she is acknowledged to be one of the finest actresses in films it seems difficult to realise that Hollywood, which is always on the look-out for new talent, nearly let her slip through its fingers. Yet Bette, despairing of getting anywhere, was packed ready to leave when George Arliss, then about to make "The Silent Voice," asked to have her in his film. She had no difficulty in obtaining roles after that, but it was not until her clever, unpleasant portrayal of the waitress in "Of Human Bondage," the film version of Somerset Maugham's novel, starring Leslie Howard, that her brilliant talent was acclaimed. Each succeeding year has found her contributing memorable characterisations in roles so varied that the most captious critic could not question her versatility. Bad or good, haughty or meek, courageous or cowardly, Bette Davis makes her characters really live—think of her work in such films as "Marked Woman," "Jezebel," "The Sisters," "Dark Victory," "Juarez," "The Old Maid," and "The Private Lives of Elizabeth and Essex."

Paul Robeson.

Anna Lee and her baby daughter.

Dreams, ROMANCES AND Realities

Collected in British Studios

by

Edith Hepean

Paul von Hernried in "Gestapo."

THE romance and realism that film stars present on the screen are often not so vivid and interesting as the story of their own lives.

PAUL ROBESON ever dreams of freedom—freedom and song! His race were slaves, his father a minister of religion. He hates suffering, bloodshed and strife. He loves the roar of the mighty sea, the music of the wind through rustling leaves. He is a born artist. "The Proud Valley" is one of his favourite films, and a very great picture this was.

ANNA LEE, a clergyman's daughter, went out to Egypt to play in a film. One night in the desert she heard a noise, seized her revolver, and met her future husband, Robert Stevenson, who had come out to join the unit. It was a case of love at first sight. They married. "Bob" became a film director, and Anna played in many pictures. Suddenly they decided to retire into the country for a year, to live what they called "a normal life." "Bob" wrote a book, and Anna became a mother. Anna returned to the screen, appeared in several films. Then came an offer for "Bob" to go to Hollywood. Anna and baby daughter packed up, too. They arrived there just before the outbreak of war!

In his youth PAUL VON HERNRIED, who in private life is an Austrian baron, dreamed of becoming a great actor. But his father, a wealthy banker, had other ideas for his son. It was that he should follow in his footsteps. Paul von Hernried felt that his true vocation was the stage, and he had already made his name when a famous British impresario persuaded him to leave Vienna for England. This incident entirely changed Paul's life. He now lives happily in London with his wife. One of his latest films was "Gestapo."

From childhood NOVA PILBEAM was destined for the stage and screen. It was when she was playing in the studios at Ealing that she fell in love with the clever young director of

Nova Pilbeam

"The Proud Valley"
—Pen Tennyson, and a war wedding followed!

SABU, as a little elephant boy beneath the blue and gold of an Indian sky, and in the old-world glory of a native state, dreamed his dreams of the future! It was Alexander Korda who helped him to realise them. He quickly made his name in pictures. In certain shots in "The Thief of Baghdad" Sabu excelled in conjuring tricks. A conjuring expert declared that it took Sabu only a few hours to learn tricks that usually take three weeks or more to master!

The Academy of Motion Picture Arts and Sciences awarded lovely VIVIEN LEIGH the biggest tribute ever paid by Hollywood to a British woman player—for the 1939 best woman star performance—in the film "Gone with the Wind." She and Laurence Olivier acted on the screen as lovers in the film they made at Denham, "Twenty-One Days." And fate, or whatever one likes to call it, set the fires of real romance alight for these two brilliantly clever artists. Laurence Olivier won fame as a young Shakespearean actor. Eventually the world of films claimed him. His greatest successes have included his Hollywood films "Wuthering Heights" and "Rebecca."

CLIVE BROOK lives in an old-world house at Hampstead. He decided that England was the best spot to live in from a social and educational point of view for his two boys. And so Clive said "good-bye" to Hollywood fame and came back to England. He is one of the best-dressed men on the screen. He won notable distinction in the last Great War. He took the role of a naval commander in one of his latest films "Convoy."

GRIFFITH JONES is the handsome, romantic type of Welshman —the ideal lover. He preferred the path leading to the stage to the one leading to the Law Courts. He achieved great success with Elisabeth Bergner on the stage and screen. His films include "A Yank at Oxford," "The Four Just Men," and "Young Man's Fancy."

Vivien Leigh and Laurence Olivier snapped during the filming of "21 Days."

Sabu in "The Thief of Baghdad."

Griffith Jones.

Clive Brook.

WILL FYFFE, rollicking, laughter-loving Scotsman with a packet of jolly jokes and songs, is one of our idols. His dream came true when he played in the romantic drama "Owd Bob," for at heart he is a great sentimentalist. Since the war started every spare moment has been devoted to entertaining the troops. Hollywood wanted him "for keeps" after his fine work in "Rulers of the Sea." But Britain came first. And back in England, Will Fyffe played the pawky Scots newsreel chief in "For Freedom," that fine film dealing with the famous River Plate engagement and the sensational scuttling of the German pocket battleship, the *Graf Spee*.

MARGARET LOCKWOOD, beautiful brown-eyed brunette, had a favourite hobby as a schoolgirl. She loved dressing up and dabbling in stage make-up. She went to Hollywood to act in "Susannah of the Mounties," with Shirley Temple, and "Rulers of the Sea" with Will Fyffe; and came back to England to appear in "Gestapo" with Rex Harrison, and "Girl in the News" with Barry K. Barnes. She was born in India, and is married to her girlhood's sweetheart, Rupert Leon.

REX HARRISON, sophisticated, unaffected, is one of the most popular actors on the West End stage. It is as much fun for him to hunt for a part that suits him as it is to go away for an exciting holiday. When filming he usually has a small dressing-room "built on the set." Smoking his favourite brand of cigarettes "between shots" he will soon convince you that the stage and screen are his two absorbing passions.

England always comes first with GRACIE FIELDS. Our Gracie started at the bottom of the ladder, but quickly climbed to the top. She has known poverty, disappointment, too, but she never faltered in her determination to "make good." And when success came, wealth, even illness — Gracie didn't change her warm heart! And we are all delighted with her romantic marriage to Monty Banks.

JIMMY HANLEY became a soldier on the outbreak of war. All his life he wanted to act, and he has certainly made good in every film in which he has appeared. "There Ain't No Justice" gave him a great chance, which he followed with "Gaslight."

Will Fyffe.

Rex Harrison.

Margaret Lockwood in "Gestapo."

Jimmy Hanley

Gracie Fields.

David Tree.

Sleek and smart dark-haired VALERIE HOBSON found romance when she was making a picture with Barry K. Barnes. She fell in love with her producer, Anthony Havelock-Allan. Before the film was finished she was choosing dainty hand-embroidered linen from Ireland for her new home! They were married in 1939. Whilst waiting for her next film Valerie "dug for victory," planted vegetables in the garden, and attended Red Cross lectures. Then she made her second film with Conrad Veidt, directed by the same man who made the first success "Spy in Black"—Michael Powell. This was "Contraband."

DAVID TREE is the nice girl's ideal brother, and it is also this type of lover most girls secretly adore. He wears the old school tie with distinction, and instinctively one feels that it would be impossible for David to let a "pal" down! "French Without Tears" provided him with one of his most amusing roles. He is the son of Viola Tree, the actress, and grandson of Sir Herbert Beerbohm Tree. He was educated at Eton, lives with his mother in a delightful sixteenth century house. Favourite hobbies: reading the Russian classical author Turgenieff, and butterfly collecting.

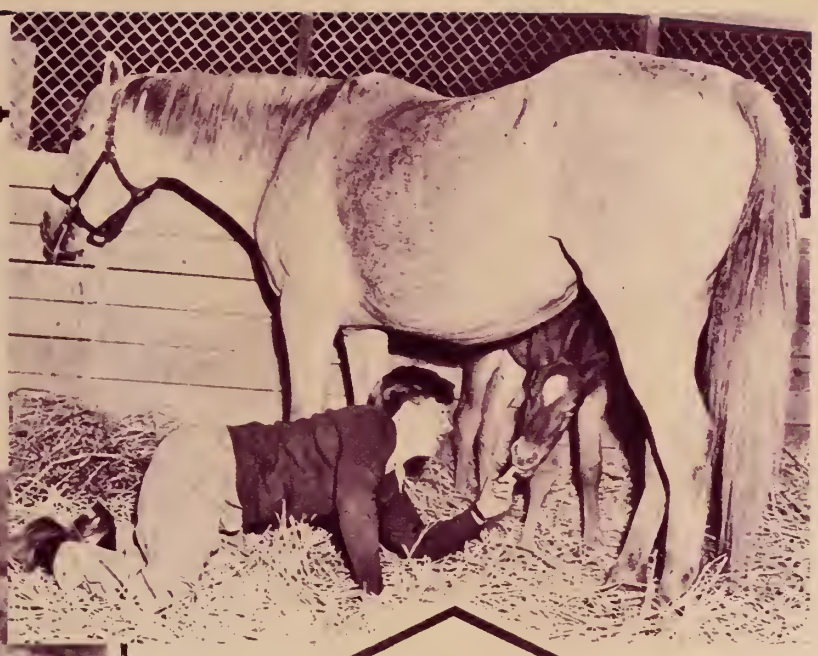
EDITH NEPEAN.

Valerie Hobson, Conrad Veidt and Esmond Knight in "Contraband."

GEORGE FORMBY started life as a jockey, although it had always been his ambition to follow in his famous father's footsteps. Under an assumed name he became a famous variety artist, and not until then did this popular star blossom forth into our one and only George! His pretty wife Beryl accompanies him wherever he goes—also his ukulele!

When war broke out it affected CONRAD VEIDT deeply. "Forgive me," he answered when I asked him about his future plans, "but all I could say about my work seems to be so unimportant now." But soon he was playing opposite Valerie Hobson again in "Contraband." And, still more happily, he did not come to a sticky end in the picture. For the first time he was allowed to "live" at the end of the film and win his girl! ESMOND KNIGHT—lover of wild birds and brilliant actor—returned to the screen in this picture.

George Formby in "Let George Do It."



MICKEY ROONEY'S RANCH HOME

HOLLYWOOD'S youngest gentleman farmer—and one of its brightest stars—is Mickey Rooney. He has purchased a large ranch and home in California's San Fernando valley, and is putting much of his own time making it one of the valley's tiptop ranches.

Top left: Mickey keeps in good shape and builds muscles by daily weight-lifting exercises.

Left: Mickey and his new colt, "Mom's Son," which he hopes some day will carry the Rooney colours in a big race. The colt, of fine stock, was given to the young star.

Above: Mickey serves breakfast out of doors on the lawn of his valley home, using this portable stove and oven to prepare the food.

Top right: Mickey visits a loose box in the stables of his ranch, to see a brood mare and her foal.

Are They Better

George Raft

IT'S said that just as every comedian has a secret longing to play Hamlet, so every hero has a longing to do some "dirty work at the crossroads." Too often this desire springs from a well-founded suspicion that villainous roles have far more "meat" in them than heroic ones. The hero does all the hard work, but the villain does the hard thinking, and lays his traps with cunning, while the hero avoids them and wins in the end through a fortuitous combination of luck and coincidence. Then, again, too often the virtues of the hero and heroine are negative—they're good because they are not credited with sufficient initiative to be bad. And there are few actors or actresses, I think, who would lose an opportunity of exchanging negative virtue for positive villainy on stage or screen.

I don't know why it is that bad men are always so much more exciting than good ones—because it's usually supposed to be harder to be good. But it's always the naughty boy in class you remember from schooldays. And it's always the bad man who gets most notice in the newspapers. So it follows, perhaps, that actors and actresses who portray "bad" characters have far more chance of getting notice. Playing a good part well is something—but playing a bad part well is better.

Vivien Leigh is the year's outstanding example of this. Who of those who saw "A Yank at Oxford" will forget her as the local vamp—the flirtatious young wife of a harassed bookseller—who wreaked such havoc among susceptible undergraduates that she was eventually asked to leave? And how many joined in the roar of appreciative delight that greeted her answer—that she and her husband had already decided to move—to Aldershot. Her future career with the Army could be imagined. And of course, so much has been said already about the character of Scarlett O'Hara in "Gone with the Wind," that little is left to say. It was a magnificent acting part—and Vivien Leigh played it magnificently. We shall remember her long after we've forgotten conventional heroines and their insipid goodness.

The same applies to Marlene Dietrich. As the lovely, selfish, heartless singer who married the poor old professor to use his name as a cloak of respectability under which to hide her shortcomings, she gave an unforgettable performance in "The Blue Angel." It won her a Hollywood contract, and Hollywood promptly gave her film respectability and nearly eclipsed her altogether. In "Destry Rides Again,"

Vivien Leigh

Will Fyffe

When They're BAD?

she made a triumphant comeback—but nobody could say that a dance-hall girl who sang "See what the boys in the back room will have" in the way Marlene sang it was one of those heroines you forget—she was one of the good bad girls you remember. Marlene is certainly better when she's bad.

Then there's Will Fyffe. I've always thought that good as he has been as Mr. Reeder in the films he made as the good little man from the Home Office, he was infinitely better as the bad old shepherd in "Owd Bob," a character redeemed only by his love for his dog, which he had trained to be as irritating and surly to the other shepherds as he himself. Will will have a hard job to do anything better than that bad character.

George Raft is another who plays a bad character better than a good one. To begin with, he can always look so sinister that even when he isn't a menace, you suspect that he's being a wolf in sheep's clothing, and possibly feel a little disappointed when he turns out to be a real sheep after all.

Charles Laughton presents a problem. Whether he's better when he's bad is difficult to say. As the insane, sadistic submarine commander in "Devil and the Deep," his first American film, as the brutal Captain Bligh in "Mutiny on the Bounty," as the luxury-loving squire who was the secret head of a gang of wreckers in "Jamaica Inn," he was superb. But then, who can forget that brilliant little comedy cameo he gave us as the downtrodden clerk who inherited a fortune in "If I had a Million," or his delicious performance as the happy-go-lucky beachcomber in "Vessel of Wrath"? And how cleverly he managed to infuse pathos into the repulsive figure of Quasimodo in "The Hunchback of Notre Dame"!

Marlene Dietrich

Akim Tamiroff

Charles Laughton

Akim Tamiroff is at his best, I think, as a cheerful rogue. He makes a splendid villain. In fact, he has appeared in only one or two roles which can be described in any way as heroic, and they had a twist which lifted them well out of the conventional rut. Do you remember him as that colourful pirate, Dominique You, "the cannoneer of Napoleon" in "The Buccaneer"; as the man who, with Lynne Overman, helped Robert Preston to enforce law and order, not only because Robert was his friend, but because the job promised even more excitement than breaking them, in "Union Pacific"; or as the cold, calculating scientist in "Disputed Passage," or the gangster in "King of Chinatown"?

I know I shall have a great deal of opposition when I say that I much prefer Basil Rathbone as a villain. He has good looks, a beautiful speaking voice, and a fine presence—but in giving one cold shivers down the spine, he has no equal. Who can ever forget him in "Kind Lady" in which he hatched a particularly loathsome plot—to drive to insanity the woman who had befriended him? Can you imagine anyone else who could have used charm more skilfully to disguise evil designs? And as the clever, ambitious, ruthless Richard of Gloucester in "Tower of London" he made one believe that he had sufficient brain to devise his cunning schemes and sufficient callousness to bring them to a successful end. He's a good Sherlock Holmes—but I fancy he would be better as Sherlock's arch enemy, Moriarty, if a film were ever made that gave Moriarty the leading role.

A feminine counterpart, to some extent, of Basil Rathbone is Rosalind Russell, although her roles have had more malice than evil in them. In "The Women," she gave us a brilliant comedy performance of a really unpleasant type of Society mischief-maker—a catty woman who is ready to attack anyone, but relishes above all the chance to dig her claws into her friends. And I remember her giving another splendid performance some years ago as a woman who thought only of herself and ruined her husband's life as a result, in "Craig's Wife." The other roles she has played pale in comparison with these.

Basil Rathbone

Rosalind Russell

Tamara Desni.

George Sanders.

Chester Morris

Humphrey Bogart

◇

Bruce Cabot

Tamara Desni has played villainess and heroine. She was the former in "His Brother's Keeper," the latter in "Traitor Spy," in which film Bruce Cabot had the title role. Those who have seen Bruce Cabot in "Dodge City" and "Bad Man of Brimstone" will know that he makes a most convincing villain, but I like him as a hero, although he unfortunately seems to have become typed as a villain.

George Sanders, I think, is another who makes a choice difficult. He excels in a role which has a dash of villainy about it, good as he was in "Lancer Spy," in which he was a heroic naval officer used to do a dangerous job of espionage in Germany. But the role that swept him to fame, I think, is still his best —that of the swaggering, sneering bounder in "Lloyd's of London." And although he's been good in the "Saint" films he has made, I think he's better when he's bad.

Humphrey Bogart, although he played hero and light-comedy roles on the stage, made such a hit as the gangster in "The Petrified Forest" that he had the question decided for him—and us. We can't really ask ourselves whether we think he's better when he's good—because he's never had the opportunity to be anything but bad.

Chester Morris has done more work as a hero than as a villain, so it seems that most people prefer him good—but he made an excellent criminal in "Blind Alley." Henry Wilcoxon is another who is more often a hero than a villain, although he has played both.

Warren William usually plays hero—but invariably his heroes are of the more imperfect kind, and if there's a hint of swashbuckling about them as well, he's in his element.

On the other hand, although Joseph Calleia occasionally steps out of villainy, I think he is far more convincing as a villain—he was splendid as the gangster in "Golden Boy," and as the murderer who proved he had heroic qualities in "Five Came Back."

When Robert Montgomery won his fight to play the cunning, callous little murderer and thief whose vanity eventually led to his capture in "Night Must Fall," there was a gasp of horror from everybody who had enjoyed his previous light comedy work. In "The Earl of Chicago" he played a gangster who became

Miriam Hopkins

Joseph Calleia

Warren William

◇

Henry Wilcoxon

Robert Montgomery

◇

Rochelle Hudson

Anita Louise

regenerated by tradition when he inherited an earldom. Much as I like his impudent gaiety I think he's better when he's bad—but I don't think I'd like him to remain bad consistently.

Miriam Hopkins is another girl who is better when she's bad. Even when she's good, there's a certain astringency in her sweetness. You can't forget her as the unscrupulous Becky Sharp in "Vanity Fair," and she was better in the early sequences of "The Old Maid," in which she had to be unpleasant as Bette Davis' cousin, than she was in the latter part of the film, when time was supposed to have mellowed her.

On the other hand, although Anita Louise has managed to survive a long succession of insipid heroines and went catty and superior and snobbish in "These Glamour Girls," it seems that her badness didn't "take."

