

Picture Show ANNUAL





ON OUR COVER : Doris Day and Richard Widmark in *Tunnel of Love*
(Metro-Goldwyn-Mayer).

FRONTISPIECE : Tony Curtis and Jack Lemmon in *Some Like It Hot*
(United Artists).

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Picture Show ANNUAL 1960



Great Occasions In The Cinema

OF ALL the great occasions in the cinema world, glamorous, tinselled, frantically excited as it is, there is in this country one occasion that outstrips all others—the Royal Film Performance.

The 1959 Royal Film Performance was held at the Empire Theatre, Leicester Square, on February 2nd, where so many previous ones have been held.

Suppose that you were lucky enough to have had a pass that enabled you to go into the first floor lounge, after you had pushed your way through the gathering groups in the entrance foyer. There, as you arrived at seven forty-five, the latest time allowed for arrival by car or taxi before the estimated time of arrival of the Royal guests, this year Her Majesty Queen Elizabeth the Queen Mother and H.R.H. Princess Margaret, you might expect that you would have to cool your heels while you felt more and more dull.

Instead you would find your eyes roaming restlessly round the beautifully decorated, roped-in enclosure—for here come the film celebrities who are to be presented and all the women are beautifully gowned and bejewelled and perfumed, and the men are all very smart in their evening dress. Everyone is apparently very much at ease.

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Among those you could see were Lauren Bacall from America, tall, slender, fair, wearing the most gracefully elegant long pale grey dress, above which her hair shone like burnished copper; Janette Scott, gay and giggly; Richard Todd, sternly nervous, with his wife; Juliette Greco, catching all eyes with her Directoire satin gown and her shockingly careless hairdo; Peggy Cummins, young, pink and white with a vivid smile. Then, not so interesting from a fashion point of view—but then who looks at men from that point?—you could see tall Max Bygraves, bespectacled Peter Sellers, and Maurice Chevalier with his blue eyes, smiling mouth and wonderful complexion, brushed and groomed until he looked as if he had just popped out of his valet's hands, and the star of the film which was to be shown, Alec Guinness, the Gully Jimson of *The Horse's Mouth*.

At each end of the place were the television cameras and the heat and buzzing of voices made one feel warm—a sensation which when the arrival of the Royal party was announced and the lights for the cameras were switched on, increased practically to suffocation.

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The stars and directors formed themselves into a line for presentation—then presently there came a hush that was practically a dead silence—H.M. The Queen Mother and H.R.H. Princess Margaret had arrived.

Under the brilliant lights, with the television cameramen concentrating, the Queen Mother and the Princess moved slowly along the line of those presented to them, now and then stopping for a brief chat.

When the ceremony was over we all went to our seats, and when the curtain went up, the stars appeared one by one as their names were called and grouped themselves on the stage.

They included in addition to those already mentioned, Henry Kendall, producer of the stage presentation, Richard Attenborough, Ian Carmichael, Diane Cilento, Renee Houston and Kay Walsh, who both appeared in *The Horse's Mouth*, Virginia Maskell, Simone Signoret, Terry-Thomas and Frankie Vaughan.

Then began the showing of *The Horse's Mouth*, the clever adaptation by Alec Guinness of Joyce Cary's amusing yet savagely melancholy novel, which had already been well received at the Venice Film Festival, winning for Alec Guinness the Volpi di Misurata—the best actor award—for his performance in the film.

How do the stars feel about these premieres?

"Well," said Ian Carmichael, "I was shaking like a leaf for a week beforehand. This time it was considerably better."

The time beforehand had been the year *The Battle of the River Plate* was shown and he had to introduce the stars—each with a quick, sharp phrase or two of formal introduction.

"There was no show that year," he explained.

This year he was one of those who came down the stairs when their names were called and lined up to right and left.

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There has been a good deal of argument about the form the stage show should take, some wanting a sketch to be performed, others not. Ian Carmichael is one of the "nots" and he told me that he had said so firmly. The reasons are mainly two—for performing in front of Royalty, he pointed out, you need perfection and to get that you need two things—good material and unlimited rehearsal. For the Royal Film Performance, even assuming, which is dubious, that you get the first, it is impossible to achieve the second. The reason for this is easy to understand. Say that there are three stars, A, B and C, in an act and they try to arrange rehearsal time. A suggests a convenient time for himself. B and C are working at those times. A and B arrange times—C still cannot make it—then B and C are all right but A is not.

"The result is that when you go on, you're like a bad show of amateurs," Ian Carmichael told me. "I would much rather not do anything."

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There are many other shows—mainly premieres which Royalty sometimes attend—which draw huge and enthusiastic crowds outside as well as inside the theatres.

In America the greatest excitement and turmoil which exceeds all other premiere attractions is the presentation of the annual Academy Awards which took place this year at the Pantages Theatre in Hollywood. It lasted for two hours—the longest programme ever staged—and one hour of it was seen in this country on television.

There were six M.C.s—Bob Hope, David Niven, Tony Randall, Mort Sahl, Sir Laurence Olivier and Jerry Lewis.

Other stars we saw included Shirley MacLaine and Peter Ustinov, Joan Fontaine, Doris Day and Rock Hudson, Maurice Chevalier and Rosalind Russell, Anthony Quinn and Bette Davis, Red Buttons and Shelley Winters, Charlton Heston and Jane Wyman, Wendell Corey and Ernie Kovacs, Dean Martin and Sophia Loren, Gary Cooper and Millie Perkins, Dirk Bogarde, Van Heflin and Elizabeth Taylor, James Cagney and Kim Novak, Irene Dunne and John Wayne, Cary Grant and Mitzi Gaynor.

It takes a tremendous amount of energy and enthusiasm to make these affairs go as they should and we have to honour those who put great heart into these great occasions.



H.M. Queen Elizabeth and H.R.H. Princess Margaret attended a Royal Charity Performance of "Gigi" at the new Columbia Theatre. Isabel Jeans, who officially represented the cast, was presented to Her Majesty.



H.R.H. Prince Philip and Alec Guinness is presented to Queen Elizabeth attend the premiere of "Me and the Colonel." H.M. the Queen Mother at the 1959 Royal Film Performance.





At the Royal Film Performance, H.R.H. Princess Margaret is seen chatting to Maurice Chevalier, who is talking with Gallic verve. On his right is Diane Cilento and on his left, Ian Carmichael, Max Bygraves and Lauren Bacall. On Princess Margaret's left is Mr. Ralph Bromhead, Chairman of the Cinematograph Trade Benevolent Fund, which benefited considerably from the occasion.

Right: Max Bygraves, Peter Sellers, who was then making "I'm All Right Jack," his latest comedy, with Peggy Cummins, whom you will remember in "The Captain's Table." Max Bygraves has recently been seen in "Bobbikins."





Alec Guinness, Renee Houston and Kay Walsh in "The Horse's Mouth," the comedy shown at the Royal Film Performance.



Below: Maurice Chevalier, Leslie Caron, Louis Jourdan and Hermione Gingold in "Gigi," the film with which the Columbia Theatre opened and which ran there for thirty-four weeks before transferring to the Ritz.



THE YEAR'S

BOTH the American Academy of Motion Picture Arts and Sciences Awards and the British Film Academy Awards are eagerly awaited each year, as they have been since they began. Each year the envied winners are honoured—in England by receiving the award of a plaque, specially designed for the Academy by Wedgwood, incorporating the traditional Wedgwood figure of Apollo, God of Light and the Arts; and in America by the award of an "Oscar," the little gold-plated figure, ten inches high, weighing seven pounds. "Oscar," by the way, received his nickname four years after he had come into existence, from the then librarian of the Academy, who said that he reminded her of her Uncle Oscar.



Irene Worth, the best British actress, and Paul Massie, the most promising newcomer, received the awards for their work in "Orders to Kill," which was also adjudged the best British screenplay.



Sidney Poitier, seen above with Tony Curtis in "The Defiant Ones," received an award as best foreign actor for his role. "The Defiant Ones" also received the United Nations award for the best film embodying the U.N. Charter's principles.



Trevor Howard was adjudged the best British actor for "The Key," in which he is seen with William Holden. Right: "Room at the Top" was adjudged the best film from any source and the best British film, and Simone Signoret, seen with Laurence Harvey, the best foreign actress.



AWARDS



Left: Leslie Caron and Louis Jourdan in "Gigi," which this year swept the board with no less than ten awards—for the best film costume design, film editing, the song "Gigi," art direction, set decoration, direction, screenplay, scoring of a musical picture, the best motion picture of the year—and an honourable award to Maurice Chevalier.



Susan Hayward won her Oscar as the best actress for her fine work as the condemned woman in "I Want to Live."



Below: Burl Ives is seen below with Chuck Connors in the role in "The Big Country" which won him his Oscar as best supporting actor.



David Niven, voted the best actor and Wendy Hiller the best supporting actress for their roles in "Separate Tables."

Left: "Tom Thumb" certainly deserved its award for the best achievement in special effects. Here you see one of them—Terry-Thomas and Peter Sellers eyeing five-inch-high Russ Tamblyn who played the title role.



'OSCAR' NIGHT



This year we saw for the first time in our country on television some of the excitement produced at the Pantages Theatre in Hollywood by the 31st Annual American Academy Awards Presentation.

Above is the grand finale on the stage, when those who had taken part in the presentation ceremony, danced. On the right Dana Wynter, Angela Lansbury and Joan Collins in a skit "We're Glad We're Not Nominated," with the "Oscars" in front of them.

Left, June Allyson and Dick Powell (Mr. and Mrs.) and below on the right, Mr. and Mrs. Robert Wagner (Natalie Wood) photographed as they arrived.

Below are some of the "Oscar" winners with their trophies—left to right, Arthur Freed, producer of "Gigi," Burl Ives, Susan Hayward, David Niven, Ingrid Bergman, who presented the "Oscar" to Freed, and Maurice Chevalier in his "Gigi" costume.



TARZAN — HIS CALL GOES ON FOR EVER

AT the moment you read this, a cinema audience somewhere in the world is watching a film about Tarzan, the only character still continuing to-day the popularity he created when he first appeared.

It was in 1916 that Edgar Rice Burroughs submitted to a publishing house a novel, "Tarzan of the Apes," which was an expansion of a character he had created in a short story a few months earlier. Its success was phenomenal, and the first Tarzan novel eventually sold five million copies.

Two years later, in 1918, Elmo Lincoln and Enid Markey stepped before the film cameras for the first silent Tarzan picture—and Tarzan and Jane began their incredible years of popularity. Before the year was finished they had made their second film.

Record-holders as a Tarzan-Jane team are Johnny Weissmuller and Maureen O'Sullivan, who made six films between 1932 and 1942. In these films we saw Cheta, their pet chimpanzee, and Boy. Before giving way to Lex Barker as Tarzan, Johnny Weissmuller was supported by three more Janes—Nancy Kelly, Frances Gifford and Brenda Joyce.

Those who remember Johnny Weissmuller will recall that he was America's Olympic champion swimmer during the 1920's, whose superb physique made him a natural Tarzan—though he never left America to make any of the Tarzan films in which he appeared so successfully.

Other Tarzans who have appeared in over thirty Tarzan films so far made are Gene Polar, P. Dempsey Tabler,

James H. Pierce, Frank Merrill, Buster Crabbe (another great swimmer), Herman Brix (known to-day as Bruce Bennett), Glenn Morris and the two latest, Gordon Scott and Dennis Miller.

Gordon Scott has made four films, *Tarzan's Hidden Jungle*, *Tarzan and the Lost Safari*, *Tarzan's Fight for Life* and *Tarzan's Greatest Adventure*. He is the only Tarzan who has married his film Jane in real life. In his first film, Vera Miles appeared with him. She is now Mrs. Gordon Scott and they have a small "Boy" of their own.

Tarzan's Greatest Adventure is one Tarzan film that was filmed on location in Africa. The difficulties that beset the film-makers in Kenya make one realise that creating the African jungle in a film studio is comparatively an easy task.

Tarzan's tree-house was constructed nearly fifty feet above a crocodile-infested river. One slip on the part of any of the builders would have been his last. One of the most beautiful locations was a stretch of jungle called "Fourteen Falls." It was traversed by a winding river which had fourteen waterfalls and made necessary five separate crossings in half a mile—each one demanding bridges strong enough to carry heavy equipment. A heatwave struck the country—but working seven days a week up to fourteen hours a day nobody had time to feel dizzy, although under the harsh heat make-up dried and hair bleached, canoes and boats warped and sank. There were no camera tricks in this picture.

"Tarzan" is a word that has been adapted into the language of every country in the world, including Russia, France and Africa, where apparently the people love the fantastic interpretation of their own land. In these countries the dialogue—which is always kept to a minimum—is dubbed, so that everyone who sees a Tarzan film can believe that Tarzan is a countryman of their own.

Thirty-four pictures starring various Tarzans have now been made. His call, first heard as Johnny Weissmuller yodelled into the microphones in *Tarzan the Ape Man* back in 1932, will indeed go on for ever.



Left: Dennis Miller, who is the screen's newest Tarzan, as he appears in "Tarzan, the Ape Man."

Right: Johnny Weissmuller and Maureen O'Sullivan, the screen's record-holders for the number of times they appeared as Tarzan and Jane, with Johnny Sheffield as Boy and Cheta the chimpanzee in "Tarzan's Secret Treasure."



VERSATILITY—

Versatile character actor FRED CLARK began his screen career in 1938 and apart from a few interludes when he has played on the stage, served in the U.S. Forces and appeared on television, he has been in constant demand for films. Born on March 9th, 1914, in Lincoln, California, he makes a point of seeing as many films as possible, viewing them from a technical standpoint, under the heading of "education." Some of his more recent films have been *Don't Go Near the Water*, *Mardi Gras* and *Auntie Mame*.

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Possessing a wonderful sense of humour, GIG YOUNG (below) has an easy-going personality but remains serious on one subject—his film career, in which he prefers to play a wide variety of roles. Born Byron Barr on November 4th, 1913, he took his screen name from a character he portrayed in an early film *The Gay Sisters*. He loves to potter around his house and garden but says he also wants to travel extensively. His chief interests are golf, art, books and dogs.



Tall, dark and handsome, Australian-born actor ROD TAYLOR at one time wavered between an art or acting career. Acting finally won the day after he worked for a department store creating and painting special backgrounds for fashion displays. Acclaimed by newspaper critics as the best actor of stage and radio in his home country, a visit to Hollywood led to films there. He loves to swim and ride horseback.

—and CHARM

A pert and pretty young lady for whom the future holds great promise is blonde teenager SANDRA DEE (right), who is already a top model, television actress and film star. Born on April 23rd, 1942, she made her screen debut in *Until They Sail*, and with her subsequent film roles became firmly established in Hollywood, where she lives with her mother and their two pet dogs—Tiki, a Pomeranian, and Melinda, a toy poodle. Her hobbies include ice skating, horseback riding, reading—especially film magazines—and cooking.

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Instilling a love of the theatre by reciting long passages from Shakespeare's works is how DIANE BREWSTER'S grandfather helped to further his granddaughter's dramatic talent. Apart from a short time when she worked as a secretary, she gradually reached Hollywood via commercial and industrial films, and television. *The Man in the Net*, *The City Jungle*, and *The Invisible Boy* are among her latest films. Auburn-haired, hazel-eyed and 5 ft. 6 ins. tall, Diane loves to discover new recipes then invites her friends to her apartment to taste them.



As far back as gifted, talented SUSAN KOHNER can remember she has always wanted to be an actress and, as the daughter of Lupita Tovar, former star, and Hollywood agent Paul Kohner, it was natural enough that her career should be in show business. Television, stage and film work keep her busy but she still finds time to study and write short stories.

SAM GOLDWYN:

Quality Always Comes First

It was a sudden whim that took Samuel Goldwyn into a tiny picture house in New York one humid afternoon in August 1913. Sam, a dedicated and successful seller of gloves, had the afternoon free and he was looking for a little relaxation. "I could have just as easily wandered into a park," he says, looking back on the occasion. Instead he went to see the new flickering phenomenon and came out determined to produce films.

With Jesse Lasky and Arthur S. Friend he formed the Jesse Lasky Feature Play Co. On a slim budget they launched their first production. They called it *The Squaw Man*. To direct it a young playwright was hired. Name of Cecil B. DeMille.

The Squaw Man was one of the first full-length films to be made in the States and it was an enormous success. The new company quickly followed it with another hit; *Brewster's Millions*.

Three years later Goldwyn sold his interest in the company for nearly a million dollars.

In 1917, with Arch and Edgar Selwyn, Goldwyn formed Goldwyn Pictures Corporation. To break his rivals' virtual monopoly of the top screen stars, Goldwyn persuaded some of the leading celebrities of the legitimate stage and opera to appear in his pictures. And he persuaded them with—for those times—fantastic salaries, paying something in the region of £4,000 a week. He also employed well-known artists and scenic designers to create the settings for his films.

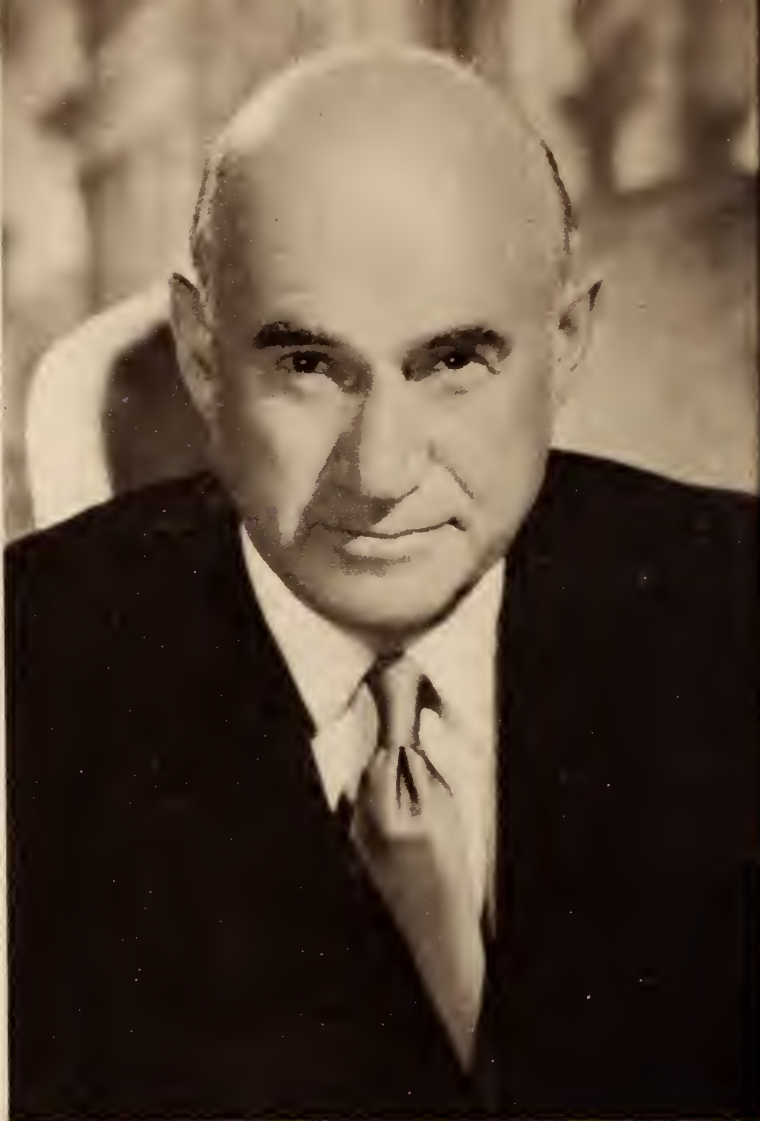
But Goldwyn had never been happy working for amalgamations. Always a man of independent thought he hated the idea of being shackled by directors and shareholders. In 1924 when the Goldwyn company merged with Metro and became Metro-Goldwyn-Mayer he sold out and from that day has been an independent producer, backing his choice of pictures with his own money. Although Goldwyn opted out of the merger, M-G-M retained his name as testimony to his part in its creation.

Much has been written of Sam Goldwyn's gags . . . of his quaint English. The following are alleged Goldwynisms: (1) "My wife has such beautiful hands . . . I'm going to have a bust made of them." (2) "I can give you my answer in two words: im-possible." (3) At lunch he tells his friends that he has signed a great new artist; a musician better than Stokowski. "Who is this genius?" ask his friends. "I can't tell you," hedges Sam. "Go on, Sam. Anyway, tell us his initials." "Very well," says Goldwyn (a deep breath), "Jascha Heifitz."

Sam Goldwyn does not admit to the authorship of any of the hundred or so sayings attributed to him. But he doesn't mind—if they are funny. "If they make people laugh why should I be angry?" However over the less funny ones he can be a bit touchy.

Goldwyn Pictures have figured in every election since the beginning of the Academy Awards, winning twenty-seven awards in one category or another. In 1947 Goldwyn won one of the prized statuettes himself for his production of *The Best Years Of Our Lives*.

In 1953 he was paid a unique home town tribute by the mayor of Beverly Hills who declared "A Samuel Goldwyn Day" and gave him a medal in commemoration of his many cultural and charitable activities.



There have been many memorable moments in the Goldwyn life but there is one he treasures above all the others; the day in 1925 when he went to a party and met a beautiful actress. They married shortly after and now, thirty-four years later, still qualify as one of Hollywood's perfect couples. Goldwyn claims that his only failures have resulted from neglecting her advice.

Sam Goldwyn, who is seventy-five, has just completed his sixty-ninth picture. It is also his most ambitious. For years he wanted to put *Porgy and Bess*, the George Gershwin/DuBose Heyward classic, on film. So had numerous other important producers. But there were always obstacles which prevented full agreement on the part of the Gershwin estate, the widow of DuBose Heyward and the American Theatre Guild.

Eventually all obstacles were overcome and Sam Goldwyn was given the go-ahead to make the picture.

Goldwyn says: "*Porgy and Bess* with all its eloquence, its poetry, its portrayal of universal emotions, its magnificent music, has always appealed to me. But I am only one. It has moved the hearts and souls of millions. It is the greatest classic of the American Theatre, with an appeal for all peoples everywhere."

For Samuel Goldwyn, who arrived in the United States a poor Polish youth with scant knowledge of English, the making of the American classic is a dream come true.

But having seen the dream become reality he will not relax and wallow in the nostalgia of past successes. His eyes are firmly fixed on tomorrow. And that seventieth picture.

AND NOW... THE LATEST, GREATEST,
IN A LONG LINE OF GOLDWYN EPICS

PORGY and BESS

After ten years of patient negotiating this great American musical drama becomes a film classic, and the immortal Gershwin melodies sound even more wonderful reproduced through the six-track stereophonic sound system of Todd A0.

Right: Dorothy Dandridge as Bess and Sidney Poitier as the crippled beggar, Porgy

★ ★ ★

Catfish Row, which figures so prominently in the story



If you were cast away on an island and could take a film projector and ten films of your choice . . .

WHICH WOULD YOU CHOOSE?

It's not a bad little island ; plenty of food, a cool stream, a well constructed hut with all mod. cons. and a perfect climate. Only one snag ; you're likely to get a bit bored after a few years so it is just as well to make a careful, considered choice of films. You may not agree with mine. But then . . . we won't be on the same island.

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HELLZAPOPPIN'. Just about the whackiest film ever made. Starring Ole Olsen and Chic Johnson, and loosely based on their four-year Broadway success, *Hellzapoppin'* opens with a dance routine in Hell and proceeds from that moment to knock all kinds of Hades out of conventional film-making. The actors talk to the audience . . . and the things they say to Louie who is projecting the film ! It seems Louie has a girl in the box with him and that explains why the film sometimes runs upside down or gets stuck halfway between frames, squashing everyone into the top half of the screen. It also explains why a mob of Indian braves suddenly appears in a lavish ballroom scene asking "which way did they go?" The Indians have nothing to do with *Hellzapoppin'*; and it appears they should have been in a Western. Olsen and Johnson pulled more sight gags in *Hellzapoppin'* than any picture before, or since. Aiding them : Martha Raye as a gargantuan "baby" who has a Canadian Mounted Police approach to life—she always gets her man ; Hugh Herbert, burbling like a coffee percolator and with the ability to disguise himself in a variety of human and sub-human shapes ; Mischa Auer as a Russian Count and a host of other padded cell types.

After years alone on a desert isle you will probably think of *Hellzapoppin'* as a sane film !

★ ★ ★

FANTASIA. Eight wonderful music classics conducted by Leopold Stokowski and visnally interpreted in Disney cartoon magic. This is an absolute feast for eye and ear. I think *Fantasia* would be my most played film on the island. Just look at the programme : Toccata and Fugue in D Minor by Bach ; The Nutcracker Suite by Tchaikovsky ; The Sorcerer's Apprentice by Dukas ; Rite of Spring by Stravinsky ; The Pastoral Symphony by Beethoven ; The Dance of the Hours by Ponchielli ; Night on Bald Mountain by Mousorgsky ; Ave Maria by Schubert. Bliss, bliss . . . not a twanging guitar among the lot !

★ ★ ★

WITNESS FOR THE PROSECUTION. Agatha Christie's thriller brilliantly scored for the screen. Everything about this film is professional ; its plot, its dialogue, its players, its direction. Charles Laughton, Elsa Lanchester, the late Tyrone Power and Marlene Dietrich are the top names and each gives a wonderful performance. Director is consistently good Billy Wilder. The film's startling climax never fails to startle however many times you see it.

CITY LIGHTS. This Chaplin classic was first screened in 1931 and has been re-issued many times since. An undatable film that is generally reckoned to be one of the most hilarious ever made. It is 83 minutes of sheer joy. In addition to comedy it has some beautifully tender scenes between Chaplin and the little blind flower girl with whom he has fallen in love.

★ ★ ★

BICYCLE THIEVES. A memorable Italian film which has won awards in practically every country in which it has been shown. Made soon after the war on a wafer thin budget, it has no stars and uses hardly any studio scenes. The people it portrays are believable, the backgrounds are real, too. It's the story of a father and his small son—the latter a wonderful scene stealer—and tells of their heartbreaking search for the father's stolen bicycle. Without it he will be back again among the millions of unemployed. The final scene when he is confronted by thousands of unattended bikes outside a football stadium and of his attempt to steal one, to the horror of his son, is a treasured film memory.

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INDISCREET is a complete contrast to the one above. Here we have a sophisticated, witty, tongue-in-the-cheek romp played by those two masters Ingrid Bergman and Cary Grant. The delightfully casual way Bergman and Grant stroll through this film and the warm glow they give their screen romance is something delightful to see. Another reason, too, why this film is on my island list . . . the brilliantly designed and furnished settings. I can see the Bergman flat now : the soft Regency blue of the walls, masses of cushions, lamp shades of vivid hues and the walls covered with innumerable paintings by Picasso, Dufy, Roualt and John Piper. The colouring of each painting enhanced by imaginative framing. Yes, *Indiscreet* is a rich film. Something to savour among the austere bits and pieces of my island hut.

★ ★ ★

MARTY. Chosen because I would want something scripted by Paddy Chayefsky. I could have just as easily gone for his other films—*The Bachelor Party* and *Wedding Breakfast*—but *Marty* gets the verdict. Ernest Borgnine as the fat, ugly man, and Betsy Blair the plain, shy girl finding love when they had both feared it had passed them by, give compelling performances. Here's a picture with heart.

★ ★ ★

CARLTON-BROWNE OF THE F.O. For something essentially British this would be my choice. The Boulting Brothers' film guying—ever so slightly, in fact, it could almost be documentary—the Foreign Office is a gem. Seeing it would make me hope that one day a Terry-Thomas type would hear of my existence on the island and send a gunboat to protect me.





Left : Ole Olsen, Mischa Auer and Chic Johnson in a scene from "Hellzapoppin'." Nothing was too crazy for this film which opened in London, Friday, February 13, 1942.



Right : In Disney's wonderful "Fantasia" the croc and the hippo are unusual partners in The Dance of the Hours.



Mitzi Gaynor washes that man right out of her hair in the Todd AO wide screen epic "South Pacific."



"City Lights," Chaplin's classic comedy, was first released in 1931 and it hasn't dated. Here's Chaplin with Harry Myers as the eccentric millionaire.



"Indiscreet," witty and sophisticated . . . with champagne performances from Ingrid Bergman and Cary Grant.



Thorley Walters and Terry-Thomas as muddle-through-terribly-upper-crust Englishmen in "Carlton-Browne of the F.O."



"Witness for the Prosecution" . . . memorable for much fine acting, particularly by Charles Laughton as the irascible Sir Wilfred Roberts.



Giulietta Masina . . . girl with the Chaplin appeal. This scene is from "La Strada," a film which preceded "Cabiria."


CABIRIA for the magic of Giulietta Masina. She is the female Chaplin able to invoke all the master's tricks of comedy and pathos and in *Cabiria* she has a field day. She portrays a streetwalker with a heart of gold. Her faith in human nature is not shattered even after she is twice almost killed by men whom she thinks love her for herself and not her hard-earned lire.

