

PICTURE SHOW

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Picture Show ANNUAL

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Cyd Charisse and Margaret O'Brien in "The Unfinished Dance."
(M.-G.-M.)

Our Cover Picture: David Niven in "Bonnie Prince Charlie."
(London.)

1912—"David Garrick" was made at the Hepworth Studios. The scene is the famous inn, "The Cheshire Cheese." W. G. Saunders is on the left, as Dr. Johnson, at the table are Sir Charles Wyndham, in the title role, and Hay Plumb, who directed the film and took the part of Billy Banter.

Below: Cecil Hepworth, a snapshot taken during the 1914-1918 war.



TEN - TWENTY -

Those Were the Days—

present. Cecil Hepworth is in London as it is Thursday and his day for attending his London office. His absence, however, means that there will be no interior photography and, therefore, the comedy must be written for exteriors only. This dictates the line of research through the comic papers.

Presently Johnny Butt is out of his chair and the scenario, production, editorial and casting departments have been in conference for six and a half minutes. Back to the studio for the cameraman and Vi Hopson—"Outdoor costume, please—what, Alma Taylor doing nothing? Come on—print frock—sunbonnet—something in the village." To horse and away.

On the lawn of the "Red Lion" by the river at Shepperton, Boy meets Girl. Next scene a country lane. Cut the country lane—do the scene in a punt—there are a dozen punts moored next door. Knock off for lunch for all the stars. New crusty loaves—a pound or so of glorious cheese—ample butter—one knife—beer and soft drinks.

More acting. Johnny Butt falls in the river—very funny. Harry Buss and Thurston Harris both fall in the river—funnier still. Hay Plumb in a moment of excitement nearly falls in the river, but he saves himself. This is fortunate as an artiste can be cut out of the rest of the story and sent back to change, but the director is expected to remain with the company. Five o'clock and a cup of tea. The cast has never gone far from the "Red Lion" all day. Two more scenes and, as Canio remarks, "the comedy is ended."

And so *A Wife For a Day* was born.

Two extra artists were employed on the spot. The "Red Lion" waiter, who looked like a waiter, behaved like a waiter, and who, in fact, *was* a waiter, gratefully accepted his fee of half-a-crown. The boatman's little boy who, away from school because he had "spots," played the part of a boatman, and his fee sent production costs rocketing another shilling.

Two four-wheelers had conveyed the company to

ONE fine day—not from the opera but from the past—one of the well-remembered happy days of the care-free infancy of the films . . .

One fine day, then, in the summer of 1910, in the front yard of the Hepworth Studios at Walton-on-Thames might be seen, possibly, Harry Buss, Thurston Harris, Harry Gilbey, almost certainly Johnny Butt and without a doubt Jack Raymond, and with them Hay Plumb, carrying under his arm the script of the drama then in production.

Across the way in her house in Hurst Grove, Vi Hopson is busy with her housework until such time as Gladys Silvani, the leading lady, arrives. But Gladys is a hard-working girl in the Gaiety Chorus, and has an unexpected rehearsal, and when this dire news filters through to the waiting company it is realised that the drama is held up for that day.

Undismayed, the company, with the exception of Vi, who is given the tip to carry on with her chores, moves off to the local hairdressers' saloon where they seize squatting rights, by virtue of Johnny Butt requesting a shave, and proceed to pore over the back numbers of "Chips" and "Comic Cuts."

With a gay disregard of all authors' rights they concoct between them a comedy suitable to the style of all



Chrissie White and Henry Edwards in "The Naked Man," an early silent British film.

In circle: Violet Hopson, the first villainess to become so popular that she changed to starring roles, winning her greatest popularity in films with a racing background.



THIRTY-FORTY-

Hay Plumb Recalls the 1910's

Shepperton in the morning, but as three artistes had walked back to the studios wet through, only one cab was needed to take the rest back. Had the river scenes been taken in the Cotswolds the film would have been more expensive, but as it was, *A Wife For a Day* cost exactly five pounds in salaries, transport and film-stock, and it sold twenty-five copies!

Let us march on with time to 1912. Thirty-six years ago. It sounds so remote, and the years pass so swiftly that a film fan of 1948 may be forgiven if he or she imagines that it was an age of long side-whiskers and crinolines.

On the opposite page is a "still" of the silent film of *David Garrick* taken at the Hepworth Studios in 1912.

It shows the interior of the famous "Cheshire Cheese," in Fleet Street, and is an early example of a set being solidly built instead of painted on "flats."

Authenticity was beginning to assert itself, the "Cheshire Cheese" was visited by the Art Director and Producer, no doubt to their satisfaction, the two heavy settles were made in the studio workshops instead of being borrowed as usual from the "local," the fireplace was copied from the genuine article, and the furniture was selected with a view to its appropriateness.

Sir Charles Wyndham as David Garrick is seated on the left of the table, while Hay Plumb on the right, as Billy Banter, silently insults him.

Asleep on the settle at the right is James (Jimmy) Blakeley, a well-known stage star of the day. An interesting personality occupies the settle on the left in the form of W. G. Saunders as Doctor Johnson. Bill Saunders was probably the first Art Director appointed and paid as such in a British studio. Robert McMahon as Boswell stands meekly by.

Chrissie White was the Ada Ingot, and very lovely she looked. There must have been a difference of fifty years in the ages of David Garrick and Ada Ingot in the film, but nobody seemed to mind. Chrissie was a film star, Sir Charles was one of our leading actors, knighted for

his services to the stage, and both were known to the play-going public in their own capacities.

Mary Moore (who became Lady Wyndham) had appeared in the play at the Criterion Theatre and it was she who suggested that "one of the Hepworth pretty girls" should play her part in the film version.

Fan mail existed then to a mild extent, but the private lives of the 1912 stars remained their own affairs. Not a single one of them possessed a swimming-pool, those who married appear to have done so only once, they could pay a visit to London without invoking the aid of Scotland Yard and their opinions on world affairs—if they held any—were not reported in the Press.

The writer took a current girl friend to an Oxford Street picture house, and in the darkness bought a shilling box of chocolates. When their eyes became accustomed to the gloom they beheld his own face on the lid of the box. The audience remained calm, the usherette of the period maintained a sublime indifference, the doorkeeper was unshaken. Such was Fame.

Thirty-five years ago the "Yes-man" had not been invented. When Hay Plumb wrote the script of *David Garrick*, it was turned down flat by Sir Charles in his suite at the Hyde Park Hotel one afternoon and accepted two days later when certain commas had been inserted, although Plumb insists that he made no alterations whatever. He then proceeded to compile the scenario, direct the film, play Billy Banter, fight the duel, order the four-wheeler to meet Sir Charles each morning at Walton Station—and take him back in the evening in time to play "Garrick" in London, and find locations for the exterior scenes.

It was a longish film for 1912, it must have run three quarters of an hour; but its director never saw it, and this picture is his only souvenir. Those were the days.



Top left: Valerie Hobson, Conrad Veidt, Hay Petrie and Charles Victor in "Contraband."

Michael Redgrave, Margaret Lockwood and Emyln Williams, with director Carol Reed (who recently made "Odd Man Out"), ready to start a scene in "The Stars Look Down."



Where are they all now? "Out, out, brief candle." One thing is certain—two years later every man in that "still" was away at the First World War, with the single exception of Sir Charles—but that gallant old gentleman may be excused for he had already served as a surgeon in the American Civil War!

Between Two Wars

1914—in the British studios, the newly-lit arc lamps burned dimly. Their 120,000 candle power gave but little light. Although in 1912, the Hepworth studios were ahead of many American ones, and they had also produced a full length version of *Oliver Twist*, and a year later, a full length version of *Hamlet*, starring Sir Johnston Forbes-Robertson, with his wife, Gertrude Elliott, as Ophelia, for which Elsinore Castle was built on the cliffs at Lulworth Cove (interiors were shot at Walton), the war changed everything. A few propaganda films were made during the 1914-1918 war, but little else. And by 1918 America had virtually a monopoly of the world's market.

In 1919 the Gainsborough studios at Islington opened. They were originally built as a sub-station for the world's first electric underground railway, which was opened in 1890. More than two hundred films have been produced in them since then, but like all our studios, they have had their ups and downs. The Twickenham studios at St. Margarets-on-Thames were also working then. But those war years cost us dear in the film market. The public, for the last five years brought up on American films, had acquired a taste for them. Hollywood had improved its methods and expanded. British pictures, made in small studios, with inferior equipment, five years leeway in technical development, and new brains and talent to recover, and nothing like the financial backing, could not put up a real fight. We struggled along, watching our young players snapped up by Hollywood, occasionally striking a



Laurence Kirchin, Mavis Villiers, Gordon James and Gordon Harker in "Saloon Bar."

Above: Michael Wilding and Sydney Howard in "Tilly of Bloomsbury."



Paul Robeson, Edward Chapman and Clifford Evans in "The Proud Valley."



James Harcourt, Margaret Lockwood, Rex Harrison, Paul von Hernald (later Henreid) and Irene Handl in "Night Train to Munich." Denham Studios seen from the air.



winner, and gradually tenacity, ingenuity and hard work began to tell. You did not hear quite so often the expression "if it's a British film, let's go somewhere else." The world slump of the late nineteen-twenties arrived with the inevitable consequences. Companies failed, work was suspended, but still films were made and still the quality improved. And talkies brought new hope, if new difficulties, to the situation. In 1927 the British International Studios at Elstree opened, and there, in 1929, Alfred Hitchcock made the first British talkie, *Blackmail*. At Islington, Henry Ainley made his talkie debut reciting *In Flanders Fields* in a short made by Gainsborough for Armistice Day. And the same year, so rapidly was the language difficulty realised and experiments begun to overcome it, Arnold Bennett's *Piccadilly* was produced in three languages, the world's first trilingual talkie. At the bottom of the cast in the English speaking version, by the way, was Charles Laughton as *A Continental Visitor*. He ate his way steadily through the film—it was all he had to do.

There was a frantic rush to wire studios for sound recording, a rush as great as the cinemas to wire for reproduction. Our own stage stars found themselves in unprecedented demand, plays were snapped up and photographed practically as they were written, with little thought for the art of the cinema and the great mobility of the camera.

In 1930, among the stage stars who appeared on the screen were Colin Clive, who starred in *Journey's End*, Sir John Martin Harvey in *The Lyons Mail*, Beverly Nichols and Seymour Hicks in *Glamour*, Tom Walls and Yvonne Arnaud were a popular team, Ivor Novello, already popular in silent films, strengthened his hold in talkies, Evelyn Laye made her talkie debut in *The Luck of the Navy*, Emlyn Williams, Jessie Matthews, Gracie Fields, George Robey—they were



Barbara Mullen, Michael Redgrave and Albert Lieven in "Jeannie."

Above, centre: Robert Newton, Rex Harrison and Wendy Hiller in "Major Barbara."

Right: Vic Oliver, Graham Moffatt, Ben Lyon and Bebe Daniels in "Hi Gang!"



Leslie Howard (centre) as the English professor, disguises himself and effects an entry into the Gestapo headquarters themselves. A scene from "Pimpernel Smith."



all appearing in films as well as on the stage.

In 1931, the Ealing Studios opened, and Basil Dean began production there.

By this time, the Quota Act was working, which made it compulsory for British exhibitors to show a certain percentage of British made films in their programmes during the year. The effect was not entirely what had been anticipated, for there were too many cheap and shoddy films made merely for the purpose of fulfilling the letter of the law, too few made in the spirit. In 1933, Alexander Korda made *The Private Life of Henry VIII*, starring Charles Laughton as the King, surrounded by a bevy of promising

Left: Michael Redgrave as Kipps and Phyllis Calvert as his faithful sweetheart to whom he returns after an uncomfortable whirl with a lady in higher society—a scene from the talkie version of "Kipps."

young newcomers, nearly all of whom have since made their mark—among them Robert Donat, as Culpeper, Wendy Barrie, Merle Oberon, as well as tested and tried performers such as Elsa Lanchester as Anne of Cleves. This film began a new boom, for it had a remarkably successful showing in America. And some extraordinarily good films were made during the succeeding years—films such as *I was a Spy*, *The Wandering Jew*, *The Constant Nymph*, *Chu Chin Chow*, *Jew Suss*, the series of Aldwych farces, with Tom Walls, Ralph Lynn, and Robertson Hare, *The 39 Steps*, *Tu.lor Rose*, *Rhodes of Africa*, *Wings of the Morning* (the first Technicolor film to be made in this country), *Elephant Boy*, *South Riding*, *For Ever England*, *Fire Over England*, *The Man Who Could Work Miracles*, *The Divorce of Lady X*, *The Citadel*, *As You Like It*—a wide variety of subjects, in which appeared stars of renown both from the Continent and Hollywood, for producers were dreaming of markets in both places. We had singers such as Tauber, Chaliapin, Gigli, Paul Robeson;

John Gielgud as Disraeli and Diana Wynyard as his wife, in "The Prime Minister." You may remember that George Arliss previously starred as Disraeli.

American stars Bebe Daniels and Ben Lyon, Walter Huston, Douglas Fairbanks Jr.; Continental stars such as Maurice Chevalier, Annabella, Gitta Alpar, Elisabeth Bergner, Anton Walbrook—all added to the prestige of British pictures, which was slowly but steadily rising. In 1937 we were trying to break into the American market by using a larger number of Hollywood stars, such as Richard Arlen, Richard Barthelmess, John Lodge, Cary Grant, Douglass Montgomery, Ann Harding, and Basil Rathbone. In 1938, Marlene Dietrich came here to make *Knight Without Armour*, with Robert Donat at Denham. Buddy Rogers and June Clyde were making musicals for B.I.P., and Robert Taylor arrived to star in M.-G.-M.'s *A Yank at Oxford*. In 1939 we had American crooner Kenny Baker starring in the only Gilbert and Sullivan opera to be filmed—*The Mikado*, which was made in Technicolor.

John Mills, Roy Emerton, Robert Donat and Leslie Bradley, in the scene in which Pitt's carriage is attacked by hired thugs in "Young Mr. Pitt."

Anton Walbrook plays the Warsaw Concerto to Sally Gray in "Dangerous Moonlight."



Events on the Continent had cast their shadows upon us—some of the greatest men in many professions had fled before the Nazi threat to freedom of thought and expression, and both England and America had benefited by receiving them, some compensation for receiving many others they could well have done without. On that fateful September morning, the nation waited for hell to be let loose. Cinemas were closed, studios were closed. Once again the promising British film baby, so nearly strangled at birth, seemed to be facing extinction.

But this time, the value of the film as propaganda, the value of its entertainment to keep up morale and various other factors were taken into consideration. Production suffered, of course, but during those war years, we produced some of the finest films in the world.

This statement is made not in a boastful spirit. Hollywood had become divorced from the realities of life, too dazzled by its own glitter and glamour to realise that only by recognising the fundamental truths of life and expressing them in one way or another, can art really live. Here we were plunged into the midst of life's grimmest realities, our way of life and our religious beliefs challenged and threatened. The spirit of the nation was breathed into the films it made, and their very vitality and reality showed up the tinsel and tawdry trappings which Hollywood was seeking to display as realities.

Many of the studios were requisitioned by the Government. Denham Studios, opened in 1936, the largest studios in the country, with seven stages and grounds covering a hundred and sixty acres, functioned throughout the war, even though eighty-seven offices were destroyed and a recording theatre put out of action, but Pinewood Studios, opened about the same time, and about three-quarters the size of Denham, were requisitioned, and the R.A.F., Army and Crown Film Units worked there throughout the war. The Associated British Studios at Elstree, opened in 1927, were also requisitioned, and used as an Army Ordnance Depot.

Even in the studios that were not requisitioned, work was often necessarily restricted because space was used for other purposes. Teddington Studios became a storehouse for all Warner Bros. pictures, British and American alike, which were sent out of London on Home Office instructions. It needs no imagination to discover the reason for these instructions.

