

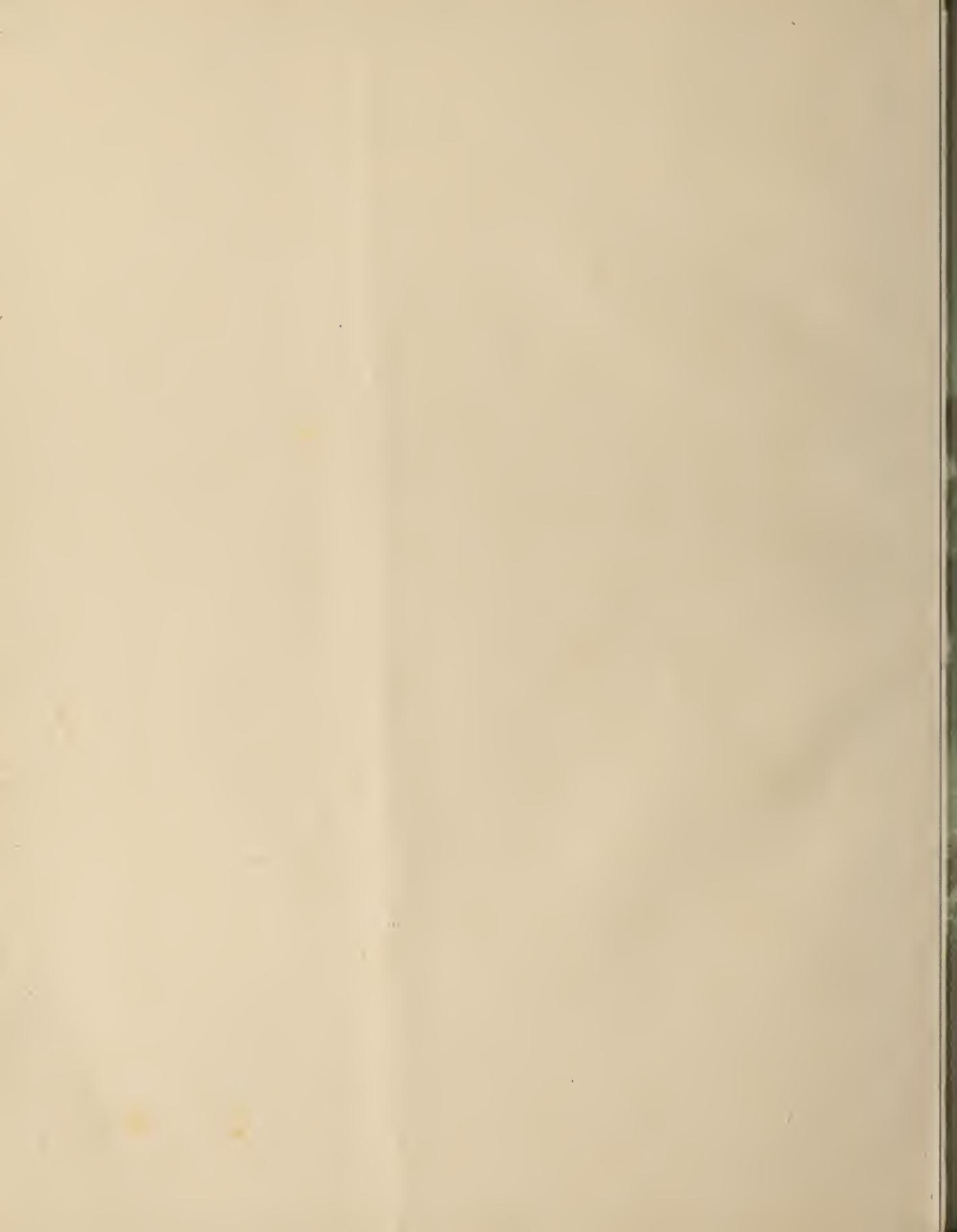
PICTURE SHOW

Annual



WILLIAM BARNES
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Picture Show ANNUAL 1947



Vivien Leigh as Cleopatra and Claude Rains as Caesar in Gabriel Pascal's production of G. B. Shaw's "Cleopatra."

*On our cover: Jean Kent and Stewart Granger
in "Caravan." (Gainsborough.)*



Flashbacks



Clark Gable, in his U.S. Army Air Corps uniform.



With Norma Shearer in "A Free Soul."

With Jean Harlow, May Robson and Myrna Loy in "Wife v. Secretary."



THE success of the first PICTURE SHOW ANNUAL dated 1926 was, without any exaggeration, sensational, and its popularity increased year by year until with the 1943 issue, the world-wide shortage of superfine printing paper suspended further publication.

This, the nineteenth issue of PICTURE SHOW ANNUAL comes to you assured of the welcome heralded by many letters of enquiry.

There are many good reasons for the popularity of this publication given by readers who each have their favourite feature. For my part the greatest charm of PICTURE SHOW ANNUAL has always been that it brings back memories of favourite films and it revives recollections which have become somewhat dimmed. It has for me the same fascination that my collection of snapshots has. In going through these snapshots I not only see the faces of friends but also the towns and places where they were taken, and I recall the many memories of happy holidays at home and abroad. It is the same with PICTURE SHOW ANNUAL. It is not just the faces in any particular photograph, not merely the memory of that particular film, but many other recollections come tumbling into my mind. The photograph showing Clark Gable and Norma Shearer in *A Free Soul*, for instance. This film was shown in January 1932, when Clark Gable had been in pictures only a few months, his first film being *The Painted Desert*, shown in 1931. *A Free Soul* put Clark Gable on the road to stardom, and I well remember at the time the big discussion as to whether a gangster, as Clark Gable was in that film, could be the next most popular film star.

A VERY GENTLE LADY

AS regards Norma Shearer, my recollections are most pleasing. She was always one of my favourite screen stars, one in the first few, not only for her acting, which was of a high quality, and she was one of the first to put acting before looks. At a time when few producers would have asked a star to sacrifice her beauty to play a role, however good from the standpoint of acting, Norma Shearer volunteered to do so. But

of all my recollections of this actress the most pleasant is meeting her in London, for she was exactly like I had always thought her to be—cultured, charming and sincere. In short, a very gentle lady.

THE CAREER OF CLARK GABLE

CLARK GABLE (christened William Clark Gable) is of Dutch descent.

He came to the screen by way of the stage, and previous to embarking on the career which brought him fame and fortune he had been a lumberman, prop boy, scene shifter and general man-of-all-work in a stock company. Since making his name on the screen he has never been out of pictures except in the years he served in the American Army. He joined up as a private and rose to the rank of captain.

His first film on coming back to Metro-Goldwyn-Mayer was *Adventure*, in which he co-starred with Greer Garson.

Films that have been notable in his career are *It Happened One Night*, his first comedy role and one of his best films; *Mutiny on the Bounty*, with Charles Laughton; *San Francisco*, with Jeanette MacDonald; and *Gone With the Wind*, as Rhett Butler, with Vivien Leigh as Scarlett O'Hara.

Another of Clark Gable's films which brings back memories to me is *Wife v. Secretary*, shown in England in 1936. In this appeared the late Jean Harlow, who was first seen in the first air film—*Hell's Angels*—a film that made screen history when it was shown soon after the first World War. Jean Harlow was also the first platinum blonde, her hair having that pale golden sheen which started a hair colour fashion.

Jean Harlow's death was a great loss to the screen, as was the death of that grand old actress, May Robson, also in *Wife v. Secretary*, who will be remembered for her grand performance as the star in *Lady For a Day*.

Starring with Clark Gable in *Wife v. Secretary* was green-eyed, red-haired Myrna Loy. This star was one of those I have met, who conformed with the idea of the woman off the screen I had imagined she would be, through watching her on the screen. I met her in London in 1935 and have many pleasant recollections of that meeting.

Below: With William Powell and Maureen O'Sullivan in "*The Thin Man*" (1934).



Myrna Loy.



With Warner Baxter in "*Renegades*" (1930).



Right: "Senorita" was one of William Powell's first comedy roles after he had effected a complete change from his former career of screen villainy. This scene shows him with Bebe Daniels, then a top-ranking comedy star.

Below: William Powell and dimpled Diana Lewis. They were married in 1940.



Warner
Baxter.

GREEN-EYED MYRNA LOY

MYRNA LOY'S first appearance on the screen was due to Natacha Rambova, the beautiful and talented wife of the screen idol of silent films, Rudolph Valentino. Natacha Rambova gave Myrna Loy (then a dancer at Grauman's Egyptian Theatre) a part in *What Price Beauty*. This was before the talkies came along.

From this start Myrna Loy became an exotic Eastern vamp and played the role many times. She is here seen in it with Warner Baxter in *Renegades*, shown in 1930. Her big chance came when she was teamed with William Powell in *The Thin Man* in 1934, and she has appeared as his Mrs. Nick Charles in many of the Metro-Goldwyn-Mayer *Thin Man* series. She left the screen for a time after *The Thin Man goes Home*, but returned to make *Come Share My Love* for R.K.O. Radio.

WILLIAM POWELL'S SUCCESS

THE *THIN MAN* was also an important event in the career of William Powell, for it brought him his biggest successes. Yet it was a much earlier film that gave him his first big step on the film fame ladder. This was *Interference*, one of the earliest of the talkies. He appeared as an aristocrat English officer and gave an amazingly fine performance. It was amazing because hitherto he had been invariably cast for the role of a particularly slimy villain or a "heel" of the lowest type. Yet he was perfectly natural as a British officer of aristocratic descent.

When you consider that very few of Hollywood's stars in the days of silent films could speak good English you will agree that his success in such a role was indeed a great achievement. Clive Brook and Evelyn Brent were in this film and they also gave fine performances, but I am of opinion that acting honours went to William Horatio Powell. This was in 1929 and since then the genial Bill has never looked back, and has now nearly fifty "talkies" to his credit.





Ginger Rogers with Warner Baxter (left) and Billy Daniels (right) in a dream sequence from "Lady in the Dark."

Below: Jon Hall and Frances Langford, who became Mr. and Mrs. in 1938.

WARNER BAXTER

WARNER BAXTER is another star who became more popular when the talkies appeared. After a successful stage career he came into pictures in 1921. He was playing in a theatre in Los Angeles when he was offered the role of leading man to Ethel Clayton, then one of the best-known screen stars.

He was a success from the start and is still popular. When it is considered that he has been in films over twenty years it was a tribute to him to be selected as one of Ginger Rogers' lovers in *Lady in the Dark*. He was not Ginger's final selection, however. Ray Milland was the chosen one in this film version of the stage success, a play that had added to Gertrude Lawrence's American popularity.

A NATIVE OF TAHITI

JON HALL was the other lover. It was in 1938 that Jon Hall made his first big success. The film was *The Hurricane*, and it certainly lived up to its title. Jon Hall, who spent most of his youth in Tahiti, was naturally fitted for the role of hero in this drama of the South Seas. He is a very fine swimmer and in this film he showed it. He also looked very natural in his dress (or rather undress) as a native of the South Sea Islands. *The Hurricane* was the first film he made under the name of Jon Hall. His real name is Charles Hall Locker and he used this name on the stage and in the first film in which he appeared. Jon Hall has been a lucky name for him for he has been well to the front ever since he took it. Among his later successes are a number of Eastern roles with Maria Montez, *Arabian Nights*, *White Captive*, *Ali Baba and the Forty Thieves*, *Cobra Woman*, *Gipsy Wildcat* and *Sudan*.

CLIVE BROOK

AMONG British stars who have made a big name in Hollywood is Clive Brook. In the early days of British pictures he was one of our most popular actors. He made eighteen successful films before going to America and he soon became a big success there in the silent films. But his real chance came with the

Jon Hall and Maria Montez in "Sudan."



Below: Clive Brook and Violet Hopson in "A Sportsman's Wife," an early British film.



Clive Brook with Marlene Dietrich in "Shanghai Express."



talkies, for his cultured English voice was a decided asset to Hollywood producers in the early days of talking films. This voice which has a musical quality, he may have inherited from his mother, who was a noted opera singer.

Among the earliest of his talking films was *Shanghai Express*, with Marlene Dietrich. This was a good film and both Clive Brook and Marlene Dietrich gave very fine performances.

THE CHARM OF MARLENE

I HAVE always held the opinion that Marlene Dietrich is a much better actress than her film records show. By that I mean for an actress of her standing she has had too many poor film stories and unsuitable roles to contend with. I cannot recall any other star who has suffered more in this respect. The first film we saw her in—*The Blue Angel*—is, in my view, still her best. Running close to it is *Destry Rides Again*. I also liked her with Gary Cooper in *Desire*, in which she was a lady crook, and in *The Garden of Allah* opposite Charles Boyer.

Marlene Dietrich and Charles Boyer in "The Garden of Allah."



Charles Boyer.





Napoleon meets Marie Walewska, beautiful Polish countess—left to right: Claude Gillingwater, Greta Garbo, Alan Marshal, George Houston, Charles Boyer and Bodil Rosing in "Marie Walewska."

Below: Melvyn Douglas and his wife Helen Gahagan, herself a famous American stage actress.



Marlene Dietrich is certainly one of the most interesting screen actresses I have met. She is a clever woman and has a keen sense of humour though she rarely gives full play to it when she is in public. I remember one Press reception which her bosses (or those who acted for them) decided should be "royal." Not having a guard of honour they ranged the waiters in a double line and Marlene marched between them in grand dame style. But in her eyes and on her lips was the laughter of amusement. Certainly she was not impressed by the show.

Much of the publicity Marlene Dietrich had to put up with at one time was not to her liking. She is not the kind of woman who has to dress fantastically in order to be noticed. She has style and distinction in addition to her good looks.

CHARLES BOYER FROM FRANCE

CHARLES BOYER, a very fine actor with a big reputation made on the stage before he went into pictures, left France for Hollywood to make French versions of American films. He studied English and soon was starring in American films. He returned to Paris to make *Mayerling*, in which he gave such a memorable performance.

His third film on his return to America was *Marie Walewska*, in which he played Napoleon, opposite Greta Garbo in the title role. Greta Garbo was born in Sweden, where she began her screen career in 1922. Three years later she went to Hollywood, where she was a success from the start, specialising in serious drama. But in the opinion of many her greatest triumph was as *Ninotchka*, in the film of that name. It was her first comedy role in American films, and the sudden transition from tragic roles made her success more outstanding.

Greta Garbo and Melvyn Douglas in "Ninotchka," Garbo's one and only comedy.



Monty Woolley,
Reginald Gardiner and Gracie
Fields in "Molly
and Me."



Other films in which she gave great performances include *Anna Christie*, *Queen Christina*, *Anna Karenina*, and *Grand Hotel*. Melvyn Douglas, who was with Garbo in *Ninotchka*, had played opposite her in one of his earliest films—*As You Desire Me*. He has had a very varied life. At the age of seventeen he ran away from home to join the Army. Later he became a stage actor and among his many activities he ran an outdoor theatre in Chicago. He served in World War II.

I have many happy memories of tea-time chats in Gracie Fields' dressing room when she was working in British pictures, and especially remember her first film, which many cinemagoers think her best, *Sally In Our Alley*. This was the film that made "Sally" one of Gracie Fields' best song numbers. She went to Hollywood in 1939 and teamed with Monty Woolley in *Holy Matrimony* and *Molly and Me*. In the latter film Reginald Gardiner, the British actor who went to Hollywood to gain fresh fame on stage and screen gave one of his most amusing performances as Monty Woolley's butler.

Ronald Colman and Vilma Banky in "Two Lovers," from Baroness Orczy's popular novel, "Leather-face."

Top of page: Allan Jones with the Marx Brothers, left to right, Harpo, Zeppo and Groucho, in "A Night at the Opera."

Right: Ann Sheridan.



Tyrone Power.





Jean Arthur as she appeared in 1931 with O. P. Heggie, Warner Oland and Neil Hamilton in "The Return of Dr. Fu Manchu."
Right: A recent portrait.

Another British actor who proved a decided gain to American pictures when he went there in 1920, was Ronald Colman. He made a few film appearances in early British silents, but became world famous when he made a series of romantic pictures teaming with the beautiful Vilma Banky. Later he brought a number of romantic stories to the screen, *A Tale of Two Cities*, *The Prisoner of Zenda*, *If I Were King*, *The Light That Failed*, *Random Harvest* and later *Kismet*, in which he played the Beggar-Prince.

Born in Pennsylvania, October 14th, 1908, Allan Jones delighted his father, a Welshman, by inheriting his fine singing voice. We've heard it in many screen plays and many times, for some of his best-known films have been recently re-issued, *A Night at the Opera*, *Rose Marie*, *Show Boat* and *The Firefly*, the film in which he sang "The Donkey's Serenade."

Ann Sheridan I remember when she was known by her real name, Clara Lou Sheridan, when she went to Hollywood as one of the twenty winners of the Paramount Search for Beauty Contest.

Tyrone Power I first met when he came to London on his honeymoon, after marrying the beautiful Annabella. Tyrone Power is the son of the actor of the same name, known on both stage and screen. Tyrone Edmund Power, the name he was christened with, also had a stage career, played in radio programmes, and had a few minor screen roles before making his big success in *Lloyd's of London*. During the war years six of his films were re-issued in reply to the demands of his fans. These were *The Rains Came*, *Alexander's Ragtime Band*, *The Mark of Zorro*, *Johnny Apollo*, *In Old Chicago* and *Blood and Sand*.

It is difficult to realise that the youthful Jean Arthur, who has brightened the screen with her comedy roles in such recent films as *The More the Merrier*, and *The Devil and Miss Jones*, was playing in films way back in 1923. Born October 17th, 1908, Jean Arthur (real name Gladys Green), studied to become a teacher of languages, but changed her mind and became an artist's model

James Cagney.



Greer Garson and Walter Pidgeon in their first co-starring film, "Blossoms in the Dust."

Robert Montgomery returned from four years in the U.S. Navy to co-star with John Wayne in a film of W. L. White's best-seller of motor torpedo-boat activity in the Philippines, "They Were Expendable." He is seen here with Robert Barrat.

Below: Orson Welles, George Brent, Natalie Wood and Claudette Colbert in "Tomorrow is Forever."



Kay Francis and Herbert Marshall in "Trouble in Paradise."



instead. This led to a screen career and her first film was *The Temple of Venus*. Our flash-back picture was taken in 1931, when the late Warner Oland was at the height of his career, chilling our spines as the menacing *Dr. Fu Manchu*.

My memory of meeting James Cagney was much more recent, in February 1944, when he came to London to entertain American troops. James Cagney, red-headed and blue-eyed, tough guy of the screen, left school at the age of fourteen. He studied art and matriculated at Columbia University before deciding that it was a stage career he wanted. So he began in the chorus, then took a turn on the variety stage (where, by the way, his big success was as a Jewish impersonator) and so to the screen.

A big film favourite who I wish would sing more often in his screen plays is Walter Pidgeon. London stage audiences heard him opposite Elsie Janis when this popular star was entralling theatregoers in the nineteen-tens. Walter Pidgeon was born in Canada. His early screen appearances were opposite the Talmadge sisters, three sisters, Natalie, Norma and Constance who shared with Mary Pickford top favourite roles in the screen's silent days. Lately Walter Pidgeon has made a number of worth while pictures teaming with Greer Garson. *Blossoms in the Dust* was the first of these, *Mrs. Miniver*, *Madame Curie*, *Mrs. Parkington* followed.

I met Robert Montgomery when he paid a visit to London in 1935. He has a forceful personality and is a deservedly popular film star, for he ranks high in screen acting. He has a wide range, for though he first made his name as a delightful playboy, he excels in portraying stark tragedy such as his unforgettable performance in *Night Must Fall*. He also won the admiration of his followers, when, long before America came into the late war, he left the screen to drive an ambulance in France, and when his country joined the Allies, he joined the U.S. Navy. This experience served him in good stead when he made his come-back film, *They Were Expendable*.

From Dublin, Ireland, comes popular George Brent, who, by the way, began his stage career in the famous Abbey Theatre,



Dublin, before going to America and making a name in the theatre there.

Herbert Marshall is another British actor whom I met before the American stage and screen claimed him. Born in London, May 23rd, 1890, his father, the well-known actor, Percy Marshall, articed him to a firm of chartered accountants in the city, but the stage called him and in 1913 he made his London appearance in "Brewster's Millions," the play that has recently been filmed for the third time, with Dennis O'Keefe as Brewster.

Of my meeting with Kay Francis, when she arrived in London on a holiday in 1935, I most remember being completely fascinated by a slight lisp in her speech.

Griffith Jones, I remember, first made his name as Paul Jones. He has been in British films since 1933. Brown-haired and grey-eyed, he stands six feet two inches in his socks. Born November 19th, 1910, in London, he was educated at London University and studied at the R.A.D.A. where he won a scholarship. One of his best recent roles was that in *The Rake's Progress*, where he was Rex Harrison's long-suffering friend, a change from that of the cad in an earlier picture that comes to my memory, *A Yank at Oxford*.

This was the film in which Robert Taylor came over for the star role. Unassuming and very handsome, with dark hair and vivid blue eyes, he made many friends over here. This was in 1938 and he has made nearly twenty pictures since. Christened Spangler Arlington Brugh, he was born in Nebraska, August 5th, 1911.

Wayne Morris, whose real name is Bert de Wayne Morris, has been in pictures since 1937. Though born in the place where films are made, he spent an adventurous life before deciding on a stage and screen career. He worked his way to Australia as a steward and when he returned to California, got a job as a forest ranger.

Don Ameche, born Dominic Felix Amici in 1910, came to the screen from stage and radio work. He has lately starred in some of the biggest musicals, and is an agreeable light comedian, as

Dick Powell and Ann Dvorak in "Thanks a Million."



Wayne Morris in his first success, "Kid Galahad," with Bette Davis.

Top left: Griffith Jones and Robert Taylor in "A Yank at Oxford."



Of Italian parentage, Don Ameche came to the screen in 1936.



Franchot Tone with Charles Laughton and Deanna Durbin in "Because of Him."

Below : Robert Preston, away from the screen, is an enthusiastic rancher.



Right : Ian Hunter, South African born, came to England in 1917 to join up in the 1914-18 war. Made his stage debut two years later, and screen bow in 1924. Went to Hollywood in 1934, but again returned to join up—in 1942. Returned to the screen in 1945 in "Bedelia."



John Mills, Bonar Colleano, Douglas Montgomery, Rosamund John and Joyce Carey in "The Way to the Stars."

he was in *Guest Wife*. Well do I remember the success he made in his first film, *Sins of Man*, in which he played a dual role. This was way back in 1936.

Dick Powell, now making his name in dramatic roles, made his bow on the stage singing and playing the banjo. For three and a half years he was master of ceremonies at a theatre in Pittsburgh. He also teamed in a vaudeville act with Ginger Rogers before making his first film, *Blessed Event*, back in 1932.

Franchot Tone, or to give him his real name, Stanilas Pascal Franchot Tone, has had a continuous success on the screen since his first appearance in 1933 in *Today We Live*, though a later film, *The Wiser Sex*, was first seen over here. Born Niagara Falls in 1906, he inherited a big fortune from his father, so it was a real love of acting that decided his career.

Robert Preston was only fifteen when he played Julius Cæsar with a little theatre group which he joined immediately upon leaving school. He arrived in England in May 1944, a First Lieutenant in the U.S. Air Force, with a Bomber Squadron.

Another American film star who made many friends when he came over here in 1944 is Douglas Montgomery. Formerly known as Kent Douglass, his real name is Robert Douglas Montgomery. I remember his first appearance in pictures in 1931, when after completing a two-year contract, he returned to the stage vowing that he would never make another picture. Happily he changed his mind and decided to divide his time between the two. It was while he was serving with the Canadian Army in England that he was given leave to appear in the British film, *The Way to the Stars*.

John Garfield began early his stage career—in school he showed promise and made a big success on the New York stage before coming to films in 1939 and making a hit with the Lane sisters in *Four Daughters*.

And so I turn the last page of my book of memories, a tribute to the stars who have endeared themselves to cinemagoers by their portrayals of so many worth-while roles. EDWARD WOOD.



MARGARET LOCKWOOD

For just over ten years now Margaret Lockwood has been on the screen and for something like eight of them she has been a firmly established British favourite. She has never become "typed," but has tackled everything from strong melodrama to musical comedy. Her recent films include *Love Story*, *A Place of One's Own*, *I'll be your Sweetheart*, *The Wicked Lady*, *Bedelia*.



Before 1941 Margaret Lockwood said that she had only two hobbies—both of them films—the first was acting in them, the second seeing others in them. Then her daughter, Margaret Julia, was born, and her mother's interests changed a little. Always quiet, with a dislike for night clubs, her happiness is in her country home.



IF ever a star earned success, she is Anna Neagle. Blue-eyed and golden-haired, the daughter of a captain in the Merchant Service, she began her career as a ballroom dancer, and rose to film stardom from the chorus ranks of the Cochran revue, "One Dam Thing After Another." She is the only star who has been under continuous contract to one producer—Herbert Wilcox—from her first film success, *Good-night Vienna*, back in 1932, to her latest, *I Live in Grosvenor Square* and *Piccadilly Incident*. Off the screen she is unassuming, dresses simply and is sparing of cosmetics.

LITERARY and acting talent runs in Michael Redgrave's family. His mother, father and grandfather all were stage players, and his grandfather, in addition, wrote "blood-curdlers"—strong melodramas. Michael Redgrave, after getting his B.A. at Cambridge, set out to make writing his career, took a job as modern languages master at Cranleigh, and in 1934 turned to the stage. His success here led him to the screen, and he has since mixed the two, with a war-time interval in the Royal Navy, which he joined as an Ordinary Seaman. He has recently been in *The Way to the Stars*, *Dead of Night*, *The Captive Heart*.



When DAVID NIVEN, a Scot, first went to Hollywood, he was registered in the "extra" lists as "English Type No. 4008," made his bow as a Mexican with striped blanket and wide-brimmed hat. Gay, debonair, happy-go-lucky, he has an irrepressible, impish sense of humour that will never allow him to be smug or self-satisfied—as an indication he has a "stinker scrapbook" of his rudest notices. Although one Niven came to England when the war broke out, four Nivens returned in December 1945. In 1940 David Niven wooed and wed Primula Rollo, whom he had met as a W.A.A.F. at a Fighter Station. David Junior, known as "The Egg," and Jamie, who arrived just in time to make the journey, went with them when David Niven, on finishing *A Matter of Life and Death*, went back to Hollywood for *The Perfect Marriage*.



PAT KIRKWOOD, black-haired and dark-eyed, was the first player to be exchanged under the M.-G.-M. star exchange system—she went to Hollywood to star with Van Johnson in *No Leave, No Love*. She's a North Country lass, born in Pendleton, near Manchester, on February 24th, 1921. Her first public appearance was with a concert party on a beach. She made her film debut, after stage and radio work, in *Save a Little Sunshine*.



MICHAEL WILDING became an actor because he was an artist. Born in England, he spent his early childhood in Russia, returning because of the revolution. He painted in various European countries and decided to learn something about scenic art. After visiting a film studio with the purpose of picking up a few tips, he put away his paint brushes and took to grease paint. Recent films: *Dear Octopus*, *English Without Tears*, *Carnival*.

A CHARMING HUSSEY

When Ruth Hussey cut her hair, it changed her life. Born in Providence, she was long-haired through school and college, where she won her Bachelor of Philosophy degree, through a dramatic course and a business course, and through two weeks of being a secretary (which made her turn to the theatre), through broadcasting as a fashion commentator, and through her stage career. The hair cut followed a film test and a contract, and in 1937 she began her new career. She's dark, well bred and well educated, and has poise and a great sense of humour. She has learned not to get excited over anything until it actually happens. She's thrifty, artistic and a natural mimic, and dislikes big parties, sports, and sports clothes.



