

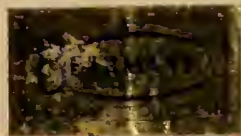
For PEOPLE who GO TO THE PICTURES -

**PICTURE SHOW**

*Annual*



WILLIAM BARNES  
For Books and Film  
(Studio, 86, Ivor, Cornwall)



1902

The Twenty-fourth PICTURE SHOW ANNUAL  
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# PICTURE SHOW ANNUAL 1952



On the cover:  
Robert Taylor and  
Deborah Kerr in  
the Technicolor film  
version of "Quo  
Vadis?" (M.-G.-M.)



When William Friese Greene invented the first motion picture camera, could he have dreamed of the great new industries it would create, or the wonderful technical developments that would be made to his "magic box"? These two pictures have been chosen to illustrate the changes brought about by the span of just over half a century. Left: Robert Donat as the Bristol-born inventor in *The Magic Box*, the Festival of Britain film based on his life. Above: The darkness of *Stage Four* at Elstree Studios broken by the arc-lights directed on Vera-Ellen as the Technicolor camera, lifted high on the giant crane, photographs her final dance in *Happy-Go-Lovely*.

# SPOTLIGHT *ON*



THE Royal Command Performance is the most important event of the year in the Cinema World.

It is here that filmgoers and film stars join Their Majesties to see the première of a new picture specially chosen for this auspicious occasion.

Here you will see practically every one of importance connected with the film industry who is able to attend this function on this evening—producers, directors, studio executives and exhibitors, actors and actresses.

Stars honoured by the invitation come specially from Hollywood, making the 8,000 mile journey for this one night.

The Royal Command Film Performance of "The Mudlark" took place at the Empire on the 30th October, 1950. Here are Their Majesties the King and Queen with Princess Elizabeth and Sir Arthur Jarratt (at rear) leaving after seeing the film.

Circle: T.R.H. Princess Elizabeth and Princess Margaret leaving after the performance.

The latest of these events (the fifth), which took place at the Empire Theatre, London, on October 30th, 1950, was attended by H.M. the King, H.M. the Queen, H.R.H. Princess Elizabeth and H.R.H. Princess Margaret. Their arrival in the auditorium was marked by a fanfare of the Trumpeters of the Household Cavalry. They were escorted inside by Charles Penley, the general manager. Andrew Ray, boy star of the Command Film, presented a bouquet to Her Majesty, and Janette Scott and Ronald MacLean presented others to Princess Elizabeth and Princess Margaret.

The house, beautifully decked with flowers, was packed to its limit, and the Cinematograph Trade Benevolent Fund, under the patronage of the King and Queen, benefited to the amount of more than £50,000. As much as 20 guineas was paid for a single seat, although many other patrons were fortunate to obtain a ticket for as little as one guinea.

So big is the crowd which waits outside to see the celebrities enter the theatre, that special permit passes are given to patrons using a car or taxi. With these fixed to the windscreens of their cars they can travel by the special routes for road traffic guarded by the police.

Left: Margaret Lockwood is presented to Her Majesty Queen Elizabeth, introduced by Nat Karson. Behind can be seen Margaret Leighton, Jean Kent, Glynis Johns, Valerie Hobson.

Below: Irene Dunne curtseying to Her Majesty—looking on are Jack Hawkins, Alec Guinness and Marlene Dietrich.



# SCREEN CELEBRATIONS

**A**MONG the American and British film stars who attended the 1950 event and took part in the stage show (which is always part of the programme) and were afterwards presented to Their Majesties were (alphabetically):

*Robert Beatty, Beatrice Campbell, Montgomery Clift, Claudette Colbert, Patricia Dainton, Bebe Daniels, Irene Dunne, Alec Guinness, Valerie Hobson, Glynis Johns, Jean Kent, Margaret Leighton, Margaret Lockwood, Ben Lyon, John McCallum, John Mills, Anna Neagle, Tyrone Power, Andrew Ray, Michael Redgrave, Janette Scott, Gloria Swanson, Terry Thomas, Richard Todd, Jack Warner, Naunton Wayne, Michael Wilding and Googie Withers.* Many others were also among the audience seeing the show.

The film shown on this occasion was the 20th Century-Fox British made picture, *The Mudlark* (a mudlark was the name given to a boy who searched the mud of the Thames salvaging items of doubtful value to sell for coppers to buy food). The mudlark in this story (played by Andrew Ray, son of Ted Ray) created a national incident when he broke into Windsor Castle to see Queen Victoria. He had found in the mud a medallion stamped with her profile and was so fascinated by its kindly expression he became obsessed with the desire to see her for himself. The year in which the action was set was 1875, when Queen Victoria was fifty-six and Disraeli seventy-one.

At this time Queen Victoria was living in retirement, mourning the death of her beloved husband, the Prince Consort.

Despite the continuous pleadings of her Prime Minister she refused to appear in public. The film story, founded on a real incident, told that the arrival at Windsor Castle of the mudlark coincided with a visit from Disraeli to try to persuade the Queen to give her patronage to the opening of a Home for waifs and strays. Again she had refused but Disraeli eventually made her change her mind. He eloquently pleaded the cause of the uncared-for, homeless orphans of whom the mudlark was only one of many. He followed this by an inspired and impassioned speech in the House of Commons. The film then showed the thrilling, heart-warming scene of the welcome given the Queen as she drove through the streets of London to perform the ceremony, a symbol of her return to her people.



*Three Scenes from "The Mudlark"—Top: Constance Smith, as a Windsor Castle housemaid, finds Andrew Ray, as the Mudlark, hiding under a dining table. Above: Alec Guinness as Disraeli, Irene Dunne as Queen Victoria, and Andrew Ray as the Mudlark. Left: The dinner party which is so unexpectedly interrupted by the hidden Mudlark's snores. Queen Victoria, Disraeli and, standing on the left of Queen Victoria, Finlay Currie as John Brown.*



**Scenes from "The Blue Lamp."**

*Left: P.C. Andy Mitchell (Jimmy Hanley) recognises Diana (Peggy Evans), walking with her boy friend Tom (Dirk Bogarde), as the girl who has run away from him.*

*Left, below: The two P.C.'s (Jimmy Hanley and Jack Warner) chat with a youngster on their beat.*



*Jack Warner.*

*Below: Tom (Dirk Bogarde), bluffing, reports to the police station where he is interviewed by detectives Campbell (Bruce Seton), Roberts (Robert Flemyng), Cherry (Bernard Lee)*



**A** **N**OTHER big event in the Cinema World is the British Film Academy Awards presentation. Chosen as the best British film of 1950 was *The Blue Lamp*.

Jack Warner, its star, was voted as Britain's leading money-drawing actor at the cinemas' box office in the Motion Picture Herald poll. He has a fine record both on stage and radio, as well as films. He is the brother of Elsie and Doris Waters. His role as a veteran policeman in "The Blue Lamp" undoubtedly influenced his well-earned success at the year's poll. Previous awards were given for *Odd Man Out* (1947); *The Fallen Idol* (1948); and *The Third Man* (1949).

Other awards were given for *All About Eve* (American) as the best film from any source; *The Undefeated* (British) for the best documentary film. A special award for work lying outside the feature and documentary fields was won for *The True Face of Japan*—This. Modern Age (Great Britain), and a United Nations award for the best film embodying one or more of the principles of the United Nations Charter was won by *Intruder in the Dust* (U.S.A.).

The panel of judges of the British Academy Award is chosen by the Council from among senior film makers and executives. The aims of the Academy are to advance film art and technique by discussion and research and to encourage film-making everywhere.

The Odeon Theatre, Leicester Square, was open to the public on the occasion of the Awards Presentation (in February 1951) at which Vice Admiral Earl Mountbatten handed the prizewinners a bronze statuette by the distinguished sculptor, Henry Moore Tyrone Power receiving the one awarded for "the best film from any source" on behalf of the studio for *All About Eve*. This ceremony preceded the premiere of Sir Michael Balcon's production, *Pool of London*.





Nell Gwynn and Charles II—  
Anna Neagle and Cedric  
Hardwicke in "Nell Gwynn"  
(1935)



Edith Cavell and Captain  
Heinrichs—Anna Neagle and  
George Sanders in "Nurse  
Edith Cavell," her first Ameri-  
can film (1939)



Peg Woffington and David  
Garrick—Anna Neagle and  
Cedric Hardwicke in "Peg of  
Old Drury" (1936)

## Anna Neagle.

FOR the fourth successive year Anna Neagle has won the top place in the Motion Picture Herald's yearly star-finding poll as the most popular feminine star in British pictures. This is a ballot in which 98.47 per cent of the cinema exhibitors of this country took part.

Anna has also received the honour of a commission as an ensign in the First Aid Nursing Yeomanry Corps, as a tribute to her starring role in *Odette*. In this picture she impersonates Odette Churchill (then Odette Sanson), who during the last war served in the F.A.N.Y.'S and won the M.B.E. and the G.C. for her heroic service as one of the 2,000 women "who kept a secret" in spite of appalling torture and imprisonment by the Nazis, such as Anna Neagle pictured in the film.

Anna Neagle with the authentic lamp used by Florence Nightingale in the Crimea. A replica was made for her latest film, in which she stars as the famous "Lady with the Lamp"



Amy Johnson and Jim Mollison—Anna Neagle and Robert Newton in "They Flew Alone" (1942)

Queen Victoria, Prince Albert,  
and the Duke of Wellington—  
Anna Neagle, Anton Walbrook  
and C. Aubrey Smith in "Sixty  
Glorious Years" (1938).



Odette Sanson and Peter  
Churchill—Anna Neagle and  
Trevor Howard in "Odette"  
(1950)





*A platform full of stars—favourites who appeared at the latest Daily Mail Film Festival. Reading from left to right; Leo Genn, Nigel Patrick, Jane Hylton, Patric Doonan, Peggy Evans, Dirk Bogarde, Jean Kent, Susan Shaw, Andre Morell, Sheila Manahan, Barry Jones, Olive Sloane, Richard Todd, Glynis Johns, Herbert Lon, John Mills, Richard Attenborough, Andrew Crawford, Patricia Dainton, Dennis Price, Vanessa Lee, Trevor Howard, Anna Neagle.*



Among Anna Neagle's most recent treasured memories must be numbered the night when Their Majesties the King and Queen, with Princess Margaret, honoured the premiere of *Odette* with their presence at the Plaza Theatre, London; being chosen to speak the commentary on the film of Princess Elizabeth's wedding to Prince Philip; and being congratulated by Queen Mary who saw the film privately in a Wardour Street theatre. The Queen Mother told Anna Neagle that she "spoke the words beautifully."

*A group at the London airport, on its way to take part in the Film Festival to be held in Uruguay, includes Phyllis Calvert and husband Peter Murray Hill, Glynis Johns, Michael Denison, Dulcie Gray and Mr. and Mrs. Robert Beatty.*

THE social life of film stars is almost as important and exacting for their success as their work in front of the camera in the studio.

Their presence is much in demand to attend opening ceremonies. They are asked to make personal appearances with the film in which he or she has a role. This often means travelling round the circuits each week to the town where the film is booked. Other social occasions are premieres—the stars are numbered in the audience this time. They also give their services in aid of charities, in such ways as taking charge of stalls for the sale of work, auctioneering, selling programmes or attending public dances. All these keep a film star's engagement book full of dates. Other happy events, too, are meeting and welcoming stars from other countries over here on holiday or to take a role in a British film. These arrivals, more often than not, are celebrated by an afternoon reception or an evening party, some large, some small, but all very enjoyable.

These arrivals from overseas also give fans a chance to see their Hollywood and Continental favourites. The arrival of a well-known star is announced in the newspapers and the film fans who admire their work on the screen gather round to welcome them.

Unless the occasion is a very formal one, film stars and players like to be greeted by name and asked for their autographs. Who wouldn't? It is a sign that admirers of their films recognise them and want to tell them so. I couldn't count the times I have been told this by them, perhaps not exactly in the following words but in others just as expressive of their feelings. "If a function passes without a film fan recognising me and asking me for an autograph, that day I shall begin to think that my success on the screen is passing."

And you'd know this if you had seen as many times as I have, the pleased surprise of a small part player who has been recognised off the screen after his or her latest film



*Vice-Admiral the Earl Mountbatten of Burma, presenting the British Film Academy Awards for 1950, hands the Bronze Statuette for the best film from any source to Tyrone Power, who received it on behalf of his studio, 20th Century-Fox. With them is Mrs. Tyrone Power (Linda Christian).*

*At a London reception, British stars met Mario Cabre, the matador who appeared in "Pandora and the Flying Dutchman," and wrote poems to Ava Gardner. Left to right: Dennis Price and Patricia Dainton (stars of "The Dancing Years"), Mario Cabre, Beatrice Campbell (in "Laughter in Paradise") and Richard Todd (in "Flesh and Blood").*





## At the Film

*Crashing the Dodgems—Dane Clark and Margaret Lockwood, Douglas Fairbanks and Merle Oberon, and Kieron Moore, solo menace.*

*Right: Jimmy Hanley and Phyllis Calvert call some lucky prizewinners.*

has been released, and called by name, even when, as is many times the case, the name is not their real one, but the name of the character he or she played in the picture.

A big event where stars and their fans can meet and both have time to talk to each other is the Film Garden Party, sponsored by the *Sunday Pictorial*, which is held during June at Morden Park.

As you may see by the smiling faces in these photographs it is an afternoon wholly devoted to fun.

Every film star, British, American and Continental, who is near London and can spare time from the studios, makes a point of coming along, if only for an hour or two.

Tickets can be obtained beforehand, which is advisable if you want to make sure of being able to get in, for though the grounds are extensive there is a limit, and only a certain number of tickets are printed.

When a film is being



## Garden Party

*Hoop-la! Richard Attenborough and Sheila Sim.*

*Below: Patricia Roc is kept busy autographing.*

made there is no time for anything else. They have to get up between six and seven in the morning so that they can get to the studio on time, and they rarely leave before six or seven in the evening. Late nights and parties are taboo.

Sometimes they have to arrive at the studios even earlier; this is always so if they are wearing a special make-up for their film. A case in point was that of Irene Dunne for her role as Queen Victoria in *The Mudlark*. This special make-up consisted of a transformation made of cosmetic latex.

Every morning make-up artist, Dave Aylot, disguised her by adding to her face and chin to gain the likeness to Queen Victoria.

Another hour was taken at night for the make-up to be removed.

I have not even touched on the calls on the time that belong to their private lives.

So however we may envy the stories we read about stars on luxurious holidays, we must always remember they are very well earned.

MAUD HUGHES



Bette Davis with Franchot Tone in "Dangerous" for which she won the 1935 Academy Award for the best actress.



Receiving the 1938 Academy Award for her work in "Jezebel."



## BETTE DAVIS

With twenty years of film fame behind her, she came to England to make her first appearance in a British studio.

Left: In 1932 she was a pretty young blonde in Ruth Chatterton's film "The Rich are Always with Us."

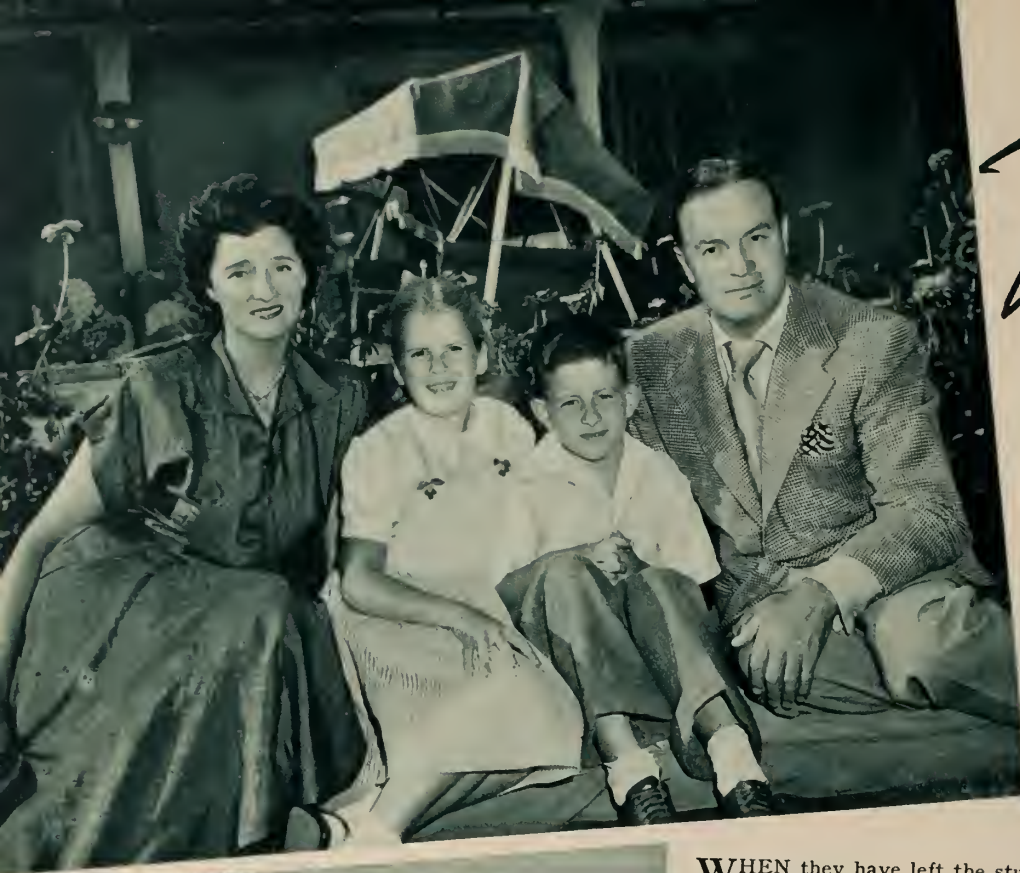
With Gary Merrill, Anne Baxter and George Sanders in film "All about Eve," her latest success.



With her daughter, Barbara Davis Sherry, then 11 months old, at the christening ceremony at San Clemente, California.



# Private



Bob Hope with his wife, Dolores, and Linda and Tony, the two eldest of their four adopted children. The youngest two are named Nora and Kelly.



WHEN they have left the studio, at the end of the day, do the stars go home to a private life like yours and mine? The answer is a most decided yes—as far as the demands of their profession allow. Considering everything, their private lives are no more spectacular than those of any other rich and busy professional people.

To Bob Hope, whose *Lemon Drop Kid* was his twenty-eighth film in twelve years, the most valuable thing is time. Not only is he a top-line comedian but he gives time and talent most generously to charity.

Bob and Dolores Hope have been married since 1934. During the run of "Roberta," in which Bob Hope starred on the New York stage, a friend took him to a night club where Dolores Reade was singing and introduced them. After eight years of marriage, having no children of their own, they decided to adopt a daughter. Later they adopted a son. In 1946, they adopted two more. Bob lives in a rambling North Hollywood house that has neither swimming pool nor tennis court, but spends all the spare time he can at his home in Palm Springs. He is a busy business man. In addition to his film, broadcasting and recording work, he is the head of a metal manufacturing company, owns a dairy ranch and a hundred-acre resort, and has a financial interest in a baseball team and a football team.

Bing Crosby's popularity has grown with every one of the forty-two pictures he has made since *The Big Broadcast* of 1932. His enterprises are so varied and many that his family have been helping to look after them for some years. Brother Everett is his business manager, brother Larry looks after his personal appearances and travel arrangements, and "Pop" takes care of fan mail and accounts.

Bing and his wife, Dixie, have four sons, Gary Evan, born on June 27th, 1933, the twins, Phillip Lang and Dennis Michael, born on July 13th, 1934, and Lindsay Harry, born on January 5th, 1938. You may remember that they appeared with Bing in one or two of his films.

Bing Crosby is the owner of a twenty-five thousand acre cattle ranch in Nevada, and has a financial interest in three baseball teams. He is a great golfing enthusiast, and likes watching football and baseball.

Macdonald Carey with his wife, Betty, and daughter Lynn Catherine.

Macdonald Carey and Betty, his wife, have been married since 1941, and are the parents of two small daughters, Lynn, born in 1946,

# Lives

*Bing Crosby with his quartet of sons, Gary, Phillip, Lindsay, and Dennis, on their ranch near Elko, Nevada.*



and Elizabeth, born in 1949. They met in a Greenwich Village dramatic class in New York. He proposed to her the day after they met, and persisted for eighteen months, when she gave in. They live "country style" in a rambling stucco ranch house in Mandeville Canyon, and Macdonald Carey is proud of the improvements they have made to the place since they moved in. For recreation, he likes tennis and a game of poker. Betty, who gave up acting when she married him, acts as his "stooge" at home when he is rehearsing his roles. They have no particular study in which to do it, but rehearse all over the house. Macdonald Carey, according to his wife, who should know, is for ever scattering cigarette ash all over the place, despite ash trays, and is an expert dish washer. He adores his children and when he comes home in the evening from the studio, he and little Lynn go for a walk to the post box—a routine that never varies.

Red Skelton, whose father was a famous clown of the Hagenbeck Circus, was married to Georgia Davis in 1945. Their daughter, Valentina, was born in 1947, and their son, Richard, the following year.

Home to Clark Gable is a twenty-acre ranch at Encino, California, a thirty-minute drive from the M.G.M. studio. It was to the pleasant, roomy ranch house that he took his bride, Lady Sylvia Stanley, after their Hawaiian honeymoon in 1949. The ranch house holds Clark Gable's treasured collections of guns and rifles, for the star is a thorough outdoor type, and when time allows, if he is not on his ranch, he makes for the fishing streams of Oregon or the hunting grounds of Arizona.

The private life of Sterling Hayden, who is one of the tallest actors on the screen, standing six feet five inches in height, is inseparable from the sea. From his childhood, he has had an irresistible love of it. He has been a sailor since he left school at the age of fifteen to join a Newfoundland fishing fleet, and it was only because he was out of a job and broke that he turned to acting, which has rewarded him so handsomely. Luckily, Betty DeNoon, whom he married in 1947, shares his love of the sea. Until 1950,

*The Skeltons at home. Playing games with his two children, Valentina and Richard, is one of Red Skelton's favourite pastimes. Mrs. Skelton here watches young Richard's reactions to dad's singing.*





Young Christian Hayden (then aged twenty-eight months) makes the acquaintance of the new television set, to the amusement of papa and mama. Sterling Hayden was recently seen in "Devil's Canyon."

Peter Ford is as interested in boats as his famous father, Glenn. Under Glenn's tutelage, he has learned names and uses of all the rigging in the model sailing ship which is one of Glenn's most prized possessions, and is seen here reciting his knowledge to his father and mother.



Ricardo Montalban and his wife, Georgianna, outside their Brentwood home with their children, Laura, born in 1945, Mark, born in 1947, and Anita, born in 1949.



Mr. and Mrs. Clark Gable at home with their pets, Bob, a twelve-year-old German short-haired pointer, Rickey, a French poodle, and Minnie, Mrs. Gable's Manchester terrier.

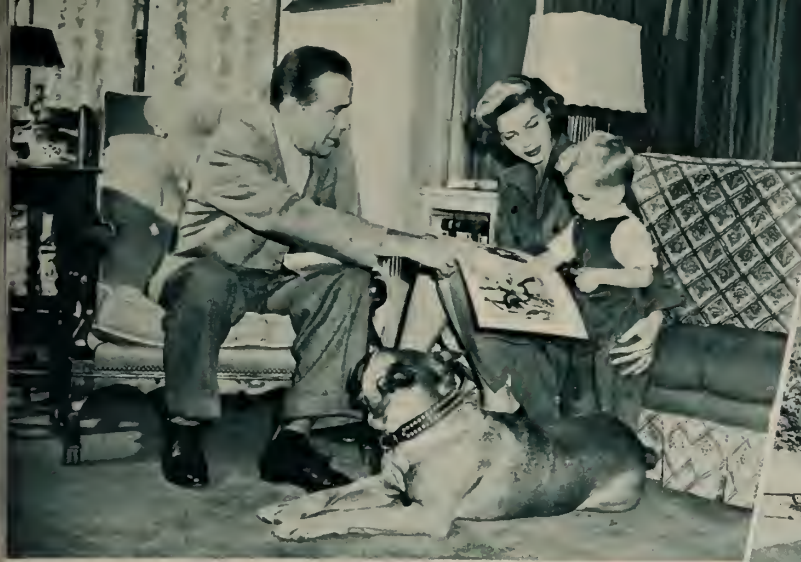
they lived on his fifty-foot schooner, *Brigadoon*, and little Christian, their first son, shared this home with them. The second son, Dana, and daughter, Gretchen Belle, made the accommodation seem a little cramped, so they moved out. Sterling Hayden still owns a Norwegian ketch, the *Oscar Tybrina* which he bought in 1949, for holidays and fishing trips.

The old Spanish proverb, "Every man in his own house and God in everybody's" rules Ricardo Montalban's private life. The Latin lover of the screen is a devoted husband and father of it. He fell in love at first sight with Georgianna, Loretta Young's sister, two years before he was introduced to her, and has never forgotten an anniversary or the birthday of any one of his family since. He is an excellent horseman and tennis player, and for entertainment indoors there is nothing, to his mind, to beat a good spirited discussion between friends.

It was during Glenn Ford's stage work in New York that he went to see the musical comedy show, "At Home Abroad." In it he noticed dancing star Eleanor Powell. He met her on Broadway from time to time but it was not until they were formally introduced by Pat O'Brien in Hollywood that his courtship really began. Glenn Ford's service in the U.S. Marine Corps interrupted that as well as his career, but it had no ill effects, for on October 23rd, 1943, Eleanor Powell married Glenn Ford during one of his leaves. Like many of us, Mr. and Mrs. Glenn Ford suffered from the housing problem when Glenn returned to civilian life after the war.

He had to buy a house that was too big for them and that they could ill afford. But with their newly-arrived son, Peter Newton, Glenn determined that they should have a home of their own, particularly since Eleanor had given up her dancing career on her marriage, because she wanted a home and children. Once a week—on Friday night—Glenn Ford likes to go to watch boxing with his friend Robert Walker. Other nights are Eleanor's and his—unless studio business claims them. The Fords love looking for new and unusual restaurants—and going to the local cinema together. Both lovers of music,





Mr. and Mrs. Humphrey Bogart (Lauren Bacall) with their son, Stephen, born in 1949, and their pet Boxer. Humphrey Bogart was recently seen in "Sirocco."

Father Richard Attenborough takes a snap of wife, Sheila, and son and heir, Michael John, born on February 13th, 1950. "Pandora and the Flying Dutchman" was Sheila's first film after Michael's birth, and Dickie was lately in "Hell is Sold Out" and "The Magic Box."



their collection of records runs into thousands, all neatly catalogued and housed in red leather albums. Glenn also has a personal collection of pipes.

Unlike Eleanor Powell, Cyd Charisse did not give up her career when she married Tony Martin, but she took time out for the arrival of their son, Tony Junior, who was born in 1950, shortly after they had flown back to Hollywood from London, where Tony Martin had been singing for a fortnight at the London Palladium—a return engagement, for he had appeared there in 1948, three weeks after his marriage to Cyd Charisse. In Hollywood they have a lovely home in Westwood, which brought especial joy to Cyd's heart, as so much of her dancing career had been spent in touring—and "a place of your own" is something that nothing else can make up for.

It was in 1945 that Humphrey Bogart married Lauren Bacall, on the Malabar Farm of his friend, Louis Bromfield, the author, who was best man. They have a house built on a Beverly Hills hilltop, and spend nearly all their free time on their fifty-five foot yawl, the *Santana*. Informality is the keynote of their home life. Humphrey Bogart hates dressing up and wears a dinner jacket only when there's no escape. His personal preference is for sailor's dungarees. You'll always hear plenty of interesting conversation at the Bogart home, for the star reads widely and is a fluent talker. They usually dine out about once a week. On other evenings, they sit about and talk or listen to Humphrey Bogart's collection of recordings, for both of them are music lovers. And nowadays, of course, there's young Stephen, to say nothing of their Boxer, a present from their friend Louis Bromfield, who breeds them as a hobby.

The Bogarts' pride in son Stephen is duplicated in England by the Attenboroughs' pride in son Michael, who made his appearance in February 1950. Richard Attenborough and his wife Sheila Sim are both ardent football fans. Richard, who used to be a rigger player, is an enthusiastic soccer supporter of Chelsea, and one of his great thrills was his election as president of the Chelsea Supporters' Club in 1949.

Ronald Howard's spare-time occupations are playing snooker and writing. His

Tony Martin and Cyd Charisse with their son, Tony Junior.



Jean Kent, ready for market, with an armful of daffodils grown on her Sussex farm. She was recently in "The Browning Version."



original intention was to be an author. He was married in 1946 and has a daughter named Ann.

David Farrar and his family confess to being anti-social, and consequently the star is seldom on view at any of the popular night clubs or restaurants. He has lived nearly all his life in Dulwich and spends much of his time educating his daughter, for neither he nor Mrs. Farrar, a qualified music teacher, likes schools. The basement of their home is converted into a little theatre. When he can, David Farrar goes car driving, riding (he is an ardent steeplechaser), or has a round of golf.