Claude Rains and Cedric Hardwicke are both so brilliant in whatever roles they tackle that it's hard to decide in which line they excel. But once again I think that villainy gives them the best opportunities. Despite Cedric Hardwicke's sincere work as David Livingstone, the missionary, in "Stanley and Livingstone," and as the saintly minister of "The Green Light," I still think he was better in "The Hunchback of Notre Dame," as the bishop who should have been saintly but wasn't. And I've always thought that Claude Rains was unexcelled in polished villainy, despite his good work as the amiable musician father of the Lane Sisters and Gale Page in "Four Daughters," "Four Wives," and so on.

Anthony Quinn makes a better villain than he does a hero. And those who've seen him menacing Dorothy Lamour in "The Road to Singapore" will agree that he makes a good job of bad work.

Cesar Romero, a somewhat similar type, is more popular as a hero, although he, too, I think better with a touch of villainy to exploit. And he does provide a blend of villainy and virtue as the 'Cisco Kid in the new series of films dealing with the debonair Mexican bandit.

Although Peter Lorre was if anything too convincing as the child murderer in the German film, "M," he was an entertainingly bloodthirsty little comedy villain in "Secret Agent," then reformed completely and became an Oriental detective, Mr. Moto, when he went to Hollywood. He reverted to villainy, however, and I think is most convincing in "Strange Cargo." It's a tribute to his acting that he can be so repellent on the screen, because off it he is absolutely schoolboyish in appearance.

Left:
Boris Karloff

Patric Knowles

Claude Rains

Anthony Quinn

Cedric Hardwicke

Both Hugh Williams and Patric Knowles started their careers as conventional types of hero. But both have found that a spot of villainy is not amiss. Patric Knowles was a weak-willed coward in "Five Came Back," a seducer and murderer in "The Spellbinder," and a professional sponger in "The Honeymoon's Over"—a pretty good record for a hero. Hugh Williams, too, made a convincing job of the drunken weakling in "Wuthering Heights," and on his return to this country had a fling at murder in "Dark Eyes of London."

Lloyd Nolan has had a mixture of roles ranging from downright villainy through various shades of badness to self-sacrificing nobility, so that you're never sure whether he's going to be cop or robber. He's excellent at both. In "The House Across the Bay," one of his latest films, he had one of the most unpleasant roles of his entire career, that of a sneaking, cowardly traitor. He was a lawyer to a big gambler and racketeer. He defrauded his employer, duped his wife, embezzled his money, and when the gambler went to prison as a result of the lawyer's double dealing, told him that his wife was carrying on an affair with another man—yet another lie for his own ends. He got what he deserved at the end of the picture, to be sure, and you felt that it wasn't a moment too soon. It was a slimy piece of villainy for a virile G-man (such as Lloyd Nolan played in "Ambush" and "Undercover Doctor") to portray, and he did it well.

Bonita Granville is the youngest exponent of villainy to have her portrait in this selection. It was her brilliant performance as the horrible, bullying, sneaking child in "These Three" that gained her film fame, although she reformed later on. But she was by no means one of those angelic children in the Nancy Drew series, in which she played the enthusiastic schoolgirl amateur detective.

Brian Donlevy is another who, although good at being good, is even better at being bad. Compare his various roles and see if you don't agree. He specialises in all kinds of toughness, whether villainous or heroic, but the pictures you remember best are those in which he did the dirty work, I'm certain. For instance, there was his work as the bullying, brutal Sergeant whose only redeeming feature was his courage, in "Beau Geste." And he was the tough saloon proprietor paid to foment trouble among the Irish labourers building the railway in "Union Pacific." His latest film, "Down Went McGinty," is yet another opportunity for him to display his talent for portraying criminal types who are tough. He has the role of a racketeer and politician who becomes all powerful, but is overcome by the forces of law and order in the end. He is one of the few actors who can be as convincing as a blustering braggart as he is as a quietly menacing but even more dangerous gunman.

Which just shows that characters you'd hate in real life are often those who provide some of the best entertainment on the screen.

Lloyd Nolan

Hugh Williams

&

Bonita Granville

Peter Lorre

Brian Donlevy

Cesar Romero

WILLIAM LUNDIGAN made up his mind to become an actor while he was studying law at college. But he had his own original idea for setting about the achievement of his ambition. "I'll go on the radio first," he said, "and if I have any talent it will be more readily recognised." He landed a job as announcer, but it was four years before Charles R. Rogers, in charge of Universal Pictures, heard him and summoned him to New York. Seeing that he looked as well as he sounded, the executive gave him a film contract. His first part was in "Armoured Car," but he pleased everyone so much by his work that he was given lead in his next film, "That's My Story." Leads have followed ever since.

Bill is six feet two inches tall, he tips the scale at one hundred and seventy pounds, and has blue eyes and light brown hair. He spends much of his time reading and studying the business of acting, for he plans to write a stage play some day.

SALLY GRAY'S rise to fame is a real Cinderalla story. She was born in Holloway, London, on February 14th, 1916, and when she was six her father died and left her mother with four young daughters to provide for. Sally showed signs of dancing talent, so her mother managed to send her to a dancing school. Sally gained the part of a little nigger boy at the Gate Theatre in "All God's Chillun," and with her earnings paid her fees for training at the Fay Compton School of Dramatic Art, where she won a scholarship. Although she migrated from here to an unimportant chorus part, she gradually forged ahead until at the age of nineteen she was earning fifty pounds a week for her feminine starring rôle in Stanley Lupino's film "Cheer Up." This was the forerunner of many other stage and screen leads.

GALE PAGE, now recognised as a glamour girl of the screen, was not so long ago hailed as America's brightest blues singer on the air. When she first saw herself on the screen she was convinced she was a flop and fled from Hollywood. Warner Brothers had to coax her back for her next film.

Gale is domestic in her leisure time—likes to cook and sew. She enjoys tennis, riding, swimming and backgammon. Pet extravagance is buying flowers—she has 32 vases of various sizes which are always kept full.

JACKIE COOPER has done a thing that at one time was considered impossible in the film world. He has made the jump from child roles to more grown-up parts without having to leave the screen during the awkward age.

Jackie has been one of the luckiest boys in America. All during his childhood he was paid for doing things that less fortunate and, of course, less talented boys would gladly have done for nothing. He was a member of "Our Gang." It was Jackie who created in film terms the beloved character "Skippy." He was the boy hero of "Treasure Island," perhaps the most popular of all boyhood novels. Now he is winning even greater success in such films as "Two Bright Boys," "What a Life" and "Seventeen."

"WHEN Irish eyes are smiling, all the world seems bright and gay," so run the words of a song, and Irish eyes are smiling from Hollywood's screen to-day. They're the sea-green eyes of auburn-haired Geraldine Fitzgerald, as lovely and talented a colleen as ever crossed the Atlantic. She made her American screen debut in "Dark Victory."

Born and educated in Dublin, Geraldine was trained in one of the best schools of dramatic experience—the famous Gate Theatre, where she spent two years playing in repertory. After this came experience on the London stage, and she appeared in British films before going to America.

Geraldine lacks the superstition of the Irish, but she has the Irish temper. It is, however, moderated and controlled until it approaches the category of determination.

Jean Gillie

JEAN GILLIE, five feet four, with curls the colour of dark ash, and piquant charm, came straight from a convent school to the stage. It was her aunt, Mabel Greene, a famous Co-Optimist, who saw promise in the little girl's dancing and encouraged her to take it up seriously. It was good advice, wisely taken, for at fifteen Jean was dancing in the chorus of "Bow Bells," a revue at the London Hippodrome. That was the first step. The second step was more important, and far-reaching. It was a tiny part in one of Jack Buchanan's films, "Brewster's Millions." Jack obviously considered Jean a "find," for she has since played with him on the stage and in other pictures.

Jean, by the way, was a war baby. She was born in Kensington, London, on October 14th, 1915.

SUSAN HAYWARD says that she was so often side-tracked in her bid for theatrical fame that she began to feel like a piece of her father's rolling stock—her father, by the way, was chief engineer for a New York railway. So she decided on forthright methods. She walked bang into the office of Arthur Jacobsen, the head of the Paramount talent department, and asked him for a part. She evidently convinced him, for she left with a long-term contract. What is more, she played feminine lead in her very first picture, "Beau Geste," in which she had Gary Cooper, Ray Milland, and Robert Preston as co-stars. It was then that she became Susan Hayward. Previously she had been Edythe Marriner and quite well known in New York as a model.

Susan Hayward

Eddie Albert

EDDIE ALBERT—once Eddie Albert Heimberger—dropped his last name when he started radio work because announcers would insist upon calling him Hamburger. Although he studied economics at college, acting was his ambition, but before he achieved this he was soda fountain assistant, furniture and insurance salesman, theatre manager and drug store clerk. He managed to get night club work and odd spots on radio programmes, and later made his stage debut in a walking-on part. Then his luck turned—he gained lead in "Brother Rat," which ran for eighteen months on end. It was the picturisation of this play—with him in his original role—that landed him in films. Eddie's hair is unruly, and his features are far from perfect, but although he is almost a newcomer to films he already has a big fan mail.

HE MADE A SUCCESS OF FAILURE

It was back in 1929 that a good-looking youngster named Lew Ayres skyrocketed to fame in a film called "The Kiss." Lew administered the kiss—and the lady to whom he administered it was Greta Garbo. His next film made him even more famous—it was "All Quiet on the Western Front." Great things were prophesied for the rather bewildered Lew, who subsequently made a large number of pictures. But his roles were notable for quantity rather than quality, and gradually Lew found himself a failure. He didn't give way to moping but decided that he would become a director.

This, however, was not easy to achieve. He had had no experience. Finally he got his chance. But to get it he had to agree to act in two films, follow three others through from writing to editing, and then direct a film for nothing. He worked like a nigger for eight months without pay. The film he directed caused no great ripples in the movie pool, but it gave Lew a self-confidence that he had lacked. And he also found satisfaction in his many hobbies—astronomy, sculpture, wood carving, mineralogy and music. He is something of a composer, and plays thirteen instruments, including the piano and organ. He hates idleness, and whether work brings him much money or not matters little to him. He dislikes entertaining and dressing up, and has no craving for the things that money can buy. It was as the result of a chance meeting with a director that he was cast in "Holiday," and found himself on the road to film success again. He is one of the very few people who have turned failure to his own advantage.

EX-CHILD STAR

When Nancy Kelly was "discovered" during the run of the Broadway stage hit, "Susan and God," playing the part of Blossom, Gertrude Lawrence's daughter, few people knew that it was her second screen career that started with her first leading role in "Submarine Patrol." She appeared as a child in fifty-two silent films, all of which were made at the Long Island Studios, New York, playing with such well-known stars as Gloria Swanson, Warner Baxter, Jean Hersholt and Richard Dix. She had begun to earn money at a very youthful age. The daughter of a theatre-ticket agent and an actress who retired from the stage when she married, Nancy was already in demand as an advertisers' model by the time she was four. She was only six when she "retired" from her first film career. Then came education, with occasional stage appearances, until the "awkward age" arrived. On Nancy's own suggestion she hid her gawkiness by doing only broadcasting work. And she was still broadcasting when she applied for the role in "Susan and God" that brought her to her second film career.

She is one of a fairly large family—a sister and a brother are already on the stage, and her youngest brother is probably destined for the same thing. Olive-skinned, brown-haired and brown-eyed, she swims, rides and plays golf well.

The GRIMMER Side of Life

So far as the screen is concerned, 1940 will go down as being notable for pictures which showed the grimmer side of life.

To a very large extent, notably in the first three months of the year, romance gave way to realism.

J. Edward Bromberg, Joan Crawford, Paul Lukas, Clark Gable, Albert Dekker and John Arledge in "Strange Cargo."

Charles Wilson, William Holden, Jane Bryan, Flora Robson and George Raft in "Invisible Stripes."

Some of the biggest box-office successes were made from famous books which were not only best sellers, but which could claim high literary merit. "The Grapes of Wrath," "Of Mice and Men," written by the great novelist John Steinbeck, and "Gone With the Wind," by Margaret Mitchell. This book had sold two million copies before it was screened.

A very powerful picture was "Strange Cargo," dealing with convicts on an island in the Caribbean Sea. Though the name Devil's Island was not mentioned, the conditions in the convict settlement were the same as those on that notorious prison, and the methods of escaping men were similar. This was one of those films that have a great value in reforming conditions in convict prisons, such as was the case with that famous picture, "I Am a Fugitive From the Chain Gang." The latter film aroused the conscience of the American nation and certainly paved the way to many much-needed reforms.

"Strange Cargo" had Clark Gable, Joan Crawford and Ian Hunter in the principal roles, with such sound actors as Paul Lukas and Peter Lorre in support.

Both "The Stars Look Down" and "The Proud Valley" were British films. Both pictures told of the perils and hardships undergone by coal miners. "The Proud Valley" was notable for having as its star Paul Robeson, who sang magnificently. The tragedy in both these fine films was lightened by the noble acts of self-sacrifice by the miners in times

Michael Redgrave, Edward Rigby, George Carney and Desmond Tester in "The Stars Look Down."

Left : Carole Lombard and Brian Aherne in " Vigil in the Night."

Below : John Garfield and Priscilla Lane in " Dust Be My Destiny."

Bottom of page : Lon Chaney, Jr., and Burgess Meredith in " Of Mice and Men."

of disaster in the pits, true-to-life scenes very finely acted.

A very grim picture was " The Grapes of Wrath," for it began on a hopeless note and ended up on one. Telling the story of the hardships of a family driven from their land by colossal dust storms which made it impossible to raise crops, it was also an indictment of the fruit ranch owners who lure the workless to California and then offer them starvation wages. This film was also grandly acted, with a special word for Jane Darwell as the mother of the Joad family.

" Invisible Stripes " had for its motive the hardships and injustice that follow a discharged convict in America. Honest workmen don't want to work with them, and if the ex-convicts don't get work they are soon in trouble with the police, especially if they are on parole, for unless they find work they are liable to do something against the law and be sent back to prison.

George Raft, Humphrey Bogart, William Holden, Jane Bryan and Flora Robson were the principal players, a sufficient indication that the acting was of the kind qualified to bring the lesson of the film home to the public.

Jane Bryan is also to be remembered for her magnificent performance with Paul Muni in " We Are Not Alone," a film based on the novel by James Hilton. The film gets its title from words spoken by Paul Muni. He and Jane Bryan are sentenced to be hanged for the death of Paul Muni's wife (played by Flora Robson). Jane Bryan, terrified, cries out at the injustice of the sentence, protesting their innocence. Paul Muni, referring to the many soldiers then dying in the last war, says to her " We are not alone."

" Dust Be My Destiny " had much the same theme as " Invisible Stripes," and in this picture John Garfield played the part of the hounded man.

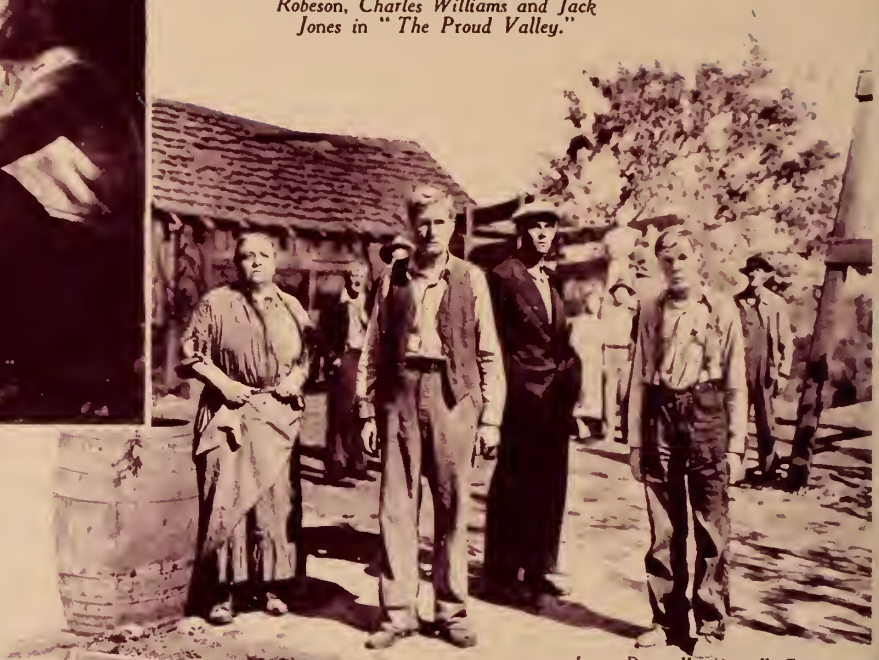
" Of Mice and Men " is the tragic story of a weak-minded farm worker who is a giant in strength. Lon Chaney, jnr., plays the role and Burgess Meredith that of the friend who has taken on the role of protector to the simple-hearted half-wit.

The two travel the country with one idea, to save enough money to buy a little farm of their own. This is their big plan in life, and it falls to the ground just as they are about to get their dream farm. Hence the title—" Of Mice and Men."

The big weakness of the half-wit is that he loves to stroke anything that is soft. He is tempted by the wife of a rancher to stroke her hair and she suddenly gets frightened and screams. The half-wit puts his hand over her mouth to stop her screaming, but he does not know his own strength and he accidentally kills her. To save his friend from the horrors of a penal lunatic asylum, Burgess Meredith shoots him. So—

" The best-laid schemes o' mice and men
Gang aft a-gley
And leave us nought but grief and pain
For promised joy."

Clifford Evans, Simon Lack, Paul Robeson, Charles Williams and Jack Jones in "The Proud Valley."



Jane Darwell, Russell Simpson, Henry Fonda and Frank Darien in "The Grapes of Wrath."

"Vigil in the Night" is another A. J. Cronin novel filmed. It follows "The Citadel" in that it throws still more light behind the scenes in the medical world. Brian Aherne and Carole Lombard star in this film.

"Professor Mamlock" is a Russian film telling the grim story of an eminent German surgeon who is persecuted in Nazi Germany because of his Jewish parentage, although he had served his country with distinction during the 1914–1918 war.

"Primrose Path" was notable for establishing Ginger Rogers as one of the best young actresses of 1940. She took a great chance when she stopped dancing and gave all her attention to acting, for as a dancer she was assured of a big income for many years, but she took a new step and a right step when she decided she would stand or fall as an actress. She had already made good in two films without any real dancing, "Bachelor Mother" and "Fifth Avenue Girl," but her performance in "Primrose Path" landed her to the top of film-fame ladder.

