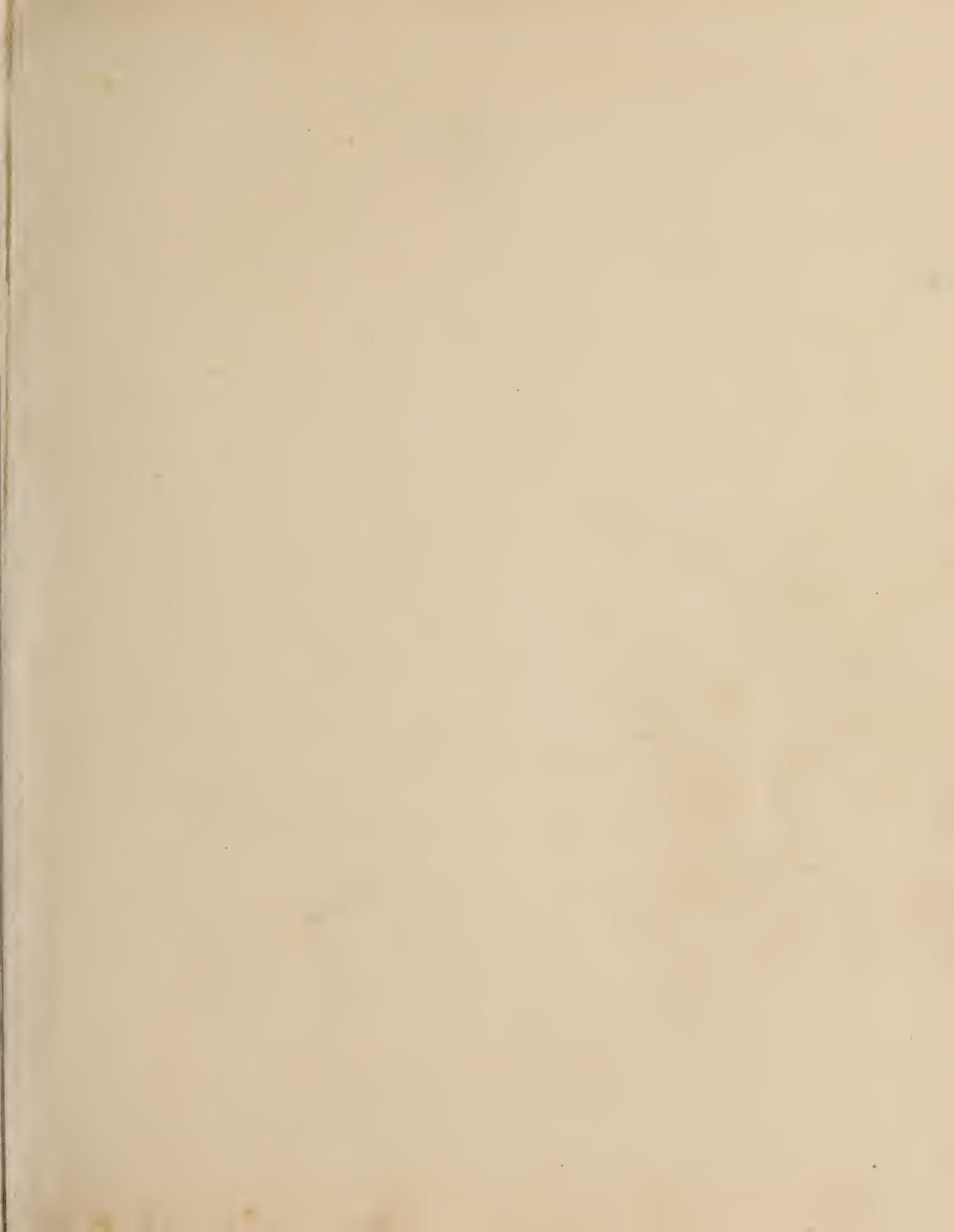


Picture Show **ANNUAL**
for 1942



WILLIAM BARNES
For Books on the Film
Loft Studio, St. Ives, Cornwall.







PICTURE
SHOW
Annual
for
1942

ur cover :
na Durbin.

Ginger Rogers and
Ronald Colman.

the FILM plays its part



Raymond Massey (right) and Eric Portman in "49th Parallel." Eric Portman is a U-boat officer who attempts to escape from Canada to the United States but is out-manœuvred by Raymond Massey.



Una Merkel and W. C. Fields in "The Bank Detective."

Below: Mary Martin (under the bed), Chester Clute, Fred Allen, Verree Teasdale and Jack Benny in "Love Thy Neighbour."



Wilfred Lawson as Pastor Hall, and Seymour Hicks in "Pastor Hall," the film based on the story of Pastor Niemoller.



WHEN we think of the heroism of the Fighting Services, the Mercantile Marine, the Fire fighters, the A.R.P., the many Corps of Women's Auxiliary Services, Doctors, Nurses and staffs of Hospitals, and, above all, the heroism and spirit of self-sacrifice shown by the women and children of cities, towns and hamlets which have been bombed incessantly by the Nazi murderers, it may sound not only presumptuous but downright swank to suggest that the films have played any really important part in the World War.

But I have no hesitation in saying that the screen has played a very important part. I think we may divide, roughly, the part the films have played into showing us, firstly, what Nazism really means and what we are fighting against, and, secondly, how we are fighting the greatest menace to Civilisation since Democracy was established as the keystone of the arch of Civilisation.

Democracy is easily explained. The great Lincoln, President of the first really United States of America, described it as Government of the People, by the People, for the People. The emblem of Republican France was Liberty, Equality and Fraternity. In England, and later in the British Empire, the meaning was Freedom of speech and action, so long as it did not interfere with the Freedom of others.

All these definitions of Democracy are practically the same, and in the Nazi régime there is not one single principle of this Freedom that is allowed to the individual. The German of today is not the willing servant of the State, he is the slave of the State. And this applies to Italy under Mussolini's Dictatorship.

FILMS FOUNDED ON FACTS

THIS abolition of individual Liberty has been clearly and truthfully shown in many films. In "Pastor Hall" we saw how Nazidom relentlessly crushed the right of men and women to worship God according to their own Belief and Conscience. The strength of "Pastor Hall" was that it was Facts transferred to the film. In Nazi Germany there was a real Pastor Hall, whose name was Pastor Niemoller. The story of this film moved this country and America because it is one of the principles of Democracy that there should be Freedom of Religion.

Pastor Hall was taken from his pulpit because he preached the Religion of Christ, which the Gestapo decided was against the Law laid down by Adolf Hitler.

In "Freedom Radio," a fine British production with Clive Brook as the star, we saw a clergyman dragged from his pulpit and his congregation hustled out by the brutal Gestapo as though they were criminals. This led to a famous medical specialist (the rôle played by Clive Brook) starting a secret radio to tell not only Germany, but the world, the truth about Nazism. There is grim drama in this film, for the specialist's wife is an ardent Nazi at

the time and has been given an official position of importance under the Nazi regime and she put the cause of Hitler before her love for her husband. In the end she repents and is shot by the Gestapo while helping her husband to send the clarion call of Freedom through the air.

The two die side by side—reunited in a love that was divided by the accursed creed of Nazism. Nor does Freedom Radio cease to function even with their death, for a young electrician (played by Derek Farr) sends out another message from Freedom Radio just as the Gestapo chief has told the public on the official wireless that Freedom Radio is dead.

This film, too, is based on fact, for we all know how a secret radio was worked in Germany for so long. Here, in this particular film, you get the strongest indictments of the Civilisation's charge against Nazism. Hitler decrees that his countrymen must put him before Him, Godlessness in front of Godliness, and that no man shall be allowed to speak his mind. If Nazism is such a cultural creed, so beneficial to the German race, why is it that it cannot stand up to criticism in its own country? No great cause, no true belief, has ever feared criticism.

One of the most terrible things in Nazism is the complete annihilation of family life as we understand it and as Germany understood it before Hitler's time. Nazism insists that obedience to the State is the beginning and end of the lives of men, women and children. A husband must put his duty to the State higher than his duty to his wife and children, and the same applies to a wife. Children are taught to spy on their parents and if they are not true Nazis to report them and have them sent to concentration camps.

This is a fact that Nazism does not seek to hide but rather glorifies it. In "The Mortal Storm" we saw this horrible system at work. The father of the family, a scholastic Professor, respected by his neighbours and adored by his family, loses caste when Hitler comes to power because he has Jewish blood in him. His stepsons, ardent Nazis, turn against him, and the poor old man is taken to a concentration camp. His wife escapes but his daughter is shot by her former fiancé, a Nazi, as she is escaping across the frontier with her lover.

In "Four Sons" we get a story of the results of the Nazi annexation of Czechoslovakia. A widow has four sons. One goes to America and remains a free man. Another joins the secret Nazi party before the annexation of his country. This son deserts the Czechoslovakian army when called up against the Germans. Another brother, very anti-Nazi, goes to fight the Huns and is heartbroken when his country gives in without a fight. He is hunted by the Nazis and when hiding in a swamp he shoots a Nazi pursuer, not knowing it is his own brother. He is then killed by the Nazis. The other son (the youngest) is conscripted later and killed while fighting for the Nazis.

In "Escape" we had the story of a world-famous actress imprisoned in a concentration camp and sentenced to death because she had helped some of her countrymen who were anti-Nazi. She is rescued by her son, an American citizen, but not before she has experienced such hardships that she has been at the point of death.

In "The Man I Married" we get another side of Nazi persecution. A German long resident in America, returns with his wife and child to his country. Here he becomes a convert to Nazism.



Onslow Stevens and Henry Wilcoxon in "Mystery Sea Raider."

In circle: Ann Sheridan and George Brent in "Honeymoon for Three."



Jack Oakie as Napaloni and Charlie Chaplin as Hynkel, the two dictators of "The Great Dictator."

The Marx Brothers—Harpo, Zeppo and Groucho—in "Go West."





Below :
Michael
Wilding,
Claude
Hulbert
and Tommy
Trinder in
"Sailors
Three."

Clark Gable, Hedy Lamarr,
Felix Bressart and Oscar
Homolka in "Comrade X."



Right : Gene Raymond, Robert
Montgomery and Carole Lombard
in "Mr. and Mrs. Smith."



George Formby in
"Spare a Copper."

Below : George Ernest,
Alan Curtis, Eugenie
Leontovich and Don
Ameche in "Four
Sons," a story of
Czechoslovakia and the
Sudeten problem.



falls in love with a Nazi woman, and is going to divorce his wife and keep his son to grow up a Nazi, when retribution comes from an unexpected quarter. Unable to make the husband allow his wife to take the child back to America and bring him up as an American, his father tells him he cannot become a Nazi because his mother was a Jewess, a fact he has kept secret from his son.

All these films and others on similar lines have shown the world what Nazism really stands for. It is a great pity that they were not shown before Hitler started his marches into other countries, then those unfortunate nations who believed he would respect their neutrality would have been ready to fight and taken pains to root out his Fifth Columnists before fighting.

But if these pictures were made too late to influence people in the countries named, they have done good work as anti-Nazi propaganda in America, and other countries not under Hitler's heel. Also they opened the eyes of people in this country and the British Empire, who might have had any doubts about Hitler's plans for world domination at the cost of civilisation, and it is sad to think that there were even a few who needed Hitler's inhuman treatment of Poles, Czechs and other unfortunate victims of his conquests to convince them that he is the evil menace to civilisation he has been since first he became a Dictator.

FILMS OF HEROISM

A FORM in which the screen has served the cause of the Allies is in its grand pictorial stories of British Naval strength and greatness, the heroism of the Merchant Service, and the courage of the men who sweep the seas for mines, also the sturdy, dauntless fishermen who help to feed the nation, facing death every time they go out to sea.

"Contraband," starring Conrad Veidt, gave a vivid description of the work of the officers and men of the British Contraband Control, by whose vigilance it is almost impossible for the Nazis to smuggle food supplies and war material into so-called neutral countries and from there to be sent to Germany. The work of this branch of the Navy is as effective as its personnel is unassuming.

"Convoy," starring Clive Brook, gave us a thorough insight into the way food ships and other vessels carrying war material to the British Isles are safeguarded from U-boats by the convoy system, by which the merchant ships are protected from enemy surface raiders and lurking submarines by destroyers.

BURLESQUING THE DICTATORS

A NOTHER phase of the work done by the screen is the way Hitler and Mussolini have been ridiculed by burlesque.

All dictators are vain to a point where they are unable to realise their faults. Hitler's vanity has made him an egotistical maniac, and Mussolini's boasting and bullying made him believe he was a superman until the collapse of his African Empire. It has been said that the weakest part of a Dictator is his vanity. He does not mind being called a tyrant and he revels at being likened to a Nero. But to be ridiculed and laughed at drives him into a frenzy of rage. What must have been the feelings of Hitler and Mussolini if they saw themselves caricatured by Charlie Chaplin and Jack Oakie in "The Great Dictator," and it is said they saw a copy of the film, though it is banned like the plague in their countries. This film certainly did a great stroke of work for civilisation and the cause of the Allies.

Another amusing film burlesque of Hitlerism was done by the Crazy Gang in "Gasbags."

The love of the Hun for uniforms and

glittering decorations was splendidly satirised in this film and so merciless was the caricature that it is certain if the Gestapo ever laid hands on these fun makers they would never be seen outside a concentration camp again.

Apart from films connected directly and indirectly with the war, the screen has served the public well by bringing brightness into black-out days and nights. Nothing keeps up the morale of fighting men better than good humour. It is an old saying in the Fighting Forces that a comedian is worth half a dozen ordinary men, and this is no exaggeration. In this war not only fighting men, but old men and women and children have had to face bombing and machine-gunning, and their dauntless spirit and their ability to laugh at their privations and sufferings have pulled them through the many Blitzes by which Hitler was sure he would destroy the spirit of the British people and get them to cry for peace.

He never made a bigger mistake. Instead of terrorising the people of these islands he strengthened their fighting spirit. The working men and women in Britain aroused the admiration of the world by their unconquerable courage in sticking to bombings and the way they faced the sufferings forced on them almost nightly at some periods. A very fine film—"Britain Can Take It"—showing the people's courage and stoutness of heart under all conditions of merciless bombing, caused a sensation in America and it was responsible not only for huge gifts of money and clothing sent by Americans to Britain, but it also caused hundreds of thousands to become staunch supporters of our cause. Among other documentary films compiled from news reels that tell of events leading up to the war and the Dictators' aim at world supremacy are "World in Flames" and "Yellow Caesar" (a life-story of Mussolini).

Whatever other films are made from this war, these two will stand out throughout the ages, telling for all time the true story of the two Dictators, their attempts to enslave the world under a regime that not only renounced Godliness but every decent principle known to civilisation—the right of freedom of speech, liberty of thought and action.

In "World in Flames," the whole of the film was made from actual news reels taken in all countries from about 1929 to early 1940. This film is history that cannot be denied by Hitler or Mussolini or by any of their hirelings. We see Hitler prepared to plunge Europe into a blood bath while all the time he is lying and whining that he only wants justice for the Germans who are minorities in the Balkan States.

We see him planning murder and carrying it out ruthlessly, even of Germans who oppose his rule. The coercion of Austria into the Reich was preceded by the murder of Dolfuss. The Fifth Column helped to gull Czechoslovakia and then destroy it. All the ruthlessness the Nazis showed in the countries they captured and the horrible inhuman warfare the Italians inflicted on the Abyssinians are shown in these films.

And to keep the picturegoers amused and lighten their off hours from fighting, "escape" films play a big part. W. C. Fields as Egbert Souse (what a descriptive name) in "The Bank Detective," from being the chief customer of the Black Pussy Cat Saloon, turns every disaster into a financial success and ends by becoming a hero to his family and a man of means.

The Marx Brothers "Go West" is one of their usual mad adventures.

It is good to know that British producers have seized the opportunity to make laughter-raising films based on British humour. While millions of British cinemagoers gave the glad hand to American screen comedians, there was a time when the British comedian was neglected by our producers. Yet there was always plenty of material. There was the quick wit of the Cockney, the not-so-draft bungling of the North-



Joan Bennett,
Johnny Russell
and Francis
Lederer in
"The Man I
Married."



The Crazy Gang
in "Gasbags."



Below: The Djinni (Rex Ingram)
holds Sabu in his hand in "The
Thief of Bagdad."



Below: Conrad Veidt as the
Danish skipper, with contraband
control officers in "Contraband."

James Stewart and
Margaret Sullavan in
"The Mortal Storm."





country comedian, and the canny, dry wit of the Scotsman. It is a bright note in these years of war to know that British producers at last realised the big assets they had in British comedians.

George Formby (son of the famous music-hall comedian of the same name) has come to the front of popularity, not only in England, but in America and the British Dominions. George is an individualist in his humour. He copies nobody, but all the same he has the characteristics which were the outstanding qualities of many great mirth-makers of the movies who were stars before George appeared.

He has the shyness of Charles Ray, and also the simplicity of nature that was such an asset to that star. Yet George, with all his daftness, always succeeds in outwitting the smart city villains as Ray did.

He also possesses the great human touch that made Charlie Chaplin. He is one of the under-dogs of the world and he stands up for his class. Audiences all the world over are always sympathetic to such a character.

In his whirlwind stunts and hair-breadth escapes George Formby has the thrill appeal which was the big feature in all Harold Lloyd's pictures. He keeps an audience scared but laughing, and right through it all there is always a touch of the Mack Sennett style of slapstick comedy.

George Formby differs from Charlie Chaplin in regard to the girl. George gets his girl while Charlie, with one exception, never did. George's love-making is anything but sophisticated.

As a lover, in fact, he is more gawky and tongued than when he is trying to get a rise in salary. But there is no mistaking the fact that his love is genuine, "jannock" all through, just as George is. Then he has another big asset in his ukulele, for he plays it extremely well and it is just the right accompaniment for his style of song.

His film stories have invariably been well chosen to bring out his accomplishments as well as his style of humour. He makes a lot of use of a motorcycle in many of his films, and there is good reason for this, for George is an expert on that machine and has ridden in famous trials.

Plenty of wartime slapstick humour was found in "Sailors Three" and "Old Mother Riley Joins Up."

"Love Thy Neighbour," "Honeymoon for Three" and "Mr. and Mrs. Smith" were real laughter-raisers from America.

In "Comrade X" Clark Gable as an American newspaper man in Red Russia, Hedy Lamarr, a red-hot Communist, with Felix Bressart as her father, made the most delightful satire since "Ninotchka."

Since the moving pictures were first invented a great number of outstanding films have been made, which not only were landmarks in the history of the screen but were of such excellence that they have been revived time and time again.

"The Thief of Bagdad," with the true spirit of fantasy in it, was released at a time when German raiders were bombing London and other cities and towns in England nightly, and it carried a message of hope in the utterances of the Thief—splendidly played by Sabu, the Indian boy—who wanted neither power nor riches but only Freedom, which is what we took up the challenges of the Dictators for, and for which we have always fought.

Yes, the screen has played a most important part in the war

EDWARD WOOD.

Nazimova, Robert Taylor, Felix Bressart and Norma Shearer in "Escape."

Below: Arthur Lucan, Martita Hunt, H. F. Maltby and Bruce Seton in "Old Mother Riley Joins Up."

A scene from "Britain Can Take It"—showing the statue of King Richard the Lion-hearted undamaged except for a bent sword.

Below: John Clements, John Laurie and Charles Farrell in "Convoy."





LOVE in
BUSTLE DAYS

*Loretta Young and Robert
Preston in "The Lady from
Cheyenne," a romance of
Wyoming frontier days.*

Cary Grant, Richard Carlson, Si-Cedric Hardwicke and Marjorie Scott in "The Tree of Liberty."

In circle: At the court of King Charles II—Paul Muni, John Sutton, Gene Tierney, Virginia Field and Vincent Price in "Hudson's Bay."



The Romance of the

AMONG some of the greatest stories of history are the stories of the men who pioneered the North American Continent, whose history is inextricably bound up with our own. So long as there's a spark of adventure left in us, so long will our imaginations be fired by the heroism, endurance, and sacrifice of the pioneers, the men who blazed the trails that those who followed might turn into broad highways, whose camp fires flickered on sites that were later to see great new cities rising.

Hollywood has been turning to her own continent for inspiration a good deal of late. Tumult in

the rest of the world has limited her market for films. She no longer has to consider subjects that chiefly have an international appeal, and it is natural, after all, that in selling chiefly to the United States and to English-speaking countries, she should sing the praises of the men who helped to build America.

The results so far have certainly been good ones. The subject has been treated in various ways. In some films, lives of individual pioneers have been reconstructed, usually with a few subsidiary fictional characters introduced to provide romance or comedy. In others, places and periods are the real leading characters. And the men who were pioneers in the brave new world provide us with fascinating stories which, when they are put together, give us a vivid picture of America's development, the turbulent times and fierce conflicts through which she passed. Two of these pictures deal with Canada.

One of them is "Hudson's Bay." It is the story of the two French-Canadian fur trappers, Pierre Radisson and Medard Chouart Groseilliers, who were responsible for the formation of the Hudson's Bay Company. The company's original resounding name was "The Governor and Company of Adventurers trading into Hudson's Bay." This name on the label of a bottle in a shop window so impressed a film producer that he decided that the story of Hudson's Bay would make a fine film. It has. The film shows these fur trappers as joyous rogues—and Pierre Radisson as a dreamer and idealist as well. How far their roguery has been whitewashed for film purposes is hard to say—certainly they are shown rather as traders than trappers, men who do not boggle at a little trickery when persuasion and reasoning fail. It seems that

King Charles II granted the trading charter with the reluctance that so often, history shows us, is the prelude to some new greatness. And it was Charles' cousin, Prince Rupert, an enthusiastic supporter of the scheme, who was the company's first governor. Paul Muni's French accent as Radisson, by the way, is correct. The French-Canadian of to-day was unknown in the eighteenth century—French-Canadians then spoke pure French. Laird Cregar, a twenty-three year old, six-foot-four, twenty-one-stone newcomer to films, made his debut as Groseilliers.

Dean Jagger and Mary Astor in "Brigham Young."

The other Canadian film is "North-West Mounted Police." This dealt with the Riel Rebellion of 1885. At that time great efforts were being made to give justice to white settler and Red



Prince of Pioneers

Indian alike. Laws were being made for the protection of both. But neither the white nor red laws took into account the half-breeds, who numbered many thousand, and were keenly resentful of the hardships that resulted from the omission. They were a people recognised by neither race, and they could get no legal redress for injustice. Under the leadership of Louis Riel, they revolted. In the film Louis Riel plays only a minor part. The police as a body are the heroes, the individuals fictional.

The film was a mighty fine tribute to this splendid handful of men who policed thousands of square miles, and in this instance averted the disaster and consequent bloodshed of the Indians rising in support of the half breeds. It is only one of the many equally stirring records of gallantry, devotion to duty and their special blend of tact, common sense and firmness that the Royal North West Mounted Police (now known as the Royal Canadian Mounted Police) have left behind them.

"The Tree of Liberty" showed us another period and setting—Virginia at the beginning of the eighteenth century. Its romantic love story, covering some forty years, was yet another pioneer tale—the story of a girl brought up in the luxury of the Virginian aristocracy, who left it to go with her husband to turn a wilderness of a thousand virgin acres in Ohio into corn-fields and pastures. It was more than a land-pioneer story—it was the story of political pioneers who, infuriated at unjust taxes levied by the English parliament on their colonies several thousand miles away, with no knowledge of conditions in the colonies, who were without a single voice to speak on their behalf, struck for freedom from oppression. It showed us that historic meeting at which a member named Patrick Henry spoke words that rang round the world—"taxation without representation is tyranny"—of Tom Jefferson, who took an active part in the revolt that spread, then burst into the American War of Independence in 1776.

Nearly seventy years later, Ohio, which had struck the first blow against tyranny, drove out of its borders the newly-founded religious sect of the Latter Day Saints, or Mormons, who had trekked west from New York. They then went to Illinois, where they prospered until once again bigotry and oppression made life unbearable for them, and after the death of their founder, Joseph Smith, began the journey that will live in history—the mass migration of twenty thousand human beings seeking a Promised Land which their new leader, Brigham Young, claimed to have been revealed to him in a vision. For week and months the caravan travelled, frozen by bitter winds and blizzards, parched by summer suns, through swamp and bog,



Raymond Massey as John Brown, Van Heflin as Rader, his treacherous follower, Errol Flynn as Jeb Stuart, and Ward Bond in "Santa Fé Trail."



Spencer Tracy as Major Robert Rogers, with Robert Young and Walter Brennan in "Northwest Passage."



William Holden, and Jean Arthur as Phoebe Titus, in "Arizona."



Preston Foster, at the head of half a dozen troopers, the survivors of the half-breeds' ambush, rides into the Indian encampment to prevent the spread of the revolt.



Two scenes from "North-West Mounted Police."

Gary Cooper as the Texas Ranger, with Francis McDonald as Louis Riel (left) and Akim Tamiroff.



A scene from "Western Union," with Robert Young, Dean Jagger, Randolph Scott and Virginia Gilmore.

across burning desert, fording rivers, and climbing mountain passes deep in snow, to seek freedom from oppression in the land that had fought for freedom such a short time before. "Brigham Young" tells the story of that journey to the barren flats of the Great Salt Lake, the "promised land."

The middle of the nineteenth century was a great pioneering age, for shortly afterwards the question of slavery took the stage in America. "Santa Fé Trail" told of its beginning, with John Brown, the fanatical abolitionist, playing a prominent part in the story. Many names famous in American history were included in this film, among them that of General Custer (seen as a young lieutenant fresh from cadet training at West Point). Bound up in the army's fight to suppress the murderous raids of John Brown's followers was the story of the building of the railway along the Santa Fé coaching trail.

"Santa Fé Trail" ended in the year 1859. "Western Union" started in the year 1861, and this dealt with the laying of over a thousand miles of telegraph lines from Omaha to Salt Lake City, a project headed by Edward Creighton, the chief engineer for the Western Union Telegraph Company. Strangely enough, Dean Jagger, who played the title rôle in "Brigham Young," was cast as Edward Creighton—and followed almost the identical route he took in the Mormon film as leader of that trek. One scene in the film, by the way, explained the origin of the slang term, O.K. It is of Indian origin. Okeh is the Choctaw Indian way of saying "all right," and telegraph operators used it from the beginning, because it was easier to transmit.

"Arizona" also had a setting of the eighteen-sixties. It was the story of the only white woman in the frontier town of Tucson at that time. And here again the development of communications and the American Civil War played no small part.

It will be seen that most of these films deal with the question of communications. This, of necessity, has always been a problem of first importance to America, owing to the vastness of the continent and the wide variation of climatic conditions.

No article dealing with films about pioneers in North America would be complete without reference to the one which preceded all those so far mentioned—"Northwest Passage." It was the story of Major Robert Rogers, the famous Indian fighter, an almost legendary figure who was brought into the ken of the reading public through Kenneth Roberts' best-selling novel. Major Rogers was of Irish descent, and a biographical introduction to Rogers' Journals speaks of him as six feet in height, well proportioned and known in all trials of strength and activity. Spencer Tracy made a splendid Rogers in the film, which covered only the first part of the book, and showed us some of the incredible hardships his famous Rangers survived.

Pioneering stories may at times be crude and brutal—but they are never dull.



UNSTARLIKE STAR

FRANCHOT TONE returned to films, after a year on the stage, in "Trail of the Vigilantes," followed by "Nice Girl" with Deanna Durbin. Thirty-five films in the previous seven years, he'd decided, had earned him the change which is proverbially as good as a rest.

He is quite untypical of a Hollywood star. He is slow to make friends, his few close ones including Robert Taylor and Barbara Stanwyck, James Stewart, Francis Lederer and Henry Fonda. He says he's not "high hat" and he adds that he's not "low brow." He doesn't like small talk or people who talk about subjects they know nothing about. Among his likes are chess and horse racing. Music is one of his chief interests, sleep another. When he is working in a film, he is always in bed by nine-thirty.



A FIGHTER

TAKE a look at Ruth Hussey's determined little chin and steady eyes next time you see her on the screen, and you'll know she will fight to get what she wants. In fact she has done so. She fought parental opposition when she wanted to go on the stage. And she fought for her present position on the screen.

She began by broadcasting. A year of this was followed by repertory work. Then she was cast as Kay in the stage play of "Dead End" and appeared on the Los Angeles stage. She was given a film test and a contract by M.G.M. Two fights followed. After six months, her contract was not renewed. Ruth stuck out her chin, obtained another test, and achieved the very rare distinction of changing the studio's mind about dropping her. And she fought to get her first leading role in "Rich Man, Poor Girl." Her latest films include "The Philadelphia Story," "Flight Command," and "Free and Easy."

BRENDA MARSHALL

BRENDA MARSHALL began her screen career in the leading feminine role of "Espionage Agent." During three months in a play run by the United States government relief organization, she had had three screen tests—and nothing had come of them. But one of them resulted in her contract with Warners—and the changing of her own unusual and pretty name, Ardis Gaines, to Brenda Marshall. Later films are "The Sea Hawk," "East of the River," "Footsteps in the Dark," "Money and the Woman," "Singapore Woman," and "South of Suez."