Bel Air is the district in which Dick Powell and June Allyson have made their home. They met while



appearing together in the film *Meet the People*, and were married in 1945. They are both unaffected and sincere, and share a tremendous energy and vitality. Dick likes shooting, deep sea fishing and pottering about in the workshop in the basement, and June goes in for tennis, swimming and golf. Both have a passion for music. In 1948, having no children, they adopted a baby girl. Two years later their happiness was crowned by having a baby son of their own.

Screen bad man Dan Duryea's private life is blameless enough for public inspection. He spends much of his time entertaining neighbouring children with his own young sons to keep them all out of mischief. When he isn't organising a hiking trip for



Top left: Mr. and Mrs. Ronald Howard at home.

Top right: David Farrar with his wife and daughter in the Hollywood home he rented while he was making "The Golden Horde."

Above: Mr. and Mrs. Dick Powell on the "wishing well" in their garden—June Allyson (Mrs. P.) says their wishes have nearly all come true.

Left: John Garfield's little daughter says good-night to daddy.

Right: Dan Duryea and his two tough young sons, Pete and Dick.





Jane Greer and her children, Lawrence, born 1949, and Albert, born in 1948. Jane recently starred with Lizabeth Scott and Dennis O'Keefe in "The Company She Keeps."

them, you'll probably find him working in on his Hollywood Hills estate or tending the flowers in the hothouse. He was married to the former Helen Bryan in 1931, and their sons, though born four years apart, share the same birthdate, July 14th.

John Garfield, noted as a tough guy on the screen, is anything but tough in real life. He has been married since 1934 to Roberta Mann, who has been a constant encouragement to him in his career.

"Fortunately, Bobbie isn't an actress," John Garfield says. "She's calm and untemperamental. If she were like me I'm afraid we could never have stayed married." The Garfields have two children, David, the elder, and Julia just over two years younger. Their eldest daughter Katherine died in 1945 at the age of five. He does not own his own home, but he has so far no wish to. His wife and children love New York as much as Hollywood, and they like to spend half the year there, while John Garfield appears on the stage.

Jane Greer, seen here on the patio of her home with her two sturdy young sons, is in private life the wife of Edward Lasker, a director, who believes in keeping his private life private—and, in fact, will not appear in any publicity pictures taken of his family. Jane Greer is an indoor girl, quiet and reserved, and an excellent dancer. A little tennis and not much of that, is all she lays claim to in the way of outdoor pastimes.

Newcomer Gene Nelson has been married for nearly ten years to Miriam Franklin, a professional dancer, as Gene was before he turned to screen work. Gene paints as a hobby, when he is not doing odd jobs round the house, and enjoys most outdoor sports, especially tennis, fencing, swimming, baseball, ski-ing, ice skating and water ski-ing. He is one of the best ice skaters in America, by the way.

It was in 1947 that Virginia Mayo married Michael O'Shea. They have a modest home in Van Nuys, not far from Hollywood, where they have a stable of horses and three dogs. Virginia and Michael are both excellent riders and spend much of their spare time on horseback. Michael O'Shea's name can be found as a competitor in



Virginia Mayo and husband Michael O'Shea at home.

Left: Jane Russell and her husband, Robert Waterfield. Jane was lately in "His Kind of Woman," "Montana Belle" and "Macao."



Gene Nelson who sang and danced his way to fame in "Tea for Two," "Fine and Dandy" and "Lullaby of Broadway," does a repair job at home under the critical eye of son Alan Christopher.



Below: Valentina Cortese has a prized collection of books and gramophone records.



Here's Mona Freeman and her in-laws, the Nerney family. Left to right, back row: Dick Irvine, Pat Nerney's brother-in-law, an art director at 20th Century-Fox studios, and his wife, Pat's sister Ann, Pat Nerney, Mona Freeman, sister-in-law Kay and her husband John Nerney. Centre row: Grandma Ruth and Grandpa Ham Nerney, holding Kim, Mona, and Troy. Front row: Fyfe, Pat, Mike, and Richard Irvine. Kim and Troy are John Nerney's children. Inset: Mona Freeman and her daughter, also named Mona



Mr. and Mrs. George Sanders in the garden of their Beverly Hills home. George Sanders was recently in "This is My Affair," and "All about Eve."

Rosamond John and her son John.



many rodeos. He also owns a three-thousand-acre ranch near Prescott, Arizona, where he has a large herd of cattle. In addition to riding, Virginia Mayo likes swimming, tennis, ice skating and sewing. She is an ardent film fan, too.

Jane Russell and Bob Waterfield were married in 1942. They live in a house built in accordance with Jane's taste—she likes space, big rooms and big furniture. Bob Waterfield is a professional footballer, and their closest friends are not film people—many are Jane's old school friends. Their favourite form of entertaining is a barbecue at home, with the men doing the cooking and the women washing the dishes afterwards.

When Mona Freeman married Pat Nerney, she married into a large family. Pat Nerney's father, Ham, has a forty-foot cruiser which Pat and Mona use for holidays—they both like "messaging about in boats," and Pat has set his heart on owning one of his own. They are one of the film colony's most popular young couples and enjoy social life. Their daughter, Mona, was born on October 25th, 1947—and the first outsider to see her was Douglas Fairbanks, whose daughter, Melissa, was born a couple of hours after Mona had arrived.

Rosamond John, recently seen in *She Shall Have Murder*, was married on April 21st, 1950, to John Silkin. Her son, with whom she is seen here, was born in 1945, when she was married to Hugh Russell Lloyd. She is never idle, and at the studio spends all her spare time writing, crocheting, sewing or reading.

One of the most strictly private lives of any of the screen stars belongs to George Sanders. In 1949, he was married to Hungarian actress, Sari Gabor. It was a marriage which cost Sari Gabor a fortune, for under the terms of settlement her annuity from her former husband, Conrad Hilton, ceases five years after her remarriage. She will then give up over eight thousand pounds a year.

Picture Show Annual  
Sincere best wishes  
Betty Grabe





To "Picture Show Annual"  
Kathleen Perry



10 Picture Show  
Diana Douglas



David Bryan



To Victoria Show  
Annual - Best -  
Ann Gardner





To "Picture Show  
Annual"  
Sincere Wishes Always  
Kathryn Grayson



To Picture Show  
Annual  
Best Men  
Don Bailey



Best Wishes!  
Picture Show,  
Sincerely,  
Farley Granger

to "Picture Show Annual  
Best wishes  
Arlene  
Lahl





10 " Picture Show  
Betty Dr



To Pictureshow  
Annual,  
Kindest regards -  
Jeff Chandler



To Culture Show  
Her best regards  
Howard! Daff





Go Picture Show Annual  
Sincerest wishes  
by Jeanne



To Picture Show Annual  
With my best wishes  
Celan Gray

so Picture  
show Annual  
Howard Keel



Best of Everything to  
"Picture Show"  
Broderick

Crawford



# THEY'RE DISTINCTIVE

Not Only in  
Their Careers  
But in Their  
Characters



Gig Young in the garden  
of his home.

Red-haired, hazel-eyed Ann Sheridan with Buzzy, the dog who played the part of "Rembrandt" with her in "Woman on the Run."

THE stars you see on the screen play their film characters as writers draw them. If you knew the same stars off the screen, you would find that they had extremely well defined characteristics of their own—the stamp of their individuality. If it weren't for them, we should all be as indistinguishable from each other as a boxful of mass produced nails—and a dull world it would become. In fact, human beings wouldn't be individuals at all.

If you've ever known a pair of identical twins, you'll appreciate the value of characteristics for identification purposes, for in such cases it is often the only means of telling one from the other.

Have you ever wondered what your favourite star is really like—what are their "distinguishing marks"?

GIG YOUNG, whom you may have seen recently in *Tell it to the Judge*, *Seven Witnesses* and *Target Unknown*, had a real struggle to get ahead, but he has one unflinching attribute—his sense of humour. It has helped him face hard times and good times with remarkable equilibrium. Gay and easy to know, he is not one who could easily get a swelled head, a judgment borne out by his own self-confessed strong dislike of people who are rude to waiters or servants.

A sense of humour is also the strong point of the characters of Ann Sheridan and Elsa Lanchester.

ELSA LANCHESTER who made her first



Elsa Lanchester as the lady gambler, tutor and companion of Shelley Winters in "Frenchie."

Right: Mark Stevens, star of "Target Unknown" and "Between Midnight and Dawn."



professional appearance on the stage in 1922, has played leading roles of all kinds since then, but it's safe to say that not one of them has been more interesting than Elsa herself. She is never at a loss for words, and the words are never dull. Gusts of laughter follow her witticisms but she can also be sharp-tongued on occasions. You'll never see her—off the screen—in anything but flat-heeled shoes unless an exceptionally cunning shop assistant gets the better of her, which is doubtful. She likes the sea, and the Laughton home (she is Mrs. Charles Laughton in private life) is known for the number of cats it houses.

ANN SHERIDAN has certainly made "laugh and the world laughs with you" her philosophy of life—and she's one of the most honest and natural people you would meet anywhere. It is characteristic of her that time never removes a friend from her list. She is noted for her co-operation when she is working, she is clothes-conscious, scared of flying and hates the ring of a telephone bell. She started her screen career via a beauty contest, but realised early, through painful experience, that acting counted more than beauty.

MARK STEVENS, who has played many lighthearted parts, is entirely different off the screen. His concentration on his work is intense—in fact, this intensity is one of his most notable characteristics—he puts his whole heart and soul into whatever he is doing, and he continually worries about his work from the beginning of any film that he works in. Between films, however, he's a different person again, and says that he relaxes completely.

Blonde and beautiful LANA TURNER confesses to only one "quirk." You might think that people with plenty of money to spend would just go out and spend it. In Lana's case, you'd be wrong. She's an inveterate window-shopper.

There's a very good reason for HUGH MARLOWE to stay out of shops. In his own phrase, he's "a sucker for sales-talk." Anyone can sell him anything. And since the Marlowe pocket and the Marlowe home are not unlimited in capacity, he wisely refuses to invite disaster. One of his pet aversions is people who eat popcorn in cinemas. And though he swears he's not superstitious, you won't find him walking under a ladder or being the third to light a cigarette from a match, and he knows what to expect when a black cat crosses his path.

*Below: Susan Hayward, star of "This is My Affair" and "I'd Climb the Highest Mountain."*

*Patricia Medina, who made her name on the British screen before going to Hollywood, recently co-starred with Louis Hayward in "Dick Turpin's Ride," and with Tony Dexter in "Valentino."*

*Eddie Albert, recently in "Meet Me After the Show," and "Carrie," studies his miniature racing car.*



*Lana Turner, star of "Mr. Imperium," with her husband, Bob Topping, and daughter, Cheryl Christine. They are seen on the edge of the swimming pool adjoining the tennis courts of their lovely Brentwood home.*



EDDIE ALBERT, who went to Hollywood to play his original stage role in the film version of that lively, noisy comedy, "Brother Rat," in 1938, and has been romping rather noisily and amusingly on the screen ever since, says that his pet aversion is noise.


Red-headed, green-eyed SUSAN HAYWARD is a contradiction if her off-screen self is compared with her screen self. In complete contrast to her emotional roles she is sympathetic, calm and logical. She has an alert and inquiring mind. She was once a New York model. Yet in real life she has little interest in clothes. Invariably you'll find her wearing slacks or a simple suit.

PATRICIA MEDINA adores bright colours—no wishy washy "off" or "dusty" tones for her. But you'll never find her walking along a cliff top, or climbing mountains. She suffers from a fear of high places.


JOAN CRAWFORD is one of the most individual of all Hollywood stars. She is one of the best dancers in Hollywood. She is certainly one of its most persistent knitters. And she recommends knitting instead of smoking to soothe the nerves (and save money, too, over here). She's always on the telephone because she prefers communicating by that means, and she addresses everyone as "honey." She is a demon for punctuality. At her lovely house in Brentwood you'll find all the windows wide open even when the weather seems a little cool for it, for she hates heat. She hates flying; is scared of broadcasting.

BARBARA HALE is one of those people who hoard letters. She cannot bring herself to throw one away. She also collects—and hoards—pictures of her friends, snaps, portraits—any kind and every kind.

Last but not least, ELIZABETH TAYLOR, has one characteristic that dominates all others—her love of animals. From the time she was a tiny girl in England, the Taylor house has always abounded in pets.




Joan Crawford's most constant companion is her French poodle, Cliquot, seen here with her in her dressing room on the set of "Good-bye My Fancy."



Barbara Hale, Larry Parks' co-star in "Jealousy" and Richard Greene's co-star in "Lorna Doone."

Right: Elizabeth Taylor, who went to America as a war refugee at the age of seven and stayed to become a star, "has a way" with animals, and made friends with this prize Persian on the set of "Father's Little Dividend."



Below: Hugh Marlowe as he appeared in "Rawhide." He was born in Philadelphia, stands six feet tall, is brown haired and blue eyed.



Charlie Chaplin, that incomparable clown who makes you laugh with a sob in your throat, has been seen again in "City Lights" which has been reissued.

Below: Danny Kaye, whose inspired craziness has made millions laugh since he first appeared in "Up in Arms," is seen here in "On the Riviera."



Joseph Cotten and Loretta Young in "Half Angel," the amusing comedy of a girl whose split personality causes plenty of complications to those round her.



# LAUGHTER-

Favourites, Old and New, Use their

Left: Zachary Scott, Edmund Gwenn and Dennis Morgan in "Pretty Baby," a comedy of rush-hour trains and trouble.



Right: Joe E. Brown, of the pillar-box smile, cut short his Australian tour in "Harvey" to return to Hollywood for the role of Captain Andy in "Show Boat."

Disorganisation in the office of theatrical producer John Frost (Cesar Romero). His secretary (Kay Kendall) and stage manager Charlie (Bobby Howes) respond to the call of duty. A scene from "Happy-Go-Lovely."







Right: Playing at papa and mama, Professor Peter Boyd takes a good-bye peck at Jane, while Bonzo contemplates his breakfast—Diana Lynn and Ronald Reagan in a scene from "Bedtime for Bonzo," the amusing comedy of a scientific experiment—bringing up Bonzo as if he were a human baby, instead of a little chimp.



We enjoyed the embarrassing moments suffered by Billy de Wolfe in "Dear Ruth" and "Dear Wife." He continued to suffer all kinds of unexpected indignities in "Dear Brat," in which he is seen with Mona Freeman.

# UNLIMITED

Talent to Amuse in  
Comedies of Every Kind



Below: "Did you know about those ducks?" Douglas Fairbanks questions Jon Pertwee in "Mr. Drake's Duck," the comedy of a duck which lays a uranium egg.

Francis the mule, whose ability to speak resulted in trouble for the enemy, and Donald O'Connor his confidant in "Francis," team in a sequel—"Francis Goes to the Races."



Irene Dunne and Fred MacMurray in "Never a Dull Moment." Based on the novel by Kay Swift, "Who Could Ask for Anything More," it marks the return of Irene Dunne to gay comedy.



Trouble for three in "Jealousy," the comedy of an attractive woman doctor (Barbara Hale) who marries playboy Larry Parks, who just can't believe that all those handsome men are just patients. Willard Parker, at any rate, is no friend, either.





A scene from "The Galloping Major"—Major Hill (Basil Radford), his daughter Susan (Janette Scott), Bill Collins (Jimmy Hanley), Pam (Rene Ray) and the bailiff's man (Harold Temple) give a few words of encouragement to jockey Charlie Smirke when he tries out the syndicate horse at Alexandra Park.



In "The Groom Wore Spurs," Jack Carson serenades Ginger Rogers.

Below: A scene from "Laughter in Paradise"—Listening to a practical joker's will—Fay Compton, George Cole, Guy Middleton and Alastair Sim. It is being read by Ernest Thesiger.



Groucho Marx and Frank Sinatra in "It's Only Money."



Two scenes from "Hotel Sahara"—Below: David Tomlinson and Roland Culver. In circle: Peter Ustinov as Emad and Yvonne de Carlo as his fiancée.



Family portrait—Grandpa Spencer Tracy, grandma Joan Bennett, with daughter Elizabeth Taylor, son-in-law Don Taylor and grandson Donald Clark, in "Father's Little Dividend," sequel to "Father of the Bride."





Garry Marsh, John Blyth, Digby Wolfe, Ronald Shiner and Eric Davies in "Worm's Eye View," the film version of the successful stage comedy. Ronald Shiner starred in both, with Eric Davies.



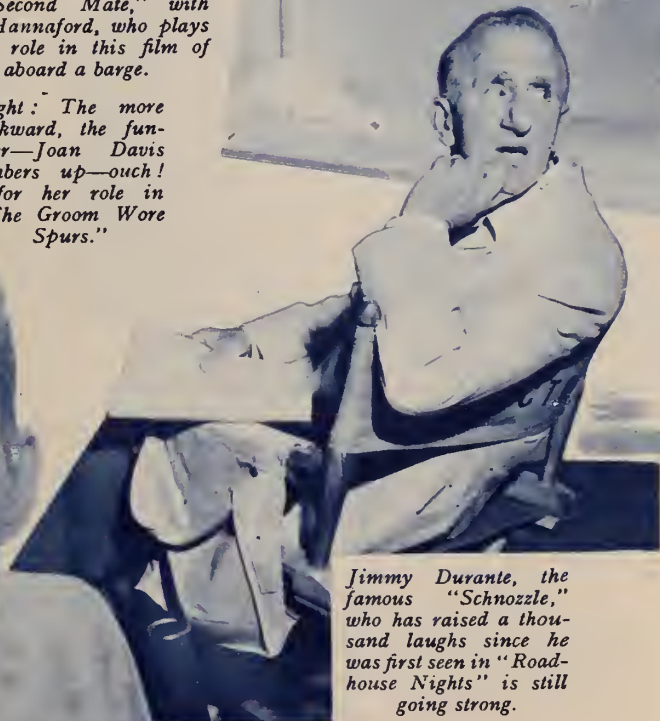
The new and amusing comedy team of Jerry Lewis and Dean Martin, first seen in "My Friend Irma," rose to new heights of hilarity in "At War with the Army"

Those ever-popular clowns, Bud Abbott and Lou Costello, as a couple of private detectives, have difficulty in outwitting Adele Jergens in "Abbott and Costello Meet the Invisible Man," in which they get mixed up with prize-fight racketeers.



Left: Gordon Harker has provided us with many joyous moments in innumerable British films. Here he is in "The Second Mate," with David Hannaford, who plays the title role in this film of life aboard a barge.

Right: The more awkward, the funnier—Joan Davis limbers up—ouch!—for her role in "The Groom Wore Spurs."



Jimmy Durante, the famous "Schmozzle," who has raised a thousand laughs since he was first seen in "Roadhouse Nights" is still going strong.

David Wayne, who won great applause for a comparatively small role in "Adam's Rib," proves that forty million picture-goers can't be wrong, by giving a brilliantly funny performance in a starring role in "Up Front."





Two scenes from "Captain Horatio Hornblower, R.N."—  
Top left: Robert Beatty, Virginia Mayo, Gregory Peck and Terence Morgan. Below: Gregory Peck and Virginia Mayo.

Rory Calhoun and the late Jack Holt in "Return of the Frontiersman."



# Call to the

**F**OR those of us who love adventure, who glory in flirting with death, challenging the unknown, freezing, fighting, scheming, roasting, under the sea, up in the stratosphere, so long as we read about it in a book or see it on a cinema screen—or do both—this year's films have been designed to charm us into a cinema. There's every kind of adventure in every kind of setting, with every kind of star.

Never has the cinema called to the adventurous so strongly, and never have we, the masses who throng the cinemas in our thousands, been more in need of adventure's assurance—that a man is as great as his own efforts and no greater. Never, I am sure, have so many stars been made so painfully aware of it, nor walked into so much excitement and discomfort for the sake of art.

The "Hornblower" stories by C. S. Forester have been best-sellers for a long time. The daring exploits of that long, thin young man whose rise in the eighteenth century English navy from what was known as "the lowest form of animal life"—a midshipman—to a high and honoured position, incurring the displeasure of My Lords of the Admiralty at home as well as tweaking the tail of the "Froggies" and His Majesty's other enemies abroad wherever he found them, have made grand reading.

When *Treasure Island* was finished at Denham, the call came to Jim Hawkins Driscoll, and Long John Silver Newton and his piratical crew to abandon ship. Plans, based on a model of the frigate *Ariel* in the Imperial Science museum, which was launched in 1875, transformed the *Hispaniola* of Robert Louis Stevenson's adventure into the *H.M.S. Lydia* of C. S. Forester's, complete with replica cannons and carronades which fired at the touch of a switch and recoiled automatically as smoke poured from their muzzles.

Gregory Peck came from Hollywood to take command as Captain Horatio Hornblower, R.N., with Robert Beatty as his first officer, Bush. Terence Morgan became the gunnery officer, Gerard, and James Robertson Justice was chosen to play Quist, the *Lydia's* press-gang leader. Richard Hearne is seen making one of his rare screen appearances as Hornblower's valet, Polwheal.

Having completed the Hornblower film, Gregory Peck stepped out of naval uniform at Denham, travelled to the Warner Studios in Hollywood and donned the uniform of a Southerner for the American Civil War story, *Only the Valiant*.

Virginia Mayo, the leading lady of *Captain Horatio Hornblower, R.N.*, put on her eighteenth-century hooped silken gowns after wearing gingham shirt and breeches for *Along the Great Divide*, a Western starring Kirk Douglas



Gregory Peck in "Only the Valiant."



Top right: Walter Brennan, Virginia Mayo and Kirk Douglas in "Along the Great Divide."

Right: Gene Autry and Zorro get acquainted in "Gene Autry and the Mounties."

# Adventurous

as a U.S. marshal who stops a lynching party and finds himself involved in all kinds of hardships and trouble with the man whose life he has saved, the role played by Walter Brennan.

The Civil War and the Wild West have been claiming the services of the big stars in a big way. Gary Cooper got under way with *Dallas*, playing the role of Blayde Hollister, a guerrilla with a price on his head who, at the end of the Civil War, sets out for Dallas, Texas, in search of the three brothers he has sworn to kill. At the Warner Studios, too, that veteran Western star, Jack Holt, appeared in what was destined to be his last Western—*Return of the Frontiersman*, with Gordon MacRae and Rory Calhoun, the youngster who made such a promising bow to film audiences in *The Red House*. Dennis Morgan, who sang his way to fame in musicals and has starred in innumerable light comedies, also found himself headed for Wild West adventure in *Raton Pass*.

No less adventurous, but entirely different in period and place, was *Operation Pacific*, in which John Wayne was starring. Set in World War II, it is a thrilling story about submarine warfare.

Back in England, meanwhile, Robert Beatty left the high seas of the eighteenth century for the low dives of the twentieth century, stepping into the latest film based on the exploits of Sapper's famous fiction hero, Bulldog Drummond, in which Walter Pidgeon was playing the title role as a change from the niggling post-war problems that beset Mr. Miniver in *The Miniver Story*. Nor did Walter Pidgeon's excitements end there, for he returned to Hollywood to be handed more in a film version of Rudyard Kipling's *Soldiers Three*, a rollicking adventure story of military adventure in India of the eighteen-nineties. Walter Pidgeon was cast as the battle-scarred Colonel, with David Niven as his aide who has his hands full in carrying out the Colonel's orders and maintaining discipline,



which those incorrigible, light-hearted trouble-finders, the "Soldiers Three" of the title, so persistently—and, of course, innocently—flout. The three were played by Stewart Granger, who followed up his previous adventure in *King Solomon's Mines*, Robert Newton and Cyril Cusack, a film recruit from the Abbey Theatre, Dublin, who had previously worked with Robert Newton in *Odd Man Out* and David Niven in *The Elusive Pimpernel* (he was a most villainous Chauvelin).

The old Paramount Ranch near Malibu Lake was used as the camp site, with six hundred tents erected on it for the benefit of the camera, twelve large tents being used for the film company's quarters. The Army fort you see in the film was built at Corrigan's Ranch near Chatsworth, some twenty-two miles from the studio.



"Soldiers Three," Kipling's famous army stories, have been filmed with Robert Newton, Stewart Granger and Cyril Cusack in the title roles. The bottom picture on this page shows Walter Pidgeon and David Niven in another scene from the film.



"Calling Bulldog Drummond"—Robert Beatty, Margaret Leigh, Walter Pidgeon, and Nigel Patrick.



Adventure has indeed reigned supreme at M.-G.-M. Burt Lancaster, who starred in that rollicking adventure of medieval Italy, *The Flame and the Arrow*, made his first Western as his first film for M.-G.-M. It was *Vengeance Valley*, which also marked a change of pace for Robert Walker, who had been doing romantic comedy roles such as he had in *Please Believe Me* and *The Skipper Surprised His Wife*. They gave brilliant performances as the foster brothers of Luke Short's novel, Burt Lancaster portraying the strong and self-sacrificing adopted son and Robert Walker his vicious, treacherous foster brother.

The popular American boys' book, *The Red Badge of Courage*, also a story of the American Civil War, by Stephen Crane, has been brought to the screen with ex-war hero Audie Murphy, America's most honored soldier of World War II, as the farm boy who, as a raw recruit, loses and then regains his courage in the heat of battle. Most of this film was made on location at director John Huston's own ranch, Keyston, near Calabasas, California.

At Paramount, adventure has been to the fore with the accent on the American Civil War. *Quantrell's Raiders*, starring Alan Ladd, Elizabeth Scott, John Ireland and Arthur Kennedy, was based on the ruthless exploits of Colonel Quantrell, whose marauding band spread terror through Kansas in the post-American Civil War period. *The Redhead and the Cowboy*, also based on an actual incident, in New Mexico in 1865, starred Rhonda Fleming and Glenn Ford in the title roles. *The Last Outpost* showed us Texas in 1862, torn by the tragedy of divided loyalties which civil war causes when it sets brother against brother. Ronald Reagan, as Vance Britten and Bruce Bennett as Jeb Britten headed the cast as two brothers who have chosen to fight on two opposing sides, and find their brotherly loyalty and affection at odds with Vance's loyalty to the South and Jeb's loyalty to the North.

The troubled post-American Civil War period has long been a favorite subject for writers and film-makers. It certainly offers incomparable opportunities for drama, for not only were there thousands of bitter personal feuds arising from old enmities and new hates as men of the victorious North swarmed over the vanquished South, but the white man, irrespective of the uniform he had worn, found himself fiercely attacked as he began to move West. The covered wagon convoys crawling over the vast expanse of prairie must have seemed to the Red Indians like a plague of caterpillars bringing death and destruction, for where they went, there the Red Indian found himself despoiled of his hunting grounds and fishing waters which had been his since time out of mind.

The savage turmoil of the Indian wars, fought so desperately by the Red Indians who knew that they were fighting for survival, this year won new popularity. The film studios have resounded to cavalry bugle calls and Indian war whoops. Out on location sites, Indian braves and white soldiers have fought the century-old battles once again for the motion picture camera.

While Gregory Peck, at the



Evelyn Keyes, Jeff Chandler and Philip Friend in a tense moment on the high seas in "Smuggler's Island," a Technicolor adventure drama about the oriental black market in gold.



Two scenes from "Operation Pacific"—above, a thrilling moment in the drama about submarine warfare, and on right, John Wayne as the submarine commander and Patricia Neal as his leading lady.



Warner Studios and on location under the pink sandstone cliffs of New Mexico, almost on the very desert sands which were dyed red with human blood in 1867, was leading his men against the Apache Indians for *Only the Valiant*, at Paramount, Colonel Custer (James Millican) was again fighting the Sioux Indians of North and South Dakota for *Warpath*. The war cries began before the echoes of the turbulent career of the James Brothers in *The Great Missouri Raid* had died away. Even Bing Crosby went Western and adventurous in a film with that veteran of so many Hopalong Cassidy adventures, Bill Boyd.

Rhonda Fleming abandoned her crinolines of the eighteen-sixties and John Payne his 1805 United States Marine uniform, which he had worn for his adventures in *Tripoli*, for their modern roles in *Crosswinds*, but their strenuous life went on just the same when they plunged into sea and jungle adventures.

Canadian history had been delved into for *Quebec*, a fictional story set in 1837, when French settlers tried to set up their own independent government. Patric Knowles, who has had plenty of screen excitement during his fifteen- or sixteen-year-old career, starred in it with Corinne Calvet, the French actress who made her Hollywood debut in *Rope of Sand* a couple of years ago, and John Barrymore Junior, the handsome young son of the great stage and screen idol who died in 1942, and nephew of Lionel and Ethel Barrymore.

AT Columbia studios, where Gene Autry makes his Westerns and Johnny Weissmuller his *Jungle Jim* series, romantic costume adventures have been jostling with Westerns and sea dramas. Austrian-born Paul Henreid, who became a naturalised American in 1946, starred as Jean Lafitte in *Last of the Buccaneers*, following it with a no less adventurous role in an eastern setting in *Thief of Damascus*. The French pirate, Jean Lafitte, noted as an elegant dandy, seems a far cry from the gentle schoolmaster, in *Goodbye Mr. Chips*, the first



Carla Balenda, Eric Feldary and Dana Andrews hear nearby gunfire while crossing the fog-shrouded Grand Banks in "Sealed Cargo."