It is a grim, at times a sordid, story, but it is a human story, a story that has been told through the ages and yet is always new. Ginger Rogers played the part of a daughter of a woman who had sold her virtue so that her dependants could have food. This role was played magnificently by Marjorie Rambeau. Also there was great acting by Queenie Vassar as the grandmother who put good living before living good. Great performances were those of Marjorie Rambeau and Queenie Vassar, but greater still was that of Ginger Rogers. As a girl who clung to virtue in a house kept by the surrender of her mother's virtue, she had a difficult part to play. Miss Rogers played that part in a way which put the searchlight of Humanity on the grimmer side of life.

Good acting always, and often really great acting, was one of the chief characteristics of these films showing the grimmer side of life. There is no room for dressed-up men and women in these pictures, and the stars have to rely on acting, not on their faces and figures.

Paul Muni and Jane Bryan in "We Are Not Alone."

A scene from "Professor Mamlock," showing S. Mezhinski, in the title, returning as a captive to his hospital to perform on a high Nazi official an operation which his skill alone can make successful.

Girls who Beat the Ban

Dorothy Mackaill

LOOKING back through the pages of the past always fascinated me. I got this notion from one of Kipling's poems which he called "The Files," if I remember rightly.

He referred to the files of newspapers, and I can think of no better method of real education than this.

The other day I was looking back through the bound volumes of "Picture Show," and I was struck with a truth that only these volumes could reveal.

For years and years Hollywood would not look at a British actress.

Actors with any sort of a reputation in England were welcomed with open arms by the big men who make the movies, but they would have none of our actresses. They grabbed Charlie Chaplin, and through Hollywood pictures he became the greatest film comedian of his day—and he still is, despite the fact that he makes a picture just when he thinks he will and the thinking takes on an average about two years.

Ronald Colman, Clive Brook, Victor McLaglen, Reginald Denny and Percy Marmont were others who took British acting to Hollywood. They made big names, and most of them have stayed there.

But the gates of Hollywood were closed against British actresses. To Dorothy Mackaill belongs the honour of being the first young British actress to crash the gates of the celluloid city. She crashed through, and after her first success the gates were wide open to her. Miss Mackaill appeared at a London Hippodrome show and made one picture in England before she went to America. In New York she joined the Ziegfeld Follies, and played with this famous show for some time before going into pictures.

She had a very successful time in Hollywood for some

Merle Oberon

Ida Lupino

Left: Margaret Lockwood

Greer Garson

years, and deservedly so. She still appears in films, her last big year was 1932—after this she had parts in one film each year; among her latest are "Cheaters," "My Old Man's a Fireman," and "Bulldog Drummond at Bay."

Merle Oberon got her first Hollywood contract by reason of her performance in "The Private Life of Henry VIII." She played the unfortunate Ann Boleyn, and though she was only in the picture for one short scene, her performance will stand out in the memory of all who saw her. A finer portrayal of the part could not have been given by any actress in the world, and Merle Oberon's rare beauty gave the finished touch to the picture of the ill-fated Queen awaiting her execution. Her later pictures include "Wuthering Heights," and "Till We Meet Again."

Margaret Lockwood was born in India, but she wouldn't know a lot about that country because she was only two when she came to London. She appeared in a good many British films before going to Hollywood. She is an excellent actress and her work on the stage and screen has always shown that polish which is associated with those who studied at the Royal Academy of Dramatic Art. She went to Hollywood to appear in the Shirley Temple picture "Susannah of the Mounties," and stayed to make "Rulers of the Sea."

Ida Lupino comes from an old acting family, and she has shown by her film performances that she has not let the family reputation down. She played in British films before going to America and quickly made good, so good that there was a welcome waiting for her in Hollywood.

Her finest performance to date, to my mind, is that of the Cockney girl in "The Light That Failed," in which Ronald Colman was the star.

All who saw "Goodbye, Mr. Chips" will never forget the magnificent performance Greer Garson gave in that picture. The honours in acting went to Robert Donat, but Greer Garson was not very far behind him, which is about the biggest tribute I can pay her.

Miss Garson had been in Hollywood before making "Goodbye, Mr. Chips" in England, but ill-health and a certain amount of bad luck prevented her making the big hit she would undoubtedly have made had she got the right breaks. Now she is

Elizabeth Allan

Heather Angel

Patricia Morison

established as a very fine actress, and you'll see her opposite Laurence Olivier in " Pride and Prejudice."

Elizabeth Allan started her public acting career at that famous playhouse, The Old Vic. She has appeared in many British and American films, some of her best being " A Woman Rebels," " Camille," and as Mrs. Copperfield in the film of Charles Dickens' story, " David Copperfield."

Vivien Leigh will probably be paged in film history for her portrayal of Scarlett O'Hara in " Gone With the Wind." It was a very good performance she gave, but like so many more things associated with that costly film, values were overrated. Certainly Vivien Leigh had some magnificent scenes, and she played them finely.

Anna Neagle certainly made film history by her performances in " Victoria the Great," and " Sixty Glorious Years," in both films playing the part of Queen Victoria. In these memorable pictures she appeared as Queen Victoria as a young girl and as an old woman, and I have never seen the changing years so perfectly portrayed on stage or screen as in Anna Neagle's performances. It was not just the make-up, though that was indeed wonderful, but Anna grew old by her walk and her talk. Not to have seen Anna Neagle in these two films is to have missed a great deal. Naturally, she made good in Hollywood, because her two Victoria films had created something of a sensation in America. Also they made money. Her latest film " Irene " proves her versatility.

Wendy Barrie is another British actress who was born abroad, Hong Kong being her birthplace.

Three London born stars are Binnie Barnes, Muriel Angelus and Virginia Field. Binnie Barnes had an Italian mother, from whom she inherited her love for dancing, though her early ambition was to be a nurse. The stage claimed her and she began her screen career in 1929. Her 1940 films include " Frontier Marshal " and " Daytime Wife." Muriel Angelus, though born and educated in London,

Virginia Field

Left : An informal snapshot of Anna Neagle

Frieda Inescort

Vivien Leigh

is of Scottish parentage. She began as an artist's model and made her stage debut at the age of twelve in a play which she wrote and produced herself. She went to America after her successful stage appearance as the singing star of "Balalaika," and made a name for herself in American films in "The Light That Failed." Virginia Field made her big success in the 1937 film "Lloyds of London." She appeared in five films in 1939, and in 1940 won praise for her rôle in "Eternally Yours."

Frieda Inescort, who went to America as a secretary, stayed there for the screen. In her latest films, which include "The Zero Hour" and "A Woman and the Judge," she has starred.

Heather Angel, like so many others who have made a name on the stage and screen, began her career at the Old Vic and later toured with a stock company. She made her film debut in 1930 and has over thirty films to her credit.

Patricia Morison is another British girl who made her debut in films in America, in "Persons in Hiding," which she followed up with "Untamed." She has certainly come to stay.

Madeleine Carroll is a perfect type of English beauty. Though she has been cast for the most part in serious rôles, I think she has a sure touch for comedy, such as she displayed when she appeared with Robert Donat in "The Thirty-nine Steps."

It is very satisfactory to know that British actresses can hold their own on the screen with the best of Hollywood's importations from other countries.

E. W.

Top of page : Wendy Barrie

Upper circle : Madeleine Carroll

Lower circle : Binnie Barnes

Right : Muriel Angelus

"ACTION" TEAM

JOHN WAYNE and Claire Trevor first played opposite each other in "Stagecoach," the thrilling, dramatic story of a coach journey across Arizona in 1885.

They have since co-starred in two other films, both of them dealing with early periods of America's history. "The Dark Command," in which they are seen on the left, was a story of the American Civil War period. The big picture shows them in "The First Rebel," in which they appeared as eighteenth-century Pennsylvania settlers in a story of rebellion by the colonists. The little picture at the top shows them as the bandit and the "bad girl" in "Stagecoach."

GONE with the-

Piqued because of Ashley's marriage to Melanie, Scarlett marries Melanie's brother, Charles. (Left to right, Leslie Howard as Ashley, Olivia de Havilland as Melanie, Thomas Mitchell as Gerald O'Hara, Barbara O'Neil as Mrs. O'Hara, Vivien Leigh as Scarlett and Rand Brooks as Charles.

Scarlett goes to stay with her Aunt Pittypat in Atlanta, and at a charity bazaar scandalises everyone by agreeing to dance with Rhett Butler when dances are auctioned to raise money. (Clark Gable as Rhett Butler.)

Having promised Ashley to look after Melanie Scarlett finds herself alone with a little negro girl, Prissy, when Melanie's baby arrives. In desperation, as the Northern troops are on the outskirts of the town, she appeals to Rhett Butler for aid. (Butterfly McQueen as Prissy.)

On the nightmare drive back to Scarlett's home, Rhett, having gone halfway with them, suddenly leaves Scarlett, announcing his intention of joining the Southern army. Melanie is at the back of the cart with her newly-born baby.

Melanie, with Scarlett and Mammy, watches a figure enter the gates of the plantation—it is Ashley. (Hattie McDaniel as Mammy.)

Ashley confesses his love for Scarlett and takes her in his arms—then he tells her that he cannot be unfaithful to Melanie, and that he must leave the plantation.

THE story begins at Tara, the Southern plantation owned by Gerald O'Hara, whose love for its red soil, green fields, and the gracious house, finds echo in his daughter Scarlett, who is more like him than either of her sisters, Suellen and Careen. Scarlett, headstrong, wilful, lovely, who finds conquest of all the neighbouring young bloods an easy task, nurses an undeclared love for Ashley Wilkes, whose father owns the nearby plantation of Twelve Oaks. Mr. O'Hara brings the welcome news that Ashley has returned home, and that they are all invited to a barbecue next day. News not so welcome to Scarlett is that Ashley intends to marry his cousin Melanie.

Only fat, black Mammy, the devoted nurse and maid to the O'Hara girls, has penetrated Scarlett's secret. But Scarlett eludes her vigilance in the afternoon, and buttonholing Ashley in the study, confesses her love for him. To her fury and chagrin, he treats her as a child, and matters are not improved when Scarlett discovers that Rhett Butler has witnessed the whole scene and is highly diverted by it.

The barbecue is proceeding when the blow falls—the War of the North and South has begun. Gaily the young men ride away. And there is a double wedding—learning that Ashley and Melanie are to be married straight away, Scarlett, humiliated and angry, accepts the proposal of Melanie's brother Charles, a young man she despises. She is soon a widow, and her mother, mistaking her anxiety about Ashley for grief over Charles, sends her to visit her Aunt Pittypat in Atlanta.

At a charity bazaar Rhett meets Scarlett again. He alone sees through her—realises how the sombre black gowns irk her, and how she chafes at the decorum she is supposed to exhibit, while she feigns sorrowful bravery in her widowhood. Despite this, he is drawn to her.

When Ashley comes home on leave, Scarlett is torn between joy at seeing him and torment because he is Melanie's. Things grow steadily worse, and Scarlett works among the wounded at the hospital with Melanie, disgusted by contact with disease and suffering,

WIND

angry that Melanie's example has shamed her into it. The last straw is when Melanie has her child as the Northern troops march on Atlanta. Scarlett in desperation, appeals to Rhett, who miraculously produces a horse and cart. A nightmare journey to Tara begins, and when he deems them safe, Rhett, to her fury, leaves her to join the Southern army—a quixotic, generous impulse that she cannot understand.

At the devastated Tara, Scarlett finds more trouble confronting her. Mrs. O'Hara is dead, her two sisters ill with the fever that killed her. Only two slaves remain—faithful old Mammy and Pork. And the last bitter blow is to find that the disasters have turned her father's brain.

There is no food, no money, nothing but the red soil. Relentlessly Scarlett goads the little household into labouring in the fields, picking what cotton is left. Gold to buy precious seed comes when she shoots a stray Northern soldier and with Melanie, robs him. Then Ashley comes back. Scarlett's heart lightens—and one day he takes her in his arms and confesses his love for her. But troubles still persist. Taxes skyrocket. Unsuccessful in her attempt to get money from Rhett Butler, a prisoner, Scarlett steals her sister's sweetheart because he has a prosperous shop. He soon regrets it, for she leads him a dog's life. She develops a sideline in timber, despite his protests, and buys a sawmill, of which she tricks Melanie into persuading Ashley to become manager. But she is attacked when driving alone to the mill, and her husband is killed one night when he is one of a little band who attempt vengeance.

By this time Rhett is passionately in love with her, although he knows her to be hard, superficial, unscrupulous, and mercenary. Their marriage is a stormy one, and Rhett, tormented by the knowledge that Ashley is always in her mind, lavishes his adoration on their little daughter, Bonnie, who, however, is killed in a riding accident. Shortly afterwards, Melanie dies in childbirth. Ashley is free. Rhett tells Scarlett that at last she can have her heart's desire—he will divorce her. It is not until then that Scarlett knows that it is Rhett she loves. But it is too late—so often has Scarlett trampled on his love, and betrayed his trust that he cannot believe her now. And he walks out of her life, leaving her alone.

Faced with the prospect of losing her home because she cannot meet the rising taxes, Scarlett calls on Rhett, who has been flung into prison. At first he is touched by her visit—then he realises that all she wants is money.

Scarlett, to get money, marries her sister's sweetheart, Frank Kennedy. She buys a mill which she runs with convict labour, but driving to it alone, is molested, and saved only by the intervention of Big Sam, a former slave.

After the raid on the men who attacked Scarlett, Frank is killed. Rhett, backed up by Melanie, saves the others by pretending that they have had a drunken carousal at a house of ill-repute.

Rhett marries Scarlett, hoping to make her forget Ashley, but fails to do so. Unable to bear the life of sham they are leading, he leaves for Europe, taking their little daughter Bonnie with him.

Rhett returns, and Bonnie, who has the daring and high spirits of both her parents, is taught riding. She is killed taking a jump.

Melanie dies in childbirth. Scarlett with Ashley free to marry her realises that she no longer loves him. Rhett is the man she loves. But Rhett cannot regain his belief in her—and goes out of her life.

PIRATE'S DESCENDANT

THERE are not many film stars in whose veins runs the blood of pirates, but John Carroll claims to be a direct descendant of Jean Lafitte, that dandy among bloodthirsty pirates whose exploits were the basis of the film "The Buccaneer" in which Fredric March starred two years ago. John Carroll was christened Julian LaFaye, and was born in Mandeville, Louisiana, the district, you may recall, in which his notorious ancestor made his headquarters. At the age of eighteen he answered the call of adventure and travelled all over the world, his varied activities including work as a steeplejack, ship's cook, range rider, racing driver, circus airman, and gold prospector. He stopped wandering long enough to study singing in Italy and to develop his fine baritone voice. He sang on concert platforms in the capitals of Europe, and made his film debut in Hollywood in 1935 in "Hi, Gaucho."

A CHANGE OF NAME BROUGHT LUCK

LYNNE CARVER, auburn-haired and grey-eyed, made her first appearance on the screen back in 1935 as Virginia Reid, when she headed the twelve lovely mannequins in the fashion parade in "Roberta." Her voice showed so much promise that she gave up films for a year to study singing under Irene Dunne's singing teacher. On her return she was given tests and a trial contract of three months, during which she was also given her new name. This brought her luck. Her role in "Maytime" earned her a new contract in 1937, and she has appeared in nearly a dozen films since then, including "Calling Dr. Kildare," etc.

The daughter of Reid J. Sampson, a mining engineer, she was born in Kentucky, and has the soft Southern voice and intonation, although, because of her father's occupation, she spent most of her life travelling all over the United States with him. She settled with her family in Hollywood in 1931, and two years later made her first stage appearance in an amateur performance of "The Swan."

COUNTRY BOY

KENT TAYLOR is a country boy who made good but found the going pretty hard. Born on a ranch in Iowa some thirty years ago, with the name of Louis Weiss, he got the urge to act at an early age, but confined his expression of it to playing the saxophone and singing in the glee club. On leaving school at the age of sixteen he started his career as a window-dresser, but still had that acting urge. He managed to gratify it occasionally, but actors have to eat, and he did a diversity of jobs to achieve this. His first film engagement was to sing a song but the director decided to substitute a string orchestra. He was selling awnings when he got a call to work in a test for a new photographic process, which led to a test for himself. Has been in over forty films during his seven years on the screen.

ISA MIRANDA

Is the beautiful fair-haired Italian with clear brown eyes whom we first saw on the Hollywood screen in "Hotel Imperial," although previously she won great success in Continental films. In fact, Gabriele d'Annunzio, the great Italian poet, saw her in a film, spoke of her as the most glamorous woman in the world, and wrote a poem about her. The daughter of a Milanese tramcar conductor, she never went to school; yet she speaks four languages and is highly cultured—she educated herself.

RONALD REAGAN

Came to the screen from a job as sports commentator on the radio. A husky young six-footer, he worked his way through high school by acting as life guard at a seaside resort, and has seventy-seven rescues to his credit. At college he was in the football, basketball, swimming and sprinting teams, and is a first-rate shot and horseman, holding a commission in the United States Cavalry Reserve. He was also a motor-racing driver at one point in his career. His friends call him "Dutch," but he's of Irish descent.

VALERIE HOBSON

Was the first English girl to be photographed in colour, in "The Drum," beating Merle Oberon (in "The Divorce of Lady X") by about a month. She made her film debut when she was sixteen and then went to Hollywood. On her return she was given a contract. She has many accomplishments—she sings well, speaks four languages, dances (she trained for ballet) and rides. Clothes have always been a passion with her, and even as a child she used to dress up in all sorts of costumes of her own design. She is known to-day for her perfect dress sense. The daughter of a naval captain, she was born during the Great War. The event occurred in Larne, Ireland, because her father thought it was pretty safe for such an important happening.

ANDY HARDY'S SWEETHEART

ANN RUTHERFORD is perhaps best known on the screen for her work as Polly Benedict, Andy Hardy's sweetheart, in the Judge Hardy Family series. Canadian born, her father was at one time an opera singer under the name of Juan Guilberti. Ten months after Ann was born, however, he gave up singing and moved to San Francisco. She made her stage debut at the age of four in "Mrs. Wiggs of the Cabbage Patch," and has been acting on the stage, radio and screen ever since, her film chance coming as a result of her radio work. She is brown haired and eyed, and does not have to diet to keep her figure. She is good at tennis and archery and riding, and breeds canaries as a hobby.

FROM SCHOOLROOM TO STUDIO

IT was in 1938 that we first saw Michael Redgrave on the screen in the leading male role in "The Lady Vanishes." And it was only in 1935 that he had ended three years as a master at Cranleigh. He was born in Bristol and made his stage debut at the age of two in Melbourne, Australia. His mother, father and grandfather were all well known on the stage, his father being exceptionally popular in Australia, his mother known professionally as Margaret Scudamore. He was educated at Clifton and Cambridge, where he won his B.A., and in Germany and France. He is no mean writer, either, for he is the author of plays, an operetta, and had an ambition to become a successful writer before it was superseded by the ambition to become a successful actor. One of the tallest men on the screen—he is six feet three in height—he was once told that his height would be a hindrance to his career. His hobbies are gardening, swimming and squash. And he is genuinely modest.