★ ★ ★

SOUTH PACIFIC. I would have to have a big musical extravaganza, something which only Hollywood can turn out. And what better choice than this one? It contains some of Rodgers and Hammerstein's most beautiful music; the gay infectious *Happy Talk*; the enchanting *Some Enchanted Evening*, the rumbustious *Honey Bun*, the rollicking *There Is Nothing Like a Dame*, the haunting *Bali Ha'i*. Add the talents of stars like Rossano Brazzi and Mitzi Gaynor, screen the whole thing in glorious colour through Todd AO projection and you have breath-taking spectacle.


Well, there you have my ten. Why not go ahead and list yours . . .

Portraits in the following 16 pages are of : Anthony Newley, Joanne Woodward, Howard Keel, Dean Jones, Martha Hyer, Kathryn Grant, Hardy Kruger, Harry Belafonte, Fay Spain, Luana Patten, Curt Jurgens, Anthony Quayle, Tina Louise, Mylene Demongeot, Louis Jourdan, Rhonda Fleming.



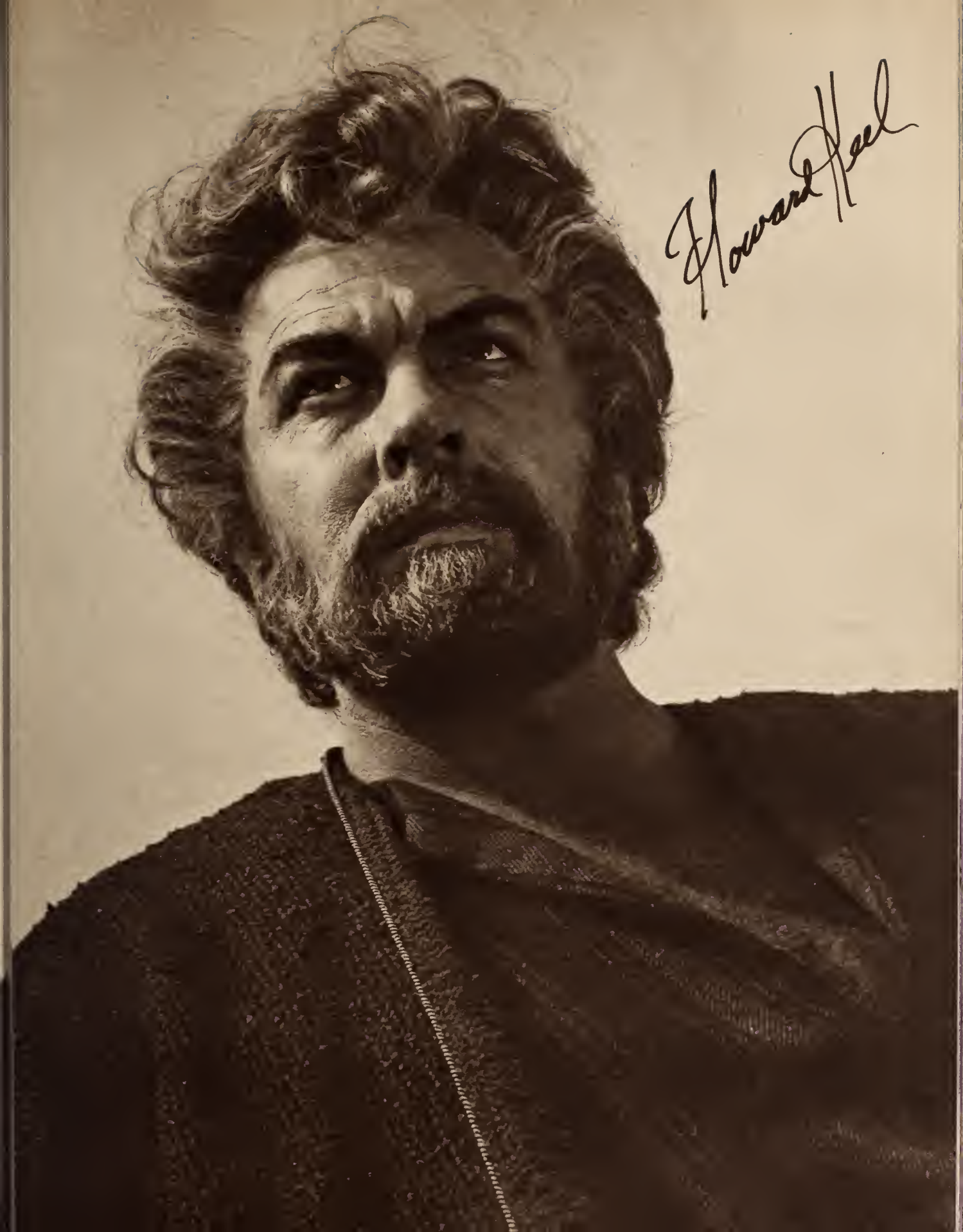
Best Wishes
to "Picture Show
Annual"

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To "Picture Show Annual"
Best Wishes
Joanne Woodward

Howard Hall





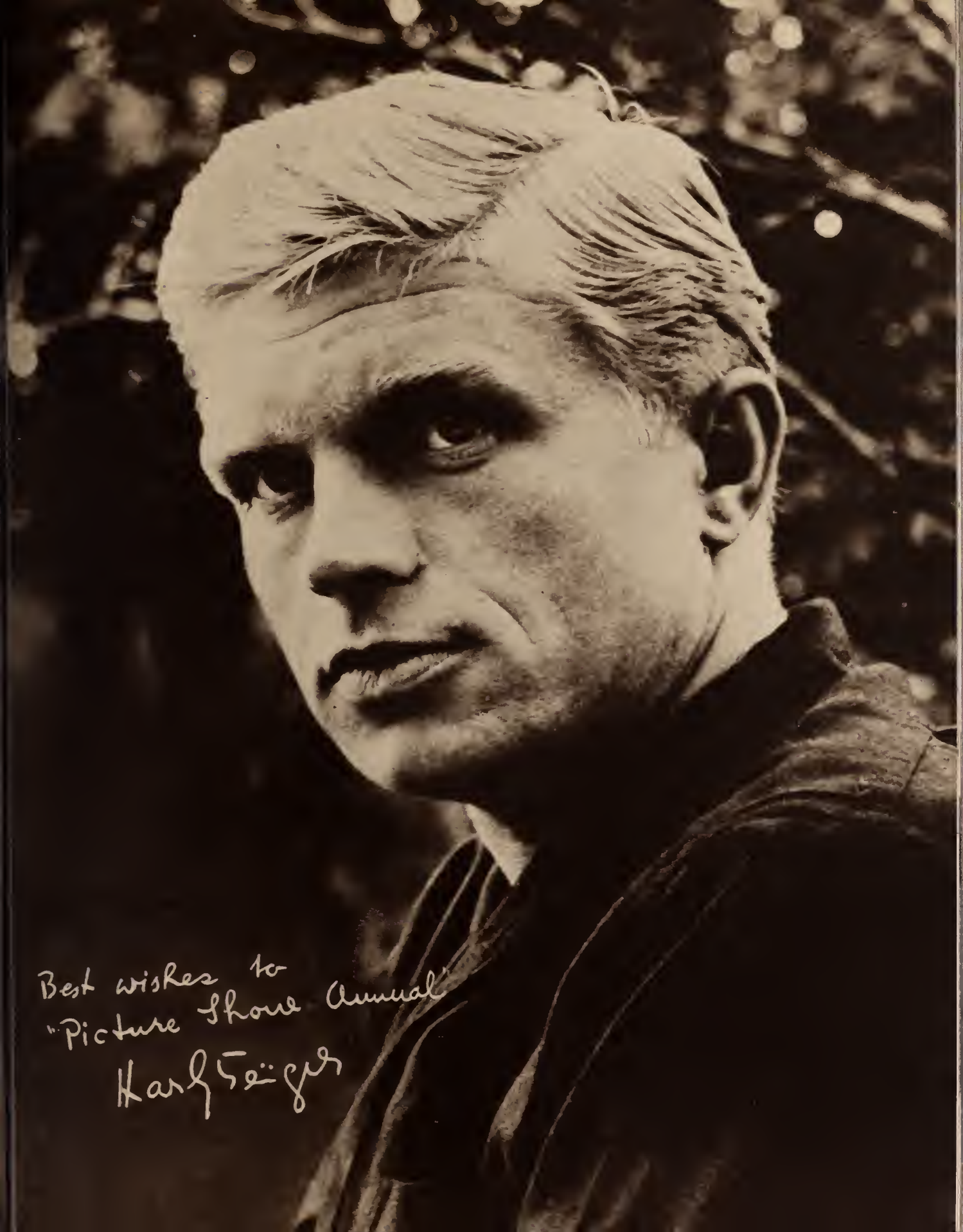
Picture Show Annual
Sincerely
Walter Jones

Martha Hyer






Best Wishes
to 'Picture Show
Annual
Fathya Grant



Best wishes to
"Picture Show Annual"
Harold Feigler



To Picture Show Annual
My very best wishes.
James Earl Ray



With best wishes
to Picture Show Annual
Loy Spain



Best of the
to picture show
Lena /

Evelyn J. J. J.





All good wishes
to "Picture Show Annual"
Arthur D. Quinlan

All the Best
Time Louise





Mylène Demongeot.

To Picture Show
Annual
Luis F. Forder





Picture Show Annual
Most sincerely,
Rhonda Fleming

Laughter All the Way

WHAT makes us laugh? It is a question almost impossible to answer. What appears irresistibly funny to one may be tragedy to another. All great comedians have realized this, whether they were writers or actors, whether they lived thousands of years ago or today, when the demand for comedy has reached the highest peak although not exactly the highest level.

When films first began to become popular entertainment the demand for laughter began. In America, the Keystone Kops and the bathing beauties combined comedy and comeliness. The *Our Gang* comedies, as you may remember, related the laughable adventures of a crowd of children.

But the greatest name that emerges from that silent period is Charlie Chaplin's. I can remember a little song children used to sing about him during World War I (he was widely famous and popular even then) and his bowler, cane, baggy pants and outsize boots were the trade-marks of the man he made everyone acknowledge.

Charlie Chaplin is a little man with a great heart and understanding—and part of his understanding is that tragedy always underlies true comedy. Those who remember his *Gold Rush* will never forget the meal that he set in his shack amid the snows for the girl with whom he had fallen in love, and patiently waited for her arrival; and the comic sequence in which his companion goes off his head with hunger and tries to shoot Charlie, imagining him to be a delectable mouthful of food. Both would have been tragic if they had not been so comical.

In all his films, Chaplin has delicately underlined the pathos and tragedy of the little man he portrays and this has added to the richness of the jest.

That was a time of great comedians, including Ben Turpin, Harold Lloyd, never-smiling Buster Keaton, Louise Fazenda and that great pair of comedians, Laurel and Hardy, in which again pathos was hand in hand with laughter. Laurel and Hardy were followed by two other pairs of comedians, Wheeler and Woolsey, and Abbott and Costello, but these two laid their comedy on broader lines and broad jokes.

Comedy has altered a great deal since the days of the early silent comedy films, when gag men were paid large sums to think up amusing situations, for it was on situations that all these comedies were based. Since then talkies have arrived—and this has meant that crackling dialogue has had to march beside comical situations.

Bob Hope was one of the first real comedians to appear in talkies—and he won immediate popularity with his wisecracking and singing the song *Thanks for the Memory* with Shirley Ross in *The Big Broadcast* of 1938, his first film.

His gorgeously funny *Road* comedies with Bing Crosby and Dorothy Lamour added tremendously to his popularity—and he is still as amusing, twenty years later, as those who saw *Alias Jesse James* will attest. He has won the title of Hollywood's No. 1 Ambassador of Good Will and has earned it both as a comedian and a human entertainer—he symbolises life and laughter.

His greatest friend is Bing Crosby—they work together, play golf together and fling ruderies at each other. Bob Hope calls Bing "Blubber" and Bing, of course, calls Bob "Ski-nose" and says of him that he is the "nearest thing to perpetual motion." Bob's wife, Dolores, to whom



Bob Hope as he
appeared in
"Alias Jesse
James."



From a one-reeler of early silent days. In the middle are Harold Lloyd and "Snub" Pollard, while Bebe Daniels is seen on the right and Hal Roach, the director, is at the left.



he has been married for more than twenty years, says that his humour is not reserved for his shows—he is just as funny off-stage as on.

Another great comedian is Danny Kaye, who after appearing in this country apparently without raising a smile, appeared on the screen over here in 1944 in *Up in Arms* and immediately hit our jackpot.

He has been married to Sylvia Fine since 1940—and her brilliant talent as a writer produced patter which Danny alone can put over. They work together like a pair of sensitive hands in well-fitting gloves.

His performances are always energetic and full of pep—and I remember that his presence at the opening of the Warner Studios at Teddington many years ago, during one or two dignified speeches, was marked by chuckles from the electricians and prop men from a distance—Danny Kaye had slipped away in the crowd and was entertaining them.

He has never appeared in more than two films a year—and he plans to keep it that way.

Did you know that originally he intended to be a doctor? When he was making *Merry Andrew*, Danny said, "But perhaps I am a doctor. A great many people seem to think that when a person goes to the movies he forgets his troubles for a couple of hours. Medicine in a different form is being administered."

I'm sure that Dr. Danny Kaye has made us all feel a great deal better while we have been laughing with him.

Although Danny Kaye was hailed as an "overnight success," he indignantly refutes that. He says that he won his first minor success after beating his brains out all over the world for twelve years.

Today Jack Lemmon, who since 1954 has won great applause—and an Oscar—for his brilliantly amusing acting, says that such work is not necessary. Television, according to him, is the best proving ground of the young actor. In 1953 he had behind him some five hundred TV shows—and in addition to his screen work he still does TV appearances.

When he is not acting in films and TV or doing recordings (he has a good tenor voice and plays the piano, ukulele and harmonica), he writes songs. And those

(Continued)

*Danny Kaye in
"The Five Pennies."*



Doris Day and Richard Widmark are toasted by Elisabeth Fraser and Gig Young on their forthcoming adoption of a baby in this scene from "The Tunnel of Love."



Tony Randall, Debbie Reynolds, Una Merkel and Paul Douglas in one of the many amusing scenes from "The Mating Game."



Jam session, new style in a Nissen hut, is led by Private Anthony Newley with accompaniment from David Lodge on forks in "Idle on Parade."

Below: Two "whistle-bait" ladies hurry to catch a train—Tony Curtis and Jack Lemmon in "Some Like it Hot."



Funeral fun in "Too Many Crooks" shows us Bernard Bresslaw, Sidney James and George Cole carrying out their plan of kidnapping a wealthy man's daughter.



Left: Arthur Askey and Sidney James in "Make Mine A Million."

Right: Tim Considine and Tommy Kirk decide that returning "Shaggy" to her owner will give them an opportunity to meet a new girl who has just arrived in their neighbourhood in "The Shaggy Dog."





Charlie Chaplin, with apprehension, and Harry Myers, with great bonhomie, greet a policeman in "City Lights."

Buster Keaton in the comical song number in his first talkie, "Free and Easy."



Below: Ben Turpin, formerly a popular silent comedian, shows a copy of Picture Show dated 1920.

Bud Abbott and Lou Costello in "Dance with me, Henry."

Right: Louise Fazenda.

Below: Laurel and Hardy, who graduated from two-reelers to full-length comedy features.





Ian Carmichael and Alastair Sim in a scene from "Right, Left and Centre," which deals with a stately English home which has been converted into something like a fun fair.



Right above: Bill Travers tries to explain that he is not going to marry Bernadette O'Farrell but Jefferson Clifford finds it hard to believe, in "The Bridal Path."

who saw him in *Some Like it Hot* will not forget him and Tony Curtis as two members of a female orchestra—nor their resultant entanglements. Female impersonation, according to Jack Lemmon, is certainly no joke. He and Tony Curtis spent two hours in the morning, before they started work, being made-up, then kept an electric razor beside them all day to remove the slightest vestige of stubble from their faces, powdering afterwards—it meant shaving sometimes five or six times a day.

They also had to shave their armpits, their chests and their legs—and with silk stockings, Jack Lemmon said, their discomfort was absolutely unbelievable.

As for acting in comedy, he said that he looked on it as no different from acting in drama. Getting the feel of the thing was all-important, he told me. Once you have that, you do your best—the rest is in the lap of the gods.

Tony Curtis, by the way, has proved himself a versatile and capable young actor. Whether he's being a female impersonator or a fugitive from a chain gang as he was in *The Defiant Ones*, he is always convincing. In fact, he has said, "I'd die if I couldn't work."



Terry-Thomas and Peter Sellers step with dignity over fallen members of the Guard of Honour in "Carlton-Browne of the F.O."



Estelle Winwood, Dame Sybil Thorndike and Kathleen Harrison as they appear in "Alive and Kicking."



Jerry Lewis tries to find Harry Hare, who is enjoying a meal from a hat in "The Geisha Boy."



The Crazy Gang—Jimmy Gold, Bud Flanagan, Teddie Knox, Jimmy Nervo and Charlie Naughton—have just been promoted from labourers to circus performers—a scene from "Life is a Circus."



David Niven and Shirley MacLaine watch as Mickey Shaughnessy samples a cigarette in "Ask Any Girl."



Peter Sellers as the shop steward in "I'm All Right, Jack" gave a superb performance that was acclaimed by everyone.

Another great comedian is Jerry Lewis, who made his stage bow at the age of five by singing on the stage the chorus of *Brother Can You Spare a Dime*. Ten years later he made his first regular stage appearance. In 1946 Jerry Lewis joined forces with Dean Martin. In 1950 we first saw them here—they hit the roof with their mad comedy, satirical as well as slapstick. Seven years later, Jerry Lewis appeared in *The Delicate Delinquent* for the first time without Dean Martin.

For the first time, too, he changed the character he portrayed and made him a pathetic little figure that was as touching as amusing—and he says that for him comedy is a combination of situation, sadness and gracious humility.

Those who saw him in *The Geisha Boy* undoubtedly enjoyed the scenes he shared with Harry the Hare, the rabbit who acted so superbly in it.

How about English comedians? There are Bernard Bresslaw, Arthur Askey, Sidney James, Anthony Newley, Terry-Thomas, Peter Sellers, and Ian Carmichael. Occasionally Bill Travers appears in comedy as he did in *The Bridal Path*.

They represent the various kinds of comedy that appeal to us—from broad slapstick to subtle satire. Many of the comedians have used a phrase that is tagged to them for ever more. Remember "Can you hear me, moother?" which won Sandy Powell fame a few years back? More recently Bernard Bresslaw and his "only arsked" has caught the fancy of the fans.

Subtle and sophisticated is the work of Terry-Thomas and Peter Sellers, whom we first saw together as that rollicking, inept pair of villains who kidnapped five-inch Russ Tamblin in *tom thumb*. Then they were seen in the Boulting Brothers' comedy, *Carlton-Browne of the F.O.* In this we saw Terry-Thomas as the well-bred and educated but dim-witted Foreign Office minion who found himself on a small island unexpectedly pitted against the slippery cunning of the local Prime Minister, played by Peter Sellers. The stars played their scenes without any of the comedy stresses that so often have the effect of strain. They appeared again together in *I'm All Right, Jack*, in which Peter Sellers made a tremendous success as the shop steward.

A British star who first made his name in light, frothy comedy in Hollywood and has since appeared in this country as well—and not always in comedy—is Scottish born David Niven, who has been entertaining us since 1936, with time out for his six years of war service in World War II. In his latest films he has shown us that the years have added only maturity to his amusing charm. He has two simple philosophies in life—happiness is based on work—and work can be fun.

HE LIKES THEM

WHEN he was over here filming, CARLO JUSTINI was asked what he thought of England. His reply was simply, "I like English girls," and judging by his success with them, he has registered with the English misses.

Tall (6 ft. 4 ins.), good-looking and charming mannered, he was an officer in the Italian Navy, but on the advice of a film director resigned his commission to attend an acting school. He has also appeared in a number of Italian films.



BING'S SON

BING CROSBY'S eldest son, Gary, is now making a name for himself as a singer and actor.

At school Gary was keen on athletics and would have liked to become a coach or professional footballer, but a several times dislocated shoulder put paid to this ambition. He and his four brothers were brought up with a normal childhood and schooling, but having done odd spots in some of his father's programmes and during his national service entertained some of his fellow recruits, it seems only natural that he should gravitate to show business, especially as he appears to have inherited some of his father's mannerisms and abilities.



SWEDISH MISS

BEAUTIFUL Swedish-born INGER STEVENS nearly didn't make her screen debut. She was stricken with appendicitis two days before shooting started, but luckily for her the company thought she was worth waiting for.

A blue-eyed blonde, she is independent, self-sufficient and determined, admits to a weakness for clothes, takes most jewellery in moderation, but has a passion for pearls.

SPECTA

How do they get to the screen, these mighty epics? This article tells you.

THRILLS, turmoil and excitement, colour and mass movement on a wide screen in Italy, Japan or the South Sea Islands—these are the attributes of the spectacular film which is now back in favour with a bang after the post-war years had precluded all possibility of it.

Many can still remember D. W. Griffiths' films like *Birth of a Nation*, *Intolerance* and *Orphans of the Storm*. They were the beginning of the great spectacular films. Cecil B. DeMille followed him and won fame as the producer of such films as both *The Ten Commandments*, *King of Kings*, *The Sign of the Cross* and *Samson and Delilah*. *Ben Hur* made a tremendous impact on its showing here in 1927, as did *Gone with the Wind*.

There have been other films which have won applause for the beauty and spectacle of their productions. Among them are some from pre-war Germany, when they produced such films as *The Nibelungs*. France and Italy also sent us some very fine films.

There are also many minor spectacular productions, which, although they may not have had the publicity or popularity of those mentioned, have nevertheless won their way to our memories.

Now Dino de Laurentiis, the Italian producer, who a few years ago gave us *War and Peace*, the film version of Tolstoy's famous novel, has produced *Tempest*. As *War and Peace* was set in Russia and dealt partly with the Napoleonic invasion of Russia, so *Tempest* is also Russian. It is based on Alexander Pushkin's famous book and tells a powerful story, crammed with violence and excitement, of the rebellion in 1772, of thousands of Cossacks, Tartars and death-defying Baschiri, led by Pugachov, a Cossack, against the armies of the Czarina, Catherine the Great. Woven into this fierce, furious drama is the love story of two young people who are caught in the turmoil which raged in the steppes of South-eastern Russia.

Count Peter Griniev, a young officer in Catherine's Guards, who were chosen for their looks and the possibility of their physical appeal to the Czarina, is drunk and passes out on parade.

Catherine promptly banishes him to Fort Bjelogorsk, in the steppes of South-East Russia. On the way there one night he saves a Cossack from freezing to death, not realising that in doing so he has shaped his own destiny—for the Cossack is Pugachov, who is to become leader of the Cossack uprising against Catherine in 1772.

On arrival in Fort Bjelogorsk, Peter meets Masha, the commandant's daughter, with whom he falls in love. They announce their engagement after some time, and as they do so Pugachov successfully attacks the fort which is given no help from any other source. Peter is saved from death when Pugachov recognises him and allows him to leave.

At a neighbouring fort he is so irritated by the attitude of his superior officers when he tries to warn them of Pugachov's strength that he leaves without permission and marries Masha. There follows a great battle between Pugachov's men and Catherine's army which Pugachov eventually loses, with the result that Peter, denounced by a treacherous officer with whom he had duelled over Masha, is sentenced to death. It is only Pugachov's final intervention with Catherine before he faces the executioner's block that saves Peter's life.

It was filmed in Jugoslavia, with some 4,500 Jugoslav cavalry taking part in the huge battle scenes, which were

filmed on the Dolovo plain. The village of Bjelogorsk was built near Belgrade. Made entirely of wood, it was typical of a rural Russian village of the eighteenth century. The Royal court at St. Petersburg was duplicated by the Royal Palace of Caserta near Naples, for they bear basic architectural similarity.

The international cast included American Van Heflin, English Geoffrey Horne, Swedish Viveca Lindfors, Italian Silvana Mangano (who is the wife of Dino de Laurentiis) and Vittorio Gassman, Austrian Oscar Homolka and Helmut Dantine.

Many of the technical crew, as well as Oscar Homolka, Vittorio Gassman and Helmut Dantine, worked on *War and Peace* with Dino de Laurentiis, who, incidentally, won two Academy Awards in successive years for *La Strada* and *Cabiria*.

★ ★ ★

Italy seems to be the country in which many spectacular films have been successfully made—and it was here that *Quo Vadis* was made. It was adapted from the novel by Henryk Sienkiewicz, one of Poland's great writers. It had been filmed three times before: in 1902, a twenty-minute version was made in Paris; in 1912, an Italian production, running to nine reels, was made, followed by another in 1925, starring Emil Jannings as Nero.

Although *Quo Vadis* went into production in 1951, two years before, the art director, the costume designer and the set decorator had arrived in Rome to prepare for the film. Advance planning for the film began in the late 1930s.

Huge outdoor sets were constructed—the circus of Nero, large enough to seat 30,000 people, the exterior of Nero's palace; a section of ancient Rome about two thousand years ago; a great bridge capable of supporting 5,000 people fleeing across it from the burning city. Thousands of costumes were made—using more than fifty thousand yards of material. Twenty thousand yards of fine fabric were needed for curtains and carpets; two hundred goblets of Alexandria glass were made in the famous glass blowing works at Venice.

★ ★ ★

Supporting Robert Taylor, Deborah Kerr and Peter Ustinov were 235 speaking parts and thousands of extras.

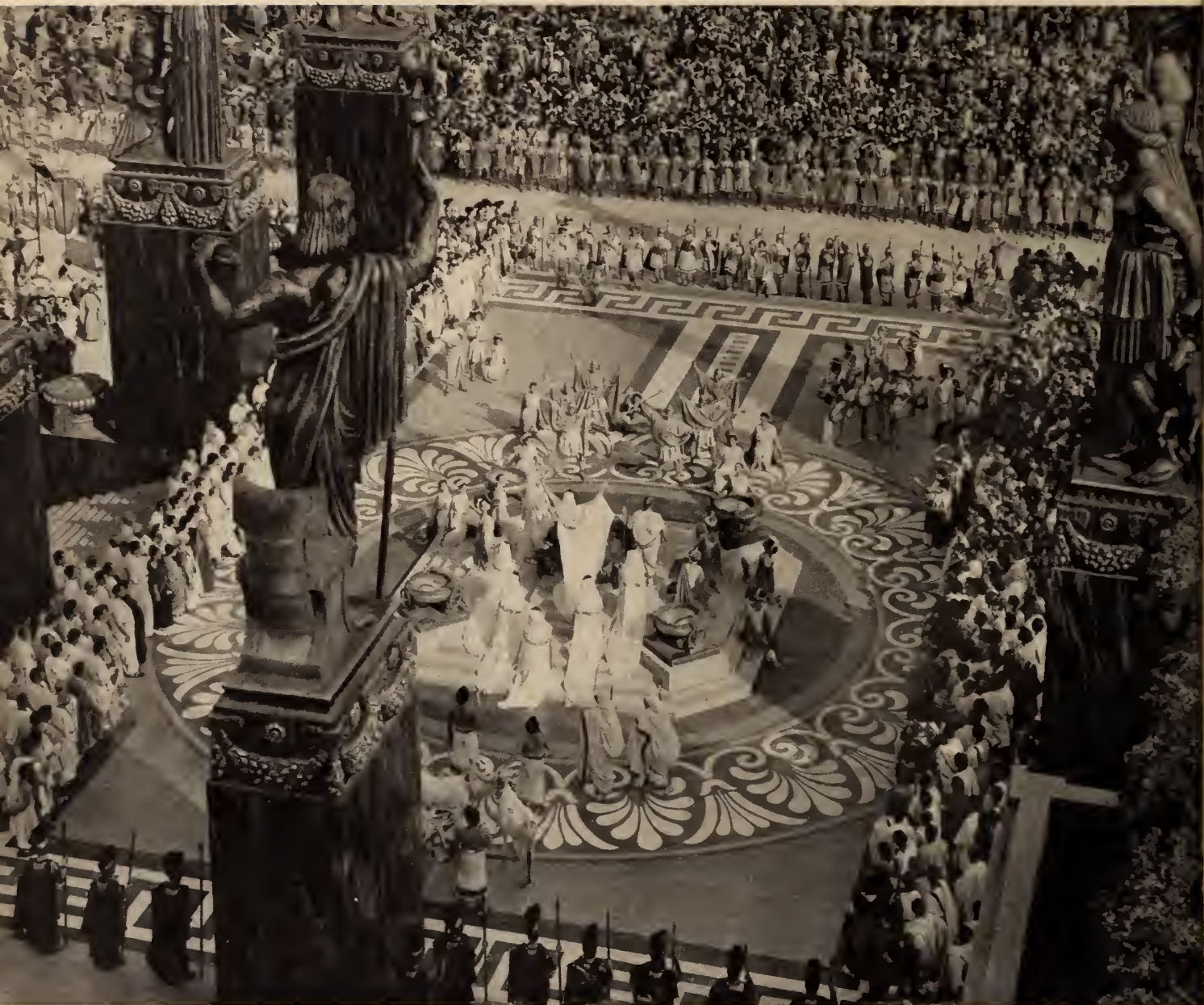
You can remember some of the gigantic sequences. How are these huge scenes handled?