Dennis Morgan and Dorothy Hart in "Raton Pass."





Two scenes from "Vengeance Valley," a stirring drama of the old cattle days. Above: Ray Collins as the rancher, with Joanne Dru and Robert Walker as his daughter-in-law and son. Left: Hugh O'Brian, Robert Walker and Burt Lancaster.

Glenn Ford and Rhonda Fleming in "The Redhead and the Cowboy."



of the three films Paul Henreid (then Paul von Hernried) made here between 1935, when he left Austria, and 1940, when he went to America, but Paul Henreid has had no lack of excitement in his screen roles. *Night Train to Munich*, *Casablanca*, *The Spanish Main* and *Rope of Sand*, to recall one or two, were full of thrills.

The pirate's dry-land counterpart, the highwayman, was also made the hero of one of their productions. Louis Hayward came to England for *Dick Turpin's Ride*, in order to film scenes on locations as near as possible those which were actually in his famous ride to York on gallant Black Bess. When he returned to Hollywood for the studio scenes, he was anticipating another location trip to England for a sequel to his sea adventure success, *The Fortunes of Captain Blood*, in which we saw him in 1950.

Louis Hayward became an American citizen in 1941, and in 1942 he was in the toughest fighting force of his newly-adopted country, the U.S. Marines. Patricia Medina is Louis Hayward's leading lady in *Dick Turpin's Ride*, but take a look at Suzanne Dalbert, too. She is the pretty French actress taken to Hollywood a year or two ago, and previously appeared as a jungle girl in Johnny Weissmuller's film *Mark of the Gorilla*, *The Accused* and *Trail of the Yukon*.

John Derek who was born and brought up in Hollywood, leapt to fame, you will remember, as the angel-faced killer in Humphrey Bogart's film, *Knock on any Door*. He has also been swept up in the torrent of adventure and after making *Rogues of Sherwood Forest* he appeared in *Mash of the Avenger*, with newcomer Jody Lawrence.

Westerns made there included *Waco*, an adventure story of the Texas Rangers, starring George Montgomery with Gale Storm, a seasoned Western heroine. Rod Cameron and Wayne Morris co-starred in *Lost Stage Valley*, yet another Civil War adventure story. Both are noted for their adventurous roles, Wayne Morris was previously seen in *The Tougher They Come* and Rod Cameron in *Dakota Lil*.

Their co-starring film brought back Sally Eilers for one of her rare film appearances. Pretty, red-haired, brown-eyed Sally was a tremendous favourite in romantic comedies some fifteen years ago. *Sante Fe*, an adventurous story of the pioneers who built the railroad out west, starred Randolph Scott and Janis Carter.

#### Two scenes from "Dallas"

Gary Cooper (left), as Blayde Hollister, with Leif Erikson as the newly appointed U.S. Marshal for Texas and Reed Hadley as Wild Bill Hickok. When the Marshal asks Hollister to be his deputy, Hollister takes charge and exchanges clothes and identities. And his enemies find that there's menace beneath those fancy clothes, as shown in the upper picture.

AT Radio, Dana Andrews took to the high seas for adventure, as he had in his last adventure film, *Deep Waters*, seen here in 1949. He starred in *Sealed Cargo*, a thrilling smuggling drama based on Edmund Gilligan's best seller, "The Gaunt Woman." John Wayne and Robert Ryan donned the uniform of the air arm of the U.S. Marines for *Flying Leathernecks*.

England, Ireland and America joined forces in seventeenth-century France when New Yorker Cornel Wilde, Dubliner Maureen O'Hara and Buckinghamshire-born Robert







Polly Bergen, Forrest Tucker and Edmond O'Brien in "Warpath."



The cast of "The Last Outpost." Back row: Noah Beery Jr. and Bill Williams; front row: Ronald Reagan, Rhonda Fleming, and Bruce Bennett.

Douglas appeared in the colourful, picturesque *Sons of the Musketeers*. All their careers have taken the path of adventure recently—Cornel Wilde having been in *Shockproof*, *Two Flags West* and *Four Days Leave*, Robert Douglas in *Panther's Moon*, *Mystery Submarine*, *The Flame and the Arrow* and *Kim*, and Maureen O'Hara in *Comanche Territory* and *Tripoli*.

AT Universal Studios, too, the accent has been on adventure. Jeff Chandler, Evelyn Keyes and Philip Friend appeared in the Technicolor *Smuggler's Island*, a thrilling melodrama of gold-smuggling set on the island of Macao, fifty miles off the Chinese coast. Previously in *Broken Arrow* and *Two Flags West*, Jeff Chandler headed for the South Seas and *Bird of Paradise* when he had completed *Smuggler's Island*. Jeff Chandler is one of the most rapidly rising stars of to-day, and came to the screen in 1949 as a result of broadcasting.

Jack Oakie, having had his share of piratical adventure in *Last of the Buccaneers*, went across to Universal studios to enjoy a few Western thrills in *Battle of Powder River*.

For the Technicolor *Don Renegade*, Ricardo Montalban went back to the colourful days of 1830 when, at the birth of the Mexican Republic, pirates looked covetously at the riches of its northern borderlands—eventually the state of California. Joel McCrea starred in *Cattle Drive*, an outdoor melodrama of a ranch feud, and Audie Murphy, Marguerite Chapman and Brian Donlevy starred in *Kansas Raiders*, a Western based, like *Quantrill's Raiders*, on the exploits of the notorious Colonel Quantrill.

Excitement in the ancient East was provided by *The Golden Horde*, for which our own David Farrar went to Hollywood to star in the thrilling story of Samarkand, the city which withstood the warlord Genghis Khan and his Tartar hordes. The film was made in thirty days—which must be something of a record for a Technicolor production on such a spectacular scale. And *The Prince who was a Thief* featured two newcomers in the leading roles—Anthony Curtis and Piper Laurie—and was adapted from Theodore Dreiser's story of the Orient.

Roy Rogers is seen in the two pictures on the right with his new leading lady, Penny Edwards, who appears opposite him in "Trail of Robin Hood."



Lull before battle, and soldiers of the Union Army talk things over in this scene from "The Red Badge of Courage." Left to right: Douglas Dick, Audie Murphy, Bill Mauldin, Jimmy Dobson.





Enemies meet—the Queen's musketeers and their foes—in "Sons of the Musketeers." Left to right: Cornel Wilde, Maureen O'Hara, Alan Hale Jr., Robert Douglas, June Clayworth, George Petrie and Holmes Herbert.

Right: Van Heflin as Jim Bridger and Susan Cabot as his Indian charge, Monah-seetah, in "Battle of Powder River."



Left: Louis Hayward and Suzanne Dalbert in "Dick Turpin's Ride."

In the Republic Studios, too, the American Civil War and the Indian war which followed, have been high in popularity. Director John Ford—a triple Academy Award winner (*The Informer*, 1935, *Grapes of Wrath*, 1940, *How Green was my Valley*, 1941)—directed John Wayne for the eighth time in *Rio Grande*; the first time was in 1928, when John Wayne played a "bit" role in *Salute*. *Rio Grande* was a spectacular, thrilling drama of a hard-bitten cavalry colonel torn between his love for his Southern-born wife and the exigencies of his command. The background was the war against the Apache Indians on the Mexican borders. John Wayne was guest of honour at the Carlton Theatre when the film had its London première.

*Belle le Grand* was an adventure story set in San Francisco's notorious Barbary Coast in the boom period following the Civil War, with Vera Ralston as a beautiful gambling house owner. Adventure has been the keystone of Forrest Tucker's rapidly growing popularity. The Trucolor film, *Transcontinent Express*, a story of railroad pioneers, was followed by *California Passage*, an exciting story of



Below: John Barrymore Jr., Patric Knowles and Corinne Calvet in "Quebec."



Anthony Curtis and Everett Sloane (right) argue about Piper Laurie's right to a share of their loot, in "The Prince who was a Thief."

Paul Henreid, Jack Oakie, Mary Anderson and John Dehner in "Last of the Buccaneers."





Left: Brian Donlevy, Marguerite Chapman and Audie Murphy in "Kansas Raiders."



the 1850 California gold rush days, in which he was teamed with Adele Mara, who appeared with him in *Sands of Iwo Jima*. *Oh Susannah*, which was also filmed in Trucolor, starred him with Rod Cameron in an outdoor adventure story of a feud between two U.S. cavalry officers, and was set in the Black Hills of Dakota in 1875, when the cavalry were trying to maintain law and order in the face of a fast-growing number of gold seekers whose fever made them defy the treaty which had given the gold-bearing lands to the Sioux Indians.

Forrest Tucker, by the way, was once a cavalryman. He lied about his age and enlisted at the age of sixteen, serving at Fort Myser, Virginia, for a year. He spent another year with the Field Artillery and became a civilian again at the age of eighteen. When World War II came along, he re-enlisted in the cavalry. "But they put me in a tank," he says. "I didn't even see a horse." His films have now given him a new experience—they have sent him to sea for *Fighting Coastguard* in which he was teamed with Brian Donlevy and Ella Raines, and *Sea Hornet*, an undersea thriller.

Much of *Oh Susannah* was made on location in Utah, on the thirty-five

A spectacular scene from "Lost Stage Valley" as outlaws in wagon trains try to escape the law. On the right: Sally Eilers, Rod Cameron, Wayne Morris and Kay Buckley in a scene from the same picture.



John Derek and Jody Lawrance in "The Mask of the Avenger."

Below: A dramatic parting scene in "Santa Fe"—left to right, Harry Tyler, Frank Ferguson, Allene Roberts, Jerome Courtland and Randolph Scott.



Randolph Scott.





Two scenes from "Oh Susannah"—left: Joseph Kane, associate producer-director, stars Forrest Tucker and Rod Cameron, and Jack Fennick, technical adviser on U.S. Cavalry data, discuss uniforms while on location. Above: A thrilling Indian attack—note the markings on the ponies.



John Wayne (on right) in a scene from "Rio Grande."

hundred acres of land owned by the Holgate family, who were early-day settlers in Strawberry Valley, which is colourful, rugged and an excellent double for the Dakota hills.

In addition to the Indians and extras hired in Utah, more than two hundred horses were rounded up for use in the film. The Indian ponies ridden in the film by Sioux on the warpath all carried the distinctive Indian markings. Coloured clays of red, yellow and blue are employed as paint, and the most usual symbols are stars, hands, feet, moons and swastikas. These markings indicate the rank and classification of the rider, which are also indicated by feathers in the horses' manes and tails. In the period of the film, the Sioux always rode bareback and uses only a "squaw bridle," a rope rein through the horse's mouth.

Taking it all in all, this year will be remembered as the one in which Hollywood, in its call to the adventurous, cried havoc and loosed the dogs of the American Civil War!

W. BRISTOW



Forrest Tucker, Peter Miles, Adele Mara and Jim Davis in "California Passage."

Right: Vera Ralston, John Carroll and newcomer Muriel Lawrence in "Belle Le Grand."



Left: Joel McCrea, star of "Cattle Drive," owns a twenty-eight hundred acre ranch himself, on which he helps with the rail-riding and round-up chores.

**A**RTHUR KENNEDY having decided to be an actor, enrolled at Carnegie Tech., which has a four-year drama course, immediately on graduating from a private school. Acting means a very great deal to Arthur; he cannot visualise himself in any other career. George M. Cohan once referred to him as "the most brilliant young man on Broadway." He made his screen bow as James Cagney's brother in *City for Conquest*. More recent films in which he has played include *Champion*, *Chicago Deadline*, *Too Late For Tears*, *The Walking Hills*, *The Glass Menagerie*, *Lights Out*, in which he gave a brilliant performance as a blinded serviceman, and *Quantrell's Raiders*. He was born on February 17th, 1914, in Worcester, Massachusetts, has reddish blond hair, blue eyes and is 5 feet 11 inches tall.

**S**ARAH CHURCHILL, actress-daughter of Winston Churchill, made her Hollywood debut opposite Fred Astaire in *Wedding Bells*. She was playing on the stage in "The Philadelphia Story" in Los Angeles when she was signed for this role. Red-haired, green-eyed, she is 5 feet 5 inches tall, has a sparkling wit, and is fond of reading, dancing and riding. She decided to be an actress at a very early age. She is seen here with her pet bulldog, Bullzo, and puppy, Bullzie.



**G**REAT-GRANDSON of the builder of Waterloo Bridge, Michael Rennie is the first in his family to take up acting as a career. His father owned a woollen mill and Michael began there, remaining four years. His next job was as car salesman, after which he was works manager of a factory. He had always felt the urge to act, and meeting Maurice Ostrer changed the course of his life, for the famous producer gave him a film contract. His latest films include *The Black Rose*, *The 13th Letter* and *The House on the Square*. Dark-haired, green-eyed, he is 6 feet 3 inches tall. Fond of animals, he loves visiting the Zoo.



## HER MOTHER CAME FROM IRELAND

**A**LTHOUGH American-born, Ann Blyth is decidedly an Irish colleen, taking after her mother who was a native of Dublin. Ann started entertaining the public at a very early age, in fact she was only five years old when she sang and recited over the air. It was not long before she was an established radio actress, and she was a very busy little girl indeed for besides her usual school studies she took dancing, drama and radio technique lessons.

Her first Broadway stage role was that of the young daughter in "Watch on the Rhine," and she was hailed as a find. After a few film roles she had her real screen chance in *Mildred Pierce*. No sooner was this film finished than Ann had a tragic experience. Fond of winter sports, she was thoroughly enjoying a toboggan ride when suddenly on a curve she had a spill which resulted in a broken back. Ann was bedridden for seven months in a cast, and in the following seven months she had to wear a steel brace. Completely recovered she was soon taking up her favourite sports again and was able to resume her screen career. Among her more recent films are *Red Canyon*, *Free For All*, *Katie Did It*, *Our Very Own*. It was on completing her part in *The Great Caruso* that she came over to England to play in *The House on the Square*.



## THE TEST OF A GOOD ACTOR

**T**REVOR HOWARD is not likely to forget his first important role on the stage. An actor who was to have played the part of Jack Absolute in "The Rivals" had fallen ill and Trevor was given the role and also the other actor's costume. Unfortunately, this man was smaller than Trevor and in the second act the satin trousers split and Trevor had to remain seated! Despite this incident which would have made many an experienced actor falter, he gave a splendid performance. Having established himself on the stage, it was not until after his service in the last war that he turned his attention to the screen. His first important part was in *Brief Encounter*, and his more recent films include *Odette*, *The Clouded Yellow* and *An Outcast of the Islands*.

A descendant of the Scottish hero, William Wallace, Trevor Howard was born at Cliftonville, Kent. Blue-eyed, with light brown hair, he is five feet eleven inches tall. He played cricket and rugby while at Clifton College, Bristol, and also created a record for putting the weight. Among his likes are sailing, dogs, sunbathing, Californian poppies, cornflowers, Shakespeare, Old Egyptian painters, Benny Goodman's orchestra and percussion instruments.

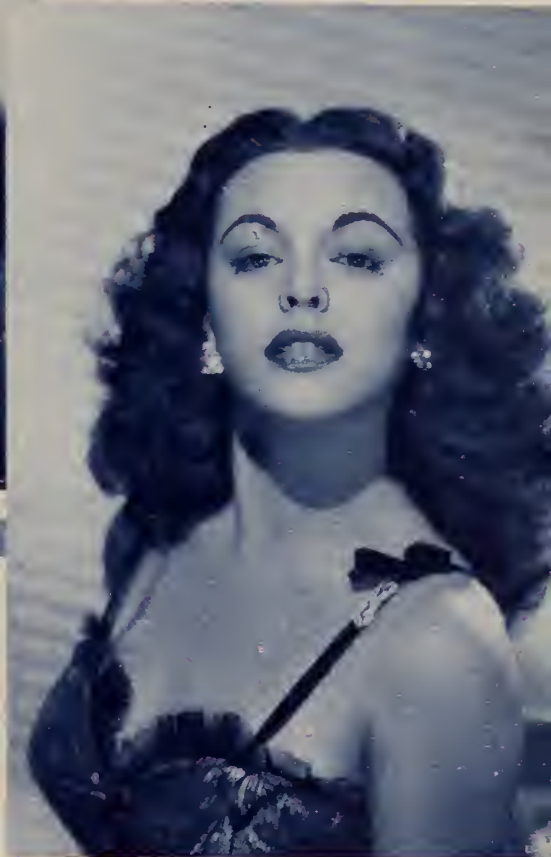
## TERESA WRIGHT

has proved very conclusively that those who, at the high school she attended, voted her to be the girl most likely to succeed on the stage, were right in their forecast. She commenced at the Wharf Theatre in Provincetown and at first spent her time helping to build scenery and wrestling with props. Occasionally she was given child roles to play. She had her stage chance in "Life With Father" in New York, and then made her screen debut in *The Little Foxes*. More recent films include *The Capture*, *The Men and Something to Live For*.



## ROBERT MITCHUM

first became interested in acting at the time when he was working in an aeroplane factory during the last war. He made his screen debut in a Hopalong Cassidy film; one of his latest is *His Kind of Woman*. He is 6 feet 1 inch.



## ESTELITA RODRIGUEZ

was born in Juanara, Cuba, where her father was Chief of Police. She was only nine years old when she appeared on the air, and at the age of thirteen she won a part in a Cuban film. A year later she was taken to the United States and she appeared at the famous Copacabana night club. When eventually she went to Hollywood, she could not speak English, but she engaged a private tutor and amazed everyone by mastering the language in a very short time and being able to speak it with scarcely a trace of accent. Her first Hollywood film was *Mexicana* and others include *Old Los Angeles*, *Belle of Old Mexico*, *California Passage*, *Cuban Fireball*, *Havana Rose* and *Hit Parade of 1951*. Estelita has black hair and eyes.

## WILLIAM LUNDIGAN

although born in Syracuse, New York, comes from a long line of Irishmen from whom he inherited a blithe spirit. He studied law but when his college days were over he placed his law books on a shelf and got a job as a radio announcer. His broadcasting work led to the screen. Brown-haired, blue-eyed, he is 6 feet tall.



# "MYSELF—

*Cyd Charisse, the lovely ballerina (left), is seen below at the age of nine. Even then the promise of charm and talent can be discerned in her graceful pose.*

THERE is nothing quite so interesting—and often amusing—to those intimately concerned, as the family album or its modern counterpart, the snapshot album. The time has gone, of course, when it ranked in entertainment value as a way of passing an evening, for the cinema parade has ousted the family parade. Even now, there is nothing quite to compare with the fascinating glimpses of grandmother with a wasp waist and leg o' mutton sleeves, her daughters in garments that looked like scanty sacks, with their waistlines round their hips and skirts up to their knees.

Your friends' snapshot albums frequently offer you quite unsuspected aspects of people you thought you knew well. And of course there is endless fascination in guessing who the bonny babies are, and when their identities have been discovered, comparing them with to-day adults. Who would have expected that fat little five-year-old to grow into someone so slender, or that tomboy with torn socks and tousled hair to be the well-turned-out young lady we know—or that solemn little boy to become a man who is known as the life and soul of the party?

How many of the stars—even your favourite stars—would you know if you were faced with the little snapshots you see accompanying the larger portraits on these pages? We have presented them like this because we found the side-by-side comparison far more intriguing than trying to "guess who."

Taking the childhood pictures here as a whole, would you recognise in them the spark of dramatic genius or photogenic qualities that have made them what they are to-day? Would you suspect that stardust was their talcum powder or that their chubby feet would climb the ladder of film fame?

Little Tula Finklea, seen in the small picture at the top of this page, had been taking dancing lessons for a year when this photograph of her as a nine-year-old was taken. Now, as CYD CHARISSE, she successfully combines four careers—she is an actress, a ballerina, a wife and mother. She says that she can do it because she has learned the art of relaxation. Her favourite pick-me-up is sea air, warm sunshine and mild exercise.

*John Lund (left), is seen below at the age of twelve.*

*Right: Lovely, sophisticated Gene Tierney has developed from the chubby one-year-old below, but even at that early age she had considerable poise—and plainly the photographer held no terrors for her.*





# when YOUNG"

She was born in Amarillo, Texas, and was first seen on the screen, under the name of Lily Norwood, in *Something to Shout About*. Since signing a contract with M.-G.-M. she has been known under her present name, and has been seen in *The Harvey Girls* (her first film made at that studio in 1942), *Three Wise Fools*, *Till the Clouds Roll By*, *Fiesta*, *The Unfinished Dance*, *On an Island with You*, *The Kissing Bandit*, *Words and Music*, *Tension*, *East Side West Side*, *Don Renegade*. In 1948 she married Tony Martin, the singer, and their son, Tony, was born in 1950.

**G**ENE TIERNEY, the daughter of a New York insurance broker, on completing her education in America and Switzerland, found that her intention of becoming an actress was not smiled upon by her father. However, he decided that the quickest cure for her ambition was to let her taste the hardships and disappointment of theatrical life. They did not last long enough to be effective and her stage success was followed by a film contract. She made her debut in a Western, *The Return of Frank James*, and has been a star ever since. Her latest films include *That Wonderful Urge*, *Night and the City*, for which she came to England in 1949, *The Mating Season*, *On the Riviera*.

The sturdy, blue-eyed, fair-haired young baseballer seen at the bottom left hand of the first page couldn't make up his mind what he wanted to be, even when he was much older, so that his thespian talents were late in developing. After various jobs, some amateur theatricals led him to take a small part with a stock company, but the failure of the troupe temporarily snuffed out his hopes of stage success. His next public appearance was in the "Railroads on Parade" pageant at the New York Fair. By then, however, the stage had magnetised him, and his stage appearance in "The Hasty Heart"

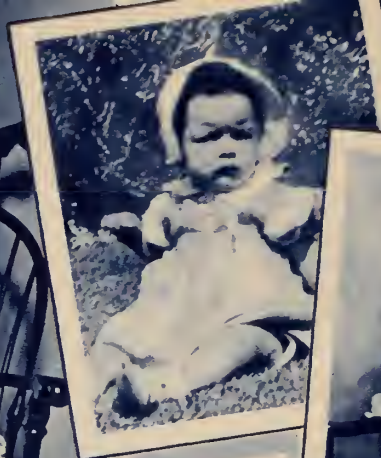
*The merry little toddler below grew up into Barbara Britton (right).*



*The eleven-year-old English boy, snapped aboard a ship which had just entered San Francisco harbour, was destined to return to California and win film fame. His name was Peter Lawford. You can't miss that happy-go-lucky smile in to-day's portrait (right), can you?*

*Below: Gail Russell's blue eyes have held that appealing wistfulness since she was a baby. The charming little picture below, taken at the age of two, was the first time she had faced the camera.*





*Kathryn Grayson, seen with daughter Patty-Kate, was two and a half in the picture above.*

won him a Paramount contract, under which he made his first appearance in *To Each His Own*, and the name of John Lund has since headed the casts of such films as *No Man of Her Own*, *My Friend Irma*, and its sequel, *My Friend Irma Goes West*, *The Mating Season*, *Duchess of Idaho*, *Wild Winds*, and the screen version of J. M. Barrie's "Alice-Sit-by-the-Fire."

**B**ARBARA BRITTON was Barbara Brantingham when the little picture of her was taken. She is one of the lucky people who are as charming when they grow up as they were as toddlers. She was born in Long Beach, California, and was only a young girl when a Hollywood agent was attracted by her picture as Queen of the Long Beach float in the annual Tournament of Roses held in Pasadena. School theatricals were followed by a film test and coaching, and she made her film debut as Bill Boyd's leading lady in *Secret of the Wastelands*. Recently she was in *Bandit Queen*.

*Would you recognise William Bendix (below) from the little photograph of him at fifteen months, all beautiful big eyes and curls?*

*This posing for photographers seems to be a serious business for youngsters—it certainly was for the little girl who became famous many years later as Yvonne de Carlo.*

**W**HEN Chicago-born GAIL RUSSELL moved with her parents to California, her whole life was altered, although at the time she merely continued her education and went on to study commercial art. An accidental meeting resulted in the supervisor of talent and casting at Paramount giving her a test and a short period of "grooming," and she has played leading roles in two or three films a year ever since her debut in *Henry Gets Glamour*. Recently she was in *The Great Dan Patch*, *Moonrise*, *The Dividing Line*, *Air Cadet*, *Devil's Canyon*.

**T**HE snapshot of PETER LAWFORD was taken as the young Londoner was arriving in San Francisco for the first time. He was already a much-travelled young man, and no newcomer to film work. The son of

*Angela Lansbury (below) is the pretty little sunbonneted girl solemnly enjoying her seaside holiday in the snap to the left.*





Wanda Hendrix (left) is seen below at the age of twelve.



Alluring Shelley Winters will not be easily recognised in the cheery little schoolgirl above.



Lieutenant-General Sir Sidney Lawford, his talent and taste for acting showed when he was quite tiny, and broke the family Army tradition. He first appeared on the screen over here at the age of seven, the result of a letter of introduction to director Monty Banks, who gave him a role in his film of *Old Bill*. He made three trips round the world with his parents, appeared in an American picture in 1938, and when, after some more travel, they settled in California, Peter began his film career in earnest in *A Yank at Eton*. His role as Irene Dunne's son in *The White Cliffs of Dover* won him notice and acclaim from audiences everywhere.

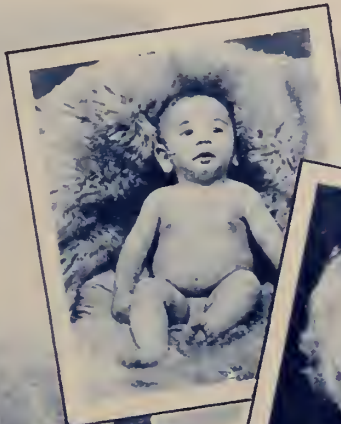
His recent romantic roles include *Little Women*, *The Red Danube*, *Please Believe Me*, *Wedding Bells* and *Kangaroo*.

**ZELMA KATHRYN ELISABETH HEDRICK**, of North Carolina, started to sing before she learned to talk—or so goes the family legend. Here you see her at

*Compare these two portraits—and you'll see the likeness of to-day's Richard Conte and his five-months-old self.*

the age of two and a half caught by the photographer in what was evidently no singing mood. Now she is the mother of little Patricia Kathryn (known to her parents as Patty-Kate) who appears, even at this early age, to have inherited an ear for music—small wonder, since her father is Johnnie Johnston, the popular musical comedy and film actor, and Zelma is famous as KATHRYN GRAYSON, star of *The Kissing Bandit*, *That Midnight Kiss*, *The Toast of New Orleans*, *Grounds for Marriage*, *Show Boat*.

**THE** chubby little girl with the straight fringe was young Peggy Middleton of Vancouver, in British Columbia, Canada, destined to grow into glamorous YVONNE DE CARLO. She attended a school of dancing there, spent her spare time with the Vancouver Little Theatre, and got her first job as a dancer in a restaurant. In 1937 she went to Hollywood to study for six months at the school run by Fanchon and Marco, the famous dancers. After four years of this she began to dance professionally, and from theatre and cabaret she graduated to the film studios. She came to England in 1950 to make *Hotel Sahara*. Her Hollywood films include *The Desert Hawk*, *Battle of Powder River*



Barbara Lawrence was a really lovely baby, as this portrait of her at the age of one year (below) shows.





Gloria de Haven and her two youngsters. Would you recognise Gloria's dramatic ability in the snapshot of her below, at the age of two?



WOULD you have guessed that the starry-eyed little cherub named WILLIAM BENDIX would grow up into a screen tough guy? The son of a musician, he was born in New York City, and was quite content with his calling as a grocery stores manager until the depression of 1935 changed his appreciation of the theatre into an occupation. Following a considerable success on the stage, he was signed for a role in *Woman of the Year*, and has appeared in over forty films in the space of nine years.

SPENCER TRACY of Milwaukee knew that he wanted a stage career not so very long after this snapshot of him was taken, and he was only eighteen when he began his stage career in a stock company. He is still going strong after twenty years of film successes, his latest being in *Father of the Bride* and *Father's Little Dividend*.

When this snapshot of three-year-old ANGELA LANSBURY was taken at Birchington-on-Sea, her chief claim to fame was that she was the grand-daughter of George Lansbury, and the daughter of actress Moyna MacGill. She was evacuated as a war refugee with her two brothers, Edgar and Bruce, to America in 1940. She won her first part in *Murder in Thornton Square*. Recent films: *The Red Danube*, *Samson and Delilah*, *Kind Lady*.

THE fragile-looking WANDA HENDRIX whom we first saw on the screen as the unhappy little maid-of-all-work in *Confidential Agent*, is by no means so fragile in real life. She was born in Dixie County, Florida, and her snapshot shows her on a camping trip during a school holiday. You've seen her in *After Midnight*, *Prince of Foxes*, *Saddle Tramp*, *Sierra*, *The Admiral was a Lady*.

BLONDE and blue-eyed SHELLEY WINTERS was known as Shelley Schrifft when the little snapshot of her was taken. The daughter of an opera singer and a clothing designer, she moved with the family from St. Louis, Missouri, where she was born, to Brooklyn, where she became a model at a New York store, and studied dramatics at night. She first went to Hollywood in 1942, and her role in *A Double Life* made her name. Her latest films include *Frenchie*, *Ace in the Hole*.