Rosamund John as Mrs. Mitchell and Leslie Howard as R. J. Mitchell, with Rosalyn Boulter and David Niven in "The First of the Few."



Nova Pilbeam, Alfred Drayton and Robertson Hare in "Banana Ridge."



Keeping up the morale in the Tube shelter while the bombs fall overhead—Elsie and Doris Waters in "Gert and Daisy's Week-end."

Right: Anna Neagle as Amy Johnson, the famous woman pilot, and Robert Newton as James Mollison, whom she met in the course of her flying career, and married—a scene from "They Flew Alone."



Right: Clifford Evans, Gordon Cameron Jackson and Tommy Trinder in "The Foreman Went to France."





Deborah Kerr, Roger Livesey and David Ward in "The Life and Death of Colonel Blimp."

Michael Redgrave is accused by James Mason of trying to run away from life's responsibilities, in this scene from "Thunder Rock."



Left: James Mason and Margaret Lockwood in "The Man in Grey."

One bomb or a few incendiaries on the area round Wardour Street and Soho Square, an area of narrow streets and a large proportion of old buildings, packed from floor to ceiling with celluloid film, could well have started a fire large and fierce enough to have destroyed half London, apart from acting as a beacon to which enemy bombers could have returned and destroyed the other half.

All the existing programmes had to be scrapped or largely altered, for not only was it impossible to send location units abroad to film scenes or backgrounds, but conditions and the temper of the people had changed.

Still we produced films, and many of them have been reissued during the past two years. Some of them deserved this, not only on their merit, but because during the war, so many picture-goers missed the opportunity of seeing them—men and women in the Forces, especially those serving abroad, those engaged in war work in which long hours and shift times made it impossible for them to see many films, and, of course, the bombs and the blackout kept thousands indoors at nights. Many fine films thus had poor audiences through no fault of their own.

The first propaganda or documentary film to be made was *The Lion has Wings*. Starring Ralph Richardson and Merle Oberon, it included actual pictures of R.A.F. men on their return from a raid on Kiel, which was one of the earliest R.A.F. objectives. It was remarkable for its rapidity of production and the speed with which it was released as soon as it was made.



Below: Noel Coward and Celia Johnson as the commander and his wife, with their screen children, in "In Which We Serve."

Jane Baxter and Clifford Evans in "The Flemish Farm."





Laurence Olivier, as King Henry, addresses his soldiers before the Battle of Agincourt. A scene from "Henry V."



Above, right: Pat McGrath, Guy Middleton, Alfred Drayton, Valerie White, Richard Bird, Françoise Rosay and Tom Walls in "The Halfway House."

The first year of the war will always be remembered as the "phony" war, when we all waited for something to happen. After the first paralysed few weeks, when nobody knew quite what to expect, but everybody expected something like an immediate and gigantic blitzkrieg, even worse than that which had been suffered by Poland, when we expected attack by sea and air, with parachutists dropping in by the thousand and submarines and strange craft disgorging other thousands of soldiers, to say nothing of poison gas and germ warfare, the studios began to reorganise themselves, and adjust their changed situation to the changes round them. Many of their skilled men were called up to adapt their skill to uses in the photographic, camouflage, and other sections of the three Services. Cinemas, closed by Government order to prevent the congregation of crowds, which could have made mass destruction and panic easier for the enemy, reopened. Life resumed a course as normal as possible in an unreal way.

During the first year of war, we saw in the cinemas *The Stars Look Down*, the film version of A. J. Cronin's novel about mining conditions, in which Michael Redgrave, fresh from his screen successes in *The Lady Vanishes* and with Elisabeth Bergner in *A Stolen Life*, played one of the leading roles with Emlyn Williams and Margaret Lockwood, who was also seen in *Night Train to Munich*, a film of the escape of a Czechoslovak munitions magnate to England, and a Gestapo plot to get him back through his daughter. It

Right: Googie Withers, Roland Culver, Beatrice Lillie and Clive Brook in "On Approval."



Above: David Niven, Billy Hartnell, Stanley Holloway, John Laurie and Jimmy Hanley in "The Way Ahead."

Right: On the morning of July 6th, 1944—Stage 2 at the Warner Bros. Teddington studio. The V1 and blast did most of the damage here, although burning oil from the storage tank added its quota of destruction.



was made at Shepherd's Bush, and in the leading roles were Rex Harrison and Paul von Herrried, who later changed his name to Henreid.

In this film Basil Radford and Naunton Wayne continued their brilliant team work as Charters and Caldicott, the couple of obtuse English first seen in *The Lady Vanishes*, who were always sublimely oblivious to the desperate deeds that were going on round them, although they occasionally became conscions that things were a little odd.

At Denham, Conrad Veidt starred as a Danish merchant navy captain in a film even more topical, exciting, excellently made and acted, *Contraband*, which dealt with the Royal Navy's vigilant watch for ships that might try to run the contraband control and take into Germany the vital ores and elements she needed for munitions of war, of which we were determined to starve her. As a contrast, there was Sydney Howard to provide laughter in a new version of *Tilly of Bloomsbury*, which was notable for having in it, as Tilly's brother, a young actor named Michael Wilding. Tilly herself was played by Jean Gillie. And Ealing Studios gave us *Saloon Bar*, a thoroughly entertaining thriller of the timeless kind in which Gordon Harker, who a few years before had created a furore as the holiday-making super-refined Cockney in *Rome Express*, played the leading role. Among the excellent cast was Helena Pickard (Mrs. Cedric Hardwicke in private life, and now Lady Hardwicke).

THE following year, 1941, although by then bombing had started and film-making was done between rushes for shelter and the noise of sirens, guns and aircraft engines interfered with recording, we saw some very fine films, including the Denham-produced unexpected success, *Dangerous Moonlight*. It was a story of a Polish composer who had joined the tiny, gallant Polish Air Force, and on leaving ruined Poland, was torn between his desire to fight for his country and the knowledge that he could use his beloved music to spread the hatred of Nazi rule. It was made cheaply enough, but it had inspiration and sincerity and fire. It was a problem repeated in many variations and in many minor ways, and Anton Walbrook gave one of the finest performances of his career in it. It also brought a success even more overwhelming and unexpected to the Warsaw Concerto, composed, in the film, by the hero while the Germans were blotting out Warsaw, and the Polish Air Force was first reduced to a mere handful of aircraft and then rendered impotent for lack of petrol and ammunition. Sally Gray, then starting her climb to fame, was the American girl who married him and loved him, but could not understand his itch to fight when he could live in comfort and earn money for his country.

At Denham, also, Leslie Howard produced *Pimpernel Smith*. The chief character, a modern Scarlet Pimpernel,

An aerial view of Pinewood Studios.



Right: Celia Johnson and Trevor Howard in "Brief Encounter."



Below: The director goes through a scene with Flanagan and Allen and Gordon Richards for "Dreaming."



Right: James Mason in (cap), Dennis Price and Margaret Lockwood in "A Place of One's Own."



Below: Tessie O'Shea and Sid Field in "London Town."





Morland Graham, with Geoffrey Hibbert as his son, Clive Brook and Moire Lister in "The Shipbuilders."



Griffith Jones, Jean Kent, Rex Harrison and Joan Maude in "The Rake's Progress."



Left: Rex Harrison was also star of Noel Coward's "Blithe Spirit," and is seen on the left in one of the series of embarrassing situations which the mischievous ghost of his first wife (Kay Hammond) involves him in with his second wife (Constance Cummings).

was an apparently harmless English University professor. It had a unique merit—one that I have not since noticed in any other film—it propounded the theory that to save the lives of one or two great men was of far more value to their country and to the future of the entire world than the saving of many other lives. Leslie Howard was the professor who enjoyed spending his vacations in this way, smuggling great and talented men threatened by Nazi oppression out from under the very noses of the Gestapo. You may recall the aplomb with which he extricated himself, the men he saved and those who helped him, from the tight corners into which his activities led him, and his gorgeous masquerade which hoodwinked Gestapo officials.

The loss to the world—not merely the film world—of this fine actor and finer thinker, was one of those things that cannot be assessed in terms of pounds and dollars. It is measured in wisdom and human understanding, in belief in freedom and responsibility that are so rare a combination to-day.

In that same year Denham also produced *Jeannie*, which gave Barbara Mullen her great opportunity, and lightened our anxieties with its refreshing charm and comedy.

G. B. Shaw's *Major Barbara* was brought to the screen, also, with Wendy Hiller as the Salvation Army lass, of wealthy and disapproving parents, Rex Harrison as the young man who joined the Salvation Army not for salvation but for Barbara's sake, and Robert Newton as the bully she defied and conquered.

Michael Redgrave, who was Barbara Mullen's sweet heart in *Jeannie*, travelled from Denham to Shepherd's Bush to co-star with Diana Wynyard and Phyllis Calvert in the new version of *Kipps*, H. G. Wells' famous story of a young man's apprenticeship to the drapery trade, and his struggles to start his own shop. The film had previously been made as a silent film.

It was in this year, also, that we saw *The Prime Minister*, a film made at the Warner Studios at Teddington, with John Gielgud making one of his too-rare screen appearances as Disraeli, and Diana Wynyard playing opposite him.

1942

ANOTHER of our famous Prime Ministers was seen on the screen the following year—the younger Pitt, brilliantly portrayed by Robert Donat. 1942 was a year of biographical films, for we also saw Anna Neagle and Robert Newton as Amy Johnson and James Mollison, the famous flyers, Leslie Howard as R. J. Mitchell, the designer of the Spitfire, in *The First of the Few*, Tommy



James Mason and Ann Todd in "The Seventh Veil."

Extreme right: Michael Redgrave, Trevor Howard and John Mills in "The Way to the Stars."





Chips Rafferty in "The Overlanders."

Trinder in *The Foreman Went to France*, based on a real life adventure of a foreman sent from this country to save a certain part of vital machinery from a factory in France and destroy the rest when it became certain that it would otherwise fall into the hands of the advancing Germans.

This year also saw James Mason's budding career burst into spectacular bloom as Margaret Lockwood's co-star in *The Man in Grey*, the first of his sadistic hero roles. The finely produced, beautifully acted *Life and Death of Colonel Blimp*, in Technicolor, created a tremendous sensation. It was the story of a gallant officer who finds himself outmoded in thought and behaviour at the outbreak of this war. There was also a topical comedy starring Elsie and Doris Waters, in which the famous Gert and Daisy of radio fame had a high old time in Tube shelters and among the evacuees.

Below: Trevor Howard and Deborah Kerr in "I see a Dark Stranger."

Serious drama was first favourite in 1943. Most of the productions had war as a background or as the motive power of the story. In *The Flemish Farm*, Clifford Evans starred as a soldier who after the Dunkirk tragedy goes back to find the regimental colours which had been buried before the regiment left. A film of serious thought, inspiring and provocative, was *Thunder Rock*, which set out to show that nobody ever found peace by running away from war, either their own particular war, or a war in which their country was involved.

This year also saw the release of one of the finest war films produced, a film that captured the fighting spirit and pride of service, the greatness and moral strength of the Royal Navy as no other has done. It was Noel Coward's *In Which We Serve*. It was the story of a destroyer and of the men who sailed in her. Noel Coward himself played the commander, and nobody who saw the film can ever forget the speech that Celia Johnson, as his wife, made at the Christmas dinner-party held aboard the ship—the speech in which she said that every sailor's wife knows that she must be content with second place in her husband's heart, the "she" with whose surpassingly beautiful qualities no ordinary woman could hope to compete is his ship. And when the destroyer was sunk in the Mediterranean, during the Crete battle, do you recall the forlorn attitude of the survivors of her complement of officers and men? It was outstanding for its acting as well as its production, and inspired feeling—remember Bernard Miles as the chief petty officer writing home, or Richard Attenborough as the poor, pathetic little coward trying to strengthen himself with a drink at the bar, or John Mills as Shorty Blake?

1944. This was the year of *Henry V*, produced



David Niven, Kim Hunter, Marius Goring, Roger Livesey, and Raymond Massey in "A Matter of Life and Death."

Below: Stewart Granger, Vivien Leigh, Claude Rains in "Caesar and Cleopatra."



and directed by its star, Laurence Olivier. It was a film memorable for many qualities, among them the brilliance and originality of its settings, many of them clearly inspired by and cleverly adapted from the paintings of the period—the quaintly stylised settings of the walled garden of the French Princess, the towers and turrets of mediæval Southampton, the ships in which the English force sailed. Do you remember, then, how this style was forsaken, with the result that the full force and vigour of the Battle of Agincourt became doubly effective? The dignity and truth of the words, the nobility of the English language were given sincerity and fine feeling by the experienced cast, from Henry V himself, played by Laurence Olivier, down to the simple soldier thinking things over on the eve of the battle.

The soldiers in it were as real as the soldiers in *The Way Ahead*, in fact with the alteration that five centuries have made in the meaning of words and phrasing of speech, they could very well have been those very soldiers, so very little does human nature alter. David Niven was specially released from the Army to star in this film, a story of a group of soldiers whom we first see as a bunch of assorted conscripts, licked into shape by a sergeant whose opinion of them, that they're not a bad lot, seems to be unduly optimistic, until they face their first battle in North Africa. Stanley Holloway, who had not long embarked on a career as a character actor rather than a comedian, gave a grand performance as a resentful, lazy soldier who was always asking for trouble from the sergeant and having got it, promptly groused about being "picked on."

A film which tried sincerely to give both sides of a problem that was one of the sorest wounds in England between the two World Wars was *The Shipbuilders*. It showed clearly the pride in achievement and thought for his men of a shipowner who finds that through no fault of his own he is forced to close down his yards, and sell the business he has so proudly built up with honesty and integrity, as well as the view of the men who, also through no fault of their own, are thrown out of work.

The Halfway House was an exploration into the supernatural, made by the Ealing Studios. Its setting was a small country hotel, where we found an assortment of people who, it seemed, had reached a point in their lives at which life no longer held enough to make them want to live. How they all found there the courage and peace they sought, with the aid of the ghostly innkeeper and his daughter who had perished when the inn was destroyed by fire a year before, made enthralling entertainment. This film marked the British debut of the celebrated French actress, Francoise Rosay.

The same year, also at Denham, was made a

James Mason and Kathleen Ryan in "Odd Man Out."



Michael Redgrave, Richard Attenborough and Joan Greenwood in "The Man Within."



Left: Wendy Hiller, Nancy Price and Roger Livesey in "I Know Where I'm Going."

Harry Fowler and Douglas Barr, leaders of the "Blood and Thunder Boys," with Alastair Sim as the timid author in "Hue and Cry."



Dulcie Gray, Margaret Johnston and Kieron Moore in "A Man About the House."

film version of Frederick Lonsdale's amusing satirical comedy *On Approval*, in which Beatrice Lillie made one of her very rare film appearances, with Clive Brook, Roland Culver, whom we later lost to Hollywood, and Googie Withers in it. This role was something quite different for Clive Brook after his role as the shipyard owner in *The Shipbuilders*.

It was this year that the flying bomb was first seen over England, and none of us will ever forget the noise of its engine nor the sight of its glowing tail, nor the ominous silence that preceded its descent with its load of high explosive and incendiary bombs. At ten minutes past eight one July morning, a flying bomb dropped on the concrete way over an oil storage tank at the Thames-side Warner Studios at Teddington. To the havoc wrought by the explosion and blast on Stage 2 and the administrative block, between which the concrete way ran, was added the effect of the blazing oil, sprayed far and wide. The next morning, however, the staff were on the spot, viewing the damage, trying to see what could be salvaged from the ruins, what new equipment would be needed, and the despatch department was still despatching the films, which by a miracle had been saved from blast and fire. There also were the makers of *Flight from Folly*, the comedy starring Pat Kirkwood, working out how to finish the film on which, luckily, the actual filming had been completed. Only the sound needed attention, and this did not need a studio stage. So the garage was hastily made sound-proof, damaged equipment was patched up, and the job was finished. It was, however, the last film to be made at Teddington until 1948, and though Warners tried to find space in other studios, as they still had scripts ready, the staff and stars available, no other space could be found. Production had to cease. Reconstruction, however, started almost immediately. The whole of the ruins of Stage 2 had to be razed to the ground. Nothing could be saved—work had to start at

Below: John Mills as Pip, Martita Hunt as Miss Havisham, and Valerie Hobson as Estella in "Great Expectations."