As a Glasgow school-boy, young GORDON CAMERON JACKSON, born Dec. 19th, 1923, scoffed at the idea of being an actor. Four years later he was astonished to find himself acclaimed as a "find" in the Tommy Trinder film, *The Foreman went to France*. The serious charm of this fair-haired unspoiled young actor, has won him a big following. Films: *Nine Men*, *Millions Like Us*, *San Demetrio London*, *Pink String* and *Sealing Wax*, *The Captive Heart*.



JIMMY HANLEY began his screen career at eight by winning a competition organised by a gramophone company. He sang comedy songs. He made his stage debut as John in "Peter Pan." It was in his second film, *Little Friend*, with Nova Pilbeam, that he first made his name. Served with the Commandos during the war, and since resuming his career has been in *Kiss the Bride Goodbye*, *For You Alone*, *29, Acacia Avenue*, *Henry V*, *Murder in Reverse*, *The Captive Heart*.



Dennis Morgan

has pursued his film career under three names—at first, in 1936, he used his own, Stanley Morner. Then for a time he became Richard Stanley. He took his present name in 1940. Recent films include “God is My Co-Pilot,” “The Time, the Place and the Girl,” “One More To-morrow,” “Indiscretion.”



Cornel Wilde

A champion fencer, he abandoned a medical career for the stage and came to the screen in 1941 in "High Sierra." Made a great hit as Chopin in "A Song to Remember," followed by "A Thousand and One Nights" and "The Bandit of Sherwood Forest."



Jennifer Jones

We shall never forget her exquisite performance in "The Song of Bernadette." She has since been seen in "Since You Went Away," "Love Letters," "Cluny Brown," "Duel in the Sun."



Dorothy Lamour

The song and sarong star, she now often drops both in her film roles. Recent films include "Road to Utopia," "Duffy's Tavern," "Masquerade in Mexico."



John Hodiak

Son of Ukrainian emigrants, he was born in Pittsburgh in 1914, and came to the screen in 1942. It was "Lifeboat" that gave him his big chance, and he has followed with successes in "A Bell for Adano" and "The Harvey Girls."



Brian Donlevy

A fighting Irishman, born in Portadown, he was a bugler boy at twelve in General Pershing's Mexican Expedition. Came to the screen in 1935 and made his name at first in gangster roles. Recent hits include "Two Years before the Mast," "The Virginian."



Ginger Rogers

has had a high place on the screen ever since 1931, when her first film, an early talkie, "Young Man of Manhattan," was shown. Her delightful dancing partnership with Fred Astaire ended, she has since successfully alternated drama and light comedy in such films as "Week-end at the Waldorf" "I'll be Seeing You," "Heartbeat."

Geraldine Fitzgerald

Green-eyed, Irish and versatile, she began acting at the Dublin Gate Theatre. English stage and screen work followed, then in 1938 came Hollywood. Her first film was "Dark Victory," and she has since given us some fine performances. Recently in "Three Strangers," "Nobody Lives Forever."





Joseph Cotten

A true actor who struggled hard against adversity before he met any encouragement, he came to the screen in "Citizen Kane," shown here in 1942. Since then he has averaged two films a year, his latest including "Love Letters," "Duel in the Sun."



Ray Milland

Black-haired and blue-eyed, he began his screen career in English studios back in 1930, but found success in Hollywood. He has specialised in sophisticated light comedy roles. Recent successes are "The Lost Weekend," "Kitty," "Take This Woman."



Rosalind Russell

Dark, poised, well groomed, she began her career at college, then rose from touring companies to Broadway. Since her début in "Evelyn Prentice" back in 1934 she has proved herself a polished actress and accomplished comedienne. Recently in "Roughly Speaking," "She Wouldn't Say Yes."

Lana Turner

Daughter of a professional dancer, she appeared in her father's act at the age of three. At sixteen a film talent scout spotted her, and she has been a screen glamour girl ever since.





John Mills

Noel Coward, seeing him in a touring company at Singapore, secured him his first big chance in "Journey's End." Made his film debut in 1936 in "The Midshipmaid," and has combined stage and screen work since. His films include the two Noel Coward productions, "In Which We Serve" and "This Happy Breed."



Robert Walker

Hollywood ignored him when he first visited it, and it was only after he had won stage and radio success that it called him back. His ingratiating, friendly grin and diffident manner have since endeared him to thousands in such films as "Under the Clock," "Her Highness and the Bellboy," "The Sailor Takes a Wife."



Ingrid Bergman

This lovely Swedish actress was born in Stockholm in 1917. She starred in eleven films in two years in her native country before going to Hollywood to star in the American version of one of them, "Intermezzo," known as "Escape to Happiness." Recently in "Murder in Thornton Square," "Saratoga Trunk," "Bells of St. Mary's," "The House of Dr. Edwardes."



Ida Lupino

London born, she upholds the tradition of the Lupino family, but created a precedent by beginning her career on the screen instead of on the stage. She has done much fine dramatic work, recent films including "Devotion," "Pillow to Post," "The Man I Love."



The Little More—

"Oh, the little more—and how much it is!"
Robert Browning



TO the real cinemagoer (not the one who drops in casually to kill an idle hour or so) the progress made by the world's most popular form of indoor entertainment during the past thirty odd years presents a fascinating study.

Look at the illustrations on this page. What film producer thirty-five years ago would have even dreamed that "Henry the Fifth" would ever be produced on the screen as this great Shakespearian play has been produced?

Would one of them have had the vision to imagine it—to say nothing of the courage to make it. From the artistic standpoint this film ranks with the greatest ever produced.

The story, running true to history, is one of the finest in the history of England, and it was magnificently acted with Laurence Olivier in the title role, supported by many of the best of our players. As a spectacle it ranks with the greatest ever shown on the screen. The battle of Agincourt was depicted with such realism that one was lifted out of the cinema into the very heart of the fight. The charge of the French mounted men led by the nobles against the bowmen of England was a sight to

The two scenes on this page are from "Henry V," perhaps the most unusual and ambitious film ever produced in England. Shakespeare's famous play was filmed with originality and beauty that did not detract from its excitement and suspense, and some of our finest players gave life and fire to its great words. Above is Leslie Banks, as Chorus, addressing the Elizabethan audience. Left are Laurence Olivier as King Henry and Renee Asherson as the French princess.



Left : Robert Morley, John Barrymore and Norma Shearer in "Marie Antoinette."



Claude Rains as the gay, ironical caricaturist Targel in "This Love of Ours."

A famous father and daughter—right, Merwyn Johns, and below, Glynis Johns.



thrill the heart and set alight the fire of patriotism in the weakest.

Some recorders of the famous battle put the strength of the French force at 60,000 against the 9,000 of the English, but it is certain they were at least three times as strong in numbers. And the French losses were 8,000 against the English losses of a few hundreds. To

add greater glory to this splendid victory is the fact that the English were half-starved from lack of food.

I had a good reason for starting this article with Henry V, for it has everything that makes for good cinema—a fine story, great spectacle, and magnificent acting. Even more interesting is the fact that the film provides a link between Shakespeare and the screen—a seemingly impossible accomplishment.

Those who have seen the film will remember that it opens with a scene of the Globe Theatre of Shakespeare's time, with the company about to perform the play "Henry the Fifth." The top illustration to this article shows a boy standing at the side with a placard which tells the audience that the scene before them is Chorus (splendidly acted by Leslie Banks) delivering a prologue. It is also an apology for the smallness of the stage which, admits Chorus, is utterly inadequate for such a great play. He says :

*"Can this cockpit hold the vasty fields of France?
or may we cram*

*Within this wooden O the very casques
That did afright the air at Agincourt."*

Chorus goes on to beg the audience to use their imagination to take the place of a huge stage fit for the play, and says :

*"Think, when we talk of horses, that you see them
Printing their proud hoofs i' the receiving earth.
For 'tis your thoughts that now must deck our Kings,
Carry them here and there, jumping o'er times,
Turning the accomplishment of many years
Into an hour glass."*

Thus we have Shakespeare crying out despairingly for a vast stage on which real horses and two armies might enact the battle of Agincourt. This was probably about 1586. (Shakespeare was baptised on April 26th, 1564 and died April 23rd, 1616.) Even the vision of Shakespeare, genius though he was, could hardly have foreseen the screen as the means of getting within the compass of a stage real horses and Kings with armies, but he did see the necessity for some such invention, for the first words spoken by Chorus are:

*"Oh for a Muse of fire that would ascend
The brightest heaven of invention!
A kingdom for a stage, princes to act,
And monarchs to behold the swelling scene."*

Most probably he had in mind a vast outdoor pageant in which the battle of Agincourt could be fought, but here again he would have been beaten, for the noble words of his play could not have been heard from such a vast arena, and the pageant would have had to be a play without words.

In 1945 William Shakespeare's despairing cry for a stage on which to show his battle was answered by the screen version of his play. This was produced and directed by Laurence Olivier, who also played the role of Henry V of England.

Thus there is a link between Shakespeare's passionate cry for space in which to stage his play and the invention that answered his appeal—a link that bridged an interval of over three hundred years. In so many of his plays Shakespeare visualised action on a big scale but had no stage big enough to act it. But this very limitation proves the quality of his genius.

He brought pictures of a scene into the minds of his audience by the power of his words. He had not even the scenery of the present-day stage to help him, for all his plays were acted before a single backcloth. He made moving pictures not by photography but by words, and no other

*Joseph Cotten, Lillian Gish
and Lionel Barrymore in
"Duel in the Sun."*



*Joan
Blondell.*



Dulcie Gray.



*Felix
Bressart.*



*Burgess
Meredith.*



Alexander Knox.



Right : Jean Kent.



Stanley Holloway.

*Below :
Margaret Rutherford.*



Gene Lockhart.

playwright of his time or any subsequent era has equalled him in this accomplishment.

I have said that Shakespeare could hardly have foreseen the screen as a future means to the end so ardently desired. But is there any limit to the vision of a man of genius? Anyway, he saw the need for the screen, for he was so well versed in the writing of plays and the methods used to present them that he must have realised the stage could never give him the space for which he craved.

But we can leave the shifting sands of speculation for the firm ground of proof when we deal with one great gift Shakespeare bequeathed to the screen. His plays have ever been used for the purpose of teaching acting. Some of the greatest actors of the screen have played Shakespeare on the stage. The late John Barrymore, at his best, was one of the greatest actors of his time on stage or screen. His name is always coupled with that of our own Forbes Robertson whenever the subject of the greatest Hamlet of our time is discussed by people with a sound knowledge of the stage.

Laurence Olivier, who must rank high in the list of great actors (stage or screen, or both) has proved himself a brilliant actor of Shakespeare's plays.

But even greater than these instances of individual famous actors who have played in Shakespeare's plays is the training ground of the Royal Academy of Dramatic Art which has turned out so many first-class actors and actresses who have risen to great heights in their profession.

And there are few of these who have not benefited by the study of Shakespeare. It is interesting to note that Claude Rains was for a time an instructor at the Royal Academy of Dramatic Art.

Stock companies, too, have done their share in training actors and actresses both in this country and in America, and in my opinion this is a thoroughly sound form of training. Joseph Cotten





Marsha Hunt and her two Bedlington terriers, Plugit and Puppchen.

learned his acting in a stock company and he certainly is a good advertisement for this method of training.

But however and wherever real acting is learned it is the backbone of the screen as it has ever been the first foundation of the stage. Real acting has nothing to do with beauty of face or figure, though to have both, or even one, is a decided asset. Irene Dunne, that very capable actress, has beauty of face and figure and with her singing voice could easily have been a very big light opera star, but even greater is the fame she has gained by her acting alone.

Any real progress made by the screen will have to be through the quality of its plays and the acting of the players. Sensational, spectacular productions will always have a place in film-making because there is



Cary Grant.

Bernard Miles.

In circle : Walter Brennan.





always room for them as entertainment, but the future of the screen rests on acting ability in good drama and comedy. Even in some of the very frothy types of film we find a part has been written in for a character actor or actress, and how this player dominates the rest of the cast. The great actor and the great actress have that extra touch that lifts them above their fellow players. As Robert Browning wrote—"Oh, the little more, and how much it is."

STAGE STARS ON THE SCREEN

LAURENCE OLIVIER, youngest son of the late Rev. Gerard K. Olivier, made his first appearance at the Shakespeare Festival Theatre, Stratford-on-Avon, in 1922.

Born May 22nd, 1907, at Dorking, Surrey, he made his film debut in 1931, appearing in German and American films. Before making *Henry V* he had not made a picture since *The Demi Paradise* in 1942, when he joined the Fleet Air Arm.

Renee Asherson, who played Princess Katharine in *Henry V*, is London born. She has brown hair and grey eyes. Birthday, May 19th.

Robert Morley, well-known British stage and screen actor, served his apprenticeship for eight years in repertory before coming to London. His first film gave him a very fine part, that of the well-meaning but weak-minded Louis XVI in *Marie Antoinette*, a film made in America with Norma Shearer in the title role. He still devotes much of his time to the stage.

Claude Rains, born in London, made his stage debut at the age of eleven in *Sweet Nell of Old Drury*. He served in the Great War and his film career began in England in 1921.

Ralph Richardson, who served in the Fleet Air Arm during the war.

Below: Thomas Mitchell made his first stage appearance in one of his own plays.



Simone Simon.



Akim Tamiroff as the cultured gangster who collects first editions, in "Pardon My Past."



Right: Keenan Wynn.



He has one of the finest speaking voices of stage or screen, as everyone who has heard him will agree.

Mervyn Johns, from South Wales, gained an award at the R.A.D.A. and made his stage debut in 1924. Ten years later he made his first film. He was born in 1899 and his daughter, Glynis, born in 1923, has followed in father's footsteps to the stage and the screen.

Another young British actress, Dulcie Gray, is worthy of the praise she received for her dramatic role as the down-trodden wife of James Mason in *They Were Sisters*.

The American stage has also contributed largely to the best of America's film players. One of the most popular is Joseph Cotten, who made his screen debut in the much discussed Orson Welles production, *Citizen Kane*. Joseph Cotten was born May 15th, 1910, and never had any other ambition than to act. On leaving school he joined the little theatre group and swept out the theatre, posted bills, and played occasional roles that required a youngster of seventeen. His jobs were many and varied to earn his keep, but always he had the stage as his ambition. Then one day he met Orson Welles and became a member of his company that later became THE MERCURY PLAYERS. From there he got his big chance—to play with Katharine Hepburn in "The Philadelphia Story." This play became the sensation of Broadway (the play was subsequently filmed with Katharine Hepburn in her original role). Then came his film debut.

Burgess Meredith is another American who has enriched the films with his fine acting. *Winter-set* was his first film, in 1937.

Golden-haired Joan Blondell, born in 1909, comes from a



Left : Fredric March.

Bette Davis.

Below : Cedric Hardwicke as the unorthodox Dr. Condor, and Gladys Cooper as his blind wife, Klara, in "Beware of Pity."



Ann Harding.



Barry Fitzgerald.





Barbara Stanwyck as she appeared in "My Reputation."

Otto Kruger played in silent films before his talkie debut.



Left: Francis Lederer as the wily, villainous valet Joseph in "Diary of a Chambermaid."

theatrical family and was practically born and bred on the stage. She made her debut at the age of four, travelling with her parents in vaudeville, singing and dancing.

Continental actors and actresses also have helped the screen considerably, and one of the best known to cinemagoers is Felix Bressart. From the time we saw him as one of the commissars in *Ninotchka*, starring Greta Garbo, he had been in constant work and always gives an outstanding performance.

Alexander Knox, who was chosen for the role of President Wilson in the film of *Wilson*, is Canadian born. He began as a Shakespearian actor in his home town, Ontario, and came to England, where he made a name for himself at the Old Vic. He made his film debut here in Michael Balcon's *Gaunt Stranger*, and after his second film, *Cheer Boys Cheer*, went to America.

Gene Lockhart, another Canadian from Ontario, of Scottish-Irish parentage, must be one of the most-in-demand of film supporting players in Hollywood. He began at the age of six and appeared in sketches with Beatrice Lillie when fifteen. His varied activities include the writing of words and music for more than one hundred songs, and the authoring of more than four hundred radio plays.

The British screen has been much enlivened by the witty art of Stanley Holloway, who began as a seaside concert artiste and returned to the town of his birth, London, to appear at the Winter Garden Theatre in "Kissing Time." Later he became a member of the famous Co-Optimists. His debut in films was singing his own songs in British shorts.

Margaret Rutherford, another Londoner brightening British pictures began as a teacher of pianoforte and elocution, and studied for the stage at the Old Vic where she made her debut in 1925.

Jean Kent, still another Londoner, got her big chance when, at twelve years of age, her dancing lessons saved her mother's act. It was at the Theatre Royal, Bath, where her mother, a ballet star, had an accident and could not appear. Jean replaced her and



Charles Laughton (left) and above, with Reginald Owen in a scene from "Captain Kidd," in which he played the title role.



Orson Welles as he appeared in the role of Heathcliff in "Jane Eyre."



Spencer Tracy, Jessica Tandy and Hume Cronyn in "The Seventh Cross."

finished the tour. After many short, but very worth-while film appearances, Jean Kent was chosen to co-star with Stewart Granger in *Caravan*.

Bernard Miles, from Yorkshire, felt the call of the stage through becoming interested in theatricals while at school. His father spent the savings of a lifetime to send him to Oxford, and when he left college he became a schoolmaster.

A year later he was painting scenery as the first step to realise his ambition—to act. When he did get his chance he never looked back.

Archibald Alexander Leach was born in Bristol. He is now known to cinemagoers as Cary Grant. He never had a doubt as to his career. He ran away when a boy of twelve, to join a travelling acrobatic troupe, and though he was brought home four weeks later and sent back to school, he ran away again and joined a touring company. His travels took him to New York where he reached the Broadway stage.

Marsha Hunt was visiting an uncle in Hollywood, when she was invited to take a screen test. Born on October 17th, 1917. She made her first film in 1936 for Paramount, and now has over forty films to her credit.

Walter Brennan has lived a most adventurous life, including soldiering in the Great War. It was while he was travelling the world that he went to Hollywood and stopped there



Spencer Tracy.



Emyln Williams, from Wales, has written, produced and acted in several of his own plays.



Ann Revere.

Fredric March began his acting career while at Wisconsin University. He came to the screen in 1928.

Ann Harding was once a script reader for Famous Lasky. A stage and film career followed.

Sir Cedric Hardwicke was knighted by King George V for commendable contributions to English dramatic art.

Gladys Cooper, London born, made her first stage appearance at seven in "Bluebell in Fairyland."

Barry Fitzgerald made his name with the Irish Abbey Players. His first film was *The Plough and the Stars*.

Barbara Stanwyck, of Scots-Irish descent, got her first screen test while playing on the stage in New York.

Charles Laughton who studied at the R.A.D.A., was awarded the trophy of the Academy of Motion Picture Arts and Sciences of America for his performance in the British picture, *The Private Life of Henry VIII*.

Reginald Owen, also from England and also a student of the R.A.D.A., entered pictures in 1919.

Ralph Richardson, from Cheltenham, Gloucestershire, toured in Shakespeare, then joined the Birmingham Repertory Company. Screen debut in 1933.

Akim Tamiroff (pronounced Ah-keem Tah-meer-off) is from Moscow and began at the Moscow Art Theatre.

Simone Simon was born in Marseilles in 1914. She went to Hollywood from Continental films in 1935.

Keenan Wynn, comedian, is a grandson of Frank Keenan, well known on both stage and the silent screen. From the stage and radio he went to the screen.

Bette Davis was the first woman to be elected president of the Academy of Motion Picture Arts and Sciences, in 1941. This in addition to being voted America's foremost dramatic screen actress.

Francis Lederer, from Prague, won a scholarship to the Prague A.D.A. before he was eighteen.

Orson Welles at the age of seventeen edited a new edition of Shakespeare and made his stage debut at the Gate Theatre, Ireland. His films began with *Citizen Kane*, which he produced and starred in.

Spencer Tracy began his stage career in a stock company. He has been in films since 1930.



Louis Hayward.



Left :
Betty Field.

Edward G. Robinson,
from Roumania, made
his screen debut in the
silent picture "The
Bright Shawl" star-
ring Dorothy Gish and
Richard Barthelmess.



Walter Huston comes
from Canada. He joined
a travelling show when
eighteen years of age.



Flora Robson.





Claire Trevor.

Below: Françoise Rosay as the tough Breton fisherwoman, and Tom Walls as the Cornish harbourmaster in "Johnny Frenchman."



Ann Revere, born June 25th, 1907, in New York City, in addition to her stage and screen career, organised and directed a theatre in New York.

Louis Hayward, born in South Africa, educated in France, came to England to study for the stage. Noel Coward was responsible for his going to America and he wrote a part specially for him, in the New York production "Point Valaine." Afterwards he went to Hollywood.

Flora Robson was a student at the R.A.D.A. where she gained the bronze medal in 1921 and the same year made her London stage debut in "Will Shakespeare." She has given many notable performances on the stage and screen; among the latter must be mentioned that as Queen Elizabeth. She played this role in *Fire Over England* and again in *The Sea Hawk*.

Betty Field, Boston born, decided to become an actress while still a student at high school. Her success in small parts with a stock company encouraged her to join the American A.D.A. She entered films in 1940 and now has twelve worth-while dramatic roles to her credit. Among her latest are *Tomorrow the World* and *The Southerner*.

Claire Trevor, born in New York City, was also a student of the American A.D.A. where she studied after winning the critics' praise for the part she played in "The Blue Bird" at the age of eight.

Barbara Mullen made a success of her first film *Jeannie*, in which she also had made her stage debut. She is of Irish-American descent and was born in Boston, U.S.A.

Athene Seyler, London born, is a gold medal winner of the R.A.D.A. She toured South Africa and Egypt before making her first film in 1932, this being *The Adventures of Mr. Pickwick*.



Athene Seyler, notable for her many delightful character roles on British stage and screen.



Van Heflin, commissioned in the artillery in the U.S. Army during the war, returned to the screen in 1945.

Left: Barbara Mullen.



Johnny Frenchman and *Halfway House* teamed British Tom Walls and French Françoise Rosay, both well known on stage and screen. Tom Walls is best known to theatregoers for his splendid performances in the Aldwych farces and it was in one of these, "Rookery Nook," that he made his screen debut in 1929.

Françoise Rosay, famous French actress, came to England in 1943 to appear in *Halfway House*. She is well known to patrons of the Academy Cinema; Curzon and Studio One in London—picture houses that specialise in Continental films.

Van Heflin first became known to theatregoers in "The Philadelphia Story," a play starring Katharine Hepburn, which by the way, was later made into a film. Born December 13th, 1910, in Oklahoma, Van Heflin started in films in 1937. His latest after being discharged from the U.S. Army Air Corps is *Brigit*.

Katharine Hepburn began her successful stage career four days after she had left college, when she joined a stock company.

Miriam Hopkins, born Georgia, October 18th, 1902, studied dancing and joined a ballet company. She came over here in 1929 and made a success in London before going back to America and entering films.

Robert Newton (our photograph shows him with a moustache, which he grew for *This Happy Breed*) began his acting career at the Birmingham Repertory Theatre when fifteen and, apart from a short spell spent ranching in America, has been acting ever since.

Billy Hartnell, from Devon, ran away from school to join Sir Frank Benson's Shakespearian Company. He began his screen career as an extra.

Vincent Price is a direct descendant of Peregrine White, the first white child born in America after



Robert Newton.



Billy Hartnell.

Katharine Hepburn.

Vincent Price.



Miriam Hopkins

the landing of the "Mayflower." He took his first step towards fame when he appeared as Prince Albert in the play "Victoria Regina."

Katina Paxinou, the Greek actress, gave an outstanding performance in *For Whom the Bell Tolls*. Two other American made films we have seen her in are *Hostages* and *Confidential Agent*. In the latter film a prominent part was taken by the clever Hungarian actor, Peter Lorre. He played on the German screen and made a film in England, *The Man Who Knew Too Much*, before going to Hollywood and American films. Among his later films he has shared acting honours with another Continental actor. Born in Belgium, Victor Francen made his stage success in France. On the German invasion he escaped to America and has now made over a dozen films there. He also was in *Confidential Agent* and other films in which he and Peter Lorre appeared include *Passage to Marseille*, *The Mask of Dimitrios*, *Hollywood Canteen* and *The Conspirators*.

This article must conclude with two British actors from our Dominions, Basil Rathbone and Raymond Massey.

Basil Rathbone, born in South Africa, came to England when four years of age and was educated in London. He began his stage career with his cousin Sir Frank Benson's repertory company, and served in the Great War and appeared in a number of early British films. He went to America to appear on the stage in 1921 and stayed there.

Raymond Massey comes from Toronto, Canada. He also came to England and made his professional debut at the Everyman Theatre, in 1922. He served in the Great War and in the last war, since then he has resumed his Hollywood screen career with *Arsenic and Old Lace*, *Hotel Berlin* and *God is My Co-Pilot*.
E.W.



Katina Paxinou, the Greek actress, On the left she is seen as Pilar, the Spanish woman guerrilla fighter, in her first Hollywood film, "For Whom the Bell Tolls." With her in the scene are Akim Tamiroff, Ingrid Bergman and Gary Cooper.



Basil Rathbone as Sherlock Holmes and Nigel Bruce as Dr. Watson, with Henry Daniell, Hillary Brooke and Mathew Boulton in "Woman in Green."

Right: Peter Lorre and Victor Francen in "The Mask of Dimitrios."

Raymond Massey



EXILE

As an officer on the reserve in his native Austria, Helmut Dantine was thrown into a concentration camp for three months in 1938, after Germany had rolled into Austria. On his release he was given an ultimatum—to become a Nazi or an exile. He chose exile, and sailed for America, arriving just before Christmas in 1938. He gave French, German, tennis and fencing lessons while learning to act. After several "bit" parts, came the outstanding role of the Nazi pilot in *Mrs. Miniver*. Brown-haired and grey-eyed, he was born in Vienna on October 7th, 1918, is now an American citizen.

NEW STAR

THE credit for discovering Scottish-Irish Ella Raines for the screen goes to Charles Boyer. Born in Snoqualmie Falls, a little village in Washington, she learned to fish, hunt, ski and ride when a child. At school and university, she became stage-struck and went to New York to try her luck. She was recovering from ptomaine poisoning when she received the film contract. She took her first test when she arrived in Hollywood and started work in the leading feminine role of *The Nelson Touch* the next day. She is green-eyed and brown-haired.

A START from TWO SHEPHERDS

FAYE EMERSON began her acting career at the age of twelve in the role of an ancient shepherd in a church play. It was another Shepherd, a dramatic teacher, whose coaching won her her first professional work with a California repertory company. She was acting in the San Diego Community Theatre when she was spotted by a talent scout, given a test and a Warner contract, and a chance that she has not failed to take.

Born in Elizabeth, Pennsylvania on July 8th, 1917, she was a thorough tomboy as a child, a thin little girl with big brown eyes and a valiant determination to play with her two brothers and their friends and not with the little girls. She was brought up in Chicago, Texas and San Diego, and it was here that she began to take acting seriously, dropping her original ambition to be a ballet dancer.

It was in *The Mask of Dimitrios* that she really began to command filmgoers' attention, although she had already appeared in fourteen films. And it was just before then, when she was still a promising "unknown" that she met Colonel Elliott Roosevelt at a dinner party. Eighteen months later, in 1944, they married. Her films since then have included *The Very Thought of You*, *Hotel Berlin*, *Hollywood Canteen* and *Her Kind of Man*.



ABOUT ALBERT

IT was in 1936 that Albert Lieven first came to England, but not until 1940 did we see him on the screen. 1945 brought him his first starring part of the dashing Austrian dragoon lieutenant Anton Marek in *Beware of Pity*.