The scene illustrated over the page, showing the procession in front of Nero's palace, was mapped out on paper with minute detail. An entirely separate organisation handled the mechanics of these big scenes. Extra help was needed in the casting, wardrobe, make-up and accounting departments. A cafeteria capable of feeding 2,000 people in twenty-minute sittings was set up—and so were six large first aid stations, situated at strategic points. Four Technicolor cameras covered the sequence. Sixteen assistant directors (mostly Italian) were used to

Right: Adjusting scaling ladders against the walls of Fort Bjelogorsk, Pugachov's attackers prepare to ascend the walls in spite of the defence by Captain Miranoff's forces in "Tempest."

CULARS





In this picture, the camera is looking down on the forecourt of the Emperor Nero's palace as the Roman populace salutes the vestal virgins paying tribute to the forty-foot-high statues of pagan gods. A scene from "Quo Vadis," which if you remember was superbly photographed in colour.

transmit orders from the director to the thousands of extras.

Days before the scene was shot, extras (85 per cent. of whom had no telephone) were notified. Thirty were put in charge of an experienced extra who was responsible for them, and they assembled at a coloured flag or symbol which was set up at a certain point. You can imagine how many of these thirties there were among the thousands of extras working.

Complex call sheets were issued—such as that for the triumphal procession. The casting department was asked to supply ten Roman generals; five Egyptian dignitaries; five Syrian dignitaries; five African dignitaries; forty Praetorian guards; thirty standard bearers, seven cavalry officers; 295 cavalry; 79 members of the band; six infantry officers; twelve infantry non-coms; 708

infantry soldiers; ten dancing priests; ten trumpeters; thirty-six women choir singers; ten vestal virgins; twenty-four flower girls; 115 high-class men; 510 middle-class men; 1,750 lower-class men and a corresponding number of women, their various classes to be indicated by their dress.

It was necessary also to have five rams, three cows and three calves garlanded in flowers since they were supposed to be sacrificed to Nero on an altar of fire. In addition there were 350 horses, many of them pulling chariots.

The other spectacle scenes required personnel just as varied and colourful.

And when Rome burned? It took some ten thousand gallons of special inflammable liquid and two miles of piping to achieve it. Nero burned Rome in six days—but it took M.-G.-M. twenty-four nights to complete the job!

Who can forget *Around the World in Eighty Days*? For this film version of Jules Verne's famous story, some five and a half million miles were flown to move the company to their various places of work and the film to the laboratory where it was processed. As you may remember, it told of a man who in 1872 took a bet that he could go round the world in eighty days. It began in London, moved to Paris, then to Spain, and from there went to Cairo, Suez, Kuwait in the Persian Gulf, Karachi and the Bengal jungle, Siam, Yokohama in Japan, San Francisco and across America and the Atlantic Ocean to Liverpool.

The balloon in which David Niven and Cantinflas flew from Paris and arrived in Spain instead of Marseilles, was supplied by the Balloon Club of America. With its star passengers it rose to 3,500 feet.

Solomon and Sheba is one of the latest of these magnificent spectacular films to be made. You'll remember that it was in the role of Solomon that Tyrone Power started work before his unexpected death. Yul Brynner took over his part as Solomon opposite Gina Lollobrigida as Sheba.

For the shooting of the Old Testament battle sequences—a scene from which is seen below—the company went to the undeveloped desert province of Almeria, in south-east Spain. Here the difficulty was accommodation for those working in the film—especially for the stars—for there was only one first-class hotel available (and it was small), and bare living room in the other local hosteleries.

However, with the usual resource of the production

Right: David Niven as Phineas Fogg and Cantinflas as Passepartout, his valet, journey from Paris to Marseilles by balloon—but winds make them land in a small Spanish seaport. A scene from "Around the World in Eighty Days."

Below: The primitive splendour of battle is depicted here on the location setting of "Solomon and Sheba." The Israelites and the Egyptians battle on the plains of Israel (actually on location in Spain).





The thrilling chariot race in "Ben Hur" will enthrall you as you watch Charlton Heston and Stephen Boyd in their savage battle for supremacy. Charlton Heston drives the chariot with the white horses, Stephen Boyd drives the one with the black. Left: The chariot race in the earlier version of "Ben Hur," in which Ramon Navarro defeated Francis X. Bushman.



the 78 horses purchased by M.-G.-M. for the race. Seventy-five of them, mostly Arab and some pure Lippizan, had come from Jugoslavia and the other three from Sicily.

He began by separating them into suited groups of four, as a ballet master would line up dancers in different movements of an intricate dance. All had to be trained to pull chariots. He also wanted four horses who could fall, four who could jump, four who could raise their front legs high in the air, and four who could nudge and nuzzle on cue. And at the racing track the horses were duly trained for some six months.

For its big crowd scenes, *Ben Hur* used a hundred thousand extras—twenty thousand to fill the chariot race arena alone.

The first scenes filmed were in North Africa, where 2,500 horses and 200 camels were used in dramatic desert scenes.

Ben Hur, by Lew Wallace, was set in ancient Jerusalem and Rome, and was first published in the 1880's. In 1900 a play was made of it, starring first William S. Hart (who later became one of the screen's first cowboy stars), followed by William Farnum, who also turned to films later. It starred Ramon Navarro when it was shown in 1927, having also been made in Rome. It ran, if I recollect correctly, at the Tivoli Theatre (which has since been pulled down) in London for forty-nine weeks.

manager and his staff, these difficulties were eventually solved.

When you see *Ben Hur*—which in its first rough cut ran for five hours—you will be thrilled by the chariot racing climax. Before it is over, of the nine chariots taking part, five have overturned, Charlton Heston's has sailed through the air safely over the wreckage and Stephen Boyd's has locked wheels with another and is chopping through the wheelspokes.

Undoubtedly you will wonder how it was done. The answer is that Glenn Randall was sent to Italy to train

How many remember *The Thief of Bagdad*, which starred Conrad Veidt? This British film was made just before the war, when all such attempts at showing "black magic" were still experimental. In it we saw the Djinn whose gigantic size you can see from this picture in which he appears at the entrance to a great palace. Do you remember the magic horse which galloped lazily across the sky?

Spectacle of a similar kind was seen in *The Ten Commandments*. They included the building of the glittering, magnificent city of Per-Rameses, with the children of Israel toiling under the lash of their taskmasters; the drama of the Burning Bush for which scenes were filmed on Mount Sinai itself; the Biblical plagues, including hail from a cloudless sky; the Exodus of the Children of Israel from the city of the Pharaohs; and the hosts of Pharaoh's chariots thundering after the freed Israelites, the opening of the Red Sea, through which the Israelites passed and which then closed on the pursuing chariots.

The Red Sea opening and closing is still remembered from the first film of *The Ten Commandments*, made more than thirty years ago. In the present one, a year's camera work was needed for the six minutes of tremendous thrill.

The Ten Commandments, which cost over eight million dollars to make, told the story of Moses (played by Charlton Heston), whose life Sir Winston Churchill has identified with "the most decisive leap forward ever discernible in the human story."

Yul Brynner played the Pharaoh, Rameses II, whose clash with freedom-loving Moses was the theme of the film. The producer, the late Cecil B. DeMille, observed, "Moses freed mankind for the first time to live by law—not by submission or to some individual. Since this first liberation, men have never again been content to live in chains." (continued)



The Djinn at the entrance to the palace in "The Thief of Bagdad"



A scene from the spectacular "The Ten Commandments," showing the beautiful city of Per-Rameses



South Pacific is the only one of these spectacular films which is set in modern times—and it is a musical. It was also the first film to be shown in this country in the new Todd-AO process.

Spectacularly it was shot in some of the most beautiful scenery imaginable—in Kauai, in the Hawaiian Islands. Here four ships were kept busy bringing the necessary materials to the film workers. Generators, Todd-AO cameras, film, batteries, studio paint, lumber and poles for making huts and piers were brought in. Kauai is a treasure island of beauty—it has mountains, valleys, lovely beaches, superb foliage and flowers and swift rushing mountain streams—and we saw them in the film.

Bloody Mary's Beach at Kauai had a wonderful mountain-backed stretch of sand but since the coconut palms did not grow in quite the places where they were required, the studio made and sent out the trunks of trees to which real palm fronds were fixed and the trees set in position when scenes were to be shot.

The nurses' beach was at Lumihī Beach, Hanalei Bay, where there was a coral sand cave surrounded by halla trees (called sea-pines in the Caribbean) with spreading roots which made fascinating patterns.

Emile de Becque's plantation was filmed, as the illustration shows, on a beautiful promontory of the Berkshire

A superb landscape in Kauai, in the Hawaiian Islands, is the background for this beautiful love scene between Rossano Brazzi and Mitzi Gaynor in "South Pacific."

Estate near Lihue.

Equal to the magical beauty of Kauai, which is ninety miles from Honolulu and was discovered in 1778 by Captain James Cook, was the hospitality and help of the

people of Kauai and the neighbouring islands, to whom the authenticity that pervaded the film was due.

Everyone who has seen the film will remember the wonderful music by Richard Rodgers and the songs such as "A Cockeyed Optimist," "I'm Gonna Wash that Man Right Outa My Hair," "I'm in Love with a Wonderful Guy," and the delightful "Happy Talk." All the music and song was pre-recorded before any of the stars left for Kauai.

Rossano Brazzi, John Kerr and Mitzi Gaynor flew out to Kauai to make the film, which has offered many picturegoers many enchanted evenings.

Certainly extras have been having a grand time of recent years, for there are other films which have been spectacular. *Spartacus* used many extras. *The Vikings* was filmed in a grand manner among the fjords of Norway. *John Paul Jones* was made in Spain; *The Sundowners* was made in Australia.

It adds up to a lot of people to fill a lot of screen, and happiness for those who see the films as well as those who make them.



Jane—Doris Day—and her lawyer—Jack Lemmon—with Sam the lobster, who was always trying to get into the lady lobsters' pool in "It Happened to Jane."



Sandy Descher and Michel Ray, seen here with Adam Williams, Peggy Williams, John Crawford and John Washbrook, headed the cast of "The Space Children."



Left: And what is the question in Rosalind Russell's eyes as Jan Handzlik lights her cigarette in "Auntie Mame" . . .

Below: There were really only two people in "The Old Man and the Sea"—Spencer Tracy and Felipe Pazos.



Remember the little Negro boy, Steven Terry, seen here with Jack Warden and Ethel Waters in "The Sound and the Fury"?

The Best



ORGANISED by the Belgian Film Library, the twelve best films of all time have been chosen. Ten are pictured here, the other two being "Mother" (1926) and "Earth" (1930), both Russian films. The list is the result of votes of 117 film historians, selected by the International Bureau of Historical Film Research. They represented twenty-six different countries and chose from 118 films.

A scene from "Greed," Erich von Stroheim's production, showing Jean Hershall, Gibson Gowland, Zasu Pitts, Chester Conklin, Dale Fuller and the young twins, Oscar and Otto Gotell.



Right: Emil Jannings as the old washroom attendant washes the floor in "The Last Laugh," directed by F. W. Murnau.



Left: A scene from the horrifying film, "The Cabinet of Dr. Caligari," directed by R. Wiene, which starred Werner Krauss and Conrad Veidt.

"The Gold Rush" Charles Chaplin directed himself—here he is seen in it with Mack Swain.



Right: "La Grande Illusion," first shown here at the Academy Cinema, was directed by Jean Renoir. In it are three French officers, totally dissimilar in type, brought together by the misfortunes of war—Rosenthal, a rich Jew (Dalio), Marechal, risen from the ranks (Jean Gabin), and de Boeldieu, aristocratic regular Army officer (Pierre Fresnay).



Ever Films

In order they are "Battleship Potemkin" U.S.S.R. 1925, "The Gold Rush" U.S.A. 1925, "Bicycle Thieves" Italy 1948, "The Passion of Joan of Arc" France 1928, "La Grande Illusion" France 1937, "Greed" U.S.A. 1923, "Intolerance" U.S.A. 1916, "Mother" U.S.S.R. 1926, "Citizen Kane" U.S.A. 1941, "Earth" U.S.S.R. 1930, "The Last Laugh" Germany 1924 and "The Cabinet of Dr. Caligari" Germany 1919.



One of the great scenes from D. W. Griffith's "Intolerance," the first film made in America to give us such gigantic sets filled with such masses of people.



Joan in "The Passion of Joan of Arc," directed by Carl Dreyer, faces her death.

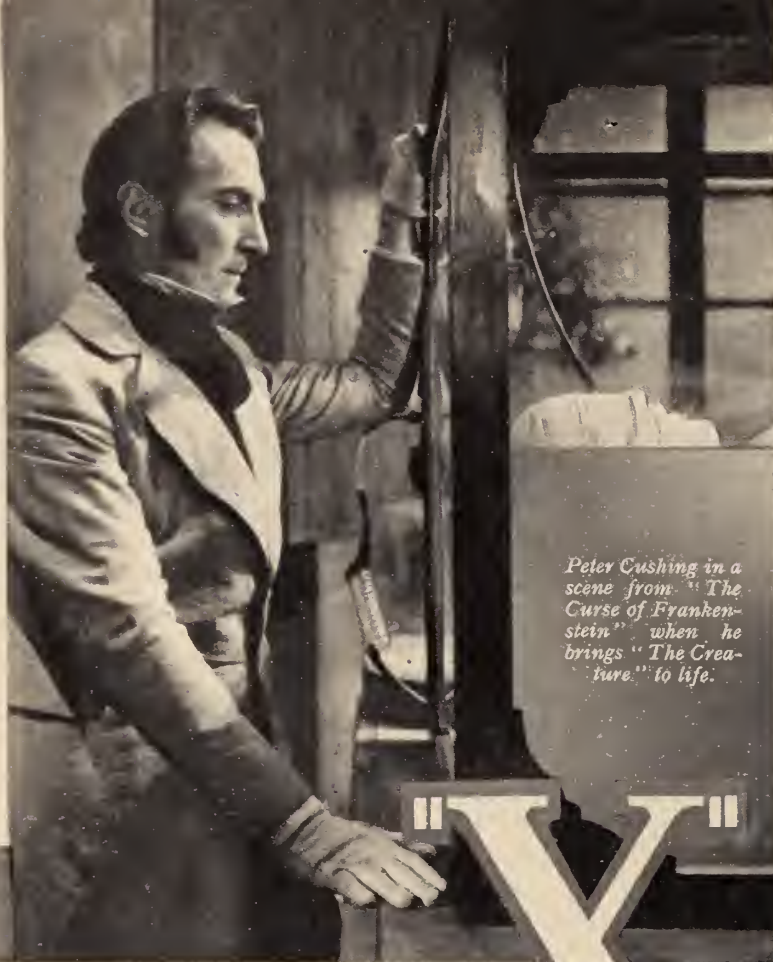


Left: Lamberto Maggiorani and Enzo Staiola as father and son in "Bicycle Thieves," directed by Vittorio de Sica, which ran here first at the Curzon Cinema.



Left: A scene from "Battleship Potemkin," directed by S. M. Eisenstein.

Orson Welles, Sunny Bupp and Ruth Warrick in "Citizen Kane." It was Welles's first film venture—he directed and produced it himself and injected into it remarkable ideas and technique.

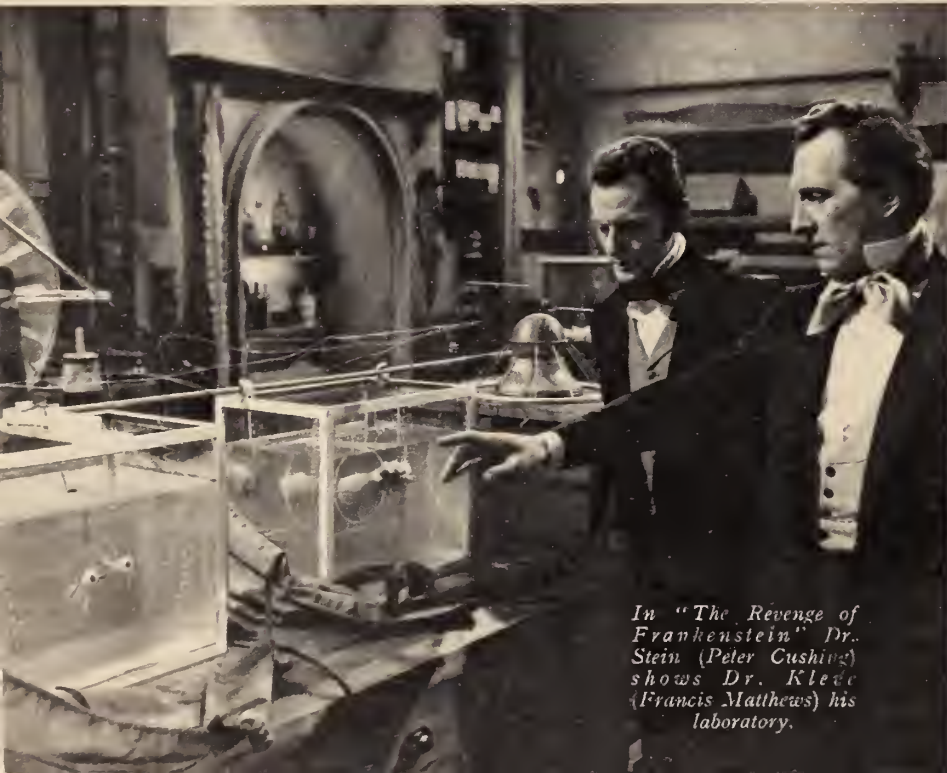


Peter Cushing in a scene from "The Curse of Frankenstein" when he brings "The Creature" to life.



Jock Easton, a stuntman, doubles for "The Creature" as, a mass of flames, he dives into an acid bath. Another scene from "The Curse of Frankenstein."

"X" FOR HORROR



In "The Revenge of Frankenstein" Dr. Stein (Peter Cushing) shows Dr. Kleve (Francis Matthews) his laboratory.

FOR over three decades "horror" films have been a big box-office draw. Ever since those famous forerunners of the monster classes *Dracula*, *Frankenstein* and *King Kong* were released in the early 1930s and actors Lon Chaney, Bela Lugosi and Boris Karloff first sent spine-chilling thrills down cinemagoers' backs, they have provided exciting entertainment which cannot be achieved so successfully by any other medium.

In later years as their popularity has increased more and more, screen productions of this type have been made ranging from macabre monster to eerie science fiction films. For the latter, script writers are now enjoying a hey-day as they give full scope to their fertile imaginations surmising the happenings in outer space.

Peter Cushing and Christopher Lee are notably the chief exponents in British horror dramas. They have featured in four made by Hammer Film Productions—*The Curse of Frankenstein*, *Dracula*, *The Hound of the Baskervilles* and *The Mummy*—all of which were filmed in vivid colour to heighten the drama.



Do you remember *The Curse of Frankenstein* which had Peter Cushing in the title role and Christopher Lee as "The Creature"? Based on the Mary Shelley tale previously shown in 1932, it told how Baron Frankenstein created a half-human "Creature" composed from a highwayman's body, the hands of a sculptor and the brain of a brilliant scientist. "The Creature," a demented, grotesque monster with homicidal tendencies, finally ran amok and was destroyed. Frankenstein, blamed for the series of horrible murders and loudly protesting his innocence, went to the guillotine. But was he executed? In *The Revenge of Frankenstein*, the sequel that followed just over a year later, Frankenstein (still played by Peter Cushing) appeared, apparently saved from the axe blade to perpetrate further dastardly deeds. The Baron's grisly adventures were once again left open to a possible sequel.

Christopher Lee excelled in the modern version of *Dracula*, the story of Vampires, as the blood-lusting Count Dracula. Peter Cushing in the part of Doctor Van Helsing finally ended the Count's satanic power by forcing him into a shaft of sunlight whereupon he disintegrated.

The Hound of the Baskervilles, which followed, was the fourth film version of the famous Sir Arthur Conan Doyle best seller. It had that master of all detectives Sherlock Holmes and his friend Dr. Watson on the trail of clues to solve the mystery of the curse which laid upon the Baskerville family. In the title role appeared Peter Cushing, Andre Morell portrayed his loyal friend and Christopher Lee as Sir Henry Baskerville.

A controversy that has raged for years—whether the so-called "curse of the Pharaohs" is fact or fantasy—was revived for the



David Oxley and Judi Moyens in a dramatic scene from "The Hound of the Baskervilles."

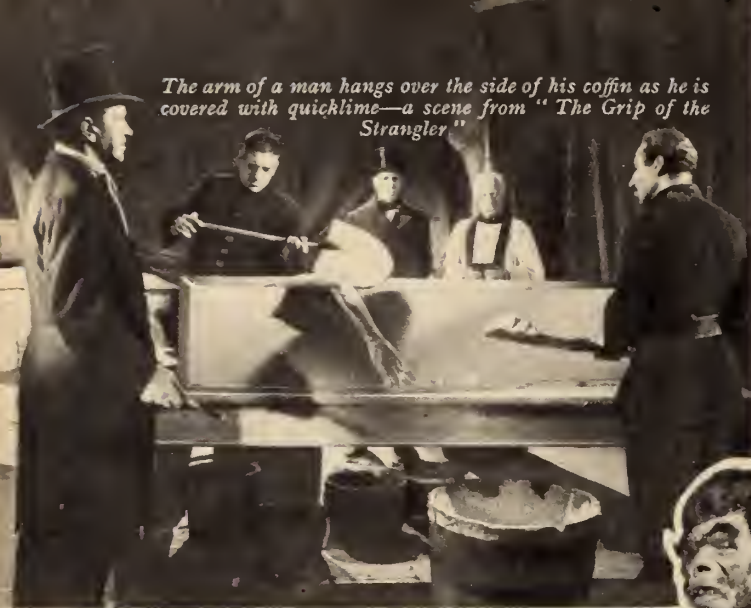
(Right) Christopher Lee as he appears in the title role in "Dracula."



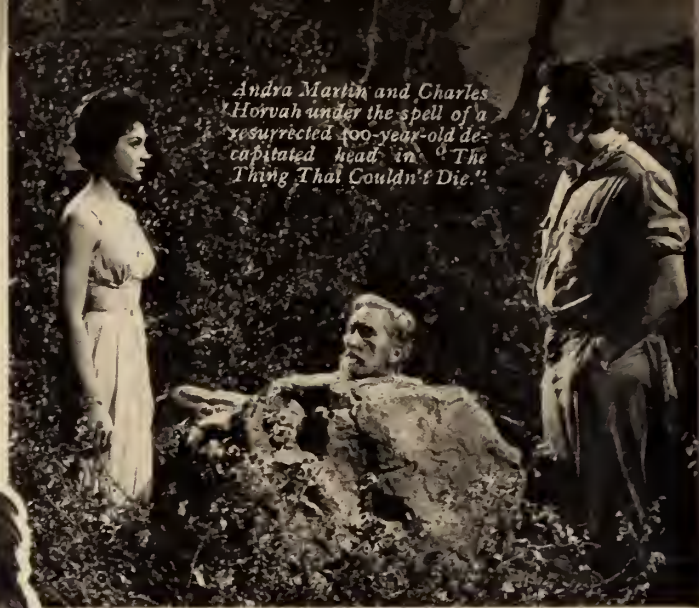
(Far Left) Peter Cushing (centre), Yvonne Furneaux and Christopher Lee in "The Mummy."

(Above) John Van Eysen drives a stake through the Vampire Woman (Valerie Gaunt) in "Dracula"

The arm of a man hangs over the side of his coffin as he is covered with quicklime—a scene from "The Grip of the Strangler"



Andra Martin and Charles Horvath under the spell of a resurrected 100-year-old decapitated head in "The Thing That Couldn't Die."



Centre: Joanna Moore and Arthur Franz in the leading roles in "Monster on the Campus."

horror classic *The Mummy* which related the strange fate that befell members of a British archaeological expedition after they unearthed a 3,000-year-old tomb of an Egyptian princess.

Boris Karloff, who must have played in more "horror" films than any other actor, appeared as a novelist who was transformed into a homicidal maniac when he investigated a "Haymarket Strangler" case in *The Grip of the Strangler*.

A great deal of trick photography entered into the filming of *The Thing That Couldn't Die*. It told how a bodiless head, whose eyes had a peculiar hypnotic power, held all who fell under its spell as slaves.



Strange things happened in *Monster on the Campus* when a doctor carrying out experiments in a university laboratory on a coelacanth—a fish believed to have been extinct for thousands of years—discovered a substance which made monsters out of living things.

Thrills of a nightmare quality crept into *Blood of the Vampire* when a villainous prison governor experimented with the inmates in trying to rid himself of vampire habits.

One of the more gruesome films in the "X" range was *The Horror of the Black Museum*. Set in London, it told of a series of brutal and motiveless murders that were being committed. A crippled crime journalist, mysteriously "disturbed" about the time of each murder, and his assistant were finally found to be the culprits but only after many scenes showing the killers on the rampage.



Bancroft (Michael Gough) watches his assistant (Graham Curnow) lift a skeleton—a complete body moments before—from a bath of acid.

Left: Dr. Callistratus (Donald Wolfitt) with the aid of his servant Carl (Victor Maddern) prepares to experiment on a helpless prisoner (Theodore Wilhelm) in "Blood of the Vampire."



Suspense was the keynote of *The Trollenberg Terror*. Adapted from the television serial, it dealt with a mysterious radio-active force whose strange powers caused havoc on a Swiss mountain.

A mantis, a huge prehistoric creature dormant for aeons and ancestor of the one known today, was the awesome star of *The Deadly Mantis*. The story told of the trail of death and devastation that it left behind in its path across America before it was destroyed in a spectacular climax.

Imagine the terror of a young bride who discovered that her husband's body had been taken over by an alien from outer space. This was the theme of *I Married a Monster From Outer Space*.



Far Left: Forrest Tucker protects a child in "The Trollenberg Terror."

Above: In "The Deadly Mantis" this fantastic creature plays the title role.

The special effects department had much to do in the science-fiction film *The Invisible Boy* which revolved around "Robby the Robot"—previously seen in *The Forbidden Planet* and remodelled for this latest picture.

Experiments in thought power took place in a creepy drama with a Canadian setting—*Fiend Without a Face*. The "thought monsters" life blood was obtained from atomic power and they lived on the minds of the victims.

The tremendous popularity of "horror" films shows no sign of waning and those cinemagoers who like this entertainment will be pleased to know that there are many more on the way.



Centre: Tom Tryon and Gloria Talbott starred in "I Married a Monster From Outer Space."

Right: A close-up of the 'Fiend' attacking Melville (Launce Marschal) in "Fiend Without a Face."



Conrad Veidt and Vivien Leigh in "Dark Journey."

DOWN MEMORY'S LANE

Each week many televiewers take a journey into the past with the showing of old films on home screens. Here we have gathered together some of the best you have seen in the last year.

JOKES are frequently made about the age and quality of the old films that are shown on television. However, if one were to ask any televiewer what programmes he looked forward to most in his week's entertainment you would be sure that a large percentage would include the television presentation of a cinema film.

The television companies have bought up huge batches of films from cinema producers and have naturally enough had to take the bad and indifferent with the good.

Although some of the films show room for improvement and demonstrate the strides film-makers have made when compared to modern films they are nevertheless still highly entertaining, interesting and offer unique opportunities to enjoy performances by many stars who now infrequently appear, are retired or are dead.

Week after week films that were shown in the cinemas anything up to twenty-five years ago gain a large proportion of the television viewing public. The films which we have

illustrated are the cream of those screened in the last year.

How often is one able to see an early performance by a now world-famous and established star? This opportunity was given to us when *Dark Journey* appeared on our screens for it starred Vivien Leigh with Conrad Veidt. The first lady of the British stage made this film way back in 1937 when she was at the beginning of what was to be a dazzling career.

Comparatively rarely are good, reasonably modern British films shown on television. *They Made Me a Fugitive* was one of them. It was also interesting for its starring of Trevor Howard, now one of the most sought-after actors in the world. His co-stars were Griffith Jones, now infrequently seen, and Sally Gray who has since retired.

Higher and Higher, an American musical, had a fabulous cast and the producers could hardly have realised what



Michael Brennan, Griffith Jones, Cyril Smith, Jack McNaughton, Eve Ashley, Trevor Howard and Mary Merrall in a scene from the British thriller, "They Made Me a Fugitive."

John Beal and Katharine Hepburn as they appeared in 1935 in the film version of J. M. Barrie's "The Little Minister."



Michele Morgan, Frank Sinatra, Elizabeth Risdon and Barbara Hale in the star-packed American musical, "Higher and Higher."



The unforgettable Ginger Rogers and Fred Astaire in what is considered by many to be their best film—"Top Hat."

Gallant Errol Flynn in typical sword-fighting pose from the famous spectacular film in which he played the title role, "The Sea Hawk."





A scene from the moving "Johnny Belinda" showing the stars of the film, Charles Bickford, Jane Wyman, Lew Ayres and Agnes Moorehead.