Dennis Price, Tom Walls, Jimmy Hanley and Stephen Murray in "The Master of Bankdam."



Googie Withers as the lady farmer and John McCallum as her suitor, in "The Loves of Joanna Godden."

Below: Faith Brook, daughter of Clive Brook, makes her film debut as Viola with Michael Rennie as Slim Callaghan in "Uneasy Terms," the first Peter Cheyney story to be filmed.

Right: The Gainsborough Studios at Islington, showing the surrounding bomb damage, with "pre-fabs" on the site.



the very beginning, from entirely new foundations.

Victory Year—and After

WHILE Teddington was temporarily out for the count and nobody knew who would be the next, production still continued elsewhere. And the following year, 1945—our year of victory—we saw some first-class films. From the Riverside Studios at Hammersmith where Sydney Box started production came the film that was to stand beside *Henry V* in creating more stir in America than any other—enough to make America realise that the challenge of British films was no longer something to smile pityingly about—it was something real. That film was *The Seventh Veil*, starring James Mason and Ann Todd. The same year we saw Rex Harrison, in two first-class productions, *The Rake's Progress* and *Blithe Spirit*, both made at Denham, both sophisticated, intelligent productions. *Blithe Spirit* was a gay triangle comedy with a ghost completing the triangle. In this film, by the way, Margaret Rutherford gave a brilliantly funny performance as a lady with considerable local reputation for psychic gifts. James Mason was also seen in another film, *A Place of One's Own*. This was a role to prove his versatility. Gone was the brutal sadistic husband who drove Dulcie Gray to suicide in



Frank Randle, Tessie O'Shea and Dan Young, in "Holidays With Pay," the first film to be made by the Mancunian Film Company at the new studios in Dickinson Road, Manchester.



"To maintain the common rights of Winslow against the Crown, I will fight to the last breath in my body"—Robert Donat as Sir Robert Morton, in "The Winslow Boy."



They Were Sisters, gone the swaggering rake of *The Man in Grey*, gone the lusty highwayman of *The Wicked Lady*. In their place was a kindly, respectable, self-made North Country man who bought a house in which he and his wife (Barbara Mullen) could enjoy their declining years in peaceful comfort, but

"The Winslow Boy"—Jack Walling as Dickie Winslow, tries to console Neil North as his brother Ronnie, expelled from the Royal Naval College at Osborne on the charge of stealing a postal order.

began to realise why the house was such a bargain when his wife's companion, played by Margaret Lockwood, became possessed by the spirit of the unhappy girl who haunted the house. It was this film in which Dennis Price created an impression as Margaret's suitor.

In the same year, too, we saw the redoubtable Flanagan and Allen, who at the London Palladium had been helping men on leave and those left behind to forget their troubles and laugh at the fooling of the Crazy Gang, in *Dreaming. The Way to the Stars* was one of the year's outstanding productions. It was the story of an R.A.F. camp, which began with a camera tour of the place, deserted and lifeless, with just one or two reminders of the men who had once lived—and died—there. Then it told their story. It introduced two newcomers, Jean Simmons, who made a brief appearance at a camp concert, singing, and Trevor Howard, who was killed off early in the film.

In 1946 Trevor Howard co-starred with Celia Johnson in *Brief Encounter*, and with Deborah Kerr in *I See a Dark Stranger*, an amusing comedy in which Deborah Kerr played the part of an Irish girl who came to England to continue a one-woman war against us. 1946 introduced us to yet another newcomer—at least, a comparative newcomer, although he had made one or two appearances in Australian films—Chips Rafferty. He made a tremendous hit in *The Overlanders*, the film whose stars had scarcely seen the inside of a studio all the time the film was being made. A British production unit had been sent by Michael Balcon to Australia to make the film, which dealt with the overland drive of several thousand head of cattle from the threat of Japanese invasion. Chips Rafferty, who came over here to appear as the shepherd responsible for much of the trouble in Googie Withers' life in *The Loves of Joanna Godden*, returned to Australia to star in another film for Ealing Studios.

The same year we saw at last the long-heralded *Caesar and Cleopatra*, on which an incredible amount of time and money had been lavished. With Claude Rains as the great Roman general, Caesar, Vivien Leigh as the crafty, capricious, child-queen of Egypt and Stewart Granger as Apollodorus, the handsome merchant; with gigantic sets, superb Technicolor photography and gorgeous costumes, it was the most expensive film yet produced. There was another Technicolor film shown the same year—*London Town*, a lavish musical film, which was obviously meant as a challenge to those so slickly produced by Hollywood. It introduced film audiences to a new comedian, Sid Field, and to the music-hall favourite Tessie O'Shea.

Pinewood came back into the picture again, for there *I Know Where I'm Going* was made, starring Wendy Hiller and Roger Livesey. Roger Livesey was also seen in *A Matter of Life and Death*, that strange and unusual film which starred David Niven as the R.A.F. pilot who is believed to be killed in a crash and then, through a celestial error, is enabled to plead for an extension of his life on earth before a celestial court.

In 1947, with the war two years behind, and the prospects of entering the hereafter not quite so immediate and speculation about them not so engrossing, films set their feet firmly on the earth. *Hue and Cry* was one of the liveliest and brightest turned out for many a day—it is the only film which shows the uses to which London's blitzed sites are being put by London's children. They have become their playgrounds. And *Hue and Cry* was a gorgeous romp in which a gang of dockland children pursued and caught a gang of fur thieves who used a thriller series in a boys' magazine to give members of their gang their instructions.

Three novels, set in the period of the early nineteenth-century, were among the best films—*Master of Bankdam*, from Thomas Armstrong's *The Crowthors of Bankdam*, the story of a Yorkshire woollen manufacturing family, *The Loves of Joanna Godden*, Sheila Kaye-Smith's novel of the sheep-farmers of Romney Marsh, and *A Man About the House*, Francis Brett Young's dramatic novel of two spinster sisters who inherit an Italian mansion—to say nothing of the major-domo, in which role Kieron Moore became a star overnight.

This year, by the way, marked the fiftieth consecutive year of film production at the Nettlefold Studios at Walton (formerly the Hepworth Studios, where, in a house called "The Rosary," Cecil Hepworth first started producing in 1897), where *Master of Bankdam* was made.

Other worthwhile films included *Odd Man Out*, a powerful drama of a hunted man, in which James Mason gave one of the best performances of his career, and introduced us to lovely Irish Kathleen Ryan as his leading lady; *The Man Within*, set in the eighteenth century, which was notable for Richard Attenborough's performance as a thoroughgoing coward who found his courage in the strength of a woman's belief; and a really fine version of Dickens's *Great Expectations*.

1948 will be remembered as the year that started, for the first time in the history of the screen, with no Hollywood films entering this country, because of the tax imposition, which, however, was later partly lifted.

January saw the reopening of the Warner Studios at Teddington, with Stage 2 completely rebuilt to the original design. Edward Dryhurst had already begun producing *Noose* there with two American stars, Joseph Calleia and Carole Landis, when the official opening took place. Danny Kaye was guest of honour, and a host of stars who had made films there before the bombing, were also guests. The studios are chiefly being used by independent producers, although Warners themselves intend to make one or two pictures there.

Associated British Studios at Elstree celebrated their 21st birthday in July. After considerable post-war renovation, they had begun work again with *My Brother Jonathan*, thereby relieving the strain on the little Welwyn studios, where all their wartime production had taken place, and which, despite a host of handicaps, managed to turn out films of the calibre of *Piccadilly Incident*. It was at the Elstree studios (then British International) that the first George Bernard Shaw film was made—a version of *How he Lied to her Husband*. Producer Anatole de Grunwald moved to the Shepperton studios as soon as *Bonnie Prince Charlie* had been concluded, to make *The Winslow Boy*, with Anthony Asquith directing, Robert Donat starring. *Uneasy Terms*, made at the National Studios, Elstree, was the first of Peter Cheyney's popular detective stories to be filmed.

This article would not be complete without a reference to the man whose name, unknown in film circles in 1933, is now the most-talked-of in the film world—J. Arthur Rank. During the intervening years, he has become the most powerful single figure in the British film industry. It was in 1933 that Rank, finding the great milling combine he ran insufficient to occupy his energy, entered the film world by the church door—he started the Religious Film Society, which made films for Methodists. Two years later, astutely seeing that distribution and exhibition were the keys to successful production, he went into partnership with C. M. Woolf, an independent distributor. The following year, he invested in Universal, and this gave him his first chance of entering the American market. Then, in order to guarantee that any film he produced would have a reasonable prospect of being shown here, he gained control of the Odeon and Gaumont British theatres. Then he started producing in earnest. By the end of the war, he owned or controlled some sixty per cent. of the entire British industry, from production groups and studios, to cinema equipment firms, and his Eagle-Lion distribution company covered the world.

Rank allows his producers a great deal of freedom. Once a month they meet at a dinner to discuss films. He sees the rough scripts of all his pictures, and often alters them himself. Once he has okayed the budget for the film, however, he does not interfere until the picture is ready to be previewed. And he does not put his producers under contract—he prefers that they should feel free to leave him when they want to. Very few, so far, have done so. The excellent results from this freedom of action are shown by the films that have been made under his control, including *Henry V*, *Caesar and Cleopatra*, *The Blue Lagoon*, *Hamlet*, *Mr. Perrin and Mr. Traill*, and *Oliver Twist*.



Alice Smith

Alice

Carole Landis



Dennis Price



Peter Lawford





Susan Hayward

Yvonne De Carlo





John Miller



Jean Pierre Dumont

Joan Fontaine





Lucille Ball



Maxwell Reed



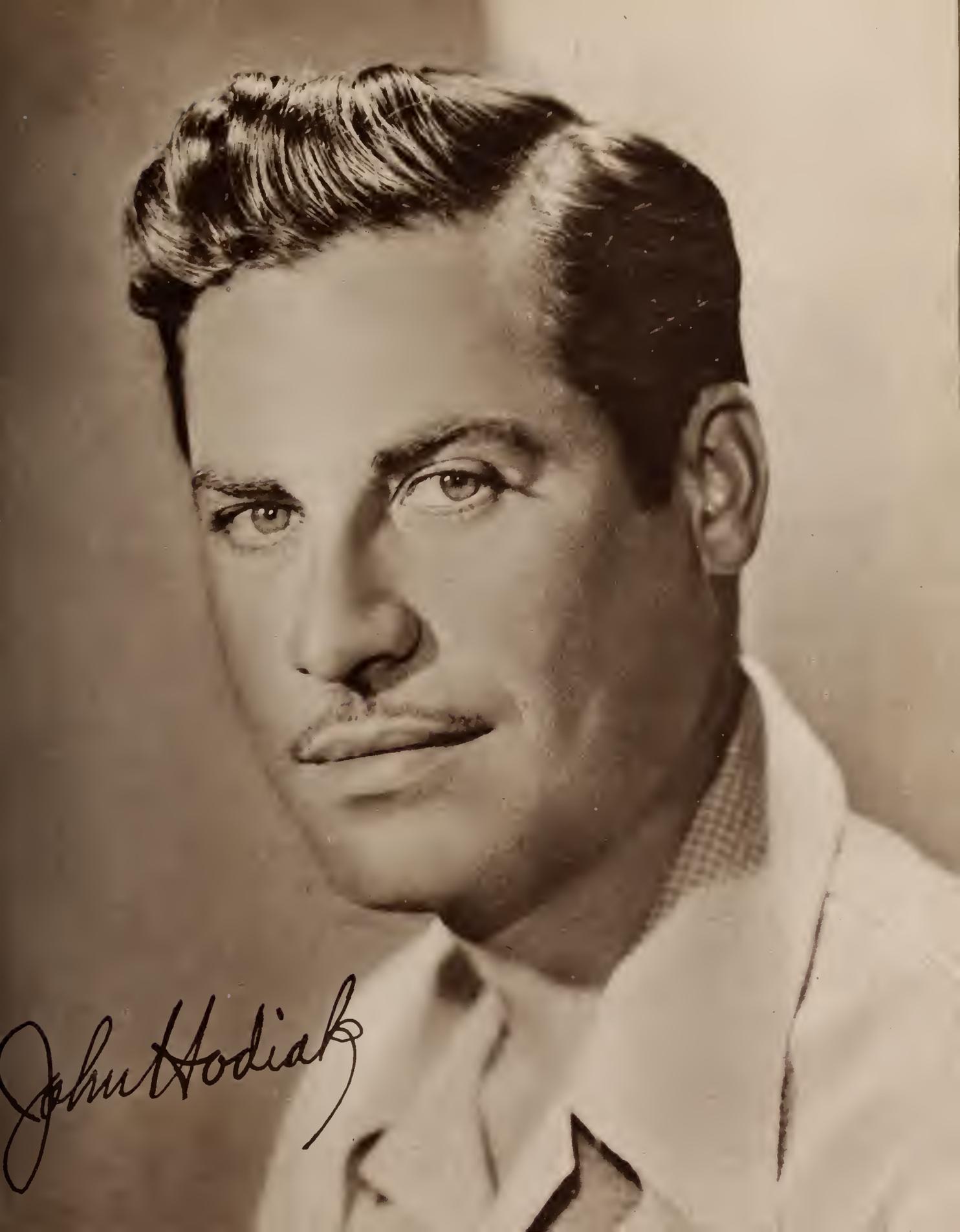
Robert Walker



Phyllis Calvert



To my ever dear friends
Pat & [unclear]



John Hodiak



Stewart Grainger

Home Sweet Home



Amy Veness, as grandma, backs up Helena Pickard against husband Wilfrid Lawson and daughter Maureen Glynn, in "The Turners of Prospect Road."



without number by writers—and enjoyed by readers, who see in Aunt Effie a distinct likeness to their sister Annie, or in father characteristics of their Uncle John. And there are few who do not have their enjoyment increased because of this—it lends reality and adds to the conviction. It's the same with homes, too. Do you remember, in *Quiet Week-end*, the trouble over the inadequate bathing facilities in the ancient and picturesque week-end cottage? Anyone who has visited a cottage of that kind would recognise the plumbing problem, and have an even greater appreciation of the humour of it—or perhaps realise for the first time that there was humour in it.

The most popular and famous of all the homes we've seen on the screen is, of course, the home of Judge Hardy in the imaginary little town of Carvel. There have been fifteen

Below: In "The Birds and the Bees" Jose Iturbi turns on the charm to impress his three "new daughters"—before the trio discover that he has married their mother, Jeanette MacDonald. The daughters are Mary Eleanor Donahue, Ann Todd and Jane Powell.



"Life with Father"—here is the Day family, showing William Powell as father, Irene Dunne as mother, and the remaining members of the family—left to right, top, Jimmy Lydon, Martin Milner, Elizabeth Taylor and Zasu Pitts. Derek Scott (left) and John Calkins are seated with Irene Dunne and William Powell.



A Victorian age musical evening—with Fredric March in "Another Part of the Forest," in which he is accompanied by Whit Bissell and Don Beddoe. Ann Blythe is Fredric March's daughter.



The social-climbing Crowthers (Linden Travers and David Tomlinson as her son) are visited by the hard-working Crowthers (Anne Crawford and Jimmy Hanley as her son)—a scene from "The Master of Bankdam."