Born near the Polish and East Prussian frontier, he comes of a French father, a German mother and Scottish grandparents. He chose science as his career but when he was twenty-two, took to the stage. Seven years later he won a coveted contract at the State Theatre, Berlin.

He has a farm in Devonshire, with a trout stream running through it, and when his stage and screen work allows, he retires there to work long hours on the land and to enjoy fishing.



NEVER DULL

COMING from a long line of lawyers, judges and ministers, Lee Bowman was studying law at the University of Cincinnati when he suddenly decided that as the thing that appealed to him about becoming a lawyer was that he could stand up and make speeches designed to sway juries, he would prefer to make his speeches to sway theatre audiences, and he joined the American Academy of Dramatic Arts instead. He had some lean times before he found success on Broadway, and in 1935 made his film debut.

He has an infectious gaiety and charm and a natural gift for entertaining, and he takes his work seriously.

His films include *The Years Between*, *To-night and Every Night* and *She Wouldn't Say Yes*.

WORKING GIRL

JUNE HAVER, fragile-looking, blue-eyed and fair-haired, won her first film contract on June 15th, 1942, five days after her sixteenth birthday, but because she couldn't look more than fourteen, lost it again. A year later, however, she really began screen work in *Home in Indiana*. Although still in her teens, she already has a remarkable record of professional achievements behind her. At six she made her stage debut in a little theatre production; at seven she won an appearance as piano soloist with the Cincinnati Symphony Orchestra; at ten she sang at the local broadcasting station; at fifteen she toured as solo singer with Ted Fio Rito and his band.

She rides, swims and plays tennis well, loves the femininity and sophistication of formal clothes, but dislikes earrings. Her favourite colours are blue, red and pink. Her real name is Stovenour—for her screen work she adopted the name of her stepfather, Bert Haver.



NATURAL CHARM

PATRICIA ROC has been on the screen since 1938, having made her film debut in a French production, *The Rebel Son*, with Harry Baur. She continued her career in English studios until 1945, when, with seventeen more pictures to her credit, she flew to Hollywood to appear in *Canyon Passage*.

Born in London on June 7th, 1918, the daughter of a naturalised Dutchman (who was born in Belgium) and a French-Spanish mother, she was christened Felicia Riese. Educated in London and Paris and studied at the Royal Academy of Dramatic Art. She is brown-haired with vivid blue eyes, and has a natural, unaffected, refreshing charm of manner.



EASY FAME

JESS BARKER is not one who starved to act. He knew by the time he was eighteen that he wanted to be an actor. He applied for admission to a school of dramatics, and received a scholarship. And his first paid job came as easily—he applied for it and got it. It was with Alice Brady in a production of Somerset Maugham's "Rain." He was twenty when he made his first Broadway appearance, and worked steadily thereafter, including two years in "You Can't Take it With You" and tours with such stars as Tallulah Bankhead and Ina Claire, until he was taken to Hollywood.

Born in Greenville, South Carolina, in 1914, he has the softness of speech of the Southern States, quick wits under his fair hair, stands six feet and is a first-class baseball player.

ACTOR-ARTIST

HURD HATFIELD went to Hollywood to make a test for the title role of *The Picture of Dorian Gray*—made his film debut as Lao Tsan, one of the Chinese brothers in *Dragon Seed*. The Dorian Gray role followed, then he played opposite Paulette Goddard in *Diary of a Chambermaid*. Born in New York on December 7th, 1918, it was his performance in a college production of "Cymbeline" that won him the offer of a scholarship at the Michael Chekhov School of Drama at Dartington Hall over here. Son of a lawyer, Hurd Hatfield was brought up in an atmosphere of culture, and always had a flair for art, music and drama. Six feet tall, with dark brown hair and eyes, he paints and plays the piano, admits to being superstitious and likes swimming.



GORGEOUS GENIE

DO you remember the glowing-topped slave of the lamp in *A Thousand and One Nights*? Evelyn Keyes scored the biggest success of her career in the role of the genie and proved herself a comedienne of no small ability. It has taken nearly nine years for her comedy talent to be revealed, for it was in 1937 that Cecil B. DeMille signed her for her first film role in *The Buccaneer*, which she followed with the part of Suellen in *Gone With the Wind*.

Born in Texas and brought up in Georgia, Evelyn Keyes won her first film contract because of her soft speaking voice, clear diction and beauty. She is not content with resting on her laurels, but is one of the busiest people in Hollywood, spending most of her spare time studying to help her career, playing the piano (she has studied for nine years) and doing sculpture. She dislikes cocktails, cigarettes, asparagus, and likes shower baths and tough types to play opposite her in hero roles.



COVER GIRL

AUBURN hair, green eyes and her vivid Irish loveliness, inherited from her ancestors, made Jeanne Crain's face well known on American magazine covers before she faced a film camera. Born in Barstow, California, her work in a school play when she was fifteen impressed a film talent scout, but it was over three years before he won her a contract—a consolation for three disappointments which she had just had, one of them losing the leading role in *The Song of Bernadette*, for which she was tested. She made her film debut in *Home in Indiana*, and has since been in *In the Meantime Darling*, *Winged Victory* and *State Fair*.

She likes ice-skating and dancing and has classical tastes in literature and music.



CZECH-TURK

SON of a Turkish father and Czech mother, Turhan Bey was born in Vienna and went to California in 1939. To learn English he went to a school at which dramatics were an important part of the course. Eight months later his appearance in a school play brought him a film offer. He accepted it for the fun of it and his work in the film *Footsteps in the Dark* brought him other offers and then a contract. He has made some twenty films, the best known including *Dragon Seed*, *The Climax*, *Sudan* and *Frisco Sal*.

SUCCESS THROUGH SHYNESS

BORN in Kingston, New York, on June 20th, 1920, Bob Hutton found success because of shyness. In fact he is more shy off the screen than he appears on it. He decided that the best way to overcome it was to meet people and talk. So on his summer holidays he endured weeks of misery with a stock company, and he took up dramatics at school.

It was while he was acting in a stock company that an agent saw him and Warners gave him a contract. *Destination Tokyo* marked him for bigger and better roles. There was one memorable occasion when he wasn't shy. He met Natalie Thompson at a party one night and proposed to her three nights later.

DÉBUT AT EIGHT

GLORIA DE HAVEN is the daughter of Mr. and Mrs. Carter de Haven who were pillars of comedy on the stage and in the early days of the silent screen. Gloria showed a decided leaning towards being an actress when she was as young as three years old, and her mother says that she did everything, down to eating her porridge, dramatically. So her mother set about developing such early-evinced talent and sent her to the Professional Children's School which had numbered Mickey Rooney and Judy Garland among its pupils. At eight Gloria had her first film role, as Paulette Goddard's sister in *Modern Times*, the Charles Chaplin satirical comedy. During the next seven years, she played only two or three small parts, and then accepted the job of singer with Bob Crosby's band. She then joined another orchestra in the hope that this would lead to the New York stage, but it led her to Hollywood instead. A talent scout saw her and a week later she had an M.-G.-M. contract. Brown-haired, hazel-eyed, she doesn't like night clubs, likes films and playgoing, and usually wears sports clothes.



New Trails on the OLD WILD WEST



Gary Cooper in the role of Melody Jones, a cowboy who can't shoot, in "Along Came Jones." Below, with Loretta Young, his co-star, in a scene from the film, the first which he himself has produced.

Left: Gary Cooper and Ingrid Bergman in "Saratoga Trunk," from Edna Ferber's widely read novel, the stormy romance of a Texas gambler and a tempestuous, beautiful Creole who seeks vengeance on her father's family, respectability and a rich husband.

PRODUCERS of the first Westerns must feel mighty proud of themselves when they look back on their work, and these pioneers of the pictures have every right to be proud. They were in the game right from the start of the movies, taking the start from that period when D. W. Griffith (greatest of all film producers) caused a revolution by making pictures of more than two reels.

In those early days a very large proportion of the entire film output was Westerns, in serials or complete pictures. They were always popular.

At the time Tom Mix, one of the biggest favourites of all cowboy stars, was drawing the highest salary of any star, and that meant his films were among the biggest box office successes.

Hollywood sarcastically called the Westerns "Horse Operas," but they kept





Yvonne de Carlo as the ballet dancer of "Salome, Where She Danced."
 Left: With Rod Cameron in "Frontier Gal."

Hollywood going through some thin times, and always made big money. As an admirer of Westerns I have never faltered in my loyalty, but candour compels me to say that the acting in those early days was not of a high standard. But what of it? The riding and the shooting were perfect, the thrills were hair-raising and breath-taking, and there was action all the time.

But as time went on good actors, even star actors, and occasionally star actresses, appeared in Westerns and in plays too, that were worthy of their talents.

Among my best remembered of these is *The Plainsman*, with Gary Cooper as Wild Bill Hickok; and Jean Arthur as a too-beautiful Calamity Jane. This was in 1937. As lovers of Wild West history well know, both these characters really lived and their exploits were so thrilling that no fiction writer, however powerful his imagination, could excel their adventures.

Gary Cooper makes an ideal Western hero, for he not only looks the part but can play it, which is only natural for he was born and brought up on his father's ranch in Montana. He made his first screen appearance in a Tom Mix film and the picture that made him a star was a Western, *The Winning of Barbara Worth*, with Ronald Colman and Vilma Banky in the leading roles.

Gary Cooper must have a liking for Westerns, for it was in *Along Came Jones* that his name figured as a producer as well as star. It was his first effort as a producer.

Along Came Jones was largely a comedy film with Gary debunking himself a lot, for he was a Westerner who could ride but not shoot. The shooting was done by Loretta Young, who threw lead as expertly as any two-gun sheriff or bad man.

James Craig, Paul Langton, Henry Morgan, Marjorie Main and Donna Reed in "Gentle Annie."



Roy Rogers helps his famous horse Trigger to a piece of cake—the occasion was Trigger's seventh birthday, which fell while they were appearing in New York in Madison Square Garden Rodeo.





Walter Huston as gambler Doc Holliday and Jack Beutel as Billy the Kid in "The Outlaw."



Deanna Durbin, Robert Paige, Akim Tamiroff and Leonid Kinskey in "Can't Help Singing."

STAR ACTORS IN WESTERNS.

Among star actors who have made Westerns though they gained film fame in indoor dramas may be mentioned Randolph Scott, Errol Flynn (*Dodge City*, *Santa Fe Trail*); Robert Taylor (*Billy the Kid*); Walter Huston (*The Virginian*, starring Gary Cooper); Joel McCrea (*Wells Fargo*, *Buffalo Bill*); Richard Dix; Franchot Tone (*The Trail of the Vigilantes*); Henry Fonda (*Strange Incident*, *Jesse James*, *The Return of Frank James*); Fred MacMurray (*The Texas Rangers*, *Smoky*); Albert Dekker (*Woman of the Town*, *Salome Where She Danced*); and Ronald Colman.

As for star actresses who have added to their fame in Westerns, there are Loretta Young, Binnie Barnes, Kay Francis, Frances Rafferty, Olivia de Havilland, Barbara Britton, Lynn Bari, Laraine Day, Patricia Morison, Anita Louise, Ella Raines, Deanna Durbin and Marlene Dietrich, who, as a saloon singer in *Destry Rides Again*, gave a great performance, one which (in my opinion) equalled that in *The Blue Angel* which brought her film fame. It will be remembered by veteran cinema goers that Marlene's big hit in both these films was a song. In *Destry Rides Again* she sang "See What the Boys in the Back Room Will Have" a typical Western song when the West was wild, and in *The Blue Angel* she sang, "Falling in Love Again."

With Marlene Dietrich in *Destry Rides Again* was James Stewart, that lovable star who was one of the first to join up (as a private) in the war. He came out a Colonel.

Randolph Scott in "The Desperadoes." He has also starred in "Badman's Territory."



Left: John Wayne, Ella Raines and George "Gabby" Hayes in "Tall in the Saddle."



Not one of these star actors and actresses injured their reputation by appearing in a Western, and they shattered for all time the jibe "Horse Opera."

THE WILD AND LAWLESS WEST.

It is a fact that the whole history of America is bound up with the West—what was once the wild and lawless West. The march of progress was always from East to West. It was the lack of opportunity to expand and land hunger that drove people from the eastern towns to make a home in the trackless but bountiful West. Greatest of all these driving forces was the gold rush to California round about 1849. In that mad rush settlers dropped their ploughs and left homesteads to get rich quickly. Many did make huge fortunes in a little time, some by one lucky strike, but others were less fortunate and turned back to the land to raise corn and crops. It was during these gold-rush days that the West was at its wildest. The only law that counted was the law of the gun and a man's life often rested on his ability to draw quicker than the other fellow. Bad men crowded the mining towns and the gold camps and often the bad men ran the towns. Saloons with their gambling outfits and dance-hall girls provided the only amusement for the miners and morality was at a low ebb.

But these gold-rush days were never lacking in excitement and provided plenty of material for the newspapers of the day and the novelists of the period and also the future. Thousands of books, from the twopenny thriller to the full-sized novel of famous writers have been written, of the Wild West and have always been as popular in this country as in America. It was only natural that the Wild West should have attracted the attention of the producers of the early pictures and at once they achieved a tremendous popularity, a popularity that has never waned.

TRIUMPH OF THE TECHNICIANS.

It is a singular thing that the Westerns, practically the first form of successful screen



Bruce Cabot (left) and Fred MacMurray (third from left) join in a camp-fire chorus in "Smoky," from the story by Will James. "Smoky" himself is seen on left.

Below: Tex Ritter, Johnny Mack Brown and Jennifer Holt in "Lone Star Trail."



Below: Gene Autry and "Champion."



Raymond Hatton.



Buster Crabbe.



Binnie Barnes, Frances Rafferty, Bruce Kellogg and Wallace Beery in "Barbary Coast Gent."



Charles Starrett.

In circle: Russell Hayden.



Below: Marlene Dietrich and James Stewart in "Destry Rides Again."



Cecelia Callejo and Duncan Renaldo in "The Cisco Kid Returns."

plays (for they were being turned out rapidly and being shown all over America and this country while serious film drama was having a very precarious time) should have benefited by the two big inventions that have marked the progress of the movies—sound and dialogue, and Technicolor.

I say singular, because it was thought that the Westerns would never change in principle. The story was practically always the same. The pure heroine was pursued by the villain and rescued by the hero. The backgrounds were supplied by gold-mining camps with their dance halls and gambling dens, by the range and the ranch, fights between outlaws and sheriffs and between Indians and whites.

There was no subtlety about the grand old Westerns. The villain was a villain and the hero a hero; the heroine above reproach. You knew where you stood.

The producers of the Westerns did not seek changes. They were doing too well.

When the Talkies came in it was almost unanimously agreed that the Westerns were finished, for the drumming of horses' hoofs and other open-air sounds drowned all attempts to introduce dialogue. But the technicians, those miracle workers of the movies, conquered this handicap. Westerners talked as they rode and presently they were carrying guitars and singing round the camp fires, introducing another big asset to the horse operas.

THE COMING OF TECHNICOLOR.

Then came Technicolor. This was indeed a gift to the Westerns, for we saw the horses in their natural colours and when the sun shone on their satin coats they looked grander than ever before. Also the Westerns benefited by the scenery being shown in nature's colourings, and the Westerns had such a lot of scenery.

The coming of sound and colour brought a new type of Western, an improvement, for while retaining all the quick action of shooting, riding and roping, we got a new form of drama. In *Salome Where She Danced*, the star was Yvonne de Carlo, playing the part of Salome, a famous European dancer. But there was still plenty of the old Western stuff in it. A good man, an ex-officer of the American Civil War, who had turned outlaw, was reclaimed, after a series of exciting hold-ups and gun fights and also a duel with swords in which the villain fell for the last time.



Joel McCrea, Sonny Tufts, Barbara Britton and Willard Robertson in "The Virginian."

In *Can't Help Singing*, we had the beautiful songstress, Deanna Durbin, carolling tuneful songs as she rode across the prairie or entertained the pioneers in their tented wagons round the camp fire at night. Seven songs she sang, an entertainment in itself added to what was already a good Western.

HEROES OF THE WESTERNS.

And a few words of tribute to the heroes of the Westerns. They never have been dude ranch riders. Tom Mix and others of his time were real cowboys before they became movie actors, and the favourites of to-day are pretty tough.

Raymond Hatton ran from home as a kid and had plenty of adventures before coming into the pictures.

Russell Hayden, who appeared in so many *Hopalong Cassidy* films, is the son of a rancher and was reared in the saddle. He made his film debut in *Hills of Old Wyoming*, after being spotted by a producer while he was appearing in a rodeo near Hollywood.

Buster Crabbe competed in the Olympic Games of 1932 held in Los Angeles, and won the 440 yards swimming championship of the world.

James Craig, from Tennessee, is an all-round athlete who gained fame as a star footballer in his college before



Kent Taylor, Don Castle and Richard Dix in "Bad Man of Arizona."



Bill Elliott.



Left : Bill Boyd.



Monte Hale, the newest cowboy singing discovery, exchanges his ten-gallon hat with the studio boot-black's beret while having his boots polished.



The Indians attack! What thrilling memories of grand films this typical scene brings back. And now that we can see the Indians in Technicolor warpaint and wampum, it makes such scenes even more exciting.



going on the stage. He was given a screen test by Paramount three days after his arrival in the film city.

Johnny Mack Brown was the crack college half-back of Alabama (his birthplace) in 1925. This brought him to the notice of a film producer and he was signed up at a big salary. After a successful screen career he retired but came back in 1938 in *Wells Fargo*. Since then he has made forty Westerns.

Roy Rogers, from Wyoming, was a radio singer before he started on the screen with a role in a Gene Autry film.

Gene Autry, from Texas, was the son of a rancher and was brought up as one. Later he went to work on the railway. It was the late Will Rogers who persuaded him to go in for radio singing and this led him finally to the Westerns.

Charles Starrett is another crack footballer. He made his first appearance on the screen in *Quarter Back*, with other college footballers in 1931. Then he went into the pictures and has been a Western star for a good number of years.

Richard Dix, from Minnesota, had a leading role in that powerful Western drama, *Cimarron*, in 1930. He was adopted into the Kaw Indian tribe and given the name of Gawani Qweri (which means "Big Heart"), during the making of this film.

John Wayne will always be remembered for his magnificent performance in *Stage Coach* in 1939, though he has made many fine Westerns before and since.

And just a word here for George (Gabby) Hayes who after twenty years on the stage went to Hollywood intending to retire, but was persuaded to enter pictures. This was in 1933 and soon Gabby will be able to say he has one hundred appearances in Westerns to his credit.

E. WOOD.

Jennifer Jones as the sultry, violent half-breed girl and Gregory Peck as the cowboy firebrand and breaker of hearts in "Duel in the Sun," the Technicolor film version of the novel by Niven Busch.



Old Mother Riley does a little snooping upon daughter Kitty—Arthur Lucan and Kitty McShane have appeared in a dozen "Old Mother Riley" comedies since their film bow in 1936.

George Formby and Ronald Shiner come marching home in "Remember the Unicorn?"



Below: "If it's laughter you're after—" the slogan that will always bring Tommy Trinder to mind.

THANKS FOR THE MUSIC HALL!

The English music hall has a great tradition and high standard of broad humour, and it is from the music halls that the screen has drawn its great comedy stars. . . . North-country George Formby, Cockney Tommy Trinder and Flanagan and Allen. . . .

For the hours of robust humour, irrepressible high spirits and inexhaustible fun, filmgoers owe the music hall a debt of gratitude.



Below: Flanagan and Allen, who starred in the Crazy Gang shows before they came to the screen, in "Here Comes the Sun."



Frank Randle, who created a furore in "Home Sweet Home," a popular music hall and wireless star.



Sid Field, who made his film debut this year as star of "London Town."



RITA HAYWORTH

Born Margarita Carmen Canino in New York, in 1918, Rita Hayworth's family has been famous for generations as Spanish dancers, and little Margarita learned to dance while she learned to walk. At fourteen she joined her father in dancing engagements. But dancing was not enough for her. She wanted to be a dramatic actress. At seventeen a dancing engagement led to a film contract and she made her debut — dancing — in *Dante's Inferno*. She persevered, and her successful career followed. *Cover Girl*, *To-night and Every Night*, and *Gilda* are among her latest hits.

Her eleven years on the screen have changed Rita Hayworth, though she still prefers her old friends, she still likes the rumba and tango, she is still considerate



Rita Hayworth with her daughter, Rebecca Welles, born December 17th, 1944. She was formerly married to Orson Welles, the well-known producer-actor.

and mild-tempered. In the old days, when she was playing her first romantic lead in the Jane Withers picture, *Paddy O'Day*, she was quiet and shy, and went nowhere without a chaperon. She worked like a slave at every possible thing that might help along her career, which was her whole life. She seldom wore bright colours, and her raven black hair was waist-length. Now she loves gay colours, no longer sits and listens in an agony of shyness while others talk, she is well read and can discuss affairs of the day with assurance, intelligence and humour. She still works hard—but her career is now just part of her life—not the whole of it.

Fine

Glimmer of satin, gleam of gold,
sparkle of jewels, softness of fur,
richness of velvet, froth of feathers,

Left: Greta Gyni in a gorgeous lamé gown—you'd need a figure like hers to wear a gown like this.

Right: Betty Grable bedecked with bird of paradise plumes here and there and above, as one of the Dolly Sisters in the film of that name.



Below: Ready for a romantic evening of dancing, soft lights and music—Ann Miller, swathed in soft silken draperies.



Below: Valerie Hobson in "Great Expectations" shows us what the well-dressed young lady of 1830 wore when practising the fashionable pastime of archery at garden parties. Of pale blue organdie with deeper blue stripes—it is a faithful copy of a dress of the period.

Carole Landis gives us a modern version of Little Red Riding Hood that would bring warmth and gaiety into the coldest, greyest day.



Feathers

gaiety of embroidery—all to conceal, reveal or otherwise adorn the female form divine . . .

Left: Jinx Falkenburg in "Mexicana" wears this colourful costume, sequined and embroidered, which reveals the traditional Latin love for bright colours.



Nancy Coleman in "Devotion," shows us the unsophisticated. Victorian charm of a fluttering muslin gown with a rose at the waist.



Here fine feathers spell chic and sophistication—Frances Gifford wears pale pink eleganter feathers on a wisp of a black straw hat, their colour picked up by gloves and beads.



Soft white fur and the flash of jewels enhance the allure of Sally Gray's left shoulder.



Marguerite Chapman may have wanted to be a boy—but her admirers won't agree . . . she puts a pretty curve into fishnet stockings. And to think that she started her career modelling hats!

Right: Beautiful Alexis Smith looks enchanting even when enveloped in garments of the 1870's when clothes were really coverings, as she appears in "San Antonio."



BRITISH TRIO

ROGER LIVESEY (left), who recently scored in *I Know where I'm Going*, has been acting since he was eleven, making his début in "Loyalty." He comes of a theatrical family, his grandfather having run his own "travelling booth," and as a child belonged to the famous Italia Conti stage school. Fair-haired and blue-eyed, he was born in Barry, Wales, on June 25th, 1906. He likes "tinkering," golf and motoring, is an enthusiastic swimmer and rider, and claims that his recreation is watching other people work.

ERIC PORTMAN (below) started his stage career in 1924 in a Shakespearian company, after appearing in the Halifax Light Opera Society. He had considerable stage experience behind him when he was first seen on the screen in 1935 in *Maria Marten*. Recently in *A Canterbury Tale*, *Great Day*, *Men of Two Worlds*, *Wanted for Murder*. He was born in Halifax, Yorkshire, on July 13th, 1903, has light-brown hair and hazel eyes.

ANN TODD made her stage début in 1928 as a fairy child in "Land of Heart's Desire." With her golden hair, grey eyes and delicate charm, her acting talent had no handicaps, and three years later she was playing leading roles in the West End. Born in Hartford, Cheshire, she was educated at Eastbourne and the Royal Albert Hall School of Dramatic Arts. It was in 1931 that she made her first screen appearance in *Keepers of Youth*. Since then she has mixed stage and screen work, her best-known films including *The Water Gipsies*, *Things to Come*, *South Riding*, *Poison Pen*, and recently *Perfect Strangers*, *The Seventh Veil*, *Gaiety George*.





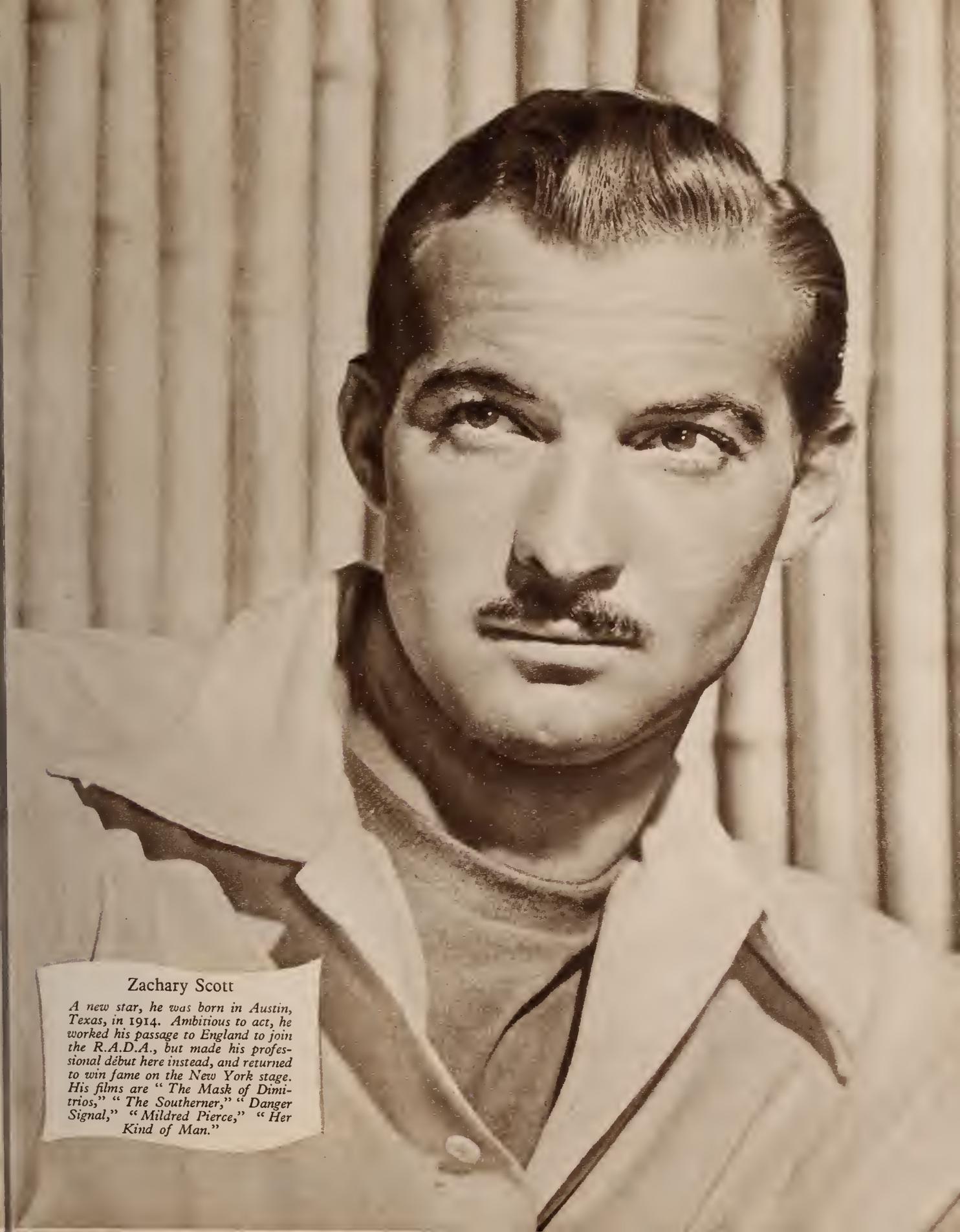
Dorothy McGuire

came to the screen to repeat her stage success in "Claudia." One of the newest stars, she has great natural charm and a complete lack of artificial glamour. She has followed "Claudia" with "A Tree Grows in Brooklyn," "The Enchanted Cottage," "Some Must Watch."