WILLIAM HOLDEN

WILLIAM HOLDEN, like Brenda Marshall, began his screen career in 1939, and like her, too, had his name changed when he signed a film contract. He was formerly William Beedle. Born in O'Fallon, Illinois, on April 17th, 1918, he moved with the family to California when he was four. His father was a laboratory chemist and William's ambition was to become a bacteriologist. At college he appeared in an amateur play as an old man with greasepaint wrinkles, a long false beard, a quavery voice, and a tottery walk. A film talent scout saw him afterwards without the beard and wrinkles—and a Paramount contract resulted. His first role, however, was with another studio—a part coveted by many well-known actors. The director of "Golden Boy" took a chance on this young unknown who had never played a professional role in his life, and gave him the title role in a film. As you know, he made a tremendous success and has since been in "Invisible Stripes," "Good Old Schooldays," "Our Town," "Arizona," and "I Wanted Wings."

Hollywood calls him the "never-never boy," because he answers "no" to so many questions concerning achievements, hobbies, likes and dislikes. He did not graduate from college. He has no business interests apart from his work as an actor. He didn't make any attempt to get the "Golden Boy" role that won him fame overnight. He doesn't live in Hollywood splendour, but in an old two-story house with an attic, has no swimming pool, tennis court or servants. He has no business manager and no personal press agent. He has no particular means of keeping fit, no diet fads, no particular literary interests.

He is six feet tall, slim, blue eyed and brown haired.

He is still interested in bacteriology, and in music as well. He collects records of jungle rhythms and plays the violin. And he's still unspoiled enough by his success to marvel at his luck, for he had been tested and turned down for his role in "Arizona" eight months before he was again tested, and awarded the role.



BRENDA JOYCE

IT is nearly three years now since an unknown girl named Brenda Joyce was chosen for the role of Fern Simon in the film version of "The Rains Came." Wisely, the studio has not tried to pour her into any of the recognised "types."

Before her work in "The Rains Came" she had done no acting at all. She was used to cameras because she had been a photographer's model. It was, in fact, a photograph of her in an advertisement that attracted the attention of Darryl Zanuck, the producer, and she was given fifteen tests before the fifty-eight other applicants for the role of Fern were turned down and she was announced as the winner. It was her dramatic test, she confesses, that worried her most. She had had a small amount of dramatic training at college, but it did very little to ease her mind. Tom Moore, once a famous silent screen star, and well known on the stage before that, coached her in actual scenes for the film. They first rehearsed the scenes with dialogue, and then in pantomime, and Brenda confesses that she was guilty of the crime known professionally as "scenery-chewing"—or overacting badly. But with Tom Moore's coaching and her own ability, she passed the test, somewhat to her surprise, with flying colours.

Her new name was given her the day after her contract was signed, for her real name is Graftina Leabo (known to her friends and family as Betty).

Brenda Joyce's films include "The Rains Came," "Little Old New York," "Here I am a Stranger," "Maryland," and "Western Union."

ROBERT STACK

ROBERT STACK was born with a silver spoon in his mouth, as the saying goes. He came of good family, and the family had plenty of money. Born in Texas, he spent six years—from the age of five—in Paris. The chief result of this, he says, was that when he returned to America, he couldn't speak a word of English.

It was while he was at the University of Southern California that he decided to go in for acting. Study came as hard to him as athletics came easily, and winning his degree was proof of one of his most marked characteristics—a stick-to-it spirit that makes him determined to make a success of whatever he undertakes. After a six-months course of dramatic study, he made an appearance in a little theatre production. This brought him a screen offer, but feeling that he was not yet ready for it, he turned it down. His reward came a few months later—the role opposite Deanna Durbin in "First Love" that won him fame. It was not the first time he met Deanna, by the way, for they had both taken singing lessons from Andre de Segurola. Deanna was then shy and awkward, trying to get into films, Robert's singing lessons did not last long. "I was a terrible singer," he explains. "Besides, my uncle, Richard Bonelli, the Metropolitan Opera baritone, was famous, so there was little reason to have another

singer in the family." His other films are "A Little Bit of Heaven" and "Nice Girl."



EX-USHER

If you saw that crazy comedy, "The Housekeeper's Daughter," you had your first good look at a young man who has been forging ahead ever since—John Hubbard, of whom you may have had previous glimpses in "Dramatic School" and "Maisie."

Born in Hammond, Indiana, he earned his first money as an usher in a cinema there, later taking his first step towards attracting film patrons to the box-office instead of showing them to their seats, by taking a course of dramatic training at the Chicago Art Institute.

He is six feet in height, brown-haired and blue-eyed, with an easy-going disposition. He is married to a school-days sweetheart.

As a change from film acting, he likes all kinds of sport, reads biographies, and frequents art galleries. Recent films are "Murder among Friends," "Road Show."



EMILY of "OUR TOWN"

MARTHA SCOTT started her screen career by being turned down after making a test for the role of Melanie in "Gone With the Wind." Three months later she was busy proving that the producer who

told her that she wasn't a "screen type" was wrong. She started work on the role of Emily in "Our Town"—a performance as delicate and strong as a spider's web. In fact, even before the film was shown Frank Lloyd, the producer-director, on the strength of her performance, gave her the leading role in "The Tree of Liberty," one of the biggest films of the year, and a little later signed her to a three-year contract.

Martha was born in Jamesport, a little Missouri village, with a family boasting relationship on her father's side to Sir Walter Scott, the novelist, and on her mother's to the American President McKinley. After graduating from the University of Michigan, she taught for six months—long enough to make her realise that it was quite long enough. So she tried stage work. It was not easy at first, and her experiences included various repertory companies and two years in a Shakespearean company.

Her first shot at Broadway failed (she arrived in New York with the equivalent of £10 and high hopes, both of which gradually diminished). Her second attempt was successful—she won the role in the stage play of "Our Town" in which she was later to make her film debut.

Martha has light brown hair, grey-blue eyes, a straight little nose, and a delightful smile. She is also to be seen in "Cheers for Miss Bishop" and "They Dare Not Love."

DISCOVERED AGAIN

WHEN so many people singled out the performance of Dean Jagger in the title role of "Brigham Young" for special praise, there were comparatively few who realized that they were not looking at the work of a talented newcomer. It was in 1934, however, that Dean Jagger was awarded his first film contract. He was well known on the stage even then, although the stage was not his first job.

Dean Jagger spent his early childhood on a farm in Indiana, and completed his education at Wabash University. For some years he worked as athletic instructor in New York, and is one of the best all-round athletes in Hollywood. He also qualified as a dentist. He got his first chance on the stage on Broadway, but then followed a famous stage producer's advice to get some experience in repertory. He returned later to Broadway to score heavily in "Tobacco Road," which won him his first screen contract. A previous test, by the way, had been an utter failure so far as results were concerned. He appeared in several films under his contract, among them "Car 99," "People Will Talk" and "Wings in the Dark," but caused no great excitement, and three years later, under the name of Dean Jeffries, he appeared in "Song of the City" for another company, and under his own name in "Woman in Distress."

Now, for the third time, he has made another start—and this time, it seems that he may be lucky. His work in "Brigham Young" has been followed by "Western Union."

"MY HEART BELONGS to DADDY"

MARY MARTIN won fame and a film contract by her singing of "My Heart Belongs to Daddy" on the New York stage—accompanied by a sort of strip-tease act that started accidentally. It was originally intended that she should sing muffled to the eyebrows in a big fur coat, with fur gloves on her hands. During the dress rehearsal, however, there was an autumn heat wave. Mary got hotter and hotter—she shed her gloves and then her coat—then her hat—then her skirt. The rehearsal audience enjoyed the performance so much that Mary's spontaneous sheddings were kept in the show. And the combination of her singing and strip tease brought her her film contract.

It had been hard work for her to get to Broadway. Born in Weatherford, Texas, Mary made her first public appearance when she was five, and that brought her great local fame. She sang at all the weddings and parties in the district. When she was at school she showed great aptitude at the singing and dancing and dramatic classes, but little interest in any others. When she returned home, she ran three schools of dancing, going to Hollywood during the summers to learn new steps. During one of these summers, she sang at night clubs and restaurants and made five film tests all of which resulted in her being told on each occasion that she did not photograph well. Eventually a Broadway producer happened to see her, and offered her a job in a forthcoming musical comedy which, however, did not come forth. The producer, by way of compensation, introduced her to Cole-Porter, the song-writer, who introduced her to another producer. And Mary walked into the part originally designed for June Knight, who was leaving the cast of "Leave It To Me" to be married. The part included her singing of "My Heart Belongs to Daddy"—and she achieved fame overnight.

She made her film debut in "The Great Victor Herbert," and has since appeared in "Rhythm on the River" with Bing Crosby.

She is frank and unconventional and delights in the fact that she has a small son.





RITA HAYWORTH

THIS lovely Spanish-Irish star was born with a dancing heritage, for her father was Eduardo Cansino, the fourth generation of a family of Castilian dancers. With her first name shortened to Rita (she was christened Margarita Carmen), she made her bow as a professional dancer when she was only thirteen and scored an immediate success. She was dancing with her father at Agua Caliente, a popular holiday resort, when she was given a film test and a contract. Her film debut as a dancer in "Dante's Inferno" followed. She put her career as a dancer behind her when she took her Irish mother's name of Hayworth and began a bid for fame as a dramatic actress. How well she has succeeded is shown by her work in such films as "The Gay Mrs. Trexel," "The Lady in Question," "Angels Over Broadway."



BURGESS MEREDITH came to the screen in "Winterset," the film version of the stage play in which he had scored his greatest success. He made his first public appearance as a choir boy at a New York cathedral and sang soprano there for four years. His varied experiences before taking up acting included journalism, selling haberdashery, and working as a Stock Exchange runner, a shop assistant and a seaman. His recent films include "Second Chorus" and "Tom, Dick and Harry."

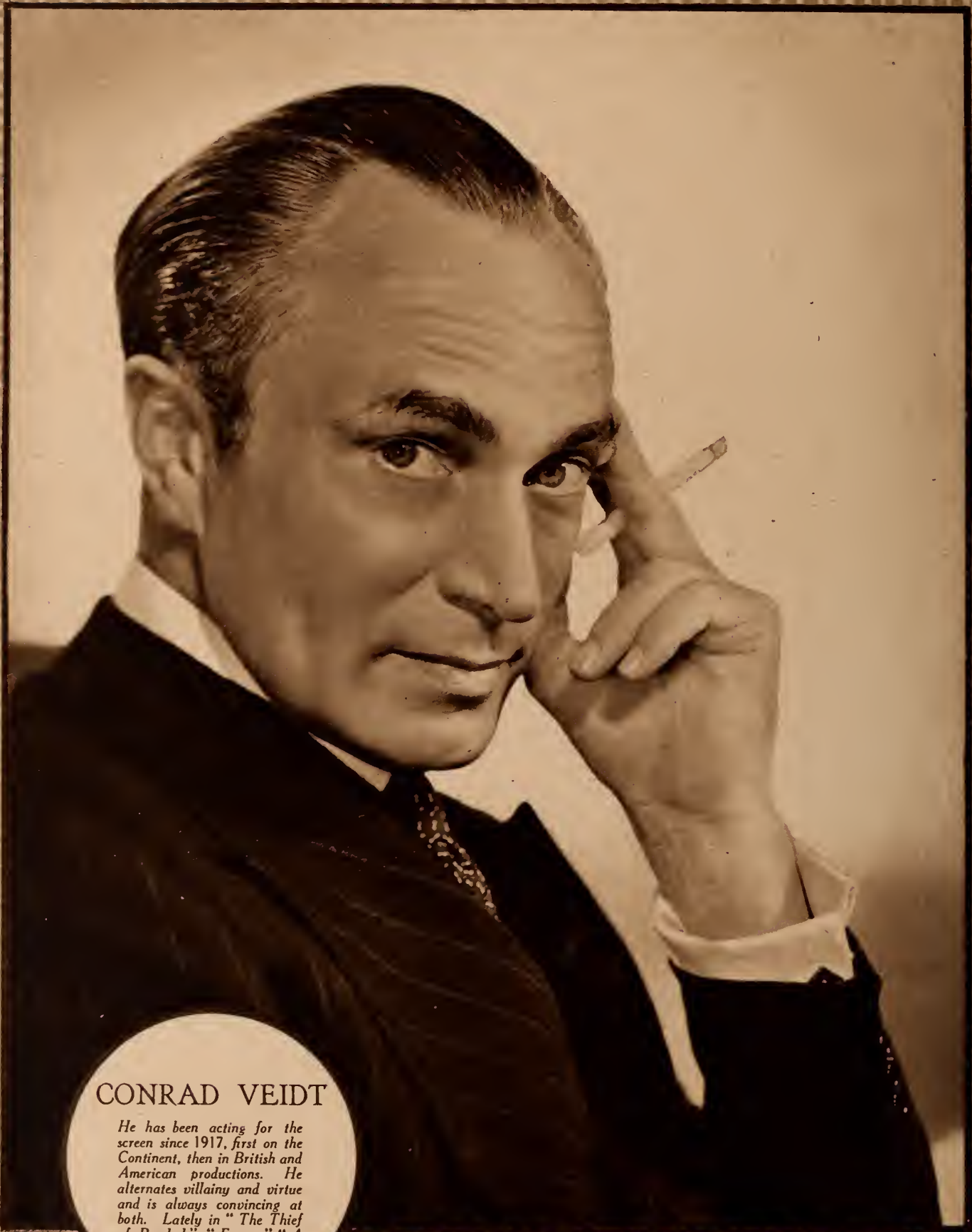


JUNE PREISSER started dancing when she was only two. June was eight and her sister Cherry ten when they began professional dancing, and for just on ten years they appeared together. Then Cherry married and gave up the stage. June appeared in only one show on her own—and only for a week, for after that she was on her way to Hollywood and a new career in films, which include "Strike Up the Band," "Gallant Sons."



JEFFREY LYNN

His big screen chance came in the "Four Daughters" series. Other films include "Flight from Destiny," "Money and the Woman," and "Miss Wheelwright Discovers America."



CONRAD VEIDT

He has been acting for the screen since 1917, first on the Continent, then in British and American productions. He alternates villainy and virtue and is always convincing at both. Lately in "The Thief of Bagdad," "Escape," "A Woman's Face"



**GERALDINE
FITZGERALD**

As Irish as her name, she comes of a theatrical family and studied acting in Dublin. First appeared on the British screen, then went to Hollywood to score in such films as "Till We Meet Again," "Flight from Destiny," and "Shining Victory."



MERLE OBERON

She is always sure of a welcome when she appears on the screen. She deserted drama for comedy in "That Uncertain Feeling," a recent hit.



ROBERT TAYLOR

Since his appearance in "Crime Does Not Pay" sent him leaping to stardom, he has kept his place at the top with ease. Latest films are "Escape," "Flight Command" and "Billy the Kid."



DOUGLAS
FAIRBANKS

Unspectacular and steady has been the growth of his popularity during the past few years, and he has truly won his laurels for his sincere and intelligent work in such films as "Angels Over Broadway."



CAROLE
LOMBARD

Mack Sennett bathing beauty, Western heroine, a gangster's "moll," crazy Society fly-by-night, suffering mother—Carole has taken all these in her screen stride. Her latest films are "They Knew What They Wanted" and "Mr. and Mrs. Smith."



KATHARINE
HEPBURN

Her return to the screen after an absence of two years was welcomed. She returned as a comedienne in "The Philadelphia Story," to score as highly in that as in her previous dramatic roles.



HENRY FONDA

Comedy claimed him for the first time in "The Lady Eve," his nearest previous approach to it being "The Modern Miracle." Contrast "The Grapes of Wrath" and "Chad Hanna" and you'll realise his versatility.



WILLIAM POWELL

Although illness kept him from the screen for so long, he has shown us since his return that he has lost none of his delicious sense of comedy and sly, sophisticated humour. He has lately been in "I Love You Again" and "Love Crazy" with Myrna Loy, his delightful partner.



JUDY GARLAND

the Princess of Pep, full of the joy of living, with an infectious gaiety that is irresistible. She sings and dances with gusto, acts with enthusiasm, and is an unfailing tonic for depressed picture-goers. "Little Nellie Kelly" and "Ziegfeld Girl" are among her latest hits.



**GREER
GARSON**

the unforgettable "Mrs. Chips," has proved that that performance was no lucky fluke. We see her lovely colouring—red hair and green eyes—on the screen for the first time in "Blossoms in the Dust."



**MICKEY
ROONEY**

*was born to the theatre, and
starred in films as a child.
He's made adolescence pay
on the screen with his por-
trayals of Andy Hardy in the
Hardy Family series—and
turned in first-rate work
in other films.*



SPENCER TRACY

There was a time when it was thought that his film career was finished. Instead he came back to prove himself one of the greatest actors on the screen—the only star to win two Academy Awards for his inspired, painstaking work. Recent films: "Boom Town" and "Men of Boys Town."



Left: A typical scene from a typical Western—George O'Brien in "Gun Law."

Below: Robert Taylor in "Billy the Kid."



There'll Always BE A WESTERN

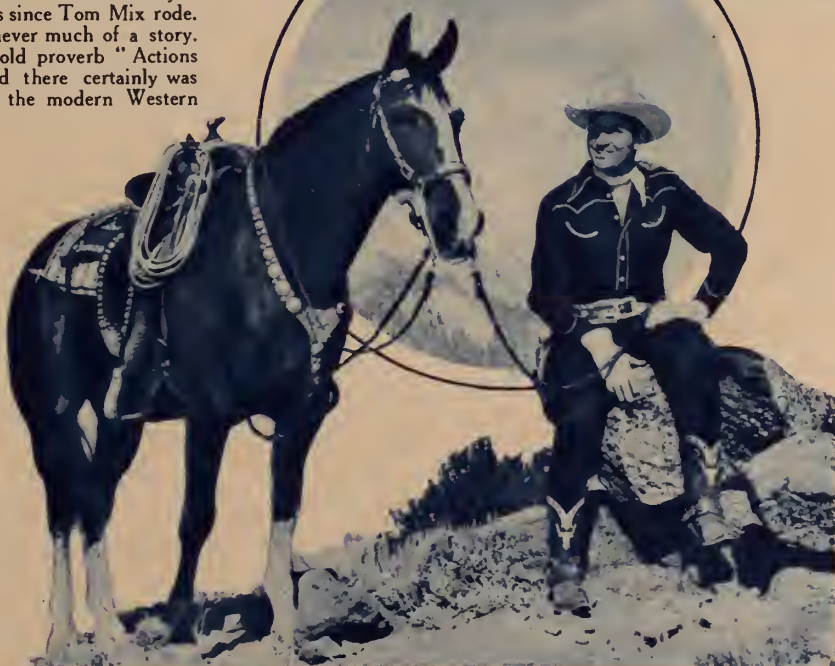
WESTERNS change but they will never die. And, unlike old soldiers, they show no signs of fading away. Indeed, to-day they are stronger than ever, which is saying something when we remember that in the early days of the films they were the backbone of the industry.

There have been many changes in the Westerns since Tom Mix rode. In his day it has to be admitted that there was never much of a story. The producers of the first Westerns took that old proverb "Actions speak louder than words" as their motto, and there certainly was action in hard riding and straight shooting, but the modern Western has a story as good as any that forms the basis of what is called four-wall drama. The best of these modern Westerns are built on the history of the development of the West—colourful days of the land pioneers, the gold seekers, and the cattle raisers. And here is material for countless more films.

The biggest change in the Westerns of recent years is the number of big stars who have turned from drawing-room drama and comedies to plays of the outdoor variety, and included in these are some famous actresses whose beauty and glamour are big box-office assets.

In this list are Marlene Dietrich ("Destry Rides Again"), Jean Arthur ("The Plainsman" and "Arizona"), Kay Francis ("When the Daltons Rode"), Olivia de Havilland ("Santa Fé Trail"), Lynn Bari ("Kit Carson"), Madeleine Carroll ("North West Mounted Police"), and Loretta Young ("The Lady from Cheyenne.")

In the early Westerns the heroines were not called upon *Gene Autry.*



to do a lot of acting. They were pretty and looked well on a horse, but the stories to-day having a stronger feminine interest, first-class actresses are as necessary as first-class actors.

Of the latter there is no shortage. Gary Cooper, a Westerner by birth and training, was a small-part player in Westerns before he came to the front. Then he had a long spell in such different films as "The Lives of a Bengal Lancer," "Desire," and his big hit, "Mr. Deeds Comes to Town," but, good as he is in this kind of film, I think he is still better as a rider of the range, beginning with "The Plainsman" and "The Cowboy and the Lady." His performance as the Texas Ranger in "North West Mounted Police" was great, for he was equally good as a fighter and a lover. As a lover he has that fine touch of old-world courtesy and also the chivalry of another age.

Errol Flynn, who made such a dashing cavalry officer in "The Charge of the Light Brigade" and pirate in "The Sea Hawk" films, has made some fine Westerns, "Dodge City," "Virginia City" and "Santa Fé Trail" being three of the best. Riding comes easy to Errol Flynn, who has one of the most graceful seats in the saddle of any screen actor.

Joel McCrea has made plenty of indoor pictures, and been good in them, but I like him better in plays with an outdoor setting.

John Wayne has had many notable triumphs in Westerns. He was the hero in "Stagecoach," one of the best Westerns ever made. Randolph Scott has played many fine Western roles. Although Scott is a Virginian, Zane Grey always said he was the typical Westerner, and just before his death, when agreeing to have his last story, "Western Union," made into a film, he made it a condition that Scott should play lead.

William Farnum, who will be remembered by old-time cinemagoers as one of the foremost heroes of the silent screen, was another actor who was in Zane Grey's opinion a great exponent of a Western hero. Robert Taylor made his name as an actor in romantic drama and he will always be remembered for his performance as the American in "A Yank at Oxford," which he made over here.

But he is a virile specimen of manhood physically suited for strenuous roles as he has proved in such films as "Stand Up and Cheer" and "Flight Command." "Billy the Kid" is his first Western. The name was carried in the past by a young outlaw whose exploits were notorious even in the days when the West was really wild. Many books have been written about this gunman, and those based on truth describe him as a callous killer more than a romantic Robin Hood kind of outlaw. But in the several films that have been made on his life he is presented as a young man who broke the law because he suffered injustice. Anyway, he makes a colourful contribution to the screen as played by Robert Taylor.



Brian Donlevy, James Stewart and Marlene Dietrich in "Destry Rides Again."



William Henry, Florence Rice and Richard Dix in "Cherokee Strip."



William Holden, Jean Arthur and Warren William in "Arizona."



George "Gabby" Hayes, Roy Rogers and Noah Beery, Jr., in "The Carson City Kid."



Robert Livingstone,
Duncan Renaldo and
Raymond Hatton in
"Pioneers of the West."



Bob Baker.



Wallace Beery, Lionel Barry-
more, Laraine Day and
Ronald Reagan in "Two Gun
Cupid."

Russell Hayden, William
Boyd and Andy Clyde of the
"Hopalong Cassidy" series.



George O'Brien has been associated with Westerns practically during the whole of his screen career, which he started as a cameraman. In looks and build he is well fitted for the role, and he can always be relied on to give a stirring performance. "Gun Law" pictured in this article, was one of the best films, but he has a long string of Westerns to his credit.

Gene Autry is perhaps the most popular Western hero of today. His pictures sell big all over America and in this country. He was born on a ranch owned by his father, and worked there for some time. Then he got a job as a railway telegraphist, and it was while working there, or rather while playing his guitar and singing during a lull in work, that he was seen by Will Rogers, who persuaded him there was a better paying job for him in the pictures. Will Rogers proved a true prophet, for almost from the start of his screen career Gene was a sensational success. He is on the slight side in regard to build, but a very athletic man and a fine rider. When he made a personal tour of England with his horses, he astounded a gathering of Press men at the Savoy Hotel by doing circus tricks on his horse in the ballroom. He has the same pleasant personality off the screen as he has in all his pictures.

James Stewart is, of course, an indoor actor, but all the same he gave one of the best performances of his career in a Western. This was as the sheriff in "Destry Rides Again," in which Marlene Dietrich made a sensational come-back as a Western saloon singer. It was a very exciting film with a good strong story, and Marlene Dietrich played a very big role in it, not just being a figure to look at. Her role was perhaps the most important one in the play, but James Stewart made so much of his that he shared the honours.

Roy Rogers, pictured in an illustration to this article with George (Gabby) Hayes, makes a very fine Western hero.

Hayes is an outstanding actor in Westerns, and has made many such films. He is photographed here in "The Carson City Kid," and in a long list of other Westerns in which he has played important supporting roles, are "Heart of Arizona," "Gold is Where You Find It," "The Frontiersmen," and "Silver on the Sage."

Hayes is noted for two things. One is the number of films he makes every year, averaging ten, and the other for the fact that the beard he sports in all his films is home-grown and he wears it between making pictures to keep it in the right trim.

Bob Baker is a singing cowboy who is a real dyed-in-the-wool rider of the range. He has ridden horses since he was five years old, and started roping cows before his tenth birthday. Later he became a champion rodeo



Below:
Richard Dix
and Patricia
Morison in
"The Roundup."



Left: Broderick Crawford,
Frank Albertson, Stuart
Erwin and Brian Donlevy
as the Dalton Brothers
with Mary Gordon as their
mother, Randolph Scott
looking on, in "When
the Daltons Rode."

Broderick Crawford,
Franchot
Tone, Andy Devine
and Mischa
Auer in "Trail of
the Vigilantes."



Johnny Mack Brown
and "Pawnee."

performer, trick shot expert and radio singer. He has made a good number of Westerns, including "Western Trails," "Outlaw Express," "Guilty Trail," and "The Phantom Stage."

Wallace Beery has played nothing but tough men in nearly all his films, and invariably he is a lovable scoundrel, a man who breaks many legal and moral laws, but who is really not bad at heart. He has made many Westerns, including such big box-office successes as "The Bad Man of Brimstone" and "Two Gun Cupid."

Wallace invariably introduces a note of dry comedy into his portrayal of the toughest of tough men, and that makes him such a likeable character.

Bill Boyd is one of the most successful Western heroes of the present time. In his series of "Hopalong Cassidy" he has proved a terrific box-office success, and he shares with Gene Autry the honour of being the biggest money-maker in Western films.

Bill Boyd carries as a partner Andy Clyde, who succeeded George Hayes as "Windy," who puts humour in all the Hopalong stories. Another touch of Boyd's is that he always has another actor, Russell Hayden, to play the part of the lover, he himself being content to

straighten out the tangles for the young couple, or perhaps I should say keeps Russell Hayden unmarried so that he can love again in the next picture. Mostly the lover here is wrongly accused or misunderstood. It is a simple enough mixture, but the Hopalong series increase in popularity with each film.

A very interesting photograph illustrating this article is that showing the Dalton Brothers and their mother, played by Broderick Crawford, Frank Albertson, Stuart Erwin, Brian Donlevy, and Mary Gordon.

Randolph Scott is also in the picture, "When the Daltons Rode."

Next to this photograph is a bunch of the principal players in "Trail of the Vigilantes." They are Broderick Crawford (the talented son of Helen Broderick), Franchot Tone, Andy Devine and Mischa Auer.

In this film was also Warren William as the villain.

This picture was a big departure from the tradition of the Westerns, for it guyed the hero (Franchot Tone), who is repeatedly falling off his horse. This is logical enough in the story, for he is not a Westerner but comes from the East, a special investigator ordered to clear up the mystery of a reporter's death and some queer goings-on in a spot known as "Peaceful Valley."

All the same, no old-time director of a Western would have allowed the hero to fall off his horse so many times as does Franchot Tone.

This daring experiment was a success, for while the film is full of rib-cracking comedy scenes there is a very strong and grim story holding the title all the time, and the riding, shooting and fist fighting are up to the best standards of the Westerns.

Richard Dix has played many different roles in his screen career, which began in the early days of the "silents," one which will never be forgotten being in "Cimmaron," a film which brought Irene Dunne screen success. He is still one of

In circle:
Jackie Cooper, Eddie Collins and
Henry Fonda in "The Return of
Frank James," the Technicolour
sequel to "Jesse James."



Guinn "Big Boy" Williams, Anita Louise,
Chester Morris and Douglas Fowley in
"Wagons Westward."

the most popular players in pictures, and in this article he is pictured in "Cherokee Strip" and "The Roundup," two of his recent Westerns.

Johnny Mack Brown has been making a series of cowboy films. During the past year you may have seen him starring in "Son of Roaring Dan," "Ragtime Cowboy Joe," "Pony Post," "Bad Man of Red Butte," "Law and Order," "Boss of Bullion City," "Bury Me on the Lone Prairie."

Henry Fonda is one of our best stage and screen actors. He excels in grim roles such as he had in "Trail of the Lonesome Pine," and the more recent "Grapes of Wrath," as the young countryman who came out of prison on parole to find his family and friends being driven out of their farms in Oklahoma by sandstorms and hard-hearted landlords.

Thus he had a role after his own liking in "The Return of Frank James," one of the notorious James brothers who really lived.

"Wagons Westward" was a very fine picture with a strong cast, which included Chester Morris (in a dual role as good and bad brothers), Guinn (Big Boy) Williams, Douglas Fowley, and pretty Anita Louise.

Fred MacMurray, Gilbert Roland and Albert Dekker made a strong trio of adventurers in "Rangers of Fortune," a thrilling film in which Joseph Schildkraut gave a grand performance as a very polished villain.

Charles Starrett is very popular as a cowboy hero. He has a long number of films to his credit, including "Outpost of the Mounties," "Riders of Black River," and "West of Cheyenne."