Hardy Family films in the series, and though they have been primarily concerned with the growing pains of son and heir Andy Hardy, as he struggled painfully through adolescence, nothing that happened to him was without its effect on the rest of the family—which is one of the truest comments on family life. We have come to know and love the Hardys, and throughout the series the characters have been played by the same cast so that the players have become identified with their roles. To many of us, Lewis Stone is the shrewd, kindly Judge Hardy, Fay Holden is cheerful, imperturbable "mom," Sara Haden is Aunt Milly—and though Andy's sister has not appeared so regularly as the other members of the family, we all think of Cecilia Parker when she is mentioned.

The Hardy Family, by the way, originated in 1937, but it was the filming of Eugene O'Neill's play, "Ah, Wilderness" that started it. M.-G.-M. wanted another family picture on the same lines, and *A Family Affair*, taken from Aurania Rouverol's play, "Skidding," put the imaginary town of Carvel on the map—and the Hardy home has been a permanent fixture in the studio ever since. The sets, apart from some freshening up, have not been changed since they were first used.

The success of the Hardy Family's first film has had its counterpart more recently in



There have been three versions of "The Constant Nymph," in which the home life of the Sanger Family provided much entertainment. The first was a silent film. The three scenes here are from the two talking versions—in the top one Joan Fontaine, Charles Boyer, Joyce Reynolds and Brenda Marshall are seen in the latest Hollywood version. Left, Lyn Harding as Sanger and Brian Aherne as Lewis Dodd in the British talkie, in which Jane Baxter, Victoria Hopper and Peggy Blythe (above) played the Sanger sisters.





Sunday morning in the Sandigate home — Googie Withers, Patricia Plunkett, Edward Chapman, David Lines and Susan Shaw in "It Always Rains on Sunday."



The blonde who did not fit into family life—Helen Shingler makes what she hopes will be an impressive entry as the family sit down to supper in "Quiet Week-end."



England. It was in *Holiday Camp* that we met the Huggett Family. And though they shared the screen with various other holiday makers, they made such an impression that Gainsborough plan a series of Huggett Family films, starting with *Wedding Bells*. Mother and father Huggett are played by Kathleen Harrison and Jack Warner, who took the roles in *Holiday Camp*. Now, however, they are provided with three daughters instead of the son and daughter they had in *Holiday Camp*.

A family that won fame in a novel and on the stage before being brought to the screen is one in complete contrast to the sturdy, commonsense Huggetts—the Sanger Family of "The Constant Nymph," the household that won itself the nickname of "Sanger's Circus." Its Bohemian, shiftless, carefree home, where music dominated and convention was unknown, has been three times filmed—twice over here, and once in Hollywood.

The variety of homes and families that have been seen on the screen is wide, and embraces every aspect of family life—we've seen homes in London's suburbs, in the fashionable West End, in the rowdy East End, home in the plantations of America's South, home in a Brooklyn tenement, home in a Tyneside slum. And as for the families, it's the unexpected event that makes the majority of films about home life so entertaining.

Hollywood's most famous family gets together for lunch—Fay Holden, Mickey Rooney, Sara Haden, Lewis Stone and Cecilia Parker in "Andy Hardy's Double Life." This was the film, by the way, which introduced Esther Williams to picturegoers.



Right: Mary Phillips and Edward Arnold were the long-suffering parents of Joan Caulfield and Mona Freeman in "Dear Ruth."



Robert Young and Maureen O'Hara as husband and wife, Anthony Sydes and Harry Olson as their children, and Clifton Webb in "Sitting Pretty."



Ann Harding, Edward Arnold, Joyce Reynolds and Dick Erdman in "Janie."

In *Sitting Pretty*, the trouble is caused by an answer to an advertisement. Harassed young mothers with no domestic help have a natural yearning for an occasional evening off. Children cannot be left alone—and so the "sitter" has come into being—someone who will "sit in" while mother is out. *Sitting Pretty* concerns the engagement of a resident "sitter" by a young couple for their three young children, unaware that the sitter is a gentleman. And though they don't like keeping him, they cannot afford to get rid of him, with embarrassing and amusing results.

Stranger dramatic fare is provided by *Another Part of the Forest*, a story set in the eighteen-eighties in Alabama. It presents a picture of a family divided against itself.

Adapted from "The Crowthers of Bankdam," the film, *Master of Bankdam*, gave a vivid picture of the continuity of home and family life—it started in 1854, and presented three generations of the family, who lived in Yorkshire.

New York of the eighteen-eighties is the setting for *Life with Father*, a story of family life, showing the head of the house as a benevolent tyrant.

All My Sons, a post-war drama, pictures the aftermath of war in a home that is troubled by two problems.

A home and a family — maddening, frustrating, irritating as they can be, yet they are the true riches of a man's life, and even when he resents the demands they make on him, he knows that life without them would be empty.



Mady Christians, Howard Duff, Burt Lancaster, Louisa Horton and Edward G. Robinson in "All My Sons."



Right: The Huggetts are photographed here with Ken Annakin, the director of their film destinies in "Wedding Bells."



A
FORBIDDEN
KISS

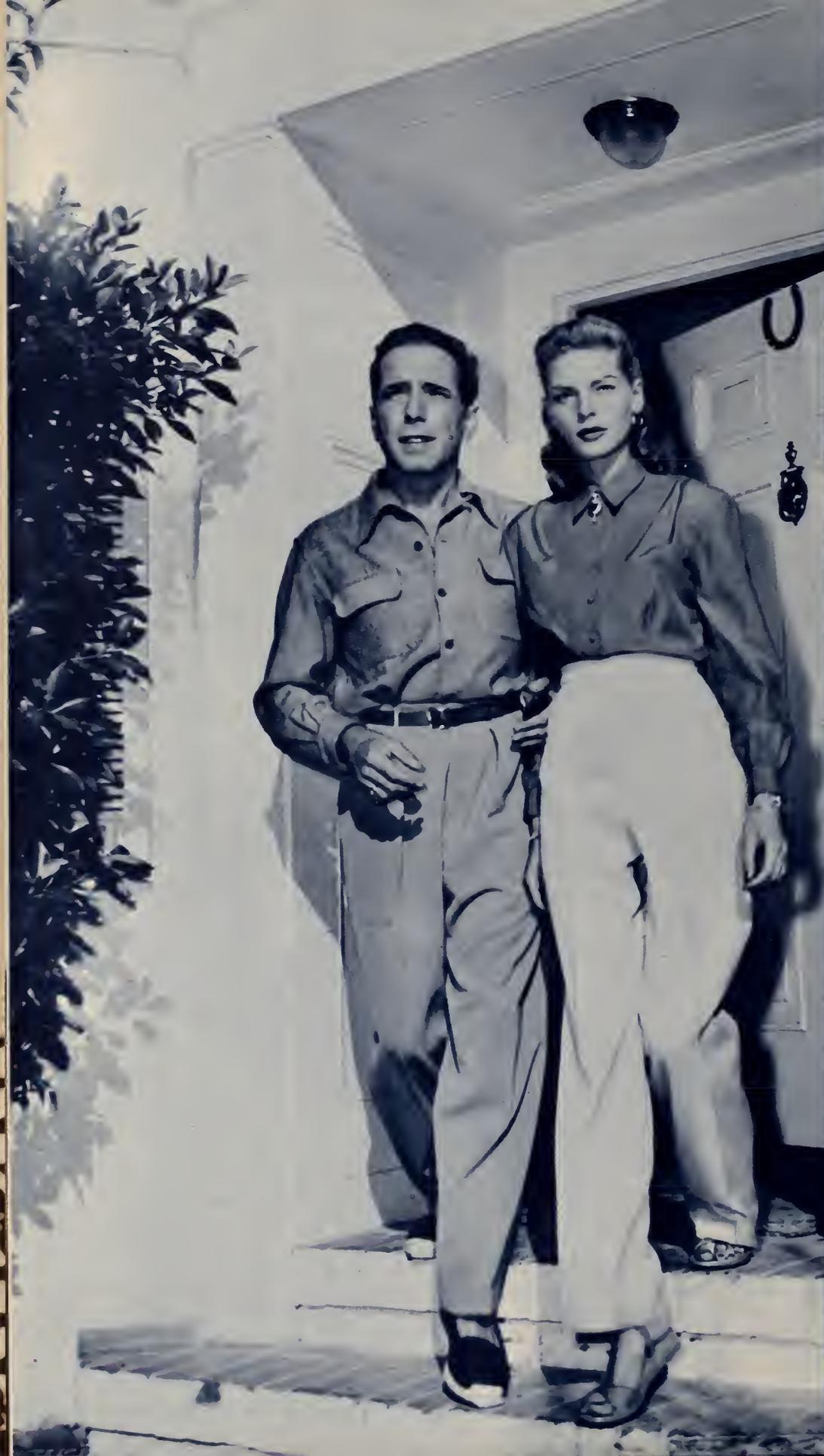
CANADIAN-BORN Walter Pidgeon as Mark Sabre and English Deborah Kerr as Nona co-star in the new American film version of A. S. M. Hutchinson's novel, "If Winter Comes" (M.-G.-M.). It is the story of an idealist to whom love and honour mean everything, his unhappy marriage to a calculating woman who does not understand him, and the tragedy he courts through his love for Nona, and his championship of a friendless village girl. The previous version starred Percy Marmont and Ann Forrest

"BOGIE" AND HIS "BABY"

SHE calls him "Bogie." He calls her "Baby," "Charley," or "Slim"—the role she played in *To Have and Have Not*, the first film in which Lauren Bacall and Humphrey Bogart appeared together. It was when they were acting in this film that rumours of wedding bells began. Humphrey made no secret of the fact that he hoped to marry his co-star, but although Lauren confessed to being in love, she would not reveal who it was. Conjecture, however, finished on May 21st, 1945, for on that day they were married at Louis Bromfield's Ohio farm. Lauren was quite determined that if her career interfered with her marriage it would be her career that she would sacrifice, but evidently she has found that she can combine the two successfully, for she has remained on the screen. Her second film was *Confidential Agent*, then came another two films with her husband, *The Big Sleep* and *Dark Passage*. One thing that Lauren and Humphrey have in common is their love of boats, and they are supremely happy when they can find the time to slip away and sail their yacht.

Lauren, who was born in New York City on September 16th, 1924, has a low throaty voice, which is very fascinating. Her blonde hair has a tawny glint, and her eyes are grey-green. She is fairly tall—5 feet 6½ inches. She doesn't diet, and has no mysterious beauty secrets.

Humphrey Bogart was also born in New York City—it was on December 25th, 1900. Despite the fact that his birthday falls on Christmas Day, he demands birthday presents as well as Christmas presents! Dark-haired and brown-eyed, he is 5 feet 10½ inches in height. He likes to sketch and paint, and is very interested in music.



Husband and wife in their first film, "Woman of the Year."



FIVE of a VERY GOOD KIND

WHEN you have the talents of an actor as good as Spencer Tracy, who has won the reputation of never giving a poor performance, combined with the talents of Katharine Hepburn, who is always vivid and vital, you can be sure that the result is bound to be stimulating. So far Spencer Tracy and Katharine Hepburn have co-starred in five films, their first being *Woman of the Year*, which we saw in 1942, their latest *The World and his Wife*, an adaptation of the Lindsay-Crouse play "State of the Union." Here they are in scenes from their quintet of successes.

Top right: As husband and wife in their latest film, "The World and his Wife," in which politics and romantic complications provided by Angela Lansbury and Van Johnson make their marriage hazardous.



Their fourth film, "Sea of Grass," made them husband and wife again.

Right: In "Without Love," Spencer Tracy was an inventor, Katharine Hepburn a scientist's daughter.



"Keeper of the Flame"—Spencer Tracy was a reporter, and Katharine Hepburn a widow he suspected of murder.

Guess Who?

HERE are nineteen disguised stars for you to guess—how many will you get right, either by seeing through the disguise or by remembering the role in which they appeared? If you can name all nineteen stars, you'll be good—if you can name the film in which they appeared in this disguise you'll be better. And now cover the answers—and set to work.

1. Kent Smith as Dr. Richard Talbot in *Nora Prentiss*.
2. Robert Donat as Parnell in *Captain Boycott*.
3. John Mills as George Boswell in *So Well Remembered*.
4. Barbara Mullen as Mrs. Smedhurst in *A Place of One's Own*.
5. J. Carrol Naish in *The Kissing Bandit*.
6. Louis Calhern in *The Red Pony*. (The cigarette may look a little out of the period, but this was an off-stage picture.)
7. Carl Esmond as an Arab Sheik in *Slave Girl*.
8. Larry Parks as Al Jolson in *The Jolson Story*.
9. Michael Wilding as Sir Edward Courtney in *The Courtneys of Curson Street*.
10. Carmen Miranda as Carmen Novarro (alias Mlle. Fif.).



1



2



3



4



5



6



7



8



9



10

HOW did you fare on the first page? The pictures on this page include two twosomes—we want the names of both players in each. And one of the pictures, we'd like to warn you—just to be fair—shows a star not in a film part, but dressed up for a little between scenes fun.



- 11 William Powell as Senator Ashton in *The Senator Misbehaves*.
- 12 Robert Mitchum decked out as an Indian for a little fooling between scenes of *Build My Gallows High*. (Did the phony snake-charmer fool you?)
- 13 Gene Kelly (left) and Judy Garland in a clown song in *The Pirate*.
- 14 The man beneath the false hair on the left of this picture is Ray Collins, and beneath even more false hair on the right of the picture is Lonis Hayward in *Monte Cristo's Revenge*.
- 15 Ann Harding as an eccentric old lady in *Christmas Eve*.
- 16 Albert Dekker as a Turkish Pasha in *Slave Girl*.
- 17 Agnes Moorehead as the 105-year old Juliana in *The Lost Moment*.
- 18 James Mason as Mr. Smedhurst in *A Place of One's Own*.
- 19 Michael Redgrave as Orin Mannon in *Mourning Becomes Electra*.





FILM GAVE HIM HIS NAME

TALL, curly-haired Byron Barr who had been given the screen name of Bryant Fleming, created a sensation when he played the part of Gig Young in the film *The Gay Sisters*. He was unknown until then and everyone referred to him by the name of the screen character, so it was decided that Gig Young he should be from then on.

He left home to become a screen actor, and for a time was so broke that he had to take all kinds of jobs, while his acting enthusiasm had to be content with amateur shows. Eventually he joined the Pasadena Community Playhouse, and he was spotted there by a casting director from Warner studios. He is a very athletic young man; at school he played football, basketball, and also went in for running. Nowadays he favours tennis, swimming, riding and golf. "Gone With the Wind" and "For Whom the Bell Tolls" are among his favourite books.

DAN DANCED AGAIN

ASONG and dance man on the stage, Dan Dailey had never played a dramatic role before entering films. Then the tables were turned—he was given gangster and such like roles, but eventually when a partner for Betty Grable in *Mother Wore Tights* was being sought somebody suggested Dan, so once again he danced.

Blond-haired and blue-eyed, he is an inch over 6 feet in height. The stage and screen were always his goal, and he made his first professional appearance at the age of six in a minstrel show.

LI'L AUDREY

AS nicknames are often a sign of popularity, Audrey Totter must be very popular indeed. She has been called the "Whiz Kid" because in two years she rose to co-starring status with Robert Montgomery in *Lady in the Lake*; "Duse of the Dialects" because she can tackle any accent authentically and also "Li'l Audrey," because besides having the name of Audrey she is also tiny. 5 feet 3 inches in height, she has blonde-red hair and blue eyes

When only twelve she ran away from home to join a circus. Her family stepped in, and for a time she had to be satisfied with school theatricals. Later she had a job in a commercial firm, but determined to be an actress, she spent her lunch times trying to get jobs in the theatre and eventually she was successful. One of her latest films is *High Wall* with Robert Taylor. Other films in which she has played include *The Sailor Takes a Wife*, *Mr. Griggs Returns*, *The Beginning or the End*. Her birthday is December 20th, and she was born in Joliet, Illinois.