Merle Oberon

Born in Tasmania, she started her acting career at the age of sixteen in the "Cats"—Calcutta Amateur Theatrical Society. In 1932 she made her film debut in "Wedding Rehearsal," and has since made films in England and Hollywood, recent ones including "A Song to Remember," "A Night in Paradise," "As It Was Before."



Zachary Scott

A new star, he was born in Austin, Texas, in 1914. Ambitious to act, he worked his passage to England to join the R.A.D.A., but made his professional debut here instead, and returned to win fame on the New York stage. His films are "The Mask of Dimitrios," "The Southerner," "Danger Signal," "Mildred Pierce," "Her Kind of Man."



Fred MacMurray

From saxophonist to screen star in several difficult stages is his success story. For just on a dozen years now he has been entertaining us, mostly in light comedy or adventurous roles such as in "Captain Eddie," "Where do we Go from Here?" and "Smoky."



Susan Hayward

Failure to win the role of Scarlett O'Hara in "Gone with the Wind" won her a film contract, one of her first roles being in "Beau Geste." A versatile actress, she plays sacrificing sweethearts, naughty minxes and wicked women with equal conviction.



Greer Garson

Red-headed and green-eyed, with a delicate complexion that delights Technicolor cameras, she has not looked back since her first film role in "Goodbye Mr. Chips." Her list of outstanding portrayals include her parts in "Madame Curie," "Mrs. Parkington," "Valley of Decision," "This Strange Adventure."



Errol Flynn

Born in Tasmania, of Irish blood, and now a naturalized American, he has had a crowded life of adventure. He has been on the American screen since 1935, under contract to Warner studios the whole time. Recent films include "San Antonio," "Never Say Good-bye."



Van Johnson

After six months of Hollywood, he was returning, disillusioned, to New York and the stage, when Lucille Ball introduced him to an M.-G.-M. man who gave him a test and a contract, since when he has become increasingly popular. You've seen him in "Week-end at the Waldorf," "Thrill of a Romance," "Between Two Women," "Early to Wed," "No Leave, No Love."



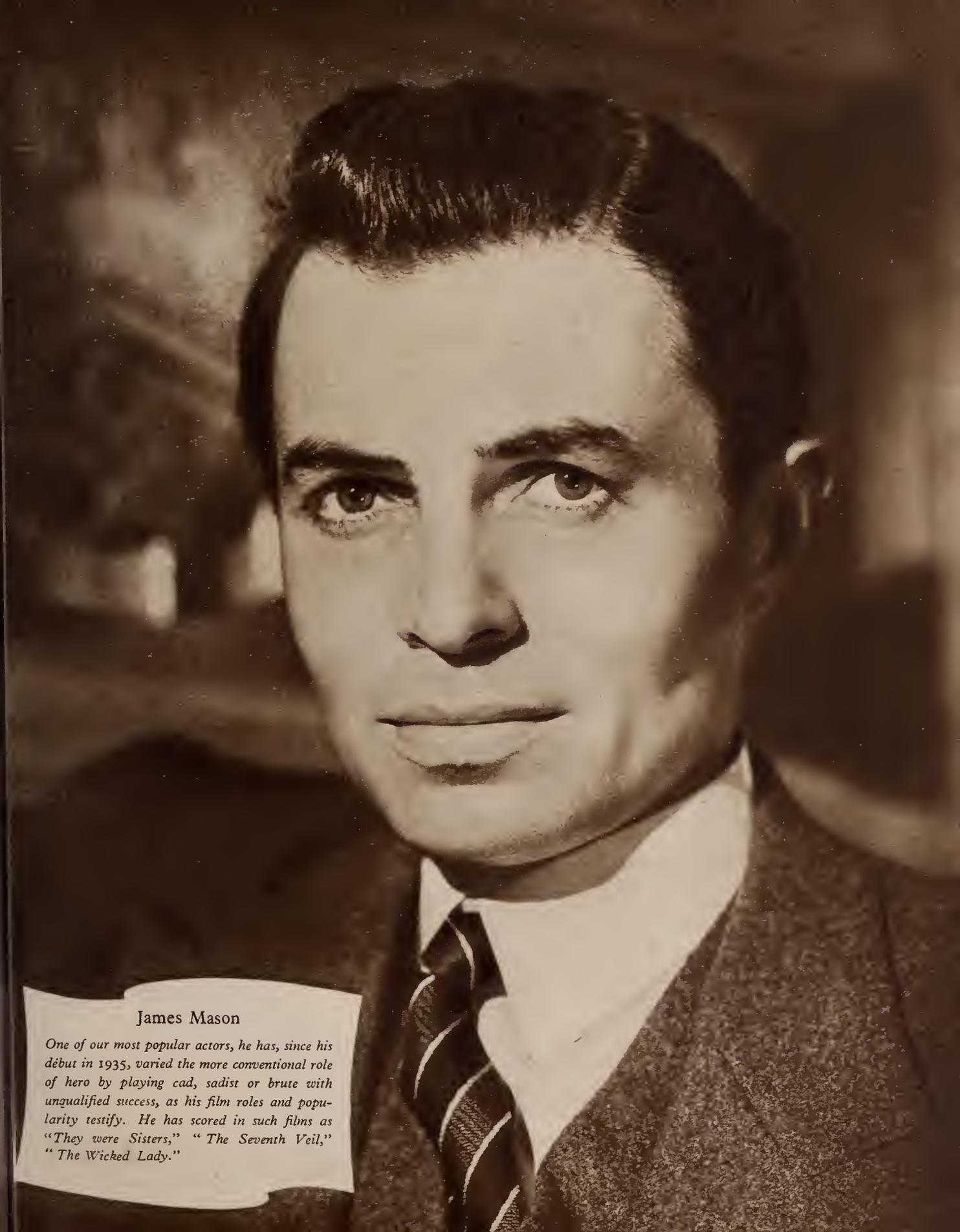
Deborah
Kerr

*came to the screen
via the Sadlers
Wells Ballet. Made
her film debut in
"Major Barbara"
and was recently
in "Perfect
Strangers," "I See
a Dark Stranger."*



Veronica Lake

Her famous one-eyed hair style helped her to quick fame. It has long since been discarded, but her gaiety and vivacity remain to cheer us in such films as "Bring on the Girls," "Hold that Blonde," "Miss Susie Slagle's," "The Blue Dahlia."



James Mason

One of our most popular actors, he has, since his debut in 1935, varied the more conventional role of hero by playing cad, sadist or brute with unqualified success, as his film roles and popularity testify. He has scored in such films as "They were Sisters," "The Seventh Veil," "The Wicked Lady."



Robert Donat

One of our finest stage and screen actors, he began his career in 1921, making his film debut in 1932. He chooses his films with care and appears usually in only one a year. Since 1941 he has been seen in "The Young Mr. Pitt," "Adventures of Tartu" and "Perfect Strangers."



Joan Fontaine

Born in Tokio, of English parents, she went to America when she was two, and became a naturalized American in 1942. One of the loveliest and most enchanting stars on the screen, she has enhanced her reputation in "Frenchman's Creek," "The Affairs of Susan," "From this Day Forward."

Gene Tierney

Her first stage hit, after only two previous parts, brought her a film contract, and she made her debut in 1940. She has red-brown hair, green eyes, and a quaintly vivid beauty. Her recent films are "Laura," "A Bell for Adano," "Dragonwyck," "Leave her to Heaven."





Robert Young

Since 1932, when he made his film debut in "The Black Camel," he has been successively leading man and star—an enviable record of reliability and sincere work. Recent films include "The Enchanted Cottage" and "Those Endearing Young Charms."



Alan Ladd

Two years as an electrician in a film studio, study at a dramatic school, then two years of broadcasting brought him his first film "bit" part in "Rulers of the Sea." Recent films include "Two Years Before the Mast," "The Blue Dahlia"



Judy Garland was a little girl of thirteen, and Deanna Durbin eighteen months older when they appeared together in their first film, a short entitled "Every Sunday Afternoon." Above you see the grown-up Judy (left) and Deanna.

The Charm of YOUTH

EVERY age of life, from birth to death, has its own appeal, peculiar to that age, lost when the age is passed, but replaced by another, different appeal. The utter helplessness of the baby, the fresh innocence of the child, the enthusiasm and vitality of the adolescent, the zest of manhood, the dignity of middle age, the mellow tranquillity of the old—each successive stage of maturity owes some of its appeal to the mere natural fact of maturity. Of all ages, the charm of immaturity perhaps holds the widest appeal.

Children themselves have been entertainers through the ages. And the newest forms of entertainment, broadcasting and films, which have neglected none of the time-tested ways of appealing to the public, have made good use of childish talent. Never before, however, has the film demanded such real talent nor made such excellent use of it as it is doing to-day. In the early days of the screen, all that was demanded of a child was that it should look pretty and not be too self-conscious in front of a camera. Nearly all the little girls were curly-haired and fair, with wide eyes, rosebud mouths and chubby cheeks. They had little acting to do, and of course, they hadn't to worry





Margaret O'Brien.

about the difficulty of speaking any lines, since the film was silent. Little boys, pictorially less pleasing than little girls, were less in demand, but they were mostly required to be either very, very bad or very, very soulful.

The child stars of silent days had a short screen life. It ended as soon as adolescence began, and very seldom did the former stars return to take up their acting career—which may, perhaps, bear out what has been said above—that decorative appeal and not dramatic ability was the chief requirement in the little stars of those days. There were a few exceptions, of course. Anita Louise is one of them. Born in 1915, she made her stage debut when she was only five years old and her delicate, aristocratic beauty was later seen on the silent screen. In those days she was known under her own name of Louise Fremault (her mother and father were both from Alsace-Lorraine). She was only fifteen when, under her present name—composed of her two Christian names—she returned to the screen to take her first grown-up role in the newly arrived talkies. Since then she has made close on fifty films, including *A Midsummer Night's Dream*, in which she made a truly fairy-tale Queen Titania.

A Midsummer Night's Dream, you may recall, was notable for a piece of casting that took plenty of picture-goers by surprise—Mickey Rooney as Puck. Mickey is yet another star who has survived the "awkward age"—in fact he was one of the very first to make it really enjoyable screen entertainment, as Andy Hardy in the *Judge Hardy's Family* series, which started about a year after the Reinhardt film of Shakespeare's fantasy. Mickey was about fifteen then, and he appeared in the *Hardy Family* series, in addition to starring in other films, right up to the time he entered the U.S. Army in 1944. Adolescence certainly exercised no ill effect on his career, as it would have done had he been born say ten years earlier, in 1911 instead of 1921. For it is really only since the advent of the talkies



Jackie Moran.

Below : Mickey Rooney, and (in circle) as he first appeared on the screen, in the title role of the Mickey McGuire short comedies.



Connie Marshall.



Cora Sue Collins.



that children have been encouraged to develop their talent, and care taken to put them into films where they can display it to the best advantage. Mickey was born to grease paint, and was carried on the stage in his parents' variety act when he was only eleven months old. He was only four when he went to Hollywood and first made his name on the screen as Mickey McGuire in a series of comedy shorts of that name. Since 1937 he has been under contract to M.-G.-M., and some of his biggest hits have been with Judy Garland in musicals.

Judy Garland certainly owes her screen career to the fact that the screen found its voice. It was back in 1935 that two talented little girls appeared together in a short entitled *Every Sunday Afternoon*. They were Edna Mae Durbin and Judy Garland. Edna Mae's parents had never contemplated a professional career for her, although they knew that she had a remarkably pure soprano voice, and it was her older sister, Edith, who arranged for its training. Edna Mae led an ordinary, happy life as a schoolgirl, singing at church socials and school concerts. And then an actors' agent heard her sing "Il Bacio" at a local gathering. M.-G.-M. was then preparing a picture to star the late Mme. Schumann-Heink. The agent arranged an audition for Edna Mae and she was engaged to play the singer as a child. Mme. Schumann-Heink's illness cancelled production, and as M.-G.-M. had nothing else in view, when Edna Mae had appeared in *Every Sunday Afternoon*, she was out. . . . But Universal signed her up. Edna Mae became Deanna and made the hit of the year in her first film, *Three Smart Girls*, in which she sang the song that had changed her life.

Meanwhile M.-G.-M. had retained the other little girl, who had practically been born in a theatrical basket. Both her parents were variety players and



Jackie
"Butch"
Jenkins.

Stanley
Clements.



Left: Jane Withers, a recent portrait, and above, the mischievous little girl who starred in "Ginger."

Below:
Jimmy
Lydon.



Diana Hale.





little Frances Gumm started her professional career as soon as she could talk—at the age of three, to be exact—completing a stage trio of singers with her two sisters, Virginia and Suzanne. Suzanne married, the act finished. Then Judy was invited to sing and dance at a San Diego exhibition. A talent scout noticed her there, and two days later, she had an audition. Twenty-four hours later she was under contract.

Of all the child stars now playing adult roles, Shirley Temple is the most famous. She combined the requirements of the silent screen so far as looks went—golden curls, a dimpled, angelic little face, with just a hint of mischief in it, and pretty ways—with a remarkable talent for dancing and acting. Starting on the screen when she was only three years old, in two-reelers, she was a star by 1934. For seven years she maintained her tremendous popularity. Then for two and a half years the screen missed her. She came back in the role of Claudette Colbert's adolescent daughter in *Since You Went Away*, followed this with *I'll be Seeing You* and *Kiss and Tell*, and then in 1945 caused something of a sensation by getting married a few months after her sixteenth birthday.

In one of Shirley's early films, *Bright Eyes*, there appeared another little girl, a naughty, mischievous, homely little imp, with straight black hair that was cut in a fringe across her forehead above her bright buttons of eyes, a snub nose and a wide mouth. She nearly stole the picture from Shirley, and in her next film, *Ginger*, Jane Withers was a star. From then on she rampaged through numbers of films, a bubbling cauldron of mischief and energy. Three years older than Shirley Temple, her career has so far survived the transitional stage and there has not been a year without a film in which she had appeared. From naughty child she passed to hoydenish tomboy, and now the tomboy is being left behind and Jane is being given opportunity to prove herself a dramatic actress.



Gloria Jean.



Dean Stockwell.



Anne Gillis. Inset, as she appeared in the title role of "Little Orphan Annie."



Roddy McDowall.



Cora Sue Collins, though she never reached the heights of popularity that Shirley Temple and Jane Withers climbed, is another child star who is making the grade. Born in 1928, she made her first film, *The Unexpected Father*, when she was four, and since worked with many famous stars. She had her first really grown-up role in *Youth on Trial*.

Red-haired, green-eyed Ann Gillis was nine when she made her film debut after a considerable amount of stage experience. Now nearing her twenties, she has bridged the "awkward" age successfully.

Another child actress who made her name through naughtiness is Bonita Granville. It was her work as the really obnoxious, evil-minded schoolgirl in *These Three* that brought her to the notice of picture-goers. She was thirteen at the time, and she had already done a good deal of acting, getting her first chance in *Westward Passage* because of her resemblance to Ann Harding, whose daughter she played. She has proved herself a capable actress in such films as *Hitler's Children*, *Now Voyager* and *Breakfast in Hollywood*.

Jackie Cooper made his name in *Skippy* as the little lame boy, but before that he had been working on the screen since he was three in short comedies, including the popular *Our Gang* series. Until 1943, when he joined the U.S. Navy, he had been working consistently.

From *Our Gang* comedies many child actors have graduated to big roles and fame, and one of the most recent is Scotty Beckett. Born in Oakland, California,

Below: Beautiful Anita Louise has been on the screen since she was little more than a baby. In circle you see her as a child star, about eight years old.



Diana Lynn.

Mona Freeman.



Claude Jarman, Jr.



Skippy Homeier.



in 1929, he has already over ten consecutive years of screen work to his credit. Whether he will continue during his seventeenth and eighteenth years remains to be seen, but he is a capable little actor and provided the roles are there, there seems to be no reason why he should not.

Little Bobby Blake is another graduate from *Our Gang*, which he joined about 1940. He was chosen, after some four hundred boys had been interviewed, for the title role of *Mokey* and has since been in *Andy Hardy's Double Life*, *China Girl*, *Lost Angel* and *The Big Noise*.

Freddie Bartholomew is one of the few English boys to have made good on the American screen. Born in Warminster, he won a local reputation as something of an infant prodigy—he had an astonishingly retentive memory and at the age of six, when he appeared in *Fascination*, his first film, a British production starring

Peggy Ann Garner.

Below: Sharon MacManus.

Madeleine Carroll, he could recite quantities of Shakespeare and Greek plays. It was shortly after this that he went to Hollywood, where he caused a sensation with his brilliant, sensitive portrayal of the title role in *David Copperfield*. He was recently seen in *The Town Went Wild*.

There is nothing of the curly-headed darlings and precocious little prigs in the youngsters who are now entertaining us. Their talent is undoubted, and with careful choice of stories and not so many films that they grow stale and audiences tire of them, there seems to be no reason



Bobby Blake.

Below: Freddie Bartholomew, and in circle below, in his first film, "Fascination."



Elizabeth Taylor.



Jackie Cooper.



why they should not span the treacherous 'teens without undue difficulty. The screen shunned certain ages of life for too long. You may recall the time when it became a matter of jest that there were two ages for the feminine players on the screen—the heroine, who was between seventeen and twenty-five, apparently—and the heroine's white-haired mother, who was always somewhere in her seventies. The years between thirty and seventy simply did not exist in the feminine film life. Nor did the adolescent age. Pretty babies and cuddly children were welcome, but after that they just disappeared until they had reached the heroine's age. Elmer Rice's amusing satirical novel, *Voyage to Purilia*, an imaginary journey through the cock-eyed world shown by the silent screen, makes one realise how much the films have matured in theme and treatment of their subject. And the children we see to-day are given roles in which they are neither impossibly angelic darlings nor irritatingly impish and malevolent.

The most remarkable of them is perhaps little Margaret O'Brien. Twenty years ago, her quaint gravity, her intelligent deep-set eyes and her talent wouldn't have amounted to much in the way of box office appeal. But as the pigtailed blitz orphan whom war reporter Robert Young took to America in *Journey for Margaret*, she stole the picture. It was her first film and she has proved that her success was no flash in the pan in *Lost Angel*, *Meet me in St. Louis* (as Judy Garland's sister), *Our Vines have Tender Grapes* and *Bad Bascomb*.

Angela Maxine O'Brien began her career at the tender age of eighteen months as a model for magazine illustrators. She was born in Los Angeles in 1937.

With her in *Our Vines have Tender Grapes* was

Centre below : Shirley Temple as a baby star, with another famous little child star who has since slipped into obscurity—Baby LeRoy, who "stole" the Maurice Chevalier picture "*A Bedtime Story*."



Shirley Temple.



Joan Carroll.

Left : Ted Donaldson.



Scotty Beckett.



another child whose talent is as plain to see as his freckles—Jackie “Butch” Jenkins, the little son of Doris Dudley, of stage and screen fame. He is a year younger than Margaret O’Brien and we first saw him with Mickey Rooney in *The Human Comedy* in 1943. It was not until two years later, however, that he had the part of the youngest member of the Brown family in *National Velvet* that brought him wide acclaim.

In the title role of *National Velvet* was another newcomer, a little English girl with vivid blue eyes and black hair—Elizabeth Taylor. Born in London in 1932, the daughter of Sara Sothorn, of the London and New York stage, and Francis Taylor, an art collector, she made her Hollywood film debut in a small part in *Lassie Come Home*, the film version of the Eric Knight story of a collie and her young master—a part played by Roddy McDowall.

Roddy is something of a veteran. London born, he gave evidence of his dramatic flair when he was quite tiny, and his parents wisely provided training for his talent. After making several films in England, he went to Hollywood with his mother and sister and made his debut there in *Man Hunt*. It was his role of Huw in the film version of *How Green was my Valley* that made him a star. You may also remember him in the two *Flicka* films. In the role of the rancher’s son in these films, Roddy was plagued by a chubby little fair-haired girl, Diana Hale, as the Swedish ranch foreman’s daughter.

Below: Richard Lyon as he appeared in “The Unseen.”



Jane Powell, fifteen years old.



Teddy Infuhr.



Left: Bonita Granville as she is to-day. In circle: Bonita as the scheming child in “These Three,” the role that made her famous.



Left: Sharyn Moffett and Grey Shadow, co-stars of “My Pal Wolf.”



Darryl Hickman in “Leave her to Heaven.”



The East Side Kids with Milton Kibbee and Minerva Urecal in "Mr. Muggs Rides Again."

Wanda Hendrix, the little girl who gave such a fine performance with Charles Boyer in "Confidential Agent."



IN 1939 the film version of the sensational play, "Dead End," introduced us to a group of young New York slum toughs played by the stage cast—Billy Halop, Huntz Hall, Bobby Jordan, Leo Gorcey, Gabriel Dell and Bernard Punsly. Their fights, wisecracks and cheek won them fame overnight, and they became known as the "Dead End Kids." Since then "The Little Tough Guys" and "East Side Kids" have

carried on the tradition, with variations in players and characters, only one or two of the original cast now remaining.

Although her curls and "cuteness" had won Gloria Jean a local reputation, her reputation might have remained localised and a professional career untried however, if Joseph Pasternak, Deanna Durbin's discoverer and producer, had not met her. Her talent impressed him as well as her looks, and he persuaded Universal to give her a contract. Her first film, *The Underpup*, in 1939, was a great hit for her, and she has been a star ever since. Born in Buffalo, New York, on April 14th, 1928, her real name is Gloria Jean Schoonover.

One of the most noticeable developments of the screen during recent years has been the increasing popularity and numbers of films dealing with family life. This has required children of considerable variation in age, such as the Brown family in *National Velvet*, or the poverty-stricken shantyboat swamp dwellers of Florida whom we saw in *Sunday Dinner for a Soldier*. This film introduced us to a clever and charming little actress, Connie Marshall, who played the part of Anne Baxter's little sister.

One of the most delightful and unusual of the war-time novels was made into an equally delightful film—*The Pied Piper*, by Nevil Shute. It was the story of an elderly English gentleman who reluctantly shepherded a handful of children across France as the German breakthrough spread confusion and terror. One of the children was Peggy Ann Garner, who followed this with a sensitive portrayal in *Jane Eyre*. Then came a fine performance as the imaginative

little slum girl in *A Tree Grows in Brooklyn*, and Peggy Ann Garner became a star at the age of thirteen—starting her career at the age which used to mean the end of a child star's career. She is neither beautiful nor "cute," but she has a load of talent.

Playing the part of Peggy Ann's young brother in *A Tree Grows in Brooklyn* was Ted Donaldson who was picked after a host of others had been tested, to play the leading role with Cary Grant in *Once Upon a Time*, that delightful fantasy of a boy who had a dancing caterpillar. Ted, with his red-gold hair, blue eyes, snub nose and freckled face, won his way to picturegoers' hearts as he tootled "Yes, sir, that's my baby" on a mouth organ for his caterpillar.

One of Peggy Ann Garner's later films, *Junior Miss*, introduced Mona Freeman, who did much to add to the hilarity of the comedy. Her only previous film was *Together Again*, but there are more to come.

A boy who started his career at about the same age as Peggy Ann Garner, but several years before, is cheery, snub-nosed Jimmy Lydon. Born in 1923, he was ten when he decided he wanted to be an actor, and five years later, when he made his film debut, he had already scored considerable success on the stage and wireless. He is best known for his work in the *Henry Aldrich* series.

Stanley "Stash" Clements started his career some seven years ago when he was verging on the "awkward age." He specialises in portraying the sort of boy who has an inclination to get on the wrong side of the law. He was such a type in the Bing Crosby film, *Going my Way*, and he followed this with an

Anthony Wager, of Finchley, started his career as "Pip" in "Great Expectations"



excellent performance as the victimised young jockey in *Salty O'Rourke*.

Playing on the screen the repellent character that had made him a sensation on the New York stage, Skippy Homeier made his film bow in *Tomorrow the World*. He has not been allowed to take his talent back to the stage again, and was cast for *Boys Ranch*, with Jackie Jenkins and Sharon MacManus, who was born in Norfolk, Nebraska, eight years ago. We first saw her in *Her Highness and the Bellboy* and *Anchors Aweigh*, and she was raised to stardom in *Tenth Avenue Angel*.

In *Tomorrow the World*, Joan Carroll was one of the victims of Skippy Homeier's upbringing. Joan is quite a film veteran. Born on January 18th, 1932, she went from dancing school to the screen in 1937, and has appeared in one or two films a year ever since. She also has the distinction of being the only child screen actress to be taken from Hollywood for a leading role on the Broadway stage, in the musical comedy, "Panama Hattie."

Little Teddy Infuhr you may remember in *The Tuttle of Tahiti* as one of the prolific Tuttle family, in *The Amazing Mrs. Holliday*, *The Unwritten Code* and *Are These our Children?*

Darryl Hickman learned to dance almost as soon as he could walk. His dancing teacher was responsible for starting his career, by taking him to a screen audition which brought him the immediate offer of a role. Since 1940, when he played in *The Grapes of Wrath*, he has taken a variety of roles in some twenty films.

It was in 1941 that we first saw Richard Lyon, son of Bebe Daniels and Ben Lyon, on the screen as Gary Grant's little son in *The Tree of Liberty*. Four years passed, however, before he was given the role in *The Unseen* that won him wide acclaim and an important part in the film version of A. J. Cronin's novel, *The Green Years*. Born in London on October 8th, 1934, he was sent to Hollywood to escape the blitz, and began his career there.

Staff-sergeant Sabu Dastagir, aged twenty-one, photographed just before he took off his air-gunner's uniform to resume his screen career. Right: Sabu, aged thirteen, in his first film, "Elephant Boy."



Under her own name of Dolly Loehr, Diana Lynn early won considerable renown as a brilliant pianist. Born in Los Angeles in 1926, she played the piano before the age at which the average child has learned to read and write. She made her screen debut at the age of fourteen in *There's Magic in Music*.

Jane Powell came to the screen in *Song of the Open Road* after winning popularity in Edgar Bergen's radio show. Following this came *Delightfully Dangerous* and *Holiday in Mexico*.

Another newcomer is Sharyn Moffett. Born on September 12th, 1936, in Alameda, California, she became famous overnight for her role in *My Pal Wolf*.

Newest of these newcomers is fair-haired, blue-eyed Claude Jarman, Junior, aged ten, of Nashville, Tennessee. He was chosen by M.-G.-M. to play Jody in the film of *The Yearling*.

Top child star of the British screen is Sally Ann Howes. The daughter of Bobby Howes, the popular stage and screen comedian, in 1943 she starred in her first film, *Thursday's Child*, and has also been seen in *The Half-way House*, *Dead of Night* and *Pink String and Sealing Wax*.

Thirteen-year-old Anthony Wager's "Pip" in *Great Expectations* was his first film acting and his only taste of any other acting had been in a children's concert party with his young sister.

Petula Clark, born in West Ewell, Surrey, on November 15th, 1932, broadcast "Mighty like a Rose" at an Albert Hall Celebrity Concert and had five encores. She made her film debut a little later in *London Town*.

In 1937, a little thirteen-year-old Indian boy, Sabu, rode to fame on the screen in the title role of *Elephant Boy*. He could not speak a word of English when he was discovered in India. In 1938 he starred in *The Drum*, then because of the war, went to America to finish *The Thief of Baghdad*, remaining there to make *Jungle Book*, *Arabian Nights*, *White Captive* and *Cobra Woman* before joining the U.S. Army Air Corps. He won the American D.F.C. in 1944, and was demobilised in 1945.