"UGLY DUCKLING"

IF Helen Parrish had been more glamorous as a baby we probably shouldn't be seeing her on the screen now. When Helen was two her mother took her to the Hollywood film-casting bureau when she went to register Helen's sister for film work. Officials there took a look at Helen and thought she was a complete contrast to the "sweetly pretty" children who thronged the place, and only a few days later Helen had her first call for work. On the day that she was to go to the studio, Helen fell down and knocked out a front tooth. The director wasn't a bit dismayed—so Helen made her film debut as anything but a glamour baby. At thirteen, she reached the "awkward" age—so for three years she "retired." At sixteen she came back—and has turned out to be one of the prettiest brunette swans an ugly duckling ever developed into.

Men who have Made History

Don Ameche as Alexander Graham Bell and Henry Fonda as his assistant in "The Modern Miracle."

Will Fyffe as John Shaw in "Rulers of the Sea."

Don Ameche as Stephen Foster, with Andrea Leeds in "Swanee River."

John Loder as Tsar Alexander II in "Katia."

THE pages of history are full of romance and adventure, of stories of great men and women, of treachery and intrigue, love and loyalty. History is an inexhaustible storehouse rich in tales of human endeavour, to which fresh wealth is being added every day. More and more film producers are realising that it offers stories far more thrilling and inspiring than any fiction.

During the past year we have had an exceptionally large number of films based on historical fact—more, I should think, than in any other period since the screen presented its first flickering action story nearly half a century ago. From many ages, in all walks of life, in all parts of the world, men who have left their mark in the records of their countries have lived again on the screen.

It is not always the easiest job for an actor to recreate an actual character who has become famous. Sometimes also, the truth about them has become garbled. Sometimes there are popular preconceived ideas that are at variance with the actual facts. And producers have to tread warily when filming the life of a man within living memory—descendants of such men are inclined to be touchy about their ancestors and resent any incident that shows them in a light not entirely heroic, forgetting that even the greatest men are only human and suffer from human weaknesses.

A glance at the films on these pages will give you some idea of the richness of material from which one may choose—great soldiers and sailors, kings and princes, musicians and mechanics, inventors and physicians—the stories of their loves and their struggles are fascinating indeed.

Two inventors have had their lives dramatised—Alexander Graham Bell, the inventor of the telephone, and Thomas Edison, the inventor of incandescent electric light. "The Modern Miracle," Bell's story, starred Don Ameche, with Henry Fonda as his loyal friend who grumblingly starved with him so that at the expense of their stomachs their experiments might be maintained. Edison's story is the subject of two films—both quite new. Mickey

Chief Thunder Cloud as Geronimo, with Monte Blue and Gene Lockhart in "Geronimo!"

Vincent Price as Sir Walter Raleigh, Donald Crisp as Sir Francis Bacon, and Errol Flynn as the Earl of Essex in "The Private Lives of Elizabeth and Essex."

Abraham Lincoln and Mary Todd, who became his wife, were played by Raymond Massey and Ruth Gordon in "Spirit of the People" (above), and by Henry Fonda and Marjorie Weaver in "Young Mr. Lincoln" (left).

Sir Cedric Hardwicke as Dr. David Livingstone and Spencer Tracy as Henry M. Stanley in "Stanley and Livingstone."

Rooney plays the inventor as a boy in "Young Tom Edison," and the story is then taken up in "Edison, the Man," with Spencer Tracy as Edison. This, by the way, is something new in film biography—the production of two films each complete in itself, dealing with the same real life character at different periods of his life, played by two different actors.

Another inventor, whose name is written in maritime history, is that of John Shaw, the engineer who built the first engine that had sufficient power to take a ship across the Atlantic. His struggle to realise his dream was vividly shown in "Rulers of the Sea."

Musicians, too, have not been forgotten. The life story of Stephen Foster, who wrote those haunting Southern plantation melodies like "Old Black Joe" and "Old Folks at Home," is given in "Swanee River." Then there was "The Great Victor Herbert," the title of which was a little misleading, for the film did not deal with the life of the man, although it introduced his melodies.

In the medical profession, the doctor whose efforts are the latest to be dramatised is Dr. Ehrlich. The film deals with a delicate subject, but it is yet another proof that the film is indeed a medium for intelligent entertainment.

From America's pages of history have come "Geronimo!" "Man of Conquest," and two films dealing with Abraham

Walter Connolly, Allan Jones and Mary Martin in "The Great Victor Herbert"

Edward G. Robinson and Maria Ouspenskaya in "The Magic Bullets of Dr. Ehrlich."

Lincoln. Geronimo was an Apache Indian who headed the last great Indian revolt. He is not one of America's historic characters well known here. Nor is General Sam Houston, who freed Texas from Mexican domination.

In the two films of Abraham Lincoln, two different actors portrayed the great man. I did not see Henry Fonda as "Young Mr. Lincoln," but Raymond Massey's brilliant, sensitive study of Lincoln in "Spirit of the People" was something not easily forgotten.

"The Private Lives of Elizabeth and Essex" dealt with the love story of England's great queen and the Earl of Essex. This film gave me something of a shock by showing Sir Francis Bacon and Sir Walter Raleigh in an entirely new light.

Another love story was given to us in "Katia." It was the story of the love of Tsar Alexander II of Russia for Princess Catherine, who later became his second wife.

Films dealing with Dr. Livingstone, the famous missionary, have been made before. The latest one, "Stanley and Livingstone," was the story of the American newspaperman's long trek through Africa to find Livingstone.

History has often been considered dull. Who, after seeing these films, could honestly maintain this?

Mickey Rooney as Tom Edison, with George Bancroft as his father, Fay Bainter as his mother and Virginia Weidler as his sister in "Young Tom Edison."

Richard Dix as General Sam Houston, with Gail Patrick in "Man of Conquest."

Spencer Tracy as Edison and Gene Reynolds as his young assistant watch the result of Edison's experiment—a bulb was placed on a mercury pump until a vacuum was secured, and then attached to current from batteries. The glowing light burned on and on, and Edison dared not leave it.

It RUNS

Below : James Cagney. On the right is his sister, Jean Cagney.

Here is the Beery family. On the right is Wallace. Below is a picture of Noah with his son who, when it was taken, was known as Pidge. Pidge, as Noah Beery, Jr., is also seen in the centre as he appears in films today.

IN all trades and professions, as far back as records reveal, certain occupations have been a family affair, something handed down from father to son, and frequently with brothers, cousins, uncles, sisters and aunts also engaged in it. Good craftsmen, in the days before mass production, were proud of their work, and their sons were proud to learn the craft from their fathers, and to hand it on in turn to their sons. Smiths, coopers, cobblers, carpenters, saddlers, millers, bakers, all had an individual touch, and whether they transmitted it to a sword blade or a shoe, a cupboard or a cake, the finished article was unmistakable.

Although the tradition of handing on a craft from father to son is dying fast, and you find families who are widely varied in occupations, there are still plenty of examples of the opposite. One outstanding family that comes to my mind is the musical O'Donnell family, whom I expect most of you have heard via the radio—P. S. G. O'Donnell, B. Walton O'Donnell, and another O'Donnell whose initials have slipped my memory. There is a perfect instance of music " running in the family."

The stage has had many similar examples, some families handing down from the days when actors were classed with " rogues and vagabonds." After all, children who are brought up in the theatrical atmosphere are bound to pick up hints without being conscious of it, that is if they go to the theatre with their parents or are not banished from the room when visitors call. And it is usually easier for children to follow in their father's footsteps than to break out in their own line because nearly always father can smooth the way a bit.

In fact, one of the most famous theatrical families of to-day proudly boasts of an unbroken record as public entertainers which goes back for three hundred years. It is the Lupino family. In the British Museum is a playbill which announces the appearance of a Lupino as a performer at the Bartholomew Fair of 1642. The family has taken to screen work with gusto. Lupino Lane, Wallace Lupino, Stanley Lupino, his daughter Ida, have all been on the screen for some time. Ten-year-old Dicky Lupino made his film bow in " Just William," and Barry Lupino, the head of the family, made his first film-starring appearance in " Garrison Follies."

in the FAMILY

The screen can boast of many family associations. Some are plain to see because brothers and sisters or fathers and mothers and sons and daughters are actors. As soon as one speaks of families in films the Lane sisters, Lola, Priscilla and Rosemary, leap to mind. So do the Barrymores, John and Lionel, both of whom have long and distinguished careers on the screen as well as the stage, and their sister Ethel, best known for her stage work. They were at one time known as the "Royal Family of Broadway"; and the Morgans, Ralph and Frank. Then there are the Bennett sisters, Joan and Constance. The eldest, Barbara, made only one or two film appearances. And Joan, during the past year or two, has been doing far more work than Constance, her recent films including "Green Hell" and "The House Across the Bay." She has, by the way, kept to the dark tresses with which she was seen in "Trade Winds."

One of the most famous, and certainly the most numerous, family groups is the Young sisters—four of them. They are Sally Blane, Polly Ann Young, Loretta Young and Georgiana Young. Loretta is the best known of the quartette, with Georgiana, the youngest, the latest to join the family on the screen. Polly Ann and Sally were acting before Loretta started her career by taking the place of one of them in reply to a studio call. We had the opportunity of seeing them all together in the same film, "The Modern Miracle," when the four sisters appeared as screen sisters, daughters of Gardner Hubbard (played by Charles Coborn).

The only other real family to appear as a screen family are the Gleasons, who play the Higgins family in the film series, which has so far consisted of "The Higgins Family," "My Wife's Relatives," and "The Covered Trailer." James and Lucille Gleason were both on the stage before their marriage, and continued a most successful partnership after it. Their son Russell, now thirty-two, joined the partnership professionally when he was quite small. He appears with James and Lucille in the Higgins family films.

Joan Bennett.

Right : Constance Bennett.

Jack Holt and (right) his son, Tim.

Broderick Crawford.

Top of page :
Helen Broderick.

The picture on the table beside her, you will notice, is of herself and her son, taken a few years ago.

Jane Gilbert.

Left :
Margaret Lindsay.

John Barrymore.

Left :
Lionel Barrymore.

Grandpa Higgins, by the way, is played by Harry Davenport, who is also interesting from a family point of view. In the silent days Wallace Reid was a tremendous favourite. His wife was Dorothy Davenport, a well-known actress. Harry Davenport is her father, grandfather of young Wallace Reid, who has also made a few screen appearances.

Another well-known film family is the Beery trio—Wallace, Noah, and Noah, Junior. Wallace and Noah were well-hissed villains in the silent days of the screen. "Pidge" Beery, Noah's young son, accompanying his parents on theatrical tours, had his first stage experience at an early age, and also appeared in silent films. He is now known as Noah Beery, Junior, and has a good many roles behind him, the latest including "Flight at Midnight," "Of Mice and Men," "One Million B.C."

Three other stars famous on the silent screen have sons making their names in talkies. The most successful son of the three is Douglas Fairbanks, whose father's death at the comparatively youthful age of fifty-six came as a surprise to those who knew his passion for fitness and his zest for life. Young Douglas made his debut in "Stephen Steps Out" when he was only fourteen. His father later fostered his interest, not only on the acting side of film-making, but the artistic side as well. However, acting was the final winner, and "Young Doug" has become as well known in talkies as his father in silents.

Lon Chaney was famous for his horrifying make-up, which included a particularly gruesome one for the title role in the silent version of "The Hunchback of Notre Dame." When the new version was being made, Lon Chaney, Junior, was tested for the role of the Hunchback. He had been acting for some time, so did not lack experience. His disappointment at not getting the part, however, was considerably lessened by winning the part of Lennie in "Of Mice and Men." Lon Chaney, Junior, was at one time known as Creighton Chaney, by the way.

The third silent star is the only one of the trio still to be going strong on the screen. He is Jack Holt, who started as a stunt man in 1914. He was playing leads less than a year later, and has been playing them ever since. His son is Tim Holt, who was born in Beverly Hills in 1918, not so long after his father had begun what was to prove a long starring career. He made only one film appearance as a child, appearing as his father's screen son. His debut was in "History is Made at Night," and he was recently in "The Swiss Family Robinson."

Another son who is doing quite nicely for himself is Broderick Crawford, Helen Broderick's hefty young son. Helen Broderick before coming to the screen was one of America's favourite vaudeville comediennes, appearing with her husband, Lester Crawford. Broderick Crawford also had a stage career before coming to the screen recently. His latest

films are "Eternally Yours" and "Slightly Honourable."

In direct contrast to relatives who use the same name, there are some who take pride in making their way without trading on a name already famous. Joan Fontaine, as you know, would not use her real name because her sister, Olivia de Havilland, had already done so.

Margaret Lindsay's young sister is now in the throes of carving a career for herself. But she is not trading on Margaret's name—you'll have to look for Jane Gilbert.

Those of you who saw "The Secret of Dr. Kildare" may remember the nurse at the desk in the hospital who, with Nat Pendleton, provided one or two bright comedy moments. The role was played by Marie Blake. How many know that Marie Blake is the name of Jeanette MacDonald's sister?

Then in "Tower of London," the opening scenes showed the execution of a young nobleman for treason, while Basil Rathbone as the Duke of Gloucester and Ian Hunter as King Henry looked on approvingly. You may have noticed the name of the young actor playing the young nobleman. It was John Rodion. He is Basil Rathbone's son.

There is yet another actor who has made his way without attempting to trade on his father's name—a very famous one in stage circles. He is Noel Madison, the son of Maurice Moscovitch. Noel Madison began his screen career nine years ago. His father came to films only recently.

Another well-known acting family is that headed by Fred Stone, who has fifty years of theatrical experience behind him. Paula and Dorothy, his two daughters, are also on the stage, and make occasional film appearances.

Since William Gargan came to the screen, his brother Edward has followed, usually playing thick-headed policemen—a distinct contrast to his brother's roles, which invariably call for quick wits and actions.

The British screen has its full share of family talent. The Lupino family has already been mentioned. Another family which counts many actors in its ranks is the Livesey family, and that too has theatrical traditions that go back hundreds of years.

Sam Livesey was well known for his excellent character work in many British films before his death in 1936, shortly after he had played a deathbed scene in "The Mill on the Floss." He in turn had followed in his father's footsteps, for he was carried on the stage as a baby, and took to the stage when he was sixteen. His parents toured England in caravans fifty years ago. Now his sons are carrying on the acting tradition of the family. Roger Livesey is best known of the three on the screen. He began studying for the stage at an early age and made his stage debut in 1918. His first talkie was "East Lynne on the Western Front," but he had previously appeared as a child in the first version of "The Four

Harry Davenport.

Right: Wallace Reid with his wife and son.

Below: Marie Blake with Nat Pendleton.

Jeanette MacDonald.

Basil Rathbone (right).

John Rodion is seen below in "Tower of London."

Upper right : Lon Chaney.
Upper left : Lon Chaney, Jr.
Left : Derrick de Marney.
Below : Terence de Marney.

Charlie Ruggles.
Right :
Wesley Ruggles.

Feathers." His brothers, Barry and Jack, although not so well known on the screen, have also managed to sandwich film work between their stage engagements.

Frank Cellier, lately seen in "The Midas Touch," is another fine British character actor, as well known on the screen as he is on the stage, and his daughter, Antoinette, is doing extremely well for herself in British pictures. She was recently in "At the Villa Rose," and the Stanley Lupino comedy, "Lucky to Me."

Those clever comedy players, Sonnie and Binnie Hale, the son and daughter of Robert Hale, who was well known on the stage before his death, have given us many laughs with their screen work. Unfortunately, Binnie confines her work chiefly to the stage, while Sonnie Hale, after making some delightful comedies, in one or two of which he appeared with his wife, Jessie Matthews, has more recently shown a preference for work behind the camera.

A British mother and son who have spent many years in Hollywood are Mary Forbes and Ralph Forbes. Ralph went to Hollywood very soon after starting his film career in this country, and his recent appearances include "The Private Lives of Elizabeth and Essex" and "Tower of London." Mary Forbes is always in demand for roles depicting British matrons, of the type she portrayed in "The Sun Never Sets."

The de Marney brothers are also well known for their work on the British screen, although both are perhaps even better known as stage players. Derrick de Marney has done more film work than his brother Terence, and began his screen career when Alexander Korda saw him playing the title role in "Young Mr. Disraeli" on the London stage and offered him a film contract. Both brothers followed in their mother's footsteps. They are also well known on the radio, where their exceptionally pleasant voices stand them in good stead.

Two other brothers, of a very different type, are the American Leo and David Gorcey. In this case it was in father's footsteps that they followed, for he was a stage comedian. Leo leapt to fame as one of the original "Dead End" Kids, bringing his stage role to the screen. His brother, David, took over his stage role in "Dead End" when Leo left, and later went on the screen himself, joining a similar gang of young screen hooligans, the "Little Tough Guys."

There are a good many families who draw their entire living from the screen—even the smallest members contributing earnings to the family coffers. And there are plenty of others where the children alone are on the screen. We may not hear of them, although they may work quite frequently, because they are used for crowd work and "bits."

Virginia Weidler is a name which very few regular picturegoers don't know. We've seen her intelligent little face, sharp eyes and dark hair screwed up into two tight pigtails,

in many films, among them being "Bad Little Angel," "Spats to Spurs" and "Young Tom Edison." She is a leading player of considerable renown, and in fact, using the term loosely, might be described as a "star." But how many know about all the other little Weidlers? Her father and mother emigrated to America after the Great War, and Virginia was born in 1927, the sixth and youngest Weidler. When Virginia made her first screen appearance in "Moby Dick," the other five had already begun to have dramatic training, their mother, a former European opera star, staging amateur theatricals based on their favourite stories. The training continued, and all the children worked at times in the film studios—Sylvia, Verona, Werther, Wolfgang and George as well as Virginia. By the time Virginia was seven, she spoke three languages fluently, and this gained her the opportunity to work with Francis Lederer on the Los Angeles stage in "Autumn Crocus," as the result of which her screen career started in earnest.

Another family whose youthful members are even more numerous is the Watson family. Bobs is the bright little star of this family, and he, too, is the youngest. There are eight little Watsons altogether, and as Papa Watson has been on the directing side of films for many years, it was natural that his family should turn to the studios for their living. Between them the Watsons have appeared in well over fifteen hundred films—which must be a record unbeaten by any other film family. Next in age to Bobs is Delmar, the seventh youngest Watson, some six years older than Bobs. He is also next to him in fame, and has been acting since he was a few months old.