A DETERMINED YOUNG MAN

A STUDY in contradictions—that is Tom Drake. He says that he is lazy and that he chose to be an actor because he would be able to sleep late in the mornings, but when he is working on a film he is up at six every morning! Even his appearance is deceptive; despite his soft voice and shy manner he is very determined and believes in going after what he wants. When he had once decided that he wanted to be an actor nothing would deter him, even after his initial experience in a stock company at the age of eighteen, when he could not get further engagements and had to sell piece by piece the furniture left him by his father. It was in the stage play "Janie" that he eventually got his break, and it was then that Metro-Goldwyn-Mayer became interested in him and he made his screen debut in *Two Girls and a Sailor*. Later films of his include *The Green Years*, *The Beginning or the End*, *I'll be Yours*, *Alias a Gentleman*.

Six feet tall with blond hair and brown eyes, Tom is an expert swimmer and horseman. He likes music and reading.

THE VELVET VOICE

LEO GENN, the British actor, was chosen by Rosalind Russell to co-star with her in two films, *Mourning Becomes Electra* and *The Velvet Touch*, because she liked his voice on the telephone. He was appearing in a Broadway play when the telephone conversation was arranged by the man who was to direct *Mourning Becomes Electra*.

Leo, who was born in London, studied for a law career and practised as a barrister for four years before becoming an actor. He played on the London stage, in British films, and did broadcasting work before going to America. He is an inveterate pipe smoker, likes playing chess and telling stories of the shaggy-dog variety. In 1933 he married Margaret Bonnar, casting director at Ealing studios.



THE
FIRST
ADO
ANNIE

A NYBODY who has seen "Oklahoma" on the London stage will be interested to know that Celeste Holm was the original Ado Annie; she created the role in New York. Her father hails from Norway, and is the head of Lloyd's of London in the United States. Celeste commenced ballet lessons when she was three years old, but when at the age of eight she was sent to a school in Paris she realised that she would like to be an actress.

She is married to Schuyler Dunning, whom she met at a party in Paris given by Beatrice Lillie on V-J Day. Her films are *Three Little Girls in Blue*, *Carnival in Costa Rica* and *Gentleman's Agreement*.



A WELCOME RETURN

JEFFREY LYNN was missing from the screen for several years while he served in the United States Air Force during the war, but it was good news to hear that he was back again.

The second son in a jolly family of eight, he tried several jobs on leaving school, until acting caught his fancy. An excellent athlete, he played basketball and baseball while at school, can sail a boat, is a demon on skates, and an expert swimmer. Some of his early screen successes were in the *Daughters* series with Priscilla Lane: *Four Daughters*, *Yes, My Darling Daughter*, and *Daughters Courageous*. His latest film is *Whiplash*. His real name is Ragnar Godfrey Lind. He was born in Auburn, Massachusetts, but there is Irish blood in his veins, and he has more than his share of Irish humour. He takes his work, however, very seriously indeed. He is tall, dark, and idealistic.

PARISIENNE

CLAUDETTE COLBERT has been a bright star in the Hollywood firmament for many years, but her popularity is as great to-day as ever it was. Born in Paris, France, on September 13th, 1905, she went with her family to America in 1913. At one time she planned to be a designer, but when her father died she decided that it was her responsibility to support her mother and grandmother, and she felt that acting would offer her the best immediate opportunity.

She was a success on the stage before films claimed her. She made her debut in a silent picture, but her second was Paramount's first talkie, *The Hole in the Wall*. Many years have passed since then, and her latest films are *The Secret Heart*, *The Egg and I*, and *Sleep my Love*.

Claudette's consistent success is the result of more than a beautiful face, lovely figure, even versatile acting ability. There is a brain underneath that famous hair-do of hers, and she uses it.

She is 5 feet 5 inches in height, has brown hair and eyes, and is married to Dr. Joel Pressman. She is the best skier among Hollywood's feminine stars, and has won prizes and championships at Sun Valley.





DANNY the DYNAMO

THE maddest and merriest of the crazy gang of comedians on the screen is Danny Kaye. Six feet tall, slender, well built, with a pair of penetrating blue eyes, ginger golden hair, he's a dynamo of human energy and a demon for work. For six weeks at the London Palladium he packed the place to capacity and caused a minor black market in tickets. Yet when in the late nineteen-thirties he had appeared at the Dorchester, in London, singing his now famous version of "Dinah," nobody asked him to stay. It wasn't until Moss Hart wrote him a special part in the Gertrude Lawrence stage show, "Lady in the Dark" that he really "arrived."

In 1943, he went to Hollywood, and rang the bell in his first film *Up in Arms*. This he has followed with *Wonder Man*, *The Kid from Brooklyn*, *The Secret Life of Walter Mitty* and *A Song is Born*.

Born David Kuminsky in New York's East End—Brooklyn—on January 18th, 1913, the son of a dress designer, he was educated at local schools, and began his career in an insurance office. Before it had really begun he left and became the official entertainer at holiday camps. A tour of Japan in 1934 gave him his present style of comedy—the audience couldn't understand a word he was saying, so to help them he used pantomime, with a Japanese word thrown in here and there.

GOLDEN GIRL

BETTY GRABLE was born with a crown of golden curls and a silver spoon in her mouth, and as if this were not enough, she was a chubby, cheerful baby, who was destined to develop curves that were to become world famous. Although her father was prosperous enough to keep his pretty daughter in comfort all her life, she wanted to dance, and at seven she was already broadcasting and appearing on the local variety stage. In 1937 the family went to California for a holiday—only part of it returned, for Betty and her mother had been entranced by Hollywood and its glittering opportunities.

For three years she studied dancing. Then she began her screen career by adding two years to her age (to overcome the child labour laws) and accepting a year's contract. It was a start—but it took her nine years to reach stardom in *Down Argentina Way*. After that Betty, with her peaches and cream complexion, blue eyes and golden hair, a Technicolor cameraman's dream, to add to the other attributes already duly recorded by black and white photography, jumped the last few rungs of the success ladder.

In 1943 she married band-leader trumpeter Harry James and is the mother of two small daughters, Victoria, born in 1944, and Jessica, born in 1947.





Two scenes from "Summer Holiday"—above, l. to r., Walter Huston (Nat), Shirley Johns (Mildred), Selena Royle (Essie), Michael Kirby (Arthur), Agnes Moorehead (Aunt Lily) and Butch Jenkins (Tommy); below, John Alexander (Macomber), Gloria de Haven (Muriel), and Mickey Rooney (Richard).



Two scenes from "Casbah"—above, Marta Toren as Gaby, Herbert Rudley as Claude, and Peter Lorre as Inspector Slimane; below, Tony Martin as Pèpè le Moko (right) with Yvonne de Carlo as Inez and Douglas Dick as Carlo.

SET TO MUSIC

DO you remember the homely, wholesome film of American family life, in a 1936 setting, *Ah, Wilderness*, adapted from the Eugene O'Neill play back in 1936? And the tense, tingling drama of *Pèpè le Moko*, the French film of a jewel thief who takes refuge in the Casbah, the native quarter of Algiers, and the relentless, unwearied pursuit of the police inspector? If you did not see the French film, you will undoubtedly recall *Algiers*, the 1939 Hollywood version of the drama, with Charles Boyer in Jean Gabin's role as Pèpè le Moko.

This year has seen new versions of these two popular films—both have been produced as musicals. The third version of *Pèpè le Moko* has been given a third title—*Casbah*. And you can see the musical version of *Ah, Wilderness* under the title of *Summer Holiday*. Micky Rooney, who plays the part of Richard Miller in the new film, by the way, played the part of his younger brother, Tommy Miller (now taken by Butch Jenkins) in the original version. Fifteen songs were specially written for the film.



"Ah, Wilderness."

Left: Spring Byington and Lionel Barrymore as Essie and Nat Miller, Wallace Beery as Uncle Sid, Aline MacMahon as Aunt Lily, Bonita Granville as Mildred.



"Algiers."

Right: Joseph Calleia as Inspector Slimane, Hedy Lamarr as Gaby, Sigrid Gurie as Inez and Charles Boyer as Pèpè le Moko.



TOGETHER AGAIN

FRENCH Charles Boyer and Swedish Ingrid Bergman co-star for the first time since 1944, when they made *The Murder in Thornton Square*, in the film version of Erich Maria Remarque's novel, "Arch of Triumph," which has been translated into twenty-two languages.

It is a tempestuous, tragic love story which starts in Paris in 1938 and continues through the grim, eventful days before the Nazis invaded Poland. Charles Boyer

portrays Ravic, an Austrian refugee surgeon, who is torn between two desires—revenge on the Gestapo man who tortured him in a concentration camp and was responsible for the death of many of his friends, and love for a singer to whom he can offer nothing but the uncertain life of a fugitive. Their love is overshadowed by the tragedy of the times in which they live, and though eventually Ravic kills the man he hates, it costs him the girl he loves.

VARIETY is the SPICE

ALTHOUGH film producers are inclined to follow a big success with many imitations or variations, so that we have had cycles of song-and-dance pictures, gangster melodramas, costume romances, musical comedies, medical dramas, psychological studies, and so on, British film-makers have earned a salute for the diversity of subject they have chosen to provide us with our entertainment.

The half dozen films illustrated here were picked to indicate the wide field that is covered, ranging from the realistic *Broken Journey*, based on the actual rescue of those involved in a Dakota aeroplane crash in the Alps in 1946, to the imaginative, gripping short story written a hundred years ago by the Russian author, Alexander Pushkin, "The Queen of Spades."

Broken Journey was the story of thirteen men and women in a Dakota aircraft which makes a crash-landing on a glacier slope in the French Alps, and their varied reactions to the hardships of cold, loneliness and hunger, and the possibility of death. Playing leading romantic roles as the air hostess in love with a memory and the pilot in love with her, were Phyllis Calvert and James Donald, the latter a promising young actor, who made a hit on the West End stage in "The Eagle has Two Heads." Both Phyllis Calvert and Margot Grahame, who played the role of a spoilt film star, had returned from Hollywood just before the film was made. Phyllis Calvert had been there to make *Time out of Mind*, and Margot Grahame had completed a screen engagement.

Ralph Richardson and Michele Morgan, the French star, appear together on the screen for the first time as butler and typist in a foreign embassy in *The Lost Illusion*. Their attempts to keep their love a secret from the man's vindictive wife, are accidentally set at naught by the Ambassador's little motherless

Below: Eric Portman, as Sir John Dearing K.C., having been promised vital evidence, calls on Hugh Williams, as Lord Brasted, and Anne Crawford, as Lady Brasted, to receive it, and finds Clive Morton as his lordship's solicitor, with them—a scene from "The Blind Goddess."



Margot Grahame, Guy Rolfe, James Donald and Phyllis Calvert play cards after their aircraft has crashed in the Alps—a scene from "Broken Journey."



Top of page: Michele Morgan, as a typist at a foreign embassy in London, and Sir Ralph Richardson, as the butler, are secret lovers in "The Lost Illusion."



of SCREEN FARE

son, who causes even worse confusion when he lies in the belief that he is protecting his friend, the butler, from suspicion of murdering his wife.

The subject of *The Blind Goddess*, adapted from the play by Sir Patrick Hastings, K.C., is indicated by the title, which refers, of course, to Justice. It is a story of a libel action, in which a K.C. successfully prosecutes an innocent man. Hugh Williams portrayed the role of Lord Brasted, whose former employee suspects that he has accepted an enormous bribe to acquiesce in the misuse of funds for the Relief of Displaced Persons; Eric Portman played the K.C., and Michael Denison, who scored a hit in *My Brother Jonathan*, was Derek Waterhouse, the employee against whom his lordship brings a libel action.

As typically English in another way is *London Belongs to Me*, adapted from Norman Collins' best-selling novel, a penetrating and fascinating study of London life, revolving round Mr. and Mrs. Jossler and their daughter Doris, who live in a lodging-house at Kennington, and the various lodgers who rally to the aid of a young garage mechanic, in love with Doris, who is accused of murder.

In complete contrast is *The Blue Lagoon*, H. de Vere Stacpoole's South Sea Island romance of a boy and girl who grow up from childhood on an island without coming into contact with any other human society. To make this film, the company, including the stars, Jean Simmons and newcomer Donald Houston, travelled to the Fiji Islands.

Noose, a melodrama of night club life and crooked business, was adapted from the play by Richard Lewellyn. American stars Joseph Calleia and Carole Landis were cast in the leading roles.

If for no other reason, *The Queen of Spades* would be outstanding entertainment, for it marks the film debut of Dame Edith Evans, famous actress of the English stage, who had hitherto remained resolutely faithful to the theatre. The story, of Tsarist Russian days, concerns a Russian officer who is obsessed by the determination to obtain the secret of winning a fortune at cards from an old Countess, the grandmother of one of his fellow officers. The supporting cast included Ronald Howard, who is fast making a name for himself, and newcomer Yvonne Mitchell.

Picturegoers have no cause to complain of monotony in their British picture fare.

Below: Donald Houston and Jean Simmons in "The Blue Lagoon," partly filmed in the Fiji Islands.

Top of page: Carol van Derman and Carole Landis pursue the fleeing night club owner, played by Joseph Calleia, in "Noose."



Anton Warbrook as the Russian officer and Dame Edith Evans as the aged Countess in "Queen of Spades."



Stephen Murray (centre) scents a family row when Fay Compton as Mrs. Jossler, hears that her husband, Wylie Watson, has spent their savings on defence of a young mechanic charged with murder, in "London Belongs to Me."



William is ticked off by big brother Robert (Hugh Cross). His gang are Ginger (Brian Roper), Douglas (James Crabbe) and Henry (Brian Weske).
 Left: Garry Marsh and Jane Welsh as Mr. and Mrs. Brown.



HEARD *on the* RADIO — SEEN *on the* SCREEN

THREE of the most popular fiction characters the B.B.C has given us have now been brought to the screen. To millions of listeners they have brought thrills and fun galore. Thousands of small boys have been drawn home from their games with friends, to sit with their ears glued to the wireless sets to listen to "Dick Barton" and "Just William," and "Paul Temple" has faced death in all its forms in his pursuit of villainy. William Brown and Paul Temple were originally book characters. William had delighted many readers in Richmal Crompton's books, and had been seen on the screen before he was heard on the wireless with his gang, plaguing his family. *Just William's Luck*, the first to star William Graham in the title role, has been followed by *William Comes to Town*.



John Bentley as Paul Temple and Dinah Sheridan as "Steve" in "Calling Paul Temple."

Dick Barton, special agent (Don Stannard), with his two partners in adventure—Snowey (George Ford, left), and Jock (Jack Shaw, right), in "Dick Barton."





IRISH BEAUTY

THE fact that lovely Maureen O'Hara was a Hollywood star at the age of nineteen came as no surprise to her family and friends in Dublin, where she was born. They had always expected that she would gain fame in the entertainment world, from the day when she was old enough to recite simple poems and to dance. She produced, directed, and wrote plays for her brothers and sisters and other children of the neighbourhood. She swam, romped, and rode horseback with her brothers, and became known as a tomboy.

It was after playing with Charles Laughton in *Jamaica Inn* that she went to Hollywood. Her latest films are *The Big Heart* and *The Foxes of Harrow*. In private life she is Mrs. Will Price, wife of the screen director, and they have one little daughter who has the delightful first name of Bronwyn. Maureen's hair is dark auburn, shot with gold, and is naturally curly. Her eyes are hazel, and she is 5 feet 7 inches tall.

LIKEABLE JIMMY

JAMES STEWART had a very distinguished war record, and part of the time when he was commanding a bomber squadron he was based in England. Now that he is back in Hollywood once more he has changed a little. He is more serious than he used to be, and smiles less frequently. For those who want to know what he is like off the screen, it can be said that he is very much like he is on it. He never seems to worry, never gets angry, never seems excited or provoked when things go wrong. He is genuine and very likeable, both on and off the screen. His first films after the war were *It's a Wonderful Life*, *A Miracle Can Happen* and *Call Northside 777*. He has been around Hollywood since 1935—that was the year when his bashful charm won him a long-term contract. Jimmy is a bachelor, and lives in an unpretentious home with an elderly lady as housekeeper.