Petula Clark, chosen to play the role of Sid Field's daughter in "London Town."



The BING BOYS

THERE are five of them—big Bing, or Harry Lillis Crosby, and his four little Bings. When he married Dixie Lee in 1932, Dixie gave up her own film career and took the role of Mrs. Bing Crosby seriously. In June 1933 Gary arrived. The following July the twins, Phillip and Dennis were born. Lindsay followed in January 1938. And Bing has taken his role as father of four sons seriously, too. He has never let his many interests divert him too long from the important job of being a father. It was because of the Bing Boys that he and his wife moved to their big country estate, Rancho Santa Fe, between Hollywood and San Diego, so that they might enjoy a happy, healthy outdoor childhood. The young Crosbys have dogs, horses, pets, a swimming pool, and trust funds to take care of future finances.

The four little Bings made their first mass screen appearance in *Out of this World*, and followed up in a humorous version of Bing's life in *Duffy's Tavern*. Gary had previously appeared with his father in *Star Spangled Rhythm*.

Left to right : Gary, the twins Phillip and Dennis, and Lin.



BING CROSBY first made his name as one of Paul Whiteman's Three Rhythm Boys and they toured with the band for three years, going to Hollywood in 1930 to make *The King of Jazz*.

He has never had a music lesson in his life—and likes opera when others sing it. He rises early, works hard and sings everywhere, including in the bath. He stars in pictures and on the wireless, he makes records, owns a race-course, horses and breeding farm, has two homes. He is part owner of a song publishing and recording business, and has shares in gold mines and oil wells.

Born in 1904, he has four brothers and two sisters—they help in the Crosby enterprises.

Family

THERE is nothing new in talent running in families. In fact it is one of the oldest characteristics of civilised society, although talent has a way of cropping up, unasked and unexpected, in solitary members of the most unlikely families, none of whose other members display any sign of possessing it.

In the old days, acting was far more a family affair, even if rather less respectable than it is now. The strolling players handed down their art, their songs and their dances, from generation to generation. Ida Lupino, for instance, can look back on two hundred years' unbroken line of acting ancestry. It was a matter of pride that one could claim a famous relation. The many famous families of theatrical folk made no attempt to hide their relationship. Family competition was an added stimulus to their performance.

Nowadays it seems to be the fashion for brothers and sisters who seek stage fame to do so under different names. There are various reasons for this and one seems to be based on the erroneous supposition that the lustre of a brother's or sister's name will dazzle the public into accepting an unworthy imitation or else that it will blind the public to the shining virtues possessed by the other bearer of the name. I grant you that the name itself will naturally wield some influence in obtaining the brother a chance to show what he can do. But it won't hypnotise the public into thinking he can do it if he can't. And the same applies inversely. The public are not likely to reserve their applause



The FitzSimons sisters—above: Maureen O'Hara, the best known of the three, in her role in "The Spanish Main" Left: Clare Hamilton; right: Margot FitzSimons.



Fame

for one man and in doing so, deliberately decry the talents of the other merely because he is his brother and therefore can't be as brilliant.

Comparison is, of course, inevitable, but in both cases you'll find that in the end it is the talent and not the name that really counts. Such criticisms as that one is really brilliant, the other just a good solid reliable performer would be just as true and justified if the two actors concerned were not related at all.

Sisters who have newly come to the screen are the FitzSimons (pronounced as if there are two "m's" in it). There are six brothers and sisters and except for the eldest, they were all keen on acting from the days when they were toddlers. Maureen was the second child and displayed remarkable poise and dramatic talent when she was only five. At fourteen she became a member of the famous Abbey Players. Three years later, Charles Laughton engaged her for the leading feminine role opposite him in *Jamaica Inn*. He was responsible for her change of name to O'Hara, since he said that FitzSimons was too easily mispronounced or misspelt. Since then two more of the Fitz-Simons family have started work on the screen. Florence Fitz-Simons however, has become Clare Hamilton

—you may recall her in *Hotel Reserve*, in 1944. And Margot Fitz-Simons, the youngest, made her debut under her own name as the Hebridean lass, Bridie, in *I Know Where I'm Going*.

Joan Fontaine deliberately avoided using her own name of de



Carmen Miranda, whose fantastic headdresses, and platform-soled shoes, bizarre jewellery and exuberant personality first flashed on the screen in 1940.

Left: Aurora Miranda, who danced with Donald Duck in "Three Caballeros."



The McDaniel trio of dusky delight—centre is Hattie; left, Etta; and right, Sam, known as "The Deacon."





*Olivia de Havilland, who first won screen success as Hermia in "A Midsummer Night's Dream."
Right: Olivia's sister, Joan Fontaine.*

Havilland when she took up film work. Olivia de Havilland was already making a name for herself on the screen.

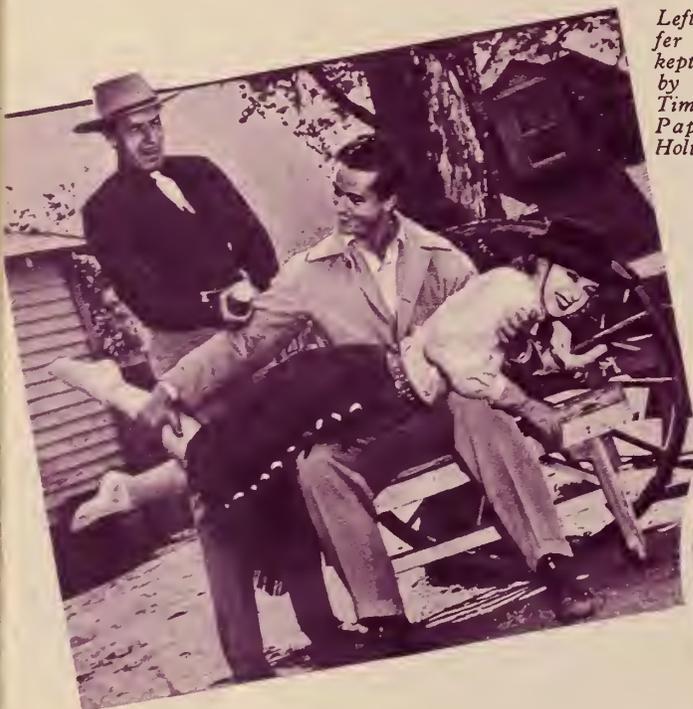
Joan de Havilland took her stepfather's name of Fontaine so that she "wouldn't interfere with Livy's career." She made her film debut in a small part in *Quality Street* with Katharine Hepburn, and won stardom in *Rebecca*.

Both girls were born in Tokio, Japan, of English parents. Both lived most of their lives in California, and both are now naturalised Americans.

Then there are the two Sanders brothers, who were both born in Russia—St. Petersburg, before the new form of government decided that saints were old fashioned and named it Leningrad after a new idol. The Sanders's were English, and when George was eleven, the revolution broke out and the family returned to peaceful England. George started work in a textile concern, went to South America to grow tobacco, an unprofitable venture from which he returned to England, where he started a stage career as a singer in a cabaret. After a few British films, came Hollywood, and an immediate hit as the sneering Lord Stacy in *Lloyd's of London*.

Meanwhile brother Tom had also had a varied career—cattle-ranching in South Africa, mining and engineering before he tried the stage—starting in repertory. They both did radio work, and the similarity of their voices as well as their name caused so much confusion that they decided that one of them would have to change. So they tossed a coin—Tom lost.

As soon as George had established himself in Hollywood, he did his utmost to persuade Tom to follow him.

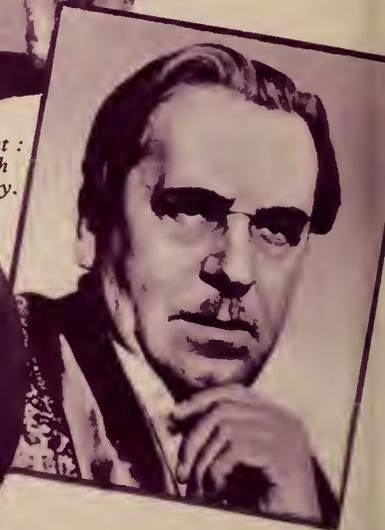


Left: Jennifer Holt is kept in order by brother Tim, while Papa, Jack Holt, stands by.

In Circle: Wallace Beery.



Right: Noah Beery.



It was two years before he succeeded. They are peculiarly identified with the *Falcon* films. George Sanders created the role of Michael Arlen's suave, philandering detective, The Falcon, on the screen. Tom took over the role when George vacated it after three films, both of them appearing in the introductory changeover film, *The Falcon's Brother*, shown here in 1943. Since then Tom has made eight more Falcon films.

Tom, by the way, is the elder brother. He was born in 1904, George two years later. Both brothers are tall, George standing six foot three, Tom two inches less. George has light brown hair and grey-green eyes, Tom has dark brown. And they both own a delightful sense of humour.

This business of name-changing, by the way, seems to be an old English custom. The Americans aren't nearly so addicted to it. Most famous of all the families of stage and screen is of course, the Barrymore family, represented on the screen by Lionel, brother John (until his death in 1942) and sister Ethel. They all appeared together in *Rasputin*. Theatrical tradition surrounded them and dramatic instinct was born in them, for on both sides of the family was stage ancestry. They were closely bound together in pride and loyalty, as well as affection.

John was the "great lover" of the trio, while Lionel made himself famous in a less spectacular but just as effective manner.

Lionel, in fact, took up screen work in 1909, when reputable actors looked upon it askance. He liked it and later John followed suit. Lionel is the eldest of the three, born in 1878. For over thirty years he has been fighting the scourge of rheumatism, and not once has pain succeeded in making him give a poor per-



George Sanders. His brother, Tom Conway, is seen at the bottom left hand of the page.



The Barrymore family—Upper left, Lionel; right, Ethel. Above: a happy family group, of Papa John, Uncle Lionel and Aunt Ethel, with young John Blyth Barrymore, son of John and Dolores Costello Barrymore.



Here are the Hutton sisters—Betty, the younger, is seen above. On the right is Marion, older and quieter.



Below: The Lane sisters, left to right, Rosemary, Priscilla and Lola.



formance. Ethel is a year younger, and John, the baby, was born in 1882.

Running the Barrymores close in the matter of theatrical prominence and colourful behaviour are the Bennetts, who claim an even longer ancestral line of actors.

Constance, Joan and Barbara are the daughters of Richard Bennett, the famous American stage actor. Barbara, married to Morton Downey, the singer, has appeared but little on the screen, but both Constance and Joan have over fifteen years of films behind them, Constance having started in pre-talkie days. Both had been married for the first time when they reached the age of sixteen, Constance following up with three more marriages, Joan with two. Constance was always the glamour girl of the family, blonde, sophisticated, beautiful. Joan was the ugly duckling. She wasn't interested in acting, having developed a certain shyness about her looks and ability, but lack of money made her accept her father's offer of a part in "Jarnegan" in which he was starring on the stage and shortly afterwards came the offer of the role of leading lady to Ronald Colman in *Bulldog Drummond* which started her on her film career. *Nob Hill*, *Woman in the Window* and *Scarlet Street* have recently added even greater lustre to her name as a dramatic actress.

Three sisters who for some years were extremely popular were the Lanes—Lola, Rosemary and Priscilla, who were born with the Irish name of Mullican. Lola was the first to break into films. Rosemary and Priscilla, with only some fourteen months' difference in age between them, followed

Right: Ralph Morgan.

Below: Frank Morgan.



considerably later. In fact their first public appearance was when they sang at a premiere of one of sister Lola's films. They all appeared together on the screen, you may remember, in the popular series of films that began with *Four Daughters*.

Wallace and Noah Beery have been famous in films for something over thirty years. Their eldest brother, William, who has never been an actor, was responsible for Wallace's first job as an elephant trainer in the circus in which he worked. This fired Wallace with a desire to act, while Noah, who was then beginning to do quite well as a singer, acted as a spur to Wallace's ambition. Noah, nearly five years older than Wallace, has always been a black-hearted screen villain, one of his most memorable roles being that of Sergeant Lejaune in the Ronald Colman film *Beau Geste*. Wallace started in comedy shorts, turned to villainy, and then produced his own special blend of cheerful rascality.

The two Morgan brothers can also claim a long association with the screen. Their real name is Wupperman and they have a background of Angostura bitters, for sole distribution rights were given to their father by Dr. Siegert, the man who invented the bitters. Both Frank and Ralph declined to continue the family business. Ralph became a lawyer, but gave it up for the stage. A visit to the ranch where Frank was working as a cowhand made Frank decide that if Ralph could do so well on the stage, there was nothing to stop him doing so, either. Ralph, for stage use, had taken the name of Morgan and Frank decided that it was good enough for him, too. After successful stage careers, they began film work in the silent days, but were not sufficiently attracted by it to stay in Hollywood, and it was not until the talkies



The two beautiful Bennett sisters, Joan, above and Constance, on the right, who recently appeared in "Madame Pimpernel."

Left: Dick Haymes, singing star of such films as "State Fair"; and below, brother Bob Stanton with Bud Abbott and Frances Rafferty snapped between scenes of "Abbott and Costello in Hollywood."





arrived that the Morgan brothers returned—and stayed.

Grace and Ray McDonald decided to take up stage work when they were children and started together. An injury to Ray's ankle kept him off the stage for eighteen months. Then a show which ran for one night only brought him an offer from Hollywood, and he made his debut as a dancer in *Life Begins for Andy Hardy*. His last film before joining up in the U.S. Medical Corps in 1943 was *Presenting Lily Mars*, starring Judy Garland.

Grace, meanwhile, made her own way to Hollywood about the same time, won a Universal contract and has been winning popularity in light comedy and musicals.

Carmen Miranda, the Brazilian bombshell, was born in Portugal and went to Hollywood in 1940 to make her film debut with a vocabulary of half a dozen English words and an unmatched eloquence of gesture and grimace. Her sister, Aurora, was if anything, even better known in Brazil than Carmen, but it was not until 1945 that we saw her in *Brazil* and Walt Disney's *Three Caballeros*. She hasn't Carmen's ebullience, but she is a delightful dancer.

It is not long since we first heard of Dick Haymes, who came to the screen on the strength of his singing. He began his career as a dance band singer, but his attempts to crash Hollywood via the "extra" route got him no farther than being an extra in Westerns. So he got himself a job as singer with Henry James's band, went to New York and finally Hollywood called him back. He made his bow in *Four Fills in a Jeep*.

His brother, Bob Stanton, was making a bid for film fame, just before entering the Army. He was a singer with a dance band, just as brother Dick was. An M.-G.-M. executive during the war heard his recording of "I'll be Seeing You," noted the baritone voice,



Grace McDonald and her wire-haired terrier, Toby. Above: Brother Ray McDonald demonstrates his agility as a dancer.

Below: The Wilde Twins, Lee and Lyn.



The Watsons —
Left to right:
Mr. and Mrs.
Coy Watson,
Coy Jr.,
Vivian, Gloria,
Louise, Harry,
Billy, Delmar,
Garry and
Bobs.

Left:
Laverne,
Maxine and
Patty
Andrews
(left to right)
as they
appeared in
"Her Lucky
Night."



Lillian Gish (centre) with Sonny Tufts and Joan Caulfield in "Miss Susie Slagle's."



The Gish sisters in one of their most successful films, "Orphans of the Storm," a story of the French revolution, with Dorothy (left) as a blind girl and Lillian her protecting sister.



Dorothy Gish with Charlie Ruggles and Bill Edwards in "Our Hearts were Young and Gay."

and when Bob left the Army, he found a contract awaiting him.

Tim and Jennifer Holt are the son and daughter of Jack Holt, who won fame as a villain and then as a Western hero in the early silent films some thirty years ago. Tim, brown-eyed, with curly brown hair, was born in Beverly Hills in 1918. He made his first film appearance in *Stella Dallas*—the second version of the novel, playing the role that had previously started Douglas Fairbanks Junior on his way to stardom. We first saw it here in 1938. In 1942 he joined the American forces. Like his father, he is a crack polo player and excels in swimming, badminton and tennis. Jennifer's film career has so far been composed exclusively of leading lady roles in Westerns. She has made a dozen films in two years.

One of the first pairs of sisters to become screen stars were Lillian and Dorothy Gish, Lillian beginning in 1910, Dorothy two years later, both when they were fourteen years old. They appeared together in three of D. W. Griffith's greatest silent films—*Hearts of the World*, *Birth of a Nation* and *Orphans of the Storm*—and in George Eliot's *Romola*. Lillian specialised in tragic, suffering heroines, while Dorothy took to comedy. They disappeared when the screen found its voice, but recently returned in character roles.

And now for the blonde Hutton sisters. You know Betty, with her golden hair and brazen voice, better, of course. Betty swung to sensational success on a yellow stage curtain after waking up the diners in a New York night club with her prancing and dancing, and her singing—you've heard her singing, so you know why the diners took notice of her. She leapt at the curtain and swung off the stage, singing as she went. And this is where we had better include Marion. She was born in Arkansas in 1920, her parents moving a few months later to Battle Creek, in Michigan, where Betty was born. Marion started work in a soda fountain to earn money. A little later a friend got her a job singing in a Detroit night club. This set her on the road to success as a band singer, and for five years she sang with Glen Miller's band. In 1941, after her work in *Orchestra Wives* she was offered a contract, but it was not until after baby Jack Philbin was born that she returned to the screen in *Abbott and Costello in Society*.

Betty, after a false start born of over-ambition at the age of thirteen, began her career at sixteen with Vincent Lopez's band. *The Fleet's In* marked her film debut, and *The Miracle of Morgan's Creek* brought her stardom.

The Andrews Sisters, Patty, Maxene and Laverne, also came to the screen via syncopated harmony-singing with dance bands, Glen Miller's among them. They have been together all their lives, their first appearance being in amateur children's shows. It was their singing of "Bei Mir Bis du

Schoen" that made them famous. Their recording of it sold more than a quarter of a million records.

Together always, too, have been the Wilde Twins, Lee and Lynn, who confused not only audiences but their film fellow-workers as well in "Twice Blessed." They are identical in every way. Each is five foot three inches, weighs just under eight stone, each takes a size three in shoe, and even the tone and quality of their voices are similar. They dress alike and have the same taste in food. They have been a puzzle to friends and relations all their lives—and even their parents found it hard to tell which was which, with the result that one occasionally got the spanking the other deserved. They began to sing when they were seven. On leaving school they made their singing debut as professionals on a Mississippi showboat. Later they joined Bob Crosby's band. They made their debut in *Andy Hardy's Blonde Trouble*.

We'll finish with two remarkable families.

First is the McDaniel family, Hattie, Etta and Sam. Best known is Hattie, who was the first coloured singer to broadcast in America. The youngest of the thirteen children of a Baptist preacher, she was born in Wichita in 1898. At fifteen, to help the family income, she mixed her high school work with that of being a mother's help, which taught her a lot but did not pay very well. Then, fired by her success in school shows and pageants, she gave up high school to go on the stage. She got a job with a coloured orchestra, then in 1927 turned to variety, with an act in which she was the whole show. She was first seen on the screen in 1933 and her best known films include *Show Boat*, *Gone With the Wind*, *Three's a Family* and *Since You Went Away*.

Her brother Sam, now in his sixties, had as much to do with the early development of jazz as anyone. He started in a circus band and then organised his own. He is a recognised authority on negro spirituals. He followed Hattie into films about a year after her debut and has been in more than fifty, including *The Naughty Nineties*.

Etta was the last of the trio to take to the screen. She made her debut in *Princess of Shark Island* and was recently in *What a Man* and *The Attorney's Dilemma*.

All nine of the Watson family have appeared in films at some time or another. The children of Coy Watson, who has had a long connection with the screen, and was once prop man at the old Mack Sennett studios, Bobs and Delmar are best known. Delmar has been on the screen since he was seven months old and Bobs, the youngest, made his bow in a short, playing Chic Sale as a baby, wearing a napkin and fishing with a bent pin in a goldfish bowl. He was in *In Old Chicago* and won his greatest fame as Peewee in *Boys Town* and *Men of Boys Town*.

IT'S NO HELP— It's a Handicap

IT'S a prevalent but greatly mistaken belief that a strong resemblance to another star is a help to the newcomer ambitious to become a star.

Robert Alda—the man who looked too much like Cary Grant.



Cary Grant.

IT took Robert Alda nine years to convince producers that he could act. His remarkable resemblance to Cary Grant was a perpetual handicap to all his efforts. He could have allowed his likeness to be exploited, but he steadfastly refused, wise enough to know that once started on a career through such a means, the label sticks, and such careers are likely to be short. So he waited hopefully and at last reaped his reward when he was seen by a Warner talent scout and, after innumerable tests, given the role of George Gershwin in *Rhapsody in Blue*. He became a star overnight when it was shown, but nearly two years elapsed between *Rhapsody in Blue* and his second film, *Cinderella Jones*, with Joan Leslie. His third film, opposite Ida Lupino, was *The Man I Love*. Born in New York, his real name is Alfonso d'Abruzzo, and his first ambition was to be an architect. He began acting when he was twenty-one, some eleven years ago.



HOW many have been hailed as a second Valentino, Ronald Colman or Garbo, only to find that this very description resulted in unflattering comparison that gave them something to live down before they could start to build up?

Individual characteristics, ability and talent are the safest foundations on which to build a new star, and these two stories prove it.

Lizabeth Scott—the girl who understudied Tallulah Bankhead—but resembled no other star.

Tallulah Bankhead.



LIZABETH SCOTT spent seven months as Tallulah Bankhead's understudy in the Broadway play, "Skin of our Teeth." She actually took Tallulah's place for one night only, and did it so well that she was given the role when the play moved to Boston. But it was her own individual qualities that brought her a screen contract and stardom in her first film, *You Came Along*. "Fresh," "new" and "unusual" were used as words of praise for her appearance. She does not look like any already established star and her admirers liken her to half a dozen different ones to try to convey her particular qualities—her intense dynamic personality, her deep, rich voice and her sudden glowing smile.

SUPERSTITIOUS STAR

ANNE BAXTER came to the screen when she was sixteen via a test that failed. The test was for the leading role in *Rebecca*, that Joan Fontaine won. Anne Baxter got a contract with 20th Century-Fox instead and made her film debut at M.-G.-M. in *Twenty Mule Team*. Her part in *Swamp Water* was a long stride to fame, followed by *The Magnificent Ambersons* and *The Pied Piper*—and she was heading for stardom. Recently she was in *Sunday Dinner for a Soldier*, *Czarina* and *Smoky*.

She was eleven when she decided to become an actress. She studied and worked hard and at thirteen made her stage debut. Stock companies and Broadway followed and in 1940 she went to Hollywood for the all-important film test. She was born in Michigan City, Indiana, in May 1923, has hazel eyes and chestnut hair. Art and music are her chief interests. Her hobby is food—she collects unusual recipes (and cooks and eats the results, too). Riding and swimming are her favourite outdoor recreations. She has a passion for emeralds, loves clothes and jewels and vivid colours, and is so superstitious that she's ashamed of it.

UPS AND DOWNS

JOHN PAYNE has been on the screen since 1937, enjoying a career of as many ups and downs as his previous life had held. Born in Roanoke, Virginia, in 1912, the son of a millionaire, the 1929 depression depressed the family finances so much that while at Columbia University, where he studied music and drama, he worked at all sorts of jobs from professional wrestler to children's companion. After stage work came films. Four times he packed up and left a studio contract because he wasn't getting work as well as pay. Then he was given the leading role opposite Linda Darnell in *Stardust*. Another contract followed—and this time he didn't pack up—but the Army took him. After a period in the Army Air Corps, he returned in 1945 in *The Dolly Sisters*. He is slow spoken, well read, athletic, a crack pistol shot, holds a civil pilot's licence and has a good singing voice.





LIVELY LADY

WHEN June Allyson was a lively, nine-year-old tomboy, a tree, struck by lightning, fell on her, fracturing her skull, a leg and an arm. For seven months she lay in hospital and the doctors feared paralysis. During those months she learned to place a high value on the joy of free movement. Swimming restored her strength—and Fred Astaire was the inspiration that set her dancing by embodying the lightness and grace that she had imagined. She was still at school when she got her first job in the chorus of a Broadway show. She was singing and dancing in "Best Foot Forward" when she won her film contract and took her gay smile, twinkling eyes and dancing feet to Hollywood. *Two Girls and a Sailor* marked her for stardom. She rides and swims for recreation, and despite her fear of altitudes, has learned to pilot an aeroplane. Only an inch over five feet tall, she has naturally fair hair, blue eyes, likes classical music and Chinese food.

DANE CLARK

HE'S not so handsome, but he has an engaging grin, dimples and an infectious enthusiasm and zest. On leaving high school, he became a professional baseball player and two years later left bats to put on gloves as a middleweight boxer. He then went to Cornell University and studied law. He graduated in the middle of the depression, drifted about with a bohemian artistic set and then spent two years broadcasting in advertising programmes. Stage work followed, and he made his screen bow, strangely enough, as a lawyer—Andrew Jackson's defending lawyer—in *The Man on America's Conscience*.

Born in New York City on February 18th, 1913, his real name is Bernard Zaneville. He has a passion for hoarding old, worn-out jackets, likes music, and thinks that his most commendable characteristic is a passion for paying his bills promptly.



SONG OF STARDOM

ALTHOUGH Kathryn Grayson sang herself to screen stardom almost overnight, behind that success lay eighteen months of rigorous training that followed her signing of a contract. She went to school, studying the usual subjects; she also studied singing each day with a master; at the studio she was given a course in make-up, another in hairdressing, another in clothes and posture. A year later the improvements were obvious, but another six months' polishing was given her, during which she studied tap and ballet dancing and the piano. She made her film debut in *Andy Hardy's Private Secretary*, and attained stardom in *Thousands Cheer*, followed by *Anchors Aweigh*. She has always sung. When she was twelve years old she went into the deserted St. Louis Opera House and sang alone—except for a deaf caretaker she did not know was there, and who startled her with his applause. Later, an opera star heard her, took her under her wing and coached her personally. When the family moved to Hollywood, Kathryn continued her singing lessons, and a chance to sing in Eddie Cantor's broadcast brought her her film contract.



JAMES CRAIG

TRIED several careers before settling down to be an actor. Born in Nashville, Tennessee, his real name is James Henry Meador, and armed with a degree, a friendly grin, southern drawl and fine physique, he set about finding an agreeable way of earning a living. Professional footballing and boxing were his first choice—in both he made his experience brief.

On his first holiday he went to Hollywood with the idea of using his smile on film audiences instead of debtors. Began his career in Westerns. Black-haired and blue-eyed, he stands six feet two and a half inches, and lives on a small ranch outside Hollywood.

DECEPTIVE THIRTEEN

BLONGE, beautiful, hazel-eyed Martha O'Driscoll has been in every branch of amateur and professional entertainment since she was four, when she became a child fashion model. At five she began to study tap and ballet dancing, and appeared frequently in pageants and amateur shows. At nine she began to enact child roles at the local little theatre. In 1935, when she was thirteen, she went to Hollywood with her mother, said she was eighteen, managed somehow to look it, and got a dancing job in *Collegiate*. More dancing jobs brought a Universal contract—but it also brought out her real age. She got the contract, but it hampered her career, for under-eighteens were allowed to work only four hours a day—education had to be attended to. Martha studied in the studio school, then when her contract ended, returned to high school, studying drama as well. It was not until 1938 that her career really began to move, and she played her first leading role in *Laddie* with Tim Holt. Born in Tulsa, Oklahoma, on March 4th, 1922, she is five feet four inches in height.