Two other youngsters who have also helped the family finances are David Holt and his sister Betty. They are, by the way, no relation to the other film Holt family, Jack and Tim. David Holt's career started because his mother's burning ambition to go on the stage herself had been frustrated. She determined that her children should be on the stage instead. Little David was trained from the time he could toddle, and his parents denied themselves all kinds of luxuries in paying for his lessons, and for journeys to New York and Hollywood. And eventually Mrs. Holt's patience and persistence were rewarded, and David began his career at the age of seven. Betty, David's younger sister, was offered a contract shortly afterwards.

When young Frankie Thomas started his stage career, it was no original departure, for his father, Frank M. Thomas, and mother, Mona Bruns, were American stage favourites, and so was his uncle, Calvin Thomas. Frank M. Thomas, has since won fame as a character actor on the screen. His son was carried on the stage at the age of nine months, by his mother. Before he was sixteen, Frankie had been star of six Broadway productions and it was one of these

Above: Douglas Fairbanks, Jr.
Upper right: The late Douglas Fairbanks.

Frank Morgan.

Left: Ralph Morgan.

Douglas Shearer.

Left: Norma Shearer.

Fred Stone and his two daughters.

Left: The Young family, as they appeared in "The Modern Miracle." Standing: Sally Blane and Polly Ann Young. Seated: Loretta and Georgiana Young.

Right: The Gargan brothers. William is in the larger picture, Edward in the smaller.

Extreme right: the Gleasons—James and Lucille seated, their son Russell standing.

"Wednesday's Child" that took him to Hollywood to make the screen version. His work in this resulted in a contract. Those of you who have seen him with Bonita Granville in the "Nancy Drew" series know how excellent he was as her friend, who was always rebelling against being drawn into Nancy's amateur detecting activities, yet never quite managed to stay out of the trouble into which he knew her schemes would lead him.

Not all the activities of families in the film business are confined to acting. For instance, it is well known that Norma Shearer's brother, Douglas, is the head of the sound-recording department at Metro-Goldwyn-Mayer.

And although we can now see the two Cagneys on the screen, there is a third Cagney who is active off it. James Cagney, who has been a star for several years, has been encouraging and helping his young sister, Jean, in the start of her film-acting career. Jean first wanted to be a doctor. But she has two other brothers who are doctors, and they turned their thumbs down on her aspirations. So she turned to amateur dramatics at college, and, finding that her brother James was encouraging, took up acting professionally, and can be seen in a leading role in "All Women Have Secrets." James, by the way, watched her first scene. The other Cagney brother—Jean is the only girl in the family of five—William, by name, is a producer and James Cagney's business manager.

Charlie Ruggles is the brother of Wesley Ruggles, the producer-director, and they are noted for their dissimilarity, both in appearance and tastes. Charlie is short and stocky, with light brown hair and grey eyes. Wesley is tall and thin, with dark hair streaked with grey and brown eyes. Wesley started in films as a Keystone cop, turning to directing shortly afterwards. Charlie began his stage career at fifteen, but didn't come to the screen until 1930.

The family spirit still flourishes in filmland.

FAST Talkers

Stars of the screen who talk themselves into trouble and talk themselves out of it—and give us a vast amount of entertainment in their doing both.

W. C. Fields and Mae West as they appeared in "My Little Chickadee."

The Marx Brothers. The speed with which Groucho and Zeppo talk makes up for Harpo, who never says a word.

The Ritz Brothers, another crazy trio of talkers.

Lee Tracy, perhaps the fastest talker of them all.

The First Six Months

Wylie Watson, Reginald Purdell and Patricia Roc in "Pack Up Your Troubles."

ON that momentous week-end in September 1939, when Mr. Neville Chamberlain, then our Prime Minister, announced that we were at war with Germany, we knew that we were on the eve of the greatest struggle for the liberty of action and thought for the individual that the world has ever known. Twenty-five years before, the British film industry, then a babe in arms, was virtually suffocated by the Great War, and it was only recently that, protected by the Quota regulations, it had begun to challenge American production. Those four years of the Great War had given America an advantage at a time when technique was in its most rapid and vital stage of development. This time, it was determined, the mistake should not be repeated.

What happened in the British film industry during the first six months of the struggle? The first activity was the evacuation of the London offices and their very inflammable reels of films to country districts, sandbags piled high against doorways, windows and pavement lights boarded up. Then, of course, by Government order, every cinema in the country was closed. This did not last long. A week later cinemas in "safe" areas were reopened, to be followed gradually by cinemas in big industrial centres. For the first time we saw those air raid shelter notices with which we have since become so familiar, shown on the screen. And "business as usual" became the slogan.

Robert Newton, Kim Peacock and Walter Rilla in "Hell's Cargo," which was edited after war began.

Below: Joyce Barbour, Gordon Harker, Elizabeth Allan and Anna Konstam in "Saloon Bar."

George Formby and Phyllis Calvert in "Let George Do It."

Sir Seymour Hicks, Nova Pilbeam and Wilfrid Lawson in "Pastor Hall," an indictment of the Nazi regime, inspired by the courage of Pastor Niemoller, the ex-U-boat commander of the First Great War, who was put in a concentration camp because he refused to preach the "gospel" according to the Fuehrer

Cinemas have been doing well, despite the inconveniences of the black-out and restricted traffic. It is, in fact, one means of providing those emotional safety valves absolutely essential in war time. The cinema is a place where one can forget worries and fears for the time being, when taut nerves relax, and thoughts are entirely changed.

When the cinemas first reopened, while the film distribution staffs were still sorting out their stock, the film that was expected did not always arrive. Nor was the film in the tin always what the label on the tin said it was. Still, the reorganisation took place quickly.

I remember visiting the Warner studios at Teddington, where the London staff and much of its equipment and material had been transferred. I watched one of the studios being transformed into a film despatch department. Sandbags, many of them painted with names reminiscent of the Great War—and unconsciously prophetic of the trend of this war—as well as topical remarks about the new war, flanked the studio itself. Inside, shelves were being hastily erected to store the round metal tins containing the reels of film. "Business as usual" was being carried on with remarkable cheerfulness in the most trying circumstances so far as the distributing side of the company was concerned, but production had ceased for the time being.

In many other studios, however, work went on. Re-takes were made to add topicality to Paramount's just completed "Spy for a Day," and preparations for other productions continued.

"The Thief of Baghdad" at Denham continued—and, in fact, the film was actually being shot when the first air raid

"Old Bill and Son."—Left to right: Mary Clare as Young Bill's mother, John Mills as Young Bill, Rene Ray as Sally, and Morland Graham as Old Bill.

David Hutcheson, Stanley Lupino and Gene Sheldon in "You're Lucky to Me"

Anton Walbrook and Diana Wynyard in "Gaslight."

Graham Moffatt, Arthur Askey, Richard Murdoch and J. H. Roberts in "Charley's (Big-hearted) Aunt."

Gibb McLaughlin, George Hayes and Douglas Wakefield in "Spy For a Day."

Below: Alastair Sim, Diana Churchill and Barry K. Barnes in "Law and Disorder."

Right: Two scenes from "The Lion Has Wings." At the top, a scene showing the operations room at a bomber command station. In circle: Merle Oberon and Ralph Richardson.

Roland Culver, Enid Stamp-Taylor and Clifford Evans in "Fingers."

"The Briggs Family." Front row: Mary Clare, Edward Chapman and Jane Baxter; back row: Peter Croft and Glynis Johns.

warning of the war was sounded. Four-fifths of the film was made in the studios. The other fifth was to have been filmed on location in Mesopotamia and Arabia. War restrictions naturally prevented these plans being carried out. But others were formed. And Sabu, June Duprez and director Zoltan Korda and other members of the company travelled to Hollywood. Arizona deputised for Mesopotamia and Arabia.

Work had been started on "Band Waggon" at the Islington studios. When war broke out, reproduction was transferred to the Shepherd's Bush studios, and work continued. At Ealing, filming of "David Goliath," which afterwards became "The Proud Valley," continued, and so did "Money for Nothing" at Walton, and "Inquest" at Highbury.

And although "The Stars Look Down," "Sons of the Sea," "Come on, George" and "Return to Yesterday" were among the films which had been "shot" before the outbreak of war, they were cut and finished afterwards.

The studios rallied despite the fact that so many of the studio staffs, to say nothing of directors and actors, had transferred their activities to the Army, the Royal Navy or the Royal Air Force.

Despite this, however, there was a good deal of unemployment directly caused in this, as in many other industries, by the gigantic upheaval entailed by the necessity for turning peaceful England into a country whose entire energies must be devoted to one end only—the victorious conclusion of a war that everyone knew would be hard won.

By October, preparations had been completed for the start of the next Arthur Askey - Richard Murdoch comedy—the modern version of "Charley's

Left: Michael Redgrave, Glen Alyn, Hartley Power and Sally Gray in "A Window in London."

Frances Day and Vic Oliver in "Room for Two."

Robert Montgomery and Constance Cummings in "Busman's Honeymoon."

Rex Harrison Basil Radford and Naunton Wayne in "Gestapo."

Aunt," re-christened "Charley's (Big-Hearted) Aunt," to follow "Band Waggon," which was completed towards the end of the month. "Jail Birds" was being made at Walton, "The Middle Watch" was being made at Welwyn, and "Husband-in-Law" had also started at Highbury, the title of the latter film being changed later on to "Law and Disorder." All these, you will notice, were comedies. For it was pretty shrewdly judged that something to laugh at would be the type of entertainment most in demand.

So November found the Tommy Trinder comedy "Laugh It Off" under way, as well as George Formby's "Let George Do It," the last George made before going to France to entertain the troops. George, however, was without the producer and director who had been responsible for his recent previous great hits—Anthony Kimmins, who was on the Royal Naval Reserve, had gone back to take up his commission; and Jack Kitchin had enlisted as a private in the Army. In this month, too, the Warner studios reopened, and shooting started during the first week of December on "The Briggs Family." November was also notable for the completion of the first war film introducing actual scenes of the war—the first propaganda film made under the auspices of the Government. This was "The Lion Has Wings," which was shown all over the country to wildly enthusiastic audiences at the end of the month, and deserved the enthusiasm. The scenes, you will remember, were those of the take-off, and return of the R.A.F. personnel who made the raid on Kiel, and the reconstruction of incidents in the raid. Ralph Richardson, who co-starred with Merle Oberon in the film, as an R.A.F. officer, was a remarkably apt choice, not only because of his fine acting talent, but because he was a qualified pilot in real life, and on the reserve of the Fleet Air Arm. You may recall an amusing incident that occurred to him in May, when he made a forced landing—and found himself surrounded by villagers armed with scythes, shotguns and other makeshift weapons, suspecting him of being an enemy parachuter!

Albert Burdon (centre) in "Jail Birds."

December found two more "topical" films getting into their stride. "Gestapo" was begun at Shepherd's Bush, and the exterior scenes of "Contraband" were finished.

January found "Pastor Hall" and "For Freedom" being filmed, the latter being another film to include actual personnel of our fighting forces—the heroes of the Battle of the River Plate, officers and crews of H.M.S. *Ajax* and *Exeter*, who, with H.M.S. *Achilles*, put paid to the German pocket battleship, the *Graf Spee*. In complete contrast to these two films was "Saloon Bar," on which work was begun at Ealing. "Pack Up Your Troubles" and "Tilly of Bloomsbury" were also begun. Bruce Bairnsfather, famous cartoonist of the last war, returned from France with scenes made there for inclusion in "Old Bill and Son," a film based on the famous character he had created, Old Bill, the walrus-whiskered Cockney whose unquenchable spirit found so much to laugh at in these times of death and destruction.

February found "The Door with Seven Locks" starting at Welwyn, "George and Margaret" at Warners, "Old Mother Riley in Society" at Walton, "Gaslight" at Denham, "Girl in the News" at Shepherd's Bush, and three anti-gossip shorts, "All Hands," "Dangerous Comment" and "Now You're Talking," were made at Ealing.

March—the end of the first six months—saw "Busman's Honeymoon" at Denham, with an American star, Robert Montgomery, coming to war-time England to star in it, despite such discouragement as blackouts and rationing and the 'flu and measles epidemics. Later Robert went to France to drive an American ambulance. At Ealing another war drama, "Convoy," was also begun.

Peter Murray-Hill, Diana Churchill, Belle Chrystall and Keneth Kent in "The House of the Arrow."

Sid Field and Hal Walters in "That's the Ticket."

Sydney Howard, Henry Oscar, Kathleen Harrison and Michael Wilding in "Tilly of Bloomsbury."

Nora Swinburne, Athole Stewart, Wilfrid Lawson and Patricia Roc in "Gentlemen of Venture."

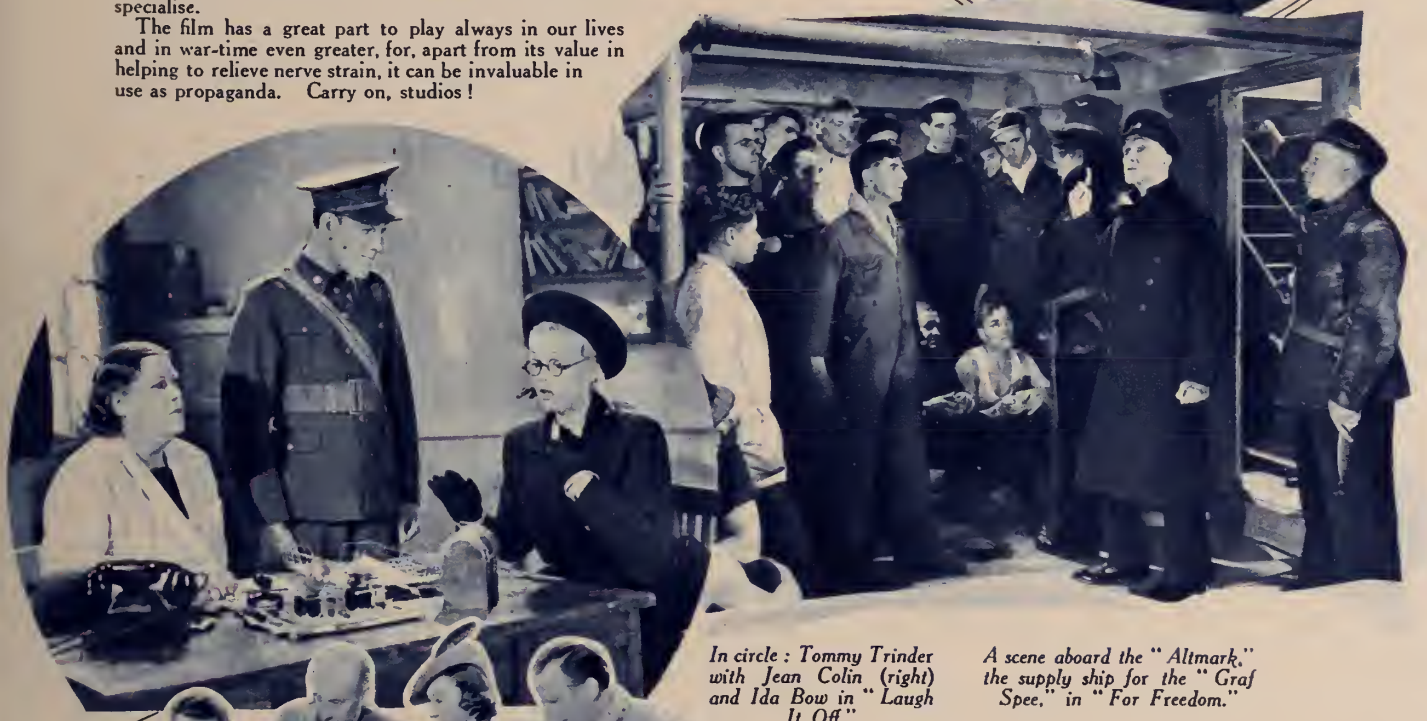
Googie Withers, David Hutcheson, Jack Buchanan and Sebastian Shaw in "Bulldog Sees It Through."

A story of the first six months would not be complete without a tribute to the brilliant work of the newsreel men who have given a record for all the world to see of the many facets of modern warfare. They were on the job straight away, and on September 11th the first film to be put on a screen in London since the declaration of war was a private showing of a newsreel. The mixed bag included scenes of the evacuation of thousands of children from danger areas to the countryside, during the first three days of the first week of war, farewell scenes at a French railway station, a reconstruction of the torpedoing of the *Athenia*, the first shot of Nazi Germany against defenceless women and children, with actual stories of some of the survivors.

The following month saw the departure for France of the "official" newsreel camera contingent. The newsreel cameraman's job is no easy one in wartime. He has to be careful that he does not contravene the many restrictions that are necessarily placed on his movements. On the other hand, he is always on the alert to "deliver the goods" and to give us the most enlightening pictures it is possible to get—a true picture of what is happening. And the newsreel cameramen's records of this war will contain an irrefutable indictment of the Nazi methods of waging war by machine-gunning refugees and the trickery and treachery in which they specialise.