ANOTHER beautiful blue-eyed blonde is BARBARA LAWRENCE, who was born in Carnegie, Oklahoma, spent most of her girlhood in Kansas City, and went to

As a boy, Spencer Tracy took life seriously (below, left). He is quite recognisable in the long-established star of to-day (left).

Would you have suspected that the happy little girl of two and a half (below) would grow into a dazzling beauty and famous star, Linda Darnell?



California in 1941. Before she was ten she had won a beauty contest done broadcasting and model work. She was recently in *Thieves, Highway, Peggy*.

The imperious looking young man on the sheepskin rug is five-months-old Nicholas Peter Conte, whose Italian parents lived in Jersey City. His first job was as a Wall Street messenger, but talents for music and dancing led him to the stage. Recently in *Under the Gun, A Walk in the Sun*.

**L**INDA DARNELL began acting at the age of ten, and was only fourteen when she went to Hollywood to apply for film work. *Two Flags West, The Thirteenth Letter, The Guy Who Sank the Navy*, are among her latest successes.

**G**LORIA DE HAVEN is seen here with her own children, Kathleen, born in 1946, and Thomas, born in 1948, whose father is also a popular film star, John Payne. Gloria was soloist with Bob Crosby's orchestra before turning to screen work. She was recently in *If You Feel Like Singing* and *I'll Get By*.

**L**ITTLE June Stevenour of Rock Island, Illinois, has crowded a lot into her short life. By the time this portrait was taken, her first piano recital was three years in the past and she had had a film audition. Three years later she had her own radio programme, and at fourteen she was soloist with Ted Fio Rita's orchestra. Two years later she won a film contract, and as **JUNE HAVEN** has been a star ever since. Latest films, *The Daughter of Rosie O'Grady, I'll Get By, Friendly Island*.

Jean Peters, who was hailed as a coming star when she appeared opposite Tyrone Power in *The Captain from Castile*, was born in Canton, Ohio. She has since been in *It Happens Every Spring, Love That Brute, Wild Winds, Take Care of My Little Girl*.

**T**EN-MONTHS-OLD Dan Dailey was already destined for a theatrical career when this snap of him was taken. Until he signed for films, the stage was his life. His first role was in *The Mortal Storm*. You have seen him in such films as *A Ticket to Tomahawk, My Blue Heaven, This Is My Affair, Call Me Mister, Friendly Island*.

*Jean Peters (right) is seen below at the age of eleven, preserving a remarkable composure in front of the camera despite the howls of her baby brother.*



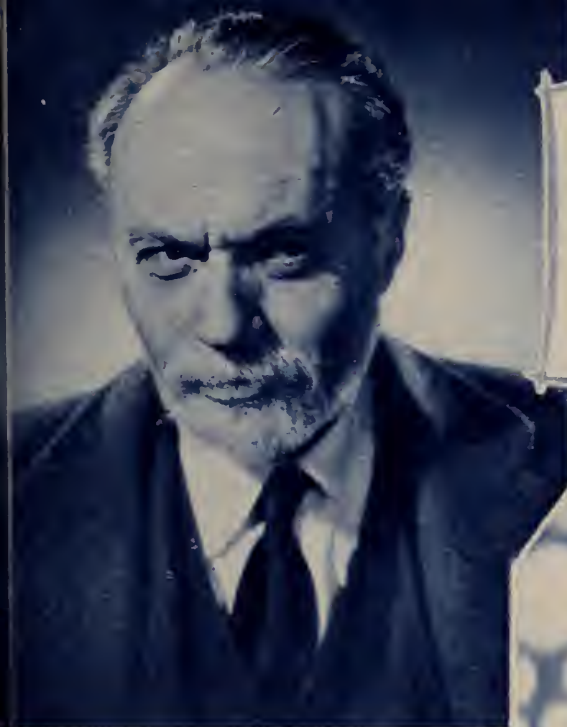
Dan Dailey—he is seen on the left as a bouncing baby boy of ten months.

Extreme left: In the inset portrait of the pretty girl you can easily recognise June Haver.

DEBRA PAGET and LOUIS JOURDAN  
in "Bird of Paradise"



# FIVE "FIRSTS"



First character role for Charles Boyer—as the elderly doctor in "The Thirteenth Letter." This begins a new career for him after his long one in romantic roles.

Right: For the first time on the screen, lovely Ann Miller doffed her dancing slippers when she played a comedy role with Red Skelton in "Watch the Birdie."

Below: First time in Hollywood—Oslo-born Greta Gynt went West to appear in "Soldiers Three," the Kipling story.



First Hollywood role for Anne Crawford was in "Bonaventure," with Claudette Colbert.

Scott Forbes began a new career in a new place with a new name when he went to Hollywood and made his debut there in "Rocky Mountain." He was well known before that on the British screen under the name of Julian Dallas.



*Leo Genn for being the Dictator of Elegance to Peter Ustinov in their respective roles of Petronius and the Emperor Nero in "Quo Vadis?"*



*Maurice Evans for having Ethel Barrymore as his co-star for his Hollywood film debut in "Kind Lady." She is seen as a wealthy London dowager and Maurice Evans is the impoverished artist who through evil holds her captive in her own house. Maurice Evans is famous on the stage as a Shakespearean actor.*

# Were Cheering -



*Extreme left: Margaret O'Brien for shedding her childish pigtails, doing a Charleston solo and having her first screen boy friend in Columbia's "Girls Never Tell," in which she has her first grown-up role.*



*Below: Guy Rolfe for his return to the screen in "Home to Danger," his first film after the illness which interrupted his career.*

*James Cagney for plucking a guitar instead of packing a gun in "Fine and Dandy."*

*Margaret Johnston for realizing two of her dearest ambitions when she won the role of Edith Friese-Greene in "The Magic Box"—one to play opposite Robert Donat, second to appear in a film directed by one of the Boulting Brothers, John and Roy—in this case, John.*







Claudette Colbert for being chosen as the nun, Sister Mary Bonaventure, who solves a famous British murder case. She is seen here with Gladys Cooper as her Mother Superior who tries to stop her activities, in a scene from "Bonaventure."

Mario Lanza for being picked as the possessor of a tenor voice that rivals the great Enrico Caruso's enough to portray the singer in a film autobiography, "The Great Caruso"—and for having forty-four changes of costume for the role. In this scene he is singing "Che Celida Manina" from "La Bohème" with Dorothy Kirsten.



Extreme right: Jennifer Jones for her skill in portraying a girl who isn't really there at all, at four different ages, ranging from ten years old to twenty, in "Jennie."

Below: Maria Schell, the Swiss girl whose first British film was "The Angel with the Trumpet," on learning such faultless English that she had to un-learn her accent for her second British film role, that of William Friese-Greene's Swiss first wife, Helena in "The Magic Box."



Ray Milland for being a reformed screen character years after winning the Academy Award for his performance as a dipsomaniac in "Lost Weekend." In "Something To Live For," he is a member of the "Alcoholics Anonymous," a teetotaler.



Right: Michael Wilding for being cast as Greer Garson's co-star in "The Law and Lady Jane," his first Hollywood venture.



**HONOR BLACKMAN** Determination and ability for hard work have brought well-deserved reward to Honor Blackman. The Second World War was still on when she left school, so she took a job in the Home Office for whom she also sometimes acted as despatch rider but all the same found time to study drama in the evenings. Four years later she applied for, and won, an understudy part in a West End play. Film work followed. A lover of the open air, her chief recreations are tennis and swimming, and for relaxation she likes to read poetry.



**JANET LEIGH**

is a natural beauty, with blonde hair, brown eyes, and dimpled cheeks. At school she was interested in music and was still a music student when whirled to Hollywood to make her first screen appearance as Van Johnson's leading lady in *The Romance of Rosy Ridge*. Fond of outdoor life, she prefers to wear sports clothes.

**JAMES DONALD** tall dark and handsome, with an infectious slow grin, still lists his work—acting—as his chief hobby. In his spare time he also likes to do gardening, play golf and read plays and books. He is also very fond of good paintings, although he admits he cannot draw or paint. Pet aversions are stiff collars and publicity about his private life. Born in Scotland and educated there and in



Canada he saw a performance by Sir Cedric Hardwicke in a play that caused him to abandon a University career to join a repertory company. Later he appeared on the London stage, and cinema-goers have seen him in *The Missing Million*, *In Which We Serve*, *San Demetrio London*, *The Way Ahead*, *Broken Journey*, *The Small Voice*, *Edward My Son*, *Trotter True*, *Cage of Gold* and *White Corridors*.

## DENNIS O'KEEFE's

parents were vaudeville artists and he became part of their act at a very early age. He was appearing as an "extra" in films when he was noticed by Clark Gable, who was instrumental in getting him his chance to play important roles. Golf is his favourite sport.



## LEE J. COBB

had two careers in mind before becoming an actor. He was a child prodigy, playing the violin, but a broken wrist ruined dreams of a musical career. He studied to be an aeronautical engineer, but amateur theatricals changed his mind for him. *The Man Who Cheated Himself* is one of his recent films.



## LIZBETH SCOTT

made a meteoric rise to fame on the screen, but she had known discouragement during the days when she was waiting for a chance on the stage, starting with her mother's opposition to her becoming an actress. *You Came Along* was her first film and later ones include *Easy Living*, *Two of a Kind*, *The Company She Keeps*, *Dark City*, and *Quantrill's Raiders*. She has blonde hair and hazel-green eyes, likes music and is an avid reader.



## DIRK BOGARDE

is the son of Margaret Niven, the actress, and his father is a well-known journalist. He is descended from an old Dutch family—the van den Bogaerdes. He was trained for the Diplomatic Corps, but found that art appealed to him more, especially stage scenic designing. After two years of study he was passing the "Q" Theatre one day when he decided to go in and ask for

a job—he got one! Later when one of the actors fell ill, he was offered the part. He made his screen bow in *Esther Waters*.

Brown-haired, brown-eyed, he is 5 feet 10 inches tall. He is fond of walking, riding, playing squash, and he breeds tropical fish.



*Katharine Hepburn is one of Hollywood's most enthusiastic tennis players. She likes outdoor sports and shines as a swimmer as well as a tennis player.*

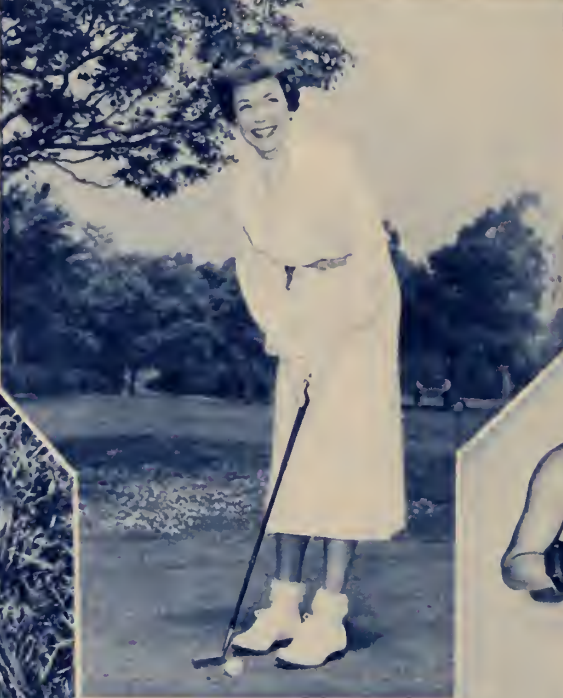


# All Sports!



*When Merle Oberon has a few days off, there is little that pleases her more than a good fast game of croquet.*

*Below: A shady nook and a fishing rod—and Terry Moore, the pretty young actress whom you couldn't help noticing in "Barefoot Mailman" and "Two of a Kind," is even able to smile at the photographer who interrupts a lazy day.*



*Top centre: John McCallum, like most Australians, is no mean cricketer, and he's certainly a keen one. You've seen him on the screen recently in "Travellers Joy."*



*Jane Wyman, star of "The Glass Menagerie," "Three Guys Named Mike," and Bing Crosby's co-star in "Here Comes the Groom," shares with Bing his love of golf. She is one of Hollywood's best golfers.*

*Right: Kirby Grant, popular star of many Western films, is an enthusiastic boxer. He is seen on the left with sparring partner Frankie Van.*





Sincere Good wishes  
to Pictures Show  
Dan Johnson



Sincerely I have  
Sincerely yours  
Stephen McQuay



Most sincerely  
Peer Carson



To Picture Show  
My best  
Thanks Fleming





Robert Keally



To Picture Show  
Good luck!  
Robert [unclear]



10  
For  
Picture Show Annual  
Very Truly Yours  
Anne Baxter



To Picture Show  
All Good wishes  
Joanne Craig



All Good Luck  
To Picture Show Ann  
Gene Kelly



John Derek



to "Picture Show  
Annual"  
Lana  
Loren



To Picture Show  
Best Wish  
Lynn Jones




To Picture Show  
Sincerely  
Your  
Raymond  
over





To "Picture Show"  
Sincerely  
Robert Ryo



Very best wishes to  
the readers of  
Picture Show ..  
Annual.

Sincerely,  
Petula Clark



B  
Betty Hutton

**G**AY and lively, Betty Hutton has been bulldozing us into applause with her exuberant vitality ever since her appearance in 1942 in *The Fleet's In*. She started as a singer with a band, and had a spell in variety, before bouncing her way to film fame. In *Annie Get Your Gun* she scored the hit of 1950, and has since been in *Let's Dance*, *The Greatest Show on Earth*.

# CHILDREN of FORTUNE



Gary Cooper and Shirley Temple, when the latter was a world-famous child star.

Left: Mickey Rooney in one of his recent films, "The Fireball," with Beverly Tyler and Pat O'Brien. At the left of this you see Mickey with his screen playmates.



Tommy Rettig

THERE is one feature in which the film is unique—and that is in its child actors and actresses. The theatre's hours of entertainment of course prevent the stage being a nursery in the same way that the film studio can be. By reason of its flexibility of hours, the making of a film can employ children of almost any ages for roles varying in importance from a "bit" to a starring part.

A child can be filmed in five-minute stretches, if necessary, and no work need be done outside daylight hours.

Right from the early days of silent films, producers were eagerly seeking novelties. Children were something nothing else had. And so we had the *Our Gang* comedies which were a series of shorts, showing the escapades and scrapes into which a bunch of ordinary mischievous children could get. The children comprising *Our Gang* were one by one replaced by others as they became too old, but *Our Gang* went on for years, and many of its members became stars in later life, such as Mickey Rooney, who as a child screen actor was known as Mickey McGuire.

The old Fox Film Company made some full length film versions of fairy stories with children as stars and supporting cast. Virginia Lee Corbin and Francis Carpenter starred in *Jack and the Beanstalk* among others.

The life of a child star in those early days was very short—much shorter than it is now because then there were none of the elaborate facilities provided which now enable the studio's children to attend school in the studio and comply with the educational laws.

Perhaps the most famous of the early child stars was Jackie Coogan, who made his name with Charlie Chaplin in *The Kid*.



Top left: Gary Gray and Flame in "Return of Flame."

Mme. Anna Pavlova, the famous Russian ballet dancer, gave little Jackie Coogan a lesson when at the studio.

Claude Jarman Jr. and his dad. They live a bachelor life when Claude Jr. is acting. Between pictures they return to their home in Tennessee to join Mrs. Jarman and daughter Mildred.

Mary Pickford is not included in these pages because although she made her name in child roles such as *Rebecca of Sunnybrook Farm* she had already left childhood behind her. But appearing with her in her films there were always plenty of children, and it was all the more of a tribute to her acting and astonishing appearance of youth that she did not appear incongruous despite this discrepancy in years.

Shirley Temple will always hold a special place in the hearts of filmgoers who can remember her when she was a tiny girl with a mop of dancing golden curls, a radiant little face with dancing eyes and a natural aptitude for acting and dancing that put her in a class by herself. And her later career has shown how extremely difficult it is for a child to live down her childhood reputation.

Roddy McDowall has continued to make consistently successful appearances in pictures ever since he left England for America some ten years ago. How many film fans, seeing the film version of *Just William* made a year or two back, can remember Roddy as Ginger in the 1940 version? By then he had already made twelve films, in the two preceding years, including *Convict 99* with Will Hay and *I See Ice* with George Formby. It was his work in *How Green was My Valley* which won him his American contract, and he has never returned.

Natalie Wood

For a long time, few English films have been made with children playing any important roles in them because our laws controlling—or rather forbidding—child labour are far more strict than the American. The laws that were originated to prevent children being sent to work in the mines are now applied indiscriminately, as Walt Disney found when he came over here to make *Treasure Island* with Bobby Driscoll, who, although an American, became subject to our laws governing child labour.

Nevertheless, films have somehow been produced, and within the last two years we have had Bobby Henrey playing in *The Fallen*



Left: Gregory Moffett as Betty Hutton's young son in a scene with the star and Harold Huber in "Let's Dance."

*Idol* and *The Wonder Kid*, which he went to Austria to film, and John Howard Davies, crowning his sensitive work in *Oliver Twist* and *Rocking Horse Winner*, with the part of Tom in *Tom Brown's Schooldays*.

Little Jeremy Spenser gave a wonderful performance as an Italian boy conductor in *Prelude to Fame*, his first starring role after he had played small parts in *Anna Karenina*, *Kind Hearts and Coronets*, *The Dancing Years*, *Spider and the Fly* and *Portrait of Clare*.

In *The Magnet*, we saw young William Fox starring as the boy who gets into a load of trouble and adventure through swapping his "invisible watch" with another boy's magnet, and makes peace with his conscience at the end by allowing the same boy to work the same trick back on him. He was also in *The Miniver Story* as Greer Garson's son, fresh back from his stay as an evacuee in America.

*The Mudlark* introduced us to a new boy star, eleven-year-old Andrew Ray, the son of radio comedian Ted Ray. He played the title role of the little Thames-side wraif whose determination to see Queen Victoria nearly precipitated a national crisis.

One of the most highly praised performances ever given by a child was Enzo Staiola's in the Italian film *Bicycle Thieves*. His brilliance won him the part of the little shoeshine boy who helps George Raft in *I'll Get You for This*, the film made in Italy.

**H**OLLYWOOD, of course, has its quota. Outstanding is young Dean Stockwell, who gave such a clever performance in the title role of *Kim*. Born in North Hollywood in 1936, his appearance in a Theatre Guild stage production of "Innocent Voyage" won him a test and a contract. We first saw him in 1945 in Greer Garson's film, *The Valley of Decision*, but it was in his fourth film, *The Green Years*, with Charles Coburn, that he made his first big hit. Recently he has been in *The Secret Garden*, *Stars in My Crown*, *The Boy with Green Hair* and *The Happy Years*.

Claude Jarman Junior, the little boy selected to play in *The Yearling*, is little no longer. He has shot up so fast that in *The Outriders*, three years later, he played the part of a young cowboy, and in *Rio Grande* he played John Wayne's young son who joins as a trooper in his colonel father's regiment.



A scene from "Tom Brown's Schooldays" — John Charlesworth, as East, introduces John Howard Davies as Tom, to the school janitor, James Hayter, and matron, Amy Veness.



Bobby Henrey with the German police dog appeared in "The Wonder Kid."

Left: Bobby Driscoll, while over here playing in "Treasure Island" visited the sights of London—including, of course, the Horse Guards at Whitehall.

Below: Bobby Hyatt



Andrew Ray in "The Mudlark," seated upon Queen Victoria's throne.



Enzo Staiola as Tony, the shoe-shine boy, in "I'll Get you for This."

These two stills show how Roddy McDowall has grown up on the screen. Left, as Ginger in "Just William." Right, in "Killer Shark," with Nacho Galindo and Laurette Luez.

THOSE who chuckled at James Stewart's misfortune in *The Jackpot* will remember his two children in the film—the daughter who spent her time trailing the telephone about at the end of yards of flex, always leaving it where her father would fall over it or not find it, and the little boy who got his head stuck in the banisters. They were played by Tommy Rettig and Natalie Wood. Tommy has also been seen in *Panic in the Streets* and *Two Weeks with Love*, and Natalie had four years' film work behind her, including her role as Margaret Sullavan's daughter in *No Sad Songs for Me*, and in Samuel Goldwyn's *Our Very Own*.

In "Four Eyes," one episode of *It's a Big Country*, Bobby Hyatt scored a great success as the young star who faces the unpleasant prospect of wearing glasses.

Orly Lindgren, the little boy who was one of Joel McCrea's adopted family in *Saddle Tramp*, the story of a marriage-shy, roving cowboy, who took a brood of orphans under his reluctant wing, made his first appearance in *The Great Lover* and was then seen in *Young Man of Music*, and *Under My Skin*.

Also in *Two Weeks with Love* you may recall seeing young fair-haired, blue-eyed Gary Gray. Since his first appearance in 1944 in *Address Unknown*, he has appeared in fifteen films.

The *Saddle Tramp* brood also included Gregory Moffett, who was lately seen as Betty Hutton's young son in *Let's Dance*, and Jimmy Hunt, who was first seen over here in *The Mating of Millie* in 1948 and has since been in more than a dozen films, including *Shadow on the Wall* in which little Gigi Perreau gave such a delightful performance. Gigi has been in films since 1945, when she appeared as Bette Davis's daughter in *Mr. Skeffington*, and she made a great impression with her work as Susan Hayward's daughter in *My Foolish Heart*.

Two youngsters who are real film veterans are Darryl Hickman and Scotty Beckett. Scotty, the older of the two,



Right: Dark-eyed Jeremy Spenser, who had his first starring role in "Prelude to Fame" as an Italian boy conductor.

Gigi Perreau







William Fox, as Johnny, offers his medal to Michael Brooke Jr., as Kit, in exchange for an invisible watch, in the closing scene of "The Magnet."

Old Randall McCoy and his family, whom he brought up to fear God and hate the Hatfields. A scene from "Roseanna McCoy," showing, left to right, Lloyd Gough (Phamer), Raymond Massey (Randall), Joan Evans (Roseanna), Elisabeth Fraser (Bess), Aline MacMahon (Sarie), Marshall Thompson (Tolbert), and little Gigi Perreau and Peter Miles as Allifair and little Randall.



Left: Jacky Gencel photographed at Victoria Station, in London, on his way from Paris to Hollywood.

was born in 1929 in Oakland, and started in Our Gang comedies. From 1935 onwards not a year passed without his appearance in at least one film, and he has over forty to his credit, one of his latest being *Battleground*.

Darryl Hickman has been on the screen since 1940. Born in Los Angeles in 1931, he learned to dance almost as soon as he could walk. *The Grapes of Wrath* was his first film and he has played in more than thirty since then.

Jacques (Jacky) Gencel is, to the best of my recollection, the only little French boy in films history to be given a Hollywood contract. Ten-year-old Jacky had already been making films in Paris when he was chosen to appear as the French war orphan Bing Crosby adopts in the Frank Capra production, *Here Comes The Groom*. He knew no English when he set out for Hollywood, accompanied by his mother, but he had already begun to study the language when he arrived there.

Below, left: Orly Lindgren

In *Roseanna McCoy's* film version of the famous feud which has become part of American history—the feud between the Hatfields of West Virginia and the McCoys of Kentucky, which started in 1863 and continued intermittently until 1910—the love affair between Roseanna McCoy and Johnse Hatfield, which caused the feud to burst into fierce flame in the eighteen-eighties, is the basis of the story. The McCoy family includes Gigi Perreau, who made such a hit in *Enchantment*, and her brother, known on the screen as Peter Miles. On the Hatfield side, take a look at young Cap Hatfield, and cast your mind back some twelve years, when a film entitled, *The Prince and the Pauper* starred the Mauch twins, Billy and Bobby, in the title roles. It is Billy who now appears as Cap Hatfield. Brother Robert is now a film editor. They served together in the U.S. Army Air Force during the war, and occasionally collaborate as writers.



Left: Dean Stockwell and his dachshund.

John Bentley was well known on the radio before he commenced to make films, his first broadcast occurring while he was still at school. He has also had repertory and West End experience. Among the films in which he has appeared are *The Happiest Days of Your Life*, *She Shall Have Murder* and the Paul Temple films.



A nephew by marriage of Helen Hayes, the well-known American stage actress, William Bishop became interested in the theatre, but studied law to please his parents. The call of the stage, however, proved too much and on graduating from college he got a job as assistant stage manager. This led to acting and eventually he reached Broadway, where, incidentally, he made his debut with his famous aunt. He signed a film contract but before he had made a single picture he went into the army. On his discharge he commenced his screen career. His films have included *Anna Lucasta*, *Frightened City* and *Harriet Craig*.



Had she not joined the drama clubs at school and college, Peggy Dow would probably be in the medical world to-day, for her first ambition was to become a doctor and specialise in dermatology. She found that she enjoyed acting more than anything, and decided that was the job she was most capable of doing. While waiting her chance she worked briefly as a model, secretary and receptionist. She was so successful when making her first film that her role was built up to a featured one. Blonde-haired, grey-eyed, she is 5 feet 6 inches tall.

Marta Toren is Sweden's latest gift to the film world. She was discovered at the Royal Dramatic Academy in Stockholm, where Greta Garbo and Ingrid Bergman also studied. Before attending the Academy she had an engagement as secretary at the Swedish War Office following a secretarial course which she took on the advice of her father, a major in the Swedish army.

It was a film writer who discovered her, got her to make a screen test, and then sent it to Hollywood. The test interested Universal-International and they promptly signed her up. *Casbah* was her first film and later ones include *Deported*, *Panther's Moon* and *Mystery Submarine*. Marta is fond of riding, swimming and reading.



Howard Hughes presented Faith Domergue on the screen in *Where Danger Lives* eight years after she commenced training for her career. Her only appearance during all those years was in *Young Widow*, when she was borrowed by Hunt Stromberg. Another film she has made for Howard Hughes is *Vendetta*. Black-haired, brown-eyed, she is 5 feet 6 inches tall.



James Mitchell had been a dancer on the stage, but he discarded his dancing shoes when he came to the screen and played dramatic roles in such films as *Border Incident*, *Stars in My Crown* and *Devil's Doorway*.

He donned them again, however, for *The Toast of New Orleans*. It was his brilliant performance in *Brigadoon* on the New York stage that won film offers for him.

When he found that his new career was taking him into the dramatic field he still continued to dance for a couple of hours every day. He also keeps fit by playing golf. His chief hobby is collecting gramophone records. He has distinctive high cheekbones and sensitive features. 5 feet 11 inches in height, he has dark brown hair and brown eyes. He is a quiet man with a subtle sense of humour.




### NOT-SO-DUMB BLONDE

**J**UDY HOLLIDAY, who created a sensation as the dumb blonde in *Born Yesterday*, repeating the great success she had achieved in the stage play, is very different in real life. At school her teachers regarded her as being an exceptionally gifted and intelligent girl. She is a brilliant conversationalist, and at one time her ambition was to be a writer. She has a large library showing her varied taste in literature. She is an excellent housewife and is particularly good at cooking—she insists that's because she enjoys food so much! She is brown-eyed and tall—5 feet 7 inches.


### HIS HEIGHT MADE HIM AN ACTOR

**B**ARRY SULLIVAN wanted to be a lawyer, his father wanted him to go in for politics, but college theatricals sealed his fate. He owes that start in acting to his height, for in his first college play the leading lady was tall and the hero had to be taller. The football team was lined up and the tallest man chosen—that was Barry. When college days were over he did not immediately achieve his ambition to become an actor. He had all kinds of jobs while waiting for his chance. It came at last and eventually he attained success on Broadway before coming to the screen. He is very keen on writing and it is his ambition to combine this with acting. He indulges in a variety of sports with golf top favourite.






Keefe Brasselle inherited his acting talent, for both his parents were in show business. He made his initial appearance in the entertainment world in a band. After serving in the Air Force during World War II he went to Hollywood and landed a job in films. When he struck a bad patch and no more roles were forthcoming he took a job in a shoe store. It was Ida Lupino who gave him his real chance in her film *Not Wanted*. His latest films include *The Violent Hour* and *A Place in the Sun*. Keefe Brasselle is his real name. Black-haired, blue-eyed he is 5 feet 11 inches tall. His mother is also employed in the film business; she is regarded as one of Hollywood's best hair stylists. Keefe was only a baby when his father died.



The story of Nancy Olson is an unusual one. Instead of the usual heart-breaking struggle to get a foothold on the ladder of success in the acting world, she started at the top. One day she was a co-ed appearing in an amateur production at the University of California and the next she was being given a screen test which resulted in top line roles in her first four films — *Canadian Pacific*, *Sunset Boulevard*, *Mr. Music* and *Union Station*. She owns her own sailing boat and is an expert sailor and swimmer.



Before playing on the West End stage Marius Goring was with the Old Vic and Sadler's Wells companies. He made his screen debut in *Rembrandt*, and later films include *Odette*, *Highly Dangerous* and *White Heather*. He has red hair, blue eyes and is 5 feet 10 inches tall. The son of a doctor, he was born in the Isle of Wight.