PHILOSOPHER

DAVID FARRAR has a quiet humour and a philosophy that do not encourage "swelled head," and believes that his success is due to fate and a propensity for work. He began to earn his living when he was fourteen years old in a London newspaper office. At fifteen he was junior reporter and his career went well until he was twenty-five—he took his B.A. in his stride by night school work, by the way, when he was nineteen. Then he was offered a £3,000 a year contract. At the same time he was offered a job with a touring company at £7 a week—and he took it. He first won screen acclaim as the blind priest in *Sheepdog of the Hills*. Other films include two Sexton Blake films, *For Those in Peril* and *The Trojan Brothers*.

NO MORE LEAN TIMES

DEREK FARR has a cultured charm and personality that is, one would think on meeting him, just what producers are always looking for. But Derek had a hard time making them look. Ever since childhood he had longed to be an actor. He first took a job as games master at a Sussex prep school, but in 1937 met a casting director who started him off as an extra. Lean and hopeful days followed. Then came repertory and a little work on the London stage—and Anthony Asquith gave him his first big part on the screen in *Freedom Radio*. *Spellbound* and *Quiet Wedding* followed—and then he was called up, became a gunner, and was commissioned in 1942. He was in the great Eighth Army advance from El Alamein to Algiers, went to France for the Normandy offensive. In 1945 he was invalided out of the Army and resumed his screen career in *Quiet Week-end*.

Born in London on February 7th, 1912, he is blue-eyed, nearly six feet tall, and is a crack rifle shot. He likes motoring, dancing, gardening, tuneful music (not swing) and reading thrillers.

NO GLAMOUR FOR TERESA

TERESA WRIGHT turned down her first three Hollywood offers because she'd heard so much about new actresses spending their time posing for bathing-suit pictures—and she wanted to spend her time acting. She had, in fact, been acting as long as she could remember—"before I crawled out of my crib," she says. She acted at school and she took on the job seriously when she left, apprenticing herself to learn the craft from the beginning. She was playing on the New York stage in "Life with Father" when at last came the film offer to which she succumbed—the part of Alexandra in the Bette Davis film, *The Little Foxes*. Then she played Greer Garson's daughter in *Mrs. Miniver*, and leapt to co-stardom with Gary Cooper in *Pride of the Yankees*. But she still refuses to be glamorised. She's dark-haired, hazel-eyed, daintily pretty and unsophisticated, and only once capitulated enough to have a series of would-be seductive photographs taken. They convinced the studio that she was right—and she's continued to do very well without glamour.



MEMORABLE DATE

LINDA DARNELL'S first invitation to go to Hollywood for a test arrived at her home in Dallas, Texas, where she was born and brought up, on February 7th, 1938, at three thirty p.m. She'll never forget it, for it is something a girl of fifteen remembers. Six days later she arrived in Hollywood with great expectations. A few weeks later, she left, with even greater disappointment. She was too young. As a consolation she was told to send along photographs of herself from time to time—with the result that fourteen months later she was recalled, and this time she stayed. Her work in her first film brought her a co-starring role with Tyrone Power in *Daytime Wife*, her second film.

Black-haired and brown-eyed, she is one-eighth Cherokee Indian, and for one of the loveliest stars in Hollywood, spends extraordinarily little time being beautified. She is a gifted artist, speaks fluent Spanish, and her favourite colour is purple.



STAND-IN WHO GOT THE SACK

MICHAEL RENNIE started his film career as a stand-in, but when he tried to follow this up with acting, one day's work brought him the sack. It was some years before he tried again, and by this time he had gained on the stage some of the acting experience he had lacked. Starting with small parts, he won his first leading role in *Ships with Wings* in 1941. He had volunteered for the R.A.F. and was called up at the same time. Extended leave enabled him to appear in this, *The Tower of Terror* and *The Big Blockade*. In 1944 he was invalided out and resumed his career in *I'll be your Sweetheart*, *The Wicked Lady*.

Born in Bradford on August 25th, 1909, he is the great-grandson of the builder of the old Waterloo Bridge. Dark, athletic, he stands six foot three and is the only actor in the family. Beginning work in his father's woollen mill, he became an unsuccessful car salesman and works manager at a factory before turning to acting.



CHERRY BLONDE

TINY, slim, radiant Vivian Blaine made a hit in her first Technicolor film, *Greenwich Village*, taking the place vacated by Alice Faye and Betty Grable, who successively staged temporary retirements from the screen. Success has come to her through substitution, in fact. She was fourteen when she sang on the variety stage in place of an act that didn't appear. Appreciating the payment, she continued her career as a singer with various bands, and at night clubs under various names—her own, with which she started her career, is Vivian Stapleton. She signed a contract with 20th Century-Fox and spent eighteen months studying singing and dramatics, and doing a few "bits." Then, when she was twenty-one, came her big chance. Some forty girls were tested—Vivian was among the five finalists.

Naturally fair-haired, she became a "cherry blonde" for her starring career. The Technicolor camera proves that her new reddish-gold hair is perfect for her fair skin and vivid blue eyes. Born in Newark, New Jersey, in 1921, she is five feet two inches in height, lives quietly, and is of English-Irish-German descent.



WILLIAM EYTHE

BORN April 7th, 1918, began to act at the age of nine, when his class did a play of "Peter Rabbit." He was Peter Rabbit. He didn't want to be, but his mother made him. It did not awaken any ambition in him to be an actor, but he later developed an interest in the other sides of the theatre, chiefly in set and costume designing. He acquired acting experience during school holidays, and in 1941 started his career as a professional actor. It was the role of the hysterical Lieutenant Tonder in John Steinbeck's stage play, "The Moon is Down" that brought him a film contract with 20th Century-Fox. He made his bow in *Strange Incident*, and has more lately scored in *Czarina*, *Colonel Effingham's Raid* and *House on 92nd Street*.



MUSIC LOVER

DAVID BRUCE, born Marden McBroom, was first seen on the screen in 1940 in *The Sea Hawk*. Since then he has been steadily increasing his popularity in the twenty-six or so films which have followed—in three of which, *Christmas Holiday*, *Can't Help Singing* and *Lady on a Train*, he appeared as leading man to Deanna Durbin.

Fair-haired and blue-eyed, he was born in Kankakee, Illinois, on January 16th, 1914. At Northwestern University he began to study law, but college theatricals changed his ambition, and he acted with stock companies when he graduated.

He is a great music lover, with Beethoven and Bach as his favourite composers and Calypso music running them close. His hobby is building miniature stage sets. He enjoys swimming, badminton, tennis and ice skating, and has an ambition to travel.



NEARLY TOO TALL

FOR crisp, deft light comedy, Louise Allbritton has won a place of her own on the screen. But she very nearly didn't. One reason is that she stands five feet seven inches, which isn't too good cuddled against heroes who are straining to reach five feet nine.

Born in Oklahoma in 1920, brought up in Wichita Falls, Texas, she wanted to become a caricaturist. She was sent to a dramatic coach to correct her speech, and succumbed to the lure of the theatre. Naturally golden hair, grey-green eyes, a fair skin and one of those willowy figures helped her talent along. She wears clothes with an air—but off the screen she goes in for comfort, not display. She likes swimming, riding and walking in the rain (she's of English-Irish descent). And she collects perfumes and hats, but seldom uses either.



SHE EXCITED THE INDIANS

ON October 13th, 1920, there was great excitement among the Indians at Roosevelt, Utah. Twins had been born to Mr. Johnson, for twenty years government interpreter for the Ute Indians, and twins were a very rare occurrence. Until they were nine, Laraine and Lamarr mixed with the Indians, learned to ride bareback and not to show when they were hurt. They were ten when the family moved to Long Beach, where Laraine attracted the attention of a dramatic coach, Elias Day. She took his name for her work and became Laraine Day. She is reserved, loyal and sincere. In her spare time she writes, directs and produces plays. She is of Mormon descent—her great-grandfather, she relates, was sent to California to found a Mormon colony. He had six wives and fifty-two children.

LUCKY ILLNESS

IF illness hadn't forced Dan Duryea to earn his living less strenuously than in the advertising world, the screen would have missed a fine villain. At Cornell University he had been only mildly interested in dramatics, although he had starred in their amateur productions. As he had succeeded Franchot Tone as president of the Dramatic Club six years before and Franchot Tone was doing quite well on the stage, Dan, reckoning that acting was the only other thing he knew anything about, got himself a job as a G-man in "Dead End" on Broadway. Eighteen months later he took over the leading role. It was to play his stage role in the screen version of *The Little Foxes* that he went to Hollywood. Born in White Plains, New York, on January 23rd, he has light-brown hair, brown eyes and is six feet one inch in height.





SHY AND LIKEABLE

Lon McCallister claims that he was born with a golden spoon in his mouth—but the 1929 depression whisked it away when he was six years old. At thirteen he joined a boys' choir, singing as a member of it in *Romeo and Juliet*, which starred Norma Shearer and Leslie Howard. A fair amount of extra work followed and Lon turned his attention to broadcasting. During this time he was saving money to take him through college, when he left school. He was still at college when his agent called him for two tests. One was for the role of California, the shy boy who had never been kissed, in *Stage Door Canteen*. He became a star overnight. After *Home in Indiana*, he went into the U.S. Army Air Force, and while in it appeared in *Winged Victory*. He is as unaffected as he appears on the screen. He likes swimming and sailing, night clubs and jitterbugging. Born in Los Angeles on April 17, 1923.

IRISH-AMERICAN

Janet Blair is the Irish-American lass who made such a hit as Rita Hayworth's girl-friend in *Tonight and Every Night*. She sang the title song, you may remember. She began life in Altoona, Pennsylvania, as Martha Janet Lafferty. From the time she was seven she sang and danced in local plays, club and church entertainments. She also developed an ambition to be a ballet dancer. Her father disapproved but gave in, and she was doing well when she took up singing and got her first job with a dance band. This led to a screen test and a contract. She started off as one of *Three Girls about Town*, with Binnie Barnes and Joan Blondell, and after one or two other roles, made a hit in the title role of *My Sister Eileen*. Her favourite colour is red and she includes plenty of it in her clothes. She has a weakness for ice cream, dislikes pie and cake. Her favourite flowers are gladioli.



SHE SWAM TO STARDOM

ESTHER WILLIAMS literally swam to stardom, and her mother was really responsible. Mrs. Williams, who took an interest in civic affairs, campaigned for a swimming pool in their neighbourhood. Eight-year-old Esther was given the honour of being the first to swim across it. In her excitement her foot slipped on the diving board and Esther flopped ungracefully in. She vowed nobody should laugh again at her swimming. She got a job at the pool, towel-counting—one hour's free swimming for every two hundred towels she counted. The guards and instructors there, liking her spirit, gave her lessons. And in 1938 and 1939 she won something like six championships. For a while she was star of a water show in San Francisco. Then she took to modelling clothes. M.-G.-M. began bombarding her with offers and Esther finally accepted, making her debut in *Andy Hardy's Double Life*.

She is still the same friendly, enthusiastic youngster, glowing with health and high spirits, with golden tan skin, golden-brown hair and brown eyes. Since then she's become a star in a big way in *Bathing Beauty*, *Thrill of a Romance*.



ADVERTISEMENT HERO

ALAN CURTIS came to the screen by way of posing for advertisements. He started at the age of seventeen for collar ads. and began his screen career in France in a film advertising a motor car. It was seen by an American film producer, who cabled the offer of a contract. Alan Curtis took the next boat back to America and embarked on his screen career of villainy and heroism. For over a year he had no more than six lines of dialogue to speak, plenty of tests but no more than bits in one or two pictures, and it was not until Joan Crawford decided that he had personality and picked him for a leading role in *Mannequin* that he really began to make headway.

Away from the screen his time is divided between his four-hundred-acre farm at Little Rivers, and sailing—his farm has a two-mile sea frontage. He was born in Chicago, and his real name is Harry Ueberroth.



Richard Greene

Richard Greene received a hearty welcome back to the screen from his admirers after serving in the Royal Armoured Corps. It is just on ten years since he was first picked from comparative stage obscurity and given a Hollywood contract and one of the title roles in "Four Men and a Prayer." Post-war pictures made in England began with "Gaiety George."



Frank Sinatra

Frank Sinatra—the voice that caused a thousand swoons. Bing Crosby was his inspiration, himself his own trainer. Born in 1917, a fireman's son, he is of Italian-American blood, slight, blue-eyed and brown-haired. You first heard him in "Reveille with Beverly" in 1943, but it was in "Step Lively" that he made his first big hit.

Alice Faye

Alice Faye, with the throaty voice and big blue eyes, was a George White's "Scandals" beauty on the stage, and made her first appearance on the screen as star of the film in 1934. An asset to any musical comedy, she starred in some thirty before motherhood kept her off the screen. She returned to essay drama in "Fallen Angel."



Joan Leslie

Joan Leslie has been acting since she was two, when she appeared with her two sisters, Betty and Mary Brodel. She went to Hollywood in 1936 but returned to the stage. Back in Hollywood three years later, she scored a hit in 1941 in "High Sierra." Auburn-haired and hazel-eyed, she is natural and unaffected and has a quiet determination under her demure manner.





Arturo de Cordova

The idol of Mexican films, Arturo de Cordova first went to Hollywood to make a Spanish language film. His work and personality brought him a contract and he made his English-speaking debut in "For Whom the Bell Tolls." Born in Merida, Yucatan, Mexico, in 1908, he began his career as a newspaper sports writer. His work as sports announcer on the wireless led him to film studios.

Paul Henreid

Paul Henreid, Austrian-born with a Swedish father, came to England in 1935 with a distinguished Viennese theatrical career behind him. For five years he appeared successfully on the stage and screen in this country. Then he went to America where he became naturalised, and has been film-making there ever since.





Irene Dunne

Irene Dunne was one of the first musical comedy stage stars to be lured to the screen by the talkies, back in 1929. Although she possesses a lovely mezzo-soprano voice, it was in drama that she first made her name on the screen. Then came musicals, including "Roberta" and "Show Boat," and she followed this with her polished comedy performances that began in "Theodora Goes Wild," and still continue.



Susanna Foster

Susanna Foster won her first film contract when a critic sent one of her records to Hollywood, but she made not a single appearance in its duration. It was in 1940 that we first saw her and heard her clear soprano voice in "The Great Victor Herbert." She is golden-haired and blue-eyed, and has sung in such musical melodramas as "Phantom of the Opera" and light comedies such as "That Night with You."



Dana Andrews

Dana Andrews might have "Determination" as his middle name. On leaving school he abandoned an ambition for playwriting to become a singer. To do this he worked at all kinds of jobs, then in 1937 an agent suggested acting. Two years later he made his film debut in "The Westerner," and has given some first-rate performances in such films as "Strange Incident," "The Purple Heart," "Laura" and "Fallen Angel."



Rex Harrison

Rex Harrison started his acting career as a student in the Liverpool Repertory Company at thirty shillings a week. He has combined stage and screen work with increasing success, recently scoring in "Blithe Spirit," "I Live in Grosvenor Square," "The Rake's Progress." Went to Hollywood in 1945 for "Anna and the King of Siam."



Hedy Lamarr

Hedy Lamarr, whose dramatic beauty was first seen here in Continental films, was born in Vienna and began her screen career as a script girl. Hollywood snapped her up and she made her bow in "Algiers." Black-haired, with grey-green eyes she is noted for her beauty.



Anne Crawford

Anne Crawford is one of our newer and promising actresses, with a war-time film career. Fair-haired and green-eyed, she was born in Palestine of Scottish parentage, trained at the Royal Academy of Dramatic Art and was appearing in repertory when Leslie Howard's sister suggested film work. Remember her in "They were Sisters"?

Gregory Peck

Gregory Peck — black-haired, tall and handsome newcomer who rocketed to stardom in "The Keys of the Kingdom." He deserted medicine for acting after playing in college theatricals at the University of California. In 1939 set out for Broadway fame, but found himself working first as a barker at the World Fair, and then as a guide at Radio City. A season at the Virginia theatre where the audience paid in produce provided valuable training. Broadway and Hollywood followed.





Robert Cummings

Robert Cummings got his first stage work in America by posing as an Englishman. His screen career dates from 1935. A flying enthusiast with a pilot's licence in civil life, he served as an instructor in the U.S. Army Air Corps during the war, making film appearances in "Princess O'Rourke" and "You Came Along."



Lilli Palmer

Lilli Palmer brought her quaint, roguish charm to the British screen in 1935, after beginning her acting career on the stage. The Vienna-Berlin night express was her unusual birthplace, her father a surgeon, her mother an actress. Both wished their daughter to follow their own careers. She began by studying medicine, but her mother's desire was realised in the end. She married Rex Harrison in 1943, and in 1945 they appeared in their first film together, "The Rake's Progress."



Paulette Goddard

Paulette Goddard began her screen career as a blonde slapstick comedy beauty. It was Charlie Chaplin who saw her talent and started her on the road to film fame as his waif heroine in "Modern Times," with her hair its own dark shade. At her best in tempestuous roles, she is seen here as "Kitty," the gutter-snipe who rose to fame as an artist's model, in the film of that name.

DANCING



Time

DANCING! It's as old as the ages, as fresh as the wind, as new as the dawn. Originally, it was not something you looked at—it was something you *did*. It was an outlet for pent-up emotions, or it was a means by which you inflamed them.

Ever since the first flickering film reproduced motion, the dance has played its part on the screen. But never has it played such a great part as it does to-day. The talkies had much to do with this.

Dancing and music are inseparable and complementary, according to modern tastes and standards,

Fred Astaire and Lucille Bremer in the Limehouse dance (above) from "Ziegfeld Folies," and the Carnival dance (right) from "Yolanda and the Thief."





Danny Kaye and Vera-Ellen doing their Basin Street Five, the Bali Boogie, in "Wonder Man." It took almost a month of rigorous rehearsal to get it to perfection.

Remember this scene in "The Thin Man Goes Home," in which Myrna Loy was caught in a jitterbugging frenzy by a partner who seemed to be inexhaustible?



and the dances on the silent screen were necessarily provided with accompaniment by the cinema in which the film was shown. Although cue sheets of musical suggestions were thoughtfully compiled to give each scene music that would heighten its emotional effect on the audience, the means of supplying the music ranged from a jangly piano to orchestras of assorted size and composition, played with varying degrees of skill. So that it was really only in the best cinemas that the dance was accompanied at all well.

Sound brought the dance into its own by providing the correct accompaniment by a carefully rehearsed orchestra. In other words, the dance brought its music with it.

For the first time, as soon as a hall was wired for sound, even though it was a small hall in a poor neighbourhood, run on the cheapest lines, the music for the dance was the music originally designed for it, synchronised and played in exactly the same way as it was in the finest cinemas. The only way in which it suffered was in the wearing of the gramophone discs—for to begin with, all recordings were on a disc, not on the film itself, as they are now—and the quality of the reproduction, which of course varied with the quality of the apparatus installed.

The mobility of the film camera in filming the dance gives the spectators an infinite variety of angles and distance from which to watch it—a variety that could not possibly be achieved as a spectator watching a dance in the ordinary way. The camera eye can focus on the intricate



Red Skelton, "prima ballerina" in a burlesque ballet in "Bathing Beauty."

steps of the feet, the graceful significant gesture of the hands, the swaying of the body, the tossing of the head. It can follow the dancer round the stage or retreat to a distance to take in a large area or give a bird's-eye view of a stageful of whirling, dipping, dancers. It can achieve fantastic effects in all kinds of ways—one of them through the use of the slow-motion camera. This can impart a delightfully fantastic buoyancy to a dancer's movements—as it did in one of the sequences of *Anchors Aweigh*, in which Gene Kelly danced to give us an impression of joyous zest in life. This sequence, by the way, continued with one of the newest developments of screen technique—the combination of live and cartoon figures, which Disney first showed us in *The Three Caballeros*, when Donald Duck danced with Aurora Miranda and Carmen Molinas, during his South American tour. In *Anchors Aweigh*, Gene Kelly danced with a little cartoon figure, Jerry Mouse. Original equipment was designed to combine the human and cartoon figures in rhythmical action, and a crowd of technicians from the cartoon department helped to make it successful. Gene Kelly rehearsed this number for three months before filming it—and it took five days to film.

In the same film, he danced one of the most enchanting dances I've yet seen, with four-foot Sharon MacManus, as a little solemn Mexican girl. Incidental clapping of hands characterised this dance.

Gene Kelly also danced an adaptation of the eighteenth-century Spanish fandango. It combined acrobatics with dancing, its seven-foot leaps culminating in a final forty-five-foot swinging



Cyd Charisse, known only as a dancer before coming to the screen, where she was first seen in "The Harvey Girls."

Left: Irina Baronova.

Below: Hours of exacting, strenuous practice go to make a ballet dancer—here are members of the British Ballet Association in "Latin Quarter."





Lena Vivieros, Jackie Davis, Janet Barratt, Chandra Kaly, Mitya Azarcon and Ellen Varga caught by the cameraman in mid-air in "The Time, the Place and the Girl."

jump forty-five feet in the air. This again took three months of rehearsals before Gene Kelly was satisfied with it.

Two of the greatest dancing stars the screen has known are Fred Astaire and Eleanor Powell. In his two recent films, *Ziegfeld Follies* and *Yolanda and the Thief*, Fred Astaire chose the same partner, Lucille Bremer. The Limehouse number in *Ziegfeld Follies* was a magnificently staged and photographed dream fantasy with the dancers like two Chinese dolls, dancing in a stylised fashion against a fairylike Chinese garden, complete with bamboo bridge over the pond, on which floated vari-coloured water lilies, and trees of black accordion pleated chiffon, against a chartreuse

green background. "Coffee Time," the song to which the Carnival dance in *Yolanda and the Thief* was performed, was in four-four time, but the dance which Fred Astaire and Lucille Bremer did to it was in five-four-rhythm—something entirely new in the dance world.

Eleanor Powell has long been acknowledged queen of the tap dancers, and has been on the screen for eleven years, after winning success on the stage.

Ballet dancing, which it seems, originated somewhere round the fifteenth century in Italy, and became a

Left: Estelita Rodriguez, the Cuban dancing beauty, who followed her screen debut in "Mexicana," with a role opposite Roy Rogers in "Along the Navajo Trail."



Right: Luisita Triana, Leander de Cordova and Lola Montes in "The Gay Senorita."



fashionable entertainment throughout the courts of Europe, notably at the Russian court, where it was brought to a pitch of perfection not achieved anywhere else, has also had its moments on the screen. Irina Baronova, the principal dancer of the Monte Carlo Ballet Russe, was taken to Hollywood to play in *Florian*. Ballet also played a part in a recent British picture, *Latin Quarter*. Members of the British Ballet Association were chosen and specially trained by the famous Espinosa for the ballet sequences, in which he himself played the ballet master. Ballet dancing, however, has not so far caught the popular fancy on the screen.

Few who saw *Bathing Beauty* will forget the brilliant burlesque ballet danced by Red Skelton, who donned pink skirt and slippers and flounced through pirouettes and grande jetes, supported—sometimes literally—by capable ballerinas. Equally brilliant in its different way was the burlesque Balinese dance by Danny Kaye and Vera-Ellen, done to jive tempo. The idea of marrying the languid, studied movements of the colourful Balinese dance, with its centuries of tradition, to boogie-woogie was at first considered too preposterous to attempt, but Danny Kaye managed this impudent novelty with outstanding success. The thirteen girl dancers who appeared as background were survivors representing replacements of almost seventy-five per cent, so strenuous were the steps for the average dancer. To Vera-Ellen herself living and dancing are almost synonymous. She has been practising since a tiny child and has perfected herself in tap, toe, ballet and acrobatic dancing. Her staccato tap dancing is like a machine-gun, and she can do a "nerve roll" for half an hour at a time, a feat accomplished only by such great tap dancers as Bill Robinson and Eleanor Powell. Vera-Ellen hails from Cincinnati and her surname is Rohe, although she does not use it professionally. She was discovered on the New York stage in "The Connecticut Yankee."

Danny Kaye's extraordinary versatility has made him one of the most popular stars in a very

Carmen Miranda and Ciro Rimalc dancing the Brazilian Samba in "Come Back to Me."



Two dances from "Pan-Americana"—Harold and Lola in their eerie Snake dance, and (top of page) the famous Spanish dancers, Rosario and Antonio.



Jack Oakie, Peggy Ryan and Donald O'Connor as the family variety act, practising their song-and-dance in "The Merry Monahans."



Gene Kelly danced with tiny Sharon MacManus in "Anchors Aweigh." This is the finale of the "Chiapanecas," Mexican folk dance.



Below: Tony and Sally Demarco, famous exhibition dancers, as they appeared in the dance, "Tropicana," which they evolved for the Olsen and Johnson comedy "Crazy House." They have been in many pictures.



Norwegian Sonja Henie, star of many films and her own ice-skating show.



British Belita, who appeared in "Ice-Capades," "Silver Skates" and "Lady Let's Dance."



One of the world's greatest tap dancers—Eleanor Powell as she appeared in her brilliant imitation of a Parisian dance favourite in "Broadway Melody of 1936."



Remember this scene in "Pride of the Yankees"? Veloz and Yolanda whirling at terrific speed at the climax of their famous tango.

short time. His wife, Sylvia Fine, who writes most of his songs, says that many of his best dances have been inspired by the things he has done spontaneously on the spur of the moment in somebody's living-room at parties, to which the sociable Danny Kayes love to go.

A never failing joy is the superb displays of dancing given by the top-notch skaters, Sonja Henie, Belita and Vera Hruba Ralston among them. Precision, grace and speed, and the matchless effect of effortless gliding across the ice produce a flashing grace that reminds one only of the swallow's swooping, darting flight through the air.

The screen has also given us plenty of the topical dance crazes of the moment, as well as colourful national dances.



A high kick by Vera Hruba Ralston, dancing on ice in "Ice-Capades."

Marc Platt, who danced to fame in "Tonight and Every Night."



The colourful gipsy wedding dance scene from "Caravan," with Jean Kent as the chief dancer.



George Raft and the late Carole Lombard caused a sensation with their spectacular dancing in "Rhumba."

South American dances are greatly influenced by Spain, the conquerors whose descendants form a great percentage of the population. Dancing has been the very breath of life to the Spanish people, and some of their dances have come down to the present day through ten centuries without any change in their basic form. The dancing girls of Cadiz, in fact, were famous in Ancient Rome. The bolero and seguidilla, however, are, like the fandango, of comparatively modern origin — somewhere about the eighteenth century.

It was during the sixteenth century that Italy and France saw the beginning of the dances that were the forerunners of the dancing we enjoy to-day—dances that have come down through the years with constant changes—the stately pavane, the minuet, the gavotte, the cotillon, then in the nineteenth century the polka, the galop, schottische, quadrille, lancers and waltz. Nearly all these were originally folk dances, polished and elaborated, taken from European countries—the polka, for instance, is a Bohemian national dance, the galop Hungarian, and polonaise and mazurka Polish. The present century has produced the greatest variations in dances, particularly in ballroom dancing. Most of the latest have come from America, from the bunny hug at the beginning of the century down through the charleston and black bottom, Negro in origin, to the jitterbug and jive that now test the muscular elasticity, stamina and agility of youth and even have a vocabulary of their own.

Long may the dance reign on the screen !

W. BRISTOW.



Right: The Kraft sisters, famous exponents of exotic East Indian dances, in "Kismet."



Vera Zorina, the ballet dancer, whom we saw on the screen in "I was an Adventuress."

What a WOMAN



Bob Hope, the old gipsy woman, resists Walter Brennan's advances in "The Princess and the Pirate."

Female impersonation has been a source of laughter for years . . . here are some of to-day's comedians looking—almost—like ladies.

The Countess Vladivostock—alias Bud Flanagan—in "Here Comes the Sun."



Two charming chars—George E. Stone and Chester Morris in "The Chance of a Lifetime."

Right: Just a pretty pair of pioneer women—Wally Brown and Alan Carney in "Girl Rush."

Top left: The damsel in distress is William Bendix. Satin-clad Dennis O'Keefe hurriedly drags Helen Walker out of earshot. Remember this scene in "Abroad with two Yanks"?