The late Humphrey Bogart with Eleanor Parker and Richard Whorf in the exciting flying picture "Chain Lightning."

future world-famous performers they had featured in their film. The stars themselves, Frank Sinatra and Michele Morgan, are glittering enough, but it is the supporting cast which surprises with such names as Victor Borge and Mel Tormé.

Several Ginger Rogers-Fred Astaire films have been shown and have roused a storm of arguments as to their worth. Older filmgoers remember them with nostalgia, many youngsters were disappointed after the glowing reminiscences of the older generation. About *Top Hat*, however, there could be no doubt—it was delightful.

The Little Minister brought the young Katharine Hepburn to our television screens and her co-star was a good-looking young actor, John Beal, then at the beginning of his career. He seldom makes films nowadays but was seen in 1959 in a supporting role in *The Sound and the Fury*.

Errol Flynn has had several films revived on television. Most of them show him at the height of his gallant swash-buckling period winning all the battles and all the fair ladies.

Johnny Belinda was the unforgettable film which starred

A period piece, "Jezebel," with Bette Davis in the title role. Here she is seen with Fay Bainter, Henry Fonda and Margaret Lindsay.



Jane Wyman as a deaf mute. This was the film in which she won herself an Academy Award for the performance.

Much-mourned Humphrey Bogart has fortunately received much attention from the television planners. They have acquired quite a few of his films, among them *Passage to Marseilles*, *The Roaring Twenties*, *Key Largo*, *The Big Sleep* and *Chain Lightning*.

Another star whose earlier films are featured regularly is Bette Davis. *Jezebel*, which she made in 1938, was set in the deep South before the American Civil War. This was the kind of part at which Bette Davis excelled.

William Holden fans must have rejoiced when *Golden Boy* was screened for it showed the star as he appeared in his first film. Much darker than we know him now, he played the role of a musician who becomes a prize-fighter in order to win success while young enough to enjoy it. Barbara Stanwyck played opposite him.

ITV and the B.B.C. regularly bring cinema films right into our homes. They give us a delightful opportunity to revive old memories.

William Holden in his first film, "Golden Boy" with Barbara Stanwyck, Adolphe Menjou and Joseph Calleia.



The MAGIC of the CARTOON

THE very special magic of the cartoon has delighted cinemagoers of all ages for many years. Today this form of entertainment has reached a new high in that it not only sets out to make us laugh but strives to provoke thought.

It is generally accepted that the first film cartoonist was a Frenchman named Emile Cohl who produced *Phantasmagorie* in 1908. However, the man who has done more for the cartoon as an industry than anyone else, in fact his first creation was the beginning of a vast empire, is Walt Disney.

In 1923 he arrived in California full of ideas but lacking cash. The only cartoons being produced then were rough and primitive. Mutt and Jeff and Felix the Cat look crude by comparison with present day standards. Disney's first cartoons did not meet with outstanding success and it wasn't until 1928 when he launched *Steamboat Willie* complete with sound that he achieved a hit. In the same year Mickey Mouse was born and in 1932 Walt Disney collected two Academy Awards, one a special Oscar for creating Mickey.

Donald Duck first appeared in 1934. In the beginning he supported Mickey Mouse but gradually his roles got bigger and better until he was the star. Other lovable characters created along with Donald and Mickey were Pluto, Minnie Mouse and Goofy to mention but a few.

In 1937 Walt Disney's first full length cartoon was finished—*Snow White and the Seven Dwarfs*—and although many people scoffed and said that the public wouldn't be interested in a feature length cartoon its success was phenomenal. In 1940 Disney launched his biggest gamble—*Fantasia*. Again Hollywood thought he would lose—the film cost over half a million pounds to produce and the subject, classical music interpreted as cartoons, did not appear to be a commercial proposition. Nevertheless they were wrong and people are still queueing to see it to this day.

In recent years Disney has produced live films but his cartoon characters, notably Donald Duck, who has gradually changed in appearance and is now usually supported by three little nephews, are still fantastically popular.

A scene from Walt Disney's latest full length cartoon film, "Sleeping Beauty."





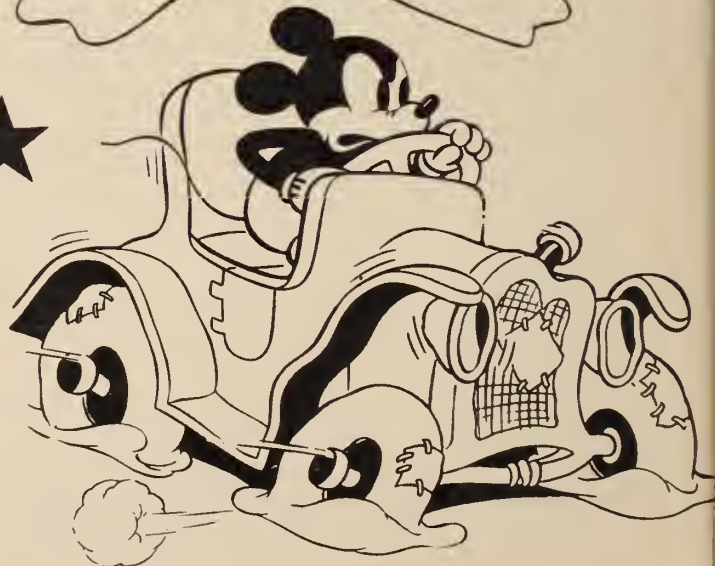
Left: The humanised pigs are watched, aghast, by the donkey in "Animal Farm."

Centre below: Warner Bros. Dandy Duck.

Below: The first big cartoon star, Mickey Mouse.



The latest cartoon figures created by Halas and Batchelor for television: at the bottom: Foofoo and his girl-friend, MiMi; and right: GoGo, their enemy.





Disney's latest venture in the cartoon field is *Sleeping Beauty* which took six years to make and has the advantage of the Technirama 70 technique and the added enchantment of Tchaikowsky's music. This film, which is dedicated by Disney, as most of his cartoons must be, "to the young and the young in heart and all those who believe in fairy-tales," is the realisation of a dream which Walt Disney has nurtured from the beginning of his career.

The king of British cartoons is Hungarian-born John Halas who came to this country in 1940. In partnership with his wife Joy Batchelor he achieved his first really big success with a cartoon version of George Orwell's controversial *Animal Farm*. This was the first full length cartoon feature to be produced in this country and the first of what might be called "the adult cartoons."

Halas and Batchelor have gained almost twenty awards for their outstanding work in cartoons and recent prize-winning features have been *The World of Little Ig*, *Christmas Visitor*, *The History of the Cinema*, which is a satirical treatment of the subject and John Halas's favourite work, and *The Figure-head*.

The very latest venture of this go-ahead team is into television in which they will use a new production method which eliminates eight of the twenty processes necessary in the usual making of an ordinary cartoon film. It is interesting to note that Halas and Batchelor, a small concern compared with Walt Disney and some of the other American producers, nevertheless employ seventy full-time artists to produce their films.

The characters who star in the television series and promise much amusement are FooFoo, a Harpo Marx-type character, MiMi his girl-friend and GoGo their enemy.

Television has revived a film cartoon character now seldom, if ever, seen in the cinema—Popeye, the inimitable sailor man.

It appears that cartoons will have as much success in the new medium as they are still enjoying in the old.

The little man who makes big mistakes—Mr. Magoo—is a familiar character to most cinemagoers. Produced by U.P.A. (United Productions of America) for Columbia Pictures, Magoo has been hailed as one of the more delightful modern cartoon figures. The voice of Mr. Magoo, an integral part of his personality, is provided by actor Jim Backus



A delightful scene from "Fantasia"—the Pastoral Symphony sequence.

The near-sighted Mr. Magoo in typical pose.

An unusually friendly moment for Tom and Jerry.



of film and television (*I Married Joan*) fame.

Stephen Bosustow, executive producer of the Magoo films and a shining star in the cartoon world, is the man who also won an Academy Award for his *Gerald McBoing-Boing* film, a satirical story of a small boy who became a big noise.

1959 was the twentieth anniversary of Tom and Jerry. When William Hanna and Joseph Barbera first joined talents and created the two sprightly animal characters their studio (Metro-Goldwyn-Mayer) were delighted but sceptical that Tom and Jerry could maintain a series. The pair were given a life expectancy of three films. Today, with well over a hundred and thirty cartoons behind them, Tom and Jerry are still going strong, having won countless awards, plaques and various honours. They have, naturally enough, changed somewhat over the years. Initially Tom had a rather ragged appearance and was frequently pictured on all fours. Now he is more streamlined and humanised and usually walks upright.

In order to add variety and in keeping with Hollywood's continual search for new faces Hanna and Barbera have gradually introduced new characters.

Of these the most popular is Spike, the bulldog, and others who do not appear quite so frequently include Butch, a rather disreputable alley cat type; Tuffy, an aggressive little mouse; and Timid Tabby, Tom's introvert cousin.

Most cartoon lovers will be amazed to realise how long it takes to make one little film which most of them probably regard as a filler-in.

For instance, Hanna and Barbera complete a cartoon about every six weeks which seems reasonable enough, but from start to finish, from story idea to completed film, usually takes eighteen months!

Since their creation Tom and Jerry have appeared to develop personalities of their own making and become real to their countless fans. Hanna and Barbera themselves regard the characters as living, breathing entities and are never more delighted than when small children call at the reception desk of the studio's cartoon department with requests "to see Tom and Jerry."

Tweetie's Pop Song

Most of the big Hollywood film companies have their cartoon producing contingents. Warner Bros. have five main cartoon characters of whom Bugs Bunny with Tweety Pie and Sylvester are the three undisputed stars.

Bugs Bunny has been their top money-making cartoon character for well over ten years. Tweety Pie inspired a "pop" song with his "I Taut I Taw a Puddy Tat" catchphrase. He is the beloved little bird who always manages to escape the jaws of death in the shape of his enemy, Sylvester. The other two characters now rapidly gaining in popularity are Dandy Duck and Pepe le Pew, a skunk.

The real exponents of the thinking-type symbolic cartoons are the Canadians and in particular Norman MacLaren. His films are rather specialised and unfortunately have not so far been widely shown in this country but most other producers regard him as a cartoon genius.

In Britain we are lucky enough to have Richard Williams, a young Canadian in his early twenties who learnt his job under Walt Disney. He recently had his first full length cartoon *The Little Island* shown by the Rank Organisation and received enormous critical acclaim.

(continued)

The young Donald Duck



Below : An amorous Donald and his three mischievous nephews.





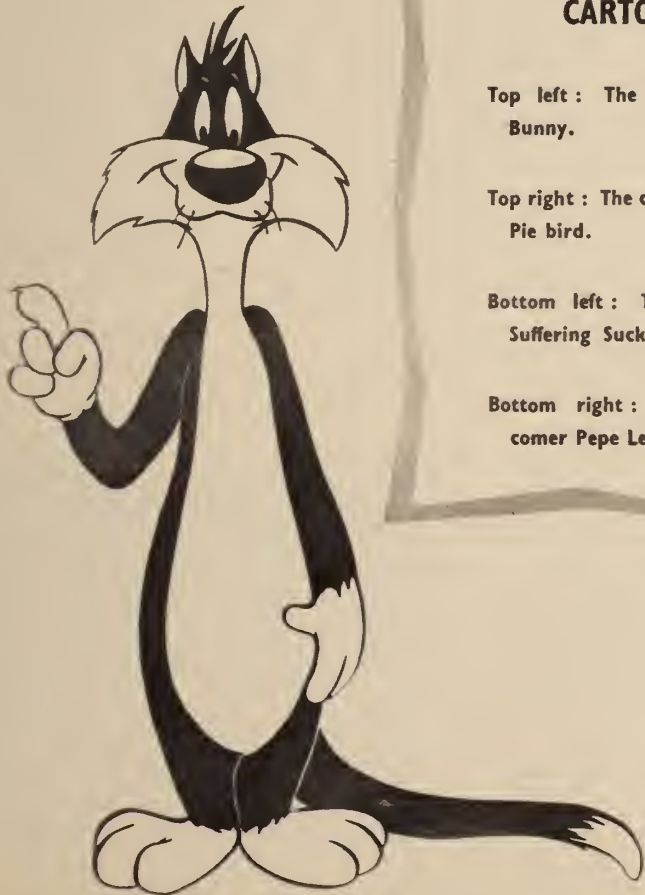
**THE WARNER BROS.
CARTOON STARS**

Top left : The cheerful, cheeky Bugs Bunny.

Top right : The coy, lovable little Tweety Pie bird.

Bottom left : Tweety's sworn enemy Suffering Suckertosh Sylvester.

Bottom right : A comparative newcomer Pepe Le Pew.



Probably one of the most unusual cartoons ever made with a striking musical background of carefully chosen and treated effects otherwise known as "musique concrete."

The film runs for approximately thirty-five minutes and has been described as "the cartoon you dare not misunderstand," rather like the Emperor's new clothes which no one dared not to see.

However, the story is simply three little men arguing on an island and finding no solution.

The sense of colour and humour the film displays is an absolute joy.

These are but a few of the most familiar cartoon characters and films we have had the pleasure of enjoying. Whether they are humorous or serious, undoubtedly the world of cartoons is one of the most enchanting forms of entertainment offered to us by highly imaginative and talented artists through the media of cinema and television.

It is only to be hoped that we will continue to have the pleasure of enjoying them for many, many years to come.

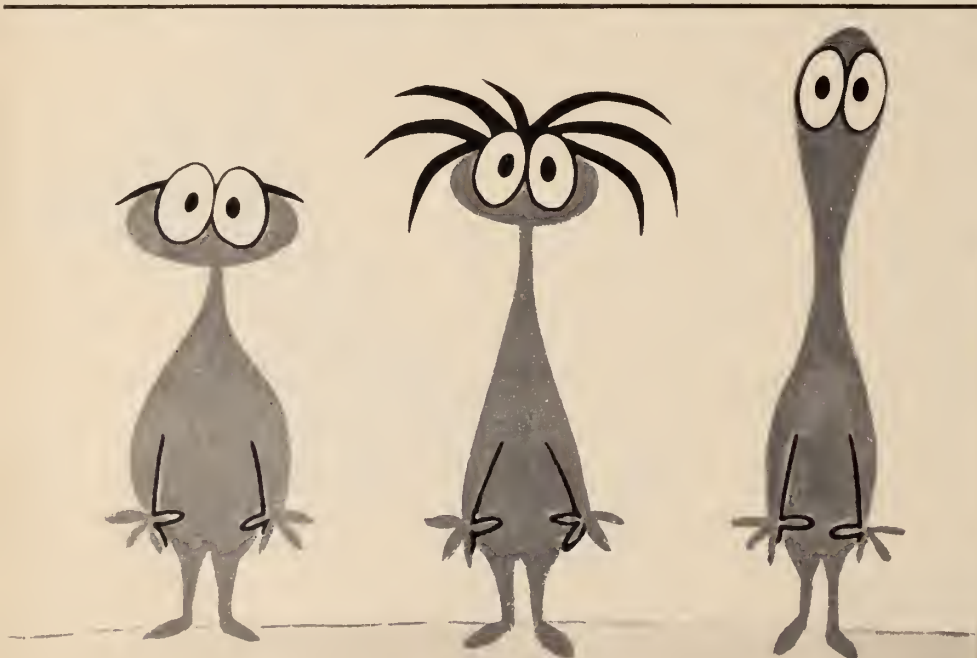


Right : A scene from one of the most charming cartoon films ever made, "Snow White and the Seven Dwarfs."



Centre : The comical, Oriental mushrooms in the Nutcracker Suite from "Fantasia."

Left : The three argumentative little men from Richard Williams' "The Little Island."



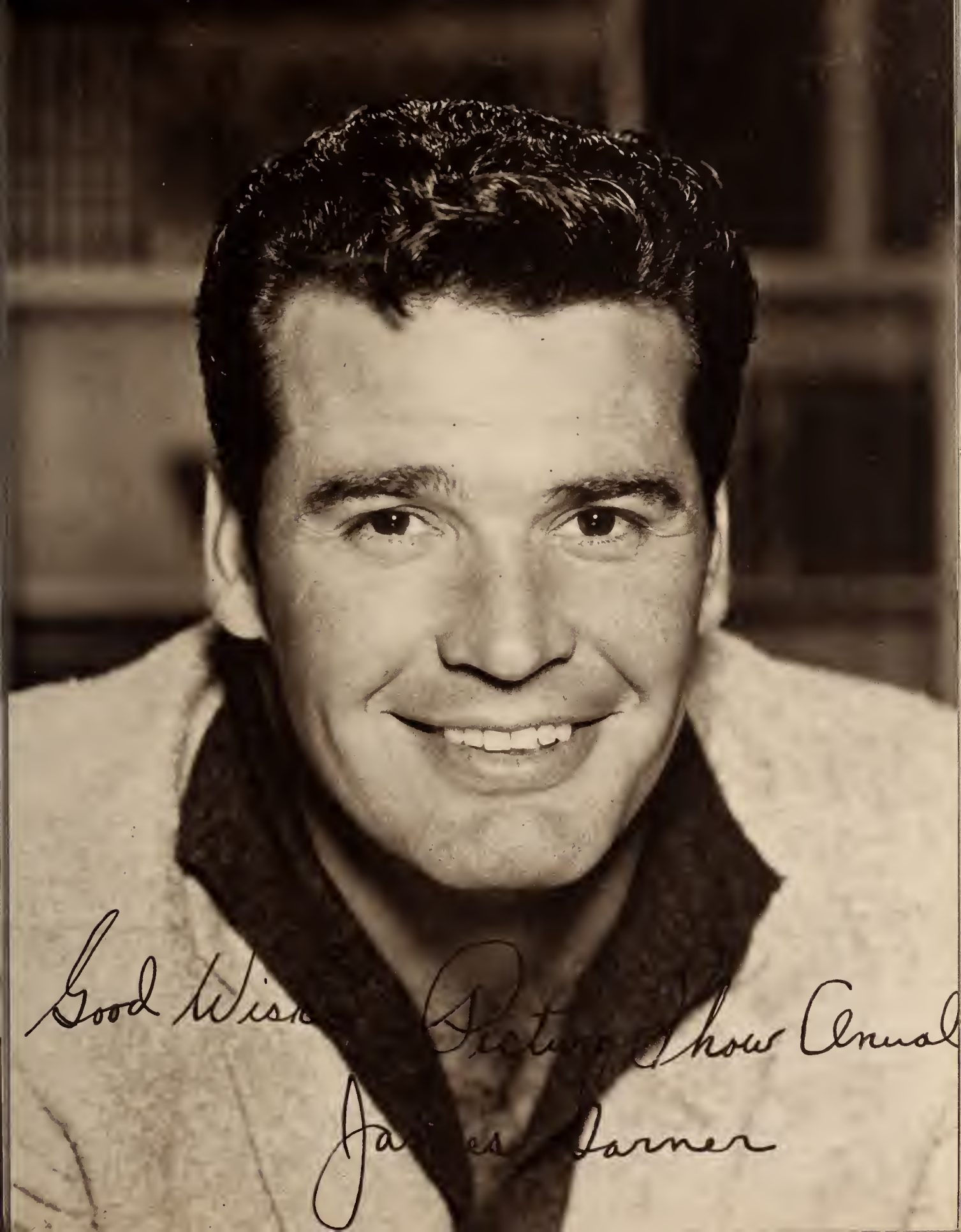
The 16 page plates following are of :
 Virginia McKenna, Hope Lange, James Garner, John Gavin, Christine Carere, Luciana Paoluzzi, Maurice Chevalier, Rossano Brazzi, Dolores Michaels, Heather Sears, Gary Cooper, Yul Brynner, Virginia Maskell, Kim Novak, Anthony Franciosa, Terry-Thomas



Virginia McKenna




Hope Long



Good Wishes
Picture Show Annual
James Garner



John Gavin



Picture Show
Annex of —
Christine
CARÈRE
with a Kiss



con rifinita!
Luciana Peduzzi





With my best wishes
Rafaelo Brasf

To Picture
Show Annual
Sincerely,
Dolores
Michael





Heather Sears



Sincerely

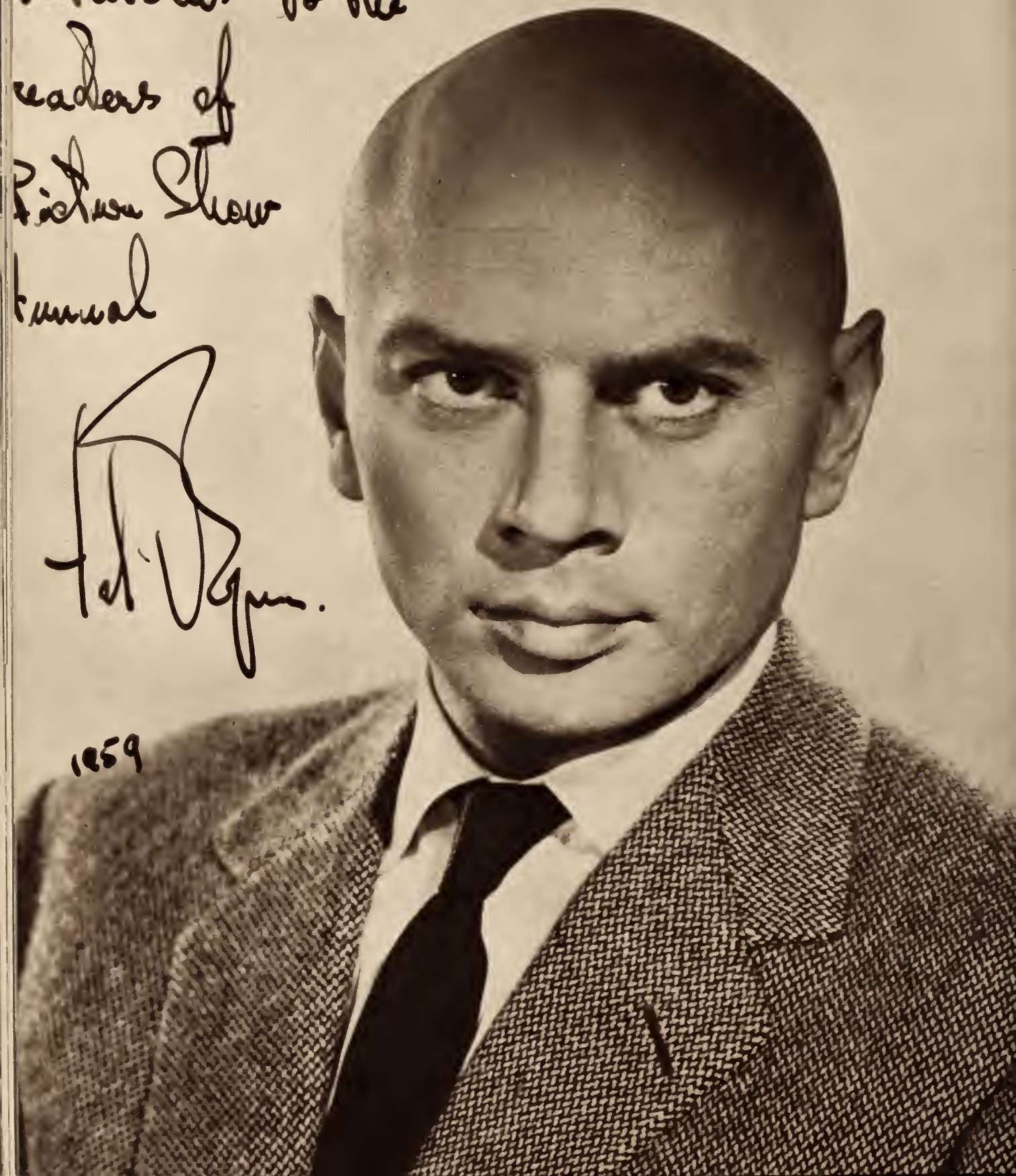
Gary Cooper

1959

Pat wishes to be
readers of
Picture Show
magazine

Pat Vignone.

1959





Virginia Maskell

Best of luck to
Picture Show Annual
Kim Novak





Anthony
Francosa



Right: Producer Henry Wilcoxon and star Inger Stevens "inspect" the boy scout troops of New Orleans simulating the battle of New Orleans during festivities preceding the world premiere of "The Buccaneer."



STARS Behind the Scenes

Left: Anthony Quinn prepares Yul Brynner for a scene in "The Buccaneer."



THE day of the tough, tyrannical film director who spent producers' money like water and dominated everyone around him is dying. The producer who put up the money and either decided when, where and how it should be spent or did not care so long as it doubled or trebled for him, is also dying. So is the script writer who gave the stars impossible words to say.

The reason? Because many of to-day's stars are tough enough to do other things than act, and a great number of them lean towards the film behind the scenes as well as being seen on the screen.

I well remember that back in the old silent days of films, it was more or less accepted that a star who attempted to produce or direct his own films was asking for disaster to descend upon him—and nearly always it did. Charles Ray, if any of my readers can cast their memories back to the early nineteen-twenties, more than thirty-five years ago, was one star who faded out in this way.

The first stars who became producers and made a success of it were Mary Pickford, Charles Chaplin and the late Douglas Fairbanks, whose son, Doug. Jr., followed in his father's footsteps by beginning as an actor and recently producing TV films.

How many of you remember Henry Wilcoxon, who after acting in British pictures, left for Hollywood, where his name appeared on the cast lists displayed on the screen for a while, then disappeared, reappearing later in the credit titles? For many years he was Cecil B. de Mille's right-hand man. Several stars have disappeared in



Marlon Brando.



Vittorio de Sica, first a light romantic actor, then turned to directing in Italy such films as "Bicycle Thieves" and "Miracle of Milan"



Left: Michael Medwin, Orson Welles as an American commentator on a big game safari has been pumped full of a load of buckshot and Bernard Bresslaw in "I Only Arshed!"
 Andre Luguel visits him with apologies—a scene from "The Roots of Heaven."



Jerry Lewis, Marie McDonald and director Frank Tashlin between scenes of "The Geisha Boy."

this way—but nowadays the tendency is for them to produce, direct and write as well as appear in films.

Anthony Quinn, for instance, directed *The Buccaneer*, which was produced by Henry Wilcoxon, as well as appearing in many fine roles including *The Black Orchid*.

Marlon Brando some time ago turned actor-producer and his Pennebaker productions produced *Sayonara*, in which he starred as well. For *One-Eyed Jacks*, he turned director as well as producer and star in the Western drama in which he co-starred with Karl Malden, Katy Jurado and Pina Pellicer.

Vittorio de Sica, the brilliant Italian actor, who came to this country to appear with Jack Hawkins and Dan Dailey in the TV series, *The Four Just Men*,

has deservedly won praise for his direction of many Italian films. "I wish some of our actors could learn from him," said director Bill Fairchild after making the first story. "He is never late, he understands direction and submits to it."

A large number of stars have become producers of their own films, including Burt Lancaster, Jerry Lewis, Tony Curtis and Harry Belafonte. Harry Belafonte starred in *The World, the Flesh and the Devil*, a Sol C. Siegel-HarBel production, and it is not difficult to guess what HarBel stands for.

Mel Ferrer has long wished to direct. Although he acted in *The World, the Flesh and the Devil*, he directed *Green Mansions* in the South American jungle, and his wife, Audrey Hepburn, learned from his direction.

Dick Powell turned to direction many years ago, after being a topnotch screen singing star, then dramatic actor. Gene Kelly, who has



Mr. and Mrs. Dick Powell (June Allyson) pose with their children, Richard and Pamela.



Left: Tony Curtis and Janet Leigh, his wife. Tony, as you may know, has been a producer for some time, his films including "The Vikings," "Sweet Smell of Success" and "The Defiant Ones."



Audrey Hepburn listens intently to Mel Ferrer, her husband, who directed her in "Green Mansions."



Right above : Burt Lancaster and Rita Hayworth in "Separate Tables." Burt is an extremely busy producer and the latest film his Hecht-Hill-Lancaster films have made is "The Devil's Disciple."

delighted us all with his dancing, also likes to direct and has directed *The Happy Road* and *Invitation to the Dance*, in which he also starred, and *Tunnel of Love*.

Jose Ferrer directed *I Accuse*, the story of the Dreyfus case, as well as starring in it, thus continuing the double role he has previously exercised in *The Shrike*, *Cockleshell Heroes* and *The Great Man*.

A number of stars have tried their hands at writing—some with considerable success. These include Bryan Forbes, who as well as appearing in films has the joy of writing his own lines, for he is a script writer responsible for *I Was Monty's Double*, in which he also appeared, and *Gentlemen of Fortune*.

Michael Medwin has also written many screenplays as well as appearing in them.

Nicholas Phipps is another actor known for his dialogue. He was responsible for *The Captain's Table*, in which he combined with Bryan Forbes and John Whiting, and for the dialogue for *The Lady is a Square*.

This last film by the way was one of Anna Neagle's productions. From holding Britain's long-distance record as a top star, she took up producing a few years back, and in *The Lady is a Square* she also appeared in the title role.

Alec Guinness, too, has had a stab at scriptwriting. In fact, it was his work on Joyce Cary's delightful novel, "The Horse's Mouth," which was thought to be practically impossible to make into good film material, that resulted in its production, with Alec Guinness himself playing the leading role of the disreputable, cunning, irrepressible old genius of an artist, Gullej Jimpson.