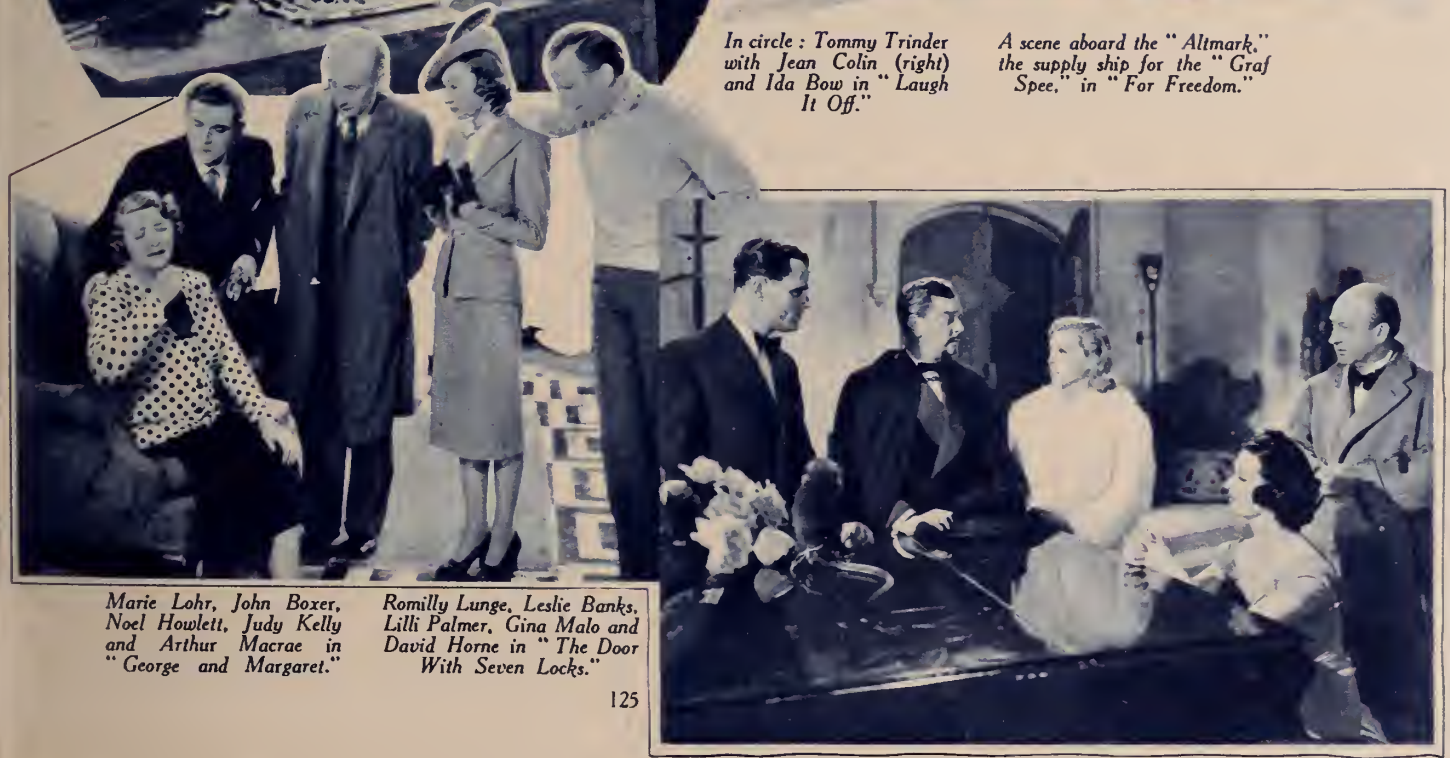
The film has a great part to play always in our lives and in war-time even greater, for, apart from its value in helping to relieve nerve strain, it can be invaluable in use as propaganda. Carry on, studios!

Valerie Hobson, Conrad Veidt and Hay Petrie in "Contraband."



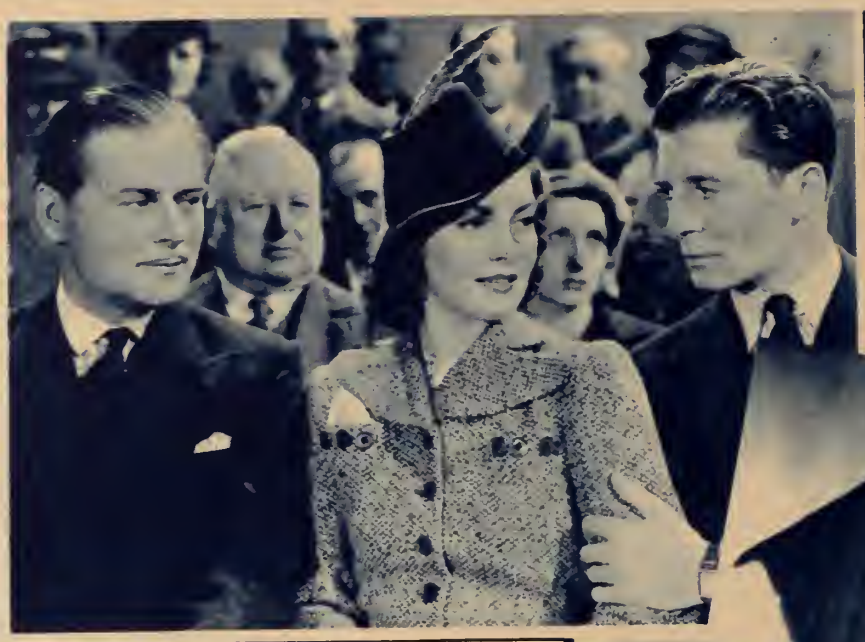
In circle: Tommy Trinder with Jean Colin (right) and Ida Bow in "Laugh It Off."

A scene aboard the "Altmark," the supply ship for the "Graf Spee," in "For Freedom."



Marie Lohr, John Boxer, Noel Howlett, Judy Kelly and Arthur Macrae in "George and Margaret."

Romilly Lunge, Leslie Banks, Lilli Palmer, Gina Malo and David Horne in "The Door With Seven Locks."



Sebastian Shaw, Patricia Roc and Derrick de Marney in "Three Silent Men," a thriller about a deadly war weapon that would destroy the world.

Below: A scene from "Mein Kampf," later called "Death of a Nation," showing Hitler's menacing shadow in the house of Captain von Roehm, his friend and follower, whom he had shot when Roehm ventured to express opinions differing from Hitler's.

Below: Arthur Lucan, as Old Mother Riley, hobnobs with a theatre page boy in "Old Mother Riley in Society."

Another scene (below) from "Old Mother Riley in Society," showing, left to right, Denis Wyndham, Kitty McShane (as usual, playing the part of Old Mother Riley's daughter) and John Stuart.

Barry K. Barnes, Margaret Lockwood and Roger Livesey in "Girl In the News."

Judy Campbell and Clive Brook in "Convoy."

THAIS DICKERSON is Gloria Dickson's real name, but to prevent mis-spelling and mis-pronunciation the studio changed the Thais to Gloria and dropped a syllable from the Dickerson.

She was always interested in the theatre, and right from the day when she acted for relatives and friends at the tender age of eight, she dreamed of becoming a theatrical star. She received encouragement from her parents and they arranged for her to have training from the time she entered junior high school. When her father died she was more determined than ever to attain the goal which he had always been confident she would reach. After a little stage experience, film talent scouts discovered her and she made her screen debut in "They Won't Forget." She would like to try her hand at writing novels. She is also very interested in music and literature, but she does not play any musical instruments. She names clothes as her worst extravagance.

PRESTON FOSTER says that it is really doubtful whether he will ever portray as many parts on the screen as he has played in real life. He began to earn money at an early age, for he helped to pay for his education by working during vacations.

"I have been almost everything except a deep-sea diver," he says. "As a youngster I was a newsboy, a printer's devil, a delivery boy, an attendant in a bowling alley, a grocer's assistant, helper in a glass factory, a garage mechanic, a shipyard worker, car salesman, shipping clerk, piano salesman, sewing-machine repair man, 'bus driver, and special policeman."

Preston has a rich baritone voice, and he sang in concerts, opera and on the air before going on the legitimate stage. When playing in "Two Seconds" he was asked to appear in the film of the same name.

Having been Jack-of-all-trades, Preston Foster is now interested in only one—the screen.

SARAH JANE

JANE WYMAN came to the screen about four years ago as a brunette, making her debut in a small role in "My Man Godfrey." Then she became a blonde and won leading roles. She is unusually talented. She is something of a "blues" singer, and something of a writer, two of her stories having been published. She sketches in pen-and-ink and charcoal, and she is interested in designing and interior decorating. And before she came to the screen she had been manicurist, hairdresser, switchboard operator, secretary, model, and singer on the radio. Roses and gardenias are her favourite flowers, and her favourite outdoor sports are tennis, badminton, riding and golf. Clothes she counts as her hobby. She is of French-American descent, born Sarah Jane Folks. Made her acting debut at the age of eight in a school play. Her only pet is Bebe, a parrot which stands about five inches tall on his perch. Recent pictures: "Kid Nightingale," "Brother Rat and a Baby," "Gambling on the High Seas."

"LITTLE EVA"

FOURTEEN years ago, Virginia Grey created a sensation with her performance as Little Eva in a film of "Uncle Tom's Cabin." Then, like many another prodigy, she faded into comparative obscurity. But she still hoped for fame, despite the fact that her father, a comedy director, told her to keep out of pictures. At fourteeen she was given a role in "Secrets"—but no more parts came along, and she took her father's advice. She worked as doctor's assistant, studied nursing, finished her schooling, taught dancing. And then she got a chorus job in pictures. This led to a job as stand-in for Madge Evans, and the lead in a musical "short" with George Murphy. And her career had started. Her sister Loraine acts as her stand-in.

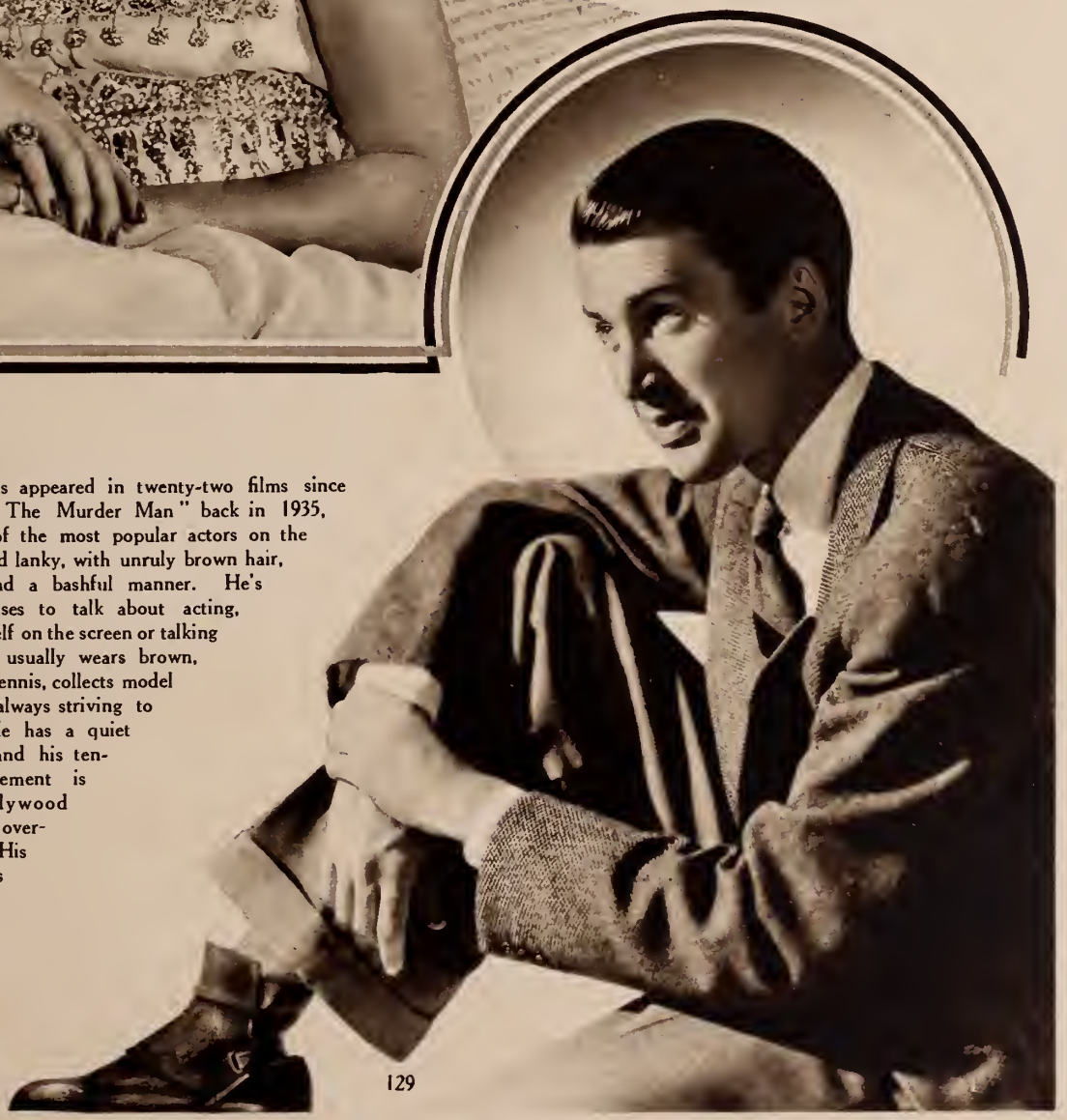
FROM MINE TO MOVIES

GEORGE MURPHY planned to be a mining engineer. He was orphaned when he was ten, helped through school by a married sister, and worked his own way through college. He was down a mine when a cable broke and a load of coal landed on him. When he had recovered, he decided not to be a mining engineer. He worked as a runner on the New York stock exchange during the day and danced in a night club at night. Then he met a boyhood friend, Juliette, and they became famous as a team of ballroom dancers. Later they married. George had always had a desire to be an actor, and he enjoyed musical comedy work. He was dancing in "Roberta" when he was given his first film job—in Eddie Cantor's "Kid Millions." He has a quiet, whimsical sense of humour and a quick wit. He collects stamps, maps and hats. He likes old shoes, sleeping late and fireworks. Buddy Ebsen is his closest friend.

"MAGGIE" and "JIMMY"

MARGARET SULLAVAN was born into an aristocratic Southern family in 1909, and as soon as she began to trot about the place her parents began to realise that their pale, thin little daughter had a robust, roaring spirit. She played with the children she shouldn't have played with, and she kicked over all the conventions of "nice" behaviour that those respectable, well-bred Southerners held so dear. And then she committed the final abomination of going on the stage. Her parents had allowed her to go to Boston to learn dancing. Secretly she joined E. E. Clive's dramatic theatre —and followed this up by accepting an invitation to make one of a group of university students who were going to Cape Cod to run a summer theatre. Among them were a nice young chap named Jimmy Stewart and a serious young student named Henry Fonda.

She renewed her acquaintance with Jimmy when they played together in Hollywood in "Next Time We Live," in 1936. Two years later they were cast together again in "The Shopworn Angel," and recently they made "The Shop Around the Corner."



JAMES STEWART has appeared in twenty-two films since his debut in "The Murder Man" back in 1935, and he's now one of the most popular actors on the screen. He's tall and lanky, with unruly brown hair, grey-green eyes, and a bashful manner. He's really modest, refuses to talk about acting, dislikes seeing himself on the screen or talking about himself. He usually wears brown, plays a fast game of tennis, collects model aeroplanes, and is always striving to put on weight. He has a quiet sense of humour, and his tendency to understatement is outstanding in Hollywood where everything is overstated (colossally). His favourite reading is biographies. His hobbies are flying and photography, and he plays the the accordion well.

INDIANS have until now played quite a large part in the life of LARAINE DAY. She was born among the Indians in Utah, and her father is still there as an Indian interpreter. When she first came to the screen she played in three George O'Brien westerns, where she encountered Indians again.

At one time she was known as Laraine Johnson. She was christened Laraine to coincide with her twin-brother, Lamar. Five feet five inches, Miss Day has light brown hair, and mirthful blue eyes. Athletics hold no attraction for her, and she confesses to being indolent in all respects save her work. There is one other exception, however, and that is writing.

In her high-school days she was one of the ringleaders in a little theatre movement, and since living in Los Angeles she has organised another little theatre group called "The Wilshire Players Guild." Laraine lives with her mother and brother. She is the wholesomely modern type; lipstick is her only make up. Her film experience has included the "Dr. Kildare" pictures.

IF she had not made up her mind to enter a beauty contest, JOYCE COMPTON might never have become a screen actress. Like many girls, she had often thought that she would like to be in films, but she had never given it really serious consideration until she entered the contest which was run by a Los Angeles newspaper, and won it. The prize included a small part in a picture, and that set her on the road to screen fame.

Blonde-haired, blue-eyed Joyce is five feet five inches in height.

ATHLETICS are one of the biggest factors in the life of RICHARD ARLEN. He likes mixing with members of the sporting fraternity. Los Angeles sports editors are among his friends, and he has often written up accounts of sporting events for them. Before he was really established on the screen, he said that if things went wrong with him in the motion-picture business he would like to have a job as a sports writer. He went in for athletics even as a child of five, much to his father's delight, for he too was an athlete and he took great pride in his son's prowess. During his college days Dick played a good deal of football, and to-day he is acknowledged to be one of Hollywood's best golfers.

When Richard Arlen first arrived in the film city he lived on two shillings a day for three weeks while making the rounds of the studios in the hope of getting film work. At last he gained employment, but it was not as an actor but as a worker in a film laboratory. While making a delivery on a motor-cycle one day, he was injured. It was found that his leg was broken and he was taken to hospital. A film director visited him while he was there and promised him work as an extra when he recovered.

When Dick came out of hospital he was delighted to start work on the acting side even though it was only as an extra. He felt that he had reached the heights of ambition when he was cast for the leading role in "Volcano," but he was taken from the part after eight days. He was so bitterly disappointed that he was ready to quit pictures for good, but on second thoughts he determined to fight back and win. And he did!

Richard Arlen holds the distinction of never once having been late on the set during his many years of film work.

He was only sixteen when he enlisted in the Royal Flying Corps during the Great War.

LYNN BARI

AUBURN-HAIRED and hazel-eyed, Lynn Bari is the daughter of a clergyman. She was born at Roanoke, Virginia, and christened Marjorie Bitzer. Educated at private schools, she began to take an interest in amateur theatricals when the family moved to Boston, and this led to film ambitions. She went to Hollywood and enrolled in a dramatic school. Her first film work was as a dancer in "Dancing Lady," the Joan Crawford picture in which Fred Astaire also made his film debut. More dancing roles followed—then came two years' study at the 20th Century-Fox dramatic school, and her first leading role in "Sporting Blood" in 1938. Recently in "We're in the Army Now," "City of Darkness."

EMLYN WILLIAMS

EMLYN WILLIAMS had to fight hard for fame. He was born in North Wales, and his family early recognised that he was the "brains" of the family. Scholarships helped him through school and Oxford University, and it was here that he began to take a serious interest in the theatre. His mother wanted him to become a minister. Emlyn wanted to write and act. So for a time he compromised and taught languages. Then came the day when he set out for London in search of fame. His first job was a tiny part in "And So to Bed." Success came speedily, and to his fame as an actor he added fame as a playwright, the most famous of all his plays, perhaps, being "Night Must Fall," in which he starred in the role taken by Robert Montgomery in the screen version. His favourite role is still the one in which he scored his first big hit—that of the mad Lord Lebanon in Edgar Wallace's "The Case of the Frightened Lady," which he played on stage and screen. He divides his time between his London flat and his Sussex cottage, is a keen golfer and a tireless walker.

RUTH HUSSEY

WHEN Ruth Hussey's parents objected to her going on the stage she got herself a job on the radio, writing copy and skits, announcing and playing in radio dramas. Then she did go on the stage, and was playing in "Dead End" on tour when she was given a film contract. She did little during that year, and the contract expired. Ruth refused to be beaten. She worried the studio until she got another test—and the result was another contract. Recent films are "The Women," "Another Thin Man," "Susan and God."