"The Gay Caballero" was another of the Cisco Kid series, and like its predecessors had a very strong cast, including Robert Conway, and Cesar Romero as the Kid.

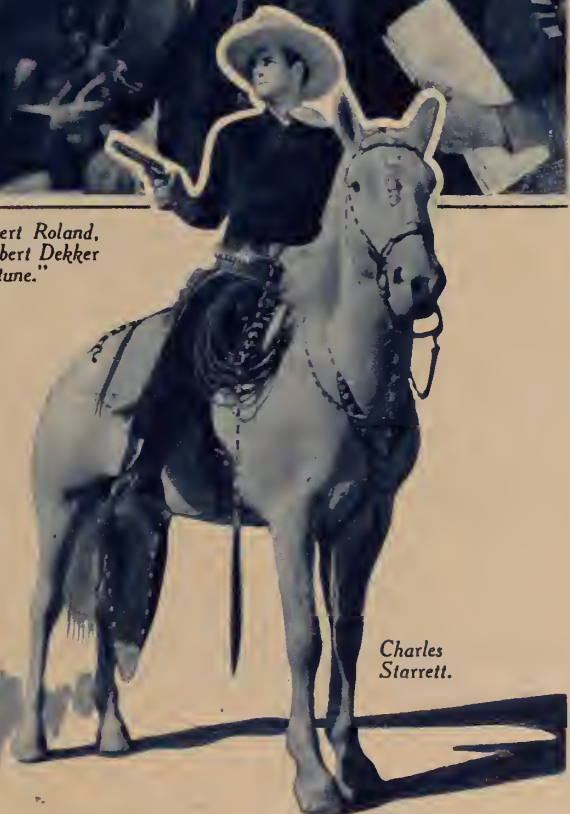
Broderick Crawford figured in yet another Western in "Texas Rangers Ride Again," in which John Howard also appeared. The latter will be remembered for his successes in the "Bulldog Drummond" series.

Tim Holt is the son of the popular Jack Holt, and he is very successfully following in father's footsteps. He has all the likeableness of his dad, and is particularly good in Western films.

There is no doubt that one of the chief reasons for the continuous success of Western films is that the stories are always clean. That is a record for any class of screen play, for almost every other brand has fallen foul of the Censor at some time or other. Zane Grey, whose novels of the Wild



Joseph Schildkraut, Gilbert Roland,
Fred MacMurray and Albert Dekker
in "Rangers of Fortune."



Charles
Starrett.



One of the popular "Cisco Kid" films—"The Gay Caballero," with Chris-Pin Martin, Edmund MacDonald, Montague Shaw, Janet Beecher, Cesar Romero, Sheila Ryan, and Robert Sterling.



John Howard and Broderick Crawford in "Texas Rangers Ride Again."



Tim Holt.

West made so many high-class Westerns, never came under the ban of the Censor, or incurred the antagonism of press or public, a very fine record when it is considered that he contributed over a hundred stories to the screen. Some of his films were re-made four and five times, and earned around twenty million dollars, a remarkable tribute to his popularity.

Western films have always been a good field for character actors, and in addition to George (Gabby) Hayes, already mentioned, there is that outstanding actor, Walter Brennan. He has made many good Westerns, and he received the Academy Award for the best supporting actor for his performance in "The Westerner," in which Gary Cooper was the star.

Technicolour has not proved an un-mixed blessing to some star actresses, but it is certainly a good friend to the Westerns, for the horse, especially light chestnuts, look a lot better when Technicolour gives a true picture of their colourful coats. In very rich scenery, too, Technicolour is a great asset, for Westerns rely a lot on scenery, and always did, long before Technicolour came into the pictures. Where there are forests and streams, and rich vegetation. Technicolour is undoubtedly the best medium for a Western picture, but in the case of sage-brush country, or desert bad lands, I think that the sepia colour is best, or even plain black and white, because there is no real colour in such country.

One of the best authorities on Western films is Bert Gilroy, who has been producing them for something like twenty years. He ought to be an authority for he was born on a big Arizona ranch and was raised on the range. There is nothing he does not know about cowboys and their horses, and, as he says, it comes easy for him to make Westerns since all he has to do is to transfer his knowledge to the screen.

The most important thing for a producer of Westerns to watch, says Gilroy, is that the cowboys do nothing mean, because they are the idols of millions of boys. Which is a very good policy.

E. W.

Jeanette MacDonald with Nelson Eddy as Carl Linden, the music master with whom she elopes.



The men in her life

NOEL COWARD's famous operetta "Bitter Sweet" comes to the screen for the second time, co-starring Jeanette MacDonald and Nelson Eddy in the roles previously played by Anna Neagle and Fernand Gravet.

It is the love tragedy of Sarah, and she is seen here with men who all play their part in it.

With George Sanders as Baron von Transch, whose advances she rejects, and who, as a result, kills her husband in a duel. (M.G.M.)



With Ian Hunter as Lord Shayne, her true friend.



With Edward Ashley as Harry Devon, the man she jilts on the eve of her wedding.



Stars



Bodil Rosing with George Brent in "They Dare Not Love."



Top left hand : Barry Fitzgerald, Edward G. Robinson, John Garfield, and Ida Lupino in "The Sea Wolf."



J. Edward Bromberg with Jackie Cooper and Henry Fonda in "The Return of Frank James."

Anton Walbrook.

THE ranks of the Hollywood actors and actresses have been reinforced by some of the finest players in Europe during the past few years. It is the old story. In ages past, Flemish weavers came to England seeking refuge from persecution, and set up their looms on which they wove the fine woollens that until then had been obtainable only from Flanders, thus

laying the foundation of the enormous trade that subsequently developed. To-day, refugees from Holland have started a new diamond-cutting industry in this country. The systematic oppression by the Nazis of any kind of free thought spells death to any real creative art. State control in the countries overrun by Nazi hordes does not mean red tape—it means red blood. Those who do not obey are either flung into a concentration camp or else, to borrow a Soviet phrase, "liquidated."

From its earliest days Hollywood has had many foreigners in the film industry. Today it has more than ever. Not all are stars, but there are few who could not play a starring rôle with ease and polish. Not all are refugees from the present reign of darkness and terror on the Continent, but few would go back now, even if they could.

There's one big difference between the list of those who might be termed "old-established" Hollywood players and those who are fugitives from the Nazi regime. Almost without exception, the "old-established" players were young when they went to America. The others include as many elderly people as youngsters, and whereas those in the first list left their countries of their own free will, the last list contains many who have been driven or have fled from them through no fault of their own. But the talent with which they enrich

in Exile

Hollywood's productions must leave the countries from which they have fled so much the poorer.

At the head of this list stands Albert Basserman. For fifty years he was the leading figure of the German theatre. Then, in 1933, because of his disapproval of the Nazi policy, he went to Austria, where he stayed for five years, happy in his stage work there. The Nazification of Austria drove him away once more, and he moved to Switzerland, where he bought a villa in Lucerne. When the war broke out, he despaired of carrying on his career in Europe and, with his wife Elsa, sailed for America. Going to Hollywood, he walked away with the acting honours in his first film, despite the language handicap, and followed it with his brilliant performance of the Dutch minister—and his double—in "Foreign Correspondent." After this he appeared with his wife in "Escape," and later film rôles include that of Beethoven in "New Wine."

"Escape" also made the name of another exile—Philip Dorn, of Holland. He, too, was an actor of note in his own country and was touring in the Dutch East Indies when war broke out. A member of the Army Reserve, he began to hurry back, but had only reached New York when Holland's brief but gallant resistance collapsed, and it would have been useless for him to continue a fruitless journey. So he, too, went to Hollywood, where he appeared in his first film as Frits van Dongen, his subsequent work being under his present name. In all but one of these films, the exception being "Ski Patrol," he played the villain. "Escape" gave him a sympathetic rôle, which he played with such outstanding skill, that although the rôle was not a large one, it is safe to predict stardom for him. "Ziegfeld Girl," which followed "Escape," gave him the part of a young musician in love with Lana Turner.

S. Z. Sakall is another veteran of the European stage to start a new life and a new career in a new land as a result of Nazi rule. He appeared with Deanna Durbin in two of her films, "First Love" and "Spring Parade." And when he made his first appearance, he learned his rôle almost parrot fashion, so little did he know of the language.

Lionel Royce and Ludwig Stossel are also both new names. Lionel Royce, you may remember, created a big impression in a comparatively small part in the Anna Neagle film, "Nurse Edith Cavell." Now, when there's a particularly unpleasant Teutonic part going in a film, Lionel Royce seems to get it, though he plays a small sympathetic part in "So Ends Our Night."

Dainty Annabella, the little star who won applause in the French films, "Le Million" and "Sous les Toits de Paris," made films in England—"Under the Red Robe" and "Wings of the Morning"—before going to America. There she made only one or two pictures before becoming Mrs. Tyrone Power and devoting herself to that single rôle.

Fritz Feld made a great hit in a



Conrad Veidt and Joan Crawford in "A Woman's Face."



Bela Lugosi with Anna Nagel and Edmund MacDonald in "Black Friday."



S. Z. Sakall as the old baker, with Deanna Durbin, Anne Gwynne and Butch and Buddy in "Spring Parade."



Anna Sten and Francis Lederer in "The Man I Married."

Annabella, Mrs. Tyrone Power in private life, at home with her husband.

Below: Steffi Duna and George Tobias in "River's End."



Sonja Henie.



Danielle Darrieux.

comedy rôle as George Sanders' Prussian batman in "Lancer Spy." He was associated with Max Reinhardt in theatrical productions on the Continent, and was acting as dialogue director on the film "I Met Him in Paris" when the director of the film persuaded him to play a rôle in it. He has been acting ever since.

Many of the stars are what might be termed "accidental exiles." By this I mean those who left their country to work here or away from the Continent and are now unable or unwilling to return while Hitler's heel presses on them.

Among these are three Norwegians—Sonja Henie, Greta Gynt and Sigrid Gurie.

Norwegian Sonja Henie skated her way to fame and fortune via world championships and exhibitions. Her flashing grace and dexterity on the ice took her all over Europe and to America where in 1937 she made her film

début in "One in a Million." Originally a voluntary "exile"—until the Nazis overran Norway she returned each year for a holiday—she has now found herself unable to return.

Greta Gynt was born in Oslo, and acted as a child on the Norwegian stage. When she was thirteen she came to this country for three years' education, returning at the end of the time to become a revue star in Norway. She was acting here when her country was invaded, and she has been here ever since, to the advantage of our stage and screen. She has been in "Room for Two," "The Middle Watch," "Crooks' Tour."

Sigrid Gurie, although born in America, is really Norwegian—her parents were Norwegian, and Sigrid went to Norway with them when she was a baby. She was in England studying art when an introduction to a film magnate brought her a film test and the leading rôle opposite Gary Cooper in "The Adventures of Marco Polo." She has more recently been in "Dark Streets of Cairo."

Hedy Lamarr comes from Austria, Vienna being her birthplace. She was a script girl in an Austrian studio when she was fifteen, but her loveliness soon put her in front of the cameras, and she gained stardom, appearing in the much discussed film, "Ecstasy." Given a Hollywood contract, she has appeared there in "Algiers," "Comrade X," "Boom Town" and "Ziegfeld Girl."

Anton Walbrook has done most of his film work in this country. He won attention with his polished work in the Austrian film "Masquerade in Vienna," and has given us some first-rate



Alan Curtis, Michael Visaroff, Christian Rub and Lionel Royce in "Four Sons." In circle is another scene from "Four Sons," with Eugenie Leontovitch, George Ernest (left) and Ludwig Stossel.

portrayals, notably as the Prince Consort to Anna Neagle's Queen Victoria in "Victoria the Great" and "Sixty Glorious Years." He has also appeared in "Gaslight" and "Dangerous Moonlight."

Sweden gave us lovely Ingrid Bergman, who made her film bow in Hollywood in "Escape to Happiness" with Leslie Howard, and has since been in "Rage in Heaven," "Adam had Four Sons." She worked on the production side of films in an English studio before going to America in 1939.

Charles Boyer had a distinguished stage career in France before turning to films there. His fine work resulted in his appearance in Hollywood. He allowed himself stated times, however, in which to return to his beloved France, and to make films there also. These have included "The Battle," "Mayerling," and "Le Bonheur." He returned to France when war broke out, but later returned to Hollywood and was there when France collapsed. He has recently been in "All This and Heaven Too," "Back Street," and "Hold Back the Dawn."

From France also comes Danielle Darrieux, a sensitive, brilliant dramatic actress, who did such fine work in "Mayerling" with Charles Boyer, and "Katia" with John Loder. At the time of writing "The Rage of Paris" is her sole American appearance.

Peter Lorre, whom you've probably seen most frequently as the Japanese detective, Mr. Moto, in the detective thriller series starring the character, is a Hungarian. He began his professional career on the stage, then turned to film work in Germany. His acting in "M," the film based on the Dusseldorf murders some years ago, in which he played the part of the child murderer, is unforgettable, although his work since then has been in British and American films. He went to Hollywood in 1936, and his recent films there include "I was an Adventuress," "Strange Cargo," "Island of Doomed Men," "You'll Find Out," and "Face Behind the Mask." Small and cherubic-faced, he almost invariably portrays villains.

Ilona Massey is Hungarian, born in Nagykoros. Her parents are peasant folk, and she was originally a seamstress until her voice won her recognition. You heard her opposite Nelson Eddy in "Balalaika." Now she is to be seen and heard singing some of Schubert's loveliest melodies in "New Wine."

The list of "old-established" players includes Edward G. Robinson, the Roumanian with the very English-sounding name. He was only ten when he went to America. He has been there ever since, and served with the United States navy during the last war. It was not until some ten years after the war that he



Ilona Massey and Alan Curtis in "New Wine."



Akim Tamiroff.

Sigrid Gurie
and Ralph
Byrd in
"Dark
Streets of
Cairo."



Greta Gynt and Naunton Wayne watched with
horrified surprise by Basil Radford and Noel Hood
in "Crooks' Tour."



Hedy Lamarr,
Philip Dorn
and Lana Tur-
ner in "Zieg-
feld Girl."

took up film work, repeating his stage success on the screen in "Little Caesar."

Bodil Rosing, Danish born, is another who has been in America for many years, and was on the stage there before going to films. Her many pictures include "You Can't Take It With You" and "They Dare Not Love."

Temesvar, in Hungary, was the birthplace of J. Edward Bromberg, who was one of the "high-brow" Group Theatre players when Hollywood called him. He plays chiefly villains, with an occasional comedy rôle to lighten his film life, and one of his best rôles has been that of the sneaky little railway detective in the two Westerns dealing with the James brothers—"Jesse James" and "The Return of Frank James."

Conrad Veidt has been acting on the American and British screens since the silent days, and has adopted this country as his own. It was his brilliant work in Continental production such as "The Student of Prague" that won him offers from Hollywood, and he made his first Hollywood appearance with John Barrymore in "The Beloved Rogue" back in 1926. He made a success in silent films, but talkies proved a temporary setback. His mastery of the English language was the prelude to another career that has proved even more successful, and I cannot remember even a mediocre performance in his long list of portrayals, his recent successes including "The Thief of Bagdad," "Escape" and "A Woman's Face."

Bela Lugosi is another who has long been on the American screen, and who became a naturalised American in 1931. He was born in Lugos, Hungary, and had twenty years stage and screen experience on the Continent before going to America. He has made a name for himself in "horror" films, such as "Black Friday."

Russian Anna Sten and Czechoslovakian Francis Lederer, seen together in "The Man I Married," also have been in the United States for several years. Anna Sten began her stage career in Russia and her appearance in two German films, one of them "The Tempest," won for her a Hollywood contract. She made a much publicised American debut in

Joseph Schild-
kraut as he
appeared in
"Rangers of
Fortune."





Luis Alberni, Franchot Tone and Almira Sessions in "A Girl's Best Friend is Wall Street."

Ingrid Bergman and Robert Montgomery in "Rage in Heaven."



Robert Taylor with Elsa and Albert Basserman in "Escape."



Charles Boyer and Margaret Sullavan in "Back Street."

"Lady of the Boulevards," and has recently made a successful come-back in "The Man I Married" and "So Ends Our Night."

Prague was the birthplace of Francis Lederer, and at the age of eighteen he had won a scholarship to the Academy of Dramatic Art there. His popularity on the Continental stage spread to England, where he scored an instantaneous hit in "Autumn Crocus," which he repeated in America, with the inevitable result—films.

He is known for the sincerity and thoroughness of his work. His debut, by the way, was as an Eskimo in "Man of Two Worlds."

From Paris comes George Renavent (you'll sometimes see his Christian name spelt in French fashion with an "s" on the end of it). He was the greatest child actor of his day in France, and going to the United States back in 1917, took up stage work there. A film career followed.

From Russia comes Maria Ouspenskaya, who was born near Moscow, and Michael Visaroff. Maria Ouspenskaya has had a long and distinguished stage career and was a member of the original Moscow Art Theatre. She is a really great actress, and it is only of comparatively recent date that she has enriched the films with her thoughtful, sensitive work in such productions as "The Rains Came," "The Mortal Storm," and "The Man I Married."

Michael Visaroff was educated at the University of Kieff, and for fifteen years appeared on the Russian stage and screen. An engagement on the New York stage resulted in his remaining in the United States, and his eight years of films include roles in "Four Sons," "Charlie Chan at the Wax Museum," and "The Son of Monte Cristo."

Naples, Italy, was Eduardo Ciannelli's birthplace, and after appearing in drama and opera, he went to America, where he took up screen work after repeating his stage rôle in "Reunion in Vienna" when the film version was made. You've probably also seen him in "Foreign Correspondent" and "Kitty Foyle."

Siegfried Rumann was born in Hamburg and originally intended to become an electrical engineer. It was through becoming an American prisoner during the last war that he decided not to return to Germany when the war ended, so he took up stage work and then went to Hollywood. He was one of the three commissars in "Ninotchka" and has also been in "Victory" and "Comrade X."

Akim Tamiroff is a Russian who has been in America for eighteen years, ever since he went there with a theatrical group and liked it so much that he decided to stay. It was not until

Marlene Dietrich and Oscar Homolka in "Seven Sinners."



Sig Rumann, Vera Zorina, Erich von Stroheim and Peter Lorre in "I Was an Adventuress."



Eduardo Ciannelli, Albert Basserman and Willy Castello in "Foreign Correspondent."



Marlene Dietrich.

1932 that he went to Hollywood and added more successes to his distinguished career. Among recent films are "Untamed," "The Way of All Flesh," and "North West Mounted Police." He is one of the finest character actors on the screen to-day.

Another Russian whose brilliance has been almost exclusively confined to the stage is Eugenie Leontovich, but she made a welcome screen appearance in "Four Sons," a drama of a Sudeten German family in Czechoslovakia torn asunder by Naziism.

Then there is Nazimova, who was a sensation in the days of silent films, when she made Ibsen's "Dolls House" and "Salome." She returned to the screen in "Escape," as Robert Taylor's mother, and scored so well in this that she was promptly signed for leading roles in "Blossoms in the Dust" and "Blood and Sand."

Vienna in 1895 was the birthplace of Joseph Schildkraut. His father, Rudolph, was a distinguished actor, and Joseph followed in his footsteps. Both starred on the Continental and American stages, and Joseph made his film bow in silent days as the dashing French chevalier in "Orphans of the Storm" with Lillian and Dorothy Gish. His recent successes include "Rangers of Fortune."

Luis Alberni hails from Barcelona in Spain. After graduating from the University of Madrid he became a circus clown, following this with a stage career. It was to appear in a Spanish-speaking version of a talkie that he first went to Hollywood, and he remained to play innumerable comedy roles. Recent films include "The Housekeeper's Daughter" and "A Girl's Best Friend is Wall Street."

It was back in the silent days that Erich von Stroheim began his career of screen villainy, making a sensational success with his portrayals of callous, lady-killing Teutonic army officers in such films as "Foolish Wives." He turned director, but returned to acting later, and has a role in "So Ends Our Night."

The silent screen also saw the commencement of the film careers of Paul Lukas and Jean Hersholt. Jean Hersholt, in fact, can claim to be one of the pioneers. It was as far back as 1906, when he was still in his teens, that he made his film debut in his native Denmark. Seven years later he made his first American film. He has travelled from romantic leads to character work, and is still going strong.

Paul Lukas, Hungarian and handsome, went to America in 1927 after a long and successful Continental stage career. Talkies, however, arrived almost simultaneously, and for a period the career he had only just started was perilously near being ended. Learning the language, however, was a problem on which he concentrated really hard, and it was not long before he resumed his career with an accent that proved to be an asset to his work,



Fritz Feld, Sig Rumann and
Rafaella Ottiano
in "Victory."

Lloyd Nolan,
Maria Ouspenskaya
and Joan Bennett in
"The Man I Married."



Paul Lukas and
George Renavent
in "They Dare
Not Love."



Jean
Hersholt.

and he became one of the most popular lovers of the day. Now he is a clever villain.

Steffi Duna, dark and vivacious, was born in Budapest, and her real name is Stephanie Berindey. She was originally trained for ballet and made her debut at the Budapest Opera House, starting a most successful career. Her films have been made both in this country and America. Her recent Hollywood films have included "River's End," "A Night at Earl Carroll's."

Christian Rub, the original of Walt Disney's lovable old woodcarver, Geppetto, in "Pinocchio," and his voice, also, was born in Austria and began his film career in Hollywood as the German voice of the late Will Rogers in German versions of his films. He, too, was in "Four Sons," and has also appeared in "Swiss Family Robinson," "No Place to Go," and "Earthbound."

Marlene Dietrich began her screen career in America after the introduction of sound, and her sojourn in America attracted her so much that she became a naturalized American in 1939. She was born in Weimar, in the historic German duchy of Saxe-Weimar, where her father, Edouard von Losch, was an officer in the Regiment of the Guards. She was named Mary Magdalene von Losch, and it was not until she began her film career that she took the first and last syllables of her two Christian names to form her Christian name, and added Dietrich—a name she later adopted legally. She took up acting when a broken wrist put an end to her dreams of a career as a concert violinist.

Her stage progress was at first slow, and she eked out a living by playing extra roles at the UFA studios in Berlin. Her work in a musical comedy, "It's in the Air," made such an impression that she was besieged by offers to appear in films, and won success in this field also. It was her never-to-be-forgotten work and her singing of "Falling in Love Again" in "The Blue Angel" that won her a Hollywood contract, and her Hollywood career during the past eighteen months or so has taken on a new lease of life, with her work in "Destry Rides Again," "Seven Sinners" and "The Flame of New Orleans."

With Marlene in "Seven Sinners" was Oscar Homolka, who was famous on the Continent before he came here to appear in "Rhodes of Africa." Those who saw his fine performance of "Oom" Paul Kruger, the wily, stolid-faced old Boer leader, can surely never forget. It was a triumphant piece of acting, for he managed to make the audience understand the thoughts that were going on in his head while he maintained the impassive Boer countenance. After that he appeared in "Everything is Thunder" and "Sabotage." Then he went to America, to score afresh in the Joseph Conrad story "Ebb Tide." He scored another recent hit in "Comrade X."

From time to time we hear grumbles from America about the number of foreign players in the studios. Consider the actors and actresses pictured in these pages, and the roles in which you have seen them. Can you think of any American players who could improve on their performances? These "exiles" add more than they take away.

IRENE DUNNE

It was back in 1929, when talkies were young and microphones uncertain, that Irene Dunne brought her lovely mezzo-soprano voice to the screen and scored a "flop" in her debut. Her work in "Cimarron" established her as an actress of undoubted dramatic talent, and since then she has proved herself adept at slightly crazy comedy, as well as tender romance. She is, in fact, a versatile actress as well as a fine singer.



Left: Irene with Cary Grant and Grady Sutton in "Penny Serenade." You may remember her successful teaming with Cary Grant in that delightful comedy, "The Awful Truth."



James Stewart, aged three months, faces the camera for the first time, in his mother's arms.



At the age of three years he displayed a keen interest in tricycles, but later ignored such childish toys in favour of aeroplanes.



Right: This snapshot was taken before the front door of the Stewart house at Vinegar Hill. At eight, Jim began to give promise of being the tall, angular young man of to-day.

James Stewart's dramatic career began when as a student he appeared in the annual spring pageant. He portrayed the role of a spear carrier, and this photo was published in the local newspaper in conjunction with the performance.

During the Great War, Jim's father, Alexander Stewart served as a captain in the U.S. Army. Here Jim is seen with his mother, father, and two sisters Mary and Virginia.



JAMES STEWART

JAMES STEWART, the tall, angular young man who first attracted notice as Jeanette MacDonald's brother in "Rose Marie," and climbed rapidly to stardom, first displayed interest in dramatics during the Great War. His father was serving in the United States Army, and James, inspired by pride and patriotism, wrote, produced, and acted in two dramas, "The Slacker" and "To Hell With the Kaiser," presented by the Stewart Basement Players.

Before that aeroplanes had been his sole passion. The very tricycle on which you see him mounted in the picture above, was equipped with an alarm clock for a motor and kites for wings. It took off from the roof of the Stewart garage with Jim, whose faith was greater than his aeronautical knowledge, at the controls. Fortunately, his father observed the young pilot's solo flight and succeeded in breaking his fall. James is still an aviation enthusiast.

MELVYN DOUGLAS

MELVYN DOUGLAS took up an acting career in desperation when he was fired from a Chicago newspaper job. Within the last two or three years he has become the most sought-after leading man and is probably the only one under contract to two studios at the same time—by special arrangement he appears in pictures for both Columbia and M.G.M. each year.

He was born in Macon, Georgia, educated in Germany, the United States, and Canada. His mother wanted him to be a great musician, like his father. His Russian-born father wanted him to be a lawyer, like the men in his mother's family. At the age of seventeen, he ran away to join the U.S. army, but he did not get across to France. When he returned, his parents tried to persuade him to give up his dramatic aspirations. He tried various other jobs—but acting won in the end.

In 1919 he made his first professional appearance in Shakespearean repertory in Chicago. Nine years later he made his name on Broadway playing opposite Fay Bainter in "A Free Soul," the role in which Clark Gable leapt to fame on the screen.



Below :
Melvyn Douglas and Helen Gahagan in "To-night or Never," in which he scored his greatest Broadway stage hit. They were married during the run of the play. The film version took Douglas to Hollywood, to appear opposite Gloria Swanson.



Below : Melvyn Douglas, aged ten. He had spent a year at school in Germany and was now back in Nashville. The following year the family moved to Toronto, where Melvyn's father, Professor Edouard Hesselberg, taught in the Conservatory of Music.



Melvyn Douglas at the age of six. This is the earliest picture of himself which he owns. His name was then Melvyn Hesselberg and his family lived in Nashville, Tennessee.



LINDA DARNELL

BBROWN-EYED and brown-haired, Linda Darnell made her first attempt to win film fame in 1937, only to be told that she was too young. She returned to her home in Dallas, Texas, and a year later the studio kept its promise to give her another test. The result was the leading role in "Hotel for Women." She has since appeared in "Daytime Wife," "Star Dust," "The Mark of Zorro," "Brigham Young," "Chad Hanna" and "Blood and Sand."



Linda at the age of seven.



Linda, at eight, carrying her young brother, Calvin Roy Jr., on her back. Family feeling is strong among the Darnells and Linda's chief playmates have always been her five brothers and sisters.



When thirteen the young star dresses in a costume for a pageant put on by her dancing class.

SS

ANN SOTHERN

blonde
comedienne
was once
Harriette Lake,
brunette
singer.



Return to Hollywood marked exit for Harriette Lake and entrance for Ann Sothorn in "Kid Millions."



Four-year-old Harriette Lake photographed with her sister Marion.

Making use of her musical talents inherited from her mother, Annette Yde-Lake, concert singer, Harriette storms New York and is a hit of the show Ziegfeld's "Smiles."



Right: Harriette during her first film contract.



L

Below: The pride of Hopedale, population five hundred. The town band with Clark Gable its youngest member.



Clark Gable in his Sunday best, bought for school graduation.



Clark Gable's first lucky break—the stage role of Sergeant Quirt in "What Price Glory?" After getting nowhere in Hollywood as an extra, he carried a spear in "Romeo and Juliet." He next had a minor part in "What Price Glory." The actor playing Sergeant Quirt left the company and he stepped into the part.

L
CLARK GABLE'S
Rise
to
FAME



"The Last Mile," a gory prison drama, made both Clark Gable and Spencer Tracy. After finishing a season on the New York stage, Gable went to Los Angeles, playing "Killer" Mears. This brought him to the attention of Hollywood and the lead in "The Painted Desert."



Clark Gable in "Machinal," his first New York show to win good reports.

FRED ASTAIRE

FRED ASTAIRE, who has won acclaim in Hollywood through both his acting and dancing, was born in Omaha, Nebraska. The son of non-professionals, he found himself enrolled and attending dancing school simply as an escort for his sister Adele. The ability of the two youngsters was so marked that it created professional attention, and soon the two embarked on a stage career as a dancing team. His first Hollywood production was "Dancing Lady," with Joan Crawford. After this he returned to the stage for a time, then Hollywood beckoned again. He headed straight for stardom and won screen honours. While on the stage he appeared all over Europe as well as starring in American productions.

Here is a complete list of his films: "Dancing Lady," "Flying Down to Rio," "The Gay Divorce," "Roberta," "Top Hat," "Follow the Fleet," "Swing Time," "Shall We Dance?" "A Damsel in Distress," "Carefree," "The Story of Vernon and Irene Castle," "Broadway Melody of 1940," "Second Chorus."