INTENDED FOR A DOCTOR

BECAUSE he was practically the only actor who did not claim to be able to do a perfect impersonation of Al Jolson when the Columbia studio was looking for somebody to portray the famous star in *The Jolson Story*, Larry Parks got the job. He had made his screen debut some five years earlier in *Mystery Ship*, and prior to that he had been on the stage. His family had hoped that he would be a doctor, but when he went to the University of Illinois with the idea of beginning medical studies, he became interested in college plays and changed his mind.

Brown-haired and brown-eyed, Larry is an inch under 6 feet in height. As a child he was delicate, but to-day he enjoys such virile exercise as ski-ing and surfboard riding. His latest films are *Down to Earth*, *The Swordsman*, and *The Gallant Blade*, a romantic adventure film in Cinecolor, in which he fights a thrilling rapier-and-dagger duel.



SHY RITA

RITA HAYWORTH is a half-Latin from New York City. Her father was born in Seville Spain, and her mother in Washington, D.C. She comes from a theatrical family, the Dancing Cansinos, and she has made both her mother and father happy, for the former wanted her to grow up to be an actress, and the latter wanted his little girl to grow up to be a dancer. She was only four years old when she started to dance with her father, Edouardo Cansino. When she first started to dance professionally she was known as Rita Cansino, and it was under that name that she also commenced her screen career.

Rita is very shy, and often imagines that people do not like her. When she was a child her parents tried very hard to cure her of her shyness. She is a good swimmer, sometimes goes cycling, and is a great film fan. She has changed the colour of her hair several times for her screen work. In *The Lady from Shanghai* she was a glamorous blonde, in *The Loves of Carmen* a brunette.



SONG BIRD

A FILM career was something that just happened to Deanna Durbin, and she was swept along on the tide of success. Away back in 1936, when she was only a child, and made her screen debut, she was not at all interested in the idea of becoming a movie star. All that has since changed. She now thoroughly enjoys her career. She showed promise of becoming a wonderful singer very early in her life, for she could sing with unusual clarity almost as soon as she could talk. She evidently loved singing, for her little voice could be heard trilling at all times; when she was toddling, when she was at play, and especially when her older sister, Edith, was playing the piano. Deanna has never allowed herself to slack at all where her voice is concerned. She still has singing lessons every day of her life.

Deanna's parents were both English, and she was born in Winnipeg, Canada, but she has now become a naturalised American.

After a "short," Deanna's first full length film was *Three Smart Girls*; her first Technicolor picture was *Can't Help Singing*, and later ones include *Because of Him*, *I'll Be Yours*, *Something in the Wind* and *Up In Central Park*.



HE ONCE ACTED HERE

ON leaving college Zachary Scott decided to come to England. He worked his way over here aboard a freighter, and two weeks after his arrival had managed to wangle a leading juvenile role on the stage. During the year he 'spent here he acted in London, Bath, and Bristol. There was romance in his return to America. He went back to marry his childhood sweetheart, to whom he had made love by correspondence. Her name was Elaine Anderson, and they were married on February 21st, 1935, Zachary's twenty-first birthday.

He was playing on Broadway when he won a film contract. *Danger Signal*, *Mildred Pierce*, *Her Kind of Man*, *Stallion Road*, *The Unfaithful*, *Whiplash* and *Cass Timberlane*, are some of his pictures.

Six-foot-one, he has dark brown hair and eyes. Among his dislikes he lists overpowering perfume, lipstick marks on cigarettes, squeaking doors, and people who take themselves too seriously.

CHARLESTON CHAMPION

ALTHOUGH she had never had a dancing lesson, Ginger Rogers started out as a Charleston contest winner when she was only fourteen years old. She entered every contest in her home town, and then went on to become champion Charleston dancer. This in turn led to her stage career and later to the screen. She became famous when she was chosen as Fred Astaire's dancing partner, and these two gave us such delightful films as *The Gay Divorce*, *Top Hat*, *Roberta*, and *Follow the Fleet*. It was *Kitty Foyle* that proved that Ginger was an actress as well as a dancer, and made her decide to devote herself to dramatic acting. *Week-End at the Waldorf*, *Heartbeat*, *Magnificent Doll*, and *It Had to Be You* are her more recent films.

Ginger is married to Jack Briggs, and they like to spend their free time on their ranch in Oregon, where they raise Guernsey cattle, pigs, chickens and other livestock and poultry. Ginger swims and plays tennis. She is a great mimic, and quite unintentionally she often adopts the accent of anyone to whom she is talking.



SAILOR and ACTOR

BEFORE settling down to an acting career Van Heflin was a wanderer by preference and instinct. Schooldays over, he followed the sea to many ports, and it was his shipmates who dubbed him "Van." His full name is Emmet Evan Heflin. After his first few voyages he spent two years at the University of Oklahoma, and then the sea called again. Eventually he turned to acting, and after a season with a stock company he became an understudy in a Broadway show "Sailor Beware." The title must have been prophetic, for he never returned to the sea. *Possessed*, *Green Dolphin Street*, *Polly Fulton* and *Tap Roots* are some of his latest films. Married to Frances Neal, he likes spending evenings in his own home.

HE BROUGHT CORTEZ TO THE SCREEN

WHEN he was assigned to make the *Cisco Kid* series of films, Cesar Romero was dubious—he was afraid that he would be typed. He realizes now that he was wrong, and the *Cisco Kid* did a great deal for him. He loves his career, and says that when he is tripping over his long grey beard, he hopes it will be somewhere in a film studio. He led a luxurious life until his father's fortune crashed, and when he had to start earning his living he turned to dancing.

Tall Dark and Handsome was the title of one of his films, and it certainly fits him six feet two in height, he has black hair and brown eyes. He served in the United States Coast Guard during the war, and his first film after his discharge was *Carnival in Costa Rica*. For relaxation Cesar likes to dance, and he plays a good deal of tennis and rides a lot. Unmarried, he says that he is not averse to matrimony; it just hasn't happened.

In *Captain From Castile* he plays the part of Hernan Cortez, the swashbuckling Spanish conqueror who swept through Mexico in the sixteenth century.



AMBER

LINDA DARNELL started her career at a very early age. She was acting when she was ten years old, and she was only fourteen when she went to Hollywood. Gregory Ratoff, who directed one of her first pictures, recalls with amusement how she would be playing a love scene when the school teacher would break in and say: "Linda, it's time for your lessons." The biggest role of her career came with *Forever Amber*. When she heard that she was to play the wickedest girl in modern literature her first thought was of the people in the town where she was born—"What are they going to say in Dallas about me?" But when she started studying Amber she found she wasn't as bad as she had thought. "I don't excuse her morals. No one can," she said. "But Amber had her good points. She was devoted to one man, loved her son dearly, and in the end gave up everything for their welfare."

Linda is quite unspoiled. One of the most glamorous women of the screen, she never strikes poses, or tries to look stunning in real life. When she is not working you would most probably find her running around in slacks, a scarf wrapped round her head.

TWO'S COMPANY

—And three's not a crowd
when the third has four
legs and doesn't talk!



DO you remember June Haver and Lon McCallister in *Home in Indiana*? You can see them again in another open-air story, *Summer Lightning*, adapted from "Scudda Hoo, Scudda Hay," the novel by George Agnew Chamberlain. It is the story of a boy, a girl, and a mule team which played a large part in their lives. June Haver left the glamorous gowns of *I Wonder Who's Kissing Her Now* to don the dungarees and shirts that she wears for almost the entire length of the film, in her role as the flirtatious Rad McGill. Lon McCallister is Snug Dominy, the farm boy who buys a mule team in order to make enough money to propose to the girl he loves. The film, by the way, was photographed almost entirely in the studio grounds.

Robert Young and Marguerite Chapman are the stars of "Relentless" and Boogie the colt does his best to steal their scenes. They were all on location in Arizona when this picture was taken.

Right: The California countryside is a pleasant place for a location trip, as Ida Lupino and Dane Clark found when they were making "Deep Valley." Maruba, the dog who appears with them in the film, shared their approval.





Dick plays a first-rate game of bridge, and from the look on June's face, isn't so bad at backgammon, either.

It must be love—June dances on Dick's uppers and he still smiles!

MEET the POWELLS

IT was in 1945 that June Allyson became Mrs. Dick Powell. Their romance began in the studio. Dick, a long-established star, was playing the lead in *Meet the People*, in which June, who was struggling up the ladder of fame, having been in Hollywood only about a year, had a supporting part. Nevertheless, 6-foot blue-eyed Dick and tiny blue-eyed June (she is only one inch over 5 feet) found that they had a good many tastes in common, including riding, swimming, flying, and music. He has a fine collection of musical instruments, and she has an extensive collection of gramophone records—her tastes are chiefly classical. *Meet the People* was in fact a memorable film for them in many ways. For some time Dick had been trying to get out of the musical comedy roles in which he had enjoyed fame for eleven years—and that was the last he made before he took to his new type of role as a "tough guy" in strong drama, in which he neither danced nor sang, nor looked a handsome hero. It was also the last film in which June appeared as a song-and-dance girl, for her succeeding films gave her roles that allowed her to act as well.

Both Dick and June came to the screen from the musical comedy stage. Dick was born in Mountain View, Arkansas, and began his career by singing in the church choir, while June was born in New York, and was still in school when she got herself a job in the chorus of a New York stage show.

The Dick Powells (June always calls him Richard, by the way) are seldom seen at night clubs, and fly to the desert for week-ends.





A CROONING BANDIT AND HIS SINGING LADY

KATHRYN GRAYSON and Frank Sinatra are co-starred for the third time in *The Kissing Bandit*, a musical romance in Technicolor, set in Old California.

Frank Sinatra plays a dashing, bold bandit, who disguises himself (rather thinly, we feel) as a tax collector, and woos and wins the Governor's daughter.

FRESH LAURELS

WITH the 1947 Academy Award for the best actor going to Ronald Colman, the award for the best actress going to Loretta Young, and the award for the best supporting player to Edmund Gwenn, it has drawn attention to the famine in young talent that has been afflicting Hollywood. The war, no doubt, is partly responsible for this.

Tyrone Power is one who comes to mind at once as a "young old veteran." He returned to the screen, after three years' war service, in *The Razor's Edge*; and *Captain from Castile*, the Technicolor version of the novel by Samuel Shellabarger, is the second of his post-war films. He has the romantic role of Pedro de Vargas, the son of an aristocratic family hunted by the Inquisition, who shares with a barefoot peasant girl an enduring love, which sustains them in braving the hardships and dangers encountered by the army of Hernan Cortez, whose invasion of Mexico in 1521 is its background. Can you believe that it is fifteen years ago since Tyrone Power's name found its way to the cast of *Tom Brown of Culver*? It was four years later that he leapt to stardom in *Lloyd's of London*. Completing *Captain from Castile*, he flew to Europe for a holiday, and returned to tackle his next film, a gay comedy, *Leave it to the Irish*, after making some location sequences in Italy for the film to follow, *The Dark Wood*.

Ronald Colman won his well-deserved Oscar after a film career that started in England after the 1914-1918 war, in which he had served with the London Scottish. He was born in Richmond, Surrey, in 1891. In 1920 he went to America to appear on the stage there, and was chosen to play opposite Lillian Gish in the silent film "The White Sister." His beautiful speaking voice and stage experience increased his popularity in his first talkie, *Bulldog Drummond*, which, by the way, introduced Joan Bennett to the screen.

The youngest of the three beautiful daughters of the famous Broadway actor, Richard Bennett, Joan was born in Palisades, New Jersey, in 1910, and since 1929 only one year has passed without us seeing her in a film, although during those years she

Tyrone Power with newcomer Jean Peters in "Captain from Castile."



Ronald Colman in two scenes from his Academy Award-winning film, "A Double Life," in which he portrays an actor whose obsession with his role of Othello makes him a murderer. Above, he is seen with Signe Hasso and Edmond O'Brien, and on the left, as Othello, he steals up to Signe Hasso, as Desdemona, for the murder scene in the Shakespearean tragedy.



Constance Bennett, as a woman lawyer, shakes hands with Brian Aherne, as her court-room adversary and spare-time admirer, while Michael O'Shea looks on—a scene from "Smart Woman."



Robert Taylor, falsely suspected of being a homicidal maniac and murdering his wife, tries to convince Moroni Olsen and Herbert Anderson of his sanity in "High Wall."



Joan Blondell



Charles Bickford, as the blinded artist husband, with Joan Bennett, as his wanton wife, in "Woman on the Beach."

has had two daughters, one born in 1934 and one in 1943. Her eldest daughter was born in 1928. She has played leading roles in over fifty films, and is as beautiful as ever in *Woman on the Beach*, the 1948 film in which Charles Bickford played the role of her husband. Charles Bickford, born in 1892, had a sixteen-year-old stage career behind him when talkies lured him

to the film studio, where he has been ever since. He played opposite Greta Garbo in her first talkie, *Anna Christie*.

Joan Bennett's eldest sister, Constance, was already a well-known screen star, smart and sophisticated even then, when talkies came.

Brian Aherne has a long and distinguished acting career, although he has never wholly given his talents to the screen. Born in 1902 in King's Norton, he made his stage debut in Birmingham when he was nine, and appeared in several silent British films before going to Hollywood in the early nineteen thirties to play opposite Marlene Deitrich in *Song of Songs*.

Robert Taylor, born in 1911, started his career in Hollywood about the same time as Brian Aherne, but he had had no previous experience except for college theatricals. He made his debut in *Handy Andy*, and seven films later scored a resounding hit opposite Irene Dunne in *Magnificent Obsession*. He has been kept busy filming ever since, except

for his period of service in the U.S. Navy. He returned to the screen in *Undercurrent*, and his second post-war film is *High Wall*. Both these gave him strong roles with the accent on drama rather than romance.

Fred MacMurray is another who began his career about the



Left: Fred MacMurray, Betty Caldwell and William Demarest in "A Miracle Can Happen."

same time. Claudette Colbert picked him to be her leading man in *The Gilded Lily*, and his subsequent career showed that she was a good picker. They co-starred, by the way, in one of 1947's brightest comedies, *The Egg and I*. He was born in 1908, began his career as a saxophonist in a band, and was appearing in "Roberta" on Broadway when Paramount talent scouts saw him.

William Demarest, who is seen with him in his latest film, *A Miracle Can Happen*, made his film bow in 1926 as a character actor, and is still going strong.

Blue-eyed, golden-haired Joan Blondell came to the screen from the stage. *Sinner's Holiday*, her first film, was seen here in 1931. Although she originally made a name in musical comedy and romantic comedy roles, she has more recently shown her ability in roles that need real dramatic talent, such as "Nightmare Alley," with Tyrone Power.

The year that introduced us to Joan Blondell also introduced us to a menacing gangster in *The Painted Desert*—Clark Gable, who made his name opposite Norma Shearer as a "hero with menace" in *A Free Soul*. He has starred in over forty films since then, winning the 1934 Academy Award together with his co-star Claudette Colbert for their romantic comedy portrayals in *It Happened One Night*. His role as Rhett Butler in *Gone With the Wind* is still one of his most memorable. After serving in the U.S. Air Force, he returned to his screen career in *Adventure* and *The Hucksters*, in which Deborah Kerr made her Hollywood debut. He was born in 1901.

Edmund Gwenn won his Academy Award in 1947 at the age of seventy-two, with nearly fifty years of acting behind him, for his part of Kris Kringle in *The Big Heart*. He began his talkie career in British films in 1931, some six years before John Payne (the romantic lead in *The Big Heart*) began in Hollywood.

Don Ameche, born in 1910, was first seen on the screen in 1936 in *Sins of Man*. Originally intended as a lawyer, he turned to the stage while still at college, and was broadcasting when he was offered a film contract.