A BRIGHT HOPE

BOB HOPE is one of the brightest young comedians that Hollywood has to offer to a weary world. And it was his liking for Scottish jokes that turned him from a dancer to an actor. Born in London, his family went to America when he was a child. He took tap dancing lessons, and when the instructor left gave them in his stead. Leaving this, he became a clerk in a motor-car company. He was a poor clerk, but the company kept him on to brighten official functions. Then he thought he'd be a boxer. Two matches, spent chiefly in a horizontal position, changed his mind. He teamed with another youngster for a dance act in variety, and was planning to do something else because he realised that dancing's popularity was waning, when he was asked to announce the next week's show. He started telling his Scottish jokes and the audience liked them so much that he worked as a comedian on his own after that.

After various ups and downs in variety, he scored in musical comedies and on the wireless and eventually came to the screen. He does not smoke, seldom wears a hat, and though he works indefatigably, never seems to have anything to do. He is the fifth of seven brothers. And he loves to be in a crowd. He says that he took up tap dancing because as a choir boy his voice changed in the middle of a solo.

HOLLYWOOD BORN

HOLLYWOOD seldom takes interest in Hollywood-born people. But it did take an interest in Jane Bryan, only to find that Jane didn't take an interest in Hollywood.

She was then Jane O'Brien, studying drama with the object of going to New York to win fame on the stage. Hollywood was just the place where she was born, and where films were made. Jean Muir was running the "little theatre" where Jane was studying, and she gave her the starring role in "Green Grow the Lilacs." As a result Jane didn't get anywhere near New York. She was signed straight away to a screen contract.

She has a refreshing charm, a tip-tilted nose, and freckles. She has three younger brothers, which may account for her proficiency in outdoor sports. All three brothers and her father, a lawyer, were extremely startled when Jane, at the age of eight, wanted to be an actress. She became one ten years later. She has no superstitions, and hates turnips, eggs, and wearing a hat. And she will never forget Bette Davis's kindness to her when she was a newcomer to studio life. She has recently won wide acclaim for her work in "We Are Not Alone" and "Invisible Stripes."

BETTY GRABLE owes her presence in pictures to her father's firm belief in travel as a form of education; and his selection, one year of Hollywood, for a holiday trip. Betty and her mother loved the place so much that they stayed on when Mr. Grable returned to his brokerage business in Missouri—a holiday extension that turned into permanent residence.

Betty enrolled at the Hollywood Professional School and at a dancing school, and showed such exceptional talent in the art of terpsichore that she was chosen to become a member of the Fox Dancing Chorus. She was then only in her early teens. A year or so later she was playing lead in a Wheeler and Woolsey comedy, "Hold 'Em Jail." It was a strange coincidence that ten years previously Bert Wheeler had chosen Betty as winner of a children's Charleston contest in her home town.

Betty has starred in many pictures since her film debut, but she doesn't confine her activities to the screen. She is a popular and well-known artiste in American stage and cabaret, where she is known as the "pearl blonde" on account of the unusual shade of her lovely hair.

ROBERT PAIGE had a fan following of many millions before he even set foot in a screen studio. For six years he was a radio announcer. He also acted in some dramatic programmes, and this experience stood him in good stead when he turned to the stage. "Discovered" by a talent scout, he made his talkie debut in "Cain and Mabel" in which Marion Davies and Clark Gable starred. Soon Robert was a star in his own right.

He is one and a half inches over six feet in height, has brown hair and deep blue eyes.

JUDITH BARRETT gained her start in the professional world by participating in one of the boldest hoaxes in the history of American advertising. A few years ago, when publicity was not bound by the rules and conventions which surround it to-day, Judith was employed by a well-known motor firm to tour the South West of America in a gleaming cream and silver automobile, posing as the sole direct descendant of the Seigneur de la Mothe de Cadillac. She got away with it, and what is more, gained through it a Hollywood contract. After playing in one or two Christie comedies she landed the role of Richard Dix's daughter in "Cimarron."

Judith is called the "Venus from Venus," Venus in Texas being her birthplace. She has beauty and intelligence, but her lovely brown eyes are her most valuable assets.

WALTER PIDGEON

WALTER PIDGEON is a Canadian, born in St. John, New Brunswick. His father was a merchant, but Walter Pidgeon's early ambition was to follow in his grandfather's footsteps and be a sea captain. On leaving school in 1917 he enlisted in the Canadian Field Artillery, and when he was demobilised went into the brokerage business in America. Two years later he took up stage work and won considerable repute. In 1925 he went to Hollywood, appeared in three musical films, and decided he preferred the stage. Twice after that he returned to films, only to go back to the stage. Then he forgot his fine baritone voice and set about concentrating on dramatic work. And he hasn't sung since. He is a glutton for work and hasn't an ounce of vanity. He calls everyone Joe because he has a bad memory for names, and his friends include humble studio workers as well as stars. He loves fishing, and doesn't mind whether he does it from a rowing boat or a luxury yacht. He reads voraciously, his favourites being biographies and travel books. Travelling is his one passion—but he's kept so busy now in the studios that he has little time to indulge it. Nearly six feet three inches in height, he is a splendid horseman and an expert tennis player.

MARJORIE WEAVER

MARJORIE WEAVER is one of the few beauty contest winners to find film fame. She was born in Tennessee and brought up in Alabama and Kentucky, so her soft Southern accent isn't simulated. In fact, before she was accepted for the screen she had to get rid of most of it. It was while she was at college that her friend sent in Marjorie's photograph to a beauty contest—and Marjorie, to her surprise, was chosen the winner. The friend, Judy, is still her stand-in. She made her first big success in "Second Honeymoon," and has been doing better ever since.

"Comic Strip" Characters

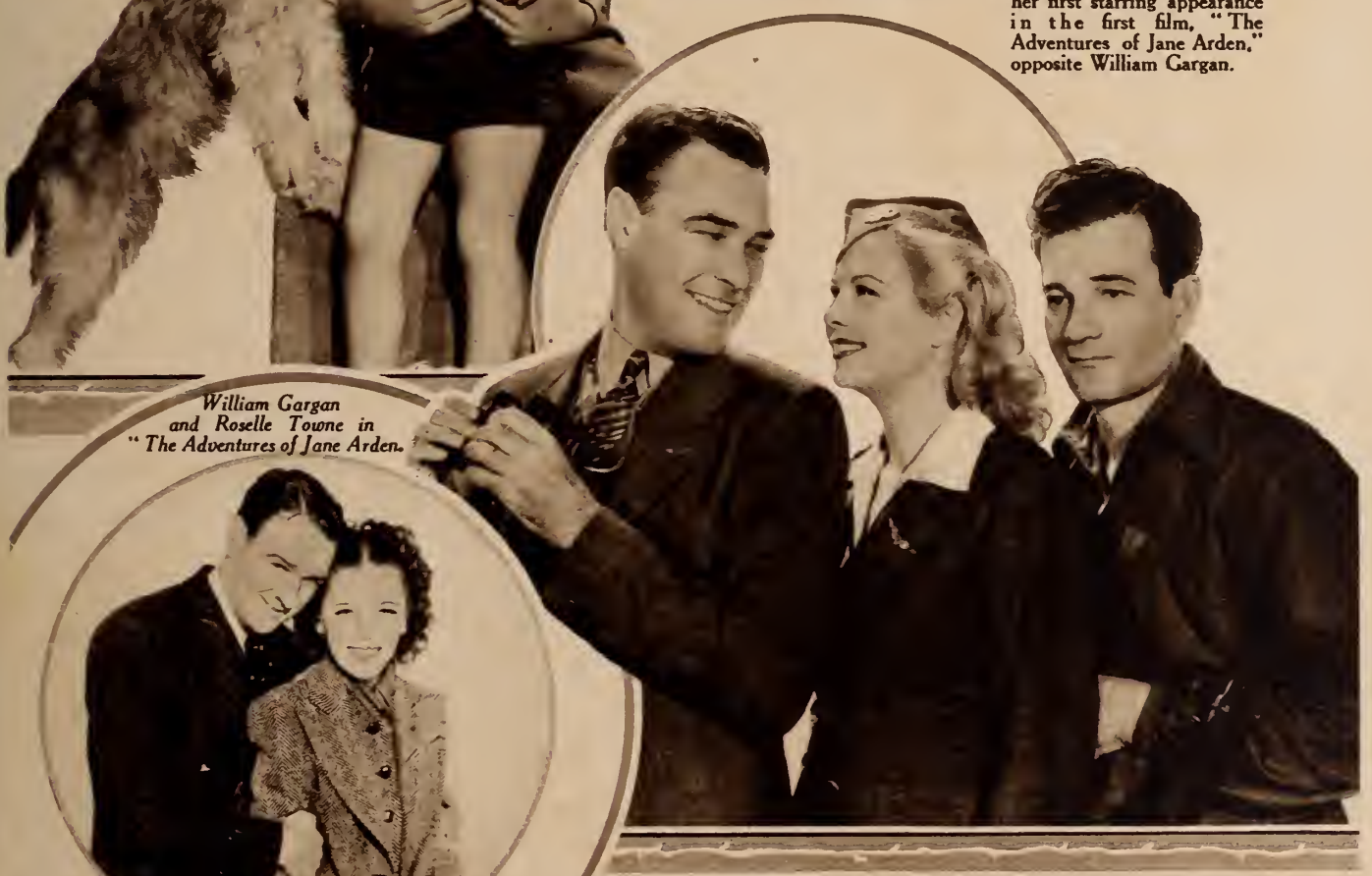
The players in the "Blondie" series—Penny Singleton, Arthur Lake, little Larry Simms and Daisy, the dog—a he-dog despite his name.

IN America, the Sunday newspapers all have a "comic" section in which cartoon characters go through various adventures—some comical, some thrilling. The characters vary from precocious babies and their harassed parents to daredevil adventurers, not omitting animals and beautiful but dumb blondes.

This section, it has often been jokingly remarked, is the one to which the American man first turns on Sunday morning, leaving the sterner news section to be digested later, when he has laughed at the "comic strips."

Some of these popular characters have been brought to the screen. The popular "Blondie" series, which relates the adventures of Blondie, her husband Dagwood Bumstead, their infant son, Baby Dumpling, and their mongrel dog Daisy, is based on a "comic strip."

When the comic strip character of Jane Arden, a girl reporter, was brought to the screen, Rosella Towne won a competition held to determine the actress most like the cartoon character, and made her first starring appearance in the first film, "The Adventures of Jane Arden," opposite William Gargan.



William Gargan and Roselle Towne in "The Adventures of Jane Arden."

The "Tailspin Tommy" film series is another adapted from the comic strip of the same name, dealing with the adventures of a commercial pilot, his chum and his girl friend. John Brent, in reality a former commercial pilot, is Tailspin Tommy, with Milburn Stone as his chum Skeeter and Marjorie Reynolds as the girl friend.

Do You RECOGNISE

How well do you know the stars? Here are eight pages of photographs—test your knowledge by covering each right-hand page on which are the modern portraits of the stars, and see if you can name them from the pictures on the left-hand page. The puzzle pictures are a mixed

Who's this? It's a youthful portrait of a famous character actor.

Right: This dark-haired two-year-old with the determined expression is now blonde and beautiful.

A great writer and a great actor combined to produce this film character. Who is the actor?

Right: This charming lady of the ballet isn't a brunette now.

Below: She played a piano in a cinema towards the end of the silent film days. This is how she appeared in one of the first films she made.

Them?—

bag—some of them of the stars when they were children, some in the disguise of make-up. They're interesting as well as entertaining, for some of them show the stars in the early days of their screen careers, and one can see how much they have changed.

Jean Hersholt is the man whose portrait as a youth looks at him from the opposite page. Jean Hersholt has recently scored a hit in the "Dr. Christian" series.

The beautiful blonde is Gladys George. She remained a brunette until a very few years ago—and made her first silent films as a brunette.

Below: Ralph Richardson, the talented British actor, is the man who appeared as the testy old Colonel Winstanley in "The Man who could Work Miracles," a story by H. G. Wells.

Annabella is the lady in the ballet dress—here she is as she appears to-day. The picture on the opposite page shows her in one of the French films that brought her fame over here, "Le Million."

Left: That silent cinema pianist was Lola Lane—the eldest of the Lane sisters, and the first to start a film career. The picture opposite shows her in her first film, "Speakeasy," a 1929 talkie.

Left : This charming young lady was in her teens when this portrait was taken—she had just completed a role as a princess—a minor role that led to bigger ones.

You know these two players well ; this is as they appeared together in a silent film, made some twelve years ago.

Below : This four-year-old had a most adventurous disposition—and later developed a fine baritone voice, though we haven't heard it much on the screen.

A chubby eight-year-old brunette, who is yet another who decided that audiences as well as gentlemen, preferred blondes.

Right : We don't think you can miss this European-born infant. The resemblance to-day to this picture taken at the age of two and a half is remarkably strong.

The two characters on the opposite page are Jean Arthur and Frankie Darro in one of the Tom Tyler comedy series. Jean was then just a brown-haired ingenue, and she left Hollywood as a protest against having nothing but insipid roles given her. The picture on the left shows you that it was worth while. Frankie Darro is seen below in one of the films he made this year. He was about ten when he appeared in the Tom Tyler picture.

The little princess on the opposite page was Jean Parker, who had appeared as the Czar's daughter in "Rasputin and the Empress." Here she is, glamorous and sophisticated.

Below: The adventurous one was Cary Grant, who ran away from home to join a circus, and later sang in comic opera.

Wynne Gibson, above, is to-day's version of the chubby dark-haired girl. She's blonde and slender.

Right: Did you guess him? It's Joseph Calleia—and those big dark brown eyes and brooding expression have been with him all his life.

A picture of a young musical comedy actress taken just after her arrival in Hollywood to carve a career in films.

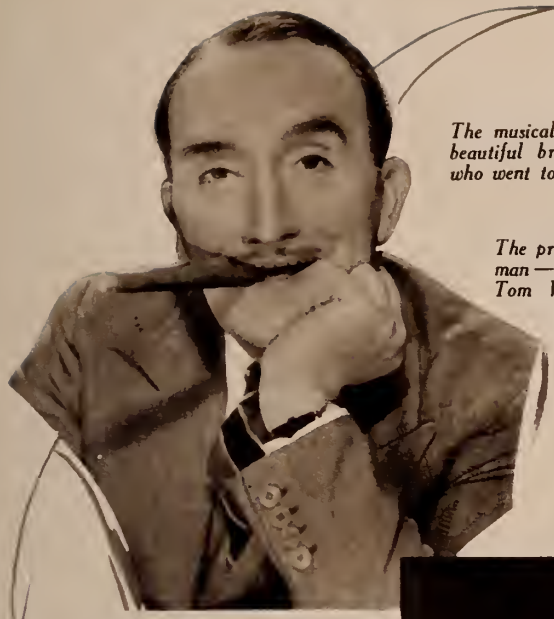
This twelve-year-old (below) won first prize for dancing the cake-walk at a Scottish picnic when she was living in San Francisco, and the picture shows her in the costume in which she cake-walked.

Who's this dashing highway-man? It's a picture taken some thirty years ago, when the actor was fulfilling his first professional engagement.

The holiday snap below was taken many years ago at Coronado Beach, near San Diego, of a young man who is very popular to-day.

A fifteen-year-old who was destined to become far better known under another name.

Two of to-day's glamour girls. We think you'll guess them, but comparison with the pictures on the other page will show how much more lovely they've become during the years since 1931.



The musical comedy actress was beautiful brunette Irene Dunne, who went to Hollywood in 1929.

The present-day highwayman — none other than Tom Walls. The other picture showed him in his first job with a Brighton concert party.

Below : The fifteen-year-old was Anne Shirley. She was then known as Dawn O'Day, and had appeared in a good many films as a child before changing her name and becoming much better known in grown-up roles.

Left : Gracie Allen—the prize cake-walker of yesterday, and prize crazy comedienne of to-day.

Miriam Hopkins and Claudette Colbert were the girls on the other page—as they appeared in the Maurice Chevalier film, "The Smiling Lieutenant."

The little boy was Johnny Downs, seen above as he is to-day.

You might not recognise the black face—but we think you may recognise the pose.

Right : Four-year-olds seem to take the camera seriously. This one stopped wearing that perky bow a long time ago, and she doesn't wear a fringe, either.

Right : This sturdy, four-year-old youngster isn't usually so serious now, at least so far as the screen is concerned.

Circle : A long-haired lovely photographed some years ago. She cropped her auburn locks later.

Right : Is she a blonde or a brunette now ? She often plays "tough" roles.

Left : A dark-haired lass who has acquired a lot of glamour since 1930, when the film in which she appears here was shown.

Gail Patrick was that serious little girl with the big bow a-top her head. Here's the up-to-date version.

Yes, you were right—it was Fred Astaire, as he appeared in the "Bojangles of Harlem" number in "Swing Time." Here he is as he appears in "Broadway Melody of 1940," immaculate in white tie and tails.

Left: That white-bloused, solemn-faced boy was none other than cheery Jack Oakie, who has been making us laugh for many years.

Below: The girl in pyjamas was Sally Eilers—modern version shown here. The film in which she was shown was "Broadway Babies."

The blonde with the cigarette was Ann Dvorak, who donned a wig for her role in "The Strange Love of Molly Louvain." Here's real Ann—still with a cigarette.

The auburn-haired one is Mary Astor—and here she is to-day, sophisticated and poised.

CHARLES BOYER

His polished acting and great charm of manner have won him his high place in the film world. He is a sort of unofficial French ambassador of charm to the whole world. The French authorities wisely realised the value of this, for although he returned to France when war broke out, they released him from the army to return to his Hollywood film-making. He is seen (plus side-whiskers) with Bette Davis in "All This and Heaven Too," (right) his first war-time appearance.

Mr. and Mrs.

"Oh, for the life of a film star's wife!" has been the sigh of many a film star adorer. But the life of a film star's wife isn't really very much different from that of any other wife. And there are very few who sit still and do nothing. Like most wives, they see little of their husbands during the day, and they have to grin and bear it when a long-anticipated holiday is put off because of a change in studio plans, or when a week-end jaunt is cancelled because of some function that has to be attended in line of duty.

There's great variety in Hollywood's wives. Some—the majority—were actresses themselves before their marriage. Many of them have continued their careers after their marriage, some on the stage, others on the screen. Of the latter, Joan Blondell, who is Mrs. Dick Powell, is outstanding. Then there are Carole Lombard (Mrs. Clark Gable), Anne Shirley (Mrs. John Payne) and many others. These have a very busy life, as you can imagine, combining the many calls the studios make on their time with the duties of running a house.

Some wives have more or less retired on their marriage, taking a role only when it appeals to them. Typical are Elsa Lanchester, the

Mr. and Mrs. Dick Powell—Mrs. Powell being well known to us as Joan Blondell.

Below: Adrian and his wife Janet Gaynor visit the monkey cage in the garden of their home.

Right: This healthy looking trio consists of Victor McLaglen (centre) and his two children, Sheila and Andrew, taking a constitutional in the ground of their La Canada home.