Glamour Girls make

IT'S not so long ago since marriage was taboo for feminine screen stars. The belief had grown up that box-office magnetism was based almost entirely on sex appeal and in some strange manner, a husband was a demagnetising force. The glamour girls of the old days were all supposed to be single.

Then one by one, husbands were rather reluctantly admitted to be lurking in the background of their palatial homes. The fearfully anticipated freeze-up at the box office did not occur and it began to dawn on the magnates that the picturegoers did not really care whether a star had twenty husbands so long as they did not intrude into the films in which she starred. In fact, if anything,

interest was somewhat stimulated, particularly if the star were married to another star.

Having won that point, and having proved that they were human as well as film stars, the next logical step was children. All normal married people had children — why shouldn't film stars?



Phyllis Calvert and her little daughter Ann Auriol, who is signalling for silence so that she can hear the watch tick.

Lovely Mothers

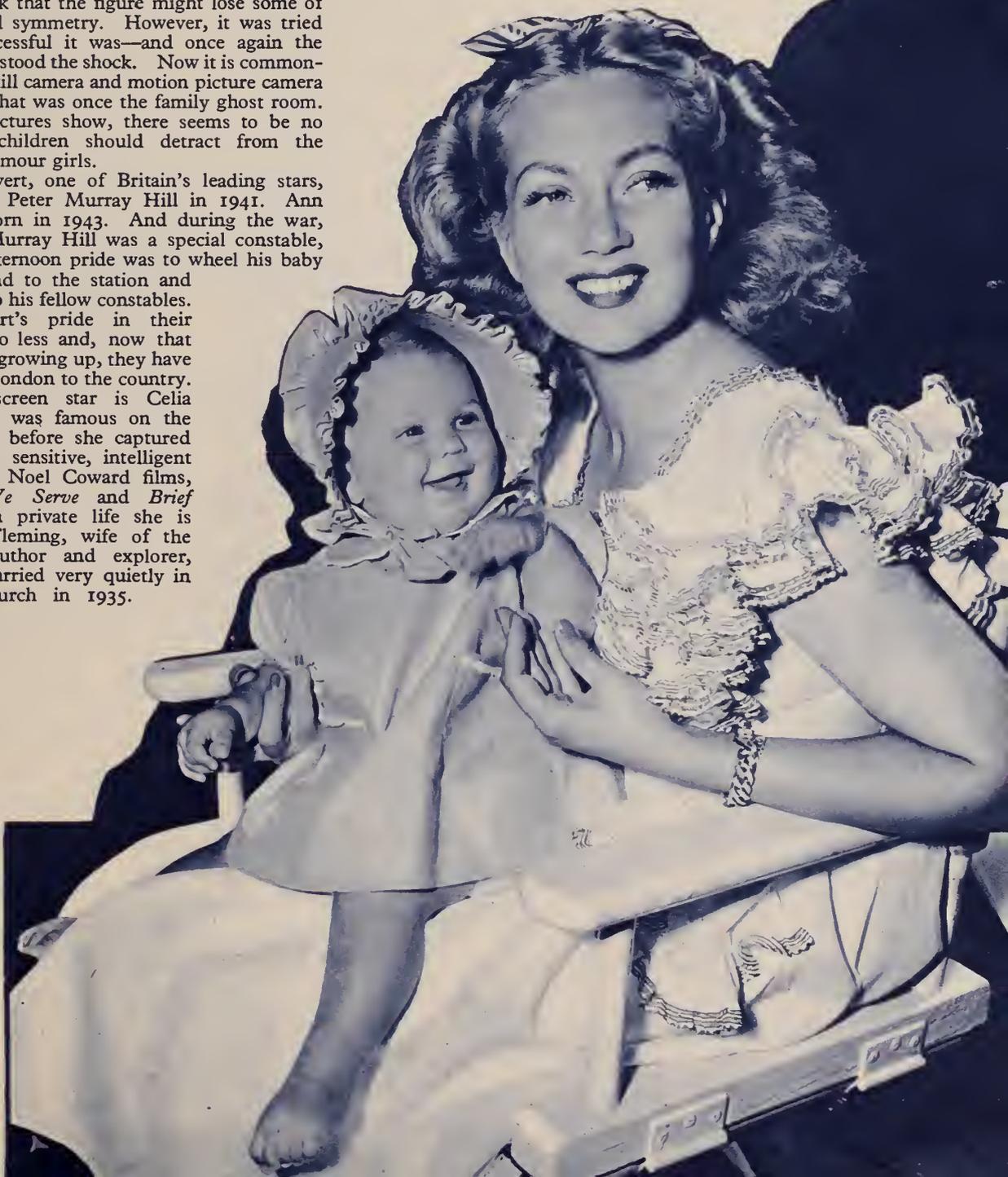
There seemed to be no reason at all, except for the same cry of "box-office poison." There was, of course, the risk that the figure might lose some of its streamlined symmetry. However, it was tried and very successful it was—and once again the box-office withstood the shock. Now it is commonplace. And still camera and motion picture camera alike invade what was once the family ghost room.

As these pictures show, there seems to be no reason why children should detract from the glamour of glamour girls.

Phyllis Calvert, one of Britain's leading stars, married actor Peter Murray Hill in 1941. Ann Auriol was born in 1943. And during the war, when Peter Murray Hill was a special constable, his Sunday afternoon pride was to wheel his baby daughter round to the station and show her off to his fellow constables. Phyllis Calvert's pride in their daughter is no less and, now that Ann Auriol is growing up, they have moved from London to the country.

A newer screen star is Celia Johnson, who was famous on the London stage before she captured us with her sensitive, intelligent charm in the Noel Coward films, *In Which We Serve* and *Brief Encounter*. In private life she is Mrs. Peter Fleming, wife of the well-known author and explorer, whom she married very quietly in a Chelsea church in 1935.

Ann Sothern's daughter, nicknamed Tisha by her parents, has her mother's happy smile.



Celia Johnson gives Nicholas a swing in the garden of her Oxfordshire home, "Merrimoles."

Although they had known each other for some time—Peter Fleming's first book, "Brazilian Adventure," was dedicated to "C"—they were honeymooning in Austria before the theatre world knew of their wedding. Celia Johnson had just finished playing the leading role in the London stage production "The Wind and the Rain." She had been in it for two years, and when she withdrew from the cast, her explanation that she wanted a rest was accepted. On January 4th, 1939, Nicholas—called Nichol for short—was born. The Fleming family live in a big red brick house near the village of Nettlebed in Oxfordshire. Celia Johnson does not believe in letting her career interfere too much with her home life, and before the war she spent six months in China with her husband. And between films and plays she leads the busy life of an ordinary housewife.

Celia Johnson's first film appearance was not seen by picturegoers in this country. It was in a M.o.I. short, *Letter from Home*, made for showing overseas. When Noel Coward heard how she had enjoyed her new experience, he gave her a test and the role of his wife in *In Which We Serve*. The little speech that she made in it, as the destroyer captain's wife, saying that every sailor's wife has a lifelong rival for her husband's heart—his ship—was one of those few film moments that remain in the memory. She followed this with the role of Ethel, Robert Newton's wife, in *This Happy Breed*, again a Noel Coward film.

Celia Johnson is brilliant as well as beautiful, and has a depth of sincerity and understanding that she infuses into all the characters she plays.

Ann Sothorn, the delightful scatter-brained "Maisie" of the comedy series, is the mother of a little girl, Patricia Ann. It was in 1943 that she married Robert Sterling, the actor, who was then a flying cadet in the U.S. Army Air Force. Patricia was born some eighteen months later.





Family group — Eleanore Powell and husband Glenn Ford and their respective mothers, admire the Ford son and heir, Peter, who seems to be a bit bored with the whole business of posing for the photographer.

Eleanore Powell, one of the fastest tap dancers in the world, whom we last saw in *Sensations of 1945*, retired after making that film to await the arrival of Peter Newton Ford, born on February 6th, 1945. Eleanore was married to Glenn Ford, the actor, in 1943, while he was in the U.S. Marines.

One of the most glamorous of all the glamour girls on the screen is Lana Turner, and her dark-eyed little daughter, Cheryl Christine, bids fair to follow in her footsteps. Lana was twice married to Stephen Crane, by the way. In 1942 the first ceremony took place, but the wedding was annulled because Stephen Crane's divorce from his first wife was not final. They were re-married in 1943. Lana, by the way, had one of her wishes fulfilled when Cheryl was born—she always wanted a daughter.



Two super-glamour girls — Lana Turner and her daughter, Cheryl Christine Crane.



Blonde Virginia Bruce has two children. Her daughter, Susan, was born in 1933, when Virginia was married to the late John Gilbert.

In 1932, while appearing in *Downstairs*, with John Gilbert, the famous romantic hero of the silent screen, she and the star fell in love. Irving Thalberg, the producer, was their best man and Norma Shearer, later to become his wife, was bridesmaid at their wedding. A year later Virginia became the mother of a daughter, Susan Ann. The marriage ended unhappily in divorce and in 1937, while she was appearing in *Bad Man of Brimstone*, she married J. Walter Ruben, the producer-director. Their son, Christopher, was born in 1941. He was only a year old when after five years of happy marriage, J. Walter Ruben died.

Joan Blondell also is the mother of two children, a boy and a girl, and they too, have different fathers. She is seen here with Ellen, born in 1938, the daughter of her marriage to Dick Powell. Her son, Norman, nearly four years older, was born when she was married to George Barnes, the well-known cameraman. She has recently scored in *A Tree Grows in Brooklyn* and *Adventure*.

Virginia Bruce romps in the garden with her daughter, Susan Ann. Below: Bathing baby Christopher Briggs Ruben.



Ellen Powell, Joan Blondell's daughter, shows her mother how to open her mouth to get the best effect of the lipstick she is applying.





Gladys Cooper, daughter Joan Morley and grandson Sheridan take tea on the lawn at Joan and Robert Morley's home at Wargrave, Buckinghamshire.



And here is a glamour girl of an older generation who is now a glamorous grandmother—Gladys Cooper. Gladys Cooper's daughter, Joan Buckmaster, married Robert Morley, the actor, and they presented her with her first grandchild, Sheridan, some four years ago. Gladys Cooper, by the way, after scoring in such Hollywood films as *Valley of Decision*, returned to England in 1945 to make *Beware of Pity* with Sir Cedric Hardwicke.

Joan Crawford's two children, Christina and Phil, are both adopted. It is hard to think of sophisticated Joan Crawford, who started on the screen in "dancing daughter" type of roles, with a maternal yearning, but her three marriages brought her no children, so she adopted them.

One of the joys of the time between pictures for Joan Crawford is the time she can spend with her daughter, Christina—and Christina loves to be dressed like her mother for their play hours.

It was in 1944 that Susan Hayward, the red-head who began her screen career as a runner-up in the *Gone with the Wind* tests for the role of Scarlett O'Hara, married Jess Barker. In 1945 twin sons were born to them. *And Now Tomorrow* was the last film she made before her temporary retirement, and she returned in *Deadline at Dawn*.

Claire Trevor may be a calculating, beautiful villainess on the screen, as she was in *Farewell my Lovely*, but off it she's as proud and happy a mother as anyone. Charles Dunsmoore is the apple of her hazel eye. In private life she is Mrs. C. W. Dunsmoore, and Charles's father served in the U.S. Navy during the war.

Below: Susan Hayward and her twin sons, Tymothy and Gregory Barker.



Claire Trevor, in private life Mrs. Dunsmoore, with her sturdy young son, Charles.



Alice Faye, blonde and beautiful singing star of 20th Century-Fox's big musicals, married band-leader and crooner Phil Harris in May 1941. Two daughters have been born to them—Phyllis in 1942 and Alice in 1944.

Rosalind Russell married Fred Brisson, the actor's agent son of Carl Brisson, once a stage and screen idol himself, in 1941. Their son, Lance, was born in 1943. Rosalind returned to the screen in *She Wouldn't Say Yes*.



Alice Faye, in private life Mrs. Phil Harris, and her two little daughters.

neither for the star who has fought her way to the front rank, nor for the actress still painfully fighting her way there, is it easy to watch another girl make a success in the part she gives up.

But no matter what they have lost, either in money or film roles, you won't find one of the glamour mothers saying that it wasn't worth it. Which just goes to show that a glamour girl is really just a mother at heart.

Other beautiful actresses who have become mothers as well as stars include Betty Grable, Penny Singleton, Leslie Brooks, Rita Hayworth, Dorothy Lamour and Hedy Lamarr.

Although having children is a pretty expensive business for most people, it is more than usually expensive for a glamour girl. To begin with, there is the temporary retirement. This means that for several months the star must be off the screen, with a consequent forfeiture of salary. As glamour girls are always in danger of being out-glamoured by others, this is no small consideration, particularly if the retirement means relinquishing a coveted part in a film, as has often happened. And

Below : Rosalind Russell takes her son, Lance Brisson, for a ride on a roundabout horse.



Lauren Bacall.



Notable NEWCOMERS

DURING the years since the last PICTURE SHOW ANNUAL was published, so many new players have either already established themselves in the screen world, or are well on the way to doing so, that this section, devoted to new players whose promise commands attention, is much larger than usual. And for the reason that it is so long since an Annual was published, some of those you find here may seem to you to be rather more than newcomers, but it is as newcomers that they are appearing in this Annual, and they are certainly deserving of notice. We are starting this section with someone who has trailed across the film sky with the sultry glow of a comet.

LAUREN BACALL was born in New York City on

September 16th, 1924. She has pale tan hair, and grey-green eyes, whose sidelong look smoulders with allure. She's a sultry, slithery siren with a deep voice and streamline figure. She studied acting, but was working as a model when the wife of producer Howard Hawks drew her husband's attention to her (an unnecessary gesture, thousands of male picturegoers must have considered). She turned down a chance to appear in *Cover Girl*, but the producer groomed her for many months before loosing her on an unsuspecting but highly appreciative public in the leading feminine role of *To Have and Have Not*, playing opposite Humphrey Bogart, whom she married at the end of the picture. She played opposite him again in *The Big Sleep*, after making *Confidential Agent* with Charles Boyer.



Tom Drake.



Barbara Britton.



Kim Hunter.

TOM DRAKE (real name Alfred Alderdice) was born in New York City. Fair-haired and brown-eyed, he stands six feet. Started his acting career in summer stock companies during holidays, and when he and his sister Clara were left orphans and the bank which became their legal guardian suggested work, they both went to New York hoping to get on the Broadway stage. Five months later, he got his first job. After a wide variety of roles, his part in the Broadway play, "Janie," won him a screen contract with M.-G.-M. Films: *Two Girls and a Sailor*, *Meet me in St. Louis*, *Marriage is a Private Affair*, *Mrs. Parkington*, *This Man's Navy*, *Hold High the Torch*, *The Green Years*.

BARBARA BRITTON first attracted the attention of a Hollywood agent when she was a beauty queen in a Tournament of Roses, and her picture appeared in the papers. School theatricals were her only experience when a talent scout arranged a test for her that brought her a contract. She made her screen debut as William Boyd's leading lady in *Secret of the Wastelands*. Born Sept. 20th at Long Beach, California, she is a blue-eyed blonde, stands five feet five inches in height. Her real name is Brantingham. Films: *Reap the Wild Wind*, *The Fleet's In*, *Mrs. Wiggs of the Cabbage Patch*, *Wake Island*, *Young and Willing*, *So Proudly we Hail*, *The Story of Dr. Wassell*, *Till we Meet Again*, *A Man Called Sullivan*, *Captain Kidd*.

KIM HUNTER (real name Janet Cole) was born November 12th, 1922, in Detroit, Michigan. Brown curly hair, hazel eyes. Came to this country in 1945 to appear with David Niven in *A Matter of Life and Death* under the reciprocal agreement that took Pat Kirkwood and Patricia Roc to Hollywood for films. She has a refreshing, unaffected simplicity and natural charm. Films: *The Seventh Victim*, *Tender Comrade*, *When Strangers Marry*, *You Came Along*.

Audrey Totter.

AUDREY TOTTER, a green-eyed blonde, is a former stage and radio actress. She was born in Joliet, Illinois, is of Swedish descent, and as a child became noted among her friends and family for her unusual aptitude for mimicry. When she wanted to take up a theatrical career, her entire family disapproved. Acting was looked upon as something shocking. Despite this, at eighteen, she went to Chicago to try for a stage career. Her success on tour in "My Sister Eileen" made her entry into radio work easy and her voice, ability to mimic and mastery of dialect won her notice in broadcast drama both in Chicago and New York, where she won the title of "The Girl with the Thousand Voices." It was her performance in a "Stage Door Canteen" broadcast that brought her a contract, and she made her debut in a "Crime does Not Pay" short. She appeared in small parts in six films during her first year on the screen, and has since been in *Her Highness and the Bellboy*, *The Sailor Takes a Wife*.

CRAIG STEVENS (real name Gail Shikles). Born in Liberty, Missouri, on July 8th, 1918. He has brown hair, blue-green eyes, is six feet two inches tall. Made his screen debut in *Affectionately Yours*, shown here back in 1941. Other films: *Dive Bomber*, *The Body Disappears*, *Steel against the Sky*, *Secret Enemies*, *Spy Ship*, *Since you Went Away*, *Hollywood Canteen*, *The Doughgirls*, *Roughly Speaking*, *God is my Co-Pilot*, *Plantation Melodies*, *Too Young to Know*. His early ambition was to become a dentist and he studied dentistry at Kansas University when he was not playing basketball, football or tennis, or appearing in college theatricals. After a little experience as a dentist, decided to try acting instead, took a course of dramatic training, and started his career. A film agent who saw him in a stock company, told him to look him up if he went to Hollywood. Craig Stevens took him at his word and in 1940 won a contract.

Craig Stevens.





Martha Vickers.

MARTHA VICKERS is now on the second screen career of her short life. Born in Ann Arbor, Michigan, on May 28th, 1925, she went to California with her parents in 1940. Work as a photographer's model led to her first contract, under which she did a little acting in her own name of Martha MacVicar, but after that she returned to modelling until once again she was noticed and put under contract, with the second feminine leading role in *The Big Sleep* to start it off. She has light-brown hair, blue-green eyes. Films: *The Big Sleep*, *The Time the Place and the Girl*.

MARK STEVENS, brown-haired and brown-eyed, you may recognise as the former Steven Richards, a reversal of his real name, Richard Stevens. Born in Cleveland, Ohio, on December 13th, 1921, he struggled for screen fame without aid from his wealthy parents. Brought up in Montreal, Canada, it was there he started his stage and radio work. In 1943 he arrived in Hollywood, hitch-hiked his way for a test and won a contract. Films: *Objective Burma*, *God is my Co-Pilot*, *Forever in Love*, *Within these Walls*, *All Brides are Beautiful*.

JEAN SIMMONS won notice with the brief scene in *The Way to the Stars* in which she sang "Let him go, let him tarry." She had previously appeared in three other British pictures, making her debut at the age of fourteen in *Give Us the Moon*, as Margaret Lockwood's sister, without even the formality of a screen test.

JEROME COURTLAND won wide acclaim in his first film, *Together Again*, as an awkward, lovesick adolescent, following this with a somewhat similar role, as Shirley Temple's faithful, bewildered adorer in *Kiss and Tell*. Born December 27th, 1926, in Knoxville, Tennessee, he stands six feet in height. He's a good shot, a boxer and cross-country runner.

ROSS HUNTER (Martin Fuss) was born in Cleveland, Ohio, on May 6th, 1920, of Austro-Hungarian parents. He is fair, blue-eyed, and stands six feet. Became interested in debating and dramatics while at Western Reserve University, and won all the university's dramatic honours, as well as being connected with various acting groups. Returned to the high school in Cleveland where he had begun his education to teach English, Spanish, German and dramatics. But the desire to act

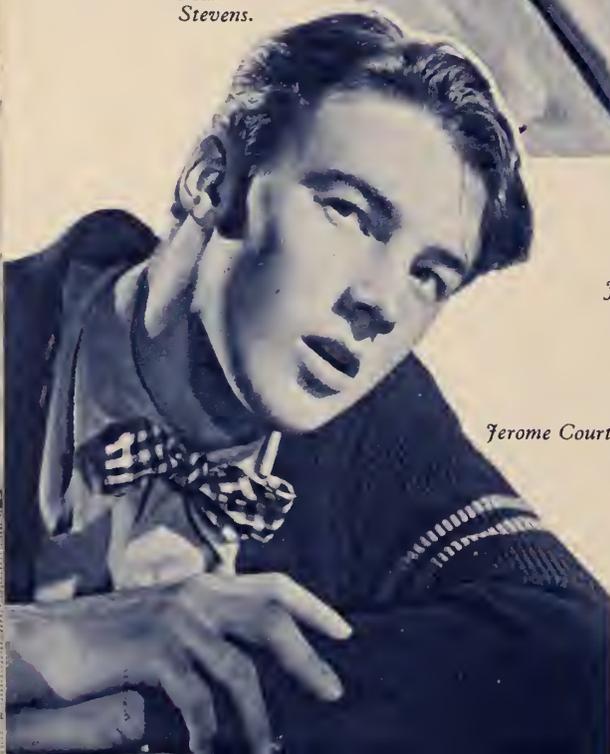
was too strong, and as he had already had considerable experience, having sung as a boy soprano on the wireless and toured for a short time when he was eleven in a variety act, he took to acting in Ohio stock companies, and attracted the attention of a film talent scout. This brought him a contract with Columbia.



Mark Stevens.



Jean Simmons.



Jerome Courtland.



Ross Hunter.



Dusty Anderson.



Joan Caulfield.



Don Defore.

DUSTY ANDERSON (real name Ruth) is brown-haired and blue-eyed and hails from Toledo, Ohio, where she was born on December 17th, 1918. Painting and interior decorating were her first aims, but a trip to New York, with the ambition of becoming a dress designer, resulted in her becoming known as a model. She was one of the artists' models to appear in *Cover Girl*, and won a contract with Columbia. She has also been in *Tonight and Every Night* and *A Thousand and One Nights*.

JOAN CAULFIELD is the fair-haired, blue-eyed little actress who leapt to fame as feminine star of her second film, opposite Bing Crosby and Fred Astaire in *Blue Skies*, and was Bob Hope's co-star in her third, *Monsieur Beaucaire*. Born in Orange, New Jersey, on June 1st, 1922, she began her career as a commercial artist's model, and was playing on Broadway the leading role of "Kiss and Tell" (Shirley Temple took it in the film version), when she was given a contract and went to Hollywood in May 1944, to begin her first role opposite Sonny Tufts in *Miss Susie Slagle's*.

DON DEFORE began his screen career back in 1941, but at first it was not the galloping success for which all players hope. In fact, after a few roles, he returned to the Broadway stage.

Patricia Burke.



His more recent pictures include *Thirty Seconds over Tokyo*, *The Affairs of Susan*, *You Came Along*, *The Stork Club*. He was born in Cedar Falls, Iowa, and studied law at the University of Iowa.

PATRICIA BURKE, daughter of singers Marie and Tom Burke, began her career on the stage. Gay and vivacious, she has dark-brown eyes and light-brown hair. Films: *Trojan Brothers*, *Lisbon Story*, in which she played her stage role.

ANN RICHARDS was Australia's first film favourite before Hollywood in 1942. She is a honey blonde with grey eyes, born in 1918. Her father was American, and her mother New Zealand, and after completing her education in Australia, she began work as a secretary. Her Hollywood films are *An American Romance*, *Love Letters*, *The Searching Wind*.

PERRY COMO made his film debut in *Something for the Girls* after winning fame with his singing in night clubs, on the wireless, and with bands. Formerly a barber in Canonsburg, Pennsylvania, it was his singing while he worked that got him his first job. He turned down several offers of tours with bands so that his wife and little son Ranald could have a settled home life.

He has also been in *Come Back to Me*.

Perry Como.



Ann Richards.





Frank Latimore (extreme Left) returned to the screen in "Shock."

Willard Parker

WILLARD PARKER is one of the tallest of all the screen newcomers, standing some six feet four inches in height. He is New York born, and appeared on the stage with Gertrude Lawrence in "Lady in the Dark" before going to Hollywood.

Films include *The Beautiful Cheat*, *The Fighting Guardsman*, *One Way to Live*, *Renegades*.

JOHNNY COY can claim to have danced his way to fame. Of Scots descent, he was born in Canada, in Montreal, and his real name is Ogilvie Tarleton. He learned dancing as a child, and won a championship when he was thirteen. He was appearing at a New York club when war broke out, and he enlisted in a company of engineers recruited in Quebec. Later he was discharged as medically unfit, and he went back to America. Films: *Bring on the Girls*, *That's the Spirit*, *On Stage Everybody*, *Duffy's Tavern*.

JOAN GREENWOOD, London born, set her heart on the stage from early childhood, and began to train as a ballet dancer. She had to give up this ambition because the strain was too much for her heart, so she turned to dramatics. Ballet dancing is still her hobby. Slender, fair-haired, with green-blue eyes, she is fast making a name on the British screen.

JOAN SETON, born in Bristol of Scottish parents, made a promising film debut as an artist's model in *Latin Quarter*. Before that she had devoted herself entirely to the stage, having gone straight from school to ENSA during the war, and had spent three and a half years touring. Played on the stage in "Quiet Week-end." Recently in *Lisbon Story*.

FRANK LATIMORE made his film debut at the age of eighteen in *In the Meantime Darling*. He went to Hollywood from Broadway but as soon as he finished the film he joined the U.S. Army.



Joan Greenwood. Her films so far are "John Smith Wakes Up," "My Wife's Family," "He Found a Star," "The Gentle Sex," "Latin Quarter," "They Knew Mr. Knight," "No Ladies Please."



Joan Seton.



Johnny Coy.

George Rigaud
(extreme right).



Margaret
Johnston



MARGARET JOHNSTON is the Australian-born newcomer who scored in *The Rake's Progress* opposite Rex Harrison. Born at Coolangatta, New South Wales, and educated in Sydney, she went to Sydney University to study law, but abandoned that in favour of acting. She came to England to study at the R.A.D.A.; stage work followed.

GEORGE RIGAUD is the idol of South America, seen in *Madame Pimpernel*. He had previously appeared in a Rene Clair film, *14 juillet*, made in France, and had gone to Hollywood back in 1937, but despite his efforts, he failed to overcome his pronounced accent. Born in Buenos Aires, he was in Paris in the fashion export business when the depression wiped out his business and he began his acting career in French films. He is six feet one inch tall, fair-skinned, with dark-blue eyes, expert at swimming, riding and tennis. Real name Jorgo Rigato.

JAMES BROWN. Born in Desdemona, Texas, March 22nd, 1920, he is a husky young man who stands six feet two, with wavy brown hair and blue eyes. First seen on the screen here in 1942 in *The Forest Rangers*. Has since been in *Going my Way*, *Our Hearts were Young and Gay*, *Objective Burma*.

HELEN SHINGLER, London born some twenty-five years ago, began her stage career as a ballet dancer, but she stood five feet seven inches—too tall for the corps de ballet. On the stage she played the title role in the provinces in "No Orchids for Miss Blandish" for over a year, following this with "Easy Virtue" at the Q Theatre which won her a test and contract under which she made her film bow in the film version of *Quiet Week-end*.

DENNIS PRICE began his screen career when invalided out of the Army in 1940. He was on tour with Noel Coward productions when Noel Coward became ill. Dennis Price took his place. He then played on the London stage in "Blithe Spirit."

Dennis Price, as he appeared in "A Place of One's Own." His films include "A Canterbury Tale," "The Echo Murders," "Caravan," "The Magic Bow."



Helen Shingler.



James
Brown.

SHEILA SIM's first film was *A Canterbury Tale*. Born on June 5th, 1922, in London, her career is strictly a war-time one, for it was not until 1940 that she began to study at the R.A.D.A. Two years later she joined the repertory company at the Intimate Theatre, London, followed this with appearances at the Q Theatre, toured with Noel Coward's company of "This Happy Breed." She has since been on the screen in *Great Day*.