Fred and Adele Astaire as the two appeared in 1912, shortly after their career on the stage began.



In circle: Fred Astaire as stage audiences saw him in 1914, when he appeared in an act with his sister Adele.

Right: "Lady be Good," the stage production which was the hit of the 1927 season, found Fred and Adele as the featured dance team.



JOHN SUTTON

JOHN SUTTON left a life of ease and leisure to carve a career for himself as a screen actor.

Although his parents are English, it was at Balla, Pennsylvania, during one of their many trips to America that John Sutton made his world debut. Shortly afterwards his parents returned to England, bringing their baby son with them, and he was educated here, apparently with an Army career in view, since he finished up at Sandhurst. His subsequent travels, through France, Africa, India, China, Malaya and the Philippine Islands, took him to Southern California—and Hollywood.

Among the friends he made there were Mrs. Wallace Reid and director Arthur Lubin, who interested him in films to the point of making an appearance in "The House of a Thousand Candles" in 1936—an appearance, however, which most picturegoers would miss, since it was only a "bit" part. Two years later he had a noticeable role in "Blond Cheat," and this made him decide to continue acting. His films since then have included "The Private Lives of Elizabeth and Essex," "Tower of London," "The Invisible Man Returns," "I Can't Give You Anything but Love, Baby," and "Hudson's Bay."

GENE TIERNEY

GENE TIERNEY, like John Sutton, with whom you may have seen her sharing the romance in "Hudson's Bay," was born to a life of ease, and was intended to shine in society. Gene had other ideas. After finishing her education in Switzerland, she broke the news that she wanted to become an actress. Her father, an insurance broker, objected strongly, but gave way and even accompanied her on her round of theatrical casting agencies—partly in the anticipation, however, that he would soon see her abandoning the idea. But Gene stuck to her guns. She appeared in two plays which were not conspicuous successes—but the third was luckier, and Gene went to Hollywood on the strength of her performance in "The Male Animal." She was warned against Hollywood as soon as it became known that she thought of going there. And she says she still has to find out what she was warned against, for when she was cast in her third film, she found that she had been given one of the prize roles of the year—that of Ellie May in the film version of "Tobacco Road."

Gene was born in Brooklyn, New York, on November 20th, 1920, and has reddish-brown hair and green eyes. She made her debut—in colour—in the leading feminine role of "The Return of Frank James," opposite Henry Fonda, one of her screen favourites. And when she used to keep his portrait on her dressing table in her schoolgirl days, she little thought that she would ever be acting with him.





HE TOPS THEM ALL

VINCENT PRICE, standing six feet four in his socks, is the tallest leading man in films. Even when he was at school he was nearly six feet in height. He was born in St. Louis, Missouri, and claims descent from one of the "Mayflower" voyagers, Peregrine White, the first white child to be born after the Mayflower anchored.

After completing his education at Yale University, he went off to Europe, then studied at London University for his history degree. He did not take his degree, but made an appearance at the Gate Theatre in London in "Victoria Regina," that took him back to America to make his name opposite Helen Hayes during the play's two-year run on Broadway.

Recent films: "Green Hell," "The House of Seven Gables," and "Hudson's Bay," in the role of Charles II.

DARING DANE

OSA MASSEN is Danish, born in Copenhagen on January 13th, 1915, the youngest of the three children of Emil Massen, a ferryboat captain. On leaving school, she became a professional photographer and it was while taking pictures at a film studio that she was given a film test. Osa, however, preferred film editing to film acting, and came to England. She was again "discovered" as an actress and went to Hollywood in 1938.

Vivacious and charming, she has light brown hair and blue-green eyes. She has stamina, courage and daring. She once walked seventy miles for a bet, and on another occasion swam the Copenhagen channel in winter. She likes swimming, aquaplaning, sailing, ski-ing, skating. Her American films are "Husbands and Lovers" and "Honeymoon for Three."



PHYLLIS CALVERT

PHYLLIS CALVERT, London born, was trained as a child to become a dancer, but her ambition was acting. After some repertory experience, she appeared on the London stage, won a screen test and a contract. She has recently been seen in "Charley's (Big-Hearted) Aunt," "Neutral Port," "The Ghost Train," and "Kipps."





TRAINED AT HOME

VIRGINIA WEIDLER, pigtailed and mischievous-faced, is one of the screen's outstanding child stars. And she learned the business of acting at home. Her mother, Mrs. Margaret Weidler, famous in her youth as a grand opera star in Paris and Vienna, is responsible. With five children before Virginia arrived, she decided that they should all have a chance to act, and as the cost of special dramatic training for each was prohibitive, she set about a home-grown course. So the five formed a sort of repertory company and performed simple amateur theatricals based on their favourite stories. Virginia's first role being the smallest of the seven dwarfs in "Snow White" when she was two. When she was seven, she was well trained and could speak German and French fluently. This brought her her first film role as Constance Bennett's niece in "After To-night," in which she spoke in both languages.

SCHOOLMASTER STAR

IT was not so very long ago that Michael Redgrave's audiences were limited to the parents and relations of the boys at Cranleigh School. Those audiences were highly appreciative and the fame of his school productions of Shakespeare and Gilbert and Sullivan spread. Acting, in fact, was in his blood, for both his parents were stage players, and being a very popular and successful master of modern languages was not enough. After three years he turned to the stage in 1934, and a fortnight later made his professional stage bow in the Liverpool Repertory Company. The leading lady of the company was Rachel Kempson—now Mrs. Redgrave, and mother of four-year-old Vanessa Redgrave. He was born in Bristol in 1908. His father, Roy Redgrave, was a very popular stage star in Australia, and it was in Melbourne that Michael made his first appearance at the age of two.

Michael Redgrave is six feet three in height and was warned, by the way, that his height would debar him from ever being a leading man. His hobby is his house and garden. It is an old Georgian building in Essex, complete with its own windmill, brewery, and bakehouse. His films are "The Lady Vanishes," "Stolen Life," "Climbing High," "The Stars Look Down," "A Window in London," "Kipps," and "Atlantic Ferry."



Below:
 Frank McHugh's three
 bonny youngsters take
 their father for a ride.
 They are, left to right:
 Michael, Susan and
 Peter.



A meal in the open-air at
 the home of Andy Devine, the
 husky Universal comedian.
 Seated round the table left
 to right are Andy, his elder
 son, Tad, his younger son,
 Dennis, and his lovely wife,
 Dorothy. When the Devines
 have a meal from the barbecue
 pit, Andy does all the cooking.

Right:
 Bing Crosby with the quartette
 of young Crosbys, whom he bounces
 on his knee, tells nursery rhymes and
 takes bicycling. Left to right: Lynn,
 Bing himself, Gary, Phillip and
 Dennis.



FOND FATHERS

You may know
 them best as co-
 median or crooner
 —but at home
 they're just "dad."

To MAKE or to MAR

A GOOD film is a matter of good team work. A perfectly written script can be spoiled by bad direction. Good lines can be spoiled by bad actors. Poor photography and sound can spoil both good acting and direction. And poor cutting can put paid to the best of them all. And there's one thing more that does a great deal towards making or marring a film—casting it.

There's one American film this year in which first rate casting was noticeable which leaps to mind—"Our Town." And of all the roles in it, perhaps the role of the little chemist who has watched the town grow up and who gave us a sort of running, intimate commentary on the place and its inhabitants, was the most satisfactorily cast—which is very high praise. Frank Craven's quaintly humorous comments, full of love and tolerance and understanding, were made in a manner that robbed them of all accusation of sentimentality.

Casting is a tricky business, and there's more in it than most people realise. To start with, there's the question of money. If there's a practically unlimited budget for a film, the casting director's job is simplified to the extent that he doesn't have to worry about not being able to afford the salary demanded by the one actor he thinks suitable for a certain role, with the subsequent worry of having to search frantically for someone who he hopes will do the job as well for half the money.

Then there's the question of prestige.

Hattie
McDaniels.



Mischa Auer.

John Shelton, Ann Rutherford and Virginia Weidler in "Keeping Company."

Below: Rex Harrison.





An actor may fit a part perfectly, but decide that it is not important enough for him to accept it.

And there's the contract question. The actor needed may be under contract to another studio. This difficulty may be overcome if the studio has nothing for the actor to do when the other film is being made, and may lend the actor. Otherwise, a substitute must be found. Very often these so-called "loans"—for which the studio which does the lending is usually very well paid—turn out to be highly successful for the player who is lent. The outstanding example of this was the success of Clark Gable and Claudette Colbert in "It Happened One Night." Both were under contract at different studios and worked together at a third in the film that was to lift them to new fame.

Boris Karloff



Otto Kruger.

In Clark Gable's case, the film did more. It completely altered the trend of his career—and this brings us to casting again. Before "It Happened One Night," he had appeared only in straight dramatic roles that had a dash of "menace" in them—gangster types with strong sex appeal. Nobody, apparently, had even thought of him as a light comedian. And in making a break with precedent, there is always the risk of failure. In fact when once an actor is "typed," it is extremely difficult for him to get away from that type, no matter how strongly he wants to do something else. Mischa Auer, for instance, might still be cast in fanatical villain roles if it weren't that he was seen at a party doing the monkey imitation that brought him into the limelight as a comedian in "My Man Godfrey."

John Qualen, taken to Hollywood from Broadway to play the role of Axel in "Street Scene," won public acclaim as the film father of the Dionne Quintuplets. He became so famous in this role that when he played his first dramatic part after his success with the five famous babies, roars of laughter greeted his appearance. He had a hard time trying to make Papa Dionne just one of his characters, and not his only character.

On the other hand, Donald Meek, though he's usually comedian or villain, or a mixture of both, does have variety, as witness his work as the Bee Man in the Nick Carter films and as the railway representative in "Jesse James," and "The Return of Frank James."

Boris Karloff was another typed as a villain until he was cast for "Frankenstein." He has been playing characters who repel you, yet win your sympathy at the same time, almost without a break. Unfortunately he went from one type to another. He gave up being bad to become horrifying.

Bruce Cabot, despite his good looks, has been tied to a life of screen villainy. Lloyd Nolan is rather better off, although he chiefly plays with G-men chasing crooks or crooks being chased by G-men.

Ralph Bellamy has also been rather typed, though his typing is not quite so usual. He plays the man who never gets the girl. The character is usually fairly sympathetic, often downright attractive. Poor Ralph however is doomed. His characters are honest, upright, hard-working, steady, although on occasions a bit pompous—but the heroine always says she's sorry but she doesn't love him enough, if he ever gets as far as popping the question. Or else he suffers in heroic silence because she doesn't know that he's nursing an unrequited passion for her.

While on the controversial question of typing, we must not forget that the casting director isn't always to blame. It does simplify his work when he has a certain type of



"Tugboat Annie"—above, Marjorie Rambeau, the new one, and on the right, the late Marie Dressler who created the character on the screen.



Left: The Higgins Family—left to right: Russell Gleason, Tommy Ryan, Lois Ranson, Lucille Gleason, James Gleason, and Harry Davenport.

role to fill and has a list of those whom past experience has proved suitable for it from which to choose. But besides that there is the picturegoers' choice. When they have seen a certain actor doing comedy roles extremely well in a couple of films and they see his name in the cast of a third, and go to enjoy a good laugh, they can be pardoned a little bewilderment and sometimes disappointment if he plays a dramatic part—even if he plays it equally as well. For instance, we all love Gordon Harker's Cockney comedy roles. How would we like him as a "straight" actor?

On the other hand, a change of type has frequently changed a wilting career to one full of promise that has subsequently been borne out. Remember Bette Davis and the insipid roles in which she languished until "Of Human Bondage" gave her the opportunity of playing a vicious character and soaring to success? Nobody could ever say that her characters since then have been of the "be good, sweet child, and let who will be clever" kind, her part of Henriette Desportes in "All This and Heaven Too" being about the nearest.

Ida Lupino is another similar and much more recent instance. Blonde and pretty, she didn't cause any great ripples in the film pool in which blonde prettiness can be netted by the ton any day of the week. But when she dyed her hair and went "bad" in "The Light that Failed," she changed all that. And she's been a bad brunette ever since, to the great advantage of her career. But to the man who cast her in that role must go the credit for detecting her hitherto unused talent. That was certainly an instance in which picturegoers thoroughly approved of the change in type.

Wallace Beery started out as a comic Swedish maid-servant in the early days of films. He became a black-hearted villain for whom no brutality was too bad until his present type of comic rascality became even more popular.

When former romantic stars begin to age, it means that either they have to retire or they have to slide into character work. Otto Kruger is doing this latter most successfully.

The film series that are now so popular are a comparatively new development that must save casting directors many headaches, seeing that when the first film is cast, the players and characters remain constant in successive films. It is not that team work is new. Many famous teams have appeared, enjoyed great popularity and vanished. Mr. and Mrs. Sidney Drew were about the first of the polite comedy teams. There have been innumerable romantic teams—Ronald Colman and Vilma Banky and Janet Gaynor and Charles Farrell leap to the mind at once. But they did not play the same characters in each film. On the other hand there have been some characters that have been portrayed many times on the screen by different players. The present popularity is for a series of characters to appear in a series of adventures, each adventure complete in itself and the characters played by the same actors in each film.

Best known of these are the "family" films. They have a domestic background with some little everyday human problem that might beset any everyday family, told with a good deal of humour. The famous Hardy Family, consisting of Judge Hardy and his wife, their son and daughter, Andy and Marion, Aunt Milly and Andy's girl friend Polly, is about the best known. These characters appear in all the films, and are played by the same cast, respectively Lewis Stone and Fay Holden, Mickey Rooney and Cecilia Parker, Sara Haden and Ann Rutherford. Then there's the Jones Family, headed by Jed Prouty and Spring Byington as Ma and Pa Jones, with Grandma (Florence Roberts), and their rather younger and more numerous children. There's the Higgins Family, too. And the Bumstead Family of the Blondie series—a very youthful family altogether, this one, consisting of young Dagwood and his wife Blondie, their baby son, Baby Dumpling, and their



Donald Meek.



Betty Field.

Below: Kay Francis and Charles Esmond in "Little Men."



Judy Canova.



Lewis Stone, Fay Holden and Mickey Rooney in "Andy Hardy's Private Secretary."



mongrel dog, Daisy. A new series was started this year by "Keeping Company," with John Shelton and Ann Rutherford as the young couple who will appear in subsequent films.

There are two types of casting that really need unusually careful thought by the casting director. One is the casting of a well known fiction character. No matter who is chosen to play such a role, there's sure to be a protest from someone, for everyone has his own conception of the character, and even when the physical attributes are practically identical in the actor chosen for the role, there are still the mental qualities and the spirit to consider. Often, too, a character that can be made lovable in a book through skilful writing loses much in translation to the screen, since dialogue alone has to do the work that was in the book done by description. And it's not always easy for the spirit to be conveyed.

You will remember that when "David Copperfield" was being cast, Charles Laughton was approached to play the role of Mr.

Micawber. But to Charles Laughton's mind there was only one man who could do the role full justice, much as he himself would have liked to play the part—the man was W. C. Fields, and it was W. C. Fields who did play the part of the irresponsible optimist who was always sure that "something would turn up." Many of the classics have been filmed, among them "Swiss Family Robinson" in which Thomas Mitchell headed the cast as the Swiss watchmaker who rejoiced at his family being castaways on an uninhabited island, since his sons lost their snobbery and found their manhood. Still more recent was the film version of "Little Men," one of the Louisa M. Alcott widely-read books. It deals, as you may know, with Jo, the tomboy daughter, and her married life with her Professor, who, in the person of Charles Esmond, is rather more of a dandy than the book presented him.

The other kind of film that needs careful casting is the one which has been made before, and in which the original player or players scored great successes. It invites comparison and criticism on that count in addition to all others. This year, for instance, we've seen Marjorie Rambeau as "Tugboat Annie," the Norman Reilly Raine character first brought to the screen by the lovable Marie Dressler, who scored one of her greatest successes in the film with Wallace Beery (his role was taken over by Alan Hale). Then "One Sunday Afternoon," that delightful early Gary Cooper success, has also been re-made. Can

Maureen O'Hara.

Below: Lew Ayres as Dr. Kildare and Lionel Barrymore in the "Dr. Kildare" films.



Lloyd Nolan.



Arthur Lake, Larry Simms and Penny Singleton, the Bumstead family of the "Blondie" series.



Left: Sabu in "The Thief of Bagdad."



Clark Gable.

you imagine James Cagney in a Gary Cooper role? "Strawberry Blonde" (the film was given a new title as well as a new star), gave us the opportunity of actually seeing it, for James took over the Gary Cooper role of the dentist of the 'nineties.

The results of casting often surprise the casting director, as well as many others concerned, for it has frequently happened that a small part has brought an actor screen fame. Rex Harrison scored his first big film hit in a small part in "Men are not Gods" as a reporter who wrote obituary notices. It gave him an opportunity for his particular brand of humour which he grasped firmly, with the result that he shot to leading roles and stardom.

Although there's not much risk attached to this kind of casting, chance being all on one side, there's another gamble in which the risk cuts both ways—the risk of casting an unknown in a leading role. Sometimes this has been a complete failure. Sometimes it has been a shining success. Mostly it's the successes we hear about—Sahu, who was a little unknown Indian child who'd never even seen a film camera before he was chosen for the title role of "Elephant Boy"—Richard Greene, a young actor who was struggling along in provincial tours, with one brief flash in a Gracie Fields film as his sole screen work, when he was suddenly spotted, given a test and a contract and rushed to America and a leading role in "Four Men and a Prayer"—Betty Field, who found fame overnight with her performance in "Of Mice and Men"—Maureen O'Hara, in the Laughton film "Jamaica Inn"—Edward Norris as the young Northerner who found Southern sympathies all against him in "They Won't Forget."

There are, on the other hand, stars who have been well known for a long time on the stage before the screen has called for them. Judy Canova had been a tremendous success both on stage and wireless in America before she won a contract and starred in "Scatterbrain," with her inimitable hillbilly characterisation. She had made one film appearance prior to this—in an act in "Artists and Models."

Casting directors must know they're on a good thing when a cast calls for a negro or negress. All those I've seen on the screen have been so good that one can imagine that a casting director's only worry is to decide which is the best of a good crowd. It's difficult to choose from a picturegoer's point of view, but Hattie McDaniels, I think, is perhaps outstanding.

It's a strange thing that comparatively few stars have ever been able to cast themselves successfully. The bad old practice of rushing a star who has leapt to great popularity into as many films as it is humanly possible for him to



Gordon Harker.

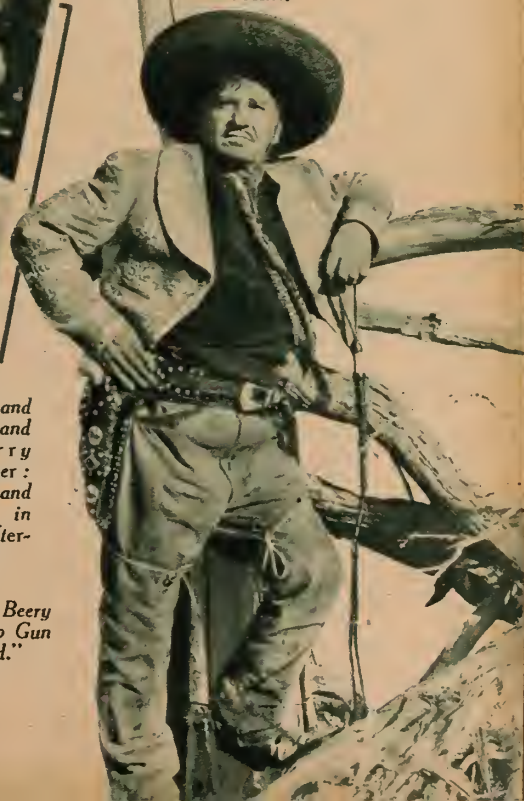


Richard Greene.



Two versions of the same story—upper:

James Cagney and Olivia de Havilland in "Strawberry Blonde"; lower: Gary Cooper and Frances Fuller in "One Sunday Afternoon."



Wallace Beery in "Two Gun Cupid."



Ralph Bellamy.



Left :
Frank
Craven.



Right :
Edward
Norris.



Bruce Cabot
in "Captain
Caution."

act in, regardless of the roles being suitable or not, is dying out. Film producers have learned that it doesn't pay in the long run. But at one time it caused many quarrels between studios and stars. Some stars who broke away formed producing companies of their own. But it seems that an actor's idea of the sort of role that suits him isn't always the public's. And very often, too, a role he has done his utmost to avoid playing has been one of his greatest successes. In other cases, when his objection has been successful, he has watched another actor leap to stardom in the role he turned down.

Casting is a controversial subject. It can be roughly divided into the "for" and "against" the star system. The latter maintain that players for a film should be chosen on two counts only—their ability to act and their suitability for the role—not because they have a famous name. This seems to be fully justified in theory. Think of any of the French films you have seen and recall the careful

attention to casting that is obvious in them down to the smallest role. And because the players' names have been unfamiliar, has the film been any the less enjoyable for that? The star system supporters believe in making a film whose story contains a fat, dominating part that will fit a certain star, other things taking second place. And most picturegoers, it seems, go to see their favourites rather than the films they play in. The star system becomes really extreme in the cases where a story has been specially written for someone whose name is a household word, but who has never acted in his or her life. Have you enjoyed such films any the more because of that name? Once your curiosity has been satisfied by a good look at them it's pretty certain that you'll be critical of their acting. They are folk of one-film careers.

There's a noteworthy exception. He's Johnny Weissmuller, the Olympic swimming champion.

Johnny Weissmuller holds a place unique in the screen's casting records. He is a star who has portrayed only one character on the screen during the whole of his career—the part of Tarzan. And I shouldn't think he's spoken more than about a dozen words—most of them monosyllables—in that entire time. And he became tremendously popular. If that isn't a triumph of casting, I don't know what is.

Left : John Qualen and
Thomas Mitchell in
"Angels over Broad-
way."



Johnny
Weissmuller
as "Tarzan."



Ida Lupino.



**FRED
MACMURRAY**

Formerly a saxophonist and singer in a band, he unsuccessfully tried to storm the studio gates, only to have them open to him later. Recent films: "One Night in Lisbon," "Virginia," and "New York Town."



CARY
GRANT

Bristol-born, he ran away from home to join a circus when a boy, but was dragged back, his parents placing education before adventure. He was on the stage here and in America before going on the screen.

*Recent films: "The Philadelphia Story,"
"The Tree of Liberty,"
"Penny Scenade."*



DOROTHY
LAMOUR

The girl from New Orleans, who made picturegoers sarong-conscious in such films as "Her Jungle Love" and "Typhoon," "Chad Hanna," "Moon Over Burma," "The Road to Zanzibar" and "Caught in the Draft" are later films. Formerly a model, a clerk, a lift girl and blues singer.



We've admired her work in such films as "The Shop Around the Corner," "Back Street," and "So Ends Our Night."

Sensitive and sincere, she has not given a poor performance in her whole screen career.

MARGARET SULLAVAN



ERROL FLYNN

After swashbuckling magnificently through many period films, the latest of which is "Santa Fé Trail," he dons modern clothes for the first time since 1939 for "Footsteps in the Dark," a comedy thriller.



RONALD REAGAN

There's something friendly and boyishly unassuming about him you can't help liking. He's a new 1941 star.





ELLEN DREW

One of the most charming of the newer stars, she's in "The Monster and the Girl" and "Reaching for the Sun."





ANN SHERIDAN

(once known as Clara Lou) is vivacious, brown-eyed, red-haired—and the “oomph” she puts into her roles has won her wide renown. 1941 films include: “Torrid Zone,” “City for Conquest,” “Road to Frisco” and “Honeymoon for Three.”



**ROBERT
CUMMINGS**

*may well smile so cheerfully,
for he is one of the most
popular leading men in
Hollywood and has twice
played opposite Deanna
Durbin—in "Three Smart
Girls Grow Up" and
"Spring Parade."*



**RICHARD
CARLSON**

made his film debut as the persistent young Scots lover of Janet Gaynor in "The Young in Heart." His delightful performance won him instant recognition. Lately he's been in "The Tree of Liberty," "No, No, Nanette," and "Back Street."



**BARBARA
STANWYCK**

came to the screen from Broadway when talkies were in their gurgling infancy. She scored an immediate hit in "The Locked Door," and has been scoring ever since, recent successes being "The Lady Eve" and "Meet John Doe."



LARAINÉ
DAY

The pretty nurse who is Lew Ayres' sweetheart in the "Dr. Kildare" series, has rapidly climbed to stardom. Her first big hit was in "My Son, My Son," her latest "The Trial of Mary Dugan."



**JOHN
CARROLL**

There is no fear of this versatile young actor becoming typed. He ranges with ease from the comedy Argentine nobleman of "Hired Wife" to the romantic leads in "Go West" and "Sunny."



For many years
BRIAN AHERNE

has been a screen favourite who deserted the studio for the stage too frequently. He has scored in both British and American films, and his latest Hollywood hits include "Hired Wife," "Skylark," and "And Now Good-bye."



*Dark-haired
and blue-eyed*
**PATRICIA
MORISON**

*is one of the loveliest of the
newer stars. Remember her
successful debut as a girl whose
ambition turned her into a
criminal, in "Persons
in Hiding"?*



ROSALIND RUSSELL

A girl with ambition and determination to achieve it, she worked hard to reach the Broadway stage, then, having achieved that, worked her way to stardom on the screen.

This Amazing Century

HAVE you ever stopped to think about the hundred years that have just gone by—1840-1940? I've often thought that to have lived in any part of them is to have lived in what must be about the most interesting period in history. It is little less than a century of revolutions—social, industrial and economic. Progress, written not only with a capital P, but entirely in capital letters, has been the watchword, and we've progressed so fast that many can be pardoned for a certain bewilderment at such speed when the destination appears to be obscure. Perhaps it would be more accurate to say that so many destinations hover like beautiful mirages somewhere ahead of the dust and heat that our speed is raising—mirages that may after all be caused by the dust and heat raised by somebody else travelling at similar speed. In fact, some people can even put up quite a convincing argument that we're travelling in such a hurry that we don't really know whether we're going forward or backward.

At any rate, nobody will deny that things have happened at a speed unknown in any other century of history. And the film—one of the things that have "happened"—has given us a most interesting chronicle of the outstanding events.

To begin with, let us take the social side of life. In 1840, the layers of which society was composed were far more solid. The top layers of society knew little about the bottom layers, and the layers didn't mix much. Those at the

Greer Garson, Laurence Olivier and Frieda Inescort in "Pride and Prejudice."

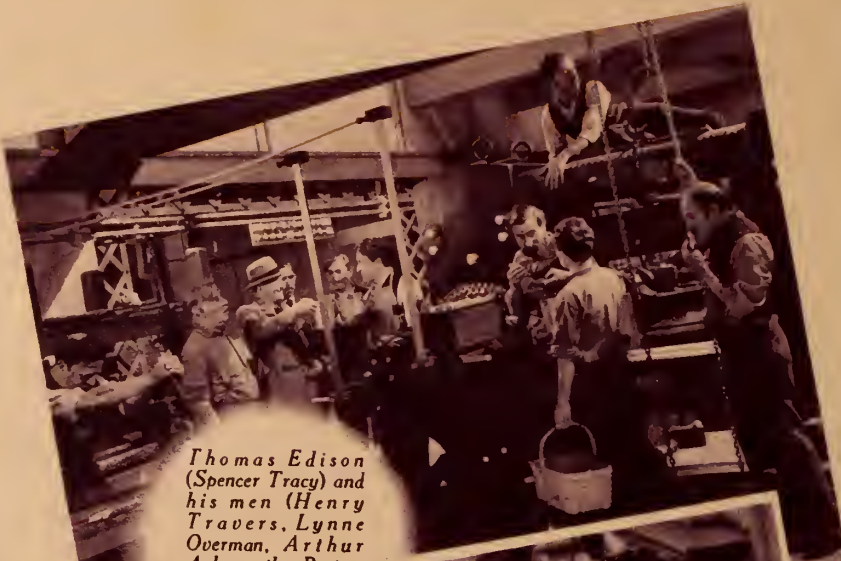


John Gielgud as Disraeli in "The Prime Minister."

David MacIver (Griffith Jones) and his brother Charles (Michael Redgrave) in "Atlantic Ferry."

Below: Billy Halop as Flashman, the bully, and Barlowe Borland in "Tom Brown's Schooldays."





Thomas Edison (Spencer Tracy) and his men (Henry Travers, Lynne Overman, Arthur Aylesworth, Peter Godfrey and Gene Reynolds) in "Edison the Man."



Nigel Bruce, Edna Best and Edward G. Robinson (who has the role of Reuter) in "A Dispatch from Reuter's."



Douglas Wood, Sig Rumann, Donald Meek, Irving Bacon and Edward G. Robinson as Ehrlich in "Dr. Ehrlich's Magic Bullet."

Louis Bleriat (Charles Lefaux) arrives at Dover after his successful Channel flight from Calais in 1909—a scene from "Conquest of the Air."



bottom stayed there. A woman's one object in life was to marry as soon as she could, be a dutiful wife, rear a large family and retire gracefully into old age with the knowledge that she'd done her duty. Domestic work was about the only kind allowed. The stage was held to be quite indecent, and the golden age of chorus girls had not begun. The days when the well-brought-up young society ladies saw the buxom glamour girls of the stage captivating the eligible bachelors, and aristocratic families and their lawyers bought off those they could and had to make the best of those they couldn't, came along with the "naughty nineties." The corps de ballet, before that, was about the most riotous thing on the stage after opera. But even then, an occasional ballet girl wreaked havoc in the best families.