Here is the sculpture with Betty Grable and Victor Mature in "Wabash Avenue"



With Margaret O'Brien in "The Unfinished Dance"



It's seen again with Betty Grable and Dan Dailey in "My Blue Heaven"

### HIS WIFE'S HEAD HIS MASCOT

MANY well-known producers have their "mascots" which they like to introduce into their films. If you keep your eyes open, you'll see the sculptured head which is pictured above, decorating a set in every film Henry Koster directs. It is a sculpture of his wife, who was well known on the screen as Peggy Moran before she became Mrs. Henry Koster, in 1942.



With Tyrone Power and Jayne Meadows in "Luck of the Irish"



With Elsa Lanchester and Loretta Young in "Come to the Stable"

Below: With James Stewart and Josephine Hull in "Harvey"

Below: It is between Jose Iturbi and Jimmy Durante in "Music for Millions"

Bottom, centre: Henry Koster with his wife, the original of the sculpture, and their two little sons, Nicky and Peter.



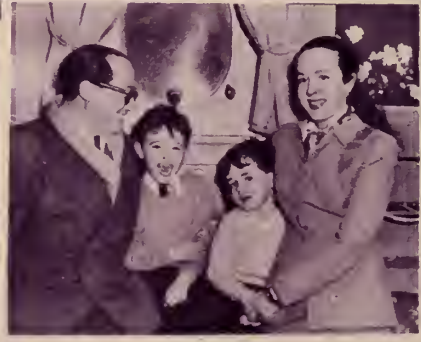
With Cary Grant in "The Bishop's Wife"



With Elsa Lanchester again and Danny Kaye in "The Inspector General"



Below: With James Stewart and Jack Hawkins in "No Highway"



## LUCKY DAY

**H**AVING decided on a dancing career, Doris Day was depressed when a car accident kept her in and out of hospitals for over a year. She decided to study voice until she was fit again, but when eventually she was able to dance once more she had become such a fine vocalist that her friends advised her to take up singing as her career.

Doris was singing at a local radio station when a bandleader heard her and signed her up. The song he had heard her sing was "Day after Day," and when she was trying to think of a name to use professionally the band leader suggested she should take Day for good luck. It has certainly proved a lucky name. She had had no acting experience before coming to the screen but she was given the feminine lead in her very first film. Among her pictures have been *It's a Great Feeling*, *Young Man of Music*, *Tea For Two*, *Storm Warning* and *The Lullaby of Broadway*.

Doris enjoys strenuous sports, hates having her hair done, likes to spend a lot of money on perfume, and her favourite colour is red.

## FROM CITY TO STAGE

**F**EELING that his wish to become an actor was not sufficient to carry him very far without hard work and long training, London-born Edward Underdown took a job in the City. When, however, he was offered a part in Noel Coward's "Words and Music," he decided to take the plunge. Films followed stage work and then came his army service during the war. The first film he made after his demobilisation was *The Woman in the Hall* and others have included *They Were Not Divided*, *The Woman With No Name* and *The Dark Man*.

Tall and dark, he is very shy. He is keen on all sports, with cricket prime favourite.





# Screen Successes

WHAT is it that producers dream about, directors pray for and actors fight to get in? The answer is a ready-made success. And nothing more nearly approaches that apparently impossible goal than a stage success. Long before the film found its voice or glowed with colour a stage hit found a ready market among film producers.

In the silent days of the screen, adapting a stage hit was something that called for a considerable amount of adjustment and alteration, for the primary appeal of a play is its dialogue, and the primary appeal of a silent film was its movement. When a stage play was bought in the old days, therefore, its purchaser was paying for something he couldn't use, until it had been adapted so that what was said on the stage was substituted by explanatory scenes on the screen.

As a result, if a script writer were clumsy at his job, the film of the stage play could be practically unrecognisable, unbalanced and tediously static, with long, long sub-titles.

Talkies gave a great fillip to the bidding for stage plays. Producers fell over each other as they tried to get hold of anything that had a good plot and dialogue. The first talkies were, in fact, little more than photographed stage plays, partly because of the cumbersome sound apparatus, partly because film people were finding themselves rather at sea in this new technique, which seemed to set their old silent world topsy turvy. They learned quickly, however. Adaptation became more elaborate, movement began to flow back into the film. And nowadays it is comparatively rare to find what is in effect a photographed stage play.

Top left: Monty Woolley as the bad-tempered writer and Ann Sheridan as the temperamental actress in "The Man Who Came to Dinner."

Top right: Guy Middleton, Joan Greenwood and Derek Farr in "Young Wives Tale."

Spencer Tracy, Deborah Kerr and Ian Hunter in "Edward, My Son."

Left: Edward Arnold, James Stewart and Lionel Barrymore in "You Can't Take it With You."







# From Stage Hits

It has always been conceded that the finest screen entertainment is provided by the film which is specially written for the screen. This, of course, means that it's an unknown quantity until the public sees it. And not until then will those concerned know whether they have a hit or a flop, for public taste is a chancy thing, and on several occasions an enormously costly production has failed to gain popularity, despite high-powered advertising, while a film made for very modest cost, unheralded, has just captured the audience's imagination and blossomed into a sensational hit.

With the stage play, however, producers are working on something that has already proved to be to the public taste. And though it can suffer badly in its transference to the screen, the dialogue is still there, and usually the plot.

To some extent, people seeking entertainment are always seeking to be taken out of their everyday life. We do not always want to see the problems with which we are grappling presented to us again with depressing reality when we set out to enjoy ourselves.

The popular trend through the years can be traced with ease by the films illustrating these pages, all of them as big a success on the screen as they were on the stage.

The great demand recently is very plain—we want to laugh. And so we have "Harvey," "Born Yesterday," "Worm's Eye View," "Young Wives Tale," "One Wild Oat," and the stupendously spectacular musical comedy "Annie Get Your Gun," so brimful of colour, tuneful songs and breezy gusto.

One of the greatest hits on the English stage and screen was a comedy as English in its humour and settings as it could be—"The Happiest Days of Your Life," a riotously funny skit on English school life and the awful repercussions when, through a mistake by one of the Ministries, the girls of St. Swithin's and the boys of

Top left: Irene Dunne and William Powell with their red-headed family in "Life with Father."

Above: James Stewart, Cary Grant and Katharine Hepburn in "The Philadelphia Story."

Right: Robert Montgomery as the handyman who enters an old lady's household with murder in mind, pushes his employer (Dame May Whitty) round in her bath-chair, in "Night Must Fall."



Right: Roland Culver as the police inspector, Geraldine Fitzgerald, David Farrar and Jean Cadell in "The Late Edwina Black."



Howard Keel sings "The Girl that I Marry" to Betty Hutton in "Annie Get your Gun."



Ralph Richardson, Montgomery Clift, Olivia de Havilland and Miriam Hopkins in "The Heiress."

Nutbourne find themselves under the same school roof. To bring the stage play to the screen, producer Frank Lauder took full advantage of the film's wider scope. Characters were introduced and scenes invented which could find no place within the limits of a theatre stage. Crowds of bustling schoolchildren, sequences in the school and the school grounds added life and movement. Starring in the chief parts were Alastair Sim and Margaret Rutherford, as the heads of the respective schools. Margaret Rutherford, who played the headmistress of St. Swithin's throughout the play's long run, repeated her stage success. Many of the scenes were actually shot on location in Hampshire, where a delightful old period house occupied by Byculla Girls' School was placed at the producer's disposal, as well as acres of grounds and playing fields.

Left: Yolande Donlan (right) gives John McCallum and Googie Withers, about to re-marry, a wedding present of their I.O.U.s—a scene from "Traveller's Joy."

"Harvey" is an excellent example of the difficulty that always presents itself—the casting of characters that have already been created and acted. On the Broadway stage, Frank Fay had originally appeared as Elwood Dowd. It was the late Sid Field's greatest success on the London stage, and his death, while he was still at the height of his success in it, left a vacancy that was not easy to fill. Elwood Dowd was a whimsical, lovable tippler, and portraying the character needed great delicacy of touch—too heavy a touch would have destroyed the fantasy, too light a touch would have destroyed the human pathos underlying the humour, while clumsiness could have made the character a little distasteful. Joe E. Brown and Leslie Henson stepped into Elwood's shoes on the London stage—and Joe E. Brown also toured Australia in the role. For the film version, James Stewart, who had appeared for a season on Broadway in the part, proved

Below: Fredric March, Norma Shearer and Charles Laughton in "The Barretts of Wimpole Street."

Right: James Stewart talks cheerily to his invisible rabbit, Harvey, to the distress of his sister, Josephine Hull—a scene from "Harvey."



himself a worthy successor, wandering most amiably through the film with his gigantic imaginary white rabbit, Harvey, a perfect drinking companion for a shy and lonely man.

The screen version also included two more of the original Broadway stage cast—Josephine Hull and Jesse White.

Broderick Crawford, William Holden and Judy Holliday were perfectly cast in the riotously funny "Born Yesterday," the comedy of a millionaire junk dealer who decides that his dumb blonde girl friend ought to be educated, without realizing that it must inevitably change her taste in men as well as manners. Judy Holliday as the blonde, fully justified the praise and prophecies of a great future in films which her comparatively small part in *Adam's Rib* won her. Her portrayal of the blonde Billie Dawn won her stardom and a long term contract with Columbia.

Many stage stars have repeated their stage success in the film versions. In fact, there are some roles in which you can see no other actor. Robertson Hare, for instance, has a unique talent for being prim and proper and painfully embarrassed by unconventional dilemmas. In the Aldwych farces, he was always the butt of harsh Fortune who was invariably aided by the late Tom Walls and Ralph Lynn. *One Wild Oat*, adapted by Vernon Sylvaine from his own stage success, teamed him with Stanley Holloway, and they were most excellent comedy foils in their respective roles of a none-too-successful solicitor and a rowdy greyhound owner.

"Young Wives' Tale" came to the screen with two of its original stage stars in it—Joan Greenwood and Derek Farr.

Eugene O'Neill's famous drama, "Anna Christie," produced on the stage in 1922, became one of the earliest talkies. Who can forget Greta Garbo's haunting, tragic beauty and her deep voice, in the part of Anna? It had previously been made as a silent film with Blanche Sweet in the title role.

"The Barretts of Wimpole Street," the play woven round the love story of the poet Robert Browning and the fragile, invalid Elizabeth Barrett, was one of the theatre's outstanding successes. Rudolph Besier's play was made into a film in 1934, starring Fredric March, Norma Shearer and Charles Laughton, who gave a memorable portrayal of Elizabeth's tyrannical father.



Roxane (Mala Powers) explains how she drove through the Spanish lines to reach her lover, Christian (William Prince, left), while Cyrano (Jose Ferrer) and De Guiche (Ralph Clanton) listen, in "Cyrano de Bergerac." Right: Jose Ferrer, as the poet afflicted by an astonishing nose.



Right: Gertrude Lawrence, as the ever-hopeful mother, fits Jane Wyman, as her shy, crippled daughter, with the brand new dress she is to wear when the "gentleman caller" comes to dinner—a scene from "The Glass Menagerie."

Below: Greta Garbo, the great Swedish film star, and Charles Bickford, in "Anna Christie."



The blonde, the millionaire junk dealer, and the journalist hired to educate the blonde—Judy Holliday, Broderick Crawford and William Holden in "Born Yesterday."



Gisele Preville, as Maria Zeidler, gives Dennis Price, as Rudi, a thousand kronen for his song, "Waltz of my Heart," in "The Dancing Years."



Left: Laurence Olivier in the title role of his production of Shakespeare's "Henry V," the most-discussed film of 1945.

In 1938, the film version of the stage comedy, "You Can't Take it with You," won an Academy Award for its director, Frank Capra. The following year the British studios produced a film version of "Pygmalion" which was lit up by Leslie Howard's quiet humour and brought Wendy Hiller into sudden fame as Liza, the Cockney flower girl whom the Professor uses as a subject for a sociological experiment, with unhappy results for all concerned until love smooths the way. Liza's sensational remark, which so shocked theatre-goers when the play was first produced, was kept in.

The Philadelphia Story, adapted from the American stage hit in 1941, earned James Stewart an Academy Award for his performance in it. The authors of "You Can't Take it with You" scored another comedy success with "The Man who Came to Dinner." Monty Woolley starred in the film version in the role played on the London stage by Robert Morley.

"Life with Father" had a record run of more than three thousand performances on the Broadway stage. Brought to the screen it starred William Powell as Father and Irene Dunne as Mother and this comedy of family life won high praise over here.

It was in 1947 that Robert Morley starred at the Lyric Theatre in his own play, "Edward, my Son," giving a powerful study of a domineering, unprincipled business man and the havoc which is the result of his over-indulgence of the son, a character whose influence was felt in every scene, but who never appeared. When M.-G.-M. filmed it in England, Spencer Tracy took Robert Morley's role, and Deborah Kerr played the part of his ill-used wife, which Peggy Ashcroft had taken on the stage.

Four years separated Sir Laurence Olivier's courageous and imaginative film versions of Shakespeare's "Henry V" (released in 1945) and



Left: Leslie Howard and Wendy Hiller in "Pygmalion."

Below: Margaret Rutherford, Alastair Sim and Joyce Grenfell (centre) in "The Happiest Days of Your Life."

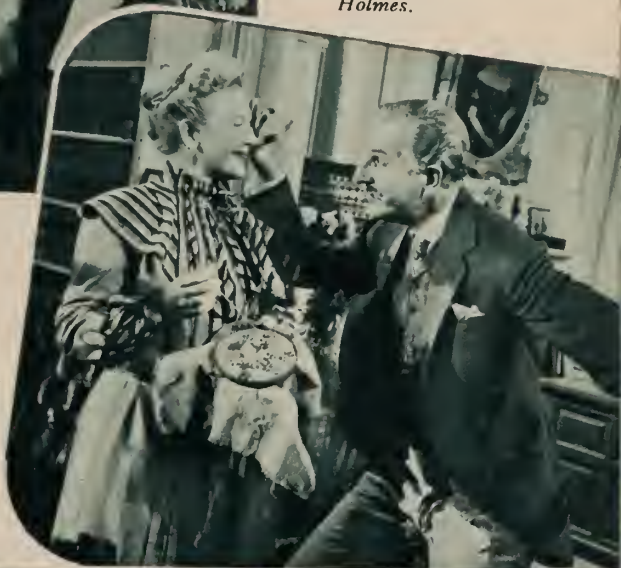
Below: Trouble brews between the Proudfoots and the Gilbeys—Vera Pearce, Robertson Hare, Constance Lorne and Stanley Holloway in "One Wild Oat."



The radiantly happy Magnolia on her wedding day—Irene Dunne with Paul Robeson, Hattie McDaniel and Charles Winninger in a scene from the second version of "Show Boat" shown here in 1937



Below: Ann Harding and Louis Calhern in "The Magnificent Yankee," a play based on the Washington years of Oliver Wendell Holmes.



"Hamlet." If he had done nothing else he would deserve a special niche in the halls of film fame for his achievements as star and producer of these two films.

One of the most memorable dramas to be filmed was Emyln Williams' "Night Must Fall," which starred Robert Montgomery. It was his first breakaway from the light comedy roles he had made his name in.

Some plays have been more favoured than others in being filmed. The new version of "Show Boat," starring Kathryn Grayson and Ava Gardner, will be the third. Laura La Plante and Joseph Schildkraut played the leading roles in the 1929 version. "Craig's Wife" was first made with Irene Rich in the title role, back in 1929. Rosalind Russell made it again in 1937, and in 1951 Joan Crawford starred in the third version, which was entitled *Harriet Craig*.

The difficulties of adapting stage plays to the screen are not all technical. Frequently censorship causes trouble, as it did in the case of "No Orchids for Miss Blandish." There were dialogue modifications in "The Man who Came to Dinner," also. Plays licensed by the Lord Chamberlain for production in a West End theatre are not always regarded so tolerantly by the British Board of Film Censors, which has to consider a far wider audience with a considerably greater variation of age and understanding.

One of the most outstanding successes of the year was *The Glass Menagerie*, notable for the brilliantly sensitive acting.

Colourful and romantic plays have never gone out of fashion. Ivor Novello's success was largely due to his unflinching appeal to the romantic in us.

Romance is presented again with the screen version of Edmond Rostand's "Cyrano de Bergerac." Ever since its first performance by the French actor, Coquelin, in 1897, it has been a favourite on the stage.

Left: Michael Redgrave in Terence Rattigan's film adaptation of his own successful West End play, "The Browning Version."

Below: Vivien Leigh on the real streetcar, in New Orleans, Louisiana, which appears in "A Streetcar Named Desire."



Joan Crawford with K. T. Stevens and Wendell Corey in "Harriet Craig," adapted from George Kelly's play, "Craig's Wife."

Two scenes from "Destry Rides Again," released here in 1940 and reissued in 1946. Right: Frenchy starts some fireworks at the "Last Chance" saloon. Below: James Stewart as the gunless deputy sheriff and Marlene Dietrich as the saloon singer who reluctantly falls in love with him.



# Reunion

## —in Mid Air

TWELVE years ago and eight thousand miles away, Marlene Dietrich, soft, silken, sophisticated, electrified Hollywood by appearing in *Destry Rides Again* as a tough saloon entertainer whose one true love, an apparently meek and mild young deputy sheriff, was James Stewart. Both were playing their first roles in a Western—and the result was some team work which made the film memorable wherever it was shown.

Now they have been reunited at the Denham Studios in the film version of Nevil Shute's best-seller about the "back room boys" of civil aviation. Young Tom Destry has become Mr. Honey, an unappreciated "boffin," while Frenchy has become Monica Teasdale, a glamorous film star who takes Mr. Honey's mind off higher mathematics.



Two scenes from "No Highway." Right: Marlene Dietrich as Monica Teasdale with James Stewart as the shy Mr. Honey, who begins to wonder whether he missed something in concentrating upon fatigue in metals. Above: Glynis Johns as air hostess Marjorie, with James Stewart, Kenneth More and Michael Kingsley.

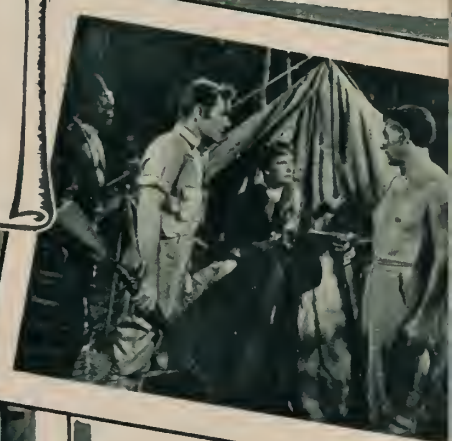
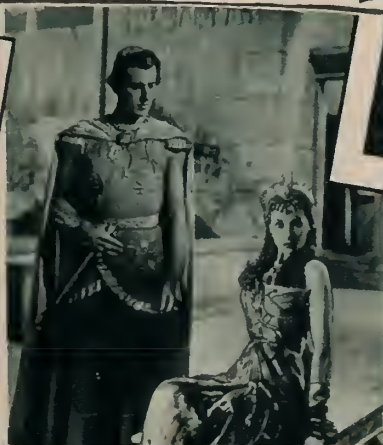




## STEWART GRANGER

**S**CREEN star sportsman, he is an expert boxer and keen hunter, hates cocktail parties and stuffy rooms.

His life is roughly sketched in the small pictures. Reading from the top: Aged two, with his elder sister, Iris; aged seven—and ambitious to be a doctor; with Phyllis Calvert in *The Man in Grey*, in 1943; with Jean Simmons in *Adam and Evelyne*, the film which began the romance that culminated in their marriage in 1950.



Left: with Vivien Leigh in *Caesar and Cleopatra*. Above: with Deborah Kerr and Richard Carlson in *King Solomon's Mines*, his first Hollywood film.



An aerial view of the Ealing Studios, showing main sound stages, administrative offices, workshops, canteen and car park.

Right: The cutting room, showing editor Bernard Gribble (seated) and a member of his staff at work.



Studio correspondent for "Picture Show and Film Pictorial," the weekly paper for people who go to the pictures, Edith Nepean has written this article to give readers an inside picture of the daily life of the many men and women who work in the British Studios.

OLD Ealing Green of Thackeray's day remains, but the surroundings have changed. The school which gave the famous author his boyhood's tuition has vanished, also the stately mansion and grounds. In this neighbourhood now stand the Ealing Studios. An aerial view shows their vastness, the main sound stages, the administrative offices, workshops, canteen and car park.

The earlier Barker Studios were also built on the Green, and with the Hepworth Studios at Walton-on-Thames and the Ideal Studios at Elstree, they were the pioneers of the princely British Studios of today, which have no rival, not even in Hollywood, so many international stars have told me.

For today under Sir Michael Balcon's untiring guidance, Ealing Studios have developed beyond all recognition. Everything has been arranged to provide maximum comfort for all those engaged in picture making. There is a modest but efficient restaurant, comfortable dressing rooms, up-to-date studios and the latest equipment. Last but not least, Ealing Studios are little more than six miles away from the Marble Arch, London. Riverside Studios, situated by the Thames at Hammersmith, are also within easy distance of what has been called the hub of the world, Piccadilly Circus.

The Ealing Studios appear to have decided on a policy of human and unusual films, many dealing with the fascinating theme of London life. *It Always Rains on Sunday* gave John McCallum his first big chance. *The Blue Lamp* gave stardom to Jack Warner; Mai Zetterling made her first British film, *Frieda*, here. Ealing Studios have no contract stars and yet they have discovered and made many stars.

Ealing Studios, like all studios, are in reality a small world of their own, employing every type of man and woman, glamorous stars, and small-part feature players, crowds selected to depict various grades of society. In most modern studios there are make-up experts, hair-dressers, dressmakers, wardrobe keepers.

The cutting and editing rooms decide the fate of all films; here they face their doom after the film has been "shot." Every day in the private cinema attached to all studios what are technically known as "rushes"—the uncorrected sequences of the film—are shown to the producer, and director, the stars and the necessary members of the unit. It is like looking upon the uncorrected manuscript of a book, before final touches are made. Some sequences are cut, others remain. Bernard Gribble, the editor, takes his work very seriously in his



cutting room, ably assisted, for this is a highly specialised job.

Life commences at an early hour in the Studios, stars and artists join the busy hive long before most people are taking their first cup of tea; this is one of the reasons that the studios nearer to London are an advantage to the stars, they have no need to get up so early! Half-past five in the morning is the usual hour when they prepare for their day's work in the studios; that is unless they are on what is known as late call.

Already it has been pointed out that editing and a pair of scissors play a big part in the ultimate triumph of a star and story. Sometimes an artist thrills with joy at the thoughts of a part he has played before the camera, but when he or she has hastened full of expectation to a premiere, or private show, bitter disappointment has followed, for the remnants of their ambition languish on the cutting-room floor!

This happens possibly when a film is found to be too long; many exhibitors do not like films that would interfere with a two feature programme.

I have read and heard many discussions by critics on the advisability of shorter pictures, but this point is not shared by the general run of cinema-goers, who require an average of a good three hours' entertainment for their money.

To avoid waste, modern films are made with stop-watch precision. Picture making is a difficult and highly skilled industry, with its expert lighting cameramen, who play a major part in the artistic success of a film. To fix suitable lamps, great heights are climbed, and great risks taken. High overhead, sometimes almost on the top of the roof, the lighting unit moves cautiously, engrossed with their job. Lighting is the twin sister of music, for both reflect the tone and tempo of the picture.

The producer, too, plays a strong part, arranging and visualising all that is required. The director must be a keen student of human nature, he, too, sees his story in pictures before the camera is faced.

It is here that an art department is of such vital importance, rough sketches of sets are made by the production designer, for sets can quickly create or



*Top of page : Sergeant Robin Adair at the main entrance to the Ealing Studios.*

*Circle : Stills chief Jack Dooley prepares to take a portrait of Moira Lister in a corner of the stills studio. This shows the lighting, etc., needed for a portrait session.*

*Left : The Property Department, where a huge collection of props is housed—almost anything can be produced at a moment's notice.*





destroy atmosphere. Some directors sketch and colour their own ideas of sets and positions of artists. I have seen some of Alfred Hitchcock's sketches interleaved with his film script; I have also seen the same on some of John Paddy Carstairs' scripts.

Continuity, too, is of terrific importance. The continuity girl plays an important part. She must note everything on the set, the clothes, the flowers in a ballroom, the dialogue and the people. With stop-watch at hand, she checks the timing of each "take." "Still" photography is also an essential part of the making of a film. Stills of our films go all the world over, to be used in countless newspapers, magazines, to appear also outside many of the cinemas, or in the vestibules.

Moirá Lister is one of our up and coming stars. Ash blonde, vivacious, her home is in South Africa. Our photograph shows her in the still studios. When still studio photographs are taken, the star is usually told that she will be required at a certain hour. The still session for our stars is a serious and exacting business, and that wonderful gift from the gods, photogenic features, is the "still" photographer's joy. Bone structure is the secret.

Bone structure is the secret.

I have met many famous international stars whom you would not recognise if you met them in the flesh; but they have that photogenic quality which, combined with acting ability, has made them famous. The most ravishing beauty in the world, might be exquisite when you met her in real life, but on the screen she could be what is vulgarly known as a wash-out.

One of the most fascinating hunting grounds in a film studio is the props room. In the Ealing Studios this is a real treasure trove—here almost anything can be procured at a moment's notice. Here you can find almost any object, antique and modern. Everyday articles, china ornaments, flowers, in fact, few things will not be found in a props department, from a pin to a harp!

One day, on location, I came across a fish shop. Lobsters, succulent and ruby red, silver-scaled herring, choice cuts of salmon and cod fillets. I shuddered to think what they might look like after a week's shooting. But it was not until I had somewhat gingerly inspected the lobsters, that I made the discovery that the entire contents of the stall were plastic or papier mâché.

A Lord Mayor's banquet in all its glory, of pre-war quality, can be provided for any film sequence. Beefsteak, oysters, any delicacy in the world, exquisite fruit that will cheat the eye and cause the mouth to water. But every edible object that you can see will possibly be made of plastic or papier mâché.

"Come and see our baby," one of Ealing's Back Room Boys



The London Studios, Shepperton—top of page, The Old Manor House, originally a private residence, now houses restaurant, bar, dressing-room, staff bedrooms and art department.

Above: The restaurant.

Right: A star dressing-room suite.





**Making "Tales of Hoffmann"  
at Shepperton**

*Left: Moira Shearer gets a lift from French dancer Edmond Audran, her partner in the "Dragonfly" and "Stella" ballets. He found his car an easy way of getting round the vast area of the studios.*

*Right: Michael Powell, co-producer and director, rehearses Ludmilla Tcherina, as Giulietta. Left: Production designer Hein Heckroth works on one of the painted transparent screens used to portray the destruction of the doll, Olympia, in Act 1.*

*Below: Sir Thomas Beecham conducting a music recording session on the recording stage.*



*Below: South African puppeteer John Wright inspects some of his twenty-two puppets. They take three weeks each to carve, and are moved by nine to fifteen wires.*



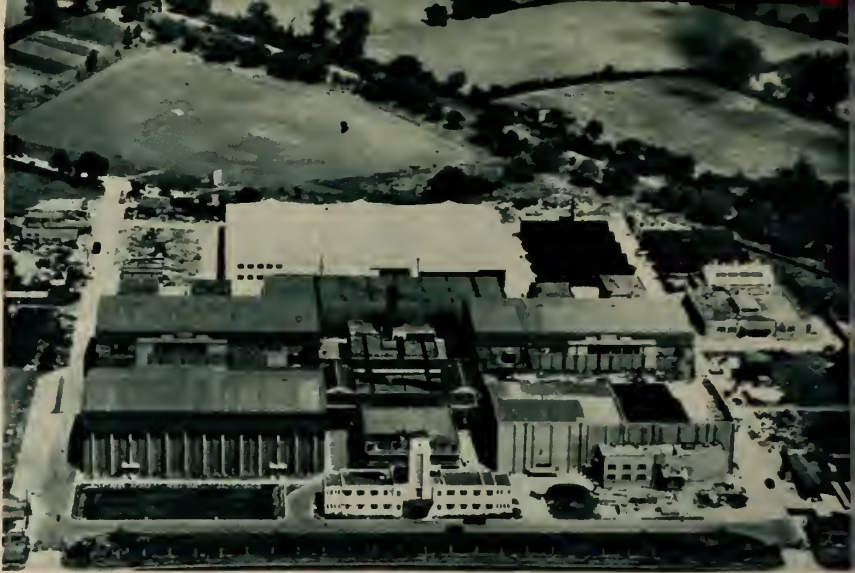
*Below: The plasterers' shop, where many wonderful designs for film sets are carried out.*



*Left: New Zealand artist Terry Morgan II created headdresses and masks for the Venetian orgy in Act II. Here he is with some of the life-size figures he created for the puppet maker's workshop in Act 1.*

*Right: Choreographer Frederick Ashton watches ballerina Moira Shearer rehearse the "Stella" ballet. He appeared as Cochenille in Act 1 and danced with Moira Shearer in the Prologue.*





**The M.-G.-M. Studios at Elstree**

*Above : An aerial view of the studios.*

*Left : Administration office block (seen in foreground in aerial photograph).*

*In circle : The carpenters' shop, showing studio furniture under construction.*

*Bottom of page : Greer Garson chatting with technicians on the set.*



invited me, I climbed the steep wooden steps and found myself in the closely guarded hide-out. A tiny baby was placed in my arms. The baby was so lifelike and flexible that there were uncanny movements of the features. Press a small rubber valve, and the tiny limbs could move with perfect naturalness, and the air be rent by the pitiful crying of a very young child.