After a successful career in musical comedies, in his two latest films, *A Genius in the Family* and *Will Tomorrow Ever Come*, he has played dramatic roles.

It is fifteen years since Merle Oberon made her bow in *Wedding Rehearsal*, and it was not until the war came that she began her Hollywood career. Her best known films include *A Song to Remember*, and her latest is *Night Song*, with Dana Andrews.



Clark Gable.



Left: Don Ameche and Catherine McLeod, with the horse Gallant Man, in "Will Tomorrow Ever Come?"



Edmund Gwenn in his Academy Award winning role of Kris Kringle, with Natalie Wood and John Payne, in "The Big Heart."



Left: Merle Oberon in the garden of her Hollywood home.

English-born Cary Grant began his film career in Hollywood. Born in Bristol in 1904, he went to America to appear on the stage, and was visiting a friend in a studio when he was offered a test that led to a contract. He is a versatile and polished actor, the three films in which we saw him in 1947 being proof enough: *Night and Day* was a musical based on the life of Cole Porter, *Notorious* was a strong romantic drama in which he co-starred with Ingrid Bergman, and *Bachelor Knight* was light comedy. He became an American citizen in 1942.

Robert Montgomery, the same age as Cary Grant, is another star who came to the screen with the talkies. He made his reputation in sophisticated light comedy roles, then in 1937 made a tremendous impression in *Night Must Fall*, playing the role taken on the stage by Emyln Williams. He has alternated drama and comedy since, his strongest dramatic roles being in his latest films, *Lady in the Lake* and *Ride the Pink Horse*.

Melvyn Douglas was entering the thirties when he made his film bow in *Prestige*, but it was his polished and subtle portrayals in *To-night or Never*, with Gloria Swanson, and *As You Desire Me*, with Greta Garbo, that clinched his popularity. He was Garbo's leading man again in her one and only comedy, *Ninotchka*, which has recently enjoyed a new burst of popularity.

It was in 1933 that Clara Lou Sheridan of Dallas, Texas, won a beauty contest, and as Ann Sheridan she became one of the few contest winners to make good on the screen.

Dark haired and hazel eyed, she was born in 1915 and originally intended to be a school-mistress. For more than ten years now she has been under contract to Warner Bros., and her recent roles in *Nora Prentiss* and *The Unfaithful* have been among her best. In her latest film, *Silver River*, she co-stars with Errol Flynn, with whom she previously appeared in *Dodge City*, which was seen here in 1939.

Playing opposite Ann Sheridan in *The Unfaithful* was Lew Ayres, who made his film debut as an extra.



Cary Grant has proved his versatility in such films as "Night and Day," "Notorious," "Bachelor Knight" and "The Bishop's Wife," in which he appeared as an angel.



Robert Montgomery, as Blackie Gagin, and Wanda Hendrix, as Pila, in one of the many dramatic scenes they share in "Ride the Pink Horse."



Melvyn Douglas is seen above with Greta Garbo in "Ninotchka," and, on the right, as co-star with England's Phyllis Calvert in her second Hollywood-made film, "My Own True Love."



Lew Ayres and Ann Sheridan in "The Unfaithful."

in a two-reeler and won fame overnight in his first talkie, *All Quiet on the Western Front*, in 1930. His films have included the Dr. Kildare series, popular between 1939 and 1941. He was born in Minneapolis in 1908.

George Brent's role in *Luxury Liner* must hold memories, for he starred in a film of that name back in 1933. Irish born and bred, he began his stage career in the Abbey Theatre in Dublin, and was a popular Broadway star when talkies arrived.

Irish born and bred, also, is Maureen O'Sullivan, who was chosen, without any experience, to play opposite John McCormack in *Song o' My Heart*. She is perhaps best known for her role of Jane, Tarzan's mate, in the films starring Johnny Weissmuller. *The Big Clock* was her first film since 1942, for her time has been fully occupied by her private life as Mrs. John Farrow, the mother of five children.

Ray Milland, whose screen wife she portrayed in *The Big Clock*, was born in Neath, Glamorgan, in 1905, and he has been on the screen for eighteen years, winning the Academy Award in 1945 for his role as the dipsomaniac hero of *The Lost Week-end*.

This year, Loretta Young won the Academy Award for her role in *The Farmer's Daughter*. She is one of the youngest veterans on the screen, having won her first important role at the age of fifteen with Lon Chaney in the silent film, *Laugh, Clown, Laugh*. Born in Salt Lake City in 1913, she has appeared in more than eighty films.

Another star whose career it is difficult to believe dates back to silent days is Joan Crawford. She was born in 1904 in Texas, began her stage career in 1922, and broke into films as an extra in *Pretty Ladies*, shown here in 1926. It was the jazz age, and she made a name in jazz roles. The "dancing daughter" became a fine dramatic actress later, and her work in *Mildred Pierce* won the Academy Award in 1946.



In circle: George Brent, as the captain of "Luxury Liner," with Frances Gifford, as one of the complications he finds during a voyage—the other is his stowaway daughter, played by Jane Powell.



Ray Milland with Maureen O'Sullivan and Rita Johnson in "The Big Clock."

Left: Loretta Young in her Award-winning role of Katie, with Joseph Cotten, in "The Farmer's Daughter."



Henry Fonda, seen opposite Joan Crawford in *Daisy Kenyon*, began his career on the screen in 1935, and rapidly won a reputation for the sincerity and understanding of his portrayals. Born in 1905 in Nebraska, he came to the screen in the role he had been playing on the stage when *The Farmer Takes a Wife* was filmed. He served in the U.S. Navy during the war.

Sylvia Sidney came to the screen from the New York stage when films began to speak, and she has alternated stage and screen work. Born in 1910 in New York City, she was only twelve when she began her theatrical career. In her latest film, *Love From a Stranger*, she takes the role played by Ann Harding in the 1937 version, with John Hodiak, as the sinister husband, stepping into Basil Rathbone's shoes.

Talkies lured George Raft from his career as a professional dancer. In 1932, *Scarface*, the gangster film starring Paul Muni, gave him a tremendous boost to stardom, and he has been playing more or less menacing roles ever since, his most recent being *Mr. Ace*, *Nocturne*, *Christmas Eve*, and *Intrigue*.

They've won many laurels in the past—and they're still winning them.

British film awards this year went to Margaret Lockwood, whose first film, *Lorna Doone*, was made in 1935. Anna Neagle, who made her bow in 1931 in *Should a Doctor Tell?* and John Mills, who had his first film role in *The Midshipmaid*, in 1933. These stars have all been well known and loved for many years. It is probable that the war prevented younger stars being developed, but maybe picture-goers aren't so fickle in their fancy as producers have supposed, and remain faithful to their old loves.



Henry Fonda has won great praise recently for his work in "*Daisy Kenyon*," in which he is seen above with Joan Crawford, and as the priest in "*The Fugitive*," with Dolores Del Rio. Both Joan and Dolores were stars of the silent screen, but Dolores Del Rio makes only rare film appearances now.

Below: Sylvia Sidney with John Hodiak and John Howard in "*Love from a Stranger*."



George Raft with blonde June Havoc and brunette Helena Carter in "*Intrigue*."



Paul G. Allen



Trevor Howard



Margaret Lockwood



Pauline Goddard



Michael Rennie



David Parker.



Annual
picture show
con do
All
few



Barbara White

Mark Stevens





A Star with an Island in the Caribbean Sea

THE sea and adventure are in Errol Flynn's blood. He is a direct descendant of the Fletcher Christian who led the famous mutiny on the "Bounty" against Captain Bligh, and perhaps the salty tang of that eighteenth century sailor is still in the family veins. If it hadn't been for his love of sea and adventure, Errol Flynn would not have become an actor, for he was pearl-fishing in Tahiti when an English film company arrived to make a film of the "Bounty" story and Errol took the part of his famous ancestor. (This part, you will remember, was played by Clark Gable in the later Hollywood film starring Charles Laughton as Captain Bligh.) Some years later, in England, he turned to acting again—and was promptly given a Hollywood contract.

Since 1935, he has been continuously under contract to Warner Bros., but he has retained his independence of spirit and action. Although he has never made any secret of the fact that to him acting is just a means of earning money, he works hard and intelligently at his films when he is making them. When he is not, he plays equally hard and intelligently. He hates grumblers, has a great sense of humour, an infectious chuckle, is generous, restless, honest. In 1946, he achieved an ambition and bought an island of his own—Navy Island, in the West Indies, near Jamaica, complete with mansion, gardens, fresh water springs, and beaches. Here he sails his yacht, the *Zaca*, and enjoys fishing, swimming, solitude and freedom.



Barbara Stanwyck



Freer Parson



Best Wishes
Rex Harrison

Cornel Wilde



Hazel Court





Cyd Charisse



Three scenes from "The Best Years of Our Lives," the best film Hollywood has made for many a long day. Left: Cathy O'Donnell and Harold Russell.

Below: Myrna Loy and Fredric March as husband and wife.

Bottom of page: Teresa Wright and Dana Andrews.



OUR WORLD TO-DAY

WHEN the first film camera photographed the first fiction story, its makers chose a theme that was thrilling and topical—*The Great Train Robbery*. The film of to-day—superbly photographed, with perfectly synchronised speech, and settings that are designed to underline the effect for which the director is striving, has little in common with the film of forty years ago. One of the main differences is that whereas the early films made no pretence at reality, to-day, very honest and sincere attempts are made to present the problems of to-day with intelligence and conviction.

The old-time thriller, in which the beautiful heroine was pursued by the villain and rescued by the hero in the nick of time, may, basically, be recognised in many of the films, but the sharp blacks and whites of heroism and villainy have gone—the hero has acquired some of the villain's "menace," and given the villain, in exchange, some of his heroism. In fact, there is a general tendency to shade the characters in varying tones of grey, with far more resemblance to real life. And in many films, there is no villainy at all—nothing that could accurately be described as villainy. It seems as if film makers have realised that human nature, which has not changed since time began, is on the whole as much foolish as it is wicked.

But if human nature has not changed, the circumstances that man has created are for ever changing, and it is the conflict that arises from the two that weaves the stuff of drama.

The war, of course, has made the most widespread difference to the world that has ever been known in so short a time. Destruction on such a vast scale has touched the life of everyone on the face of the earth, from the Icelander whose island was used as an Arctic military outpost, to the negro of the African jungles. Those countries which were not actually engaged in fighting were affected by it, either suffering or profiting, or both. And with the uneasy peace that has succeeded the struggle, new



Margaret Lockwood and Michael Wilding in "Dear Octopus."

difficulties are adding to those old hatreds and suspicions. For if one thing is more certain than anything else, it is that no matter who wins a war, victors and vanquished alike suffer for it.

During the past ten years, the way of life of millions has been changed. Millions are striving desperately to regain the old way of life; millions more are striving for a new way of life; and millions are striving to adjust themselves to to-day's social ferment that is war's aftermath. Poverty, famine, distress and restlessness loom over the entire world; old values are replaced by new; tradition flung overboard.

If we choose our films, we can get a very fair picture of the world that we knew—and know now. The last few years have been full of tragedy and drama, and one of the most poignant, dramatic and humorous situations is that of the soldier returning to a familiar yet terrifyingly strange world—not only the greater world, but his own little personal world.

The Best Years of Our Lives is one of the finest examples of this type of film. Here we have the stories of three men, flung together in the last minutes of their war service—an Army Air Force captain, with two rows of ribbons and a lifetime's experience of death and destruction crammed into four years; a sergeant who is returning to his secure, safe life as a banker; a young sailor who wears two hooks in place of his hands, which have been shot away. Their problems are different, although fundamentally they are variations on the same theme, their adjustment to peace and civilian life. They are strangers in their own homes—the captain goes home to the slums he has grown out of, to try to make a success of a hasty wartime marriage to a mercenary blonde; the sailor faces the problem of deciding whether the girl he left behind him now feels pity instead of love for him, and if it is love, whether he is right in expecting her to go through life tied to a cripple; and the banker goes back to two children who have grown up while he has been away, and is sustained by his loyal and loving wife as he tries to reconcile banking with the humanitarian understanding of the men who come to him for loans, unable to offer as security anything but their own will to work, their skill, hands and brains—the things they had offered to their country to defend what they now want to build—their children's future. The airman, determined



John Hodiak, Fortunio Bonanova and Gene Tierney in "A Bell for Adano."

Greer Garson and Ronald Colman in "Random Harvest."

Charles Coburn and Jean Arthur in "The More the Merrier."



not to go back to his pre-war job as soda-fountain attendant, finds disillusionment all round, but fights grimly on.

The aftermath of wartime separation of husband and wife has been a popular theme, offering as it does so many opportunities for variation. One of the most entertaining of these was *Perfect Strangers*, in which a city clerk and his wife—a dull and placid pair—join the Royal Navy, and after three years of separation, have such depressing memories of each other that each seeks a divorce, only to find, upon meeting, there has been an exhilarating change.

The Years Between dealt with a man's return after his supposed death to find that his wife is occupying his seat in the House of Commons, is on the verge of marrying again, and is not at all inclined to give up her successful career to become a wife and home-maker. Michael Redgrave and Valerie Hobson played these parts with delicacy and restraint.

Desire Me was yet another version of the post-war problems—here once again a wife supposes herself to be a widow, but the stranger who brings the news of her husband's death in a prison camp plots to win her love and her husband's identity, a scheme that is complicated when the husband escapes and unexpectedly returns home.

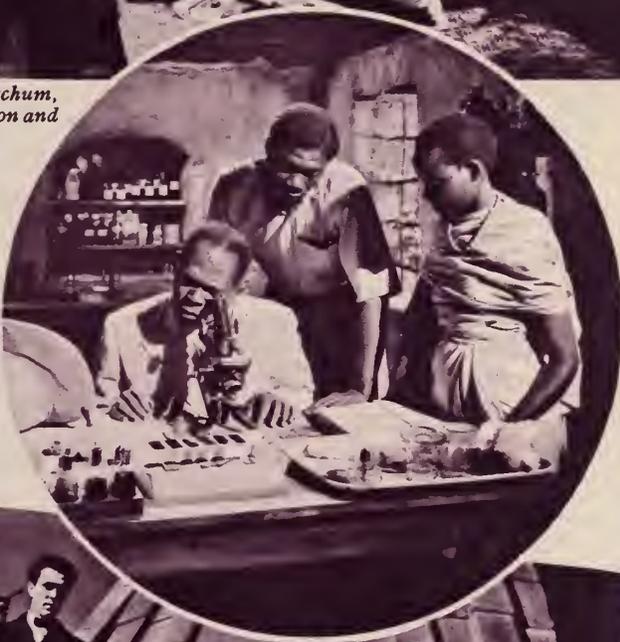
The Unfaithful depicted a problem all too common after the war—the return of a husband and discovery of his wife's infidelity. Should he or should he not forgive her? In the film, it was complicated by murder, but the basic question remained.

The Captive Heart showed us the magnificent spirit of prisoners-of-war buoyed up by memories and reminders of their loved ones at home—family ties of the kind that were stressed so differently but equally strongly in *Dear Octopus*, the story of a gathering of a family to celebrate the golden wedding of the grandparents.

There are always one or two aspects of certain events that hold a greater appeal for producers than any other. The return of the supposedly dead husband is one. After the first World War, amnesia was a hot favourite. The man who has forgotten his past life, of course, offers all kinds of dramatic possibilities to a writer, and James Hilton exploited them in *Random Harvest*, which covered the period from 1918 to 1935, and told the story of a soldier with no memory of his past life, who builds a new life for himself, only to lose that when an accident restores his memory of his old life. The acting of Ronald Colman as the soldier and Greer Garson as



Robert Mitchum, Greer Garson and Richard Hart in "Desire Me."



Robert Adams, Tunji Williams and Ezeza Makumbi in "Men of Two Worlds."

Below: Charles Boyer, Katina Paxinou and Peter Lorre in "Confidential Agent."