Trade wasn't quite the thing, so far as the best upper sets were concerned. But during these hundred years, gold has usurped the place of blue blood. A big bank balance now matters far more than a long pedigree, however blameless. Blood may tell—but money shouts loudest.

The code of manners and behaviour between the sexes has been completely revolutionised. Can you imagine a married couple to-day addressing each other quite solemnly as "Mr.—" and "Mrs.—"? People, in polite conversation, were legless and functionless. Slang was practically non-existent, and speech was precise. Decorum was a highly esteemed virtue enforced (human nature in those days being exactly what it is to-day) by chaperones. A vivid picture of those times was given us in the film version of "Pride and Prejudice," Jane Austen's novel of a matchmaking mamma who had the responsibility of marrying off five daughters.

Think of the change that has come about since those days, with women now competing with men in every walk of life. We had another sidelight on this social question in "Kipps," the H. G. Wells novel of a shop assistant who fell in love with a girl of good (but impecunious) family, who taught him wood-carving at night school. The wood-carving teaching was a neat touch. Artistic talent had always been

encouraged in women—in fact, within the bounds of convention, it was insisted upon in society. The profession of teaching was one of those a woman could undertake without being unwomanly or "fast." So in the early nineteen hundreds, teaching combined with a demonstration of artistry was quite permissible to enable a lady of some slight social standing to help the family finances. By that time, too, the sexes were mingling with far more freedom. Later came the agitation for the emancipation of women. And the Great War swept away most of the last remaining conventions and set Money instead of Manners as the social code of success.

The films have also shown us some interesting glimpses of the revolutionary changes in education. "Tom Brown's Schooldays" showed us the introduction of the "honour" system into Rugby by Dr. Arnold, the famous headmaster. "Goodbye, Mr. Chips" showed us a vivid picture of public school life in the years preceding and during the Great War. And the "Boys Town" films—"Boys Town" and "Men of Boys Town" have shown us the great efforts made in America in the reform of education of homeless waifs. As in "Tom Brown's Schooldays," the chief character was based on real life. Father Flanagan, who still lives, is a priest who was so certain of the innate good in many youngsters of the slums that, convinced that they were victims of the social conditions of to-day, he founded Boys Town twenty-two years ago on ninety dollars borrowed from a humble pawnbroker friend, and has devoted his life to giving these homeless, unwanted orphans the education and encouragement they had lacked, turning them from potential criminals to useful citizens. Boys Town, near Omaha, Nebraska, is actually a little city, run by the boys themselves. A mayor and city officials are elected each year. The boys have their own police force, a district attorney, a public defender, and they punish offenders in their own way. They do their own tailoring, shoe-repairing, barbering, carpentry, help prepare meals, learn manual training and practical

Right: Mickey Rooney, Spencer Tracy and Sidney Miller in "Men of Boys Town."

Geoffrey Hibbert, Mary Merrall, George Carney and Deborah Kerr in "Love on the Dole."



Brian Donlevy in "The Great McGinty."

Michael Redgrave and Diana Wynyard in "Kipps."



Gary Cooper, Barbara Stanwyck and James Gleason in "Meet John Doe."

A damaged London store at Oxford Circus—a scene from "Britain Can Take It."



Margaret Sullivan, Glenn Ford and Fredric March as Austrian refugees who find temporary happiness when they are reunited in Paris, in "So Ends Our Night."

Right: John Clements, Allan Jeayes and Clive Brook in "Convoy."



farming, run telephone switchboards, have a club, a band and their own post-office, and print a newspaper and magazines. They are all encouraged to have a hobby. And boys are welcomed irrespective of race or creed.

There have also been many films (chiefly American) dealing with racketeering (another product of this amazing century) and prison life.

Revealing glimpses of American politics were given us in "The Great McGinty" and "Meet John Doe." "The Great McGinty" showed how a down-and-out, through doing an energetic spot of multiple voting in an election, rose through crookedness to high places, and fell only when he turned honest. "Meet John Doe" is the story of an out-of-work baseballer who inadvertently becomes the leader of a great new social movement and finds himself up against a political "boss" backed by Fascism.

A British film commentary on social life was "Love on the Dole," a picture of life in the distressed areas in the period after the wide-world trade slump of 1929.

The century has produced some great politicians, and "The Prime Minister" outlined Disraeli's career, from the foppish young novel-writer to the astute, far-seeing statesman.

In industry, particularly in engineering and all its branches, progress has been tremendous—the steamship has replaced the sailing ship, steel and iron have replaced wood in them, the motor-car was invented, so were speed-boats and submarines, dirigible airships and the aeroplane. Electricity was developed as a power. The list of inventions is endless.

"Atlantic Ferry," one of Britain's wartime productions, dealt with the building and maiden voyage of the first trans-atlantic steamship. "Edison the Man" showed us the invention of electric light, and incidentally, the gramophone. An earlier film, "The Modern Miracle," had related the struggle of Alexander Graham Bell to perfect the telephone.

"A Dispatch from Reuter's" is the story of Reuter, the man who started the great world-wide news agency that bears his name, and which won its reputation for its accurate accounts of news which it gave out long before any other source did so, owing to the vision and initiative of Reuter.

In medicine and surgery, too, the progress has been astonishing. The screen has depicted many times the selfless, dogged, untiring search for knowledge, and the ultimate triumph of such great men as Louis Pasteur, Dr. Ehrlich, the man who discovered "606"—a treatment for one of the scourges of mankind whose number represents the number of experiments he had made before reaching success.

And the amazing century has been rounded off by the most amazing spectacle of all—the rise of a power that, by turning to its own evil use the mechanical marvels of the age, threatens to engulf the world and plunge it back into the dark ages of ignorance and superstition—the Nazi power. This power that has convulsed the entire world and used man's greatest inventions to enslave men, has not unnaturally engaged the attention

of the screen. Not only has its hideous work been shown by the news reels, but many films have dealt with it, including "Four Sons," "The Man I Married," "Freedom Radio," "Pastor Hall," "Escape," "So Ends Our Night," and "You Can't Escape for Ever."

The film also gave us glimpses of the battle being waged against the Nazis—"Convoy" for instance, showed us the hazards and gallantry of the men of the merchant navy and their escorting naval units in bringing food and the sinews of war to this country. And "Britain Can Take It" was the first film of feature length that showed the effects of the 1940 autumn bombing campaign of this country—then chiefly confined to London.

It has been an amazing century—and the most amazing part of it is the present time.

WINIFRED BISTOW.



High above the deck of "South Wind" George Brent braces himself as the schooner leaves harbour and heads into the open sea.



George Brent *Goes A-Sailing*

Top right: A glimpse of the main cabin with galley beyond.



George likes reading in restful moments—biographies are his favourite literature.

ALL his life George Brent has had a passion for the sea, and at one time in his life served as a sailor in a cargo vessel plying off the Cornish coast.

Now he has a schooner of his own in which to go on the deep-sea fishing trips he enjoys so much, and to sail whither his fancy takes him (studio engagements permitting). The *South Wind* is an eighty-five-foot schooner, said to be one of the best equipped of its kind, and very spacious.

He likes solitude, and the desert and the sea are the two places where he is certain of getting it.

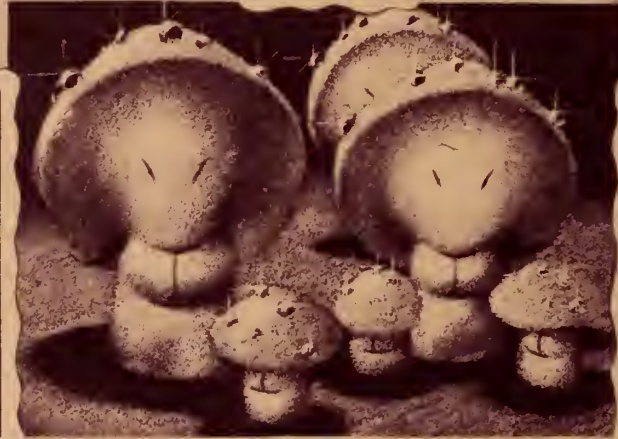
At one time he took up flying with enthusiasm. The studio objected, however, grounding him during the making of each film. If he must break his neck, they argued, they didn't want him to do it in the middle of a film, which would necessitate them making it all over again. And as he was kept pretty busy before the camera, he found it difficult to find much time in which to fly. So in place of a silver-winged aircraft, he has a white-winged schooner.

Left: A seat on the hatch, a finger on the wheel, a fair wind—and George is happy.



Baby Pegasus, the little black colt of the mythical winged horse family, boldly sets out for Bacchus' party, although he has only just learned to manage his wings.

Below: The grave little Chinese Mushroom dancers take their places for the quaint ballet which accompanies the music of the "Nutcracker Suite."



The Sorcerer prepares to give his little Apprentice a well-deserved smack, to the gay music of "The Sorcerer's Apprentice." You'll recognise Mickey Mouse impersonating the Apprentice.

THERE'S MAGIC in MUSIC

THE headline of this article we have shamelessly borrowed from one of the year's musical films because it puts into a nutshell something that would take a deal of explaining without making it any clearer. There is a magical quality in music that all the scientific explanations about its effects on the emotions, the brain and the nerves cannot quite reach. We know that martial music can stir a fiery spark in the lethargic breast; that a lullaby can soothe a fretful baby to sleep; that there's music that can make us feel sentimental or sad, that can set our nerves on edge, that can make our pulses beat fast—there's music that appeals to the intellect as well as to the emotions—but can anyone explain why? The magic in music is part of the magic in "movies."

Music has played a most important part in the history of films. It has, in fact, been an almost indispensable part of them. In the old silent days—the very early days, when films really deserved their nickname of "flickers"—the villain stalked the heroine, the heroine was turned out into the cold, cold world, the sheriff's men chased the bandits and the hero bashfully wooed the heroine, to the accompaniment of a jingly piano played by a jaded musician whose repertoire was usually limited, and whose performance was usually mechanical—not without reason, considering the repetition it involved. The result was a certain monotony.

All the cowboy-villain chases had the same musical setting, no matter what the film. Possibly to a pianist, all cowboy-villain chases looked very much alike. The heroines underwent their various vicissitudes of fortune to the same set pieces, and so on. But the music certainly was an aid to stimulating the emotions, and it did more. By drowning, or at least dulling, the noise of the film as it ran through the projector, it helped in heightening the reality of the shadowy figures on the screen, who could talk in those days only in subtitles, flashed between bursts of action, the subtitles also explaining quite a good deal of the plot and motives of the characters that might otherwise have remained obscure.

Sound first came to the screen in the form of what was inelegantly known as "canned music." Speech followed it, and for a while music and speech battled together in every film, for every talkie had its "background" music, and sometimes the background became emphatic just when you wanted to hear what the characters were saying. Music, however, still played its subsidiary role of emotion-tickler.

Then the musical film burst upon us. Music had become an instrument that the players themselves could use—it was an integral part of a picture instead of being just a background. Song, dance and spectacle films became the rage. After a period of tremendous popularity, in which even dramas with no excuse for song were endowed with what became known as a "theme song," the craze died down. Now the cycle is upon us again. This year has been a bumper year for musical films.

To begin with, there's Walt Disney's "Fantasia." Although at the time of writing there is a possibility that we shan't see this film until after the war, it is a real event, for Disney and Leopold Stokowski, the famous conductor, collaborated. In all Disney's delightful cartoons music has played a large part, and has been used with most commendable discrimination. It has invariably been apt, whether specially composed or whether chosen from the infinite variety of melodies already composed. And both Walt Disney's long films have provided what one might call musical "best sellers." "Snow White and the Seven Dwarfs" gave us several—"Heigho," "The Wishing Song," "Some Day My Prince Will Come," among them. "Pinocchio" gave us "When you Wish upon a Star," and the gay "Hi diddle dee dee, an Actor's Life for Me." "Who's Afraid of the Big, Bad Wolf?" the song in "The Three Little Pigs" short film, was whistled and sung for months after it had first appeared.

And I for one shall never forget the quaint haunting little melody in "The Pied Piper of Hamelin" which might almost be described as the piper's signature tune.

The pictures on these two pages are from Walt Disney's latest film, "Fantasia." It is Disney's pictorial interpretation of classical musical selections, among them Stravinsky's "Rite of Spring," Tschaiikowsky's "Nutcracker Suite," Bach's "Tocatta and Fugue in D Minor," Ponchielli's "Dance of the Hours," Beethoven's "Pastoral Symphony," Paul Dukas' "The Sorcerer's Apprentice," and Schubert's "Ave Maria," which is combined with Mussorgsky's "Night on Bald Mountain." Leopold Stokowski's symphony orchestra plays the music, which is reproduced by a special apparatus developed for the film. We may not see this film until after the war—but music-lovers and Disney-lovers would, we felt, like to have a glimpse of what was in store for them.

THIS year has practically become a film music festival with music of every kind, to suit every taste and every mood, although "popular" music—catchy, swiny, or sentimental songs—predominate. Song has, in fact, been injected into almost everything, from crazy comedy to murder melodrama. Even Gary Cooper was given a song to sing in "Sergeant York."

There was nothing wrong with the psychology that made the B.B.C. start a "Music While You Work" programme. Weary men can march miles, it has been proved time and time again, if they have music or a song to help them on the way. "Tipperary," and "The Girl I Left Behind Me" being two of the most famous of all the marching songs, I suppose. A melody and rhythm can make lagging fingers work faster, too, and brighten dulled minds.

Music is also the magic that can bring us relaxation. It can take us away from the grim realities of life as nothing else can. Producers were clever enough to know that to a world at war, music would be as welcome as the flowers in spring. So music we have had a-plenty, to say nothing of pretty girls and gay, sentimental stories and eye-filling spectacle.

When Marlene Dietrich, who won fame with her husky voice, lovely legs and alluring beauty, gave up singing, she lost one of her most attractive attributes. When she came back in "Destry Rides Again," her song "See what the boys in the back room will have" became the rage—and was even applied to the Minister of Aircraft Production and his group of experts. She sang again in "Seven Sinners," and in "The Flame of New Orleans," as a

Continental adventuress who sought fortune in the "new" French colony of Louisiana, sang "Sweet is the Blush of May" in her own inimitable manner.

Alice Faye, one of the prettiest and most popular of all the singing stars, headed the list for numbers. She starred in "Tin Pan Alley" with John Payne and Jack Oakie, and the same team were reunited in "The Great American Broadcast," a musical based on the development of wireless from the crystal set to modern television. Betty Grable, as a reward for her work in the film, won the leading role opposite Don Ameche in "Down Argentine Way," which had practically everything in it—song, dance, horse-racing thrills, comedy, romance, all in lavish South American settings, and photographed in colour for good measure. This film, by the way, will be remembered because it introduced Carmen Miranda to us—the exotic, peppy, scarlet-and-gold-clad South American singer with the expressive eyes and mobile lips, who sang high-speed jaw-cracking Spanish songs in a high-powered manner without a falter. Carmen Miranda "hi-yi-yi-ed" herself to popularity in that film, with the result that she was promptly cast in "That Night in Rio," in which Alice Faye once again starred, this time with Don Ameche, her old team mate of "Alexander's Ragtime Band."

WELL-TRIED musical comedies and operetta have also been revived. One of the first was "No, No, Nanette," the 1925 stage hit which starred Binnie Hale. The film version starred Anna Neagle, who sang the popular "Tea for Two" to



Mlle. Upanova, solo ballerina, and a couple of her sister ostrich dancers, in a charming tableau from "Dance of the Hours," a satire on the classic ballet.

Below: Two pterodactyls, strange bat-like birds, fight over a tasty morsel in the prehistoric sequence to the savage music of "Rite of Spring."



A couple of cupids listen in on a conversation between two frolicsome fauns and a frisky unicorn, some of the characters who appear with Pegasus in the mythological sequence.



Richard Carlson, and carolled "Spread a Little Happiness" in concert with Roland Young.

Jeanette MacDonald and Nelson Eddy, who have been singing co-stars ever since their first collaboration in "Naughty Marietta," also contributed to the musical programme with a pretty free adaptation of Noel Coward's "Bitter Sweet." (This, you may recall, was previously made as a film with Anna Neagle and Fernand Gravet in the leading roles.) It at least retained those liting, unforgettable songs, among them "Ziegeuner," "I'll See You Again," "Ladies of the Town," "Dear Little Café," and "If Love Were All."

"Lady Be Good" was also made into a musical for Ann Sothern, who deserted her comedy character roles to return to the singing that first took her to fame, her songs being "Your Words and My Music," "You'll Never Know" and "The Last Time I Saw Paris."

"A Little Bit of Heaven" was a gay, light-hearted musical of a little girl whose family went society-minded on the strength of her earnings when she won fame on the radio. You remember little Gloria Jean's attractive acting and even more attractive singing in this. Butch and Buddy, those two comical little scamps, who were in this film, also appeared in another musical—Deanna Durbin's "Spring Parade." This was one of the most charming films of the year, in which Deanna sang as beautifully as ever, and showed herself to be quite a grown-up young lady. The songs, almost without saying, became popular. They included "It's Foolish but it's Fun," "Waltzing in the Clouds," "When April Sings" and "Spring Parade," which gave the film its title. Robert Cummings upheld the romantic side, as he did in "Three Smart Girls Grow Up" back in 1939. The setting and period of "Spring Parade"—Austria in the time of the Emperor Franz Josef, gave an opportunity for delightfully picturesque peasant costumes and lavish court gowns.

This opportunity was also taken in "New Wine." We have already had two films at least based on the life of Franz Schubert—"Blossom Time," which starred Richard Tauber, and "Serenade," starring Lillian Harvey, in both of which some of Schubert's loveliest and best-known songs were a great attraction. "New Wine" was yet another variation of the same theme, with Alan Curtis as the composer and Ilona Massey, whom we had previously seen opposite Nelson Eddy in "Balalaika," as his sweetheart, singing "Ave Maria," "Serenade," and "Impatience."



Don Ameche, Alice Faye and Leonid Kinskey in "That Night in Rio."

Susanna Foster, Allan Jones and Margaret Lindsay in "There's Magic in Music."

Right: The gay quintette who make merry in "Second Chorus." Left to right, Charles Butterworth, Fred Astaire, Paulette Goddard, Artie Shaw and Burgess Meredith.



Left: Tony Martin sings "You've Stepped out of a Dream" to Hedy Lamarr in "Ziegfeld Girl."



Roland Young and Anna Neagle in "No, No, Nanette."

Another composer whose melodies were woven into the story of his life to make a film was Leslie Stuart, who was portrayed by Robert Morley in "You Will Remember," the film that gave us those old favourites, "Lily of Laguna," "Soldiers of the King" and "Little Dolly Daydream."

Bing Crosby's brother, Bob Crosby, a band leader well known and popular in America, made his debut with his orchestra in "Let's Make Music." Another popular band leader and his orchestra, Kay Kyser and his band, headed the cast of "You'll Find Out," a musical that had such unusual members of a musical cast as Peter Lorre, Boris Karloff and Bela Lugosi. This was the band's second film.

Allan Jones contributed to the success of two musicals—"There's Magic in Music," a story of the trouble caused by a tough young girl in a musical summer camp (a role played by Susanna Foster, the young soprano who made her debut with him in "The Great Victor Herbert"), and "One Night in the Tropics," in which Nancy Kelly was his leading lady.

The camp that is the background of "There's Magic in Music," by the way, is actually in existence at Interlochen, Michigan. It was founded in 1928 by Dr. Joseph E. Maddy, professor of radio music at the University of Michigan, as a place where extremely talented young musicians and singers might receive further training from world-famous music and voice masters. To the camp each year go three hundred and sixty boys and girls from all parts of the United States for eight weeks of instruction.

With a repertoire that ranges from Bach to the Beer Barrel Polka, the young symphony and vocal groups broadcast each Sunday.

Richard Bonelli, the Metropolitan Opera tenor, and Irra Petina, the coloratura soprano of the same company, both made their film debuts in the picture.

Susanna Foster deserves a word to herself. Her debut in "The Great Victor Herbert" was made in the comparatively brief role of Allan Jones's daughter, at the end of the film. "There's Magic in Music" gave her her first real leading role.

Susanna is a direct descendant of Stephen Foster, the composer of those haunting plantation songs such as "Old Folks at Home." In fact, his song, "Oh, Susanna," was the inspiration for her Christian name. She is the eldest of three sisters, and went to Hollywood in 1937 from Minneapolis, where she had gained considerable local reputation through appearances in school plays, theatres and private clubs.

"Hullabaloo" introduced us to a young Negro singer, Charles Holland, whose superb voice alone was worth the entrance money to see the film.

Alberto Vila was another newcomer introduced to us this year in "They Met in Argentina," which brought back Maureen O'Hara who, until then had done disappointingly little after her promising performance opposite Charles Laughton in "The Hunchback of Notre Dame."

"Las Vegas Nights" was a merry medley of music and comedy in which Constance Moore, Bert Wheeler, Phil Regan headed the cast, supported by Tommy Dorsey with his trombone and his orchestra.

Lillian Cornell, a newcomer who appeared in this film, also had a leading role in another musical, "You're the One."



Barnett Parker, Binnie Barnes, Ilona Massey and Alan Curtis in "New Wine."



Robert Cummings plays to Deanna Durbin as she sings in "Spring Parade."



In circle: Bruce Cabot and Marlene Dietrich in "The Flame of New Orleans."



Nelson Eddy and Jeanette MacDonald in the new version of Noel Coward's operetta, "Bitter Sweet."

Right: Frances Langford and Kenny Baker, co-stars of "Hit Parade of 1941."

Charles Holland singing in "Hulabaloo."



Arte Shaw and his band shared honours with Fred Astaire, Paulette Goddard and Burgess Meredith in "Second Chorus," one of the merriest and brightest of the year's musical films, in which Fred Astaire and Burgess Meredith were rivals for Paulette's affections, and united disastrously to rescue her (quite unnecessarily) from the attentions of Charles Butterworth, who gave a most amusing performance as a tone-deaf music-lover with a frustrated ambition to play the mandolin.

A band of another kind, Borrah Minnevitich and his Harmonica Rascals, was heard in "Hit Parade of 1941," which starred Kenny Baker and Frances Langford. Do you remember Kenny Baker, by the way, as Nanki Poo in the colour film of "The Mikado"?

As "The Great Ziegfeld" was so popular, "Ziegfeld Girl" was produced this year, equally lavish in settings, costumes, lovely girls and expensive stars, and three principal "show within the show" numbers, "You Stepped Out of a Dream," sung by Tony Martin to a bevy of beautiful showgirls headed by Judy Garland, Lana Turner and Hedy Lamarr. It was a spectacular effort, entirely in black, silver and white. "Minnie from Trinidad" was a riot of dazzling colour, with a stylised tropical background. And the finale, "We Must Have Music," was equally spectacular.

For the past ten years, ever since "Broadway Melody" gave us "Singing in the Rain" and "The Wedding of the Painted Doll," and Janet Gaynor piped up with "If I had a Talking Picture of You," the history of the popular song has practically been the history of musical films, for popular songwriters were



Borrah Minnevitich and his Harmonica Rascals in "Hit Parade of 1941."



Right: Gloria Jean, the little singing star of "A Little Bit of Heaven," with Nan Grey as her sister, and Billy Gilbert as her unpaid singing master, a café proprietor, in a scene from the film.



Left : Betty Grable, Jack Oakie, John Payne and Alice Faye in " Tin Pan Alley."



Allan Jones serenades Nancy Kelly in " One Night in the Tropics."

promptly put under contract and so were popular bands and singers.

The first rush to secure singers was really tremendous. It was song that brought stars like John Boles and Irene Dunne to the screen—and the stars already on the screen scrambled madly to have their voices trained, whether they were worth training or not, for fear that they should lose their popularity with the studios. The difficulty of finding good singers who photographed well and could act was a serious problem which producers solved in their own ingenious way.

The studios had the singers who couldn't act, and whose names were not known to cinema audiences, under contract. They also had stars of proven popularity, but who couldn't sing, also under contract. So they started the "dubbing" system. To the innocent picturegoers it appeared at first as if the screen stars had been miraculously endowed by nature with trained voices. Gradually the truth came out. The stars were merely mouthing the words of their songs, while the real singers, hidden from the camera, did the actual singing.

This system is still in use, but it is applied in a different way. The singing stars sing their own songs—but they are not recorded when the scene in which you hear them sing is photographed. Recording is done separately in the special recording rooms at the studios, and the sound track and film are then joined—a delicate piece of adjustment.

There have been several attempts to popularise opera, but only once, to my knowledge, has there been a serious attempt to write an opera specially for the screen—this was " The Robber Symphony." Famous operatic singers, however, like Lily Pons, Grace Moore, and Lawrence Tibbett, have delighted opera lovers in film audiences, usually with arias introduced into a modern



The vivacious, exotic Carmen Miranda, who made a sensational success in " Down Argentine Way."

Below : Don Ameche and Betty Grable in " Down Argentine Way."



Robert Morley as Leslie Stuart in " You Will Remember."



Below : Sully Mason, Kay Kyser, Ish Kabibble, Roscoe Hillman, Harry Babbitt and Jack Martin in "You'll Find Out."



Jean Rogers, Elizabeth Risdon, Joseph Buloff and Bob Crosby in "Let's Make Music."

story. The majority of people are not opera-lovers—that is to say, they are not lovers sufficiently ardent and appreciative to sit through a whole opera without their interest in the music or song flagging. On the other hand, they are lovers of the better-known arias and choruses—the songs that have a really beautiful melody, or a tune that one can "get hold of," such as the Soldiers' Chorus from "Faust" or "One Fine Day" from "Madame Butterfly." It's the recitatives that they would like eliminated, and the films have done their best to accomplish this. The difficulty is in finding a story in which operatic excerpts may be successfully used. The alternatives have been versions of light opera and the better kinds of musical comedy or operetta. Small discreet doses of symphony orchestral music have also been provided in a similar manner.

There have also been innumerable short films starring orchestras of various kinds, from the popular dance bands to famous symphony orchestras.

At one time there used to be a great effort on the part of cinemas to induce their audiences to join in with community singing during the organ recitals that commonly form part of a cinema programme. I for one am glad that this has been largely dropped. Audiences, if they want to sing, will do it anyway. Try to encourage them, and they will become self-conscious. British people, who do not like being dragooned at any time, resent it strongly when it is attempted during their prized leisure hours.

Music, wisely used, whether it's a musical medley with tunes in swing time, or whether it's introduced as cleverly as it was in the Leslie Howard film, "Escape to Happiness," can always charm us with its magic.

Music à la Mexicano—a depressed looking trio of instrumentalists in "Las Vegas Nights."



Alberto Vila and Maureen O'Hara in "They Met in Argentina."

In circle: Edward Everett Horton and Lillian Cornell in "You're the One."





Major Barbara

(Pascal-G.F.D.)

THE film version of George Bernard Shaw's play is British made, with many famous names in the cast, including Wendy Hiller (who made her screen debut in the film of another Shaw play, "Pygmalion"), Rex Harrison, Robert Morley, Robert Newton, Emlyn Williams, Sybil Thorndike, and Marie Löhr.

It is the story of the clash of wills and ideals, of a millionaire arms manufacturer and his daughter, with a Salvation Army setting. Involved in it is a penniless young professor of Greek, who has joined the Salvation Army merely to be near the girl, and bangs the drum for love of her quite as vigorously as if it were for love of humanity.

Above: Robert Morley as Undershaft, writes a cheque for £50,000, which will save the Salvation Army from bankruptcy. Sybil Thorndike is the enterprising General who has engineered it. Rex Harrison, as Adolphus Cusins, the professor, looks on with ironical appreciation of the situation. Wendy Hiller, as Barbara, is horrified that the Army should sink so low as to accept money made from munitions of war, even if it is to be spent on saving souls. Right: Wendy Hiller and Rex Harrison.





Jane, Professor Dana and Nancy tease Sylvia about her stage ambitions, while Cora serves dinner.



Richard Calvert's African adventures lose nothing in the telling; his audience is composed of Don Webb, Jane, Nancy, Professor Dana and Sylvia.

Nice GIRL

(Universal-G.F.D.)

DEANNA DURBIN'S ninth film shows her as a small town "nice girl" who knows it's nice to be nice, but discovers that a reputation for naughtiness gets her what she wants. She is seen as Jane, the daughter of Professor Dana (Robert Benchley) discoverer of a new vitamin, and father of two more daughters, Sylvia, the stage-struck eldest (Anne Gwynne, whom you may remember appeared with Deanna in "Spring Parade"), and Nancy (Ann Gillis), twelve-year-old town flirt. Everyone takes it for granted that Jane will marry Don, the boy next door. So does Don until Richard appears on the scene, and figures in an innocent escapade that becomes the scandal of the town. Franchot Tone has the role of Richard Calvert, the young scientist who awakens romance in Jane. Robert Stack, who gave Deanna her first screen kiss in "First Love," again appears opposite her as Don.

The Great Dictator

CHARLIE CHAPLIN's long-awaited burlesque on the private and public lives of dictators was one of the events of the film year. In it he played the dual role of a little barber and a dictator whom fate (or accident) places in each other's place. Jack Oakie gave one of the best comedy performances of his career as a rival dictator.