**A Visit to London Film Studios**

**P**ERHAPS the London Film Studios at Shepperton are the most unusual in the world. It was in these grounds that for the filming of *An Ideal Husband*, the Marble Arch was built and Rotten Row. Do you remember the glittering scene in Technicolor—the carriages with their pairs of high-stepping horses, the lovely ladies, riding side-saddle as ladies did in those days? It was here I watched the late Sir Aubrey Smith making one of his last screen appearances with Michael Wilding as his son. I was told that long ago in these very grounds stood the old mansion not unlike it is today. A romantic attachment was formed by a member of the aristocratic family residing there for a prince of the Royal blood, and in a small arbour in the picturesque grounds, they secretly met. He was the Prince who lost his life at sea, and a famous Victorian poetess made his untimely end famous in verse.

The mansion still keeps the original style of architecture, and here is one of the most interesting restaurants connected with the film industry. The walls of the mansion dining-hall still bear the coat of arms of its earlier owners. There is also a first-class bar, a cafeteria, star dressing-rooms, staff bedrooms and the art department, where Vincent Korda has sketched many of his lovely designs for film sets.

Many famous stars have stayed at the mansion, in preference to a hotel in London, to enable them to be right on the spot for their work. Among Hollywood stars who took advantage of this, was Paulette Goddard; Anna Neagle has also lived at the mansion during the making of some of her pictures. The dressing-rooms for the stars are furnished with an eye to comfort and artistic effect.

Another interesting fact about Shepperton is that they are the only studio grounds in the world in which stands an eleventh century church.

It was in the Shepperton studios that Michael Powell's

## The Pinewood Studios

Left: An aerial view.



and Emeric Pressburger's *Tales of Hoffmann* were made. It was a great experiment, with Sir Thomas Beecham conducting one of the world's finest orchestras in the recording studio, also famous operatic stars, who will not be seen, but whose voices will be heard as if Moira Shearer, Robert Helpmann and Massine are singing, as well as delighting the eye with their marvellous ballet sequences.

Robert Rounseville, famous American operatic star, is the only artist who both sings and dances in this film.

Michael Powell, seen in our photograph directing Ludmilla Tcherina, appears to live the parts he is directing. He has infinite patience, and ceaselessly rehearses his stars before actual shooting begins.

The greater the artist, the more earnestly do they seek perfection in their work. It was fascinating to watch the designer Hein Heckroth as he painted the transparent screens which provide such an ethereal and exquisite background to many of the sequences. Moira Shearer, with her glorious red hair, her exquisite figure, and large smiling eyes, works as hard as if she had just commenced to study the first steps of ballet. When a ballet dancer has reached the top pinnacle of her profession, like Moira Shearer, the more she seeks to learn. The greater the artist, the more deeply conscious does he or she become that there is always something more to conquer.

### Elstree in Hertfordshire

WE leave the Surrey Studios for Hertfordshire, to visit the great modern Metro-Goldwyn studios at Elstree. As you might expect, here is some of the finest equipment. The studios are run on American lines.

It was here I met Elizabeth Taylor for the first time when she starred with Robert Taylor in *Conspirator*. Robert Taylor I had met some years earlier when he was making *A Yank at Oxford* over here. The studios have their restaurant and comfortable dressing rooms for the stars. Lovely auburn-haired Greer Garson was very popular with the technicians when she made her last *Mrs. Miniver* film here with Walter Pidgeon. Another famous star, Spencer Tracy, starred in *Edward My Son* in these studios. Anna Neagle and Michael Wilding also made one or two of their pictures here.

### Off to Buckinghamshire

AND now we go off to the lovely wooded countryside of Buckinghamshire. Here are the Pinewood studios, the property of the Rank organisation. Like the London Film studios at Shepperton, the most striking features here are the country house and exotic grounds, with stately box hedges, a lake upon which water lilies float, and a

In circle: Nadia Gray, in private life Princess Cantacuzine, strolls in the grounds with French actor Gerard Landry. Right: Margaret Lockwood and Dane Clark walk to the set together.

Below: Two "schoolmasters" relax off-set—Nigel Patrick and Michael Redgrave, pipe in hand, enjoy a joke between scenes of "The Browning Version."



## The Associated British Studios

An aerial view.

landscape that in springtime is a riot of blossom. The mansion here was once the country seat of a well-known member of parliament. Many famous people were his guests, including the late Earl Lloyd George and Lord Birkenhead.

In a palatial room, now a modern cocktail bar, fixed to the mantelpiece is a brass plate commemorating the Irish Treaty which was signed here. The splendid indoor swimming pool, with coloured tiles to give the impression that the water was Mediterranean blue, is now boarded over to become a stillroom.

There is a fine picture gallery. The bedrooms, once occupied by famous stars (if they wished to stay at the mansion, instead of an hotel when making pictures), have now been turned into offices. The board room is panelled with mahogany taken from a famous liner.

It is interesting to visit the spacious panelled restaurant at the luncheon hour—snowy white cloths, gleaming silver, crystal chandeliers. It has all the beauty and charm of the dining room of an old country house, with the exception that luncheon is served at small tables. Great French windows open on to velvet lawns, and multi-coloured flower beds. It is here one sees the stars engaged in various pictures in production at the moment.

The studios are only a stone's throw away from the mansion, they are conveniently arranged with covered corridors leading from one stage to the other. The dressing rooms, cutting rooms, workshops, are equally convenient.

Nadia Gray, in private life Princess Cantacuzine, made her second picture, *Night Without Stars*, in these studios with David Farrar. She had previously starred with Eric Portman in *Spider and the Fly*. Many beautiful location shots have been made in this lovely setting, for the grounds can be used for almost any type of scenery. The floors of the studios are so vast, that a Balkan forest was planted in one of them. This was for the thrilling escape adventures in the

Margaret Lockwood film *Highly Dangerous*. The ivy-covered walls of a famous school, complete with smooth velvet lawns were built on one of the stages for *The Browning Version*, directed by Anthony Asquith. Jean Kent, Michael Redgrave and Nigel Patrick co-starred in the film version of Terence Rattigan's play.

Between sequences, Nigel Patrick, Jean Kent's lover in the film, enjoyed more than one joke with her film husband, Michael Redgrave.

At Boreham Wood, in Hertfordshire, are the palatial newly-built Associated British studios. They are possibly the most compact studios in the country, easy to control, with spacious stages, a delightful restaurant, dressing rooms, workshops, executive buildings and last but not least the

Alastair Sim in his dressing room.



Director Bruce Humberstone looks through the viewfinder of the Technicolor camera to see Vera-Allen and her partner, David Lober, dancing on the steps of Eros for "Happy-Go-Lovely."

Right: Interior of the tool-makers' shop.



## "THE MAGIC BOX"

HAD it not been for a man called William Friese-Greene, it is possible that the film studios shown in this article might well be non-existent. Friese-Greene was the Bristol-born inventor of the motion picture, and his life was chosen as the subject of the film for which the British industry pooled its efforts, as its special contribution to the Festival of Britain.

Studios, players, technicians and all facilities were provided on a co-operative basis, and the cast reads like a who's who of British Studio players, "guest" stars appearing in small parts lasting only a few moments on the screen.

Robert Donat plays the part of William Friese-Greene, with Margaret Johnston as his second wife Edith, Maria Schell as Helen his first wife, and Eric Portman as Arthur Collings, the Yorkshireman who became Friese-Greene's business partner and commercialised his inventions.

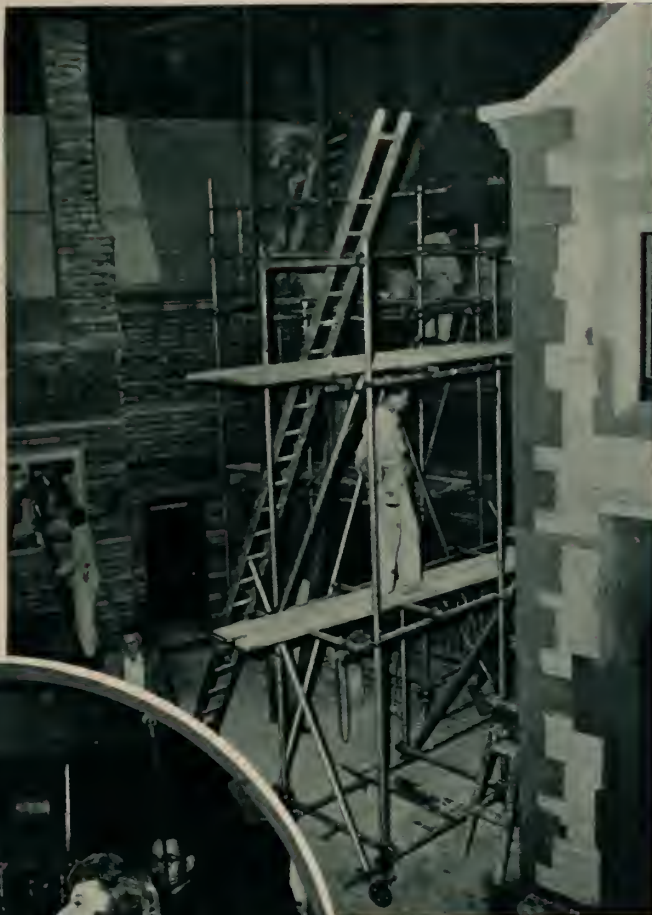
Friese-Greene's laboratory was a triumph of research and hard work on the part of the studio's technical staff. Much of Friese-Greene's original work had been lost or was unobtainable, and new stuff had to be built from the inventor's own specifications. An electro-chemical proofing press was built by this method, while other scientific apparatus included a photometer, a queer box-like camera—his first moving picture camera—mounted on a tripod, and an X-ray machine on which he worked.

Filming started at the Associated British Studios, Elstree, on New Year's Day, 1951.



Top right: In the plasterers' shop — two plasterers lifting a "brick wall" out of a plaster mould.

Right: Carpenters at work on one of the sound stages.



delightful little cinema, where "rushes" are shown, so that a close watch can be kept on the various stages of production. Here I sat with Ivor Novello watching some of the "rushes" of the film version of his ever-popular *Dancing Years*.

The dressing rooms are fitted with telephones for the comfort of the stars, a point that was fully appreciated by Alastair Sim, when he was playing in the comedy, *Laughter in Paradise*.

It was extremely entertaining in the studios when Vera-Ellen was starring with David Niven in one of England's most ambitious musicals *Happy-Go-Lovely*. Soon after daybreak, fairy-like Vera-Ellen was on the set rehearsing her dance numbers. Workers on their way to business in Piccadilly Circus had the surprise of their lives, at about five-thirty one morning to see a lovely young girl dancing on the actual stone steps of Eros, whilst a movie camera filmed sequences on the actual spot.

The toolmakers' shop in the Associated British studios would delight the heart of any craftsman, who has a secret longing for a workshop of his own. There are few objects that cannot be made in the workshops. When brick walls are required in a film, it is not necessary to

build a wall brick by brick these days, or even to simulate the appearance by painting them on canvas. In the plasterers' shop, the walls are made out of a plaster mould, and are soon erected by skilled carpenters. It was in these studios that Dulcie Gray and her husband Michael Denison made *The Franchise Affair*. They delight in talking over a scene together on the set, before the actual shooting begins, and while the camera and lights are being trained into position. It was in the Welwyn studios, now no longer used for filming as the new stages at Boreham Wood provide all the space required by Associated British, that

Michael Denison and Dulcie Gray have a serious discussion between scenes.



The Denham Studios  
 Right : An aerial view.



Michael Denison made his film début on his pretty brilliant young wife's suggestion.

#### A Studio With a River

THE Denham Studios, a few miles away from Uxbridge, also stand in lovely country, and owe their being to the foresight of Sir Alexander Korda. They now belong to the Rank Organisation, but at the time of writing have been leased to 20th-Century Fox.

A river flows through the grounds and it has been used for many location scenes, which have deceived even the most experienced eyes. Long John Silver as played by Robert Newton in *Treasure Island* had many thrilling sequences on this river; with the aid of tops of palm trees flown from the South of France, the surroundings soon matured into a tropical island.

Several Hollywood stars have played in these studios, James Stewart being one of them. He brought his wife over to England with him on his last visit, also his two young stepsons, Ronald and Michael. The film *No Highway* necessitated the building of an airport, and here glamorous Marlene Dietrich filled feminine hearts with envy at the elegance of her clothes. She played the rôle of a film star in the picture. Our own vivacious and pretty Glynis Johns was an air hostess.

Another famous Hollywood star who brought his wife and three sons, Jonathan, Stephen and Cary over to England with him, was Gregory Peck, when he starred in the name part of *Captain Horatio Hornblower*. A mighty ship, complete with cannon, was built on one of the largest stages in the studio. Another American, a great favourite far and wide who made a picture in these famous studios is Tyrone Power. He starred in *House on the Square*.

#### And One Near a Weir

ONE of the loveliest settings for a studio in this country, is the Warner Studios at Teddington. It is built on one of the most lovely reaches of the Thames, near a picturesque weir. A direct hit destroyed part of the studios during the last war, but they have been rebuilt practically on the same model as the original design of 1937. Many successful films have been made in these studios. It was here I met George Raft playing in *I'll Get You For This*, and he showed me

Italian caves which had been built in the studios, replicas of those used on location in Italy.

Anatole de Grunwald, one of our most artistic producers, made his film *Flesh and Blood* in these studios. He takes the liveliest interest in every "shot" and he is a tireless worker. All the stars will tell you of the friendly atmosphere on the set when he is in control.

*In circle : James Stewart arriving in England to make "No Highway," on board the Queen Elizabeth with his wife and two stepsons, Ronald (left) and Michael (right).*

*Left : Gregory Peck, who came here to make "Captain Horatio Hornblower," photographed on arrival at Waterloo station with his wife and three sons, Jonathan, Stephen and Cary.*







The Warner Studios,  
Teddington

Left: The studios in  
1937, blitzed a few years  
later.

Joan Greenwood is not only a fascinating and popular star, but she has enormous technical knowledge of picture making and she revels in watching the progress of a picture with her producers. Glynis Johns is a bewitching young nurse in *Flesh and Blood* with her eye on a brilliant young doctor played by Richard Todd. Glynis is always the life and soul of the studio when she is around.

THESE are other British studios too, where fine pictures are being made. The Riverside Studios, like the Warner Studios, are built on the banks of the Thames. They were surrounded by blitzed buildings, but these are being rapidly replaced by modern flats. Valerie Hobson has starred in these studios, also Griffith Jones, Rosamund John, Derrick de Marney, Sally Gray and Rene Ray. It is here that Monja Danischewsky's *Galloping Major* was made complete with the wonderful race-course scenes. Jimmy Hanley was a star in this film.

Higher up the river we find the Nettlefold Studios at Walton-on-Thames. They are practically built on the site of the old Hepworth Studios, where once Chrissie White and Henry Edwards starred. Several of the popular "Old Mother Riley" pictures have been shot in these studios. Douglas Fairbanks and lively and lovely Yolande Donlan starred in these studios for the Daniel M. Angel film, *Mr. Drake's Duck*.

London Films have studios at Isleworth. They are built in the grounds of an old mansion which is now practically only used for executive offices. The grounds are spacious and picturesque with fine modern studios, workshops, dressing rooms and restaurant.

A mountain was built in the grounds and part of a Welsh village, for Emyln Williams's *Last Days of Dolwyn*, in which Dame Edith Evans starred with the author. I have met many famous stars in the Isleworth Studios. Ray Milland starred in a picture there and David Farrar, also Geraldine Fitzgerald.

These studios are known as Worton Hall Studios and London Films use these as well as their studios at Shepperton. At these two studios, also, a number of independent films are made. At the moment of writing, Herbert Wilcox is producing and directing *The Lady with a Lamp* at Shepperton. In it Anna Neagle, as Florence Nightingale, is playing the seventh of her film characterisations of famous women.

Anna Neagle's previous films of women who have helped to make English history began in 1935 with *Nell Gwynn*. This she has followed, in order of their showing, with *Peg of old Drury* (Peg Woffington), *Victoria the Great* and *Sixty Glorious Years* (Queen Victoria), *Nurse Edith Cavell*, *They Flew Alone* (Amy Johnson), *Odette*—and now *The Lady with a Lamp*.

The Southall Studios are one of England's smallest studios, and they have been the setting for many successful films. Gordon Harker made one of his latest films here. At Merton Park are still smaller studios; and successful films are also frequently made by a company who rent a country house. When this occurs the actual rooms are used as sets and the grounds, when required, come into the picture.



In circle: Producer  
Anatole de Grunwald and  
star Joan Greenwood  
watch scenes for "*Flesh  
and Blood*" being made.  
Right: Glynis Johns  
and Richard Todd take  
a walk between scenes of  
"*Flesh and Blood*."

Corinne Calvet, Parisienne, made her Hollywood film debut in *Rope of Sand* after playing on the stage in her native country and also in French films. She made up her mind that she wanted to be a screen star when she suddenly woke from a sound sleep at two o'clock one morning! She is petite, with blue eyes and light brown hair, is domestic but says she cannot cook. Her hobby is fishing. When asked to name her favourite actor, her answer is "Donald Duck." One of her later films is *Quebec*.



Daughter of an attorney, Paula Raymond studied law to please her father but became an actress on the advice of her mother. She was discovered for the screen when appearing in a television show. When practically unknown she was cast as Robert Taylor's leading lady in *Devil's Doorway*. She has light brown hair, blue-green eyes and attractive freckles. She is fond of athletics and all types of music.



Herbert Lom, who is a Czech, was one of the B.B.C.'s Foreign Service announcers during World War II, and although he broadcast nearly every night he managed to find time to do some film work as well. It was his part in *The Seventh Veil* that brought him screen fame. He is intensely interested in his work and names it as his favourite hobby. Another hobby of his is composing and he plays his own tunes on the piano and has them recorded, purely for his own amusement because he asserts that they are very amateurish. He has dark brown hair, brown eyes and is 5 feet 9 inches in height.

While trying to get a foothold in the acting world Steve Cochran had all kinds of jobs from cowpuncher to shipyard worker. He had practically decided to forget the whole thing when something urged him to have just one more try. He went to New York and at last the breaks came his way. After success on the stage he was sought for films, and some of his later ones include *White Heat*, *The Damned Don't Cry* and *Highway 301*. Dark-haired, green-eyed, he is 6 feet tall. His favourite sports are swimming, boating, baseball, hunting, camping and fishing. He likes to cook.



A much-decorated hero of the war, Audie Murphy was barely twenty-one when hostilities ceased. He had had a variety of jobs before the war, but when his photograph appeared on a magazine cover as "the most decorated soldier of the U.S. armed forces," he received film offers. He decided to have a try, and if he proved to be no good would make way for somebody who could really act. His first film was *Beyond Glory*, and some of his latest are *Sierra*, *Kansas Raiders* and *The Red Badge of Courage*. He is very sentimental but hides it under a mask of indifference. His eyes are greyish-green and his hair reddish-brown. He has a good sense of humour.



It is not surprising that Lana Morris is an actress, for her family has been connected with the theatre for several generations. She was only sixteen when she appeared at the Regent's Park Open Air Theatre in "A Midsummer Night's Dream." *Spring in Park Lane* was her first film. Dark-haired, brown-eyed Lana is full of vitality and ambition.

One of the greatest achievements in the history of the screen was that of Mercedes McCambridge, who won an Academy Award with her very first screen performance, in *All the King's Men*. When she was cast for *The Scarf* she sprang another surprise by announcing that she would do her own singing in the film—nobody knew that she could sing. Brown-haired, brown-eyed Mercedes has a great sense of humour, makes friends easily, and adores travel. Educated in a convent, she insists that she owes her success to a Sister who gave her dramatic training.



Like many another artiste of stage or screen, Jack Hawkins was trained by Italia Conti. Sybil Thorndike too helped him a great deal, for he was only fourteen when she took him on tour with her, and he is always proud of the fact that he appeared in the original production of *St. Joan*, even though it was only as a page. His first big film success was away back in 1936, when he appeared in *Peg of Old Drury* with Anna Neagle. Later films include *State Secret*, *The Black Rose*, *The Elusive Pimpernel*, and *No Highway*. He is a very keen sportsman, with a particular liking for cricket and riding.



Although Natasha Parry made such a hit in her first important screen role as a girl who nearly wrecked her marriage because of her love of dancing in *Dance Hall*, it happens that in real life she does not like ballroom dancing! She is fond of walking and reading, owns quite a few first editions, and also collects antiques. One of her hobbies is collecting gramophone records and her taste in music is very varied. She is a step-daughter of Gordon Parry, who incidentally directed her in *Midnight Episode*.





W. J. [unclear]



*So please show  
to your friends  
Alan Ladd*



Sincerely  
Joan Caulfield




10 Picture Show

Am. very good wishes

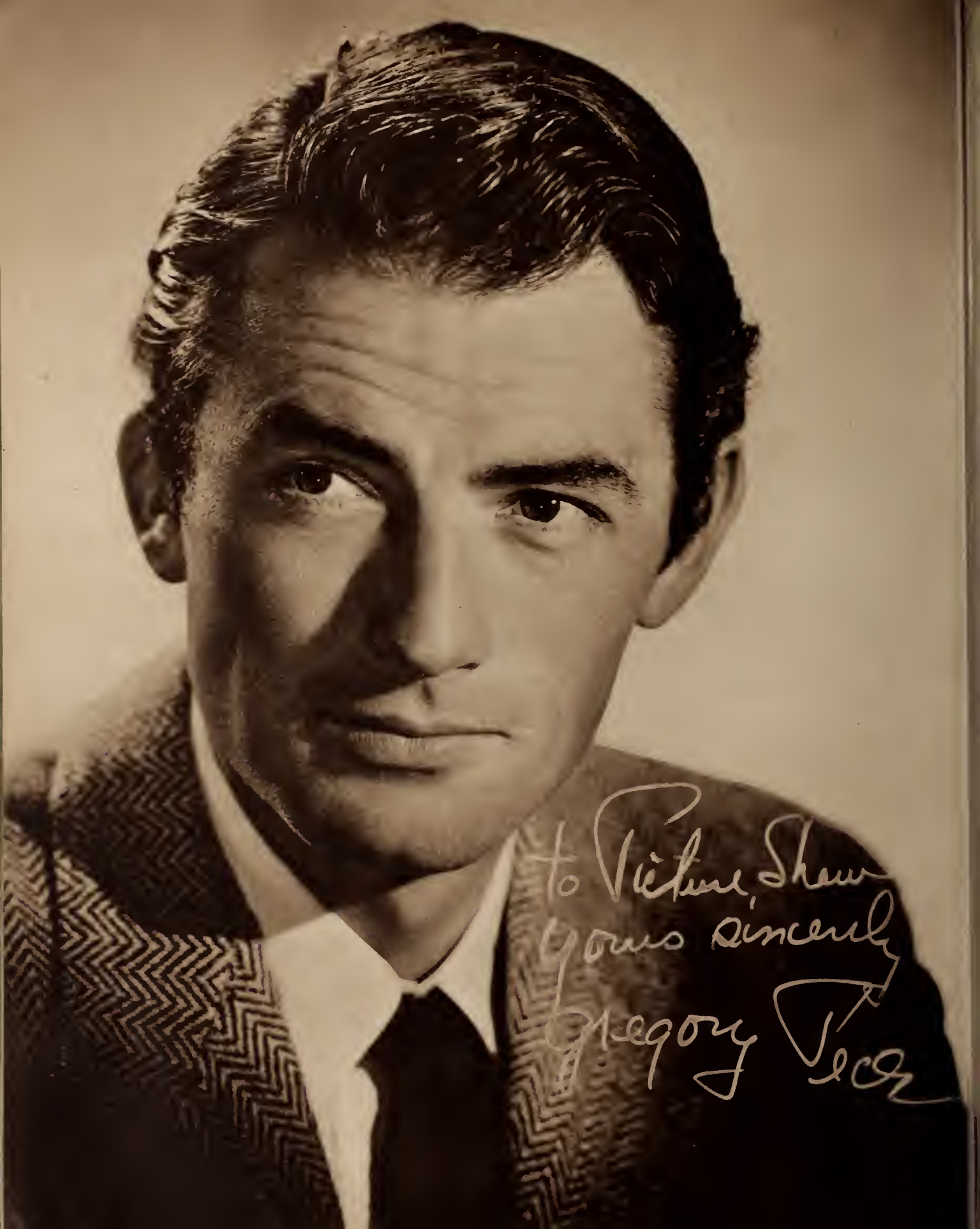
From Greenman





My best wishes  
to "Picture Show"  
and all its readers

Ever yours  
Frank Taylor



to Victor, Shaw  
Yours sincerely  
Gregory Peck




To Victor & Anne  
D. Seely  
Date Feb



Maureen Lee



David Riven



Very kindest regards  
to "Picture Show"  
Errol Flynn

With all  
good wishes to  
Picture Show  
Sincerely  
Ann Surlan





Yolande D...





10 Pictures  
Be  
V  
How Annual  
Wishes  
Madame



Sincerely  
Lyce Patrick



To Picture Show  
Annual  
Best wishes  
Vera-Allen



Best Wishes  
Vivica Lindfors



"Look up, Portie!" James snaps daughter Portland on the sunny Mediterranean beach.



Members of the technical unit are highly interested in James Mason's sketching. The "Pandora and the Flying Dutchman" yacht can be seen in the background.



For fifteen years James Mason has been seen on the screen, and for nearly ten of them he has been one of its most popular stars. Born in Huddersfield, educated at Marlborough and Cambridge, he gave up his original choice of an architect's career and took to the stage shortly after he left the university.

It was in 1940 that he married Pamela Kellino, who accompanied him to America in 1946. During his four-year stay there, he made five films and some good friends, the closest being Fred Allen, the comedian, and his wife, Portland, after whom the Masons named their little daughter, who was born in 1948.

Although he makes no pretence to being athletic, James Mason likes swimming. He occupies his leisure moments with sketching and painting in oils.

He returned from America to make *Pandora and the Flying Dutchman*, in which Pamela played a tiny role as a society woman. They spent many weeks on location in northern Spain, where these off-screen snapshots were taken.

Joan Evans has a famous actress for a godmother—Joan Crawford, after whom she is named. She started her film career in the title role of *Roseanna McCoy*, which was followed by *Our Very Own* and *The Edge of Doom*. Brown-haired and brown-eyed, she is 5 feet 3½ inches in height. Her real name is Joan Eunson. In her photograph on this page she is seen with her puppy, Stanislavsky—Stani for short.



Sheila Manahan, who hails from Dublin, was a student at the National College of Arts in Dublin. At her easel, however, she dreamed of the theatre and at last she joined the Abbey Players. Coming to England she did stage, radio and television work before making her film debut. Among her screen roles she will be remembered as the professor's daughter in *Seven Days to Noon*.



It was after he had played opposite Bette Davis in *All About Eve* that Gary Merrill became her husband in real life. He took up acting contrary to the wishes of his father, who wanted him to go in for a business career. He was playing on the New York stage in "Born Yesterday," when he attracted the attention of Darryl F. Zanuck, and that was how he came to the screen. Brown-haired, hazel-eyed, he is five feet ten inches tall. His pet extravagance is travelling, his favourite attire sports clothes, his favourite foods, lobsters, clams and mutton. His taste in music is catholic, depending on his mood.

Blonde, hazel-eyed Patricia Neal took only slightly more than two years to rise from obscurity to success on the New York stage and screen stardom. As far back as she can remember she wanted to be an actress and she commenced to study drama at the age of twelve. Her films include *Three Secrets*, *The Breaking Point* and *Operation Pacific*. She likes cooking, bridge and all card games, gardenias, the colour blue, ballet, and although she plays no games or sports she likes to watch them. Among her dislikes are included opportunists, dishonesty, prejudice, disloyalty, cats and caviar.



Jean Hagen attended Northwestern University and incidentally her room-mate and best friend was Patricia Neal. Jean gained success first on the radio, then came the stage and she was playing on Broadway when discovered for the screen and given an M.-G.-M. contract. Born in Chicago, Illinois, she has red hair, hazel eyes, and is 5 feet 6 inches tall. Her birthday is August 3rd. Her films include *The Asphalt Jungle* and *No Questions Asked*.



Despite his ambition to become an actor, Andre Morell was forced for a time to study motor engineering. After four years in amateur theatricals, however, he was able to get his own way. Experience with various repertory companies led to the West End stage. Nowadays he is kept very busy with screen, stage, radio and television. His films include *Seven Days to Noon*, *The Clouded Yellow* and *Flesh and Blood*.

## EDITOR'S SON

**R**ICHARD BASEHART took the mad, bad road to screen success and found it a short cut. *The Hasty Heart*, which brought Richard Todd overnight fame on the screen, did the same for Richard Basehart on the Broadway stage. It brought him his first screen contract and his first role—as Barbara Stanwyck's murderous maniac husband in *Cry Wolf*. He was a mad murderer again in *They Walk by Night*, a mad poet in *Repeat Performance*, murdered wholesale as Robespierre in *Reign of Terror*, was a demented hillbilly in *Roseanna McCoy*, and a murderous paroled convict in *Outside the Wall*.