Cornel Wilde, known for his ability as director to make actors purr and work at the same time, collected a lot of honours for the sports car racing drama, *The Devil's Hairpin*, for he not only starred, directed and produced, but shared credit for writing the screenplay and one of the songs.



Harry Belafonte relaxes between scenes of "The World, the Flesh and the Devil."



Circle : Jose Ferrer as Captain Dreyfus and Viveca Lindfors as his wife in "I Accuse"



Right : Gene Kelly, well known as dancer, director and actor.



Dean Martin and John Wayne as they appear in "Rio Bravo."

Right: Curt Jurgens, star of "Ferry to Hong Kong."



Extreme right: Anna Neagle, producer star of "The Lady is a Square," with her two co-stars, Frankie Vaughan and Janette Scott.

Below: Paul Henreid and Janice Rule in "War Shock," which Paul Henreid also directed.

Below right: Alec Guinness attends to his make-up before a coming scene for "The Horse's Mouth" while director Ronald Neame rehearses Renee Houston and Kay Walsh.

And what is the reason for this spread of talent? Perhaps Cornel Wilde was right when he said, "Hollywood knows more now than it did in the old days. The mysteries are gone . . ."

Gene Kelly for so long entranced us with his brilliant dancing, has done so no more lately, alas! He is now a director, having begun directing a few years ago, when we saw his *Magic Lamp* and *Invitation to the Dance*, in both of which he appeared—and danced. In 1958 we saw him in *Marjorie Morningstar* in which he did little but dance a few steps. Since then he has directed *Tunnel of Love* with Doris Day and Richard Widmark, a comedy in which he does not appear.

Karl Malden (whose real name is Mladen Sekulovich) has directed a few films, including *Time Limit*, but he is much better known as a supporting actor who can chill our spines or win our laughter with his unsurpassed skill. He did not begin to act on the screen until World War II, when he appeared in two films. In 1951 he became an Academy Award winner for his performance as Mitch in *A Streetcar Named Desire*. Since then he has been seen in many films, including *On the Waterfront*, *Baby Doll* and *The Hanging Tree*.

Curt Jurgens, famous as he has become over here during the past two or three years, played in his first Continental film when he was only eighteen. Since then he has appeared in more than eighty-five films, made in Austria, France, Germany and Italy, and was most recently with Maria Schell in *The Rats*, in *The Devil in Silk*, which won the Berlin Film Festival award, and *The Destroyer* with Elisabeth Mueller as well as *Bitter Victory*, which also starred Richard Burton. His British films include *Me and the Colonel*, *The Inn*



of the *Sixth Happiness* and *Ferry to Hong Kong*. Not so well known is his activity behind the scenes. A skilful writer, he has written, produced, directed and starred in twenty-five Austrian films, including *Without You it is Night*.

Paul Henreid, who was born in Austria, was one of Vienna's most popular actors on stage and screen before World War II. In 1940 he went to America, having already won acclaim in England with his portrayal in *Goodbye Mr. Chips* and other films and made his bow as an actor in *Joan of Paris*. During the last few years however, he has been dividing his time between acting and directing, and starred in as well as directed *War Shock*.

Kirk Douglas wanted to become an actor when he was a schoolboy and came to the screen from the stage, where he worked as a stage manager for a time. Kirk has his own film company, Bryna Productions, which has made *Paths of Glory* and *The Vikings*. He had long wanted to make the latter film, on which he supervised the editing and musical score. Before the film was finished, he had mortgaged everything he possessed to make it and for a while he did not know how his gamble would pay. "I took a chance—and it worked," he said.

Spartacus was his next gamble—and he said that it would cost even more than *The Vikings*. In *Spartacus* he appeared with Sir Laurence Olivier, Peter Ustinov, Tony Curtis, Jean Simmons, Charles Laughton and John Gavin.

John Wayne began his film career in 1931, some fifteen years before Kirk Douglas, and he has been seen on the screen every year since then, his films including *Legend of the Lost*, which he made in Africa with Sophia Loren, about whom I remember his enthusiasm before the film was seen, and *The Barbarian and the Geisha*, which he made in Japan, both of which we saw in 1958. In 1952 he joined in the formation of Batjac, a company which releases the films it makes through Warner Bros.

Nicholas Phipps in "The Captain's Table."



Kirk Douglas and his wife, Anne, who was born in Belgium and brought up in France.



Mr. and Mrs. Cornel Wilde—Jean Wallace—as they appeared in "Mara-caoibo," one of the films Cornel has directed.



Karl Malden as he appeared in "The Hanging Tree."

Left: Bryan Forbes as he appeared in "Monty's Double," for which he wrote the script.



Richard Burton, his wife Sybil and their daughter Kate, then one year old, inside the gates of their villa, "Pays de Galle" (Land of Wales).



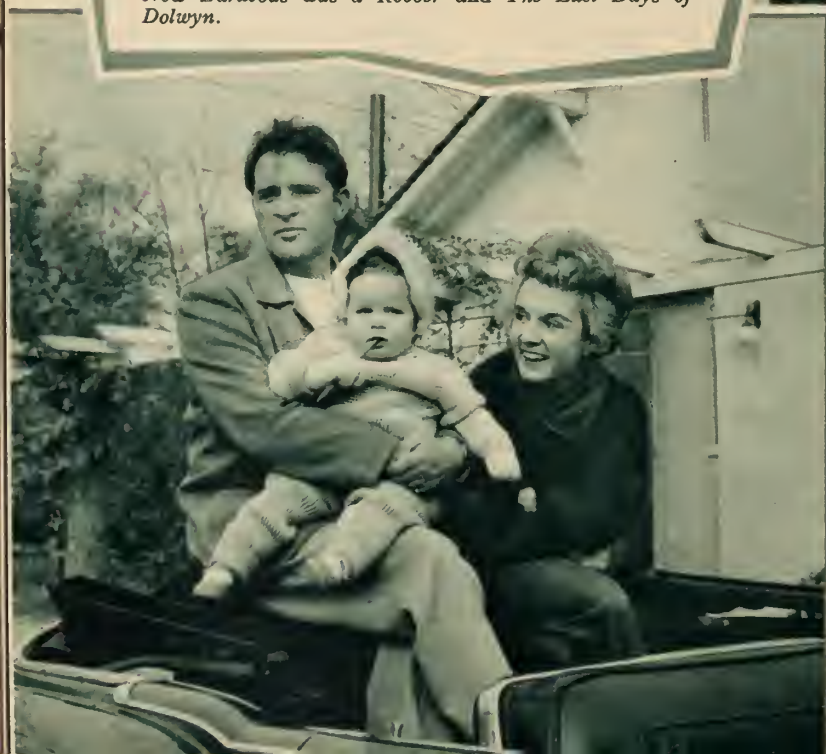
In the living room of their villa, Richard Burton and Sybil relax. Comfortable and spacious, it is like most of the Swiss houses—higher than ground level because of the semi-basement cellar.

HIS SWISS VILLA

RICHARD BURTON, who has recently made *Look Back in Anger*, is now living in Switzerland on the shore of Lake Geneva, and these views give you an idea of his villa at Celigny.

The balcony, which runs the length of the living room, overlooks the lake. The landing stage Richard and his family use during the summer months for their fishing and swimming; occasionally they lunch at the "Café de la Gare," where Richard goes for morning coffee.

1949 was Richard Burton's lucky year—not only did he marry Sybil Williams on February 5th, but during the same year we saw him in his first two films, *Now Barabbas was a Robber* and *The Last Days of Dolwyn*.



Left: Here the family of three is seen seated on the back of Richard's car. Daughter Kate looks as if she is plotting something.

Mr. and Mrs. Burton at the door of their villa, which has ten rooms and stands in four acres of ground, mostly vineyard.

NINE COMMENTS

By
GRECO

JULIETTE GRECO, recently seen in *The Roots of Heaven* and *Whirlpool*, is famous for her individualistic attitude to the cinema, for her long untidy hair and for her habit of walking barefoot. Most of all she is known for her pungent comments on herself and others. Here are some of them.

HATE. "How I hate my face. How hideous I am. If I could I would change my whole face."

WEALTH. "When I was a child I had no shoes so I went barefoot. Now I have hundreds and I am always kicking them off."

BORES. "What bores most actors are—what dreary bores."

HOME. "I could not live in Hollywood. I think of it as a factory—and I always want freedom. You do not get freedom in a factory."

YOUTH. "My daughter is older in some ways than I am. She is four. She can forgive. And I—I cannot forgive."

WISDOM. "In the world to-day—as it was in the war—it is often a wise thing to be a fool."

FUN. "If two people like each other they fight—always. If there is no fighting there is no fun."

MEN. "Men—I have been looking at men for ten years. I know about men. And they bore me. A man has to be something more than a male—truthful, direct, special. I have found perhaps only half a dozen men in my life, which is why I concentrate on work."

TRUTH. "When I like a man I let him know. And when I don't like him I let him know, too."



HOW WE LOVE TO



YES, we do! When Rod Steiger stepped on the screen in *Al Capone*, I was mildly disapproving. My disapproval turned to loathing during the scene shown on this page—when he is amicably singing an operatic duet with the man who has given him work and paid him well for it. That, you think, should not be enough for hatred—and it was not—but as they reached a certain point in their duet, the door opened and in came two hoodlums—Al's thugs—and shot him. The startling suddenness of his death and Al's casual disappearance was typical of the man shown on the screen, a sadistic, revolting, uneducated bootlegger who became wealthy and powerful through crime without courage.

Rod Steiger has played many roles, not all of them vile—but none so far so compellingly revolting as Al Capone.

The Big Country was a film whose story was based on the stupid, insensate dislike of two elderly men. Their hatred spread to their families—Burl Ives' to his sons, Charles Bickford's to his daughter and his head man, whom he had brought up more or less as his son. Gregory Peck and Jean Simmons you will remember had quite a time keeping the peace—and few were sorry when the two old men killed each other in a well-filmed climax, although between them there had been a hearty, honest hatred with no psychological undertone to leave a slightly nauseated feeling behind it.

Another Western, *The Hanging Tree*, had Karl Malden as the villain—again a villain of a straightforward kind, who played along with Maria Schell until the end, when his desires took hold of him and nearly—but not quite—made her suffer a fate worse than death.

Two of the villains I have hated most are the two young men in *Compulsion*. They committed one of the most difficult crimes to detect to prove their superiority in intellect—that was a murder without motive. That they were detected at all rested on two things—the

Operatic aria—an overture to death—sung by Rod Steiger and Joe de Santis in "Al Capone."

Left: Charlton Heston and Charles Bickford; and, below, Burl Ives with his cowardly son, Chuck Connors, in "The Big Country."



Right: Maria Schell, fear in her face, realises that Karl Malden's intentions are not strictly honourable in "The Hanging Tree."

HATE THEM!

discovery of a pair of spectacles beside the body of the child they had killed and hidden and a few random words spoken by a family chauffeur. Even the spectacles could not have helped had it not been that they had had special hinges.

The two complex characters were brilliantly portrayed by Bradford Dillman and Dean Stockwell—one felt that they were somehow set apart from others, not only by their intellect, of which one saw little example except rudeness, but by their stunted emotional capacity. Dean Stockwell, by the way, had played the role on the stage before filming it. Do you remember him as a child actor some years ago in *Anchors Aweigh*, among other films?

Jackie Coogan is another child who has become an adult actor. Some of you may remember him as Charlie Chaplin's little boy helper in *The Kid*, some thirty years ago. Now he has also taken to villainy. In *High School Confidential* he was seen as a man who sells drugs to high school children and who when Russ Tamblin discovers him and he realises who he is, orders the band to play a little louder music while he deals with him.

Two Britishers are also among those you love to hate. Peter Arne as the sadistic Italian camp commandant in *Danger Within* earned it with a clever performance which makes one hope that we shall be seeing more of him in bigger and less villainous roles.

The other is that rarity—a woman, Gladys Cooper, for so long a reigning beauty on the English stage. In *Separate Tables* she played Mrs. Railton-Bell, upstage and unpleasant from beginning to end and made us all sympathise most



Ray Anthony and Jackie Coogan watch Russ Tamblin check the amount of drug in a hypodermic needle in "High School Confidential."



Below: Bradford Dillman and Dean Stockwell—killers for fun—face E. G. Marshall and Harry Carter in "Compulsion."

Peter Arne makes a tour of inspection in "Danger Within."



Right: Gladys Cooper and Deborah Kerr are served breakfast by Priscilla Morgan in "Separate Tables."





heartily with Deborah Kerr as her poor meek daughter whom she was driving round the bend.

A man who has recently specialised in roles which inspire our repulsion is Lee J. Cobb. Do you remember him in *Man of the West* as the half crazed villainous relative from whom Gary Cooper had broken away and who unexpectedly came up against him again? Jack Lord in this film was also another villain—not quite the kind of man you hated so much, but against Lee J. Cobb's brilliance of character acting it would be difficult to achieve that.

Lee J. Cobb was the villain again in *Party Girl* and died from the effect of acid he threatened to use on Cyd Charisse if Robert Taylor did not toe the line. He certainly came to two spectacular deaths in these two films. He is seen again in

Green Mansions as Nuflo, described by the author W. H. Hudson as having "every sin of a sinful world carved on his ancient face." In this film he

was Audrey Hepburn's reputed grandfather, who, haunted and damned by his dreams and memories of the outside world, has sought refuge in the jungles of South America.

A real villain was portrayed by Anton Walbrook in *I Accuse* in the part of Captain Esterhazy, a smooth, plausible, cunning officer in the French Army. Captain Dreyfus was sent to Devil's Island after he had been court martialled and dismissed the army for his suspected crime of selling his country's secrets. It was only because Esterhazy found himself penniless in London and he sold his story to an English publisher that the truth of this case was ever known. It seems strange that Anton Walbrook, after playing the charming hero for so long, should be so memorable in that role.

In *I Accuse* also was Herbert Lom as Major du Paty de Clam, whose juggling with evidence helped to cause Dreyfus's accusation. Herbert Lom has been playing villainous roles in British pictures for some years—and many wish that he could have more sympathetic parts, for he could be really romantic.

In *Passport to Shame* he played a racketeer who lured girls from all parts of the world into vice rings but was finally outwitted by Eddie

Below: Yes, it's Lee J. Cobb again, this time with a bottle of acid as he and John Ireland show Cyd Charisse, their hostage, to Robert Taylor in "Party Girl."



Lee J. Cobb is seen above with Gary Cooper and Julie London in "Man of the West." Inset as he appears as Nuflo in "Green Mansions."

Jack Lord as Coaley, one of Lee J. Cobb's gang of outlaws in "Man of the West."



Constantine. In *No Trees in the Street* he played a character only a little less revolting. He was a bookie brought up in a street where no tree grew and the majority of the inhabitants apparently struggled vainly with their lives in it. He had become wealthy but still he stayed in the street and lured young boys to work in his less reputable rackets of stealing and shooting.

Then followed *The Big Fisherman* as King Antipas, who opposes Howard Keel in the title role. From Hollywood, where this film was made, he went to Spain for *North-West Frontier*, in which again he plays a villain—this time a cunning one who gets himself arrested and causes trouble all the way.

It is astonishing, but Herbert Lom has managed to maintain a tremendous popularity, sympathy and admiration despite his roles!

Then we come to Cyril Cusack, who played a horrible old lag in *Floods of Fear*. It was an unusual role for him—and his characterisation was brilliant.

He was born in Durban, South Africa, of an Irish father and English mother. He was six when they moved to Dublin and a year later got his first part in an Irish film, *Not Knock MacGow*. Some years later he joined the famous Abbey Theatre in Dublin and stayed there for fourteen years. He made his bow in British films in *Once a Crook* in 1941.

Do you remember his work in *Odd Man Out*, *The Blue Lagoon* and *Gideon's Day*?

In *These Thousand Hills* we saw Richard Egan playing the hearty-surfaced shrivelled-hearted villain, whose resentment at Don Murray's success with his girl, Lee Remick, led him to black-kernelled deeds.

Richard Egan was born in 1921 and went straight into the Army after graduating from San Francisco University in 1943. He won his M.A. degree later and finally went to Hollywood. Since 1950 we have seen him on the screen each year. In 1958 he appeared in *The Hunters*, in which he played the part of a flying ace whose sympathy for the hero got him out of threatening trouble.

Of all these villains, infamous, sadistic, brutal, sly, conventional and unconventional, and however much you love to hate them, please remember that they are actors and these roles make them *seem* so repellent!

Below: Anton Walbrook as Count Ferdinand Esterhazy looks with insolent calculation at Jose Ferrer as Captain Alfred Dreyfus in "I Accuse."

Upper right: Herbert Lom pretends to sympathise with Eddie Constantine whose new taxi he has caused to be wrecked in "Passport to Shame." Centre right: Herbert Lom and Melvyn Hayes in "No Trees in the Street."



Cyril Cusack and Anne Heywood in "Floods of Fear."

CHARLTON HESTON IS . . .



Moses of *The Ten Commandments*, General Andrew Jackson of *The Buccaneer* and *Ben Hur*.

a normal, hard-working man who has never been smeared by scandal. He has been married fourteen years to his college sweetheart and they live happily with their four-year-old son Fraser.

extremely outspoken.

gregarious and fun-loving yet seldom goes to a popular night club or Hollywood party.

bored by horse-racing and says that betting on horses is "childish and for neurotics."

an abhorrer of crowds and detests wisecracking writers.

an excellent tennis player, an expert horseman and fencer and is adept at cowboy rope tricks. He has also become a skin diver for his latest film, *The Wreck of the Mary Deare*.

proud that he made his first appearance in the theatre in 1948 in Katharine Cornell's production of "Anthony and Cleopatra."

a successful artist when he is not acting, and during *Ben Hur* made more than five hundred pen sketches of his fellow performers on the set.

an early riser, a non-smoker, and marked by a domestic streak; is constantly tinkering round the house.

a French linguist and has learned to get along in Italian during his stay in Rome—what's more he's keeping it up.

an exceptional correspondent and personally typed more than five hundred letters to friends while he was making *Ben Hur*.

a lover of big dogs, big cats and big horses and collects tropical fish.

keeping an elaborate motion picture record of his son, Fraser—at the time of writing this has reached 125 reels of 16-mm. film, plus 3,500 snapshots.

convinced that Ernest Thompson Seton's books on nature have been the greatest single influence on his life.

his own severest critic—and considers himself one of the world's luckiest men.

LOVE SCENES TO REMEMBER



*This beautiful portrait
is the first of a series
of scenes from the
year's films we think
that you will not
want to forget.*

*Audrey Hepburn as Rima and
Anthony Perkins as Abel, the
unforgettable lovers in "Green
Mansions" (M.-G.-M.)*



Surrounded by the vine-covered land he owns, Rock Hudson and Jean Simmons vow their love and their determination to fight for it, in "This Earth is Mine" (Universal-International).

Late night final, but husband closes his ears to his be-curling-pinned wife. Joanne Woodward and Paul Newman in "Rally Round the Flag, Boys" (20th Century-Fox).



**Love is like the measles
—all the worse when it
comes late in life.**

Douglas Jerrold

The Eurasian who fights and the dedicated Englishwoman in China—Curt Jurgens and Ingrid Bergman—when love begins to warm their hearts in "The Inn of the Sixth Happiness" (20th Century-Fox).

The neurotic novelist and the erotic illiterate—Frank Sinatra and Shirley MacLaine in "Some Came Running" (M-G-M).





Bring on the cooling waves! Do you remember this warm scene on the hot sands with Andra Martin and James Garner in "Up Periscope" (Warner)?

An imaginary millionaire suffering from an imaginary malaise is Tony Curtis who finds Marilyn Monroe's proffered lips a real and delightful remedy in "Some Like It Hot" (United Artists).



A tender kiss in an ancient engine—the climax of the train ride in "Old 97" with Doris Day and Jack Lemmon in "It Happened to Jane" (Columbia).

In love-making, as in other arts, those do it best who cannot tell how it is done.
J. M. Barrie.

Cary Grant with an injured arm finds Eva Marie Saint aiming at his heart as well in "North by Northwest" (M.-G.-M.).





A great artist and his beloved model who is a great and temperamental lady — Goya and the Duchess of Alba, whom he painted some two hundred years ago . . . Anthony Franciosa and Ava Gardner in "The Naked Maja" (M-G-M).



Friendship begun by loneliness turns into sweet, stolen love that binds Alice and Joe together—until Joe cruelly severs the bond and Alice, distraught, is killed by a car crash in "Room at the Top" (British Lion).

Simone Signoret (Alice), Laurence Harvey (Joe).



John Paul Jones and his first true love, Dorothea Dandridge, played by Robert Stack and Erin O'Brien in "John Paul Jones" (Warner). The great sea fighter was a friend of George Washington and an intimate of King Louis XVI and Marie Antoinette, and his adventures ranged from Scotland to the West Indies.



It is better to love two too many than one too few.

Sir John Hartington

Ben Hur and Esther, the slave girl, realise for the first time—when he frees her and takes back the slave ring she has worn—that they are in love. Charlton Heston and Haya Harareet in "Ben Hur" (M-G-M).

Home and Abroad

with British Films

Edith Nepean.

ROUND the world fly our film-makers in their never-ending quest for realistic backgrounds for modern pictures—to Africa and Kilimanjaro and India; the North-West Frontier and colourful Hong Kong; the perilous ice-bound Alps of Switzerland; the rugged rocky heights of Spain; the glittering waters of Sydney Harbour.

Eastman colour and Technicolor, Cinemascope and stereo sound, and the wide screen, are evidence of the constant pursuit of an art that is ever progressive.

France claimed Sir Alec Guinness for location scenes in *The Scapegoat*.

"It is one of my most difficult pictures," he declared, as he sat by my side in the Metro-Goldwyn-Mayer studios at Boreham Wood. It was one of the French scenes built on the set. Bette Davis was propped up against a background of lace-adorned pillows. She had been playing chess with Alec Guinness, whom she welcomed as her son, the dissolute Comte de Gué.

"I set out for a holiday in France as an English schoolmaster. But while asleep in an inn one night, my own clothes are stolen and replaced by others. It is then my troubles really start," he smiled.

Alec Guinness, highly sensitive and modest, has never changed from the day I first met him in the Ealing studios starring in *Kind Hearts and Coronets*. He is completely unspoiled by success, equally as brilliant in comedy as in drama. His home life is an exceedingly happy one. He is a keen and accomplished writer, always seeking perfection, and as you know, he wrote the script for *The Horse's Mouth*.

(Continued overleaf)



Alec Guinness, who drew these pictures (left) of himself looking down at himself as the dissolute Comte de Gué (left) and English schoolmaster John Barratt (right).



Left: Visitors' day on "The Scapegoat" location in the Forest of Vibraye in Northern France. Left to right: Sir Frederick Browning, Nicole Maurey, director Robert Hamer, Daphne du Maurier (Sir Frederick's wife), on whose best seller the film is based, and the 86-years-old Comte de Vibraye.

Alec Guinness and director Robert Hamer in the market square below the old cathedral of Saint Julien, Le Mans.





Roy Boulting (left) and John Boulting, the two famous brothers who change about in producing and directing their films. Sometimes Roy is director, at other times John. John Boulting directs "I'm All Right, Jack."



John Boulting shows Margaret Rutherford the way he wants the next scene portrayed in the satirical comedy about trade unions, "I'm All Right, Jack."



THERE is never a dull moment when the Boulting Brothers are at work in a studio. Keen, artistic, realistic in their outlook and in the creation of their work, they have moved from one success to another with amazing rapidity. Originality is the keynote of their work. Roy and John Boulting more or less take it in turns to direct and produce. When I went on to the set during the making of one of their most amusing films, *I'm All Right, Jack*, Roy said, "I wish you'd been on the set yesterday. Margaret Rutherford was here. She was tremendously funny." Second to her love of the stage and screen is her love of music. She is a brilliant pianist.

Left: British film actress Heather Sears takes time off to visit Taronga Zoo, one of the most beautiful zoological gardens in the world. Extending over seventy acres, it overlooks Sydney's famous harbour. She is seen with a grey and a baby black gibbon.

ONE day in the studios at Shepperton I met a little girl with her hair in pigtails, modest, charming. Who could predict then that she would steal the lime-light from some of the world's most famous stars? She played the blind, deaf and dumb girl in *The Story of Esther Costello*, and it was Heather Sears' most difficult and moving role. Since then she has forged ahead.

"I have a passion for jeans," Heather Sears confided. "I make them myself. I like gay colours, and I ring the changes with about fifteen pairs." They certainly suit her slim and youthful figure.

"When I first met her," said Aldo Ray, who plays opposite to her in *The Siege of Pinchut*, "I thought she was a little girl. But I soon discovered that

Left below: Hollywood star Aldo Ray and director Harry Watt with continuity girl Helen Whitson while making "The Siege of Pinchut."

Below: Jack Clayton advises Laurence Harvey and Simone Signoret on playing one of the delicate love scenes in "Room at the Top."





Frank Launder talks over the script of "The Bridal Path" with Bill Travers and Patricia Bredin. Locations were shot in the lovely Scottish scenery of Oban and the Hebrides.



Lunch break in Spain for Kenneth More and Jayne Mansfield and her family—Jaynie Marie (her seven-year-old daughter) and Mickey Hargitay, her husband, where they filmed "The Sheriff of Fractured Jaw."

Heather was a most charming co-star and companion. We had a wonderful time in Sydney." Aldo Ray, attractive and downright, like many Hollywood stars, told me how much he enjoyed being in this country. "Everyone is so friendly," he declared. "Life seems more leisurely. I hope to make another picture, maybe even two, before I return to Hollywood."

WHEN I was in the Shepperton studios one day I saw some of the most tense and gripping scenes I have ever witnessed. The film was *Room at the Top*. There was a reception at the Town Hall, at which I heard an exchange of words between an autocratic boss played by Sir Donald Wolfitt and a young man determined to get to the top, which provided that irresistible charmer Laurence Harvey with the part of his life.

I had previously met that brilliant French actress, Simone Signoret, at luncheon. She is just as lovely off the screen, and this is not always the case with film stars! There is a radiance and warmth about her that adds to her attractive and magnetic personality. She told me that she believes her part in *Room at the Top* is one of her strongest to date. It is a film of such outstanding merit that it has won sensational success.

Kenneth More and Taina Elg in Scotland with Ralph Thomas, director, and Betty Box, producer of "The Thirty Nine Steps."

Director Donald Chaffey and two of his stars, Richard Attenborough and Richard Todd, work out a scene for "Danger Within."

Producer Colin Lesslie's own story provided the background for "Danger Within." As a P.O.W. he came into possession of a duckling which he kept as a pet. Here he is seen with Richard Attenborough, Donald Houston and Dennis Price—and the duckling.





Married author and star of "Look Back in Anger" — John Osborne and Mary Ure.

Right: Claire Bloom at the Theatre Royal, Stratford, in the East End of London.

THE BRIDAL PATH provided a picturesque Scottish setting, and Bill Travers with a part that enabled him again to wear a kilt, as he did in *Geordie*. After an outstanding part as Browning in *The Barretts of Wimpole Street*, in which he appeared with lovely Virginia McKenna, they were seen together in *The Smallest Show on Earth*. When they starred in *Passionate Summer* real romance had flourished for them and they were married.

Pretty Patricia Bredin had a small part in her previous picture, but *The Bridal Path* was her first important role. Frank Launder likes to talk sequences over informally with his cast before shooting begins. There is always outstanding originality whenever the famous Launder and Gilliat make a picture.

THERE is always a gay, light-hearted atmosphere when Kenneth More is around. His cheerfulness is infectious. He is enormously proud of his small daughter Sarah. He reminded me that I was on the set when Sarah paid her first visit to a film studio. She came along in her Nannie's arms. Since then little Sarah usually pays a visit to the studio when her brilliant father is making a film.

He got on well with Jayne Mansfield's little girl, Janie Marie, when on location sequences in Spain for *Sheriff of Fractured Jaw*.

"We had wonderful times in Spain," he told me. Daniel Angel, the famous producer, was with the company. Some of the scenes were shot near a wonderful old monastery surrounded by rugged mountain peaks.

No sooner had Kenneth More returned from Spain, when he went off for a strenuous role in *The Thirty-Nine Steps*. "If there is one thing I dread more than another," he confided, "it is heights." *Thirty-Nine Steps* was, of course, another of Ralph Thomas' and Betty Box's pictures.

"It was all very well for Ralph," Kenneth More smiled ruefully, "he hasn't the slightest fear of heights."

"That's quite true," Ralph Thomas admitted when I told him of Kenneth More's remark. "I must say in one scene it was especially tricky, there was a sheer drop beneath him!" And the drop was into the Forth River from the Forth Bridge!

ON the set at Shepperton I met an unusually gay and distinguished crowd of stars. There were Richard Todd, Richard Attenborough, Donald Houston, Peter Arne and Dennis Price all together

Richard Burton and Dame Edith Evans talk over a coming scene for "Look Back in Anger."

Jean Seberg celebrated her twentieth birthday on the set of "The Mouse that Roared." Seen with her are her husband François Moreuil and Peter Sellers.