WILLIAM PRINCE made a most promising film debut in *Destination Tokyo*, coming to the screen from the New York stage. Born in Nichols, New York, on January 16th, 1913, he has light-brown hair, blue eyes, and stands just under six feet. Interest in drama dominated his years at high school and Cornell University, and he went to the Broadway stage via summer stock companies and two seasons of Shakespeare. Films: *The Very Thought of You*, *Hollywood Canteen*, *Objective Burma*, *Pillow to Post*.

EDWARD RYAN has been acting nearly all his life. Born in Brooklyn, New York, he appeared in his first Broadway play when only five years old. A year later made his film debut, also in New York, and at seven did his first broadcasting. It is only since 1944, however, when he appeared as one of the family of sons in *The Sullivans*, that he has been making a name as a leading man. Films since then are *Take it or Leave It*, *Within These Walls*, *The Caribbean Mystery*.

WILLIAM "BILL" PHILLIPS is a young character-comedian who went to Hollywood from the Broadway stage. Films: *See Here Private Hargrove*, *Swingtime Johnny*, *Thirty Seconds over Tokyo*, *The Hidden Eye*, *Bud Abbott and Lou Costello in Hollywood*.

VIRGINIA MAYO, an ash blonde with hazel-green eyes, made her bow on the screen in a role that vouched for her beauty before she was seen by picturegoers—she was a Goldwyn girl in the Danny Kaye comedy *Up in Arms*. Born Virginia Jones in St. Louis, she was trained for the stage from childhood and made her first professional appearance in a St. Louis hotel.

Then for four years she toured with a comedy horse act, which then appeared on Broadway in the Eddie Cantor show, "Banjo Eyes," and followed up with an engagement at the famous Diamond Horseshoe restaurant, whose proprietor, Billy Rose, introduced her to Samuel Goldwyn. Films: *Jack London*, *Seven Days Leave*, *The Princess and the Pirate*, *Wonder Man*.



Virginia Mayo.



Sheila Sim.



Bill Phillips.



Eddie Ryan (left).



William Prince
(extreme left).



BARBARA WHITE stepped straight from the job of stage understudy to film leading lady in *It Happened One Sunday*. As a result of her performance, she won a five-year contract. And her second film was *Quiet Week-end*, the film version of the play which had brought her such good luck. Born in Sheerness in 1924, she learned the rudiments of acting from an aunt who ran a dramatic school near Southend, joined the Stratford Memorial Theatre and made her first hit as Miranda in "The Tempest."

JAMES MCKECHNIE is another Britisher who is making a name on our screens. Born in Glasgow, he sang in concerts as a boy soprano, and when he grew up, began to act in amateur shows at night while clerking by day. In 1933 he gave up clerking and became a professional actor. He speaks fluent Spanish and fifteen Scots dialects. In fact he's a master of accents. Went to the screen after overwhelming success in the B.B.C. repertory company. Films: *The Life and Death of Colonel Blimp*, *San Demetrio London*, *2,000 Women*, *Cæsar and Cleopatra*.

GEORGE DOLENZ has been giving us little comedy gems of acting for some four years now. Of Jugo-Slavian parentage, he was born in Trieste, Italy, on January 5th, 1908. World War I scattered the Dolenz family, then living in Gorizia, Austria, and George was put in an orphanage until he was reunited with his father in Sardinia. He began his stage career as a tenor singer and, after touring Europe, went to Cuba, where he ran little theatres and night clubs. In 1935 he went to Hollywood and worked as a head waiter while waiting for a chance on the screen. Recent films: *The Climax*, *Bowery to Broadway*, *Song of the Sarong*, *Enter Arsene Lupin*, *Girl on the Spot*.

TRUDY MARSHALL is yet another budding star who began as an artists' model and won fame as a magazine cover girl. Born in Brooklyn, New York, she has light-brown hair and blue eyes. She has been in *Girl Trouble*, *Heaven can Wait*, *The Dancing Masters*, *The Sullivans*, *The Purple Heart*, *Ladies of Washington*, *The Last Gangster*, *Circumstantial Evidence*.

PAMELA STIRLING was making a name for herself in French films when war broke out and she returned to England, where she made her British film debut in *Candlelight in Algeria*. Born in Cambridge, she made her first public appearance with Sir Ben Greet in "A Christmas Carol" when she was five. Studied for three years at the French Conservatoire under Louis Jouvet, and appeared successfully on the French stage.



James
McKechnie.

Barbara White
(top of page).

George Dolenz.



Trudy Marshall.



Pamela Stirling.



Janis Carter.

JANIS CARTER, born in Cleveland, Ohio, is a blue-eyed blonde who took to acting via the route of model for commercial photographers and artists and radio work. She was appearing on the New York stage in "Panama Hattie" when she was offered a screen contract. Her first film, *Cadet Girl*, was seen over here in 1942, and she has appeared in well over a dozen since then, recent ones including *The Silver Key*, *Swing out the Blues*, *The Ghost that Walks Alone*, *The Marked Man*, *The Missing Juror*, *The Fighting Guardsman*, *The Power of the Whistler*.

CHARLES DRAKE has had two shots at Hollywood. Born in Bayside, Long Island, he was educated in Massachusetts, where he appeared in college plays and developed a taste for acting. However, he became a clerk to provide board and lodging until he got a job as Richard Carlson's understudy in "Stars in your Eyes." After this he ambitiously went to Hollywood, but did not manage to cut much ice, so he went back to New York. Then he won a radio contest that had a film contract as a prize. He stands six feet three inches and is brown-haired and brown-eyed. His films include *Nine Lives are not Enough*, *Air Force*, *Now Voyager*, *Busses Roar*, *Mr. Skeffington*, *You Came Along*, *Conflict*.

ANDREA KING is a most promising newcomer with green-blue eyes and reddish blonde hair, who was born in Paris and made her film bow in *The Very Thought of You*. Her second role was that of a snooty film star in *Hotel Berlin*, and she has since been in *Hollywood Canteen*, *Roughly Speaking*, *God is my Co-Pilot*, *The Man I Love*.

LINA ROMAY you probably saw and heard before you realised who she was, for it was as the featured singer in Xavier Cugat's band, with whom she sang for three and a half years, that she made her film bow. You may recall her as Cugat's temperamental singer in *Week-end at the Waldorf*. She swims and dives expertly and likes dancing. Films include *Tropicana*, *Adventure*.

BILL EDWARDS is a tall, fair-haired husky young man under contract to Paramount. He has appeared in *You Can't Ration Love*, *Hail the Conquering Hero*, *Our Hearts were Young and Gay* and *Our Hearts were Growing Up*. A former rodeo rider and magazine illustrator, he came to the screen as the result of posing for a series of magazine pictures.



Andrea King.

Charles Drake.



Bill Edwards.



Lina Romay.



DEREK BOND, a captain in the Grenadier Guards, who won the M.C., returned to England in 1945 from a German prisoner of war camp to find himself bound for film stardom. A repertory actor before the outbreak of war, he was tested for *Champagne Charlie*, but although highly successful, he could not accept the part, because he had joined up. He is in his middle twenties.

JUNE LOCKHART is the daughter of Gene Lockhart, one of the screen's best-known character actors. Born in New York, she was educated there and in Los Angeles, and made her film debut in *All This and Heaven Too*. Since then she has been climbing steadily to stardom, for she did not make an overnight sensation. Films since then are *Adam had Four Sons*, *Sergeant York*, *Miss Annie Rooney*, *Forever and a Day*, *The White Cliffs of Dover*, *Meet me in St. Louis*, *Keep your Powder Dry*, *Son of Lassie*, *The Yearling*.

BARRY SULLIVAN, brown-haired and brown-eyed, six feet two and a half inches in height, worked his way through college, and worked his way to the stage as theatre usher, car-washer and buyer for a chain of stores. He reached Broadway, and from there went to Hollywood. Films: *High Explosive*, *The Woman of the Town*, *Lady in the Dark*, *Rainbow Island*, *And Now To-morrow*, *Duffy's Tavern*.

MURIEL PAVLOW is one of the most promising British bets on the screen. *A Romance in Flanders* was her first film, and she was also in *Quiet Wedding*. British born, with a French mother, she broadcast as a child in "Cavalcade," and then followed a good deal of work in Sunday Children's Hours. She made her stage debut in "The Old Maid," as one of the seven orphan girls, and after a good deal of stage experience, was appearing in the West End production, "While the Sun Shines" when she was noticed, tested and given a contract with Associated British.

MICHAEL DUNNE came to the screen, to play the leading romantic role opposite Faye Marlowe in *Junior Miss*, from news broadcasting. He inherits his acting talent from his father, a player with the Abbey Theatre in Dublin. Won success the hard way—paid for his own college education by working as secretary to its president of Alabama University, and sold hamburgers just before he got his wireless job. He has also been in *Come Back to Me*, *Colonel Effingham's Raid*.



Derek Bond, chosen to star in "Nicholas Nickleby," made his film debut in "The Captive Heart."

Below: Muriel Pavlow, who played her first adult leading role in "Night Boat to Dublin" at the age of twenty-three.



Michael Dunne.

June Lockhart.



Barry Sullivan made his film bow in a short entitled "We Refuse to Die."



Peggy Cummins had appeared in thirteen plays at the Gate Theatre, Dublin, before she came to win overnight fame on the West End stage.

PEGGY CUMMINS is the attractive little Irish actress who went to Hollywood in 1945 to play the much-discussed leading role in *Forever Amber*. Daughter of a Dublin journalist, she studied at the Abbey School of Ballet in Dublin, and has been acting since she was eight years old. Made her film debut at the age of thirteen in *Dr. O'Dowd* at Warner's, Teddington. Recent films: *Salute John Citizen*, *Old Mother Riley Detective*, *Welcome Mr. Washington*, *English without Tears*.

PETER LAWFORD is the son of Lieutenant-General Sir Sidney Lawford. It was assumed that he would follow his father into the Army, but from childhood it was plain that he wanted to be an actor. As the result of a letter of introduction, he made his film debut at the age of seven in *Old Bill*, and did a few odd roles on the Continent and in America. In 1937 his parents settled in California, and he began his career in earnest. Films include: *The Picture of Dorian Gray*, *Son of Lassie*, *Two Sisters from Boston*.

BONAR COLLEANO made his name on the screen in his first film role, that of Bombardier Joe the impudent American in *The Way to the Stars*. He comes of the famous circus family (they were Sullivans three generations ago), was born March 14th, 1924, in New York, and at the tender age of six weeks toured with his parents. Recently in *Wanted for Murder*, *Top Secret*.

JIM BANNON was born in Kansas City, Missouri, on April 9th, 1911, of Irish parentage. For ten years he did radio work, then a Columbia executive saw him during a broadcast and a contract followed. Films: *The Soul of a Monster*, *Sergeant Mike*, *The Missing Juror*, *Tonight and Every Night*, *I Love a Mystery*, *Out of the Depths*.

ANN BLYTH began her acting career at the age of five, when she started broadcasting. Films: *Chip off the Old Block*, *The Merry Monahans*, *Bowery to Broadway*, *Babes on Swing Street*, *Mildred Pierce*, *Danger Signal*.



Ann Blyth.

Peter Lawford.



Bonar Colleano.



Jim Bannon.



CHARLES KORVIN. Came to the screen from the New York stage, where he was playing in "Dark Eyes" under his own name of Geza Korvin. Made his film bow as the suave French jewel thief in *Enter Arsene Lupin*, and has since been in *This Love of Ours*, *Scarlet Street*.

ELEANOR PARKER. The daughter of a Cleveland professor, she started her stage career when she was ten. She has brown hair and eyes, is five feet six inches tall, and has a deep, rich voice. Films: *Mission to Moscow*, *Crime by Night*, *Busses Roar*, *Between Two Worlds*, *The Very Thought of You*, *Hollywood Canteen*, *Forever in Love*, *Of Human Bondage*, *Never Say Goodbye*.

RICHARD LONG won fame overnight as Claudette Colbert's son in *Tomorrow is For Ever*. He was born in Chicago, December 17th, 1927. His second film was *The Stranger*.

VIRGINIA WELLES was eighteen years old when she won the role of Shirley Temple's sister-in-law in *Kiss and Tell*. Blue-eyed, with light-brown hair, she is the daughter of a theatre owner in Wausau, Wisconsin.



Charles Korvin

ALFRED DRAKE (centre below) made his film debut in *Tars and Spars*, as co-star of Janet Blair and Marc Platt, with whom it was a reunion, since they had acted together on the stage in "Oklahoma," a popular Broadway musical show.



Eleanor Parker



Richard Long



Glenn Langan, whose work in "Something for the Boys" marked him for bigger and better roles.



Angela Lansbury, recently in "The Harvey Girls."



Joan Loring.

Trevor Howard.



GLENN LANGAN first attracted notice as the young officer who fell in love with Carole Landis in *Four Fills in a Jeep*. Since then he's been in *Melody Inn*, *Wing and a Prayer*, *In the Meantime Darling*, *A Bell for Adano*. Tall and fair, he was once a doorman at Grauman's Chinese Theatre in Hollywood. He went to Hollywood via his first Broadway leading role in "A Kiss for Cinderella."

ANGELA LANSBURY is the talented granddaughter of a famous political figure, George Lansbury, and the daughter of Moyna McGill, herself well known on stage and screen. Born in London on October 16th, she is fair-haired and dark-eyed. Went to America to escape the blitz, and made her film debut in Hollywood in *The Murder in Thornton Square* as the Cockney housemaid, her success in this role bringing her parts in *The Picture of Dorian Gray*, *National Velvet*.

TREVOR HOWARD is a Canadian Scot, born in Ontario, who has been heading for stardom rapidly during the past two years. A stage actor, with London experience, he served in the Army for three years, and won the Military Cross with the Airborne Division. Came to the screen in a small part in *The Way Ahead*, following this with the role of the Station Commander in *The Way to the Stars*, *Brief Encounter*.

JOAN LORRING won acclaim for her performance as the Cockney trouble-maker in the Bette Davis starring picture, *The Corn is Green*, having previously appeared in *Song of Russia* and *The Bridge of San Luis Rey* without causing much commotion. Born in Hong Kong, on April 17th, 1926, she has chestnut hair and hazel eyes and is five feet two inches tall.



Adele Jergens.



Signe Hasso.



Jean Heather.

ADELE JERGENS (The "Eyeful") had her first leading role as the princess in *A Thousand and One Nights*, with Technicolor doing justice to her spectacular fair beauty and brown eyes. Tall and stately, she was born in Brooklyn, and became a cabaret entertainer in Europe and South America. Then she became a model by day and Gypsy Rose Lee's understudy by night, which led her to Hollywood. Her second leading role was in *Some Call it Love*.

SIGNE HASSO is the petite, red-headed actress who made her Hollywood bow in *Assignment in Brittany*. Born in Stockholm, she was a European stage and screen star before going to America in 1940. Films: *Heaven can Wait*, *The Story of Dr. Wassell*, *The Seventh Cross*, *Johnny Angel*, *The House on 92nd Street*.

JEAN HEATHER (real name Hetherington) first won notice as the wayward girl in *Going my Way*. Born February 21st, 1921, in Omaha, Nebraska, she is brown-haired, hazel-eyed, five feet four inches tall. Films: *Double Indemnity*, *Our Hearts were Young and Gay*, *The National Barn Dance*, *Murder He Says*.

DALE EVANS is climbing to fame via the route that many now famous screen stars have trodden—Westerns. Born in Uvalde, Texas, she is green-eyed, red-headed, and only five feet two inches in height. Recent films: *Song of Nevada*, *Lights of Old Santa Fe*, *Bells of Rosarita*, *Don't Fence Me In*.

Dale Evans.

CAROL RAYE (real name Kathleen Corkrey) was born in London, daughter of a naval officer. Educated in England, Malta and Bermuda, her early ambition was to become a teacher, but while studying dancing, an audition started her on a stage career. Film debut in *Strawberry Roan*, followed by *Waltz Time*.

KIRBY GRANT came to the screen via stage and radio, and after a rather slow start, has been making considerable headway. Of Dutch and Scottish descent, he was born in Butte, Montana on November 24th, 1914, has brown hair and eyes and is six feet one inch tall. His films include *I'll Remember April*, *Penthouse Rhythm*, *Ghost Catchers*, *Babes on Swing Street*.

JEFF DONNELL's twinkling brown eyes and pert nose were first seen on the screen in *My Sister Eileen*. Born on July 10th, 1921, in a boy's reformatory in South Windham, Maine. Won a film contract when she had scarcely started her stage career, and her recent films include *Over 21*, *The Power of the Whistler*, *Tars and Spars*.

DONNA REED was given a contract by M.-G.-M. as soon as she had left Los Angeles City College, where she was educated. Born in Denison, Iowa, she has golden-brown hair, brown eyes. Recent films: *See Here Private Hargrove*, *The Picture of Dorian Gray*, *They were Expendable*.

Donna Reed.

Jeff Donnell.

Carol Raye.



Kirby Grant.



Janis Paige.



Larry Parks.



LESLIE BROOKS, blonde, blue-eyed and beautiful, has found that villainy pays. Born in Lincoln, Nebraska, on June 13th, 1922, the daughter of a violinist, she began to earn her living by posing as a beautiful killer for the covers of horror magazines. And her screen career has blossomed with her playing of beautiful but bad types in such films as *Cover Girl*, *Nine Girls*, *Tonight and Every Night*, *Memory for Two*.

JANIS PAIGE (real name Donna Mae Jaden) was born in Tacoma, Washington, September 16th, 1922. She has red-brown hair and green eyes. Roles in high school operettas gave her a taste for acting, and it was as a singer that she attracted the attention of Hollywood talent scouts. Films: *Bathing Beauty*, *Hollywood Canteen*, *The Time the Place and the Girl*, *Her Kind of Man* (her first starring picture).

LARRY PARKS has been climbing to star parts since 1941, when he made his film debut in *Mystery Ship*. He reached stardom in the role of Al Jolson in the film of Jolson's life. Born in Olathe, Kansas, he stands five feet eleven inches, and has brown hair and eyes. Studied medicine at the University of Illinois, got his B.Sc., then took to a theatrical career. J. Edward Bromberg got him his first chance in New York. Recent films include *Sergeant Mike*, *She's a Sweetheart*, *One against Seven*, *The Racket Man*, *Renegades*.

VANESSA BROWN is an eighteen-year-old Viennese, daughter of Professor and Mrs. Brind. It was as Tessa Brind (her real name is Smylla Brind) that she made her first film appearance in *Youth Runs Wild*, and under this name she appeared on the stage at the age of thirteen in "Watch on the Rhine," in which she acted for three years. Her first claim to public fame, by the way, was as one of the "Quiz Kids," the popular American child brains trust radio show. Films: *Girl of the Limberlost*.

GEORGE MACREADY came to the screen with fifteen years' stage experience and a famous actor in his ancestry. Born in Providence, Rhode Island, he is fair-haired, blue-eyed, stands six feet one inch. Since his debut in *Commandos Strike at Dawn*, he has played a wide variety of unusual character roles, recent films including *I Love a Mystery*, *The Conspirators*, *One against Seven*, *The Fighting Guardsman*, *The Bandit of Sherwood Forest*, *My Name is Julia Ross*, *Gilda*.

PETER GRAVES is making his mark in British pictures. Born on October 21st, 1911, in London, he has dark-brown hair and blue eyes. Educated at Harrow, he worked at an estate agent's and Lloyd's before beginning his stage career in 1934 in a Cochran revue. Recent films are *Give us the Moon*, *I'll be your Sweetheart*, *Waltz Time*, *Gaiety George*.

NANETTE PARKS made her film debut in a "bit" in *Over 21*, which won her a leading role in *Snafu*. Of English, Scottish and Irish descent, she is a blue-eyed redhead, from the University of Minnesota.

JEAN PORTER is another redhead on her way up. Tiny and vivacious, she hails from Cisco, Texas, and is only five feet in height. You've seen her in *The Youngest Profession*, *Bud Abbott and Lou Costello* and *Lou Costello in Hollywood*, *Early to Wed*, *What next Corporal Hargrove*.



George Macready.

Top right :
Vanessa Brown.



Leslie Brooks.



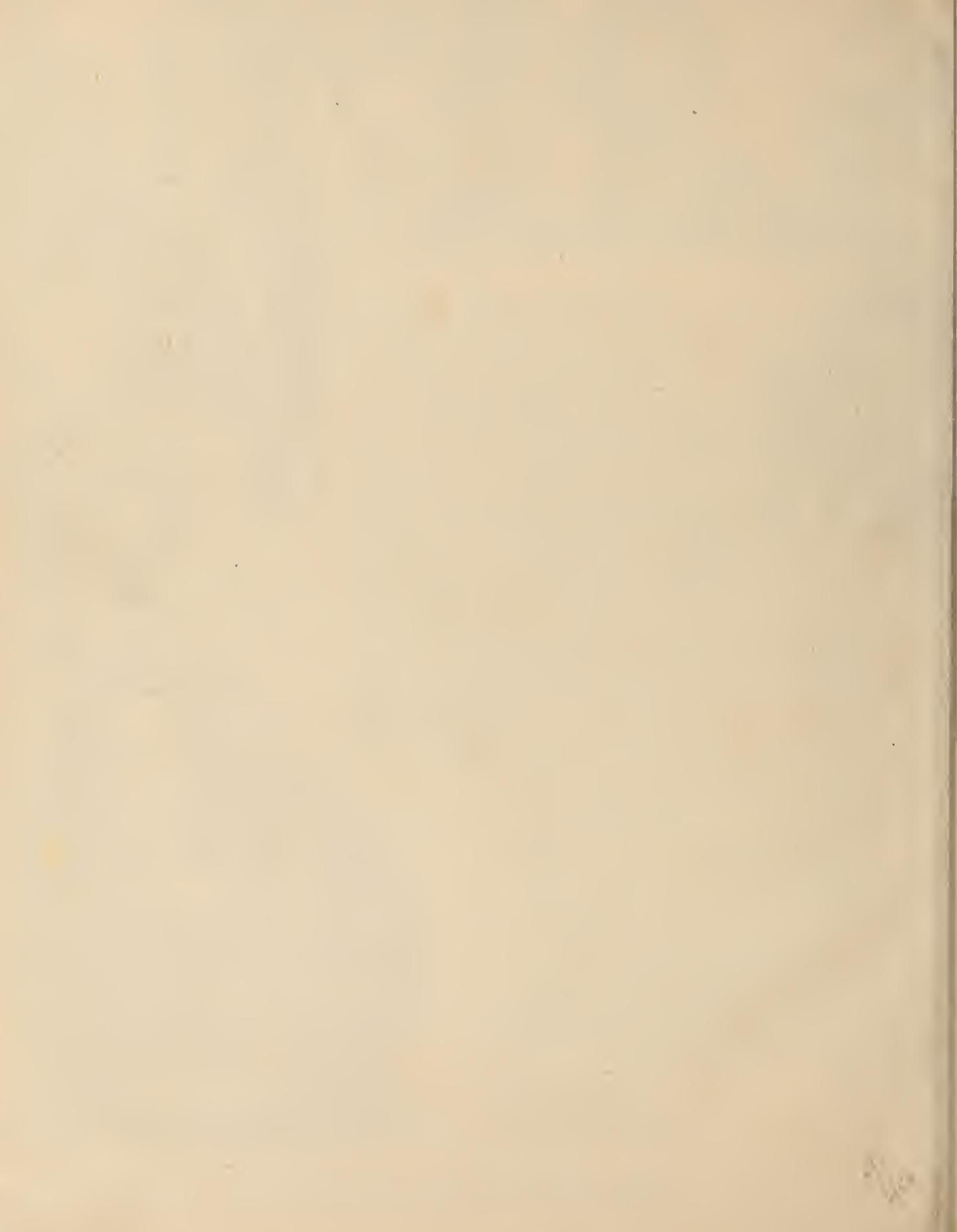
Nanette Parks.

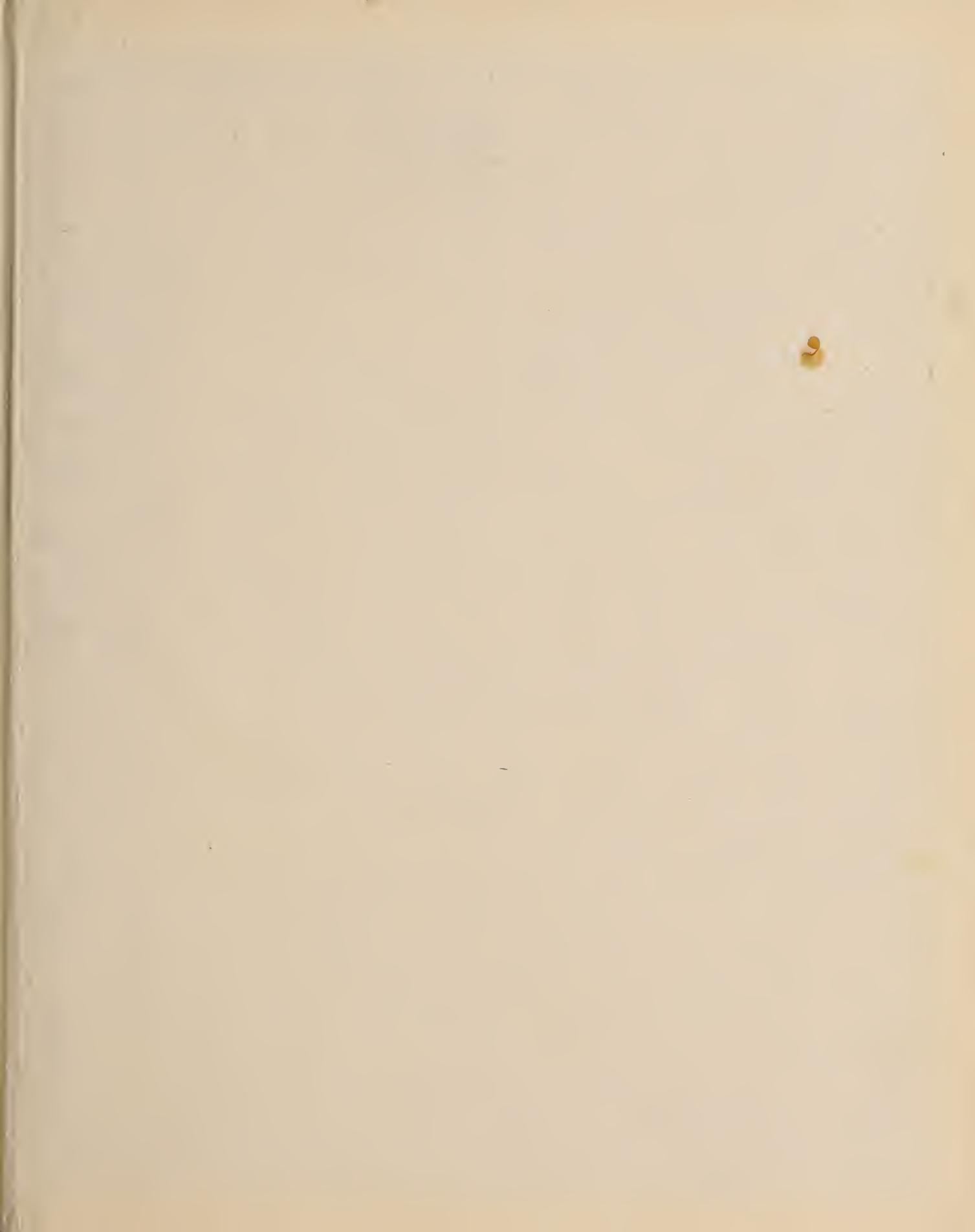


Jean Porter.

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The Paper for People who go to the Pictures.





Growing up on-



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