(United Artists.)



The dictator, Hynkel, ponders over the globe. This, you will remember, precedes a delightful burlesque bubble dance which the dictator does with the globe as a bubble. And he kicks the world about to his satisfaction—until the bubble bursts.



The little barber and his sweetheart, Hannah (Paulette Goddard), victims of the dictator's oppression.

The rival dictators meet in the palace barber's shop—Hynkel and Napaloni (Jack Oakie). Each tries to give the other an inferiority complex, and the self-elevating barber's chairs rise higher and higher as they try to look down on each other.



The Philadelphia Story (M.G.M.)

KATHARINE HEPBURN returned to the screen after an absence of two years in this film version of Philip Barry's play, which the author wrote specially for her, and in which she had starred on the Broadway stage for a year.

It told the story of a Philadelphia society girl who wanted a perfect husband. The first one, having been far from perfect, she had divorced. And she was about to try again when the first husband turned up, bringing along with him a reporter and a girl photographer from a society gossip magazine. The three combined to complicate life for her and make her change her mind about the marriage. How they did it made one of the brightest film comedies of the year.

Katharine Hepburn as Tracy Lord, and Cary Grant as Imperfect Husband No. 1. C. K. Dexter Haven.

Katharine puts on an act for the reporter's benefit. Tracy's mother (Mary Nash) introduces prospective Perfect Husband No. 2 (John Howard) to the reporter, Macaulay Connor (James Stewart), and his photographer, Elizabeth Imbrie (Ruth Hussey), while the kid sister, Dinah (Virginia Weidler), looks on.



FANNIE HURST'S novel of a woman who sacrifices her youth, her friends and her reputation to live in the "back street" of the life of the man she loves, comes to the screen for the second time, co-starring Charles Boyer and Margaret Sullivan in the roles previously taken by John Boles and Irene Dunne.



In the Smiths' shop—Mrs. Smith (Esther Dale), her stepdaughter Ray (Margaret Sullivan), whom she considers too full of the love of life and too popular with the other sex to be quite decent, and Freda her stepdaughter (Peggy Stewart), pretty, petulant, envious of Ray.



Ray and the man she loves—Walter Saxel (Charles Boyer), a man of two loves—one for his wife, family and position in life, the other for Ray, who inspires, helps and comforts him.

Back Street

(Universal-G.F.D.)



Right: Ray, ill and lonely after Walter's death, is visited by Walter's son Richard (Tim Holt), who at length understands what Ray and Walter have meant to each other, after considering the affair only as a disgrace to the family.



Fredric March, below, as he appears in the role of Hendrik Heyst, and on the left with Betty Field as Alma, the girl he befriends and learns to love. It is his first film since "The Gay Mrs. Trexel."



Below: The villains—Sir Cedric Hardwicke as Jones, Jerome Cowan as Ricardo, his "secretary." Following the false lure of a hidden fortune, they invade the island, but their greed and passion bring them only violent death.

Victory (Paramount)



JOSEPH CONRAD's story of strange, exciting love and adventure in Java Seas, has been brought to the screen for the second time. It was previously made with Jack Holt, in the role taken by Fredric March. Wallace Beery was Schomberg, the evil hotel proprietor, Seena Owen was Alma, and Lon Chaney was Ricardo, Ben Deely as Mr. Jones.

It is the story of Hendrik Heyst, brought up to a cynical distrust of the world—of love and life. He seeks a solitary haven on an island in the Java Seas, and in befriending a girl as solitary as himself, finds her giving him back strength and belief enough to fight the attempted invasion of their retreat.

Young PLAYERS of PROMISE

EVERY year sees the melting pot of the film studios busily bubbling away as it changes the lives of those who are thrown into it. Famous people bubble up no more—unknown ones rise to the top as soon as they're thrown in—others rise after simmering unnoticed for a long time. Who have bubbled up during the past year?

To begin with, there is JUDY CAMPBELL, the slinky, satin-clad barmaid of "Saloon Bar." This was her first film role, and she was brought to London for it from the Liverpool Repertory Theatre. Judy's parents were both on the stage—and, in fact, she was actually born in a theatre in Grantham, Lincolnshire, in 1916. Her ambition to become an actress led her to join the Coventry Repertory Company, but her principal work there, she said, was making tea for the producer. Since "Saloon Bar" she has appeared in "Convoy" and "East of Piccadilly." She is tall, dark and slender, with a husky voice.

EDWARD ASHLEY is the young English stage and screen actor who as Edward Ashley Cooper appeared for eight years on the English and Australian stages. Going to Hollywood for a holiday, he was signed to a contract, and made his debut there in "Pride and Prejudice," as the caddish officer who ran away with one of the daughters. He had previously appeared in British films. Later films include "Bitter Sweet."

ANN BAXTER was born in Michigan City, Indiana, and moved to New York State when she was four. She made her stage debut at the age of thirteen, and studied hard for an acting career, her teachers including Maria Ouspenskaya. She had three years of stage work in stock companies and on Broadway behind her when film talent scouts noticed her. She was signed to a contract by Fox and loaned to M.-G.-M. for her first film, "Twenty Mule Team." She has hazel eyes and chestnut hair.

MARGARET ROACH, fair haired, nineteen and pretty, is the daughter of Hal Roach, the producer, and had her first dramatic part in "Captain Fury." She has also been in "Fast and Furious," "Turnabout," and "Road Show."

JOHN LAIRD is one of those who entered films via a talent contest. Born in La Valle, Wisconsin, he is six feet tall, with dark brown hair and blue eyes.

ROD CAMERON is a young six-footer found in a dramatic club at Montclair, New Jersey, Films: "North West Mounted Police," "The Monster and the Girl."

Judy Campbell



Ann Baxter



John Laird



Edward Ashley



Rod Cameron
(real name,
Rod Cox)



Left:
Dan Dailey, Jun.

DAN DAILEY, JUN., is the tall, fair-haired young man in "The Captain is a Lady," "Hullabaloo" and "The Mortal Storm." He was born in New York City. His stage career was confined to song-and-dance roles, and included "Babes in Arms."

ROBERT STERLING is 6 ft. 2 ins., twenty-one years old, dark-haired and blue-eyed, and was born in Newcastle, Pennsylvania. His real name is William G. Hart. His test for "Golden Boy" won him a contract. He has been in "Yesterday's Heroes."

RITA QUIGLEY, the little girl who blossomed out in "The Gay Mrs. Trexel," was trained to be an actress. Fore-stalled by her baby sister, Juanita, for five years Rita remained in the background. She has since been in "Tree of Liberty," "Blonde Inspiration."

KATHARINE ALDRIDGE, 5 ft. 7 ins., with hazel eyes and light brown hair, came to the screen in "Hotel for Women." She was one of America's most photographed models. She was born on a plantation near Richmond, Virginia. Her more recent films are "Free, Blonde and Twenty-one," "The Girl from Avenue A," and "Down Argentine Way."

LYNNE ROBERTS, strictly speaking, is no newcomer, but she's beginning to make real headway on the screen. Lynne and her brother John, two years older than herself, were trained for the stage, and she was only nine when they started their career in variety. At thirteen she signed a film contract. Fifteen found her playing romantic leads. Two years later, however, the need for money to meet increased medical expenses for her father caused Lynne to leave the studio and continue her career elsewhere. A bit part in "Star Dust" led to a test, a contract and the feminine lead in "Street of Memories." She is 5 ft. 3 ins. tall, with blue eyes and auburn hair, and was born in El Paso, Texas, on November 22nd, 1922.

THOMAS COLEY, who made his film debut in "Dr. Cyclops," is the son of an American army officer. He was brought up in army posts all over the United States, and had no theatrical ambitions until he had completed his education at the universities of Pennsylvania, Washington and Lee. Then he started at the bottom of the ladder as a scenery builder. An audition with Alfred Lunt and Lynn Fontanne brought him a role in "The Taming of the Shrew." Then he appeared on tour—and screen work followed.



Robert Sterling



Rita Quigley



Katharine Aldridge



Lynne Roberts



Thomas Coley

BETTY BREWER is the little girl who caused a sensation in her first film, "Rangers of Fortune." She was born in Joplin, Missouri, on January 17th, 1927, and was taken to California when she was eleven. With her younger sister and brother, Ilene and Monte, she did some broadcasting work. She has since been in "The Round-up" and "Las Vegas Nights."

LEILA (pro-nounced Ly-la) ERNST was born in Jaffrey, New Hampshire. Educated in the United States, Italy and France. Stage tours brought a screen test and her debut in "Life with Henry." She's a little over five feet tall, fair and blue-eyed.

STERLING HAYDEN is the tallest and toughest of the batch. He's the six-foot-five, fair-haired and blue-eyed sailor who won the second male lead in "Virginia" with Madeleine Carroll and Fred Mac-Murray, without even a school play as previous experience. He's had nine years at sea instead. Born in Montclair, New Jersey, he is of Dutch-English descent, and early in life displayed his love for the sea and ships. Education having been cut short by finance at the age of fifteen, he got a job aboard a schooner at a wage of twenty-five cents a month. A friend sent photographs to a Hollywood agent who showed them to the producer of "Virginia." The result was a test and contract. He's voyaged the seven seas in two- and three-masted sailing ships, endured five hurricanes at sea, navigated America's fastest racing schooner and dug for buried treasure in the Galapagos Islands.

LINDA WINTERS (real name Dorothy Comingore), red-headed, green-eyed and with a perfect figure, went to Hollywood as a result of Charlie Chaplin's appreciation of her stage work. She has appeared in "Blondie Meets the Boss," "Café Hostess," "Scandal Street," and "North of the Yukon." She is of Welsh-Bavarian blood, born in Indianapolis.

SIGNE HASSO is a Swedish red-head, small and dainty, wife of one of Sweden's most important film men, and mother of a seven-year-old son. She has been acting ever since she was twelve, when she entered the Swedish Royal Academy. Stage work at the Royal Dramatic Theatre and film work in fourteen pictures won her fame and a contract to make seven pictures in four years in Hollywood.

WILLIAM ORR is a tall, good-looking young actor who has shown great promise in two of the roles in which he was seen this year. One was in "The Hardys Ride High" and the other was as one of Frank Morgan's sons who turned Nazi in "The Mortal Storm."

Right:
Betty Brewer



Linda
Winters:



Sterling Hayden



William
Orr



Left:
Leila
Ernst



Signe
Hasso



Joan Leslie

JOAN LESLIE is the auburn-haired, hazel-eyed sixteen-year-old who has been making such strides since her appearance (under her own name of Joan Brodel) in "Winter Carnival." Born in Detroit she began her stage career in variety at the tender age of two. She has already been in films for three years, and for a time was also known as Joan Brooks. She has unusual poise for her age, as well as talent. "High Sierra," "The Wagons Roll at Night" and "Sergeant York" are her biggest opportunities to date.



Elise Knox

ELISE KNOX, blonde, with blue grey eyes and five feet three inches in height, is yet another photographers' model to make a bid for film fame. A colour film of a mannequin display in which she appeared won her a test in 1939, and she signed a film contract. Born in Hartford, Connecticut, she won praise for her work in oils, and her original ambition was to become a fashion designer. Her films include "Free, Blonde and Twenty-one" and "Youth Will be Served."



Larry Nunn

JIMMY LYDON is the clever youngster whom we saw as Tom Brown in "Tom Brown's Schooldays." Born in Harrington Park, New Jersey, on May 30th, 1923, he was already a veteran of the stage and wireless before making his film debut in "Back Door to Heaven." He was recently in "Little Men." He has reddish chestnut hair and blue eyes. His hobby is reading.

GALE STORM was born in Bloomington, Texas, on April 5th, 1922, her real name being Josephine Cottle. She has chestnut hair and grey green eyes. She spent all her life in her native town, where she achieved a good measure of local fame for her dramatic talent, and came to the screen through a talent search. She has been in "Tom Brown's Schooldays" and "One Crowded Night."

LARRY NUNN is the clever youngster who made his film debut in "Strike Up the Band" as Willie. He was born in Marshfield, Oregon, and was only four when he appeared with a comedy singing, dancing and violin playing skit on the stage in Seattle, Washington. At the same age he began broadcasting and also became a member of a child orchestra. "Hullabaloo" was his second film.



Mavis Villiers

MAVIS VILLIERS owes her career to Mary Pickford. Born in Sydney, Australia, she was taken to Hollywood when she was six. She was lucky enough to be introduced to Mary Pickford, who gave her her first film role in "Little Lord Fauntleroy." Numerous child roles (mostly weepy ones) in Hollywood pictures followed. Five years ago she came to England, and recently scored so great a success as the chorus girl customer with boy friend in "Saloon Bar," that it won her a leading role in "Turned Out Nice Again."



Jimmy Lydon



Gale Storm

JOHN SHELTON, brown haired and eyed, six foot one in height, was born and brought up in Venice, California. Two things interested him—politics and pictures. On graduation from college, he tried for three years to find success in films, but did nothing but extra and bit parts. Discouraged, he tried politics, but found disappointment there also. Then he started to "hitch-hike" to New York to have a shot at the stage. He was given a lift by Moroni Olsen, who heard his story and offered him a job in his stock company. That began John Shelton's stage career. A theatrical agent arranged a film test—and a contract with M.-G.-M. followed. His films include, "I Take This Woman," "The Ghost Comes Home," "We Who Are Young," "Keeping Company."

PEGGY BRYAN is George Formby's attractive leading lady in "Turned Out Nice Again," in which she makes her film debut. Born in Birmingham on January 3rd, 1916, she is a vivacious brunette. Her father opposed her acting ambitions, but at the age of twenty-one she received a six-months scholarship at the London Academy of Music and Dramatic Art. During this time Seymour Hicks noticed her and asked her to perform in a Royal matinée. She was the only "unknown" on the programme.

KAREN VERNE is the lovely blue-eyed blonde we first saw in "Ten Days in Paris." She comes of a famous Austrian musical family, and was sent to England to be educated. She had considerable stage experience on the Continent before returning to England some years ago. She is now a British subject, by the way, married to an Englishman.

SHEPPERD STRUDWICK began with leading roles in short films. He has several years' stage experience behind him. He's been in "Fast Company," "Congo Maisie," "Dr. Kildare's Strange Case," "Flight Command."

LILLIAN CORNELL is the radio star seen in "Buck Benny Rides Again" and "Las Vegas Nights." Born in Chicago, June 2nd, 1918, she is five feet three inches in height and has brown eyes and hair. Her real name is Lillian Michuda.



John Shelton
Left:
Lillian Cornell



Shepperd Strudwick



Below:
Peggy Bryan



David Bruce

DAVID BRUCE (real name the even more Scottish sounding Andrew McBroom) was born on January 6th, 1914, in Kankakee, Illinois. He has blue eyes and fair hair. Educated at Northwestern University, where he went in for swimming, badminton, tennis and ice skating which he still keeps up. Appeared with stock companies before making his first film appearance in "Bad Boy."



Left:
Karen Verne



DIANA LEWIS was really discovered for the screen by Francis Lederer. He saw her in the small part in the New York show, "Shim Sham," in which she made her stage debut in 1933, and urged her to try the studios. She appeared in the W. C. Fields comedy "It's a Gift," but returned to the stage. It is only during the past two years that she has made real headway on the screen, her films during that time including "Forty Little Mothers," "Andy Hardy Meets Debutante," "Marx Brothers Go West." She was born in Asbury Park, New Jersey, and is dark and petite.

DESI ARNAZ made his film debut as the Latin footballer Manuelito in "Too Many Girls," repeating the role in which he had scored a big hit on the Broadway stage. He was born in Santiago, Cuba, on March 2nd, 1917, and was educated in Cuban schools, where he disclosed considerable musical talent. He had made a name as a band leader and singer when the stage role in "Too Many Girls" was offered him. He is just under 6 ft. tall, with black wavy hair and dark brown eyes. His Christian name, by the way, is a contraction of his real one—Desiderio.

VIRGINIA O'BRIEN is the dark-haired girl you heard in "Hullabaloo," doing a burlesque of the songs sung by Charles Holland. It was her singing that won her her screen contract.

LENI LYNN is a real Cinderella girl. Her real name is Angelina Ciofani and she is the daughter of an Italian factory worker. Blessed with a beautiful natural soprano voice, she was heard by a newspaper man who organised a concert to raise funds to send her to New York. Then she went to Hollywood, where she sang at the Trocadero restaurant and won a contract with M.-G.-M. You've seen and heard her in "Babes in Arms" and "Hullabaloo." She was born in Waterbury, Connecticut, on May 3rd, 1925. Her uncle, formerly an Italian opera singer, gave her her early training in singing.

CORDELL HICKMAN is the little coloured boy who gave such a grand performance as Billy Lee's tiny friend in "God Gave Him a Dog." He is a natural actor, and we shall be seeing much of him.



Diana Lewis
Below:
Cordell Hickman



Virginia O'Brien



Leni Lynn



Maria Montez, a vivacious brunette, is having her first fling at films. Universal gave her the contract.



Desi Arnaz

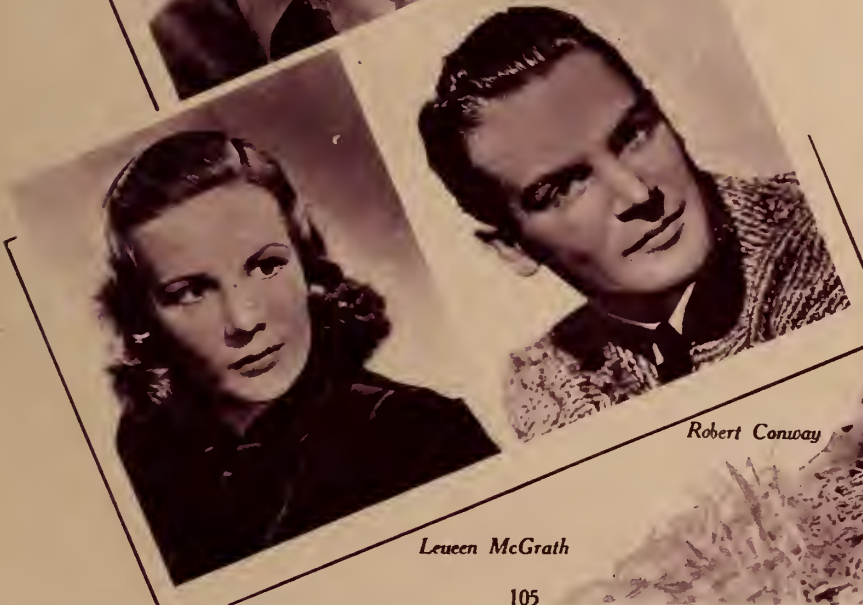


Derek Farr

Below:
James Corner



Doris
Davenport



Leueen McGrath

Robert Conway

DEREK FARR is the young English actor who has made tremendous strides to stardom in three pictures, "Freedom Radio," "Spellbound" and "Quiet Wedding." Born in Littlehampton, Sussex, twenty-eight years ago, schoolmastering was his first occupation, but he gave it up six years ago to become an actor. After repertory work, he made his West End stage debut in "The House in the Square," in which Anthony Asquith was so impressed that he gave him his first big screen chance—"Freedom Radio." The others followed.

ROBERT CONWAY, born in Chicago on June 12th, 1913, has a Norwegian father and an English mother. During his college days, he led an orchestra, played the piano and acted as announcer at the college broadcasting station. On graduating he worked for an advertising agency, then became interested in photography, and got a job with a famous portrait photographer. His ambition lay on the stage and he finally tried his luck. Two roles that lasted three weeks in all made him take a job with a big car company, and he was working in their exhibit at the New York World's Fair when he was seen by a talent scout and sent to Hollywood. He is 6 ft. 2 in. in height, with light brown hair and light blue eyes. His films are "Four Sons," "Down Argentine Way" and "Youth Will Be Served."

CAROLYN LEE is the little actress who scored such a hit in her film debut with Madeleine Carroll and Fred MacMurray in "Husbands or Lovers." Her success in her second film, "Virginia," with the same stars, has resulted in a contract calling for three pictures a year. Six years old last June 5th, she has brown hair and hazel-brown eyes, and possesses unusual poise for her age.

DORIS DAVENPORT is the extra girl who was lifted from the extra ranks to appear as Gary Cooper's leading lady in "The Westerner." Born in Moline, Illinois, she was taken to Los Angeles by her parents when she was little more than a baby, and began with extra work in the studios. She has red-brown hair, grey-green eyes, and is 5 ft. 3½ in. tall.

JAMES CORNER is a husky young man with light brown hair and blue eyes. He made his debut in "Winter Carnival," and has since appeared in "What a Life."

LEUEEN MCGRATH, fair haired and twenty-nine, who had her first film test in 1934, made her film debut in "Pygmalion." Decided on a stage career despite family opposition. London stage debut was in "Beggars in Hell," and she was also in the long run of "French Without Tears" on the London stage. "The Saint's Vacation" was her second film.



Carolyn Lee



Glenn Ford

GLENN FORD was born on May 1st, 1916, in Quebec, and named Gwyllyn Samuel Newton Ford. At the age of six he was taken to Santa Monica, where he has lived ever since. Since childhood he has been intent on a dramatic career, but he had to live, so he worked as salesman, bus driver, telephone repair man and radio announcer, giving up a job in a paint-shop to take a one-line part in a stage production of "Golden Boy" that lasted four weeks. At length he obtained a test that won him a leading role in "Heaven with a Barbed Wire Fence," followed by "My Son is Guilty," "Convicted Women," "Men without Souls," "Babies for Sale" and a "Blondie" comedy. His part in "The Lady in Question," with Brian Aherne, gave him his greatest chance until he won the role of Ludwig in "So Ends our Night" that has made him one of the best bets of the year for stardom. He is 6 ft. 1 in. tall, with brown hair and hazel eyes.

MARGUERITE CHAPMAN was born on March 9th, 1920, in White Plains, New York. She worked in a millinery school, as a dentist's assistant, switchboard operator and photographer's model, then ambition made her "gate-crash" the office of Howard Hughes, the producer. The result was a test that brought her a contract with 20th Century Fox. She is 5 ft. 7 in. tall, with blue eyes and dark brown hair. Her films include "On Their Own," "Charlie Chan's Murder Cruise," "Four Sons," and "The Gay Caballero."

LAIRD CREGAR is the 6-ft. 4-in. 22-stone young actor who made his film debut as Groseilliers in "Hudson's Bay." He had been reduced to sleeping in the back of a friend's car to save rent in his search for acting fame, when he was given the opportunity to appear on the Los Angeles stage in "Oscar Wilde." It resulted in five film offers. He celebrated his twenty-fourth birthday while making the film.

ROBERT SHAW (real name Robert Gottschalk) was discovered in Dallas, Texas, by a talent scout in 1939. Films include: "Boy Friend," "Here I am a Stranger," "20,000 Men a Year."

ROBERT LOWERY (real name Robert Lowery Hanke) was born in Kansas City, Missouri, and began his career by singing with dance orchestras. He began his stage work in Little Theatre productions. Since 1937 he has been slowly but surely working his way to better roles in films, which include: "Four Sons," "The Mark of Zorro," "Murder over New York."

PEGGY MORAN, blue-eyed, brown-haired and dimpled, was born in Clinton, Iowa, October 23rd, 1918. She moved to Hollywood when she was five, and took additional dramatic, singing and dancing lessons when she was at school. While in college she played small parts at a broadcasting station. Her films include "Argentine Nights," "Spring Parade," "Trail of the Vigilantes," "One Night in the Tropics."



Marguerite Chapman



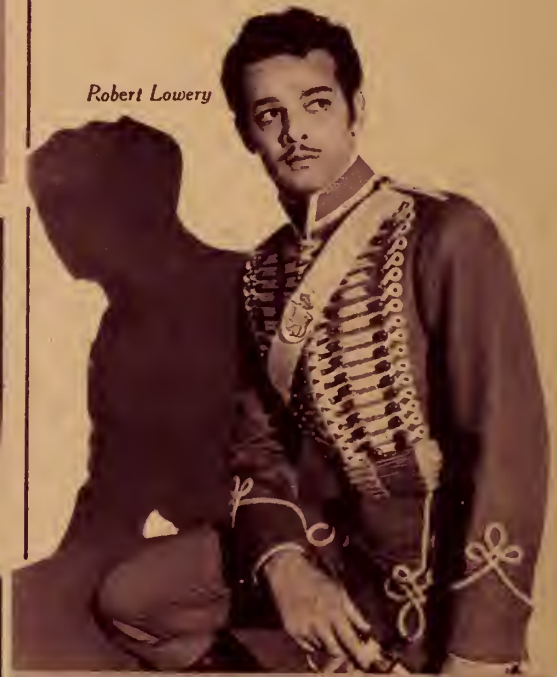
Peggy Moran



Robert Shaw



Laird Cregar



Robert Lowery

TED NORTH, born in Topeka on October 3rd, 1916, comes of one of the Middle West's oldest theatrical families, the North stock company having been going for forty years. Four years before Ted was born, his father met Warner Baxter and the two became fast friends. When Ted, who'd been acting since he played "Little Willie" in "East Lynne" at the age of five, decided to try the screen, his father took him along to Warner Baxter. The result was that Ted had achieved in six weeks what he'd expected would take him a year—he'd won a contract. He is 6 ft. 1 in. tall, with fair hair and blue eyes. Films: "The Bride Wore Crutches," "Chad Hanna."

OSCAR LEVANT is the American wit, radio personality, author, composer and concert pianist who turned film actor to score a hit by appearing as himself in "Rhythm on the River." Born in Pittsburgh some thirty-three years ago, he is a musician at heart and was one of the soloists at the first George Gershwin Memorial Concert in Hollywood. He has composed popular songs as well as symphonies, does a fortnightly radio broadcast that is one of the great successes on the American air, and is the author of the book, "A Smattering of Ignorance."

LUCILE FAIRBANKS, the niece of the late Douglas Fairbanks Senior, was born in Hollywood on Oct. 18th, 1917. After completing her education in America and Paris, she took up acting as a career, and made her film debut in "We Are Not Alone." Also in "Strawberry Blonde."

SARAH CHURCHILL, the auburn-haired daughter of Winston Churchill, has always had stage ambitions. She studied seriously for the stage, her hobby ballet. Her first film "Spring Meeting." Her second "He Found a Star," in which she co-stars with her husband, Vic Oliver.

ANNE GWYNNE (real name Marguerite Gwynne Trice) was born in Waco, Texas, on December 10th, 1918. She's a hazel-eyed redhead. She studied law at college until the stage took first place in her ambitions. She was appearing at a Hollywood little theatre when signed to a film contract. Her films include "Black Friday," "Unexpected Father," "Spring Parade," and "Nice Girl."

SHEILA RYAN is the dark-haired, dark-eyed vivacious young actress who appeared opposite Cesar Romero in "The Gay Caballero."



Ted North



Sheila Ryan



Anne Gwynne



Sarah Churchill



Lucile Fairbanks



Oscar Levant



David Tomlinson



Deborah Kerr



Carla Lehmann



Vera Lindsay



Diana King



Carol Lynne



Michael Wilding

CAROL LYNNE, small, golden-haired and green-eyed, made her film debut in "The Ghost Train." She was born in Dorchester, Kent, on September 16th, 1918. She had already made a name on the stage as a singer and dancer when she made a film test that won her a contract.

MICHAEL WILDING was born in London on July 23rd, 1912, and taken, when only six months old, to Russia, where his father was attached to military intelligence in Moscow. At the age of five he returned to England, and left school at the age of seventeen intent on becoming an artist. After painting on the Continent, he acquired dramatic ambitions. He toured Australia and New Zealand with Fay Compton in 1937 and 1938, finding time to appear in a film in Sydney with Betty Balfour. His first film made here was "There Ain't No Justice." Later films include "Sailors Three," "The Farmer's Wife," "Kipps," "Spring Meeting," "Ships with Wings," and "Cottage to Let."

DIANA KING is the fair-haired, green-eyed, petite young actress who made her film debut in "Once a Crook" with Gordon Harker and Sydney Howard. She hails from the Channel Islands and came to England to learn acting. She followed this by appearing in stock companies and the West End. She was also in "Spellbound."

VERA LINDSAY is the young actress who gave such a fine dramatic performance in "Spellbound," her first picture, previous experience amounting only to a test with Basil Rathbone. After training as a ballet dancer, at the age of sixteen got her first stage job. She has scored great successes on the French, Belgian and Dutch stages.

CARLA LEHMANN, blonde and blue-eyed, was born and educated in Winnipeg, Canada. At the age of sixteen her mother, a Yorkshire woman from Hesse, near Hull, sent her to England for a final educational polish. Carla turned to the stage, and began a career on the screen in "So This is London." Her other films are "Sailors Three," "Once a Crook," "Cottage to Let," and "49th Parallel."

Nineteen-year-old DEBORAH KERR was born in Helensburgh, Scotland. Deborah was seen by a British National talent scout appearing in repertory and was offered a small part in "Contraband." The part was cut out of the finished picture. Six months later, Deborah was starring for the company that cut her first film role, in "Love on the Dole" and "Penn of Pennsylvania." Her first important appearance was in "Major Barbara."

DAVID TOMLINSON is the young actor who made such a hit with his role as Derek Farr's brother and best man in "Quiet Wedding." His film prospects on that performance are excellent.



DENNIS MORGAN

It was in 1935 that Stanley Morner signed a contract with M.-G.-M. and went to Hollywood in a second-hand car with his young wife and baby son, and great expectations.