Below: Charles Laughton and Elsa Lanchester photographed at the annual Academy Award dinner in Hollywood.

Mr. and Mrs. Wayne Morris.

vivacious, red-haired wife of Charles Laughton, Florence Eldredge, who is Mrs. Fredric March, and Margo, the attractive Mexican actress who married the popular Czech actor, Francis Lederer.

Many actresses, too, have married studio people who do not appear before the cameras—such as Maureen O'Sullivan, who is married to John Farrow, the writer and producer; Janet Gaynor, who is married to Adrian, the dress designer.

Other actresses have retired altogether on their marriage, deeming one career enough in a family. They also find plenty to do. Warner Baxter's wife, known as Winifred Bryson on the stage before her marriage a good many years ago, gave it up to concentrate on a life of domesticity. Their lovely home is one of the show places of the film colony.

Then there is Mrs. Billy Gilbert, who was carving her career in films as Ella McKenzie before life as Mrs. Gilbert made a far stronger appeal to her.

Veronica Balfe, under the name of Sandra Shaw, was just starting her screen career when she met Gary Cooper and changed her ambitions. She is quite content to be just Mrs. Gary Cooper. She finds plenty to occupy her in running the Cooper home, looking after their baby daughter, and has filled in her spare time by becoming a crack shot.

Children always add a tremendous amount of work as well as happiness to a home. So Mrs. Pat O'Brien never finds time hanging heavy on her hands. They've been married since 1931, and they have two children, Margaret Mavourneen and Patrick Sean. Mrs. O'Brien was Eloise Taylor, a promising young

Mr. and Mrs. Francis Lederer. Mrs Lederer was Margo, the Mexican actress.

Mr. and Mrs. Fred MacMurray in their Brentwood home.

Mr. and Mrs. Billy Gilbert—after this, who says that there's any truth in the saying that "nobody loves a fat man"?

Left: Edward Arnold and his wife at a Hollywood première.

Right: Mr. and Mrs. Warner Baxter on the terrace steps of their Bel Air home, in West Los Angeles.

stage actress, when Frank McHugh introduced her to Pat. She gave up her screen career when she married and she's never regretted it. They're known as one of the happiest families in Hollywood.

Mrs. Victor McLaglen also has a busy time. She is never in the limelight, but she and Victor have been married many years—and they have two healthy, happy youngsters, Andrew, the elder, and Sheila. Mischa Auer's wife also has her son Tony to occupy her time. She, too, was on the stage before her marriage, and gave up her career when she became Mrs. Auer.

There are marriages in Hollywood which have taken place almost at first sight, such as the wedding that followed the whirlwind courtship of Charles Boyer and Pat Paterson—and the surprise marriage of Wayne Morris and Leonore Schinasi the tobacco heiress.

On the other hand, there are the marriages to childhood sweethearts, such as that of Fred MacMurray and Lillian Lamont.

And if anyone thinks that the life of a film star's wife is idle, Mrs. Fred MacMurray gives a direct argument to it. Usually a film star's day begins early—most of them have to be at the studios at eight in order to be made up and on the set at nine. For the majority this means at least half an hour's journey by car. So Lillian MacMurray it is who calls Fred at six on those days, cooks his breakfast and has the car ready for his dash to the studio from their Brentwood home. And she finds plenty to do until Fred returns home at night about seven. Besides running their home, she studies classical music, spends hours in the hot-house attending to her prize-winning orchids, and goes in for swimming and fencing. Both of them revel in home life, and you won't find them at Hollywood's popular night spots.

Many of Hollywood's wives, too, go in for charitable work. They're busy people it seems, and realise the truth of that old saying "Satan finds work for idle hands to do."

The Auer family—Mischa, Norma and Tony—at Catalina Island on holiday.

Right: Mr. and Mrs. Donald Woods, who were married in 1927, at a party given for their young son and daughter.

Maureen O'Sullivan is met by her husband, Johnny Farrow, after a visit to her people in Ireland.

Below: Mrs. Gary Cooper visited her husband when he was on location for "Beau Geste."

The cheery O'Brien family—Mrs. O'Brien, Margaret Mavourneen, Patrick Sean, and Pat himself.

A Place in

Virginia Bruce helps with the haymaking at her home in Pacific Palisades.

Louise Campbell enjoys a day at the beach with her Airedale, Jerry.

Strollers in the sunshine during lunch time—Above : Charles Bickford, Doris Nolan and John Litel snapped on the way to the studio café at Universal.

Below : Rita Hayworth and Tony Martin, the leads of "Music in my Heart," in the grounds of the 20th Century-Fox studios.

Al Jolson and his Aberdeen puppy share a sunbathe.

Sigrid Gurie amuses herself with a miniature sailing-boat.

the Sun =

Hollywood's screen players enjoy the sunshine of the California climate when studio engagements allow. Here are some of them photographed in their leisure periods.

William Powell puts his dachshund, Schnapps, through his repertoire of tricks at his Beverly Hills home.

John Howard gets a candid camera shot of his mother and father in the grounds of their home.

Lucille Ball, on holiday at Palm Springs, is a decoration to any landscape.

Right: Fay Holden relaxes after a day of household activities at the farm in San Fernando Valley, where she and her husband, David Clyde, the theatrical producer, live.

Marjorie Reynolds prepares for a game of ball.

Tory, a Great Dane, lives with his master, Dennis O'Keefe, at Malibu. They have great fun on the beach.

Margot Stevenson gets herself a coat of tan.

The Dead End Kids —left to right, Huntz Hall, Leo Gorcey, Bobby Jordan, Billy Halop, Gabriel Dell, and Bernard Punsley. They are perhaps the champion law-breakers of the screen. In all their films policemen are their natural enemies, and crime is second nature to them.

LAW and ORDER

THE maintenance of law and order is an essential function of any civilised community, and it has certainly provided plenty of opportunities for heroism in real life. The screen has not been slow to realise its value as entertainment, and it appears in many guises, including the ever popular detective thriller. It has treated the subject in dozens of different ways, from the farcical slapstick silent shorts which featured the famous band of Keystone Cops, to the imaginative production dealing with psychological reactions of criminals, the study of the sociological problem criminals present, and the means by which they can be converted into good citizens.

On this page are three of the best known characters who typify those concerned with law and order. At the top of the page are the Dead End Kids, who made a tremendous hit in the film which showed how too many criminals were a product of their environment and social system. Then there is Sidney Toler as Charlie Chan the Oriental detective, whose business is the discovery and apprehension of criminals. And there are Laurel and Hardy. You may not think that they belong on this page at all, but they are typical of those whose road to disaster is paved with good intentions. They never meaningly break the law, but their ideas, always inspired by excellent motives, invariably take the wrong turning when they put them into practice.

Sidney Toler as the suave and astute Oriental detective, Charlie Chan, created in fiction by Earl Derr Biggers, and first played on the screen by Warner Oland.

Another good intention gone wrong— Oliver Hardy gloats over unfortunate Stan Laurel—a scene typical of the characters.

Scene STEALERS

"ALTHOUGH the stars played their roles well, acting honours go to ————."

How often have you read this criticism of a film? Or the variant—"———— was outstanding in a minor role."

Not once or twice, but hundreds of times. And it means that some lesser player has stolen the thunder that was intended to go to the stars. Frequently in a scene in which the star or stars of a film are supposedly predominant, your attention is diverted and held by another player. The stars become of only secondary interest, although that was not the intention when the film was made. In other words, someone has "stolen" their scene.

All actors and actresses worth their salt are scene stealers. They can't help it. In trying to extract the best from their role, they naturally endow it with certain characteristics that seem to them to belong to that character. The greater their success in this honourable ambition, the more likely they are to rivet the

Una Merkel

Lewis Stone

Guy Kibbee

Eugene Pallette

Frank McHugh

Martha Raye

Alastair Sim

attention of their audiences, and "steal" scenes.

And the longer they have been acting, the more polished becomes their work, and more effortlessly do they manage to shine. For in films particularly, stardom is conferred on talented youngsters whose very youth denies them experience to hold their own.

It has been recorded on occasions that stars have objected to a certain player and the way he is acting certain scenes, merely because they know that a scene they should dominate is instead being dominated by a supporting player. And as a result a curious anomaly has occurred—one of those fantastic events which help to give the film world its reputation for being crazy—an actor being thrown out of a job because he was too good. Fortunately there are few stars with enough power or enough desire to do this. And often a compromise is reached—the scene is rewritten so that the supporting player shan't have the opportunity to steal the scene.

On the other hand a really wise actor or actress knows the value of a good cast, and can appreciate the fact that it's better to allow a few scenes to be "stolen" for the good of the picture, for the reason that the popularity of the film will enhance their own reputation. A strong supporting cast can—and frequently has—"carried" stars whose chief assets were youth and good looks. I remember a film whose stars were both young and inexperienced. So were most of the supporting cast. And it was not until then that I realised that the stars

Marie Wilson
Right: Elizabeth Patterson
Below: Andy Devine

Right: Ned Sparks

In circle: Charles Winninger

were not very good actors at all. The previous films in which I had seen them had had first-rate players and the smoothness with which they had carried along the scenes had made me overlook the fact that the stars had done little but look attractive, even though I had not been made aware of their shortcomings.

One or two of the players shown on these pages are stars. Many of them are really deserving of stardom; in fact, the majority could have it for the asking. But some of them have been stars during the course of their careers, and stardom is not always as attractive a goal as it sounds. A succession of really good parts which give the players what is known as "featured" status—that is, special mention in advertising and so on, as being one of the leading players—is often far more profitable than stardom. Stardom only too often means that merely for the sake of the value of their names players are rushed into unsuitable parts, a policy that has been the cause of much friction between stars and their studios. Or it may, on the other hand, mean that the stars are kept off the screen for months at a stretch because there is no story in which the starring role is suitable. For instance, Alan Hale and Arthur Treacher play innumerable supporting roles each year and are among the best known "featured players." But neither is a "romantic" actor—and it would not pay them to become stars for the reason that

Edward Ellis

Zasu Pitts

Left: Joan Davis

Left: Charles Coborn

Below: Joe E. Brown

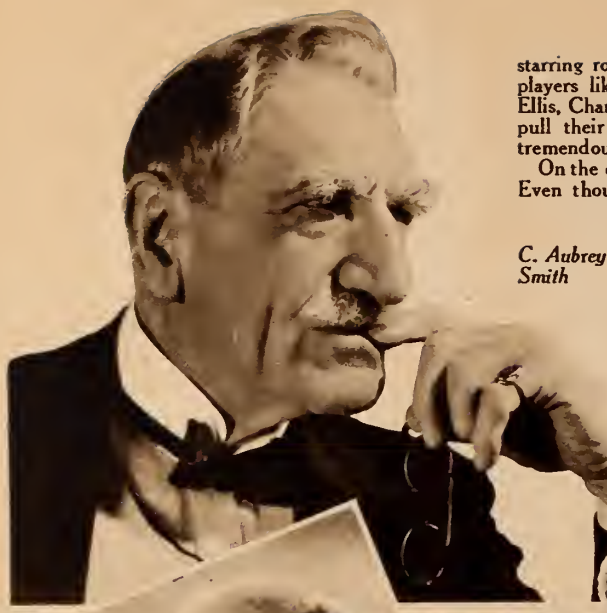
Edgar Bergen with Charlie McArthur

starring roles suitable for them would be very few and far between. When casts include players like Lewis Stone, Guy Kibbee, Eugene Pallette, Charles Winninger, Edward Ellis, Charles Coborn and C. Aubrey Smith, you know that whatever happens they'll pull their weight. Through sheer sincerity and experienced handling they can add tremendous value to any role.

On the other hand, there are players whose own characteristics make them outstanding. Even though they're good at acting, you'd notice them because of some idiosyncrasy peculiar to themselves. Both Martha Raye and Joe E. Brown, for instance, have only to open their mouths in a scene and it's theirs. Alastair Sim and Ned Sparks only have to look lugubrious to send us into fits of laughter. Andy Devine's strange, half-cracked voice always gets attention for him, and Marie Wilson's fluttery eyelashes and Una Merkel's quaint voice do the same for them.

These are natural scene stealers. But there are also scene stealers through design rather than nature. To attract attention, they'll make some movement that takes the eye from others, and having accomplished this, they've half won the scene-stealing battle. It's annoying for the others in the scene, and it has to be done with a care that it is not overdone, as that would ruin it. But, when it's well done, it puts the others on their mettle if they realise what's happening. And they too strain to counteract the move.

In fact, if the truth were told, this business of film acting is one prolonged act of robbery, the booty being the scene. And the cleverest thief gets away with it.



C. Aubrey Smith

Left : Edgar Kennedy

Alan Hale

Mary Boland

Arthur Treacher

◈

Alan Mowbray

◈

Extreme right : Beulah Bondi

Rebecca

The film version of Daphne du Maurier's best-selling novel, which is dominated by the spirit of a character who has died before the book begins—the hero's first wife, Rebecca. *(United Artists)*

Above: Laurence Olivier as Maxim de Winter and Joan Fontaine as his second wife. Rebecca's shadow falls over their happiness just as her spirit still lingers on at Manderley, the lovely country house to which Maxim takes his new bride.

Right: Judith Anderson as Mrs. Danvers, the housekeeper whose devotion to Rebecca's memory plays a sinister part in events in the house.

Left: The end of a blackmailing scheme. Jack Favell (George Sanders), Rebecca's cousin, threatens to accuse Maxim of murdering Rebecca. With the aid of Colonel Julyan (C. Aubrey Smith), the De Winters' great friend, and Frank Crawley (Reginald Denny), the loyal estate manager, Favell's designs are foiled.

The Road to SINGAPORE

(*Paramount*)

A new comedy team —that of Bing Crosby and Bob Hope—was introduced to filmgoers in this picture, with Dorothy Lamour supplying glamour. Bing and Bob appeared as Josh and Ace, a couple of marriage-shy mariners who had all their ideas changed by Dorothy.

Gloria (Judith Barrett) shows Josh plans of their future home—it looks to Josh like a cross between a railway station and a museum. The thought of living up to it as well as in it appals him—and he runs away, accompanied by Ace.

Anthony Quinn, as Mima's former dancing partner, causes trouble for Josh and Ace through jealousy. Dorothy Lamour is Mima.

IRENE

(*Radio*)

Music, comedy and romance in the story of a vivacious Irish shopgirl who fights fashionable Society to win her man.

Above: Anna Neagle as Irene, the Irish shopgirl, and Ray Milland as Don, the wealthy young man who is greatly attracted to her and gets her a job as mannequin. Irene wears an old Alice Blue gown which belonged to her mother to a ball and becomes the hit of the ball. "Madame Lucy" (in reality Don), the exclusive modiste, engages her to exploit her (or his) gowns, and Irene becomes the hit of the town.

Rivals—Don and Bob Vincent (Alan Marshal). When the hoax is revealed by the newspapers, Irene learns that "Madame Lucy" is Don. In a fit of Irish temper, she agrees to marry Bob.

Left: Irene realises that she is still in love with Don, and discusses the dilemma with grandma (May Robson). While they are doing this, Bob suddenly realises that he loves another girl—and the problem is solved.

It's a date

(Universal-G.F.D.)

Deanna Durbin's film shows her as a promising young actress who with the best intentions in the world causes complications in her mother's life.

Producer Sidney Simpson (Samuel S. Hinds) and playwright Carl Ober (S. Z. Sakall) see Pamela Drake (Deanna Durbin) and her friend Freddie Miller (Lewis Howard) rehearsing Ober's play "St. Anne" for a "straw hat" theatre production. They offer Pam the part in the forthcoming Broadway production.

Pamela leaves for Honolulu to get her mother, a famous actress, to coach her. On the boat she meets John Arlen (Walter Pidgeon). Although he falls in love with Georgia Drake (Kay Francis), Pamela, when she learns that her mother had wanted to play the "St. Anne" role herself, announces that she will give up the stage for love—and John is embarrassed to find that when he tries to break the news that he has proposed to Georgia, Pamela takes it as a proposal and accepts him. However, in the end it is Georgia who gives up the stage for love—and Pamela starts her career.

FOUR Wives

The Warner sequel to the popular film, "Four Daughters," which chronicled the lives of Adam Lemp and his four daughters.

The last unattached Lemp daughter, Kay (Rosemary Lane), gets her man, a young medical student, Clinton (Eddie Albert), and introduces him to her father, Adam Lemp (Claude Rains) and the rest of the family—Thea (Lola Lane) and her husband Ben (Frank McHugh), Aunt Etta (May Robson), Ann (Priscilla Lane), Emma (Gale Page) and her husband Ernest (Dick Foran).

Ann, left a widow by the death of Mickey, her erratic husband (played by John Garfield in "Four Daughters"), whom she had married out of pity and because she believed that Emma was in love with Felix, the man she loved, is about to find happiness with Felix when she learns she is to have Mickey's baby. The way in which she dwells on the past threatens her happiness with Felix in the future, and it is Clinton who is called in to help.

When Felix conducts the symphony he had composed and Mickey had orchestrated, it makes a tremendous success. The feeling that Mickey had been a failure and that she must be loyal to his memory because she was all he had in the world is removed. When Felix visits her in the hospital where the baby is born (above), he saves the baby's life by a blood transfusion, and he tells her that the baby is part of both of them. Right: Ann and her baby.

IRENE DUNNE
and
CARY GRANT—

My Favourite WIFE

—reunited in another sparkling comedy. Remember their joyous work in "The Awful Truth"?

Trouble brewing—Gail Patrick, Cary Grant and Randolph Scott.

The comedy of a man with two wives—Cary Grant the husband, Irene Dunne the wife who returns after being declared dead, and Gail Patrick the second wife. Randolph Scott is the explorer with whom the first wife was cast away for seven years on a desert island.

Mary Lou Harrington, Scotty Beckett, Ann Shoemaker, Irene Dunne, Gail Patrick and Cary Grant.

Printed in England and Published by The Amalgamated Press, Ltd., The Fleetway House, Farringdon Street, London, England. Sole Agents for Australia and New Zealand: Messrs. Gordon & Gotch, Ltd.; for South Africa: Central News Agency, Ltd. This book may only be exported to Australia, New Zealand and South Africa by the appointed Sole Agent

THAT "AH!" OF RELIEF

For your throat

Allenburys

Glycerine & Black Currant PASTILLES

Made from the fresh juice of ripe black currants and pure glycerine. Try them. they are delicious and effective.

YOUR CHEMIST STOCKS THEM

In tins - 2 oz. 8½d., 4 oz. 1′4

PS

Courtesy of the
Wisconsin Center for Film and Theatre
Research

Coordinated by the
Media History Digital Library
www.mediahistoryproject.org

Funded by a donation from
John McElwee