Below: Van Johnson and Hildgarde Neff on the balcony of the penthouse flat in the Shepperton Studios for "Subway in the Sky."



JEAN SEBERG

PETER SELLERS



in *Danger Within*. There was another amusing star in the film that no doubt was noticed by many—a pet duckling.

"I kept a duckling as a pet during my imprisonment," producer Colin Lesslie told me. He made a remarkable real life escape from a prison camp, actually travelling in the same train with Germans. "I knew if I tried to escape alone, I should be spotted," he explained, "so I decided to mix with the crowds."

Donald Houston's life has been a busy one, passing swiftly from picture to picture. A part with Richard Attenborough in *The Man Upstairs*, and Laurence Harvey's film friend in *Room at the Top* are amongst other notable roles.

IT IS not surprising that real romance flourished for the brilliant author of *Look Back in Anger*, John Osborne, when he met fair-haired, lovely Mary Ure, the heroine of his play and who is now his wife. He spent most of his time on the set whilst it was being filmed. His wife starred in the film with Dame Edith Evans, Claire Bloom and handsome and charming Richard Burton.

Dame Edith Evans is an indefatigable worker, ever eager to get right into the skin of her part before shooting takes place. The result can be seen in her moving scenes with the man she tries to help, played by Richard Burton. It was difficult to tear myself away from Associated British Studios, where all these brilliant people were gathered together.

I FIRST met Jean Seberg at a party, gay, enchanting in a pretty gown—the next time on a studio set that caught fire! I saw Jean tied to the stake as Joan of Arc. At a critical moment, there was a startling flash, and Jean was only just rescued from sudden real flames. But Jean Seberg is courageous, young and beautiful. We next saw her in *Bonjour Tristesse*, and the last time we met it was at Shepperton again. She was starring with Peter Sellers, who is so greatly in demand in our studios, in *The Mouse that Roared*.

"I live in Paris," Jean Seberg told me, "and I like it very

Below: John Mills with his wife Mary Hayley-Bell and their twelve-year-old daughter, Hayley, who co-stars with her father in "Tiger Bay," on location in the Welsh countryside.

Below: Donald Sinden, Carole Lesley, John Gregson and Joan Rice have a chat on the set of "Operation Bullshine."



Judy Gringham, the young swimmer in "Operation Bullshine," discusses her lines with director Gilbert Gunn.

Right: Odile Versois with her co-star Eddie Constantine and producer John Clein before filming "Passport to Shame."



Director Basil Dearden rehearses a scene from "Sapphire" with Michael Craig and Jocelyn Britton.



Ian Bannen and Luciana Paoluzzi discuss the coming scene with co-director Jeffrey Dell for "Carlton-Browne of the F.O."

Below: British Special Ambassador, Terry-Thomas, receives a posy from a small girl in "Carlton-Browne of the F.O."



much." She is married to a French lawyer.

* * *
AUBURN-HAired Van Johnson is another charmer, unspoilt, friendly. "I just love it over here," he declared. I sat with him on the steps of his caravan, which he used as a dressing room on the set. We watched Hildegarde Neff, that enchanting

German star, busily rehearsing scenes for *Subway in the Sky*.

* * *
LIFE was very gay and lighthearted when *Operation Bullshine* was in course of production at the Associated British Studios, with Gilbert Gunn directing. Judy Grinham enjoyed her first venture into film work.

* * *
EDDIE CONSTANTINE, American born, but now a naturalised Frenchman, and one of the most popular stars in France, found his part in *Passport to Shame*, opposite lovely Odile Versois, very much to his liking. He has an apartment in Paris, and near Versailles he has a farm and racing stables.

* * *
WHEN I first met her on the set at Shepperton, where she was making *Carlton-Browne of the F.O.*, Luciana Paoluzzi was wearing a most attractive three-quarter-length suede coat.

"I should like it for my own," she confessed.

* * *
THERE was a great meeting of old friends one day in the studios during the filming of *Make Mine a Million*. Arthur Askey has a long list of star friends, and among them Evelyn Laye stirred memories of musicals.

* * *
THERE were gay times in the Associated British Studios with Stanley Holloway when making *No Trees in the Street*, and *Alive and Kicking*.

The four stars of "Alive and Kicking"—their combined ages total well over two hundred and eleven years!—line up happily on the set.



Arthur Askey, star of "Make Mine a Million" and his daughter Anthea, who made a guest appearance, greet Evelyn Laye, producer John Baxter and Dickie Henderson.



HAYLEY, John Mills's brilliant little daughter, stole the lime-light in that remarkable film *Tiger Bay*. I had luncheon with her and her father, John Mills, and that equally distinguished director, J. Lee Thompson one day at Beaconsfield.

"I love ski-ing," said Hayley, "I am quite good really," she declared, "but I did break my ankle, if you remember," she smiled mischievously at her father.

Hayley is what may be described as a "natural." She has been brought up in a highly artistic and literary atmosphere but she knows all about country life on a farm. Acting is certainly in her blood.



Below: Norman Wisdom got on chummy terms with Honor Blackman in "The Square Peg"—but only between scenes.

Anthony Newley, Anna Neagle, Frankie Vaughan, Anne Heywood, Tony Britton and Herbert Wilcox get together for "The Heart of a Man," at Pinewood Studios.



SELDOM have I seen more colourful sequences in a film than at Pinewood during the making of *Sapphire*, directed by Basil Dearden. Michael Craig has been moving steadily from picture to picture. I first met him when he was playing in *High Tide at Noon*.

ANNA NEAGLE, C.B.E., and Herbert Wilcox, C.B.E., are two of the most loved people in the film world. Many successful stars owe much to Anna Neagle and her famous husband.

"I owe everything to them," Michael Wilding told me. And it was Anna Neagle who singled out Frankie Vaughan for brilliant film stardom.

NOTHING on earth can destroy the modest charm of Norman Wisdom. "In my next film," he told me with that famous smile of his, "I am going to sing again!"

THE DOCTOR'S DILEMMA presented Dirk Bogarde as extremely handsome and artistic, as he is in real life.

Dirk has been working recently at top speed. "You always said I should go in for romantic films," he reminded me one day, "and now I am really in them."

Below: Anthony Asquith rehearses Colin Gordon, Dirk Bogarde, Robert Morley, John Robinson and Felix Aylmer for a sequence in "The Doctor's Dilemma."



Discussing the coming scene on the set of "The Doctor's Dilemma" are seen producer Anatole de Grunwald, director Anthony Asquith and stars Dirk Bogarde and Leslie Caron.





GUSTAVO ROJO always wanted to act. He was born in 1926 aboard a ship when his parents were emigrating from Spain to South America. He, as well as his brother and two sisters, was brought up in the atmosphere of the theatre—it was in one of his mother's plays that he made his stage debut at the age of four. Then the family had to flee, first to Chile, then to Cuba. He went to Mexico, where his sister was already an established screen star, and was taken under the wing of another well-known actress. After that he became a great Latin Lover. 1947 found him in Hollywood but things did not work out well for him, and 1951 found him in Spain. After that he divided his time between Mexico and Europe until Hollywood called again—and now he is the star of *It Started with a Kiss*. He is married and has a small fair-haired daughter, Alexandria. He likes swimming, riding and polo and music.

LIKE Gustavo Rojo, **MAGGIE SMITH**, a blue-eyed carrot-top, has always wanted to act. She is the young actress who won our applause in *Nowhere To Go*. Born in Ilford, Essex, she was educated in Oxford where her father was a pathologist at the University, and began her dramatic career there. Mostly she has appeared in revue and she has also been seen on TV in America as well as over here.

DEAN STOCKWELL is one of the few Hollywood players who were child stars—*Down to the Sea in Ships* was one of his early films—until his temporary retirement at the age of fifteen.

Born in North Hollywood, he made his first stage appearance at the age of six. At seventeen he began appearing in television, until "Compulsion" on the stage brought him the film role. Slender, intense and inclined to solitude, his interests are music, literature and the theatre.

They All Started Young





Three Up-and-Coming Stars

BLACK-HAIRED, hazel-eyed STUART WHITMAN is the only actor who literally bulldozed his way into films. He still owns and works a bulldozer with which he can earn anything up to £30 a day while waiting for an acting job he likes to come along. His parents were young and restless when he was born, and before he had reached his teens he had attended twenty-six different schools! At school he was a star football player—in the army he became a successful boxer. Then came his attack on dramatics. TV was the turning point—five appearances in a series resulted in plenty of film work, including *These Thousand Hills*, *The Sound and the Fury* and *Johnny Trouble*.

He is married to a lovely red-head named Patricia, has four children and lives close to the Pacific, in which he has a daily dip. He is no dandy, still boxes, and his favourite meal is steak and baked potato.

DIANE VARSI is the girl who made her name in *Peyton Place*. A blue-eyed ash-blonde, she was born on February 23rd, 1938, in San Francisco. Although she is so young, she has already been twice married—both marriages ended unhappily—and she has a small son named Sean. She received a normal education until she was seventeen, when she left college, feeling that she was not learning enough and studied by herself. Then she went to a drama school, where her spark of brilliance was recognised. It has since been shown again in *10 North Frederick*, *Manhunt*, *Compulsion* and *The Best of Everything*.

ANNA KASHFI (right) was born in Calcutta, India, on September 30th. Dancing started Anna's career, and despite her parents' objections she appeared in two Indian films. While studying in London, she won the role of an Indian girl in *The Mountain* with Spencer Tracy—and before she had finished she had signed a contract. She has since been in *Battle Hymn*, *Cowboy* and *Night of the Quarter Moon*.

She loves tennis and ski-ing but cannot swim.





Dame Margot Fonteyn, one of our greatest ballerinas, is seen on the left as Odette in Act II from "Swan Lake" with Bryan Ashridge and Michael Some. This is one of three ballets in "The Royal Ballet." The other two are "Ondine" and "Firebird." It was filmed at the Royal Opera House, Covent Garden.

Ballet

ON THE SCREEN



A scene from the Russian film, "Swan Lake," with Maia Plisetskaya as Odylia, the magician's daughter, and Nikolai Fadeychev as the Prince, filmed at the Bolshoi Theatre, Moscow, at an actual performance. Tchaikowsky's ballet, first produced in Russia in 1877, has enchanted us ever since.



Antonio and Ludmilla Tcherina as Diego and Isabel in the mediaeval ballet, "The Lovers of Teruel," which was seen in "Honeymoon."

The Changing Face of Beauty

FILMING, an industry that is synonymous with glamour, has in the last few decades dictated to most of the women of the western world, at any rate, exactly how they should look.

Each decade has produced two or three arch-types—the symbols of sex-appeal, grace and beauty.

The desirable face of the 'twenties—Clara Bow—the bee-stung lips, fuzzy hair and hipless figure—would be ridiculed to-day. In the 'thirties a more sophisticated appearance was sought—the plucked eyebrows and sleek hair à la Jean Harlow. The 'forties brought the least attractive style of all with its decree of over-emphasised lips and pompadour hair-do. At the time Betty Grable was a perfect demonstration of this fashion.

To-day there appears to be a greater seeking for individuality. Some stars of the calibre of Greta Garbo, and more recently Anna Magnani and Ingrid Bergman, are completely individual and inimitable. They have never conformed but then they have immense natural beauty, talent and personality. The lesser endowed are created by the make-up man, the hair-stylist, the dress designer and clever lighting and photography.

However, basically most of them start with far more than the average woman and with the constantly changing face of beauty they try to lead the world but still maintain the personal aura of mysterious exciting glamour that is associated with their profession.

THE epitome of sophisticated elegance is Kay Kendall, but when she appeared in her first film *London Town* with the late comedian Sid Field she was scarcely more than an attractive show-girl.

From the illustrations the resemblance can just be seen, but there was little of the poise or assured wit that distinguishes her now.

Her face could never be called truly beautiful—she herself says she is not a beauty—but she has developed a

great mobility of feature, especially in the expressions of her eyes, which are magnificent, the quirk of her eyebrows and in her wide humorous mouth.

Of course, she had admirable examples before her, for Kay comes from a renowned theatrical family. Her parents were dancing stars Terry and Gail Kendall who appeared in all the leading music halls of England and Europe and her grandmother is Marie Kendall, who was a well-known stage actress in the Edwardian era.

Kay is now acclaimed as one of the most elegant women in the world. Her height—5 ft. 8 ins.—which could be detrimental on the stage and screen, she has learnt to emphasise and uses it to great effect. Remember her sweeping through *The Reluctant Debutante*? Her teaming with Yul Brynner in *Once More With Feeling* promises a great treat for cinemagoers.

She is a perfect example of the lesson so many women refuse to learn and that is to make the very most of what you've got.



Kay Kendall in her first film "London Town" with dancing partner Lucas Hovinga, and (right) the assured pose of to-day.





The familiar Bardot pose we know to-day and the one she has affected for several films including: "Love Is My Profession," "And Woman Was Created" and "La Parisienne."



Several years ago this was how Brigitte Bardot looked. The difference in her personality, not looks, is incredible when you contrast it with the photograph on the left.



BRIGITTE BARDOT, one of the screen's phenomena of the 'fifties, is known the world over as simply B.B.

France's highest paid star, "the sex kitten" is said to have played Trilby to her now divorced husband Roger Vadim's Svengali. He discovered her at the age of fifteen and gradually turned her by his influence and clever publicity from a sweet-faced innocent looking young girl into a sultry, sizzling exponent of screen sexiness.

Tousled hair, heavily made-up eyes and pouting lips are now her own trademarks. Like Marilyn Monroe she has many imitators but none of them has so far successfully managed to project her specialised appeal.

Five years ago no one would have believed that the almost ordinary-looking teenager was to become one of the world's most desired women.

ELIZABETH TAYLOR is one of to-day's style setters for her short curly hair style and heavily marked eyebrows can be seen copied by young girls all over the world.

We have literally seen Liz grow up on the screen and to-day she is the adult version of the lovely little girl who was so appealing in *National Velvet*. We have been able to watch the constant change from chubby early teens into the slender young girl on whose face make-up seemed superfluous, until finally as we now know her, the woman claimed by many to be "the most beautiful in the world."



The lovely Liz of to-day and (inset) an early portrait.





Glamour at its most glittering—Marilyn Monroe at a Hollywood premiere (left) and (above) chatting to Groucho Marx on the set of "Love Happy," released in 1951.

HOW many of you remember a certain blonde chorus girl who first appeared in several films made just before 1950?

How many of you, had she been pointed out, would have believed that here was the young woman destined to become the most luscious-looking feminine blonde Hollywood has known?

Marilyn Monroe then had long fairish hair, a not outstandingly pretty face but great promise. Her first success came in *The Asphalt Jungle*, and after that appearance the Monroe wiggle was here to stay.

Her life has not been an easy one. She is literally a Cinderella—the little girl whose dreams came true. This is probably why she is popular with women as well as men, for unlike many other screen queens she is not begrudged her success by feminine audiences.

Although her tongue-in-the-cheek sensuality set the whole world talking she has managed to maintain an intangible air of innocence and wonderment.

IN complete contrast to the blonde beauty of Marilyn Monroe is Sophia Loren. Typically Italian in looks she now has the added gloss of Hollywood.

Born in a poor district of Naples, it is difficult to realise that as a child she considered herself unattractive; her childhood name was "stecchetto," meaning little stick. However, the ugly duckling developed into an attractive young girl whose fears were soon dissipated when she won a beauty contest.

Above, right: a recent portrait of Sophia Loren and (inset) in the Italian film "The Sign of Venus."



Right: Cyd Charisse pictured as she looked when she appeared in such films as "Fiesta" and "The Unfinished Dance" and (below) the poised Cyd of to-day.



Nevertheless, her early Italian films show only too well that she needed guidance for she appears almost hard facially and her movements are gawky. Later she blossomed into a breath-taking beauty who was quickly snapped up by Hollywood. The final touches were added and she became the fascinating, arresting personality we know to-day.

THE owner of the loveliest legs in Hollywood, Cyd Charisse's face is no less attractive. An outstanding ballerina before entering films, she toured the United States and Europe with the Ballet Russe. When she first began her screen career she was so successful as a dancer that it was some time before it was realised that here was someone with a very beautiful face. She has since appeared in straight roles and is now a wonderful example of superb grooming. She wears her clothes with the grace of a dancer, the flat rather uninteresting hair-style she once affected has been cut to form a cap to frame her flawless complexion and delicate features. The two photographs on this page demonstrate admirably her development as a personality.

KATHARINE HEPBURN, an individualist to the point of eccentricity, has developed her appearance in an unusual but simple way.

An actress with an excellent sense of comedy, her exquisitely humorous face has graced many delightful films.

In recent years she has used practically no make-up, her hair has no particular style and yet in an odd way her bony, freckled face has an even more distinctive charm and beauty, as was obvious from her appearances in *The African Queen*, *Summer Madness*, and *The Rainmaker*.



Left: Katharine Hepburn as she is now and (above) with Fred MacMurray in 1936 in "Alice Adams."

DOROTHY McGUIRE is a perfect example of wholesome womanhood who can make little claim to glamour.

Described in the early part of her career as a "pretty blonde soap and water beauty" she is the type that wins her man through her innate femininity and honesty.

The star of the "Claudia" series in her early career, she has played many parts as the simple skirt and sweater breath-of-spring type with wind-blown hair, natural eyebrows and unpainted fingernails.

In recent years her maturing has made her the ideal actress to play the perfect wife and mother roles as in *Friendly Persuasion*, *Old Yeller* and *The Remarkable Mr. Pennyacker*.

VOLUPTUOUS Kim Novak, who has one of the most sensational figures in Hollywood, is another star who as a young girl suffered from an inferiority complex because she was anæmic and skinny.

Although her screen career is still only six years old she has changed more than a little already. In her first films she oozed sex, which she still does, but in her more recent appearances she has developed a cat-like look with a similar grace of movement and a voice that positively purrs.

ONE of the more fascinating women the cinema has known is Rita Hayworth. Married five times, her husbands have included Orson Welles and Aly Khan, men who are themselves considerably sought after by many beautiful women.

Typical early Dorothy McGuire and (below) the self-assured mature actress of to-day.



Kim Novak with Mary Field in a scene from "Picnic," the only film in which she hasn't been a blonde, and (right) the Kim of "Bell, Book and Candle."



Strangely enough, in looks Rita Hayworth is not outstanding, her attraction is more intangible.

Since the beginning of her career she has changed fantastically. In her early films—*Charlie Chan in Egypt* and *Human Cargo*—as Rita Cansino she was a plump Latin-type charmer.

Her transformation into the red-haired all-American "cover girl" as in *Cover Girl*, *Tonight and Every Night*, *Gilda* and *Down to Earth* is startling. It was this period that brought her real fame and since then, apart from one departure into a sultry blonde for *Lady from Shanghai*, she has developed into a chic, mature woman, perfectly dressed and poised as in *Pal Joey* and *Separate Tables*.

The secret and success of the women who find real and lasting fame as film actresses is not merely the good fortune of beauty but their knowledge of how to project it and how always to be the forerunners of the next ideal, which lifts them out of the realm of merely good-looking women into the strata of the world's most fascinating examples of femininity.

THREE FACES OF RITA HAYWORTH
(above) Rita Hayworth, beautifully groomed as in "Pal Joey"; (right) her middle phase and (below) as we first saw her with Warner Oland in "Charlie Chan in Egypt."



Portraits in the following 16 pages are of: Laurence Harvey, James MacArthur, Carroll Baker, Dana Wynter, Efrem Zimbalist Jr., Tony Britton, Claire Bloom, Gina Lollobrigida, Sal Mineo, Anthony Quinn, Janet Munro, Sheree North, Roger Moore, May Britt, Hugh O'Brian and Debbie Reynolds.



Handwritten signature: Stanley



James MacArthur

Best wishes
Carroll Baker





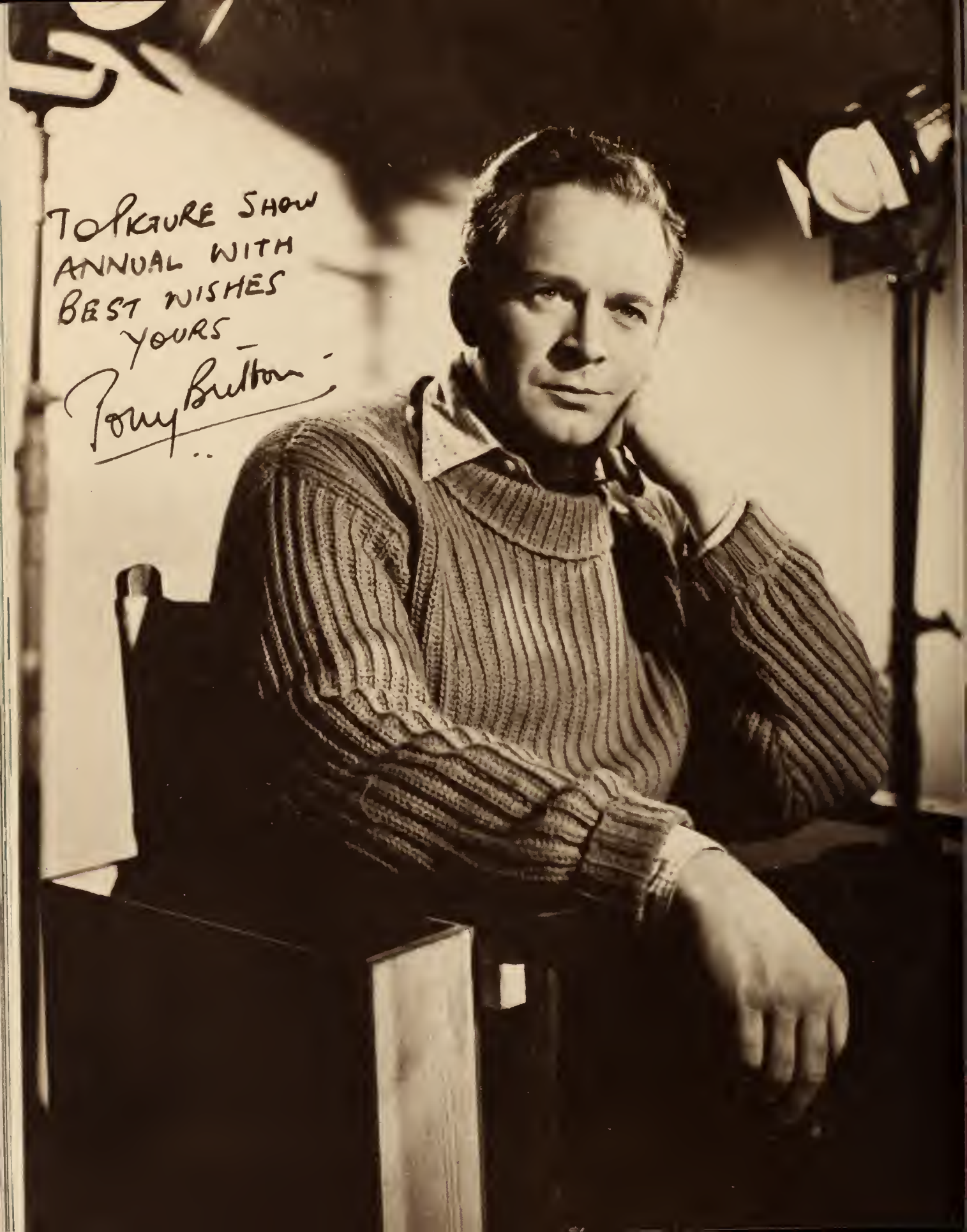
To the two Joan Duns
Sincerely,
Dane Wynter

Picture Show Annual
Sincerely
Gene Limbalist



TOLKURE SHOW
ANNUAL WITH
BEST WISHES
YOURS

Tony Burton



Good wishes to —
Picture Show Annual
Claire Bloom





Best wishes to
Picture Show Annual


Gene Bell's

To
Picture Show
Annual
Sincerest Wishes
Sal Mineo







Quinn



To
Picture Show
Annual
With Best Wishes
Janet Murray



To Picture Show Annual
Sincerely
Sheree North



To Picture
Show Annual
Sincerely
Roger Moore

Best to
Picture Show
Annual

May Britt



Hugh
O'Brien





Debbie Reynolds



Clifton Webb—and behind him, Dorothy McGuire with Dorothy Stickney—and his family, Terry Rango, Donald Harrison, Don Losby, Mimi Gibson, Mary Jane Saunders, David Harrison and David Nelson in "The Remarkable Mr. Pennypacker."

Oh! those Film FAMILIES

WHAT laughter, what chuckles, what sympathetic sighs, what lumps in the throat, what tears the families we have seen on the screen have caused—and this year there have been more than usual. Gone, thank heavens, are the old families which used to consist of a pretty ill-used mother, a handsome shiftless father and their baby (it was never allowed to be older). Now we really have real families—and none have been more amusing than the three on this page.

What a shock *The Remarkable Mr. Pennypacker* gave me at first when I saw it—but quickly shock dissolved into smiles and appreciation for the talented man and his two families and the

various crises caused to their members. I'm sure you'll remember Clifton Webb in the title role and Dorothy McGuire as his wife—or rather, one of his wives!

Gigi is another family story of the naughty nice type, full of gay tunes, laughter and the charm of Paris in the nineteen hundreds. The picture shows Gigi with her Aunt Alicia and her grandmama, both of whom plan her upbringing and her future—only to be left gasping when she runs off and marries Gaston, a wealthy young man-about-town.

Maurice Chevalier, who in *Gigi* played the part of Gaston's uncle, in a manner that made us realize how much we had missed him, had yet another role of uncle in *Count Your Blessings*.



Grandmama Hermione Gingold and Aunt Isabel Jeans try to make a lady out of gamine Leslie Caron in "Gigi."

Maurice Chevalier, Martin Stephens, Deborah Kerr and Rossano Brazzi in a tense moment in "Count Your Blessings."



Right: Cecil Kellaway, King, David Ladd, Olivia de Havilland and Alan Ladd in "The Proud Rebel."



Several films dealing with families have been set in the American West in the last century, and two of them were outstanding entertainment.

The Proud Rebel introduced us to an unusual piece of casting—young David Ladd and his father, Alan Ladd, played father and son. I am sure that David Ladd—whom his father and mother called "the little ham" when he began doing impersonations at the age of four—and King, the sheepdog who appeared with him, brought a lump to many throats.

The other film is *Old Yeller*. This again had a dog—Spike, a mongrel—playing a leading part in the emotional story of a teenage boy who steps into his father's shoes and protects his mother, young brother and their Texas home when their father has to leave them for a while. *Old Yeller* was the dog who helped him.

Danny Kaye was beset not only by his own family of Larabees but by Pier Angeli's family of Gallinis in *Merry Andrew*, a gay, lively circus story of a shy young schoolmaster who falls in love with a beautiful circus performer and becomes a sensation as a clown in the ring.

Perhaps the most famous family films has ever known was the Hardy Family, which began in 1937 with *A Family Affair* and won the affection of all who saw it and particular acclaim for the late Lewis Stone as Judge Hardy and Mickey Rooney as Andy, his son. Between 1937 and 1946, the Hardy Family appeared in fifteen films. They were introduced to a new generation in 1958 with *Andy Hardy Comes Home*, which had most of the former Hardy family in it, as well as Teddy Rooney, Mickey's son, and Johnny Weissmuller Jr., son of the former swimming champion who became a famous film *Tarzan*.

Below: Dorothy McGuire and her two screen sons, Tommy Kirk and Kevin Corcoran in "Old Yeller."



The Hardy Family photographed under a portrait of Lewis Stone as Judge Hardy—standing, Sara Haden. Johnny Weissmuller, Jr., Cecilia Parker; seated, Fay Holaen, Teddy Rooney, Gina Gillespie, Patricia Breslin and Mickey Rooney in "Andy Hardy Comes Home."



Robert Coote and Rex Evans watch while Danny Kaye challenges their father, Noel Purcell, in "Merry Andrew."

Danny Kaye and Pier Angeli—and her cousins, Gino Borgino, Bert May, Dick Anderson, Tommy Rall and Peter Mamakos in "Merry Andrew."



It is extraordinary the amount of trouble caused by children—whether grown up or mere babies—to their parents.

Do you remember *God's Little Acre*, which told of the troubles that beset a farmer intense in his family loyalty and even more intense in religious devotion, so much so that he sets aside an acre of his land for the church which he marks with an iron cross that is always being moved when it gets in the way of his digging for gold which he is sure is buried somewhere on his farm? The farmer's family—sons and son-in-law, daughters and daughter-in-law—becomes so involved and antagonistic that the farmer at last realises that he has been paying the hidden gold too much and the ever-present children too little attention. It was based on the novel by Erskine Caldwell and starred Robert Ryan, Aldo Ray, and Tina Louise.

Trouble was also brewed for Cary Grant by his three children in *Houseboat*, in which as a widower he decides to look after them himself, only to be always out-manoeuvred and outgunned by the youngsters, while he is alternately helped and hindered by the Italian girl, Sophia Loren, they insist on him engaging as maid.

John Van Druten's play, "Bell, Book and Candle," was made into a film starring James Stewart and Kim Novak. As you may remember, it told of an innocent publisher who falls in love with a girl he meets, completely unaware that his interest in her has been swayed by occult means—for she is a witch and, like her brother and her aunt, possesses strange powers.