Off the screen, he is mild and agreeable, with reddish fair hair and dark blue eyes. He was born in Zanesville, Ohio, on August 31st, the son of the local newspaper editor, and gave up a job as reporter on his father's paper to join the Hedgerow Theatre, in Pennsylvania, where he stayed for five years, getting every kind of dramatic experience.



## SAILOR'S DAUGHTER

**S**ALLY FORREST, who rocketed to fame in Ida Lupino's production of *Not Wanted*, arrived in Hollywood in 1945 in the hope of becoming a dancer in musical films, for since her childhood she had displayed considerable talent. The daughter of a boat-swain's mate, she was born Katherine Scully Feeny in San Diego, California, and she was educated wherever the U.S. Navy stationed her father. She won a contract with M.-G.-M., did a few dancing parts and says that you could see the back of her head in *Mr. Belvedere Goes to College* and *Scene of the Crime*. When working as a private dancing coach, an agent took her along to Ida Lupino—and fame followed without her having to dance a step.

She lives with her parents and her brothers, Dennis and Michael, in Culver City, and her main interest is her career. She likes small animals but her pet dog is a Great Dane named Little Black Sambo.



## OUTDOOR SIREN

**RUTH ROMAN** was born and bred in show business. Her father owned and ran a carnival sideshow in Boston, Massachusetts, which was carried on by Ruth's mother when he died. Her heart was set on acting from the time she was a child and a scholarship to a dramatic school settled her choice of a career. Her film bow was made in *Good Sam* with Gary Cooper, after a year's pay—but no work—under contract to another producer. Her performance in *Champion* won her a contract and she has since made *Barricade*, *Always Leave Them Laughing*, *Colt .45*, *Three Secrets*, *Dallas*, *Strangers on a Train*.

A sultry siren on the screen, she is an outdoor type off it. She uses very little make-up, rides horseback and bicycles, eats heartily and goes in for tennis, golf, badminton, diving, swimming and archery. Since being taught knife throwing at the age of nine by a carnival expert, she has had a desire to master as many sports as she can.



## TALL and DARK

**IT Shouldn't Happen to a Dog!** If you saw a comedy of this name released some four or five years ago, you also took your first look on the screen at blue-eyed, brown-haired John Ireland's attractive ruggedness. He was born in 1914, in Victoria, British Columbia, the son of a racehorse breeder, and began his professional acting career in a Shakespearean company in 1937.

He had appeared in nine plays in New York before going to Hollywood in 1944.

On the screen he has proved his versatility by his portrayals as the disillusioned, cynical newspaper man in *All the King's Horses*, the rough, tough sailor of *Cargo to Capetown*, and the strong, silent cowboy of *Red River*. His other films include *Anna Lucasta*, *The Great Manhunt*, *House of Settlement*, and *Roughshod*.

He was married to Joanne Dru in August 1949.





## TARZAN THE TENTH

**L**EX BARKER, the tenth actor to take the role of the famous jungle hero, Tarzan, is also the first one to leave Hollywood's synthetic jungle, to film *Tarzan's Peril* in the depths of the real African jungle. He is seen here with Virginia Huston, the latest "Jane" of the series.

Left: The most famous of all the previous Tarzans—Olympic swimming champion, Johnny Weissmuller, with Maureen O'Sullivan as Jane and Johnny Sheffield as Boy—and Cheta, the chimp.

The names of the previous eight Tarzans—Elmo Lincoln, Gene Polar, Dempsey Tabler, James H. Pierce, Frank Merrill, Buster Crabbe (another Olympic swimming champ.), Herman Brix (now known on the screen as Bruce Bennett) and Glenn Morris.





Cornel Wilde and French actress Josette Day in "Four Days Leave" — a scene filmed at Zermatt. The Matterhorn can be seen in the background.

Below: Joan Fontaine and Joseph Cotten on the glorious island of Capri in "September Affair."

# "SHOT" on the SPOT—

OF all the various forms of entertainment, the cinema is the one which most truly brings the world to the world. During the past year or two, film makers have been eagerly taking advantage of the relaxation of the wartime bars and bans imposed on photographing almost everything almost everywhere. No longer were they forced to make a piece of English scenery masquerade in tropical foliage as some exotic Southern land but with the same chilly English winds blowing on the unfortunate stars.

Film companies have been ranging far and wide once more—farther and wider than ever before. The improvement in colour film processes has been enormous, and the percentage of films photographed in colour has increased by leaps and bounds. And now we have authentic scenes of many countries, magnificent scenery or picturesque squalor presented in their true colours—grey stone, rich red earth, the brilliant green of spring cornfields, the vivid blue of a Mediterranean sky and sea, and tossing, tumbling grey clouds and green seas of colder climes—while scenes shot in Oriental cities present a real kaleidoscope of colour.

Nowadays, the public demand is for the "real thing"—and producers see that it's the real thing we get. Never before has the globe been scoured so thoroughly for photographic presentation to the people who go to the pictures. Stars, directors, camera crews, technicians and all those whose work



Right: Evelyn Keyes, in "Frightened City," wanders about New York.

Below: Burgess Meredith pursues Franchot Tone up the girders of the Eiffel Tower—the thrilling climax of "The Man on the Eiffel Tower"—the river Seine can be seen in the background, far below the climbers.



behind the scenes brings the scenes to us, are travelling thousands of miles and spending weeks—sometimes months—in distant lands to bring you two hours of entertainment, so that you do not see the California mountains masquerading as the Swiss Alps or the Painted Desert of Arizona as the great African desert, the Sahara.

Filming on the spot is not always easy; and sometimes conditions are so bad that only cameras are sent to photograph background scenes, which are used in the studio for back projection and "matching" with studio-made replicas.

**J**OAN FONTAINE and Joseph Cotten spent three weeks filming in Rome, Naples, Florence, the ruins of Pompeii, in the shadow of Vesuvius and on the enchanting island of Capri for *September Affair*. In Rome scenes were acted against such famous spots as St. Peter's Church, the Colosseum, the Forum, Capitoline Hill, the Arch of Constantine, the Appian Way, the tower from which Nero watched Rome burning, and the Phidias Horses, sculptured in 600 B.C. In Florence, the Florentine Bridge, built in 1360, across which went Popes and Emperors with pageantry, pomp and ceremony, and the Baptistery, with its great bronze gates, were photographed. On Capri we saw the Blue Grotto, the slopes of Anacapri with their olive trees, the Bay of Naples and the Piazza Umberto, with its picturesque cafés.

**O**FTEN location means an enjoyable blend of business and pleasure for all concerned. *Four Days Leave*, for instance, took Cornel Wilde to Switzerland, and Cornel took Mrs. Wilde, and they thoroughly enjoyed the ski-ing and sports at Zermatt, where much of the film was made. There was no fake about those lovely snowy peaks, the village streets, the steep-roofed houses; and the hare-and-hounds hunt on skis shown in the film included several champion skiers.

**I**T is nearly thirty years since the famous Gish sisters, Lillian and Dorothy, went to Italy to make two of their finest silent films—the film version of *Romola*, in which they both starred, and *The White Sister*, in which Lillian was the star.

*Montgomery Clift and Cornell Berchers in "The Big Lift," photographed in bomb-shattered Berlin ruins.*



Outside 10, Downing Street—the "Prime Minister" enters for a cabinet meeting—a scene from "Seven Days to Noon."



In both these, as the leading man, was a young Englishman who, after fighting in the 1914-18 war, had found it hard to get on in the wreck of the British film production and had gone to America to seek fame and fortune. His name was Ronald Colman. In *Romola*, too, was William Powell, at that time building up a reputation as a smooth screen villain on the silent screen which was far outpaced by his subsequent reputation as a comedian when talkies arrived.

ONCE again the Forum and the Colosseum ruins have been the background of a Roman holiday for the makers of that mighty novel, *Quo Vadis?*, a scene from which appears on our cover. The previous *Quo Vadis?* was a silent film, made by an Italian company when the Italians were leading the world in great spectacular films. Although the new film version is made by an American company, the cast is truly international. Among the English members was Deborah Kerr, not long back from her trek across the African continent for *King Solomon's Mines*.

ITALY has been one of the most favoured countries for film settings of late. In *Shadow of the Eagle*, the story of Imperial Russian intrigue, much of the film had an eighteenth-century Venetian setting. In and around Venice and Rome, where filming took place, many historic places were used, among them San Marco Square; the Church of Santa Maria di Frari; the Palazzos Papadopoli and Barbaro, the Grand Canal, the Colledge Degli Armeni, the Scuola San Rocco, the Castel of Bracciona, the Palazzi Brancaccio, the Cloister of San Lorenzo Fuori le Mura and the Castel Santa Angelo.

SAN REMO, on the Italian Riviera, was the headquarters of the company making *I'll Get You for This*. Here Coleen Gray and George Raft spent five weeks. The deserted picturesque ruins you saw in the film, in which Coleen Gray was sent to hide from the villains, was once the town of Bussana Vachia, which was ruined by an earthquake in 1887 and has remained uninhabited ever since, eerily silent and forlorn. It was Coleen Gray's first trip to Europe. She comes of Norwegian stock, although she was born in America,

Francis L. Sullivan and Richard Widmark, with the fountains of Trafalgar Square their background in "Night and the City."



Two scenes from "Pool of London"—Earl Cameron and Bonar Colleano on the deck of the "Dunbar" when she docks at the Pool. Below: The "Dunbar" entering the Pool of London under Tower Bridge.





*Louis Jourdan pulls his outrigger canoe up the beach on location at Hanau for "Bird of Paradise."*

and she paid a lightning visit to relatives in Norway, and spent several days in Switzerland, and France, having a wonderful time.

*Ava Gardner spent her first week in Spain (on location for "Pandora and the Flying Dutchman") as the guest of the Spanish nation. Attired in her frilled and beribboned cotton fiesta dress, she is seen crossing the Plaza de la Naranjas (Square of the Oranges) in Seville. It is overlooked by the beautiful Giralda Tower, a legacy from the Arabs.*

**S**PAIN was the exquisitely lovely setting for *Pandora and the Flying Dutchman*, in which Ava Gardner, for the second time, played opposite James Mason (she was with him in *East Side, West Side*). It was James Mason's first Technicolor film, and the colour camera captured the full beauty of the Spanish scene. Most of the action took place in and around a little fishing village on the Spanish coastline

north of Barcelona, known as the Costa Brava. Special facilities were obtained to film certain sequences on a big estate with a direct view on to one of the most picturesque bays. The bull-fighting sequences were filmed with all the exciting drama and colour in a full-size arena in Gerona. And a troupe of Spanish gipsies introduced their flamenco singing and dancing to the screen.

**T**HE havoc and destruction left by war has been vividly shown on the screen. The Swiss film, *The Search*, showed heart-rending scenes in camps where displaced persons and lost children were looked after while attempts were made unceasingly to find their families. *The Big Lift* had as its theme the non-stop air transport of goods and food to the beleaguered inhabitants of Berlin when the Russians blockaded the city. Here the drama of war's aftermath was played against the actual ruins; special permission was obtained for it and many of the pilots and crews of the aircraft that actually took part in the airlift appeared in the film.

The semi-documentary style of film and the passion for authentic settings has brought the capitals of many countries into prominence on the screen, giving us vivid glimpses of each city's particular individual characteristics and atmosphere.

*For three weeks before starting "Pagan Love Song," Esther Williams, her husband, Ben Gage, and their little son Benjamin, holidayed in Honolulu.*



Left: Tyrone Power in a scene from "I Shall Return," filmed in the Philippine Islands.

Below: Errol Flynn spent three months on location in India filming "Kim." He is seen here with a bearded mahout (elephant driver) and his apprentice son, astride the elephant.

WHEN Burgess Meredith and Franchot Tone joined forces to make a film, they chose the Georges Simenon thriller, *The Man on the Eiffel Tower* and spent weeks in Paris shooting scenes on the actual locations. The streets and cafés and squares, and fine panoramas of the Gay City from the Eiffel Tower itself, on which the thrilling chase climax was played out, made Paris as much a star of the film as any of the characters in it.

Washington, the capital of the U.S.A., was the background for many scenes in *The Magnificent Yankee*, for although the play's action took place within the house of Justice Oliver Wendell Holmes, its leading character, the film version moved outside. The Washington Zoo, the Lincoln Memorial, the Capitol Building and the Washington Monument were used as location sites. Care had to be taken however because the film's setting was the early nineteen-hundreds.

New York was the background for *Frightened City*, in which the camera followed Evelyn Keyes, as a smallpox carrier, round crowded streets and public places, and with most uncomfortable realism showed how one person can threaten the entire existence of a densely populated city.

LONDON has been seen many times on the screen. You saw the real thing in Noel Coward's *This Happy Breed*; the suburbs, slums and society districts were shown in *Seven Days to Noon*; and in *Night and the City* the camera's eye pried into fifty-four different locations. Jules Dassin, the director of *Night and the City*, repeated his *Naked City* technique by shooting practically the whole film on the spot, only a small part being made in the studio. He toured London for many weeks before commencing

Surrounded by Watussi tribesmen, Deborah Kerr, Stewart Granger and Richard Carlson await the decision of the King in "King Solomon's Mines."





filming, planning the most dramatic location sites. For the opening shots, he had six cameras lined up on a bombed site below Waterloo Bridge to photograph a complete sequence during twenty minutes of twilight. Among the famous London landmarks seen in the film were the White City Stadium, London Bridge, Waterloo, Victoria Station, Marble Arch, Houndsditch, Mile End, Petticoat Lane, Kings Hall, the Elephant and Castle, Orators' Corner in Hyde Park and two famous bombed churches, St. Andrews by the Wardrobe and St. Mary le Bow, Trafalgar Square, and streets in Soho.

**T**HE port of London, the centre of the world's seaborne commerce, where wharves and warehouses, cranes and railways fill the great docks, made a fascinating background for *Pool of London*. In making this, the Ealing Studios used the technique they had employed so successfully in *Whisky Galore* on a Scottish island—filming the whole picture on the spot, and using a handy building as a temporary studio in which to shoot interiors when bad weather precluded outdoor filming.



**R**UGBY SCHOOL itself was used as the background for the film version of *Tom Brown's Schooldays*, the famous story about the period when its great headmaster was making it one of the greatest of our public schools. And in filming, camera sites had to be carefully chosen. For one of the biggest headaches producers of period films always suffer in filming on-the-spot scenes is the chance of some anachronism creeping in unnoticed—television masts, for instance, wireless aerials and all the additions that have been made in the intervening years. Such mistakes never miss the sharp-eyed film fan, if the studio's eye happens to wink.

**A**FRICA—"the Dark Continent"—has been a popular background for film-makers within the last year or so. The filming of H. Rider Haggard's famous novel, *King Solomon's Mines*, began with a six months' survey of potential filming sites which resulted in a vast number of maps and reports, over four thousand photographs and seven thousand feet of colour film being sent to Hollywood for use in deciding the actual locations and the routes to be taken from place to place. Only once before had a Hollywood company made a film in Central Africa—*Trader Horn*, filmed some twenty years ago by the same studio, which profited considerably by the knowledge gained from the painful experience on that occasion in preparing the expedition for *King Solomon's Mines*. The stars and technical staff travelled by aeroplane and boat, by lorries, ox-wagons, on horse and at times on foot, through the

Deborah Kerr, Robert Taylor and director Mervyn Leroy go sight-seeing when not working on "Quo Vadis?"—it was the first time they had been in Rome and they were anxious to see the sights. Here they are at the Colosseum in one of the colourful carrozzellas, a popular means of conveyance.

Top of page: A scene from "The Adventurers," filmed in Africa, showing the vast, flat expanse of veldt being crossed by ox-wagon.

Right: Richard Greene in a Venetian scene from "The Eagle and the Lamb."





Belgian Congo, the neighbouring territory of Ruanda-Urundi, home of the seven-foot tall Watussi tribe, to Uganda, Kenya and Tanganyika, covering in all about twenty-five thousand miles in the four months' filming.

Of all the sights Deborah Kerr cherishes of Africa, the safari camp at Meru as she entered it with the caravan at dusk on the third day out of Nairobi, the headquarters, is the one she remembers best. "There were rows and rows of tents, like a little village, in the huge clearing surrounded by immense banana trees, and in the background were towering mountains with snow-capped Mount Kenya catching the last rays of the sun."

By night the camp lived up to her first impression. Returning from an exhausting day before the camera, she always found her bath waiting—a huge porcelain bath which had been the Aga Khan's on a previous safari. Her native porter never failed to have the water, boiled over a large fire near her tent, ready for her.

If there were time, she would accompany Stewart Granger, Richard Carlson and her husband, Tony Bartley, on a quick hunting trip by jeep, to bag the meat that was always wanted in the camp for the native bearers. Later they would sit round the fire, listening to the chantings of the natives and the exciting stories of the White Hunters, which appealed particularly to Stewart Granger, who had an ambition to return with a lion skin as a trophy of his big game hunting. He did make a return holiday trip before beginning work in *Soldiers Three*—and bagged his lion.

The Watussi tribe is one of the most astonishing sights in all Africa. Regal and aristocratic in bearing and behaviour, they are supposed to be descended from the ancient Pharaohs of Egypt, having fought their way down the Nile somewhere about the time of Christ, to conquer the place where they now live. They are completely unlike any other African native tribe. The immense, authentic Watussi palace and courtyard, constructed of reeds and bamboo canes, which is seen on the screen, was specially built because the existing palace was not in a site suitable for filming. It had been made by some six hundred natives working day and night for thirty days. The ordinary time taken to build such a palace and courtyard is two years.

Fifteen hundred miles away from the Congo, in Tanganyika, five hundred Masai warriors performed a war dance for the camera. The most fearless and independent of all the Central



Right: Lillian and Dorothy Gish in "Romola," a silent film made in Italy and shown here in 1925.



Top of Page: Laurence Harvey as Lieut. Mourad, of the Egyptian police, on the scent of dope traffickers in "Cairo Road." This scene was actually filmed in the compound at Quantara, in Egypt.

Left: Bussana Vachia, an Italian town which was ruined by an earthquake in 1887 and has remained uninhabited ever since, is the setting of an important sequence in "I'll Get 'You for This." Inset, you see Lorenzo Mosso, the seventy-two-year-old self-styled Count of Bussana Vachia, with his wife, Maria. They are the only inhabitants of Bussana Vachia.



Below: Field day for the men and their wives and children at Balboa Park Naval Hospital in San Diego when location sequences starring Glenn Ford and Viveca Lindfors were filmed there for "The Flying Missile."



The winning goal in the "Big Side" game—a scene from "Tom Brown's Schooldays" filmed at Rugby.

African tribes, they still plait their hair in matted layers of red ochre, live on a diet of blood and milk drawn from their cattle, and prove themselves as warriors by killing in combat, single-handed and armed only with a spear and shield, the king of beasts—the lion.

The great forest fire sequence that was such an astonishing and thrilling part of the film was filmed during one of the periodic government-decreed fires, its purpose being to burn out the tall brush in which natives become an easy prey for wild beasts.

**A**NTHONY STEEL, Harold Warrender and Dinah Sheridan travelled from England to East Africa for *No Vultures Fly*. They lived in the heart of the jungle, with headquarters at Amboseli, about two hundred miles from Nairobi, where a hutted camp was specially built for them.

To Africa also went the stars of *The Adventurers*, and 1950 also saw the first of what is probably the most famous series of jungle tales ever told—*Tarzan*—made in Africa. Lex Barker, the tenth Tarzan, was also the first one to see the jungle that was not Hollywood.

**T**HE lush tropical beauty of the South Sea Islands was brought to the screen in all its vivid colours in *Bird of Paradise*, a romance of ancient Polynesia. The play has been a stage favourite for years, and Dolores del Rio starred in a film version in 1932.

Madame Pele, the Polynesian goddess of fire, to whom Debra Paget, as the heroine of the film, offers herself as a sacrifice, is still feared by the natives to-day, who propitiate her with offerings of berries, coins, fish and garlands, which are cast on the lava flows that, like fiery serpents, roll down the slopes of the volcano.

In 1950, the director, Delmer Daves, then in the islands looking for locations, was told that Madame Pele was threatening to visit Mokuaweoweo, the crater of Mauna Loa, the volcano that rises over thirteen thousand feet. Three weeks later, the volcano erupted. The terrifying beauty of the red hot molten lava spouted into the air, then destroying thousands of acres of land and crops in its path,



Two scenes from "No Vultures Fly"—above: recruiting convict labour—Phillip Birkenshaw as the district commissioner, talks to Anthony Steel. Right: Dinah Sheridan, Harold Warrender and Anthony Steel.





*Kerima, in a scene from "An Outcast of the Islands," on location in Ceylon. She is seen as Aissa, the daughter of a native chief, washing clothes in the river.*

flowing slowly and inexorably into the sea, was filmed both by day and night.

A native outrigger canoe, carrying a camera, was used for photographing scenes of Jeff Chandler and Louis Jourdan as they rode the Pacific rollers on their surfboards.

Location sites in three islands, including Hawaii, where the company made its headquarters, represented ancient Polynesia and the music, dances and songs were true Hawaiian.

KAUAUI, one of the three islands used for *Bird of Paradise*, was chosen for *Pagan Love Song*, a romantic musical with Esther Williams swimming and Howard Keel singing.

To another group of Pacific Islands, the Philippines, Tyrone Power went to make scenes for the film of guerrilla warfare, *I Shall Return*.

**ERROL FLYNN**, Dean Stockwell and Paul Lukas travelled to India for the filming of *Kim*, the famous Rudyard Kipling story.

To Ceylon, the pear-drop island off the southern tip of India, the original setting of the Joseph Conrad novel *An Outcast of the Islands*, went Trevor Howard and others to make the film version.

**MEXICO** has been the setting for several films. Most of *Bandit General*, was filmed in the tiny city of Cholula. It was one of the flourishing Aztec capitals at the time of the Spanish conquest. Village street scenes were filmed in "The City of Churches," which has three hundred and sixty-five of them—one for each day in the year. And the historic colonial cathedral, the Iglesia de San Francisco de Catapec, was used for both interior and exterior scenes.

**MEDIEVAL** Sweden was recreated for *The Mask and the Sword*. Although the fourteenth-century castle seen in the film was a replica specially built just outside Stockholm, most of the film was made in the open—in the forest, mountains and lakes.

*Pedro Armendariz, Gilbert Roland and Paulette Goddard at the gates of the cathedral in "Bandit General."*



*Top right: Filmed entirely on authentic sites in Colorado, once worked by early nineteenth century fur trappers, "Across the Wide Missouri" recreates their adventures. Clark Gable and Adolphe Menjou (both seated) enjoy the Highland fling danced by John Hodiak and killed Alan Taylor. George Chandler is the piper; Henri Letondal the onlooker.*



*Two off-screen snaps taken while filming the Swedish film, "The Mask and the Sword." The upper one shows director Christian Jaque and English actor, Romney Brent, watching a snow scene. Above: Christopher Kent with his wife and son.*



*Mr. and Mrs. Lieven in the sitting room.*

*Below: Susan gets a pick-a-back up the hill after a walk across the heathland round Frensham Ponds.*

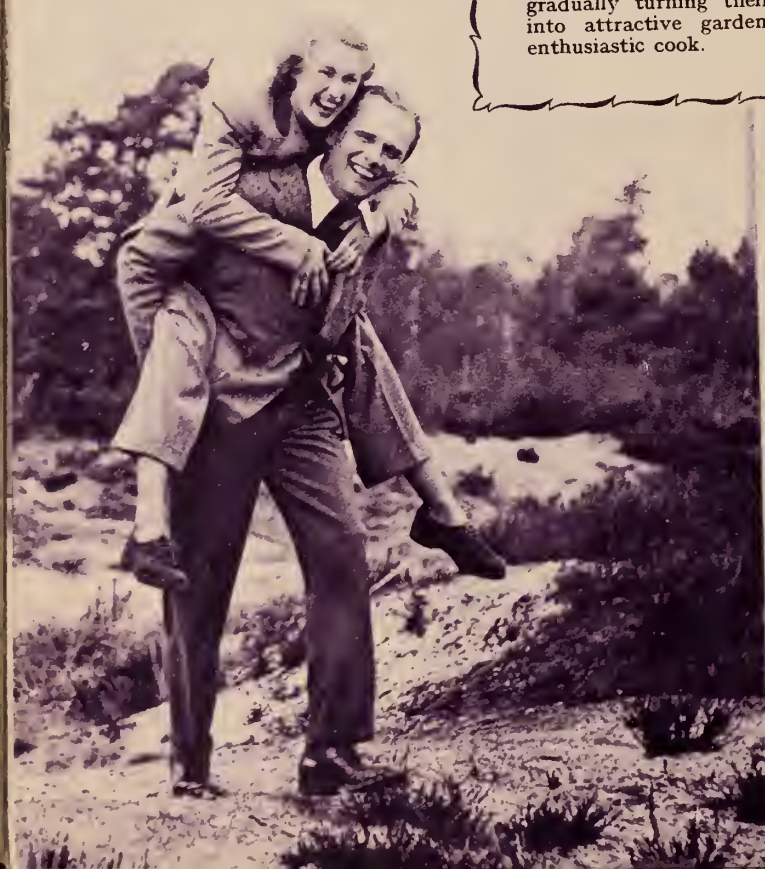


*At the garden gate.*

*Below: Admiring the daffodils that surround the lawn—and like all good gardeners, seeing the next job to be done.*

## TWENTIETH CENTURY LOVE in a SEVENTEENTH CENTURY COTTAGE

IT was in October 1949 that Susan Shaw and Albert Lieven were married. These attractive pictures were taken at their home, near Tilford, Surrey, where they live quietly in a seventeenth century cottage when they are not actually film-making. Albert Lieven, born in the country in East Germany, is a keen gardener and is gradually turning their two acres of ground into attractive gardens, while Susan is an enthusiastic cook.



These delightful holiday snaps were taken at Lake Arrowhead, after Gordon MacRae had finished "West Point Story." On the right you see the family picnicking—Mr. and Mrs., with William Gordon, their son and heir their youngest child, Heather Allison and Meredith Lynn, their two little daughters.

Below: Getting ready for a sail—Gordon and Sheila, with Meredith.



Gordon MacRae is one of the screen's latest and most promising singers and actors, as those who have seen him in *Look for the Silver Lining*, *Daughter of Rosie O'Grady*, *Return of the Frontiersman*, and *Backfire*, will agree. He was nineteen years old, acting in repertory, when he fell in love with Sheila Margot Stephens, the leading lady and acting secretary of the company. A few months later, she abandoned her stage career and married him. Now their San Fernando Valley home and three children keep her busy. Gordon MacRae says he has no hobbies except his family, and his favourite extravagances are clothes and cars.



# Pleasing

by Veloz of the team of Veloz and Yolanda; he was put into the hands of one of Hollywood's best-known dramatic coaches; and he saw every film that Rudolph Valentino made, time and time again—some of the more important sequences were shown to him in slow motion in order that he could make a closer study of them.

PATRICE WYMORE, who played in *Tea For Two* and was chosen to be Errol Flynn's leading lady in *Rocky Mountain* before she became Mrs. Errol Flynn in real life, was born in Miltonville, Kansas. Tall and attractive, Patrice was a singing and dancing star on Broadway. She got her real break when at only a few hours' notice she took over a leading role at the famous Hollywood Bowl.

Patrice, of Swedish and Scotch-Irish descent, has reddish-blond hair, hazel eyes and is 5 feet 7 inches tall. Green is her favourite colour, the rose her favourite flower. She likes any outdoor activities, can cook, and lists a dictionary as the book she likes best because she asserts that without it she would be at a great loss! Her accomplishments include interior decorating and fashion designing.

Patrice Wymore

Tony Dexter

It is interesting to find that as Picture Show Annual comes along each year, there is always a long list of actors and actresses who are newcomers to the screen. Fresh faces constantly coming into films bring greater variety into screen entertainment and new stars are born. In these and the following pages will be found some of the most interesting of the newcomers.

First of all there is the man who resembles the late Rudolph Valentino, whose memory is evergreen though he died at the height of his fame in 1926. He is TONY DEXTER, who has never acted in a film before. Now he has been chosen to portray the great screen lover in a film entitled *Valentino*.

Tony Dexter was an excellent footballer and managed to obtain an athletic scholarship to Iowa University. Theatricals had always interested him and whilst at the university he received a Master of Dramatic Arts degree. During his war service he was often roped in for entertainments because of his background of amateur theatricals. He was playing a very small role in a travelling company of "The Barretts of Wimpole Street" in Los Angeles when Producer Edward Small decided to give him the role of Valentino, ending a search of many years during which there had been 75,000 applicants for the part. Then began a time of rigorous training for Tony Dexter. He was taught to dance in the Valentino way



# Newcomers

In the M.-G.-M. film *Two Weeks With Love* there were several promising newcomers. Among them was PHYLLIS KIRK from the New York stage who had her first important screen assignment as the juvenile vamp in this film. She had previously played in *Our Very Own*.