It was not until 1939 that he signed another contract, had his name changed to Dennis Morgan and really began to forge ahead in the film world. A good deal had happened during those four years, most of it so discouraging that he had eventually returned to New York, whence he had come. And, as has happened so many times before, as soon as Hollywood lost him, it realised what it had missed—and called him back.

Dennis Morgan is the son of a Wisconsin lumber man and left college when the depression was at its worst. He sang his way into a radio engagement, then did dramatic and operatic roles with touring companies, finally winning the attention of Mary Garden, the famous American opera star. It was as her protegee that he went to Hollywood, for she was responsible for his introduction to a film magnate, and on her recommendation he was given his first test and contract. After a period during which he played only "bits" and small roles, he obtained his release from the contract, and went to another studio: Here his name was changed to Richard Stanley, but here again he met with disappointment, and concluded that although Hollywood may have thought it wanted him, it had changed its mind. A test made before he left, however, was responsible for his quick return.

And now, at his third studio, Warners, with his third name, he has been luckier. He has sung as well as acted, and his recent successes are in "River's End," "Kisses for Breakfast," "Kitty Foyle," and "Affectionately Yours."

Born in Marshfield, Wisconsin, he is six feet two inches in height, blue eyed, brown haired, and is of Swedish, Dutch and Scottish descent.

He spent his holidays as a boy in the Wisconsin timberland, where he learned to fell a tree with the lumberjacks. At college he was a good all-round athlete.

He says he will never forget his first trip to Hollywood. His contract stipulated his arrival there by a certain date. To get there he bought a big second-hand car, which he fitted with second-hand tyres, packed his young wife and baby and luggage into it, and set off. Stranded in New Mexico, with no money, and the time limit uncomfortably near, a complete stranger—a rancher—lent him twenty pounds to get him out of his fix. In Hollywood he made another discovery. On a yearly contract, there is a three-months holiday without pay, that is the usual custom. His contract started with the "holiday." And when the time came for him to report at the studio for work, he wandered round like a lost sheep—nobody seemed to know who he was or why he was there. But that is changed—and there are few people in Hollywood who don't know him now.



Right: Chad Hanna (Henry Fonda) proudly introduces Van Buren, the elephant which saves Huguenine's Circus from extinction.

Left: The stars of the flying trapeze—the Pamplons—Leonard St. Leo and Elizabeth Abbott.



Scenes from
 "CHAD HANNA"—
 a story of circus life
 in America in 1838.
 (20th Century-Fox)

The CIRCUS Comes to TOWN

Below: Caroline (Linda Darnell), who takes Lady Lillian's place in the circus and the clowns.

"Lady Lillian"
 (Dorothy Lamour),
 the bareback rider, who
 leaves Huguenine for the
 rival circus.



Mr. Huguenine (Guy Kibbee), proprietor of Huguenine's Circus, and his wife, the circus fat lady (Jane Darwell).



"WALK UP, walk up, and see the show—"

The contrast between the travelling circus of a hundred years ago and its modern counterpart, the travelling carnival show, is vividly depicted in these two films. The circus of 1838, with its bareback rider, trapezists, fat lady, clowns, juggler, one lion and an elephant, a source of admiring awe to the unsophisticated audiences, is replaced by the travelling carnival, with its blaring roundabouts, bare-legged dancing girls, fortune-teller.

Scenes from "THE WAGONS ROLL AT NIGHT," a story of the modern travelling carnival show.

(Warner)



Eddie Albert as Matt Varney, a village boy who becomes a lion tamer, and falls in love with the daughter of the carnival owner.



The modern carnival, advertised to the crowds by a "barker."

Nick Coster (Humphrey Bogart), owner of the carnival, and some of the newer attractions of the modern carnival.



Madame Florina—real name Flo Lorraine (Sylvia Sydney), the carnival's fortune teller, with a client (Stuart Holmes).



A GAY ROMANTIC TEAM

THE co-starring of Claudette Colbert and Ray Milland in "Arise, My Love," a romantic drama that adroitly mixed thrills and comedy in a love story of a free-lance pilot and a newspaper-woman set against the background of the Spanish Civil War, was an overwhelming success. As a result, they were teamed again almost immediately in "Skylark."



Leslie Howard and the three who represent the Empire.

On the following pages are stars of our Empire."

From the 4 Corners"

ONE of the best short films ever shown, this is the story of a casual meeting of a Londoner and three Empire soldiers on leave in London—a Canadian, an Australian and a New Zealander. The meeting occurs through the thing that has begun so many casual acquaintances—the homely pint of beer.

The three on leave are all in quest of it—and the Londoner (who is Leslie Howard) leads them to it, being more familiar with the vagaries of the licensing authorities that allow beer to be sold on one side of a street half an hour earlier than on the other. Over their respective pints the three tell unemotionally and matter-of-factly what they were and how they joined up. The Canadian was a farmer. His mother is working his farm now. The Australian ran a little bicycle shop—his girl is running that for him. The New Zealander was a law student.

But though they all know *how* they joined up, none of them knows *why*. They protest loudly when Leslie Howard accuses them of being idealists—even when he tempers the blow by saying "practical idealists."

To prove his theory, he takes them to the top of St. Paul's (the film was made early in the year), and says "Well, there's London—happy for the wholesomeness of its air, the Christian religion and its most worthy liberty."

He points towards the Surrey hills and mentions Kingston—"King's Town," he explains, "where some of the early English kings were crowned—the coronation stone's still in the market place. Those chaps made their mark on London. Alfred the Great, for instance."

They all know Alfred the Great, and for the same reason as the rest of us—he was the chap who burnt the cakes.

"I'm afraid we honour our best king by remembering him as our worst cook," says Leslie Howard, and reminds them that Alfred also drove the Danes out of London. Then, having defeated the enemy, he baptised them and the two sides lived in peace and intermarried. "Typically English," he comments. Then turning to the New Zealander, he adds, "Incidentally, the word 'law' came from the Danes."

In the little village of Petersham, he tells the Canadian, Captain George Vancouver is buried. Out Staines way, he says, is

Runnymede. This they know—Magna Carta was sealed there. The New Zealander supplies the quotation.

"No freeman shall be taken or imprisoned or in any way destroyed nor will we send upon him except by the lawful judgment of his peers and the law of the land."

"That's the famous clause," says Leslie Howard. "To-day it's an elementary principle of justice all over the commonwealth. Don't forget you fellows own this London as much as we do," he adds, "and that's yours too." His finger points at the Houses of Parliament.

"You have your own Parliaments now," he tells them, "but that's the mother of them all; it mothered the American Congress, too. To-day we can all be proud that in the old House of Commons, Englishmen cheered the victories of the American colonists over ourselves and the German mercenaries our leaders had hired against the wishes of the people—when old Chatham, a dying man, dragged himself to the House and told them that forty thousand German boors would never defeat ten thousand British freemen fighting for the very principles we had fought for and established ourselves.

"Yes, it's all there," he finishes. "British city—Roman city—Saxon—Dane—Norman—English. Once it ended here, just about where we are standing, and as it pushed out a tentative street here and a casual row of houses there, so our fathers' minds crept along with it—their ideas of justice and tolerance and the rights of man taking shape in the sunlight and in the smoke, sometimes standing still, or slipping back, but slowly broadening with the centuries until their sons carried them across the earth. Some of those ideas are set down in the Constitutions of our Commonwealth—others are unwritten, we try to carry them in our minds and hearts. One day, not so long ago, an English colonial officer put part of those into words—like this: 'We hold these truths to be self-evident: that all men are created with inalienable rights; that among these rights are life, liberty and the pursuit of happiness. . . . Those words and that spirit, and those other things, were born and nourished here—at the heart of the Empire. They are our common heritage. That's why you came here to defend it.'

There's a pause—then he says he thinks he could do with another pint. So do the others. And that seems to be typically British.

Australia &



Sydney, world-famous for its superb natural harbour and the bridge that now spans it, was the birthplace of Marie Lohr in 1890. There she made her stage debut when she was only four. Her films include "Major Barbara," in which she is seen above with Walter Hudd.



Robert Greig, seen with Henry Fonda, Eric Blore and Janet Beecher in "The Lady Eve," comes from Melbourne, the capital of Australia before the Government was removed to Canberra. He went to Hollywood via the London stage.



Tasmania, the little island separated from the southernmost tip of Australia by the Tasman Strait, was Merle Oberon's birthplace in 1911.

The Land of the Southern Cross—where Captain Cook landed in 1788 at Botany Bay. A vast land of strange animals found nowhere else in the world, of arid desert, scented golden wattle, wide sheep farms, cattle ranges, fruit orchards and opal mines.



Tasmania was also Joan Marion's birthplace. She left it to come to England to study at the Royal Academy of Dramatic Art, and made her stage debut when seventeen.



Alan Marshal is another Sydney native, and he made both stage and screen debuts there as a child. It was not until he was in his teens that he travelled to America.



Colin Tapley claims Dunedin, New Zealand, as his birthplace. He came to England to join the Royal Air Force, but an accident put paid to that career. He worked his passage home, then decided to have a fling at film acting and went to Hollywood.

New Zealand

Twelve hundred odd miles south-east of Australia across the sea is New Zealand, with its English climate—the land of the dignified Maoris, hot springs, sheep and fruit, and in its rivers and surrounding seas some of the best fishing in the world.

Top right: John Warwick, seen with Cecil Parker in "The Saint's Vacation," was born in Bellenger River, New South Wales. He produced and acted in Australian pictures before coming to England to continue his film career.

It was in 1913 that Glen Alyn was born in Sydney, and there, seven years later, she made her first public stage appearance in a Christmas show. (Christmas, of course, is midsummer weather "down under.") She made her London debut in a Charlot cabaret as a dancer, for which she trained for six years.

Right: Ronald Sinclair was known as Ra Hould in his native Dunedin, New Zealand. He displayed considerable musical talent, and studied violin and piano. Born in 1924, it was twelve years later that he went to Hollywood and gained film fame.



Judy Kelly, seen below with South Africa-born Oliver Wakefield is an "up-country" girl. She was born in Naviabri, North-Western Australia, in 1913.



Right: The Melbourne of 1865 saw the advent of May Robson, who was the daughter of a naval officer. Her education, however, was obtained in England, France and Belgium.

Australia was the birthplace of Joss Ambler, who of recent years has been making a name for himself in films as a character actor. He started work in an auctioneer's office, had a shot at motor-cycle racing, then went on the stage.

Canada

The Land of the Red Indian and the Beaver—a land of frozen Arctic wastes, golden wheatfields, rich forest lands, salmon rivers, mountains and lakes.

Cecilia Parker, fair-haired and brown-eyed, was born in Fort William, Ontario, but she was still a child when her parents moved to Hollywood.



Below: Gene Lockhart was born in Ontario, and came to the screen from the stage. His versatility is unquestioned, for he is also a writer, librettist, composer, pianist, and lyric writer, as well as having directed films. He is one of the most sought-after character men in the film world.

Raymond Massey hails from Toronto, and his association with Canada is closer than most of the stars on these pages. He was educated at an Ontario school and Toronto University before coming to Oxford, and served during the last war in the Canadian Field Artillery. His brother, the Hon. Vincent Massey, has been High Commissioner for Canada in the United Kingdom since 1935. Raymond Massey took up acting in 1922. His recent film also deals with Canada—it is "49th Parallel."

Top left: St. John's, New Brunswick, was Walter Pidgeon's birthplace, and he, too, enlisted in the Canadian Field Artillery during the last war. Began stage career in America.



Winnipeg, Manitoba, was Deanna Durbin's birthplace. It was because her father could not stand the rigours of the cold winters there that the family moved south to California, where Deanna's glorious voice brought her an unrivalled position as a singing star of the screen.



Did you know that "dead pan" Ned Sparks was Canadian? He was born in St. Thomas, Ontario, and tried law, railroading and mining before becoming a concert singer. Stage and screen work followed.



In circle: Winnipeg is also the native town of Donald Woods and, like Deanna, he was taken to America when he was a child. He has since become a naturalised American.



Brown-haired, blue-eyed Norma Shearer was born in Montreal, where she lived until she reached her teens. Back in 1920 she began her screen career.



Below: Douglas Dumbrille (left), seen with Donald MacBride, Elizabeth Patterson and Marjorie Weaver in "Michael Shayne—Private Detective," was born in Hamilton, Ontario.



South Africa

The Land of the Veld—of gold and diamond mines, of sheep and cattle and ostrich farms.



Right: Louis Hayward also hails from Johannesburg, where he was born some seventeen years later than Basil Rathbone.

In circle: Bruce Lester is another who comes from Johannesburg, born 1912. Taken to England as a child, he made his stage debut in repertory.



Johannesburg, a mushroom town of the gold-boom days, now a city of commercial importance, was where Basil Rathbone made his first appearance in the world in 1892. Four years later, he sailed for England.



Ian Hunter (left) was born in Kenilworth, near Cape Town, in 1900. Seventeen years later he left South Africa to serve in the Great War. In 1919 he made his stage debut.

Cape Town was little Sybil Jason's birthplace in 1929. She was only two when she appeared in amateur shows.



India and the Indies

India—the Land of Mystery—a land of splendour and squalor, of silks and silver, of Hindu and Moslem, of holy men and holy temples, of sweltering plains and unconquered mountain fastnesses. The Indies— isles of sugar and spice and sunshine.

Vivien Leigh, born in the northern Indian hill town, Darjeeling.



The British West Indies—off the coast of South America—was where Henry Wilcoxon was born in 1905.



Karachi, in India, was Margaret Lockwood's birthplace in 1916.



Marion Marsh was also born in the West Indies, in 1913.



Right: Sabu, the little Indian boy, discovered for "Elephant Boy," was a mahout's son, born in Karapur Jungle, Southern India.



Henry Stephenson was born in Granada, British West Indies, back in 1874. He began his acting career on the English stage, made his film debut in 1918.



Strictly speaking Mary Morris should not be here, for she was born in the Fiji Islands, in the Southern Pacific, in 1917.



"FOUR DAUGHTERS"



Ann's first meeting with Mickey Borden (John Garfield), the musical genius. It was with his death in a traffic accident that the film ended



Ben (Frank McHugh) reads out the telegram announcing Ann's elopement with Mickey Borden to Adam Lemp (Claude Rains), Ernest (Dick Foran), who is in love with Emma, Aunt Etta (May Robson), Felix (Jeffrey Lynn) the jilted bridegroom, Emma (Gale Page) who thinks she is in love with Felix and is partly the cause of Ann's elopement and Thea (Lola Lane).

Daughters' Progress



"FOUR WIVES"

It was in 1939 that we were first introduced to the lovable Lemp family, consisting of Adam Lemp, a professor of music, and his four motherless daughters, Thea, Ann, Kay and Emma, who were looked after by Aunt Etta. "Four Daughters" showed how all the daughters fell in love with Felix Dietz, a young composer, and how Felix fell in love with Ann, who eloped with Mickey Borden, a talented, embittered misfit. In the same film Thea, the eldest daughter, married Ben Crowley, a wealthy business man, and Emma married steady-going Ernest Talbot.

Since then two more films have followed the progress of the four daughters—"Four Wives" dealt with the reunion of Ann and Felix and the beginning of romance between Kay and young Dr. Clint Forrest; and "Four Mothers," the latest, again stressed the unity of the little family in times of trouble.

Ann, now a young widow, returns to Felix, the man she really loves, and agrees to marry him.

Mickey's shadow lies across Ann's happiness. She startles the family by playing the air that runs through Mickey's symphony, and it is not until its first performance, conducted by Felix, is a great triumph that she feels free. When Felix gives his blood to save the life of Mickey's baby, the last doubt is swept away.





A blow for the family—Ben tells Adam that the shares in which he has persuaded them and most of the townfolk to invest their money are worthless. They get together to try to repay those who have lost their savings through the investment.

"FOUR MOTHERS"

Ann in the nursery with two of Adam's grandchildren, two-year-old Caroline, Emma's adopted daughter (Sharon Van), and her own baby Ellen (Beverly Quintanilla).



Vera Lewis as Mrs. Ridgefield, the town gossip who has appeared in each film.



Kay and her young husband, Dr. Clint Forrest (Eddie Albert), who are struggling along on poor pay as he tries to find the cause of an obscure disease at the factory where he is resident physician.



Left: The four daughters. Left to right: Kay, Emma, Thea and Ann, at the cot of Ann's baby, Ellen.



PRESTON FOSTER

It is seven years since Preston Foster brought his six feet two inches of brawn and talent to the screen in "Two Seconds." He was appearing in the play in New York when he was seen by a talent scout and played the same role with Edward G. Robinson in the film version. He began his stage career as a singer, for he has a fine baritone voice, which unfortunately the film has failed to use, and sang leading roles in opera with the La Scala

Company in Philadelphia. Of his fifty films, the latest include "North West Mounted Police" and "Unfinished Business."

A great lover of the outdoors, he is never happier than when he's "messing about" with boats, and is the proud owner of a fast speedboat. The little picture shows Preston at the wheel, ready to take a cheery party of friends, Allan Jones, Margaret Lindsay, and Doris Nolan, for a trip.

TOP-LINE

British Comedians

BECAUSE of the scarcity of British comedy films in the past, cinemagoers in this country had to get used to American comedians, but there can be no doubt that they prefer British comedians. The astounding success of George Formby and Arthur Askey proves this. There is a wide difference in the style of comedy of the two stars, but there is one thing they have in common—their humour is essentially British.

GEORGE FORMBY is one of those comedians who make you laugh before they speak. The very sight of that homely face with its cheerful grin emphasised by prominent teeth is enough to start laughter in any audience. Then he starts his well-meaning but blundering acts, and as he goes from worse to worse, laughter has taken possession of the audience completely.

Another sure winner in screen comedy is LUCAN and McSHANE in the "Old Mother Riley" series. This team had made a big name on the music halls before they came into pictures. Arthur Lucan (Mother Riley) started to make people laugh at a very early age. With some other lads in his native village of Sibsey he gave shows that found favour with the locals. It was while hunting for some clothes to fit a turn he had thought of that he came across a very old-fashioned woman's dress. He tried this on, and from that moment he specialised in dame roles.

His first film was "Stars on Parade," in 1936, but two years before this he had appeared in a Royal Command performance attended by the late King George and Queen Mary and he made their Majesties laugh heartily. Kitty McShane is his wife. He met her in Ireland when he went to help in a school



Left: Chesney Allen.
Right: Bud Flanagan.

On right: Teddy Knox.

George Formby and his wife Beryl.

Seated, left to right, Jimmy Gold, Charley Naughton, Jimmy Nervo



pantomime, "Babes in the Wood," in which Kitty was one of the babes.

MAX MILLER, well named "The Cheerful Chappie," is a man of many words and they are all worth listening to.

For his film début in 1933 he had a small part in "The Good Companions," but he had a lot to say in that brief scene and the way he said it marked him for more pictures, and he has made one or two films each year since then. Max began his professional career in a circus at the age of fourteen and he has been in the entertainment line ever since. He writes most of his own patter and songs and he is very good at the job.

GORDON HARKER might be well described as London's own Cockney Comedian. It is quite a shock to speak to Gordon Harker off the stage for he has a very cultured voice.

His father, Joseph Harker, was one of the best scenic artists of his time, so it was only natural that Gordon should have had the ambition to be an actor at a very early age. When he was eighteen he had a part in "Much Ado About Nothing," and apart from the time he spent in the last war, in France with the 8th Hampshire Regiment, he has been on the stage ever since. It was not until 1906 that he played his first Cockney role, and he made a big hit. The late Edgar Wallace took a big interest in Gordon Harker, writing many roles specially for him. That very fine thriller, "The Ringer," was responsible for his screen début.

He appeared in "Once a Crook" on stage and screen, and in the film version he has Sydney Howard with him. It is a coincidence that both men were born in the same year and on the same day—August 7th, 1885. SYDNEY HOWARD made his first film about ten years ago, in "Splinters," a picture I shall always remember because of a great drunk scene acted by Sydney Howard and the late Nelson Keys. It was a gem of comedy.



Top of page: Moore Marriott, Richard Murdoch, Arthur Askey and Graham Moffatt in "I Thank You."

Circle: Tommy Trinder

Left: The late Hal Walters, Florence Desmond and Max Miller in "Hoots, Mon."



TOMMY TRINDER had made a big name in the Dominions and the provinces before London knew him. Yet he is a Londoner, being born in Streatham in 1910. At eleven years of age he was one of the boy actors in a music hall sketch, "Casey's Court." At sixteen, having grown a moustache to make himself look older, he started as a single turn and two years later he was chief comedian in Archie Pitt's revue, "Bang, Bang!" Then he went on an Empire tour, and spent his twenty-first birthday in Johannesburg. In 1938 he made his first broadcast, his first film ("Almost a Honeymoon"), his first television broadcast, and his first appearance in a West End show.

WILL HAY, that shabby master at St. Michael's, the butt of his scholars, made his first film in 1934. That was "Those Were The Days." He has been in "The

Ghost of St. Michael's" and "The Black Sheep of Whitehall," this year.

In "I Thank You" there are four very big screen comedians, ARTHUR ASKEY, RICHARD MURDOCH, MOORE MARRIOTT, and GRAHAM MOFFATT. Arthur Askey first hit the public as a radio comedian in "Band Waggon." His stooge, "Stinker" Murdoch, is also a fine artiste. Graham Moffatt began his screen career as a choir boy in "A Cup of Kindness," and Moore Marriott made film fame as a toothless doddering "ancient" in Will Hay films.

The Crazy Gang is made up of three teams—Flanagan and Allen, Naughton and Gold, and Nervo and Knox. Flanagan and Allen are London born and teamed up in 1924.

Naughton and Gold have been together since they made their first appearance on the stage.

Both Nervo and Knox belong to theatrical families. Nervo's family have been in the show business for generations, and Knox made his stage debut at the age of six.

Whatever may be said of British firms, we are certainly strong in the comedy section. E. W.



Top of page: Carla Lehmann, Sydney Howard and Gordon Harker in "Once a Crook."

Circle: Charles Hawtrey, Will Hay and Claude Hulbert in "The Ghost of St. Michael's."

Right: Arthur Lucan and John Stuart in "Old Mother Riley's Ghosts."



PAULETTE *Was Once a* Platinum Blonde



PAULETTE GODDARD leapt to fame overnight when Charlie Chaplin selected her to play the leading feminine role in his "Modern Times." And it was Charlie who told her to return to her natural brunette. When he met her in 1932 she was one of those luscious blondes who decorated comedy shorts. She took his advice, appeared in his picture, and then, since he didn't do another one for two years or so, acted in others, including "The Young in Heart," "The Cat and the Canary," and "Dramatic School." Then came the second Chaplin film, "The Great Dictator." And Paulette has once again returned to other productions, including "The Ghost Breakers," "North-West Mounted Police," and "Pot o' Gold."

Paulette began her stage career when she was fifteen, under her own name of Paulette Levy, after a meeting with Florenz Ziegfeld. She took the name of Goddard from an uncle. She became a platinum blonde then. To-day she has dark brown hair which shows up her blue-green eyes, and she is much more slender, as you can see by the Hal Roach platinum blonde girl on the left.

Left: Paulette was a plump platinum blonde when she signed a contract with Hal Roach for comedy work, after appearing in the chorus of one of Eddie Cantor's musical comedy films.




MADELEINE CARROLL is a walking contradiction of those who assert that blondes are "beautiful but dumb." She is entitled to write B.A. after her name, having won her degree at Birmingham University. And she didn't exactly display stupidity when she gave up teaching to take up acting. She made her debut in 1929. Experience and coaching in a Seymour Hicks touring company brought her the offer of a London engagement, and this resulted in her first film appearance—the leading feminine role in "The Guns of Loos." "The First Born" followed and Madeleine Carroll soared to success. Finally Hollywood tempted her, and she's one of the few British actresses to win top popularity there. Her successes this year include the Technicolour "North West Mounted Police," "Virginia," and "One Night in Lisbon." She is one of the stars who has benefited tremendously from Technicolour. It gives her even greater loveliness, for her exquisite colouring—her pale gold hair, delicate complexion and blue eyes—takes on warmth that was lacking in the black, grey and white of the ordinary film.

You see her on the right in one of her first British talkies, "The American Prisoner," when she photographed darker.




RANCHER AT HEART

A FEW months ago, Joel McCrea acquired a home in the San Fernando Valley, only some eighteen miles from Hollywood, complete with the sign of the successful star—a swimming pool. But it was necessity that made him get it. Studio demands on his time made it impossible for him to get to the place of his choice—his ranch home—each evening.



Here's Joel beside the swimming pool of his San Fernando home, studying the script of "Pioneer Woman," which gave him the kind of role he most enjoys. Even so, he manages to look as little as possible like a film star in his gaily patterned mackinaw (jacket), his favourite wear.



Right: And here's Joel leading the life he likes at the place he likes—surveying the broad acres of his cattle ranch in Ventura County, many miles from Hollywood.



Judy Garland
and Troy Brown,
Jr., in "Ziegfeld
Girl."

Gloria Jean, the little girl
of "The Underpup" and
"A Little Bit of Heaven."



Jane Withers and
Richard Clayton in
"A Very Young
Lady."

Young Veterans

AT first glance the title of this article may seem self-contradictory. The very word veteran is derived from one that means old. And in most professions it implies someone with grey, white or very little hair, a half century of life at least behind them, a fund of experience and many battle scars, either figurative or real. The acting profession is different. It is true that you have plenty of veterans whom the description above fits, but you also have plenty whom it still fits, with the exception of their years.

The stage is, as far as I know, the only profession in which its members can start their careers as little more than babes in arms. In fact, some of them actually have been carried on the stage by their parents for the purposes of their play or variety act, when they were too young even to walk. And by the time they reach their teens they are seasoned warriors in the theatrical battlefield.

The film world has a generous quota of youngsters who are old in experience.

Anne Shirley I think is about the oldest of the experienced youngsters seen in these pages. She is twenty-three. Her experience would not shame a person of fifty, for she has spent about twenty of them working. She started off very early as a model for baby clothes, then she began screen work. As Dawn o' Day, she played child roles in innumerable pictures. And at seventeen she started work in romantic leads.

Frankie Darro is a few months younger than Anne Shirley. His parents were stage folk and he was already something of a stage veteran when he made his screen debut some twelve years ago in "Judgment of the Storm." He has lately been in a series in which he





Anne Shirley and "Rusty," her golden cocker spaniel.



Marcia Mae Jones and Jackie Moran.

Right: Shirley Temple, silk-hatted and dress-suited, with Jack Oakie and Charlotte Greenwood as her similarly attired screen parents in "Young People."



Left: Gene Reynolds, June Preisser, Bonita Granville and Jackie Cooper in "Gallant Sons."

Charles Boyer as the Duc de Praslin, with his screen children, Virginia Weidler, Richard Nichols, Ann Todd and June Lockhart, Bette Davis as their governess, and Harry Davenport as the family coachman, in "All This and Heaven Too."

played an hotel pageboy with a flair for amateur detection work, having come through the adolescent stage with a fair measure of success.

June Preisser is also in her early twenties. She began as a dancer with her sister Cherry when she was only a tiny tot, and a career in cabarets, night clubs, variety and musical comedy followed, before she made her film debut in "Judge Hardy and Son."

With June Preisser, who nearly always plays what is called "baby vamp" roles, in "Gallant Sons," were three other young stars whose acting experience between them totals some forty years.

Eighteen-year-old Bonita Granville has been acting for fifteen years, having made her first appearance when she was only three, in her father's vaudeville act. Jackie Cooper has been acting for the same length of time and is practically Bonita's age. He, too, was the son of parents in the acting profession and, like her, made his debut at the age of three, the only difference being that he started straightaway in films. You may remember him as a tow-headed, freckle-faced little boy in the "Our Gang" comedies. Gene Reynolds, though his acting experience is not quite so long as the others, also began at an early age, and he had put in sound stage ground-work before making his film debut in a small part in "Babes in Toyland."

Judy Garland was five when she joined her two sisters on the stage, forming a singing trio. Jane Withers was a year younger than Judy when she made her bid for fame, doing imitations on the stage. Her success led her to the radio and then to the screen. She made her first film appearance, by the way, as a bad





The "East Side" Kids, above, include Leo Gorcey, Bobby Jordan, Donald Haines, Sunshine Sammy, Hally Chester, and David Gorcey.



Nova Pilbeam.



Bennie Bartlett

little girl in "Bright Eyes," back in 1935, which starred Shirley Temple as a good little girl.

Shirley Temple, perhaps the most famous of all the screen's clever children, was only three when she was picked from a dancing class to appear in films. Her film career, at the age of twelve, has already been sensational.

Pigtailed little Virginia Weidler disliked her mother's first attempt to put her on the screen, but became reconciled to it after an appearance on the stage. She is fourteen years old. She was seen in "All This and Heaven Too" as one of Charles Boyer's children, and had a dramatic role that was something of a novelty, for she specializes in comedy. June Lockhart, who played another of the daughters, is in real life the daughter of Gene and Kathleen Lockhart, both well known on the screen. She began her screen career in this film, as did little Richard Nichols, who appeared as her small brother. He has since appeared in "Kitty Foyle."

Ann Gillis made her name on the screen opposite Tommy Kelly in "The Adventures of Tom Sawyer," but she was already stage trained. One of her most recent appearances was in Deanna Durbin's "Nice Girl." She was also in "The Underpup," a film which marked the debut of another young singing star, Gloria Jean, who, so far as experience goes, is practically the baby of the bunch, for before her debut she had only sung at local stage shows.