And in *Rock-a-bye Baby*, we saw Jerry Lewis as a small town boy with a big heart—so big that he takes under his care triplet girl babies, children of a glamorous film star who was once his childhood sweetheart, and becomes involved with the star's young sister and father.

On the other hand, *Auntie Mame* showed us the tribulations and delights of a small boy adopted by his aunt who proves to be a woman of eccentric whims and fashionable crazes.

Cary Grant and Sophia Loren with Charles Herbert, Paul Peterson and Mimi Gibson in "Houseboat."



Left: Kim Novak, watched by Elsa Lanchester, chases Pyewacket, her cat in "Bell, Book and Candle."

Below: Fred Clark, Rosalind Russell and Jan Handzlik in "Auntie Mame."



Left: Jerry Lewis finds himself with his hands (or arms) full of youth in "Rock-a-bye Baby."



Robert Ryan, Buddy Hackett, Tina Louise, Michael Landon, Rex Ingram and Jack Lord in "God's Little Acre."



Right :
*Eartha Kitt and Henry
 Scott as Anna Lucasta
 and Rudolph Slocum in
 the brief, happy scene
 after their marriage.*

Below :
*Rex Ingram, Alvin
 Childress, Rosetta
 Lenoire and Frederick
 O'Neal in "Anna
 Lucasta."*



How many of the families we have seen on the screen have been poor, derelict, degenerate or at any rate strange to our eyes and ears? In our present age, it is this kind which seems to offer the richest pickings to an author and to be acceptable to some audiences.

For instance, few of us who saw Max Bygraves starring in *A Cry from the Streets* will forget it because it told its touching story with such warmth and tenderness. It was, if you remember, the story of an orphanage which took unwanted children as well as those with no parents. Max Bygraves was an electrician who was attracted by Barbara Murray, a visiting member of the orphanage staff, and told her that she was wasting her time when she could marry and have much more attractive children of her own. Her disdainful reception of his information attracted him still more—and he found himself in the end helping the little orphans.

Far removed from this film was *Anna Lucasta*, Philip Yordan's famous play which was brought to the screen for the first time starring Eartha Kitt in the leading role. Although it was presented on the stage and screen as a drama about coloured people, it was originally written about Polish immigrants—and only the fact that it was first produced by a Negro theatre gave it its coloured inflexions. Eartha Kitt gave a fine performance as the girl who had been turned out of home by her father for a misdemeanour and who, when the play begins, is living on the docks as a woman of easy virtue. Here her father begs her to return home. She does not know that it is so that she can ensnare the son of his old friend who is coming with a few thousand dollars to find himself a wife—and when the rest of the family hear of this they are all for it. The marriage eventually takes place and Anna finds herself in love for the first time in her life. Then after the wedding, a sailor friend whom she had known comes to the house, and in a great scene tells her what her future will be—and this is corroborated by her father.

This film, too, was brilliantly acted, many of the cast having appeared in the stage play.



*Colin Peterson, David Bushell, Dana
 Wilson and Tony Baker as four run-
 away orphanage children and (right),
 Barbara Murray and Max Bygraves in
 "A Cry from the Streets."*





Hayden Rorke, Reita Green, Conrad Nagel, June Allyson, Charles Coburn, Mary Astor, Jeff Chandler and Sandra Dee get ready for a formal dinner in "Stranger in my Arms." Jeff Chandler and June Allyson are seen on the right.

Both *The Sea Wall* and *Stranger in my Arms* dealt with the rule of their respective empires by dominant matriarchs—and both films saw their eventual collapse.

In *Stranger in my Arms* it was Mary Astor who, as June Allyson's mother-in-law, wields great influence on everyone in her family. It was on her own son, who died during an incident in the war, that her grasping affection lingered and it was her decision to have him awarded a posthumous medal that entangled a stranger in the family. Jeff Chandler, as the stranger, falls in love with June Allyson, but finds it impossible to do as Mary Astor wants because he was the only man to have been with her son on the dinghy where both found themselves after they had been shot down. His report had not mentioned the young man's behaviour—and to lie about him in order to get him an award goes against his grain. In this film, by the way, we saw Sandra Dee in one of her early parts—as Mary Astor's rebellious young daughter.

The Sea Wall, set far from *Stranger in my Arms* in place, had Jo Van Fleet portraying a matriarch on the Pacific coast of Indo-China.

It was a picture painted in harsh brush strokes and gave us a portrait of a woman who has wrested her little empire from the sea, which is held back by a barricade of tree trunks and soil, and with many peasant families, has toiled through the years to win rice crops from the salty earth. Reluctantly working with her, in little better position than any of her peasants, are her son and daughter, played by Anthony Perkins and Silvana Mangano. They loathe the lack of security and happiness in the life their mother has chosen and they are always pleading with her to sell the property and settle in the city. Firmly and flatly she refuses to do so, even when the wall is breached by the sea during a typhoon. The girl is encouraged by her mother to attract the son of a wealthy man and her brother, furious, leaves. The daughter however, falls in love with an adventurer who has helped them and when her mother suddenly dies, she leaves with him. The son returns and stays—to rebuild the sea wall and carry on the little empire as his indomitable mother would have wished.

Possessive, domineering women such as the two in these films are always extremely difficult to play. There is the necessity to make them overbearing but this necessity opens wide a gulf into which many actresses fall—it is that of overacting. On the other hand, lack of emphasis may result in complete failure to convey their characters.

The pony is sick and will soon die—and on the impoverished rice plantation the least of losses is a tragedy to Madame Dufresne (Jo Van Fleet) and her children, Anthony Perkins and Silvana Mangano in "The Sea Wall."



One of the naughtiest and nicest comedies dealing with families that I've seen during the past year was *She Didn't Say No!* It was adapted from Una Troy's novel, "We Are Seven," and told in an amusing and delicate way how four embarrassed fathers in the little Irish village of Doon try to get out of it a woman whose six children remind them of incidents in their past that they would prefer to forget. Eileen Herlie returned to the British screen after a two-year absence to play Bridget, the mother of six, and Dublin-born Niall McGinnis played the part of the wily Jamesy, who suggests that the fathers club together and buy Bridget a suitable cottage a hundred miles away.

Those of you who saw *Home before Dark* will undoubtedly remember well Jean Simmons' brilliant portrayal of a wife whose clouded mind had resulted in her spending some time in a mental home. When she comes out, she returns to the very same things that had put her there—her ambitious husband, and her domineering stepmother and stepsister. She finds that her husband has become cold towards her and gains sympathetic affection from a college professor who is temporarily staying with them. Her reason again wanders—but at the end everything seems to point to a clearer and happier future.

It was a tremendous undertaking to bring to us a Russian family by condensing Feodor Dostoyevsky's great novel, *The Brothers Karamazov* to screen length. First published in 1880, it has been read—and still is—by millions. It tells of three brothers—violent, reckless Dmitri, intellectual Ivan, sweet and saintly Alexey—who are the sons of a lustful, depraved father. It was on Dmitri's obsessive love for Grushenka and his fierce hatred for his father, of whom he becomes insanely jealous, that the film concentrated. It was superbly acted.

These families have made you laugh, cry and hold your breath in horror. May there be more of them.

Eileen Herlie and her film brood of six—Wilfred Downing, Perlita Neilson, Ann Dickens, Teresa and Leslye Scoble and Raymond Manthorpe—in "*She Didn't Say No!*"



Jean Simmons, Efrem Zimbalist, Jr., Rhonda Fleming, Mabel Albertson and Dan O'Herlihy in "*Home before Dark.*"



The three brothers—William Shatner (Alexey), Richard Basehart (Ivan) and Yul Brynner (Dmitri)—and in circle above, Lee J. Cobb as their father and Maria Schell as Grushenka in "*The Brothers Karamazov.*"



DOLORES MICHAELS, fair-haired and blue-eyed, is rising to fame rapidly. Born on January 30th, in Kansas City, she began to study dancing when she was five. Gloria, her sister, was in the touring company of "Brigadoon" and when it came to Kansas City, Dolores, then sixteen, was invited to join it which she did a little later. Stage and TV work followed as well as modelling. She made her film bow in *The Wayward Bus* and has since been in several films, including *Warlock* and *The Fiend Who Walked the West*. She is married and shares her husband's interest in archery, skin diving, interior decorating and reading—and they have two cross-eyed Siamese cats.



YOUTHFUL-looking RAY STRICKLYN is at last going ahead in films after a series of setbacks—in fact he claims that he is the most screen-tested actor in the business and that his tests, joined together, would make a feature film. It was in the anticipation that it would be just another test job that he tested for the role of Gary Cooper's son in *Ten North Frederick*. To his joy, he got the role. Brown-haired and eyed, he was born in Houston, Texas, the son of an artist.

His big complaint is that until now his youthful appearance—he looks several years younger than his real age—has so far been a handicap to his career. He says that he is not particularly interested in anything but acting—as he has been since he appeared in his first school play.



A HONEY blonde with a soft Southern drawl went to a Hollywood cocktail party where she was seen by a producer, had a screen test and signed a contract—without a single previous moment of professional acting. So JOANNA MOORE began her career which has recently given us *Ride a Crooked Trail* and *The Big Story*. Born in Americus, Georgia, she began learning the piano when she was five—now she also plays the clarinet, guitar, drum, ukulele and saxophone. She likes cooking and painting—but the only athletic occupations she likes are ping pong, riding and swimming.

SHE preferred European men, did SUZY PARKER, known as a beautiful bachelor girl—"they are more stimulating than Americans," she said.

But when she said this, nobody knew that at that moment she was married to a Frenchman, Pierre de la Salle—and had been married to him for close on three years. Her marriage was made known when Suzy was taken to hospital after a car crash in Florida.

Suzy won a name for herself as America's most beautiful model. She has strong personal convictions and an independent mind. When she took up acting, she said, "If I'm going to do it, I must do it well—very well." And in *Kiss Them For Me* and *Ten North Frederick* you'll agree that she is keeping her word.



WITHOUT previous acting experience or even a screen test, JAMES DARREN signed a seven-year contract and a few days later was at work in his first film, *Rumble on the Docks*. In 1958 he was seen in *The Tijuana Story* and *Gunman's Walk*. He was born in Philadelphia on June 8th, 1936, of Italian descent and his real name is Ercolani. He was studying with a singing group (he has a baritone voice) before he was signed to his film contract. Black-haired and brown-eyed he occupies his leisure time with tennis, baseball and motorcycle riding. He also rides horseback well, having lived on a farm for five years and it is his aim eventually to buy a farm or a ranch in the countryside.



RED BUTTONS, born in New York, made his first success in the theatre when he won an amateur contest at the age of thirteen. Three years later he became a singing pageboy. His name was then Aaron Schwatt, but he won his present name there because of his carrot top and the big brass buttons on his uniform. At the age of eighteen he was a striving burlesque comedian. Despite setbacks, when he was a private during the war, he played in the Air Force production, "Winged Victory"—and in the film version of it. On demobilisation he went back to Broadway, took up television on which he was a great success. His films include *Sayonara* and *Imitation General*.

Though Red Buttons had never had a professional acting lesson is his life until he turned to films, to-day he is taking them.

"I don't believe a performer can excel without good schooling," he says. "It's like being in the army and being a good soldier. That's why I call it my basic training."

THREE TIMES LUCKY!

G***OLDEN MARIE*** in 1954, *Witches of Salem* in 1957 and *Room at the Top* in 1959—these are three films for which Simone Signoret won the British Film Academy's Award as Best Foreign Actress—and in all three of them the roles were entirely different.

Simone Signoret is the only star to have done so and she richly deserves her success, for she attained it through hard work and determination.

In December 1951, Simone married Yves Montand, French singer and actor, and they live in a Paris flat from which you can get a glimpse of the Seine. She speaks English with a delightful accent and likes English tailored suits and antique furniture.

Golden Marie was set in the early part of this century. *Witches of Salem* took place in seventeenth-century Massachusetts and in it she played the wife of a man who could not resist the allure of the girl working as their maid. Few who saw it will ever forget the superb acting of Simone Signoret.

Up-to-date and cynical was *Room at the Top*. Simone brought rare warmth and sincerity to her portrayal of the unhappy, lonely married woman who found true happiness for a short time in her love for Laurence Harvey.



SIMONE SIGNORET

With her husband, Yves Montand, in "Witches of Salem."

With Laurence Harvey in "Room at the Top."



Simone Signoret as Marie dances against her will with William Sabatier as "her man" Roland in a scene from "Golden Marie."



FAN FAN from
MARSEILLES

BORN in Marseilles, France, on July 31st, 1939 was FRANCE NUYEN, of Franco-Chinese parents. In 1957, after modelling in France, she went to New York with her mother, but she was too small to become a model there and she took work in a confectioner's shop. She was there when she met the director of *South Pacific*. Those who saw her doing *Happy Talk* will not forget her. Fan Fan, by the way, is her nickname.



JUDY
from
OREGON

JUDY MEREDITH, hazel-green eyed and dark haired, was born on Friday, October 13th, in Portland and at school was an adept mathematician and ice figure skater. She was starring in an ice show at the age of fifteen when she fell through a window and broke her back. She recovered wonderfully well—then, skating again, she broke her knee cap. Neither accident proved a handicap, for to-day she water skis, ice and roller skates, skis and loves driving cars. In addition she made a great hit on American television and has been seen on the screen in *Summer Love* and *Wild Heritage*.

She is no fashion fanatic. She buys smart, plain clothes that look good. She does have two fads however—shoes and lingerie—and she cannot have enough of either.



ALAN from "DOWN UNDER"

BORN in Sydney, Australia, in 1925, ALAN WHITE was more interested in athletics than acting when he was at school. Then he was offered a part in a children's radio serial and that decided him where his future was. He worked in radio and the theatre until 1943 when he joined the Army and saw service in New Guinea and Great Britain, where he met Peter Finch. They began an acting company after the war but it was not successful. In 1954 he came to London where he became successful in television and the stage before taking to the screen. He is blue-eyed, fair-haired and is five feet eleven inches in height.



IT'S DIFFERENT

LEE PHILIPS made his film bow in *Peyton Place* as the young schoolmaster and scored a hit. While he was working in it he said he found it an experience entirely different from either television or stage. The stage gave you a leisurely chance to build the character from beginning to end; TV was "hurry, hurry, hurry"; but films kept you hopping about like a pea in a hot pan as to time and gave you long waiting periods. Nevertheless he likes it and has since appeared in other films. He likes music, reads a lot and swims whenever he can.

He stands five feet ten and a half inches in height and has thick dark brown hair and keen blue eyes.

He was practically brought up theatrically in TV and while working there noticed a producer's assistant named Bobbie. Shortly after noticing her he married her—and they now have a daughter.

ONE AMBITION

At school, LEE REMICK had one ambition—"to get out of this formal education routine and start acting!" So she began acting as soon as she left school, had her first big Broadway role and flop in 1953, became tremendously popular on television and from there went on to films, which include *These Thousand Hills*. Born on December 14th, in Boston, Massachusetts, she has honey-coloured hair and blue eyes. She does not cook, sew, have any hobbies or superstitions, play any musical instruments or like any sports.

B.A.

GEOFFREY HORNE, whom you may remember in *The Bridge on the River Kwai* and *Bonjour Tristesse*, was born on August 22nd, 1933, at Buenos Aires, was brought up in Cuba and received his B.A. degree at the University of California. He has blue eyes, brown hair, stands six feet in height; married.



Spinning STARS



Pearl Bailey and Nat "King" Cole in "St. Louis Blues."

THE first singing voice I remember hearing on the family gramophone was that of a film star. The song, I recall, was *Where the Blue of the Night*, the singer, Bing Crosby.

Since those days, music has become an important part of films. Background music is often given words and recorded by well-known singers in the hope that interest in the music will cause interest in the film.

But many recording stars were appearing in films long before the boom in disc sales reached its present peak. Nat "King" Cole, for instance, made his first screen appearance as far back as 1944, when, together with his group, The King Cole Trio, he appeared in a film called *Here Comes Elmer*. Small and supporting roles in several films finally led to his starring appearance as the late W. C. Handy in *St. Louis Blues*.

Nat's co-star in *St. Louis Blues*, Pearl Bailey, was first seen in films in a 1947 release, *Variety Girl*.

Hildegarde Neff, although she is no stranger to the screen, is a fairly new name to disc fans. A well-known cabaret star on the Continent, Hildegarde played just that in *Subway in the Sky*. At about the same time, an E.P. called simply *Hildegarde Neff* was issued, and Miss Neff's husky singing went down well.

California born Tony Martin is married to dancer and actress Cyd Charisse, and he sang the title song in *Party Girl*, in which his wife starred with Robert Taylor.

Bing Crosby has sold so many records, even he isn't sure how many gold discs he has!

Compared with Bing, Tommy Steele is a comparative newcomer to show business. Tommy made his screen debut in *The Tommy Steele Story*. His records sell in thousands.



Right: Hildegarde Neff.



Bing Crosby plays his favourite game, golf.



Tony Martin tries out a new song.



Tommy Steele as he appeared in "The Duke Wore Jeans."

They Record as Well as Act!

Dean Martin first sprang to prominence as the saner half of the Martin and Lewis comedy act. When Dean and Jerry went their separate ways, Dean's very dramatic role in *The Young Lions* was acclaimed and his record sales soared, too.

Ross Bagdasarian is well known under two names. As Ross Bagdasarian, his real name, he has written many songs, including Rosemary Clooney's first big hit, *Come On-a My House*, and appeared in several films. But he is possibly better known as David Seville, whose records have sold in millions.

Doris Day is one of the most popular of all Hollywood's singing actresses. She also proved her dramatic ability in several films.

Elvis Presley is a show business phenomenon at twenty-four. His records are guaranteed a place in the Hit Parade, and his recording of the title song from his first film *Love Me Tender* sold a million copies even before it was released. At that time, Elvis already had several golden records.

Keely Smith and her husband, band leader Louis Prima, form one of America's most popular night club acts.

Vic Damone, like many other singers, is of Italian descent. His most popular recording was undoubtedly *On the Street Where You Live*.



Above: Dean Martin with his wife Jeannie and their dog, Jerry.

Right: Ross Bagdasarian in "Three Violent People."



Elvis Presley



Above: Doris Day, whose most recent film is "Tunnel of Love."

Left: Keely Smith with Robert Mitchum in "Thunder Road."

Circle: Vic Damone seems to be having trouble with his music.



Cliff Richard



Circle : Perry Como with Cyd Charisse in Perry's last film, "Words and Music."



Connie Francis. Her recording of "Who's Sorry Now" shot her to fame

Cliff Richard's rise to success was sudden and meteoric. He first came into the public eye on the television show "Oh, Boy!" and his first record, *Move It*, went straight into the Hit Parade. He made his film debut in *Serious Charge*.

Perry Como is one of America's most highly paid television stars as well as being a very popular recording artiste. He has been seen in only four films, but no doubt his records, like Bing's, will go on selling for ever.

Connie Francis sprang to fame with her rocked-up version of *Who's Sorry Now*. Connie had been seen in *Disc Jockey Jamboree* and her voice has been heard in *Rock, Rock, Rock*.

Max Bygraves is a talented song writer, and was a runner-up in the "Best Selling and Most Performed Song" section of the Ivor Novello Awards. The number which brought him this recognition was *You Need Hands*.

Eddie Fisher has so far appeared in only one film, *Bundle of Joy*. Born in Philadelphia, he started entering talent contests at the age of seven, and by the time he was at high school, he was singing on the local radio. His big break came when Eddie Cantor heard him, and took him on a cross-country tour.

Peggy Lee is a talented composer, as well as being a popular singer. She has written many songs for films, including *Tom Thumb's Tune* and the score for Walt Disney's *Lady and the Tramp*, which she composed with Sonny Burke.

Burl Ives is a well-known folk singer, but is becoming increasingly popular as a dramatic actor.

These spinning stars are always welcome on our screens.

Max Bygraves sings "Out of Town" in "Charley Moon"



Eddie Fisher, who was seen in "Bundle of Joy"



Peggy Lee and Danny Thomas in the remake of "The Jazz Singer"



Left : Burl Ives as "Big Daddy" in "Cat On a Hot Tin Roof"



JOHN BARRYMORE'S SON

HE is so reminiscent of his father that those of you who remember the great John Barrymore himself will be astounded when you see *Night of the Quarter Moon*. He had already played in three films by the time he was eighteen, having decided at the age of sixteen that he wanted to be an actor. The name helps and hinders him. As he has not taken another name for acting, however, one can only assume that the help is greater than the hindrance.

John Jr. was born in Beverly Hills in 1932. His parents were divorced when he was three and he saw his father only once since, when he was seven years old. In 1952 he married Cara Williams and his young son, John Barrymore III, was born in 1954.

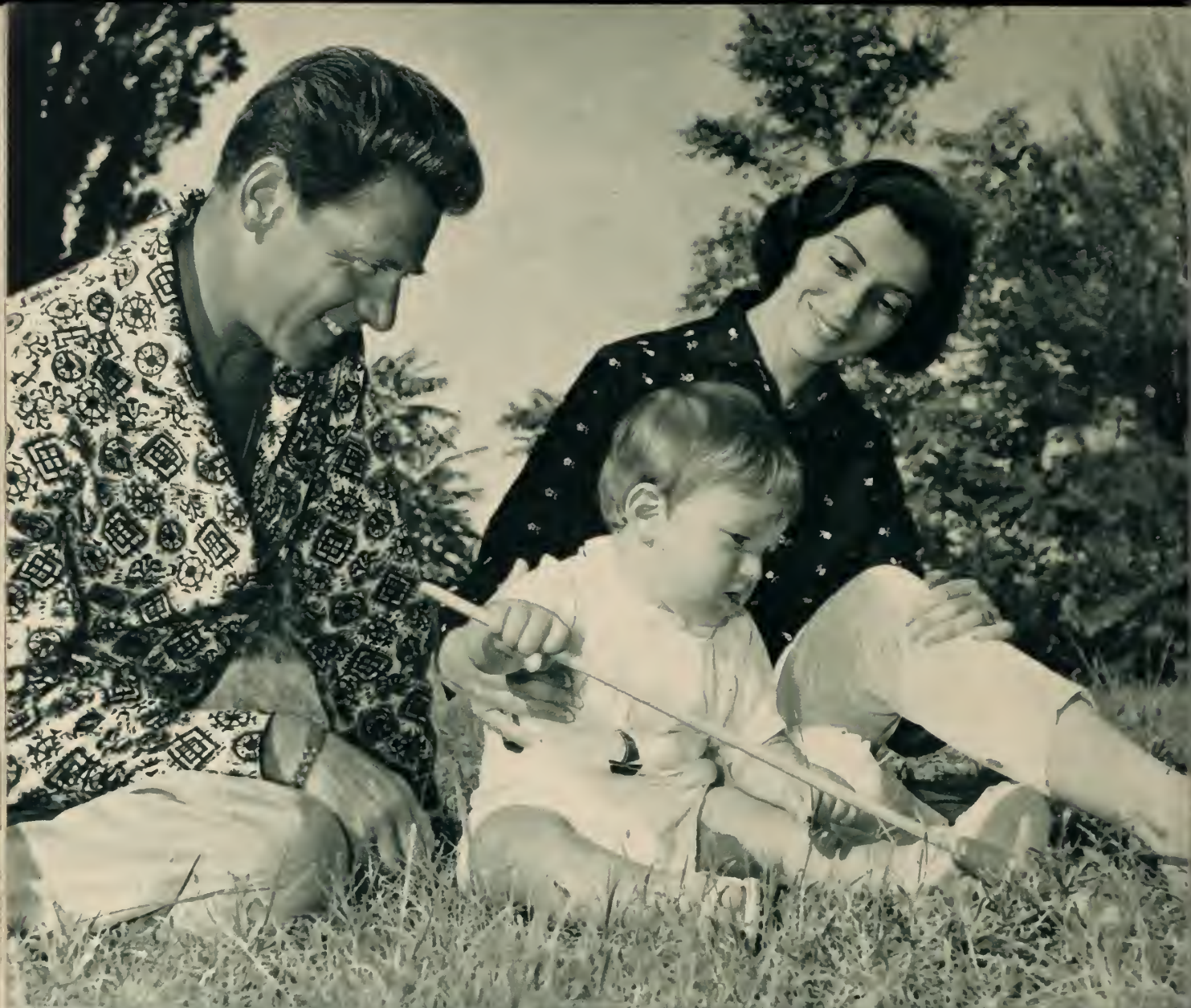
Left: Little John Blyth Barrymore poses for his first photograph with his proud parents, John Barrymore and Dolores Costello.

Below: Dean Jones, Julie London, John Barrymore Jr. and Agnes Moorehead in "The Night of the Quarter Moon."



Right: A get-together of the Barrymore family. They include Samuel Colt, Ethel Barrymore, John Barrymore, Mrs. Lionel Barrymore, Lionel Barrymore, Ethel Barrymore holding baby John, Dolores Costello Barrymore and Ethel Dolores Barrymore.





WHEN THREE IS NOT A CROWD

JEAN-PIERRE AUMONT and MARISA PAVAN were married in March 1956 in California. Their little son, Jean Claude, was born in August the following year in Hollywood.

Jean-Pierre Aumont, fair-haired and blue-eyed, was born in Paris, and as you may know, was formerly married to Maria Montez, who died in 1951, leaving him a widower with a five-year-old daughter. He always wanted to become an actor, and at the age of eighteen he began his acting career. When in 1939 war interrupted his work, he had become a film star in France. He joined his regiment and fought until 1940 when the Nazis overran France. Making his way to Morocco and Lisbon, he then sailed to America, where he made a film before re-enlisting with the Free French Forces. At the end of the war, awarded the Croix de Guerre, he returned to Hollywood, and since then he has been crossing the Atlantic at intervals, appearing sometimes on the Paris stage, sometimes on the New York stage. His second love is writing and two of his plays in which he appeared in

France were "The Emperor of China" and "The Happy Island." He also appeared in British films, including *The First Gentleman* and *Golden Arrow*.

Mme. Aumont—Marisa Pavan—is, as you know, Pier Angeli's twin sister. When her sister divided the family name of Pierangeli and used it for the screen, Marisa, on gaining her first role in *What Price Glory?* had to think of a stage name. She took the name of Pavan from an Italian general, a resistance leader against the Nazis, whom her family had sheltered during the war, and combined her two first names, Maria Luisa, to make her first name.

Marisa paints, draws and sculpts. She also designs her own clothes. Her pet aversions are crowded parties and insincere people. She likes swimming, tennis and horseback riding. Her weight she keeps to its usual trim by resolutely refusing to give way to her sweet tooth.

She recently appeared in *Solomon and Sheba*, her first film since her marriage.

You can see the three Aumonts enjoying themselves on holiday in Italy just before the film began.

AT HOME: Our Busiest ACTOR

SINCE 1947, when Dirk Bogarde made *Esther Waters*, he has held a high place in the affection of filmgoers—and he still holds it. Born in Hampstead in 1920, he lived on the Continent when he was a child and was educated in Glasgow and London. At eighteen he began his career at the Q Theatre as callboy and scene painter. During the last war, when he joined up in 1941, he served in Europe and Burma and was demobbed as a Major in 1946. The following year he signed a Rank contract and made his first film. For the last eight years he has been refusing Hollywood offers, but he recently agreed to star in *The Franz Liszt Story*.

He is perhaps our busiest film star—he lives, eats and sleeps films and his life in his Queen Anne house in Buckinghamshire revolves round his work.

His home is typical of Dirk's taste, for he appreciates comfort as well as elegance. The walls of his green-walled morning-room are lined with books, some kept in an antique bookcase he picked up for £5 in a junk shop, there are gay easy chairs and a Regency tallboy. His crimson-curtained drawing-room holds bound copies of each script he has filmed. His study has a domed ceiling and a 17th century Dutch dresser.

Dirk is also a clever artist, with two of his pictures in the Imperial War Museum.



DIRK BOGARDE

In his oak-panelled long study, Dirk works with his manager and secretary.

In a circular "den" off his bedroom, Dirk paints.



Dirk's white-walled bedroom is hung with colourful military prints and his Regency bed is covered with a 150-year-old patchwork quilt.



HITCHING *them*


HERE are actors and actresses, young and not so young, who have commenced their screen careers in recent times and whom we have the pleasure of introducing a little more fully to you in the following pages.

Born in France, dark-haired, dark-eyed JULIETTE GRECO had to earn her living at an early age as a telephonist, for her family, workers for the Resistance Movement, were sent to a German concentration camp. While studying at a University in Paris she first learned about "existentialism" the cult which was to have such a great effect on her life and career. The accepted leader of this way of life, she was photographed and painted and brought to fame by the Press of the world. Deciding she needed an occupation she made her entrance in show business in French night clubs. Many people flocked to see "La Greco," and then a round-the-world singing tour was arranged. She has appeared in French, American and British films.