Red-headed PIPER LAURIE, a Los Angeles High School girl, amazed Hollywood when, after being signed to a seven-year film contract, she refused to take any money until she actually began work! Born in Detroit, Michigan, on January 22nd, 1932, Piper, whose real name is Rosetta Jacobs, had her first experience of acting in a school play and later with a little theatre group in Hollywood. She made her screen bow in *Louisa*, and this was followed by *The Milkman* and *The Prince Who Was a Thief*.

GENE NELSON who danced so delightfully in *The Daughter of Rosie O'Grady*, in which he had his first full-length role, followed by *Tea For Two*, is just as excellent a skater as he is a dancer. He was a member of Sonja Henie's ice troupe and toured with the production and also appeared with the star in films before his war service. He was in the Signal Corps when he was engaged for the army production *This Is the Army*. Upon his discharge he joined an ice show in New York, and following this he was signed to a film contract by 20th Century-Fox. He did his only important role there when June Haver suggested him as her dancing partner in *I Wonder Who's Kissing Her Now*. Released from his contract, he joined other players in putting on their own show at a small Hollywood theatre, after which he was signed by Warner Brothers.



Piper Laurie

Gene Nelson

At top of page :  
Phyllis Kirk

LAURETTE LUEZ who appeared with Errol Flynn in *Kim* is the daughter of a British mother and a Portuguese-American father. The former was a dancer and the latter a singer, and Laurette was only two and a half years old when she joined their act. With her parents she appeared in many of the principal cities of the world. It was her father's idea that she should have a try for screen work.

PEGGY LEE, a songbird favourite of millions in America through broadcasting, gramophone records and entertaining at night clubs, made her film bow with Bing Crosby in the Paramount film *Mr. Music*.

PAT WILLIAMS had her first screen role in M.-G.-M. Technicolor musical *Three Little Words*. Do you remember her as Fred Astaire's assistant when he was doing his magic act? She was discovered for the screen when she was playing a leading role in Ken Murray's "Blackouts."

TERENCE MORGAN is one of the most promising newcomers on the British screen. Son of an osteopath, he became a clerk in the city because his parents were not keen on a stage career for him. All his spare money however, was spent on drama lessons and eventually he won a scholarship to the R.A.D.A. After repertory experience he joined the army. On his discharge he took up his acting career again, both on the stage and on the air. He came to the screen as Laertes in *Hamlet*, and his second film was *Shadow of the Past*.

Born in Lawrence, Massachusetts, of English descent, ROBERT SHACKLETON was over here on the stage, first in "Carissima" and then "Man About a Dog," when he was cast to play the role of Rocks in the film, *The Wonder Kid*, starring Bobby Henrey. He made his stage debut in New York in one of Beatrice Lillie's shows. His career was interrupted by the war, when he served in the U.S. Army and was aide-de-camp to General Bradley.

Back in America he did broadcasting work and appeared in two New York shows prior to coming over here.

Laurette  
Luez



(Right)  
Peggy  
Lee



(Left)  
Robert  
Shackleton



(Left)  
Pat Williams



(Extreme Left)  
Terence Morgan





Peggie Castle

As a child PEGGIE CASTLE led a nomadic life because her father's job took him all over the place. In ten years she lived in no less than fourteen cities. All this time her ambition never varied—she wanted to be an actress. She was discovered by a talent scout when lunching at a Beverly Hills restaurant. Her films have included *Buccaneer's Girl* and *Shakedown*.

FERNANDO LAMAS, a South American screen favourite, was on a holiday in Hollywood, and visited the M.-G.-M. studios. He was invited to take a test and this resulted in a long term contract. A champion swimmer as well as a singer and actor, he is being groomed for stardom.

At school DEBBIE REYNOLDS' theatrical activities were mostly confined to the musical side for she played the French horn, doubled on the bass violin and also did a little conducting. She was spotted by a screen talent scout when she entered a beauty contest. Among the films in which she has played are *Three Little Words* and *Two Weeks With Love*. She has light brown hair, green eyes, and is 5 feet 1½ inches in height.

On returning to civilian life after service in the Marines during the war, JAMES WHITMORE became associated with USO and entertained troops. Later in New York he studied at the American Theatre Wing, after which he got his first Broadway stage role in "Command Decision," and won awards for his performance. He came to the screen in *The Undercover Man*, and his other films include *The Asphalt Jungle*, *Mrs. O'Malley and Mr. Malone*, and *The Next Voice You Hear*, in which he was teamed with Nancy Davis.

After three hundred auditions, both of famous and unknown actresses, MALA POWERS emerged as the winner of the role of Roxane in *Cyrano de Bergerac*, co-starring with Jose Ferrer. She was trained for her career from an early age. Grey-eyed, with auburn-brown hair, she is 5 feet 3 inches in height.



(Left) Fernando Lamas



(Right) Debbie Reynolds



(Right) Mala Powers



(Extreme Right) James Whitmore



William Campbell



Marlon Brando

Rita Moreno



Above: Richard Hylton

Right: Mary Castle



New York critics raved about MARLON BRANDO when he appeared on the stage in "A Streetcar Named Desire." Many film offers came his way but he turned them all down until he was offered the co-starring rôle with Teresa Wright in *The Men*, then came the screen version of *A Streetcar Named Desire* with Vivien Leigh.

RITA MORENO, young Puerto Rican beauty, was rehearsing for a Broadway Show with Guy Kibbee when she was spotted by a Metro-Goldwyn-Mayer talent scout. The result was that she was given a film contract and made her debut as the coquette who almost won Mario Lanza from Kathryn Grayson in *The Toast of New Orleans*.

We first saw RICHARD HYLTON in *Lost Boundaries*. He was then given the rôle of Corporal Conroy in *Halls of Montezuma*.

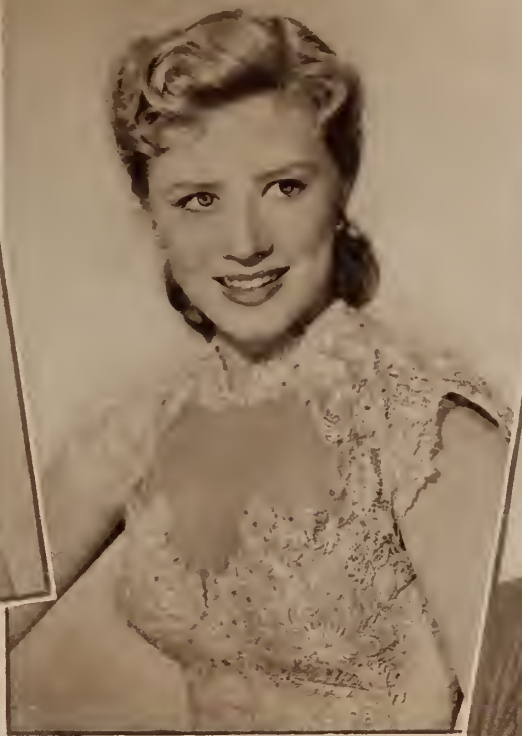
One night WILLIAM CAMPBELL was acting on the stage in Minneapolis, and the very next day he was making a screen test in Hollywood. Screen talent scouts in New York had advised Hollywood executives to keep a look out for him when he went on tour in "The Man Who Came to Dinner," for one of the places in which he would appear would be Los Angeles. The executives were impressed by him but it was not until he was appearing in Minneapolis that they sent him a definite offer. He flew to Hollywood, took the test and was signed for the rôle of a baby-faced killer in *The Breaking Point*. This was immediately followed by an important part in *Breakthrough*.

Born in Newark, New Jersey, on October 30th, 1926, William Campbell decided that he wanted to become an actor when he appeared in school plays, and when his high schooldays were over he went straight away into summer theatres. His only previous film experience before being signed by Warner Brothers was to play in a documentary made in New York for the army. He likes playing tennis and boxing, and says that he can sing and dance "a little bit." He has black hair, hazel eyes and is six feet tall. He has only one extravagance—clothes, and his pet economy is never to take a taxi if he can walk or go by bus. He is fond of reading but does not choose modern literature.

Red-haired MARY CASTLE, who was born in Texas, is one of Columbia's recent finds. She played opposite Jon Hall in the Cinecolor adventure film, *When the Redskins Rode*.



Nita  
Hunter



Right: Joyce  
Holden



NITA HUNTER is a newcomer in so far as grown-up rôles are concerned. She was a child actress but left the screen at the age of fifteen when she married. She was only eighteen when she returned to play in the film *The Men*.

JOYCE HOLDEN made her screen debut in the rôle of Ginger Burton, dizzy blonde in Universal-International's comedy *The Milkman*.

The glorious voice of EZIO PINZA, opera singer and star of Broadway's terrific success "South Pacific," has come to the screen. He went to Hollywood under contract to Metro-Goldwyn-Mayer and made his film debut as co-star with Lana Turner in *Mr. Imperium*.

Irish colleen JOAN KENNY is a farmer's daughter and comes from Co. Tipperary. After an excellent coaching at Dublin's Abbey Theatre School, she came to England and was given a small role in "The Doctor's Dilemma" on tour, after which she joined a Glasgow repertory company. She took a film test at Elstree but did not hear any more about it until an entirely different producer got in touch with her, said he had seen the test and wanted her for a film of his. Joan took another test and was given one of the leading rôles in the Jack Warner film *Talk of a Million*.

Blonde, blue-eyed BARBARA PAYTON had her big chance when she was cast to play opposite James Cagney in *Kiss Tomorrow Goodbye*. She started her career as a model, and then ran her own modelling school in Hollywood, acting in films whenever the opportunity arose and all the time hoping for that one break.

Besides her career Barbara has a number of other interests. She likes ceramics and makes bowls, ashtrays and suchlike things for her apartment. She is also a clever interior decorator, as anyone can see who visits her apartment, for she decorated it herself. Her favourite sports are tennis, swimming, and water-skiing, her favourite colour orange, and her favourite flower lily of the valley.



Joan Kenny

Above: Ezio  
Pinza

Left: Barbara  
Payton



Monica Lewis



Elizabeth Erskine

ELIZABETH ERSKINE went from a Northern Ireland farm to work in a Belfast office, not because she wanted a business career, but because she wanted to be independent. Her parents wished her to study medicine, but she had set her heart on becoming an actress. When the Colchester repertory company visited Belfast she applied for an audition. She was not engaged as an actress but as assistant stage manager, and that was how she came to England. After studying at the R.A.D.A. she tried unsuccessfully to get a stage engagement. Her acting chance came when John Paddy Carstairs was looking for attractive Irish girls to play in the film *Talk of a Million*, and she was cast in one of the leading roles.

Vivacious MONICA LEWIS made her film debut with important rôles in M.-G.-M's *Inside Straight* and *Excuse My Dust*. She was a singer on the radio and in New York's Copacabana and Stork Clubs before going on the screen.

Born in Winnetka, Illinois, ROCK HUDSON had his first taste of acting in high school plays. On graduating he joined the Navy during the war. He was discovered for the screen when delivering a letter to the house of a film agent. He was under contract to Raoul Walsh for a year, and then Universal-International acquired his contract. His first film for U-I was *The Undertow*.

A young French star who had played in Italian films, ODILE VERSOIS, made her British screen debut when she was chosen as Michael Wilding's leading lady in *Into the Blue*. She is the daughter of a former Russian ballet dancer, and has been a model as well as an actress.

CHARLTON HESTON is said to be the first television actor to be given a long-term film contract without having a screen test. He was the star of Studio I productions, a distinguished television show from New York, and he also played on the Broadway Stage. He was introduced to filmgoers in *Dark City*.



Rock Hudson



Odile Versois



(Below) Charlton Heston

Brown-haired, brown-eyed, six feet tall FRANK LOVEJOY was a great success on the radio, but he felt he wanted more acting experience than standing in front of a microphone, so he went on the stage. He received an offer to play in the film *Home of the Brave*, and went to Hollywood. His other films have included *Three Secrets* and *The Sound of Fury*. He was born in New York City on March 28th, 1914.

HENRYETTA EDWARDS has an excellent example to follow, for she is the daughter of Chrissie White and Henry Edwards, who were stars in the days of the silent screen. Chrissie has now retired, but Henry still appears in occasional films. Henryetta made her screen bow in *She Shall Have Murder*.

LESLIE CARON, Parisian ballerina and daughter of a Parisian manufacturer's chemist and an American-born mother, who was the premiere danseuse of the Greenwich Village Follies in New York, was seen by Gene Kelly when she was dancing with the Ballet des Champs Elysees in Paris. Two years later, when he was again in Paris, this time to seek a French girl to play a leading rôle with him in *An American in Paris*, he sought out Leslie and invited her to make a test. This was flown to Hollywood and was so enthusiastically received that Leslie was immediately signed to a contract.

A typical American girl, born in Boston, Massachusetts, SUSAN CABOT had a strange entry into films, for in her first, *On the Isle of Samoa*, she played the rôle of a Samoan native, and in her second, *Tomahawk*, she was a Sioux Indian girl. "All I'm doing in films," she said, "is speaking strange languages I don't understand!" She became interested in dramatics at school and immediately on leaving joined an independent theatre group. She was appearing in television when discovered for the screen.

MARIA MAUBAN, red-haired French actress, has made films in three countries—France, England, and Italy. Her first British film was *Cairo Road*, which was followed by *Gate of Gold*. 5 feet 3 inches in height, she has a 23-inch waist.

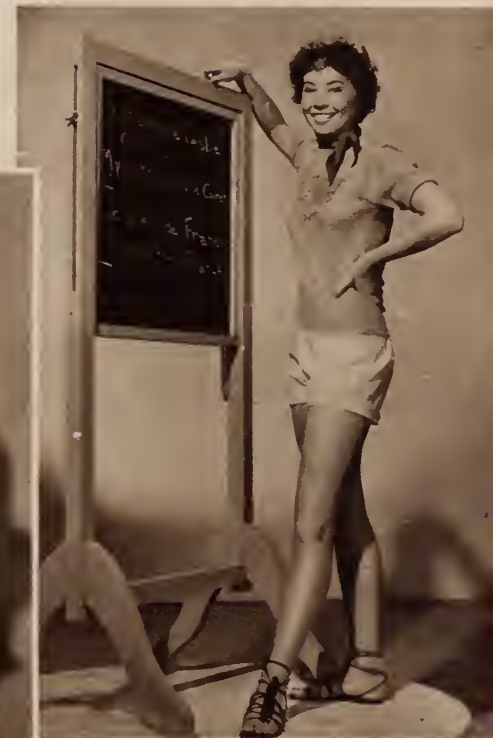
(Below)  
Maria Mauban



Frank Lovejoy



Henryetta Edwards



Leslie Caron



Susan Cabot

Audrey Hepburn



Georges Guetary

Nikki Duval

GEORGES GUETARY, singing idol of France, who was seen on the London stage in " Bless the Bride," made his film debut in Metro-Goldwyn-Mayer's romantic Technicolor musical *An American in Paris*.

A little Swiss miss is NIKKI DUVAL who vies for the affection of John Barrymore, Jr. in *Quebec*. She was born on July 13th, 1930, in Geneva of Swiss and Dutch parents. Her family went to America in 1940. Nikki had her first acting experience in summer stock, after which she attended the American Academy of Dramatic Art and worked as a photographic model after class. She appeared in television programmes before Paramount spotted her. *Quebec* was her first film.

AUDREY HEPBURN, who made her screen debut in the Associated British film *Laughter in Paradise* as the cigarette girl, was born in Brussels of a Dutch mother and Scots father. She received part of her education in England, and when she returned here later she became a member of the Ballet Rambert. Film producer Mario Zampi discovered her for the screen when she was dancing on the stage in " Sauce Piquante."

DAN FOSTER, who was signed to a contract by M.-G.-M. and appeared in the romantic comedy *Three Guys Named Mike*, has been acting since he was five years old. He likes nothing better than his chosen profession, unless it's building railroads.

JOAN DIXON asserts that she is not superstitious. She does, however,

believe that 13 is lucky for her, because it was on the 13th day of the month that she was signed for her first RKO Radio film *Bunco Squad*. Born on June 6th, 1930, in Norfolk, Virginia, she was only three years old when she declared that she was going to be an actress. Immediately she left school she went to New York to seek theatrical work. She was spotted by a screen talent scout and sent to Hollywood. Any type of film part will be welcomed by her, but she confesses that she would enjoy doing slapstick comedy. She is enthusiastic about sports, although she likes to watch them just as much as take part in them. Black-haired, blue-eyes, she is 5 feet 7½ inches tall.



Dan Foster

Joan Dixon





Gina Lollobrigida



Barbara Rush and John Barrymore Jr. in "Quebec"

Red-haired Italian film star, GINA LOLLOBRIGIDA made her British film debut opposite Bonar Colleano in *A Tale of Five Cities*.

BARBARA RUSH, who is seen on this page with John Barrymore Jr. in a scene from *Quebec*, had in a few months after her screen debut made no less than three films. Besides *Quebec* she had played in *The Goldbergs* and opposite Charles Boyer in *First Legion*.

JOHN BARRYMORE JR. became a fully-fledged star in *Quebec*, his third film. He made his debut in *The Sundowners*, and his second film was *High Lonesome*. He commenced his screen career under a disadvantage for he knew that he would have to bear comparison with his famous father. While at school he refused to play in the theatricals because, as he explains it: "I did not want to make a fool of myself and the Barrymore name."

Born in Beverly Hills on June 4th, 1932, he was sixteen years old when he made up his mind to become an actor. Although he cannot have the help of his father in his career he has two good advisers in his aunt and uncle—Ethel and Lionel Barrymore.

Daughter of a musical director and a dancer, MITZI GAYNOR had made a name for herself as a ballerina before she made her film bow in *My Blue Heaven*. On completion of this picture she was given a long term contract by Twentieth-Century-Fox. Her aunt, a dancing teacher, realised that she had talent for the ballet when she was only four years old, but Mitzi did not commence serious training until she was eight. At the age of fourteen she appeared with a light opera company in Los Angeles. "Song of Norway" gave her her first speaking stage part. She has light brown hair, hazel eyes and is 5 feet 6 inches tall.

At college, while studying law, DALE ROBERTSON became an amateur boxing champion and then decided to turn professional. A wound in the knee during the war put an end to his boxing career and it was then he decided to try to be a film actor. His films include *Two Flags West* and *Call Me Mister*.

BOB PATTEN is the son of a lawyer who hoped that he too would take up law, but even in his schooldays Bob wanted to act. He had his first important part in *Twelve O'clock High*. In his spare time he likes to paint and draw.



Mitzi Gaynor



(Extreme right)  
Dale Robertson



(Right) Bob Patten



Mary  
Murphy



Nick Cravat as he  
appeared in "The  
Flame and the Arrow"



James Best



Alex  
Nicol



Barbra  
Fuller



Extreme left)  
(Jesse White



Constance  
Smith

Handsome, 6-foot-tall JAMES BEST is considered by Universal-International to be one of the most promising of their newcomers. He gained a footing on the stage after a short spell as a magazine model, then came to the attention of Hollywood. His hobby is writing short stories and poems.

Practising gymnastics with Burt Lancaster when both were youths brought NICK CRAVAT to the screen. They developed a circus act, and when Burt went to Hollywood, Nick went as well. A part calling for acrobatics in Burt's film, *The Flame and the Arrow*, gave Nick his chance.

MARY MURPHY, who plays the rôle of daughter to Laurence Olivier in *Carrie*, was discovered by a Paramount talent scout at a store in Beverly Hills, where she was a parcel packer.

Prior to going to Hollywood, ALEX NICOL was understudy to Henry Fonda in the Broadway play "Mr. Roberts." *Battle of Powder River* and *Target Unknown* are two of his films. 6 feet 2 inches tall, he has blond hair and blue eyes.

BARBRA FULLER started her career in radio, but her goal was always the screen. Going to Hollywood she was still broadcasting for four years, before she got her screen chance when new faces were required for the film *The Red Menace*.

JESSE WHITE was invited to go to Hollywood to re-create his Broadway stage rôle in *Harvey*. Other films include *Bedtime for Bonzo* and *Katie Did It*. Born in Buffalo, New York, on January 3rd, 1918, he has light brown hair, blue eyes and is 6 feet tall.

After playing the part of the Irish maid in *The Mudlark*, CONSTANCE SMITH quickly gained screen prominence, and Darryl F. Zanuck gave her a seven-year contract, a leading rôle in *The 13th Letter*, and the top feminine rôle in *The House on the Square*. Blue-eyed Constance was born in Limerick in 1929.





Joan Rice



Maria Elena Marques



Hugh O'Brian

JOAN RICE came to London at the age of seventeen to look for a job. She became a waitress because she thought it would be nice to work where there was music. Discovered for the screen she had a small role in *One Wild Oat*, followed by the part of an artist's model in *Blackmailed* and Maid Marian in *Robin Hood*.

After searching the United States, Canada and Mexico, M.-G.-M. discovered MARIA ELENA MARQUES to play the part of Clark Gable's fiery young Indian sweetheart in *Across the Wide Missouri*.

After serving four years in the U.S. Marines, HUGH O'BRIAN intended to go to Yale University, but an actor friend suggested he should go on the stage. He did and liked it. He made his screen debut in Ida Lupino's film *Never Fear*. He is an all-round athlete, writes poetry and sings.

JULIA ADAMS had her film chance through helping to make somebody else's screen test. A young actor was being tested and a girl was needed in the scene—Julia's agent arranged for her to do it. The result was her role in *Lights Out*. She likes swimming, horseback riding, knitting and reading.

VIRGINIA GIBSON, who made her camera debut in *Tea For Two*, began her career in the chorus of light opera. Going to New York she was still in the chorus, but after being an understudy graduated to leading roles. Red-haired, blue-eyed, she is 5 feet 3 inches tall. She can do any type of dancing.

Coming out of the Navy in 1945, DON HICKS could not make up his mind about his future. It was his mother who suggested acting. He was seen on the stage by a 20th Century-Fox talent scout and a long-term contract followed.

KERIMA is the lovely Arab girl whom Carol Reed found in Algiers for *An Outcast of the Islands* after a long search. She had had no acting experience. She studied medicine, but gave that up to accompany her father on his world travels.



Julia Adams



Virginia Gibson



(Extreme right)  
Don Hicks



Kerima



Extreme left :  
Teresa Celli



Left :  
Madeleine Le Beau



Vic Damone

TERESA CELLI was born in Pennsylvania but was brought up and educated in Italy. She commenced to train for a singing career at the age of thirteen and she was helped by her grandmother, who had been a well-known opera singer. When the war broke out, the family moved back to America, but after it was over Teresa returned to Italy and was an apprentice at La Scala Opera Company. She went to Hollywood after an American film executive had heard her sing. Her films include *Right Cross*, *Crisis* and *Black Hand*.

Although Parisienne MADELEINE LE BEAU appeared in a few American films, she is a newcomer to the British screen. Her first film over here was *Cage of Gold*. In her early teens she studied dramatics secretly because she knew her mother would object and to pay for her tuition she sold sweaters which she had knitted. After playing on the stage in Paris she went to Canada and America when the Germans invaded France during the last war. While she was in New York, Charles Boyer chanced to tell her that his studio was looking for an actress to play the part of a refugee Frenchwoman. "Why, that is just the part for me," exclaimed Madeleine. She promptly went to Hollywood and won the role.

After making a success on the stage VIC DAMONE was signed to a long-term M.-G.-M. contract, and given a role opposite Jane Powell in *Rich, Young and Pretty*.

Copper-haired, green-eyed GABY ANDRE had played in European productions but her first major role in a Hollywood film was opposite Steve Cochran in *The Two Million Dollar Bank Robbery*. Another American film of hers was *Please Believe Me*. Originally she intended to be a secretary but her plans were changed after friends entered her photograph in a beauty contest, all unknown to her, and she was the winner.

CARLETON CARPENTER is considered to be an sensational young discovery. Hailing from New England, he made his screen debut in *Lost Boundaries*, and his films since then have included *Three Little Words*, *If You Feel Like Singing* and *Two Weeks With Love*. He can sing, dance and act, and he has never wanted for a job.



Gaby Andre



Carleton Carpenter

Extreme right :  
Marvin Kaplan

Right :  
Joyce Mackenzie

Tom Ewell



MARVIN KAPLAN, who scored his first real film success in *The Reformer and the Redhead*, was a University of Southern California student. At one time he intended to be a teacher, but while acting with an experimental group in Hollywood he was discovered by Katharine Hepburn and had a very small part in her film *Adam's Rib*.

Auburn-haired, blue-eyed JOYCE MACKENZIE was discovered for the screen when she was working in the box office of the Pasadena Community Playhouse. She was working there to help defray the cost of her tuition at the school attached to the theatre. After selling a ticket to a 20th Century-Fox studio executive it was only a matter of weeks before she was acting before the cameras in *Twelve O'Clock High*. This was soon followed by *Mother Didn't Tell Me*, *A Ticket to Tomahawk* and *Broken Arrow*.

TOM EWELL was one of Broadway's most promising actors when he made his screen debut in *Adam's Rib*—in fact, he won no less than three awards in one year for his work in stage plays. He always knew that he wanted to be an actor, but first of all he had a variety of jobs "taken strictly for eating purposes" as he explains. Finally he got his chance on the stage and in radio shows. Other films in which he has played include *A Life of Her Own* and *Mr. Music*.

NANCY DAVIS was born in New York City. Her father was a brain surgeon and her mother had been an actress. She took a very active part

in school and college dramatics and did repertory work during her summer holidays. Her first stage engagement was to tour in a show called "Ramshackle Inn," and later it was televised. Her performance was seen by screen talent scouts. After a few films she was given her star-making role in *The Next Voice You Hear*.

One of the foremost French screen actresses and winner of many awards, MICHELINE PRELLE was born Micheline Chassagne in Paris. She took her professional name from a character she played in a French film. Her first American film was *Under My Skin*; then came *I Shall Return*.



Nancy Davis



Micheline Prelle



*Nita Bieber*

NITA BIEBER, who was born in Los Angeles, danced from the time that she was old enough to learn, and when M.-G.-M. wanted a dancer for *Nancy Goes to Rio* she got the job. This was followed by a more important role in *If You Feel Like Singing*.

Handsome, blue-eyed, dark-haired JEFFREY HUNTER came to the screen after appearing in a university production of *All My Sons*. In less than a month he had a role in two important films, *Fourteen Hours* and *Call Me Mister*.

MARGARET PHILLIPS was a noted star of the Broadway stage before making her film bow in *A Life of Her Own*.

MEL FERRER has achieved success in many branches of the entertainment world—dancing, acting, writing and directing. *Born to Be Bad* and *The Brave Bulls* are two of his films. Born on August 25th, 1917, in Elberon, New Jersey, has brown hair and eyes and is 6 feet 2 inches.

PEGGY O'CONNOR has been described as a "beauty with brains"—she was a Powers model, and won a B.A. degree at college. After a one-line part she was cast in *Where the Sidewalk Ends*.

CRAIG HILL was born in Laguna, California, in 1927. His first film was *Cheaper By the Dozen*, and he was then cast in *All About Eve*. He has light brown hair and blue eyes.

MARILYN MONROE was discovered by 20th Century-Fox, but they dropped her after one or two films, only to sign her to a new contract after her success in the M.-G.-M. film *Asphalt Jungle*. She was then given an important role in *All About Eve*. She is blonde and blue-eyed,



*Peggy O'Connor*

*Above :  
Craig Hill*



*Jeffrey Hunter*



*Margaret Phillips*



*Right, below :  
Mel Ferrer*

*Top of page  
Marilyn Monroe*







 O	 A	GROCER SENDS BOURNVILLE COCOA CHOOSE ANY LETTER
 N	MISS ONE TURN	 C
 U	TO START THROW SIX	HAVE A CUP OF BOURNVILLE COCOA CHOOSE ANY LETTER
GIVE UP ONE LETTER	Another Cadbury game—	 V
 B	<b>HOW TO PLAY</b> —Any number of people can play. Each player needs a counter and must have a pencil and a piece of paper on which he or she should print <b>CADBURYS BOURNVILLE COCOA</b> . The idea of the game is to collect all the letters that go to make up the name of Cadburys Bournville Cocoa. The game is played with a dice, and each player must throw a 6 before being able to start. Once a 6 has been thrown, the player <i>throws again</i> , and moves his or her counter the number of squares shown on the dice, starting from the square marked by the arrow. Whichever letter the player lands on can be ticked off on the prepared piece of paper, or if a 'special square' is landed on, the 'special' instructions must be obeyed. Each player throws the dice in turn—(remember, 6 means another throw)—until one player has ticked off all the letters of Cadburys Bournville Cocoa. He, or she, is the winner and deserves a steaming cup of lovely, chocolatey Bournville Cocoa.	 R
 Y	 D	TIN OF BOURNVILLE COCOA EMPTY MISS ONE TURN
 O	 L	 E
CHOOSE ANOTHER LETTER	 S	 B
 R	CADBURYS <b>BOURNVILLE COCOA</b>	 I
GROCERS SHOP CLOSED FOR BOURNVILLE COCOA MISS ONE TURN	 A	 Y
 U	CHOOSE ANY LETTER	YOU GET A C FOR CADBURYS
 L		



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