Benny Bartlett beats them all, however, for tender-age debut. He was only ten days old when he made his! At four he was conducting his own orchestra, playing the trumpet and singing as well. This fourteen-year-old is to be seen in "Meet John Doe."

Jackie Moran, who was born in 1925, began his film career on Mary Pickford's recommendation after she had heard him singing in a church choir, and has appeared in sixteen pictures.

Marcia Mae Jones, with whom he has appeared in several pictures, was one year old when she made her film debut, playing Dolores Costello as a child in "Mannequin." She has considerable film experience behind her at the age of sixteen.

The age of three and a half marked Billy Lee's first appearance on the stage eight years ago. He came to the screen in "Our Gang" comedies and scored a hit in a leading role with Randolph Scott in "Wagon Wheels."



Frankie Darro and Mantan Moreland sing a duet into the "mike."

Left: Billy Lee, the little star of "God Gave Him a Dog," with Promise, the dog referred to in the title.



Edith Fellows is the daughter of Rockliffe Fellowes, a popular actor of silent screen days. Born in 1923, she made her debut in films when only two years old and made eighty-eight film appearances during the next six years. Recently she has become known for her role as Polly Pepper in the "Five Little Peppers" series.

Then there are the various "Kids"—the "Dead End" Kids, the "East Side" Kids, and the "Little Tough Guys."

They started as the "Dead End" Kids, when the film version of the successful stage play "Dead End" was made with the members of the stage cast of youngsters.

Since then we have seen the "Dead End" Kids many times. They have been given different titles by the studios for whom they work, but with one or two additions and omissions, the "gang" has remained the same, whether called "Little Tough Guys" by Universal or "East Side Kids" by Pathé.

The original "kids" of "Dead End" were Billy Halop, Huntz Hall, Bobby Jordan, Leo Gorcey, Gabriel Dell, and Bernard Punsley. Leo's younger brother, David, has since joined the gang in some of its films. The two were brought up on the stage. Leo appeared in many stage hits starring his parents, Bernard Gorcey and Josephine O'Leary, and first went to Hollywood for "Dead End." David made his stage debut as the baby in "Abie's Irish Rose."

Over here we have Nova Pilbeam, reigning supreme where infant girl prodigies are fewer. She made her stage debut at the age of five in an amateur performance, and later appeared in the Christmas play, "Toad of Toad Hall." She was fourteen when she made her film debut in "Little Friend." Born on November 15th, 1919, she is now grown up and married. You recently saw her in "Spring Meeting."

It seems as if a new word will have to be coined to fit them by the time they reach their sixties. "Veteran" will scarcely be adequate.



"The Little Tough Guys".— Gabriel Dell, Huntz Hall, Billy Halop, Bernard Punsley, and Bobby Jordan.

Dorothy Ann Seese and Edith Fellows in "Out West With the Peppers."

Bonita Granville and her Peke, "Chi-Chi."



Ann Gillis



ELEANOR POWELL

THE fastest, gayest tap-dancer of them all, Eleanor Powell owes her career to bashfulness. As a child her shyness was so painful that her mother sent her to dancing school, hoping that it would help her to overcome her awkwardness and self-consciousness. It did far more. It started her on a stage career at an age so youthful that she was only sixteen when she made her début on Broadway. She has delighted us with her dancing in a steady contribution of one film per year since 1935, when she made her début in "George White's Scandals," and an "extra" film in 1938.

JOHN WAYNE

IT was just about ten years ago that director Raoul Walsh saw a husky young property man striding across the studio lot, and decided that he was the type of leading man he wanted for his new Western film, "The Big Trail." So "Duke" Morrison, whose former glory as a star footballer at the University of Southern California had faded a little, took the name of John Wayne and started a career in which little of his former talent was much good. He made a success of the job, however, and has played leading roles consistently for ten years, recent films including "The Long Voyage Home," "Seven Sinners," and "Citadel of Crime."





JEAN ARTHUR



ALICE FAYE



CESAR ROMERO

ALTHOUGH born in New York, he is proud of being a Cuban. Began his acting career as a professional dancer, which led him to musical comedy, from which he graduated to drama. He began his screen career as a villain, but is now a popular hero, and noted for his portrayals of the dashing Cisco Kid in the film series dealing with the adventures of the gallant bandit.



JOAN BENNETT

THE youngest of the Bennett Sisters, daughter of Richard Bennett, the well-known American stage actor, Joan first went to Hollywood eleven years ago as Ronald Colman's leading lady in "Bulldog Drummond." She was then fair-haired. It is only comparatively recently that she has become a brunette. Has appeared in forty films, the latest including "The Housekeeper's Daughter," "House Across the Bay," "Green Hell," "The Man I Married," "Son of Monte Cristo," "Man Hunt," "A Girl's Best Friend is Wall Street."



ROBERT PRESTON

BBROWN-HAIRED and grey-eyed, he played Julius Cæsar at the age of fifteen and came to the screen after appearing in Mrs. Tyrone Power's stock company, and Little Theatre productions. The part of one of the Geste brothers in the 1939 version of "Beau Geste" was his first big opportunity. He has recently been in "North West Mounted Police," and "Moon Over Burma," opposite Dorothy Lamour, with whom he previously appeared in "Typhoon."



**ANN
RUTHERFORD**

BEST known on the screen for her work in the Judge Hardy series, as Andy Hardy's home-town sweetheart, Polly Benedict, Ann Rutherford was already something of a veteran actress when she first came to the screen. She began her career on the stage as a child, and when she went to Hollywood at the age of eleven, and after four years' broadcasting experience, took up film work



GEORGE MURPHY

BROWN-HAIRED, blue-eyed, with a friendly, unassuming manner, George Murphy gave up mining engineering to take up stage dancing with a partner named Juliette Johnson. He married her in 1926, and continued on his own, starting his film career in 1935. His recent films include "Public Deb. No. 1," "Little Nellie Kelly," and "The Navy Steps Out."



JAMES
ELLISON

Blood and Sand

THE famous novel by Vicente Blasco Ibanez has sold about ten million copies, translated into fifteen languages. It is a story of high adventure in old Seville, the city of gay señoritas and daring toreadors. It is a story of the

bull-fighting ring, where blood and sand mix to provide sport for the multitude.

The silent film version lifted Rudolph Valentino, the "great lover" of the silent screen, to the highest peak of his career as Juan Gallardo, the ragged urchin who becomes Spain's greatest matador, but is humbled by the adulation of the mob and the lures of an adventuress.

The new version is filmed in Technicolour, with Tyrone Power stepping into Valentino's shoes.

(20th Century-Fox)



The late Rudolph Valentino in his magnificent and authentic costume as Juan Gallardo.



Alla Nazimova as Juan's mother, tries to comfort Linda Darnell as Carmen, Juan's faithful sweetheart, whom he neglects for the voluptuous but stony-hearted Dona Sol, played by Rita Hayworth.



Right: Pedro de Cordoba, as Don José, Juan's business manager, Lynn Bari as Encarnacion, Juan's sister, Monty Banks as her fiancé, and Tyrone Power as Juan Gallardo.

BETTY GRABLE came to the screen because of her father's practice of taking his family to a different part of America each year. In 1929, the family went to California. Mrs. Grable liked it so well that she decided to stay longer than usual, and Betty was enrolled at a dancing school. After seven months with the Fox Studio dancing chorus her film career fizzled out, and Betty sang and danced with orchestras at the various hotels in the district. Then she was engaged for the Fred Astaire picture, "The Gay Divorce." With Edward Everett Horton she did the "Let's K-nock K-nees" dance that proved one of the hits of the picture and started her on a new career. A dazzling blonde, her latest pictures are "Tin Pan Alley," which has given fresh impetus to her career, "Down Argentine Way," in which she scored a great hit, and "Miami."



VIRGINIA BRUCE may be a glamour girl on the screen—and she is known as the photographer's delight because her face can be photographed from any angle without ill-effect—but she's a home girl at heart. She likes pottering about the kitchen and garden, and playing with her little daughter, Susan Ann Gilbert, and invitations to restaurants and night clubs seldom attract her. She admits that she's scared of horses, but she's still trying to encourage herself to like them. Meanwhile, her hobbies include needlework, tennis and gardening.



LESLIE BANKS' interest in the stage began when as a small boy his parents took him to Hengler's Circus at Liverpool. In fact, his passion for acting eventually overrode his original intention of becoming a parson, and his performance in an amateur production of "The Bells" clinched the matter.

He began his career on the princely salary of £1 a week. The war came just as he was beginning to make headway, and after the war, he found it hard going. It was not until 1925 that he made a great personal success in "R.U.R.," and established himself as a West End star. Films followed later, and he has given a series of performances which for variety of make-up and character could not be beaten. His most recent successes are in "Neutral Port," "Ships with Wings," and "Cottage to Let."



AT HOME WITH PAT O'BRIEN

PAT O'BRIEN, who specialises in portraying characters with tough exteriors and soft hearts, is a thorough family man off the screen. His home, his wife, and his children are the reasons why he's seldom seen at night resorts. And what better reasons could there be?

Above you see Pat with his wife Eloise, and Mavourneen and Patrick, the two eldest of his three children. (The youngest, Christopher, was having a nap when the picture was taken.) Below, you see Pat at his desk in his book-lined library-office-den.



Ray Milland, Constance Moore, William Holden, Brian Donlevy, Veronica Lake and Wayne Morris in "I Wanted Wings."



Walter Pidgeon and Robert Taylor in "Flight Command."

MEN *with* WINGS

THE greatest adventure that this century has produced is flight. Ever since history began and historians began chronicling events of the age, men, chained to the earth, have been watching the birds and searching for the means by which they, too, might break their chains and soar skywards. This century has seen the realization of that ambition.

The greatest moment of all must have been when the first heavier-than-air-craft lifted itself from the ground and flew unsteadily for a few hundred feet. That its flight was so unsteady and its range so limited mattered little. It proved that the theory was practicable. Improvement would follow. Seldom, if ever, has improvement followed discovery so rapidly. As history goes, a space of forty years is but a second. Yet aeroplanes now have ranges that run into thousands of miles, and their "ceiling" is already the upper air, several miles high.

The film, always on the look-out for topical subjects, has not been slow in making use of one of such obvious and wide appeal, and it was to be expected that among its ranks of stars there should be many fliers. Some had flown before they turned to the screen, like Reginald Denny, who was in the Royal Flying Corps during the Great War, or John Trent, who was a pilot for an American commercial air line. Others have taken up flying as a hobby since becoming stars, among them Phil Regan, Robert Cummings, James Stewart and Brian Aherne.

There are comparatively few sides of flying that have not been dealt with in one film or another. "Hell's Angels" was the first really great spectacular flying film dealing with the heroic airmen of the last war.

Many have since followed, of which perhaps "Wings" and "Dawn Patrol" were outstanding. "Dawn Patrol", in fact, I should put as one of the finest of all films of all kinds.

Aircraft production has formed the background



These two actors were pilots before they took up film work. John Trent (above) was a commercial airline pilot. Reginald Denny (right) was formerly in the Royal Flying Corps during the Great War. Making model aircraft to scale is his hobby—and he's found it a paying one.





Brian Aherne and his wife, Joan Fontaine, prepare for a flip round in their own aeroplane.

of many spy and sabotage stories. These invariably have some foreign power's agents plotting to steal the blueprints of either a new aircraft or some invaluable new accessory. Two of these that were typical and good were the British productions, "Q Planes" and "Spies of the Air."

A more recent film, "Men Against the Sky," with Richard Dix, Kent Taylor, Edmund Lowe and Wendy Barrie, also had an aircraft factory background, but in this case it dealt with the problem of getting financial backing, as well as with the hopes and fears that attend the production of a new type of aeroplane.

The film, of course, has not neglected that most spectacular part of flying—testing newly designed aircraft, and several pictures have dealt with the men who risk their lives by facing incredible risks and hazards in proving or disproving that an aircraft is capable of all its designer claims for it in flying, diving, climbing and endurance.

Best known of all these perhaps, is "Test Pilot," the film that starred Clark Gable, Spencer Tracy and Claudette Colbert.

Commercial flying has also played a great part in entertainment on the screen, and some tremendously thrilling films have been produced. You'll remember that brilliantly clever mixture of tense thrills and amusing comedy, "Only Angels Have Wings"—Cary Grant starred in it.

"Flight Angels," with Virginia Bruce, Dennis Morgan and Wayne Morris, was a story of commercial airline "hostesses."

The training of a pilot also has not been neglected on the screen. "20,000 Men a Year," starring Randolph Scott, was the story of the United States Government's scheme to train young men all over the country as pilots. "I Wanted Wings," is the story of the cadet training of the United States Air Corps, and was photographed at the Randolph, Kelly and March Fields, the three great United States Army flying bases. Randolph Field is the cadet training base; at Kelly Field, advance flying is taught. Ray Milland, a flyer himself, had one of the leading roles in the film. You'll remember him in a previous flying film. The title of this was the same as the title of the article—"Men With Wings." In it

Phil Regan is a keen aviator and is shown in his aeroplane at one of Hollywood's private flying fields.



Laurence Olivier qualified as a pilot before returning to this country from America to join the Fleet Air Arm.

Below: Michael Wilding, John Clements and Michael Rennie as pilots in "Ships with Wings," the subject of which is the Fleet Air Arm.



he co-starred with Fred MacMurray as two friends who from their boyhood days had shared a common enthusiasm in flying. Ray Milland, however, did the designing of the aircraft, while Fred MacMurray was the pilot.

"Flight Command" recently enhanced Robert Taylor's reputation. It was the story of a crack squadron of the United States Naval Air Force (the equivalent of our Fleet Air Arm).

Some of England's wartime productions deal with flying. "Ships with Wings" is a dramatic, thrilling story of the Fleet Air Arm. It was made with the co-operation of the Air Ministry and thousands of feet of spectacular action that was the real thing were "shot" before work on the story began at the studios.

Another is the story of the man who invented the famous Spitfire fighter, R. J. Mitchell. Leslie Howard plays the role.

We've already seen on the newsreels many of the gallant aerial feats that have taken place in the present war. What stories of incredible heroism and courage, of heavy odds taken on with light hearts there will be to make the world wonder!

A
NEW
STAR



CLIFFORD EVANS is at last reaping the reward for the patience, perseverance and hard work that he has been displaying for some ten years—ever since he won a scholarship at the Royal Academy of Dramatic Art, and began training for an acting career. His success is no overnight leap to fame, nor is it a flash in the pan. It is the result of sound, ever-improving work in films in roles that have gradually become more and more important. He is Cardiff born, twenty-nine years old, black haired and blue eyed.

At the top of the page you see Clifford Evans and Deborah Kerr in "Love on the Dole." His work in this film won him the starring role in "Penn of Pennsylvania," again with Deborah Kerr opposite him. He is seen on the right as William Penn, with Dennis Arundel as King Charles II, in a scene from the film.





MR. and MRS.

It was in "Gold Diggers of 1933" that Dick Powell and Joan Blondell first appeared on the screen together. "Model Wife" is the tenth film in which they have teamed. Can you recall the others? In 1934 they were in "Gold Diggers of 1933," "Footlight Parade," and "Convention City." Then came "Dames," in 1934, and the two following years saw them in two films each year—"Broadway Gondolier," "Colleen," "Stage Struck" and "Gold Diggers of 1937." For three years they were parted—so far as the screen was concerned—but they came together in 1941 for "I Want a Divorce," and followed it with "Model Wife."

They are married lovers in real life as well as in the two latest films. It was back in 1936 that Joan became Mrs. Dick Powell. Their daughter Ellen was born in 1938.

Joan Blondell and husband Dick Powell in the two films in which they have co-starred this year. On the right you see them in "I Want a Divorce," their first film together for three years, and above in a scene from "Model Wife."

Below: Jane Baxter with her mother Mrs. Forde, and her old Nannie "Robbie," who has been with her since she was one and a half.



Rosemary and Priscilla Lane with their mother.



Right: Eleanor Powell and her mother, who has been Eleanor's guide and counsellor through her entire career. Mrs. Powell even breaks in Eleanor's dancing shoes.



A GIRL'S Best Friend!

Few people realise, as they watch the stars on the screen, what a large part mothers have played in guiding the destinies of their daughters who have become stars. In the careers of the child stars, of course, it must be more or less taken for granted. Whether they become famous or not—in any walk of life—mother has the job of shaping their young lives. But the maternal influence is remarkably strong on many of the older feminine stars as well.

Many a star owes her success to her mother, even though her own talents have been the foundation of that success. In many cases, mothers are the business managers. They see that there are no catch clauses in contracts; when they decide that their daughters are worth more than they are getting they can make it sound convincing to sceptical studio heads because mothers seldom believe that anything is too good for their offspring. They arrange a hundred and one niggling details and put their feet down firmly when they deem it necessary. In fact it's rather astonishing the way these mothers, who previously had nothing more involved than their own homes to run, develop remarkable business talents in running their daughters' affairs.

Bette Davis' mother, for instance, saw that her daughter had

Greer Garson with her charming mother, Mrs. Nina Garson, in their Beverly Hills home.



Helen Parrish and her mother, Mrs. Laura Parrish, in their San Fernando Valley home. Mrs. Parrish always accompanies Helen on her personal appearance tours.



Top right: Jeanette MacDonald with her mother, Mrs. Anna MacDonald and her sister Elsie (centre).



Circle: Nan Grey and her youthful mother, Mrs. Dolores Miller, who, by the way, is making a name for herself as a playwright.



Centre, right: Judy Garland and her mother.

good dramatic training, and obtained her first contract for her. She has been the guiding influence behind Bette's career, and has backed her through her professional disputes, the results of which have been proved by time to be justified.

The Lane sisters have also had mother's hand on their steering wheel, particularly Priscilla and Rosemary. When she took over the management of their business affairs, she also dropped her own name of Mullican and took their screen name.


In the silent screen days, there were two mothers who became almost as famous as their daughters, because of their unceasing devotion and care and the great influence they exerted on their daughters' lives—they were "Peg" Talmadge, mother of Norma and Constance, and Mary Pickford's mother.

The two most famous to-day, I suppose, are the mothers of Deanna Durbin and Shirley Temple. Deanna Durbin's family ties are very close, and, in fact, Deanna's wedding day, when she married Vaughn Paul, was chosen to fall on the anniversary of her mother's and father's. Shirley Temple's mother, to whom must go the credit for keeping Shirley as unspoiled and unsophisticated as possible, now faces the responsibility of guiding her little daughter through the years that always are most difficult. The sense and sound judgment she has shown so far should stand Shirley in good stead.

From the word "go," mothers and daughters have proved a strong combination in filmland. And it's a combination that's stronger than ever to-day.



Deanna Durbin and her mother, Mrs. James Durbin.




The Prime Minister

(Warner)

Benjamin Disraeli is the central figure of this film—and it starts at the time when Disraeli was no politician but a popular young novelist, a foppish dandy who enjoyed the gay social life of 1837. It follows his brilliant, spectacular career, showing his development into the astute, wise, far-seeing statesman, and ends in 1878, with his return from the Congress of Berlin with the news for Queen Victoria that the war threatened by Bismarck, the German Chancellor, had been averted. It forms a striking parallel with events of the years just gone by.

John Gielgud made one of his rare screen appearances as Disraeli, with Diana Wynyard as his loyal, understanding Mary Anne.



The first meeting of Disraeli and his future wife. Young Disraeli comes a cropper from his velocipede, and Mary Anne Wyndham Lewis comes to his rescue. It was she who persuaded him to take up a political career, and gave England a great statesman whose love for his country was only rivalled by love for his wife. After a life of devotion to her brilliant husband, she died as he faced his greatest ordeal.



In the House, Disraeli discusses with Sir Robert Peel (Nicholas Hannen) a speech he is to make, while Lord Stanley (Kynaston Reeves) listens.

Two old, tired, lonely people—the widowed Queen Victoria (Fay Compton), and her bereaved Prime Minister, Disraeli, whose energies have been devoted to the welfare of their country. He brings her back peace with honour from Berlin.

The Great Lie

(Warner)

From the novel "Far Horizon,"
by Polan Banks



THIS emotional triangle drama offered Bette Davis yet another of the strong dramatic roles in which she excels, and came on the heels of her success in the film version of Somerset Maugham's play, "The Letter." It was the story of two women and their love for the same man. Mary Astor played the "other woman," and George Brent had the leading masculine role.

This is the tenth film in which Bette Davis and George Brent have appeared together, their screen association having started as far back as 1932 with a screen version of Edna Ferber's "So Big." The other films are "The Rich Are Always With Us," "Housewife," "Front Page Woman," "Special Agent," "The Golden Arrow," "Jezebel," "Dark Victory" and "The Old Maid."

Above: Mary Astor and Bette Davis, as Sandra and Maggie.

Left: George Brent as Pete, with Bette Davis.

Ann Mitchell (Barbara Stanwyck), called on by the editor (James Gleason) to produce John Doe, the writer of the suicide letter, introduces Long John Willoughby, a tramp. He is accompanied by The Colonel (Walter Brennan).



Meet John Doe

(Warner)

A WOMAN journalist, about to lose her job, writes a fictitious letter to her own column, saying that she is going to leap from the tower of the town hall on Christmas Eve as a protest against the state of the world. Called upon to produce the "writer" of the letter she hires an out-of-work ex-baseballer to pose as John Doe. And the scheme develops into a sweeping political and social campaign of reform, which brings him up against the paper's publisher.

Ann and John find that they have a lot in common.

When John Doe refuses to endorse the fascist policy of D. B. Norton (Edward Arnold), Norton threatens exposure of the letter fraud. At the left is Rod La Rocque as Sheldon, Norton's chief thug.



Kitty Foyle

CHRISTOPHER MORLEY'S best selling novel has been brought to the screen to give Ginger Rogers the best dramatic role of her career and Dennis Morgan a part that should assure him stardom.

It is a story told in retrospect. A twenty-six-year-old girl, successful in her job in a cosmetic shop, has agreed to marry a young doctor, when she finds awaiting her the man she has loved for years—young, charming, wealthy. He tells her that his wife will not give him a divorce. He is leaving for South America—and he asks her to go with him. Swept away by her love, Kitty agrees. But when she is alone, she reviews the dramatic events that have led to the most important decision of her life—the forbidden sweets of love or companionship and understanding. Between them she must choose . . .



Ginger Rogers as she appears as the fifteen-year-old Kitty Foyle, eager, unsophisticated, heedless of her father's advice.

Kitty and her employer, Wyn Strafford, with whom she has a stormy romance that includes marriage and divorce, the heights of ecstasy and the depths of disillusionment.

ATLANTIC FERRY

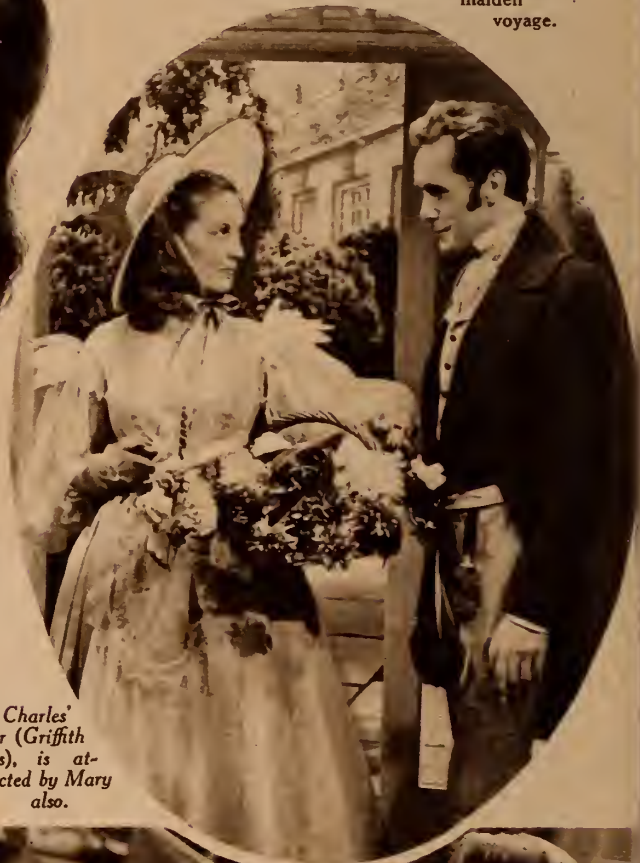
(Warner)

ONE of Britain's wartime productions, its subject was a particularly happy choice. It deals with the first steam-packet ship to cross the Atlantic to New York.

Michael Redgrave and Griffith Jones appear as the MacIver Brothers, ship-builders, whose first steamship, the "Gigantic," into which they had put practically all their capital, foundered a few months after she was launched. After many tribulations, however, her successor, "Britannia," was built—and made a stormy but triumphant maiden voyage.



David, Charles' brother (Griffith Jones), is attracted by Mary also.



Michael Redgrave as Charles MacIver and Valerie Hobson as Mary Ann, his sweetheart.

Mary introduces her American cousin Begonia (Bessie Love) to Charles on their arrival at Boston.





The shiftless Lester family, left to right: Lov (Ward Bond), Ellie May (Gene Tierney), Grandma (Zeffie Tilbury), Jeeter Lester (Charley Grapewin), Ada, his wife (Elizabeth Patterson), Dude (William Tracy), Sister Bessie (Marjorie Rambeau), and Peabody (Slim Summerville).



Tobacco Road

(20th Century-Fox.)

Sister Bessie, the religious widow, and Dude Lester, the youngest son of the family— young enough to be her son. He marries her for her motor car.

Ellie May has no qualms about trying to steal her sister's husband, Lov.

THE film version of the play which has had one of the longest runs the American stage has known (it began its Broadway run in 1933 and at the time of writing is still running), has been carefully expurgated and deliberately sentimentalised. It is the story of an old farmer clinging desperately to his few acres of soil, although they are infertile and unproductive, and his schemes to raise the rent. His son, mentally undeveloped, marries a psalm-singing widow for the car she brings as a dowry, and when the bank tries to buy up the land in order to introduce new agricultural methods and revitalise the soil, the farmer plots to get the cash value of the car to keep the farm and avoid going to the workhouse.



Kipps

(Twentieth Century-Fox.)

THIS is the second time that H. G. Wells' novel has been brought to the screen by a British studio. A silent version, starring George K. Arthur, was made twenty years ago.

H. G. Wells himself described "Kipps" as the story of a "simple soul"—and Michael Redgrave gives the "simple soul" life and speech in the new version.

It is the story of Arthur Kipps, a little Kentish draper's assistant, who inherits a fortune, but finds to his surprise that wealth does not bring him all the happiness that he had imagined. And the story ends with a wiser and happier Kipps setting up a little shop with his childhood sweetheart, who had been unhappy in their palatial surroundings, as his wife.

Michael Redgrave, as Kipps, is somewhat overwhelmed when Diana Wynyard, as Helen Walshingham, a Society girl, agrees to become his fiancée.

An embarrassing social event—Helen takes Kipps to a tea-party—and Kipps finds that the parlour-maid is his former sweetheart, Ann Pornick. Left to right: Diana Wynyard, Irene Browne, Helen Haye as Mrs. Walshingham, Michael Redgrave and Phyllis Calvert as Ann.



THE ROAD TO

ZANZIBAR

REMEMBER "Road to Singapore," in which Bing Crosby, Bob Hope and Dorothy Lamour co-starred? This is the companion film with Bing and Bob as a couple of friends barnstorming through the coastal towns of Africa. Bing gets the brainwaves—Bob gets the bruises.



(Paramount)



Bob Hope, Dorothy Lamour and Bing Crosby join voices and provide their own guitar accompaniment.

In wildest Africa, Bob and Bing become two of the wildest Africans, their motive being self-preservation. They join forces with Dorothy and Una Merkel—and disasters come thick and fast.

Dorothy and her friend Una discuss their particular racket—Dorothy stands on an auction block, while Una finds the "mugs" in the audience and urges them to bid and save Dorothy from the "slave traders."




James Stephenson
and Geraldine
Fitzgerald.

Shining Victory


(Warner)

GERALDINE FITZGERALD and James Stephenson are the co-stars of this stirring medical drama. They were the first actor and actress to be awarded starring contracts by the Warner studio in 1941, and this is their first film under their new contracts.

Its theme is the devotion to the cause of humanity's suffering that has produced so many stories of heroic self-sacrifice through the ages. James Stephenson takes the role of Dr. Paul Venner, whose research in psycho-biology is coming to a successful conclusion when his notes are taken from him by fraud, and he is turned out of Budapest in disgrace. Embittered but steadfast, he starts again in a Scottish sanatorium, where his disgust at having a woman assistant, Dr. Mary Murray (Geraldine Fitzgerald), whose devotion is as deep as his own, changes to love for her. But she sacrifices her life to save his notes that represent his life's work. And with his own work accomplished, he sets out to undertake the work she had wanted to do.



At the sanatorium—
Dr. Venner with Miss
Leeving (Barbara
O'Neil), the secretary
whose jealousy leads her
to try to destroy all he
has been striving for, and Dr.
Drewett (Donald Crisp),
who gives Venner his
support when Venner's
theories clash with those
held by the head of the
sanatorium.



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ALLENBURYS PASTILLES

(Glycerine and Black Currant)

Made from the fresh juice of ripe black currants and and pure glycerine.
TRY THEM! They are delicious and effective.

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