An established star in most mediums of entertainment, SAMMY DAVIS, Jr. only recently conquered the film world when he made *Anna Lucasta* followed by *Porgy and Bess*. Born into show business in 1926 in New York, he became a fully fledged entertainer at the age of four, appearing in an act with a group which included his father, and displaying his talent for singing, dancing and impersonations. Now a stage, recording and television artist, the critics have hailed him as the sort of phenomenal performer that comes along only once in a century.

BERNARD BRESSLAW's star was in the ascendant when he played a goofy guardsman in the stage version of "Who Goes There?" for when the TV programme


"The Army Game" came along he decided to base the role of Private "Popeye" Poppewell on this characterization. His popularity increased and he entered the recording field with the hit disc "Mad Passionate Love." He had already been seen in a few films when *I Only Arsked*, with the rest of "The Army Game" boys of Hut 29, brought him stardom; in radio — he appeared in the series "Educating Archie"; and in pantomime he had a long run at the London Palladium.



Top : Juliette Greco



Centre :
Sammy Davis, Jr.



Right :
Bernard Bresslaw

WAGONS — TO A STAR

Beautiful HAYA HARAREET was the lucky girl to be chosen for the part of Esther opposite Charlton Heston in *Ben Hur*. Haya comes from Israel and won her chance because director William Wyler hadn't forgotten her lovely face when he glimpsed it in a crowd at the 1957 Cannes Film Festival.

Prior to becoming a leading lady Haya served two years in the Israeli Marines and it is claimed she is going back into uniform at the finish of the film. Still a member of the Reserve in the Israeli armed forces she is required to report for two weeks' active duty each year. She was given a deferment while appearing in *Ben Hur*.

VIRGINIA MASKELL is the young actress who leapt to stardom with her appearance in the delightful film *Virgin Island*.

Born in Shepherd's Bush on February 27th, 1936, she was evacuated to South Africa at the age of four for the duration of the war. On her return to England she attended a convent school where the nuns encouraged her obvious ability and interest in acting. With their help she won a scholarship to the Royal Academy of Dramatic Art. After two years there she set about gaining experience in repertory.

Her film career really began when she joined a Film School designed to teach young actors and actresses screen techniques. Small parts in television and films followed until her leading role in *Virgin Island* and her signing to a long term screen contract.

A very different beginning from the other two players on this page has been the background for another newcomer RAY WALSTON.

For years after he left school and earned a living in the printing trade he was a member of the Community Players in Huston, Texas. It was there and in Cleveland that he got the wonderful training that has stood him in such good stead ever since. He first won stage fame in New York, and his recent films include *South Pacific* and *What Lola Wants*.



Top :
Haya Harareet

Centre :
Virginia Maskell

Left :
Ray Walston



Friday is the day that INA BALIN considers lucky for her for after small roles in summer stock and a few appearances on television it was on that day that she was given the leading role in the play "Compulsion" on Broadway. This in turn led to her being chosen, again on a Friday, for a part in *The Black Orchid*, the film in which she made her screen debut. Born Ina Sandra Rosenberg on November 12th, 1937, in Brooklyn, New York, she has two ambitions—to be a great actress and to be happily married.

A gifted, extremely talented young man, ROD MCKUEN, actor, author, poet, song writer and folk singer, has gained considerable success in all these mediums. His American film debut was made in *Rock, Pretty Baby* and he has since appeared in *Summer Love* and *Wild Heritage*. Before this, however, while in the U.S. Army in Japan, his talents as an entertainer brought him renown when he gave concert tours, appeared on television and played in five films in that country. He speaks both Korean and Japanese and also sings in French, Yiddish, Turkish, Mandarin, Cantonese and in three African dialects. Blue-eyed, blond-haired, Rod was born on April 29th, 1933.

Born of a Russian father and French mother in Paris on May 13th, 1936, ANNA GAYLOR made stage, television and film appearances in France before coming to Britain to play in the films *Seven Thunders* and *Nor the Moon By Night*.

The daughter of Adrienne Allan and Raymond Massey, ANNA MASSEY, prior to her first stage role in "The Reluctant Debutante" in London had had no theatrical training. *Gideon's Day* was the film in which she made her debut.

Famous son of famous parents, RICKY NELSON first entered show business via the family radio show "Adventures of Ozzie and Harriet" when he was eight years old. Born on May 8th, 1940, in New Jersey, he is firmly established as a radio, television and recording star and has now scored as a dramatic actor in *Rio Bravo*.

LUCIANA PAOLUZZI at one time wanted to be a naval engineer and studied in Milan where she had mostly lived since she was born in Rome in 1937. At 16 she met a film director and began her screen career. She has played in many Italian productions and her British films include *Sea Fury* and *Carlton-Brown of the F.O.*



Top left :
Ina Balin
Left, centre :
Rod McKuen
Left, below :
Anna Massey

Circle :
Anna Gaylor
Below :
Ricky Nelson
Right :
Luciana Paoluzzi



MILLIE PERKINS, dark-haired and extraordinarily soulful-eyed, won what was regarded as one of the all-time plum screen parts, that of Anne Frank in the film version of *The Diary of Anne Frank*, the tragic story that has touched hearts all over the world.

Millie was one of seven finalists and she was plucked from a promising career as a magazine cover girl and junior miss fashion model after a thorough world search had uncovered over 10,000 candidates including quite a few girls who like Millie did not even apply for the role.

Swiss-born piquant LILO PULVER made her American screen debut in *A Time to Love and a Time to Die*. She is a top stage and screen star on the Continent where she has specialised in comedy roles—her name Pulver means explosive, and Lilo is famous for her explosive mirth and attractive laugh—but it was Hollywood that gave her her first big chance at a tragic role as the ill-starred heroine of the Erich Maria Remarque novel.

Playing the ventriloquist in *The Journey*—the picture on this page shows him with the dummy ball that he uses so effectively in the film—is FRED ROBY. Swiss by nationality he had never before appeared on the screen but is internationally known as a cabaret and variety star. Anatole Litvak offered him the role after remembering his act when he saw it in a Paris night-club.

VANESSA REDGRAVE made her film debut with her famous father Michael Redgrave in *Behind the Mask*. Her mother is actress Rachel Kempson, and Vanessa seems all set to follow in her parents' footsteps.

Debonair good-looking actor SHELDON LAWRENCE comes from America and has appeared in films both in the United States and England. Recent roles have been in *Them Nice Americans*, *The Sheriff of Fractured Jaw* and *The Long Knife*.

Teen-aged CAROL LYNLEY was picked by Walt Disney himself for a starring debut in his multi-million dollar production *A Light in the Forest*. Searching for stars for the film Disney noticed Carol's unusual face gracing the cover of a magazine. Three weeks later she was standing in front of the movie cameras!



Millie Perkins



Circle :
Lilo Pulver



Right :
Fred Roby

Carol Lynley



Sheldon Lawrence



Below, right :
Vanessa Redgrave



Patricia Breslin

Below, left :
Mary Peach

Bottom left corner :
Marie Daems



Lovely Broadway and television actress PATRICIA BRESLIN, who was first seen on the screen in this country in 1954 in *Go, Man, Go!* was given a recent big film chance when Metro-Goldwyn-Mayer resumed the Andy Hardy comedy series. She played Mickey Rooney's wife in *Andy Hardy Comes Home*.

Ash-blonde MARY PEACH hails from the Commonwealth — Durban, South Africa, to be exact. Her talents have so far been seen on television in this country and she plays the key role of June, girlfriend of Donald Houston in the controversial film, *Room At the Top*, which stars Simone Signoret and Laurence Harvey.

French actress MARIE DAEMS, well-known on the stage in France, left her starring role in "Barbousse," on the Paris stage, to play in *The Journey*. Wife of actor-director Francois Perier she has appeared in French films, one released in this country is *Oh, La-La Cherie!*

ROSALIE ASHLEY, pert and pretty, had the distinction of making a double debut in films. She got her big screen chance at Pinewood in *The Captain's Table* (she played the flighty young miss) and in *Too Many Crooks* (as the daughter

who continually got herself engaged) of business tycoon Terry-Thomas).

RICHARD BEYMER, who plays the role of Anne Frank's beloved Peter Van Daans in *The Diary of Anne Frank*, has been hitching his wagon to a star for quite some time now, having had important roles in three other cinema productions, *So Big*, *Indiscretion* and *Johnny Tremain*. Hailing from Avoca, Iowa, he is the son of a printer and has been in show business most of his young life—he celebrated his nineteenth birthday during filming of *The Diary of Anne Frank*. When Richard was ten years old the Beymer family moved to Los Angeles where he took dancing lessons and, when his teacher thought him ready, auditioned for a children's television show. At the age of fourteen Vittorio De Sica chose him to play Jennifer Jones' nephew in *Indiscretion*, a film which was made in Italy. A few other film roles followed until casting began on *The Diary of Anne Frank*. The film's casting director remembered Richard and tested him for the role of Peter. When the test was seen there was no doubt in anyone's mind—Richard got the part.



Richard Beymer



Rosalie Ashley



DIANE CLARE, who made an auspicious debut in *Ics Cold in Alex* as the hysterical nurse who lost her life fairly early on in the picture, originally intended to become a dancer. We have also had an opportunity since to see her in *The Reluctant Debutante*.

Chosen to play the feminine lead in *The Barbarian and the Geisha*, EIKO ANDO frankly admits that she didn't believe she stood a chance when presented to John Huston as a candidate for the role. With no screen experience it did seem pretty thin, but nevertheless her film test was a wonderful success and the part was awarded to her.

Born in Manchuria, most of her childhood was spent in Dairen (Port Arthur), and it wasn't until 1947 that she moved to Japan, where she went to school in Tokio and later studied music. She has appeared on the stage in Japan and studied voice in order to become a popular singer.

Handsome JOHN RICHARDSON played his first important screen role in *Bachelor of Hearts*. He has served in both the Merchant Navy and the Royal Navy and has acted on the stage. Six feet two inches in height, he has blue eyes and brown hair.

Very lovely, sensitive-faced ELAINE EDWARDS has so far played on the screen in several films, notably in *Curse of the Faceless Man*, in which she had the leading feminine role, and *Guns, Girls and Gangsters*.

IAN BANNEN cannot strictly be called a newcomer to the screen for he has been seen in films since 1956. Born in Scotland on June 29th, 1928 he was brought up in Coatbridge, near Glasgow. After serving in the army he couldn't decide whether to take up acting or journalism. Acting won and after a small part in a Gate Theatre production in Ireland he joined the Stratford company where he stayed for four years during which time he toured Australia and New Zealand. In recent months, Ian has become really well-known to theatre and cinema audiences for his performances on the stage in two Eugene O'Neill plays "The Iceman Cometh" and "Long Day's Journey Into Night," and on the screen in *Behind the Mask*, *She Didn't Say No*, *Room at the Top* and *Carlton-Browne of the F.O.*



Clockwise round the page :

Diane Clare

Eiko Ando

John Richardson

Elaine Edwards

Ian Bannen



Far right :
Ben Piazza

Right :
Nadine Tallier

Circle, below :
Jeremy Burnham



Born in Little Rock, Arkansas, BEN PIAZZA, the youngest of nine children, is the son of an Italian immigrant shoemaker. He was told by his drama teacher that he would never succeed as an actor but, undaunted by this remark, upon graduation left for New York and further studying to fulfil his ambition. A product of the famous Actors' Studio, in a very short time he was starring in television shows and had appeared in a leading role in a play on Broadway. The Canadian film *A Dangerous Age*, in which he had a starring role, brought him to our screens and he followed this by making his American debut in a co-starring part in *The Hanging Tree*. Now under contract to Warner Bros. this brilliant young actor is well on the way to disproving his drama teacher's statement!

Although a star of the French screen, NADINE TALLIER is a new face to audiences this side of the Channel for she made her first appearance in a British film *Girls at Sea*, playing a French flower girl in this naval comedy, followed by *Long Distance* in which she played the role of Zizi, the leader of a gang of international crooks. Born Nadine Llopitallier, on April 18th 1932, near Paris, she was educated in the French capital. Her appearances in cabaret and nightclubs were stepping stones to films of which she has made a number in her native country.

It was in his role of Robert Morley's son in "Hippo Dancing," the stage comedy, that young, good-looking JEREMY BURNHAM first attracted attention. Since then he has rapidly made a name for himself with his appearances in the films *The Good Companions*, *Yangtze Incident*, *Bonjour Trislesse*, *Law and Disorder* and *Bachelor of Hearts*.

Young actor PETER BROWN first appeared in films in *The Young Invaders*. Married to film actress Diane Jergens on September 6th, 1958, he is seen regularly in an American television series.

Alabama-born REBA WATERS went to Hollywood and studied at the Pasadena Playhouse to lose her Southern drawl so that she would have a better chance for more varied roles when films and television came her way, but ironically enough, in her first picture, *Escort West*, she had to relearn her Southern accent. It was after a six-month search for a young girl to play Victor Mature's daughter that she won the coveted role, and before this she had been successful on television.



Peter Brown



Reba Waters



Far left :
Venetia Stevenson

Left :
Nobu McCarthy

Circle, below :
Maurice Sarfati

Blonde and blue-eyed with a classic Grecian profile, VENETIA STEVENSON, who has played in *The Young Invaders* and *Island of Lost Women*, was born on March 10th, 1938, in London. The daughter of film director Robert Stevenson and actress Anna Lee, it was more than probable that she should have acting in her blood and after her family had moved to America, where she received her education, she began appearing with little theatres and on television. Soon offered a film contract, she is considered one of Hollywood's most promising newcomers.

A role that was sought after by nearly every Japanese actress in show business was the one that NOBU McCARTHY secured in *The Geisha Boy*. Born in Ottawa, she then lived in Tokio, where she became Japan's top model. A few minor roles in Japanese and later in American films, came her way before she won the coveted role in *The Geisha Boy*. Before her marriage to an American G.I. her maiden name was Nobu Atsumi.

After a part in *The Hunchback of Notre Dame*, MAURICE SARFATI portrayed Jacques Fabbry, a young Swiss student, in the Metro-Goldwyn-Mayer film *The Journey*. Dark-haired and eyed, he was twenty-four years old when cast for the role.

The son of a Limerick miller, RICHARD HARRIS left Dublin to study dramatic art in London only a few years ago and is now considered an established actor on stage and screen. After completion of his course at the London Academy of Dramatic Art, stage roles came his way, one of which was in Arthur Miller's "A View From the Bridge," and this on recommendation of famous acting coach Lee Strasberg, a director of the Actors' Studio in New York, who was impressed by his acting. Television producers then noticed him and after a leading role in a TV play he received an offer for a film test from Associated British. His first film was *Alive and Kicking*, and his second was *Shake Hands With the Devil*.

Married to a society girl, the Hon. Elizabeth Rees-Williams, daughter of Lord Ogmoo, they have a son Damian. Richard met his wife when, as a student actress, she auditioned for and won a part in a play which he directed and produced.

It was his role of the romantic lead in "Anna Lucasta" on the stage that brought HENRY SCOTT to the screen for the film version. As well as acting in films and on television, he is also associate producer, writer and director of an American television series.



Above :
Richard Harris

Left :
Henry Scott



Barbara Steele

Yoko Tani

Leora Dana



Ann Dickins

An actress of the Broadway stage, LEORA DANA first appeared in films in *3.10 to Yuma*, then went on to win critical acclaim as Natalie Wood's mother in *Kings Go Forth* and as the wife of Arthur Kennedy in *Some Came Running*.

The daughter of a Japanese embassy official, YOKO TANI (Yoko means "Child of the Ocean") was born in Paris on August 2nd, 1932, and has now achieved international stardom in films. She received most of her education in Tokio but in 1950 returned to Paris to study and within a very short time was dancing in top Paris theatres.

Her first break came when she played the leading role in the stage version of "Teahouse of the August Moon" and then followed appearances in French films. On a trip to Japan she also starred in several pictures there. After she played in the American film *The Quiet American* she tested for and won the leading role opposite Dirk Bogarde in her first British picture, *The Wind Cannot Read*, for which she received much acclaim.

Her home is in Paris where she has a studio flat in Montmartre that also houses tanks of Oriental fish, cages of tropical birds and a white Eskimo dog.

A girl for whom success is certain is BARBARA STEELE who is under a seven-year contract to the Rank Organisation and who has already made two films for them, *Bachelor of Hearts* and *Sapphire*. To achieve her entry into the show business world she studied singing and dancing. Born in Liverpool in 1938, dark-haired and green-eyed Barbara also trained in repertory.

ANN DICKINS is a pert and pretty teenager who in her first film role in *She Didn't Say No* made an impression as the little Irish girl of twelve years of age who was determined to become a film star. This determination seems to be hers in real life for since *She Didn't Say No* she has appeared in *Look Back in Anger* and will no doubt achieve the ambition that many girls dream about!

Making his screen debut as Peter Wooley in Warner Bros. *John Paul Jones* is TOM BRANNUM, a talented Broadway actor. In this film Peter Wooley is the young Virginian who is at John Paul Jones' side constantly when his historic adventures take him journeying throughout the world.



Right :
Tom Brannum



Barbara von Nady



Michael Bryant



Ray McAnally

BARBARA VON NADY, young Hungarian actress, seems all set for a promising career in films after her performance in *The Journey*. The life of this young girl, born the Countess Barbara Nadasy on the famous estates of her parents in Hungary, has had more than its fair share of tragedy for she was a victim of Soviet domination in Hungary and was only seventeen when she set out to find refuge in Austria after the uprisings in 1956. It was there in Vienna that producer-director Anatole Litvak discovered her and gave her her first chance.

MICHAEL BRYANT, who has so far made only very brief appearances on the screen in *Passage Home* and *A Night to Remember* (he is pictured at the top of the page as he appeared in the latter film) has, however, won great acclaim for his stage performances notably in "The Iceman Cometh" and "Five Finger Exercise," and will surely repeat this success in films.

Do you remember the young, fair, curly-haired farmer in the delightful comedy, *She Didn't Say No?* He is one of Ireland's leading actors, RAY McANALLY, who has also appeared in two other films, *Professor Tim* and *Sea of Sand*.

Tall, attractive, blonde KIM STANLEY of the husky voice, will be familiar to theatregoers for her outstanding performance in the London stage presentation of Tennessee Williams' "Cat On a Hot Tin Roof," in which she took the part that Elizabeth Taylor played in the film. Well known in America as one of the country's most brilliant young actresses she has a tremendous reputation on the stage and in television and won an award for her performance in the Broadway production of "Bus Stop." Kim made her screen debut in *The Goddess* and gave a superb portrayal in this Paddy ("Marty") Chayefsky story of the tragedy and rise to fame of a Hollywood star. Asked why she has not been lured to Hollywood before, Kim says that the parts she would have liked to play on the screen were never offered to her and those that were she didn't want to do. Her role in *The Goddess* is, she claims, one of the finest parts she has ever been asked to play.

MARY STEELE was first seen in *No Time for Tears*, and had a starring role in the Terry Dene rock 'n' roll film *The Golden Disc*. A more recent success came in the nautical comedy *Girls At Sea*, which also starred Ronald Shiner, Guy Rolfe, Anne Kimbell and Alan White.



Kim Stanley



Mary Steele

Lovely CARMEN PHILLIPS, a graduate of M.-G.-M.'s school of acting, is under a long-term contract to the studio. Her first film for them was *Party Girl* in which she had a small role, followed by a larger part in *Some Came Running*.

Although MELVYN HAYES has appeared in minor roles in films for some years, his role in *No Trees in the Street* presented his big opportunity and has firmly established him in the film world. At one time, because of his height of 5 ft. 4 ins., he was urged to become a jockey and spent a short time in stables at Epsom. His show business career began after he answered an advertisement and became the assistant of a magician—doing the disappearing act in the Indian rope trick! Later he appeared in pantomime then turned to serious acting, gaining experience in repertory, on the London stage and television.

A great future has been predicted for San Francisco-born BRADFORD DILLMAN who came to films via stock companies, Broadway stage and TV. Under a long-term contract to 20th Century-Fox, he has been seen in *A Certain Smile*, *In Love and War* and *Compulsion* for that studio.

An ability to water-ski first started KATHLEEN GALLANT on the road to fame, for the blue-eyed beauty, one-time "Miss New Hampshire," entered for the Miss America contest and her water-skiing demonstration made her a finalist. Later her appearances in TV advertisements led to a film test and her first picture, *The Bravados*.

One of Hollywood's most versatile dancers, BARRIE CHASE has been dancing since childhood. Appeared in the films *White Christmas* and *Mardi Gras* and has also proved herself a fine choreographer.

Dark-haired, good-looking VIVIAN MATELON was born in Manchester of an Egyptian mother and a Syrian father. He made his film debut in *Subway in the Sky*.



Melvyn Hayes



Carmen Phillips



Bradford Dillman



Barrie Chase



Right: Vivian Matelon



Kathleen Gallant

Right :
Claire Kelly

Circle :
Gary Raymond



Called by one Hollywood producer "the screen's most exciting discovery since Rita Hayworth," CLAIRE KELLY certainly has more than the necessary looks for film success—flaming red hair, green eyes and a beautiful figure plus that intangible something that is so vitally needed for star quality.

She was spotted in a television show by an agent who arranged for her to be screen-tested at M.-G.-M. where she was given roles in *The Badlanders*, *Underwater Warrior* and *Party Girl*.

GARY RAYMOND gets his first big film role in *Look Back in Anger*, the screen version of the controversial, highly successful stage play.

Born in London on April 20th, 1935, he is well over six feet in height and has the type of dark handsomeness that sets feminine hearts fluttering. Gary won a scholarship to the Royal Academy of Dramatic Art and from there joined a touring Shakespearean company and eventually broke into television. After varied repertory experience



he won his first film role in *The Moonraker*.

Delightful Japanese actress MIYOSHI UMEKI distinguished herself by winning an Oscar as the Best Supporting Actress for her role in her first American film, *Sayonara*. She gained fame on television in the United States as a singer, although she was already a fully fledged star in Japan where she rose to prominence after World War II and during the Korean war, when she entertained American troops.

Young, vibrant ERIN O'BRIEN won overnight fame when she sang on an American television show. Three major TV networks offered her contracts. Erin turned them all down to go to Hollywood where her big chance came in *John Paul Jones*.

A successful designer-manufacturer of women's skirts and blouses, ROBERT EVANS was first discovered by Norma Shearer. She persuaded him to play the role of her late husband, Irving Thalberg, in *Man of a Thousand Faces* (the Lon Chaney screen biography). Since then he has appeared in several other films, notably *The Sun Also Rises* and *The Fiend Who Walked the West*.



Above :
Miyoshi Umeki

Right :
Erin O'Brien



Robert Evans



Jill Corey



Michael Dante



Jill St. John

Upper circle :
Susana Canales



Lower circle :
Troy Donahue



Gillian Owen



Lovely JILL COREY, who has a most attractive singing voice, makes her film debut in Columbia Pictures' *Senior Prom*. The picture on this page shows her as she appears in the film.

Athletic, good-looking MICHAEL DANTE owes his introduction to the world of entertainment to the late Tommy Dorsey. After leaving high school Michael signed a contract to play professional baseball, the proceeds of which enabled him to enrol at the University of Miami where he spent as much time as possible taking part in college dramatics.

It was during baseball spring training that Tommy Dorsey, an avid fan, put in an appearance and was immediately impressed with the young player. He approached Michael and on discovering that he did in fact desire an acting career offered to help by engaging him as assistant manager to his company. On reaching California he promised to introduce him to influential friends in Hollywood.

Since then Michael has appeared in small screen roles and now has a Warner Bros. contract.

Teen-aged JILL ST. JOHN was a veteran performer on radio and television before being awarded a top role in *Summer Love*. This was her first important screen role, although she had appeared in several bit parts in other films. We also saw her in the film version of "The Remarkable Mr. Pennypacker," and Jill is now awaiting the day that she is cast in a picture going on location. She would adore to travel but so far her young years have been so crammed with gaining show-business experience she just hasn't had the time.

SUSANA CANALES, a top personality from Spain, plays the role of Marie Antoinette in *John Paul Jones*.

It was journalism that first attracted lean, blond TROY DONAHUE ; however, it isn't surprising that he switched to acting for both his mother and late father were connected with the entertainment world.

Attractive, dark-haired GILLIAN OWEN has been seen in *No Time for Tears*, *The Prince and the Showgirl* and *A Woman Mislead*.



Molly Bee

A young teenager with a tremendous amount of vitality, MOLLY BEE was a model and recording star and made appearances on radio and television before her first film *Summer Love* was released. A honey-blond with blue eyes, she was born in Oklahoma. From the age of six years she was tremendously keen on dancing, and intended to become a prima ballerina—until she decided that singing would probably bring her greater success in show business. Her second film appearance was in *Going Steady*.

A Korean war veteran who comes from Oklahoma City, CLINT KIMBROUGH is well on the way to making a name for himself after his important role in Paramount's *Hot Spell*.



Clint Kimbrough



Linda Cristal



Circle :
Penelope Horner



Circle :
Don Burnett

Star of many Spanish language pictures, LINDA CRISTAL has only lately started her Hollywood film career with *Comanche*, *Last of the Fast Guns*, *The Fiend Who Walked the West* and *Strictly For Pleasure*. Born Marta Victoria Moya Burges on February 24th, in Buenos Aires, Argentina, she was attending a concert when a Mexican film producer saw her and persuaded her to make a screen test. This was the beginning of her career, and when the American producers of *Last of the Fast Guns* were searching for a star to play an American-Mexican girl, lovely Linda was their choice.

PENELOPE HORNER was visiting friends in Rome when she heard that Warner Bros. were casting *The Nun's Story* and were looking for girls to play the parts of nuns. The result of sending a photograph of herself to the casting director was that she was given the role of Jeanette Milonet, a young nun in the film which stars Audrey Hepburn and Peter Finch. Since then she has made such a resounding success on the London stage that she has been signed to a seven-year film contract which promises a sound future for her.

A newcomer who had a big break with his role in *Untamed Youth* is DON BURNETT. Under contract to Metro Goldwyn Mayer, he was loaned to Warner Bros. for this part and he has since appeared in *Tea and Sympathy*.

The way to Hollywood for GENA ROWLANDS was via television and the stage; she made her film debut in *The High Cost of Loving*.

Gena Rowlands





Avril Leslie

Glamorous blonde AVRIL LESLIE first appeared in films in *Six-Five Special*, the film version of the famous TV programme. The young actress had her next chance in pictures in *The Revenge of Frankenstein*.

Jailhouse Rock and *Hidden Fear* are two films which brought attractive ANNE NEYLAND to filmgoers' notice.

CEC LINDER who played in the film *Subway in the Sky*, was first seen on the television screen. Among other appearances he played in the serial "Quatermass and the Pit."

French ALAIN SAURY made a big hit in his first British film in the tragic role of Virginia McKenna's husband in *Carve Her Name With Pride*. Before he became an actor he was a newspaper seller, waiter, labourer, professional artist and novelist. Other films are *Young Girls Beware* and *The Roots of Heaven*.

Delectable ANNE AUBREY is one of Britain's most promising young actresses. Auburn-haired and brown-eyed she has appeared with Anthony Newley in *Idle on Parade*, Victor Mature in *The Bandit of Zhobe* and her biggest role to date is with Robert Taylor in *Adamson of Africa*.

PAMELA SEARLE was born in Karachi, India, and before entering films (she had small roles in *I Only Arshed* and *Girls in Arms*) worked for an estate agent, and modelled.

Born in Bath, Somerset, lovely red-haired EVE EDEN appeared as one of the ATS girls in *Girls in Arms*. After winning a beauty contest in her home town she decided to take up modelling instead of becoming a ballet dancer for which she had trained. On arriving in London she had small parts in films and also appeared on television. She is 5 ft. 4 ins. tall.

This year many of the newcomers to the screen who are illustrated in these pages have already found fame. To them and to those who are only half-way up the ladder we wish continued success.



Anne Neyland



Cec Linder



Alain Saury



Anne Aubrey



Pamela Searle



Eve Eden

*Britain's
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Beaconsfield Studios, Station Road, Beaconsfield, Buckinghamshire.

Bray Studios, Windsor Road, Windsor, Berkshire.

Metro-Goldwyn-Mayer British Studios, Boreham Wood, Elstree, Hertfordshire.

National Studios, Boreham Wood, Elstree, Hertfordshire.

Nettlefold Studios, Hurst Grove, Walton-on-Thames, Surrey.

Pinewood Studios, Iver Heath, Buckinghamshire.

Shepperton Studios, Littleton Park, Shepperton, Middlesex.

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Allied Artists Studios, 4376, Sunset Drive, Hollywood 27,
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Columbia Studios, 1438, North Gower Street, Hollywood 28,
California, U.S.A.

Walt Disney Productions, 2400, West Alameda Avenue,
Burbank, California, U.S.A.

Metro-Goldwyn-Mayer Studios, 10202, West Washington
Boulevard, Culver City, California, U.S.A.

Paramount Studios, 5451, Marathon Street, Hollywood 38,
California, U.S.A.

20th Century-Fox Studios, 10201, West Pico Boulevard, Los
Angeles 35, California, U.S.A.

Universal-International Studios, Universal City, California, U.S.A.

Warner Bros. Studios, 4,000, West Olive Avenue, Burbank,
California, U.S.A.

Picture Show ANNUAL



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