Kieron Moore and Burgess Meredith in "Mine Own Executioner."

Below: The French fishing boat leaves the Cornish village, differences with the Cornishmen settled—temporarily, at least—a scene from "Johnny Frenchman"; Tom Walls as the Cornish harbourmaster and Francoise Rosay as the French fisherwoman are seen in circle.



John Mills as the deserter in "Waterloo Road."



the wife (in his second life) who fought to recapture his lost love when he regained the threads of his old life, without revealing the secret of their years of happiness together, helped to make this film one of those that remain in your memory.

Fashions change in diseases as they do in clothes, and amnesia has now given place to general psychological troubles, the favourite being schizophrenia, or split personality. Many films have been built round this disease of the mind, among a large number of films in which psychiatry has been demonstrated with

more artistry than science. *Mine Own Executioner* was one of the best. For this, Burgess Meredith came from Hollywood to play the unqualified mental practitioner who comes disastrously near wrecking his career when he undertakes the diagnosis and treatment of an ex-flyer suffering from the effects of his treatment in a Japanese prison camp, Kieron Moore following up his first big success in *A Man About the House* with this role.

That war's effects are not all evil was shown in two films—one *Demi Paradise*, and the other *Johnny Frenchman*. Both these British productions showed how closer contact between the people of two countries can bring deeper understanding and mutual toleration of each other's faults and foibles. *A Bell for Adano* was a variation of this theme. In it an American major, commanding

the troops occupying a little Sicilian village, seeks to bring order and just peace to a suspicious and hostile people, a problem that is not made easier by the localised interests of the villagers and their indifference to the outer world except for its effect on their village—symbolised in this film by a bell for the village church.

Confidential Agent, set in 1937, was the story of politics and their cross-currents that affect trade contracts (coal, in this film), and the pull-devil-pull-tailor activities of opposing political agents. Now, twelve years later, it is out of date. The mine-



Jack Lambert as the padre in "The Captive Heart."

David Farrar takes home his German bride, Mai Zetterling, in "Frieda."





Patricia Roc and Cavan Malone as the son she relinquishes and then reclaims, in "When the Bough Breaks."

Below: Felix Aylmer explains the English pageant to the bewildered Russian, Laurence Olivier, in "The Demi Paradise."



owner, presumably, would have to become a member of the Coal Board so that his daughter could help Charles Boyer to incite the miners to riot by telling them that the coal will be used to kill people like themselves, and certainly he would be unable to make effective a quick decision to cancel such a bloodstained contract. It would undoubtedly need weeks of discussion and negotiation.

Of war and its assorted problems the screen gave us many examples. It dealt with evacuees, rationing, bombs, in every kind of way, and one of the outstanding was *This Above All*, from Eric Knight's novel. It was the story of a Dunkirk hero, sickened by the shattering of the world's ideals and traditions, who tried to run away from the ugliness, and of the girl who restored his belief in the ideals for which we were fighting and made him realise his responsibility to his country's ideals, which must at such a time override his own small personal ideals. It was tenderly and beautifully acted by Tyrone Power and Joan Fontaine.

A deserter was also the hero of *Waterloo Road*, driven to it by anxiety about his young wife, who is living with his mother and father and flirting with an amusement arcade king. And this touched on another problem that was amusingly treated in *The More the Merrier* (and still is one of the big headaches to-day), the housing shortage. Although war-crowded Washington may have little in common with our towns and villages to-day, you may recollect with delight the troubles that beset Jean Arthur, Charles Coburn, and Joel McCrea as they tried to adjust themselves to a timetable in order to make the most of the amenities of one very small flat, while Charles Coburn, against great odds, struggled to do a little matchmaking as well.

Frieda told the story of a German bride who braved the hostility of the local people when her English husband, an R.A.F. officer, brought her home, until in desperation she tried to commit suicide. Hostility to foreigners—German brides or not—is only too common, and many an unhappy sequel to a wartime wedding has ended in divorce



In circle: Michael Thomas Mitchell, Tyrone Redgrave and Valerie Power and Joan Fontaine Hobson in "The Years Between."



Richard Attenborough, Robert Fleming and Cecil Troncer in "The Guinea Pig."



Moroni Olsen, Joseph Calleia, Hurd Hatfield, Richard Haydn, Tom Drake and Norman Lloyd in "The Beginning or the End?"

or worse because of ignorant interference. Since the period in which the film is laid, the problem has widened, for many through no fault of their own are without a country.

Many modern social questions have been tackled by the screen. When *The Bough Breaks* showed the unhappiness caused by informal adoption.

The Guinea Pig, originally a stage play, presents a social experiment—giving a boy a place in a Public school for which neither environment nor upbringing has prepared him.

Men of Two Worlds treated with sympathy and impartiality yet another problem—one that has been going on for a long time, and is likely to continue—the conflict between the white man's modern science and the black man's ancient religious beliefs—of serum against ju-ju.

Racial intolerance was the theme of *Crossfire*, which suggested that it was used as scapegoat for the hate and passion to kill developed by war that could find no other outlet in peace.

And this article would not be complete without mentioning the greatest potential power for destruction or creation in the world to-day—atomic energy. Man's discovery of the secret, of its release, is so recent and his control of it so imperfect that it is still the biggest query in life. And the film that showed us the feverish haste with which it was pursued in war, to produce the atomic bomb, using the forces

of Nature for destruction, since it was wartime, was called *The Beginning or the End?* The question mark after the title was a significant symbol of uncertainty and apprehension. It is a symbol which more than any other typifies our world to-day.



Lew Ayres, Ann Sheridan, Zachary Scott and Eve Arden in "The Unfaithful."

Circle: Robert Donat and Deborah Kerr in "Perfect Strangers."

William Phipps, Robert Ryan, and Sam Levene in "Crossfire."





Trouble Team

IT was in 1942 that we first saw them, a slim, blonde girl and a youthful, handsome murderer in *This Gun for Hire*. This tough, terse and attractive team has since appeared in several films—all with violence as a background, against which their impassive, laconic style of acting is startlingly etched. Veronica Lake made her name as the star with the "peek-a-boo" bob. Her real name is Constance Keane, and she was born on November 14th, 1919. Alan Ladd was born in Arkansas on September 3rd, 1913.



With Laird Cregar as the persistent detective in "This Gun for Hire."



With Brian Donlevy in "The Glass Key."

Below: In "The Blue Dahlia."

With Howard Da Silva in "Duffy's Tavern," a



film with comparatively little trouble in it.

Below: With Douglas Dick and Wally Cassell in "Saigon."





Anna Karenina

LEO TOLSTOY'S tragic heroine is one of the greatest character studies in fiction. Anna is a beautiful woman who thinks that she is contented with her position as wife of a Russian government official and adoring mother of a little son, Sergei, until on a visit to St. Petersburg, she meets Count Vronsky, a cavalry officer. His passion awakens her own. She is swept away by her love—she gives up husband, position, security, even her beloved little son—and goes away with her lover, who resigns his commission and renounces his Army career. Soon Anna finds that love, which is all-satisfying to her, is not enough for a man. She cannot pick up the broken pieces of her former life—self-reproach clouds her new life. Her torment ends in suicide.

Vivien Leigh, lovely, petulant, follows in the wake of Greta Garbo, the brilliant, moody Swedish actress, who played in both silent and talking versions. In the first known as *Love*, John Gilbert was Vronsky, dark, handsome, dashing, romantic. In the second version Fredric March was less elemental and impulsive. Anna's lover in the new version is played by Kieron Moore, seen above with Vivien Leigh.



Greta Garbo, as Anna Karenina, with her two Vronskys—right, John Gilbert, the 1927 silent lover, and, above, Fredric March, the 1936 speaking lover.





A HOLIDAY with PAY

IN 1940, a shipload of child refugees from the London blitz arrived in America. Among them was the flaxen-haired fourteen-year-old granddaughter of George Lansbury, the famous old Labour leader, and her eight-year-old twin brothers, Bruce and Edgar. Nobody knew that a future star had landed, but even then Angela Lansbury knew that she wanted to follow in the footsteps of her mother, Moyna Macgill, and be an actress. Two years later, she got herself a stage job in Canada. After that she and her mother went to Hollywood. She was unknown there, and neither had any money, so they took jobs at a department store to tide them over. Angela, on the strength of a week's holiday with pay, tried the studios again—it was a profitable week's holiday, for she made her bow as the Cockney maid in *The Murder in Thornton Square*. Her work in *The Picture of Dorian Gray* clinched her success.



FAMOUS FRECKLES

WHEN Jackie Jenkins—known to everyone as “Butch”—was asked how he would like to be a film actor, he said he'd rather play, and was ready to give the whole thing up on his second day at the studio. It was five-year-old Butch's crop of freckles, impudent little nose and big brown eyes that caught the director's eye and won him his first role as Mickey Rooney's young brother in *The Human Comedy*. It is his talent that has lifted him to fame in films such as *National Velvet*, *My Brother Talks to Horses*.

Those freckles, by the way, may be a joy to picturegoers, but they're a perpetual headache to the make-up man, who has to try to keep them a certain tone. A day in the sun—and they're berry-brown. A day indoors—and they're beige.

His mother is Doris Dudley, a well-known stage and screen actress.

ROBERT DOUGLAS returned to the stage and screen in 1946 after six years' service with the Fleet Air Arm. It was while appearing on the London stage that he was tested by a visiting talent scout, and given a Warner contract, under which he divides his work between Hollywood and Teddington, his first two Hollywood-made films being *Christopher Blake* and *The Adventures of Don Juan*.

Born in Bletchley, Buckinghamshire, on November 9th, 1909, he comes of an Army family, but by his own choice, went to the Royal Academy of Dramatic Art instead of Sandhurst, and made his stage debut at the age of seventeen in Bournemouth. After a successful career, he came to the screen, his pre-war films including *The Challenge*, and *Over the Moon*. His first post-war film was the British made *End of the River*.



DOUGLAS DICK

came to the screen in leading roles in *The Searching Wind* and *Saigon*. Born on November 20th, 1920, at Charleston, West Virginia, he stands 6 feet tall, has light brown hair and blue-green eyes; plays the piano, and composes songs as a hobby. He is an enthusiastic swimmer and amateur photographer.

MARJORIE REYNOLDS

blonde and slender, had her first film part when she was only five years old. She has been acting and dancing on the stage and screen ever since, her films including forty-three Westerns. After playing heroine in several "horror" pictures, she turned to musical comedies with *Holiday Inn*, but has not danced in her recent films, which include *Heaven Only Knows*. She was born Marjorie Goodspeed in Buhl, Idaho.



PHOTOGRAPH ALBUM GIRL

IF Norma Shearer, once known as "the first lady of the screen," had not looked through a photograph album in a ski lodge at a Californian holiday resort, Jeanette Morrison would still be merely Mrs. Reames. The photograph of a girl in a ski-ing costume impressed Norma Shearer so much that she persuaded studio officials to give her a film test. Two weeks later, Jeanette had started her film career in a big way—she was Van Johnson's leading lady in *Romance of Rosy Ridge*, and before the film finished, she was officially known as Janet Leigh.

When she was called to the studio, she was so new and fresh and unspoiled that she was not even nervous, except for the first few days of filming, and she knew so little about film-making that when she heard that she was to go on location, she diffidently inquired about how much it would cost her.

Although she is so young, she was married, while still a student, in 1945, to Stanley Reames, whom she met while she was studying music at College, to which he was sent, as a sailor, on a naval training course. Born in the little town of Merced, on the Californian coast, she stands 5 feet 5½ inches tall, with widely-spaced hazel eyes, dark gold hair, and dimples at the corners of her pretty mouth.



FROM MEXICO

PIANIST, fencer, bullfighter, dancer, swimmer and guitarist—Ricardo Montalban is all these as well as a talented actor, one of the most popular in Mexico, where he was discovered by Esther Williams, whose twin brother he played in *Fiesta*. His second Hollywood film was also in Technicolor, and with Esther Williams as the star—*On an Island with You*. Born in Mexico City, on November 25th, with dark brown hair and eyes, he was educated in Los Angeles.

It was when seeking fame on the New York stage that he made his film debut as a singer. Then his mother fell ill. He returned to Mexico—and started his Mexican screen career.

A WYNNER

KEEANAN WYNN'S first film part was one day's work in the Clark Gable picture, *Some Day I'll Find You*. Five months later he returned to Broadway, determined never to return to Hollywood. He was persuaded to change his mind by the director of that first film, who offered him the part of Private Mulvehill, the unfortunate Private Hargrove's friend, in *See Here, Private Hargrove*. He scored an instantaneous success, and he used it not to become a star, but to get smaller roles that were really funny. In nine months he had played in nine films, and all the roles were memorable, even when they lasted only a few minutes. Outstanding among his films are *Ziegfeld Follies*, *Mr. Griggs Returns*, *Under the Clock*, and *Song of the Thin Man*, which gave him more of a "straight" part. Since then he has appeared in the film version of John P. Marquand's novel, *B. F.'s Daughter*.

He was born to the theatre—his father is the famous stage and radio and screen clown, Ed Wynn, his mother an actress, and his grandfather, Frank Keenan, a dramatic actor who starred in silent pictures after becoming famous on the stage.

BAD GIRL MAKES GOOD

IN 1946, Bettejane Greer dropped the "Bette" from her first name, and making a note that it was the bad girls who made the best film entertainment, she also dropped strictly romantic roles from her ambitions.

Her subsequent success has proved her good judgment. Her work in *They Won't Believe Me*, won her role with Robert Mitchum in *Build My Gallows High*, and in both she played beautiful but wicked women—even more wicked in the second than in the first—and won great applause from critics and audiences.

Tall, dark and lovely, she was born in Washington, D.C., and after studying singing and dramatics, began her career as a dance band singer as soon as she left school. She has a lively wit, an ethereal appearance, and a hearty appetite. She likes dancing, but confesses to little interest in outdoor sports.



DISCOVERED AT THE HOLLYWOOD CANTEEN

JANIS PAIGE knew she wanted to become an actress when she took part in two high-school operettas. She had singing lessons in Hollywood, and one day she had the chance to take the place of a girl who had gone down with 'flu, at the Hollywood Canteen. Two minutes after her first song, she had received film offers. *Of Human Bondage*, *The Time the Place and the Girl*, *Royal Flush* and *Love and Learn* are some of the pictures in which you may have seen her.



FROM DUBLIN

DERMOT WALSH came over from Dublin in charge of some horses. He was only here three days but in that time he managed to visit a film studio. Somebody there took particular notice of him, and it was not long before Dermot was called back to England to play in the film *Hungry Hill*, which was followed by *Jassy*, *The Mark of Cain*, and *High Pavement*.



PATRICK HOLT

AT the age of eighteen Patrick Holt was sent to Burma by his parents to work in a rice mill, to try to make him forget his longing for a stage career, but the theatre won all the same. He played in various English repertory companies, and on the London stage. His films have included *The October Man*, *The Mark of Cain*, *When the Bough Breaks*, *High Pavement*. Born in Cheltenham on January 31st, 1912, he is 6 feet tall. Once known as Patrick Parsons.

IRISH COLLEEN

WHEN *Odd Man Out* was being made, the name of the actress who was to play opposite James Mason was a well-kept secret. The reason was that Carol Reed, the producer and director, had given this very difficult role to an unknown actress he had discovered in Dublin, and he did not want her name announced until she had become accustomed to working in a film studio. That unknown was Kathleen Ryan, who became famous immediately the film was shown. She was given a contract which stipulated that she need not make more than one film a year, unless she chose to do so. She did not want to be away too long from her home in Ireland. She is married to Dr. Derry Devane, and they have a daughter, Barbara, and a son, John.

Red-haired, golden-eyed Kathleen is 5 feet 6 $\frac{3}{4}$ inches tall. She was born in County Dublin on October 8th, 1923. She likes tennis, swimming, riding and walking. Her second film was *Captain Boycott*.



DISCOVERED TWICE

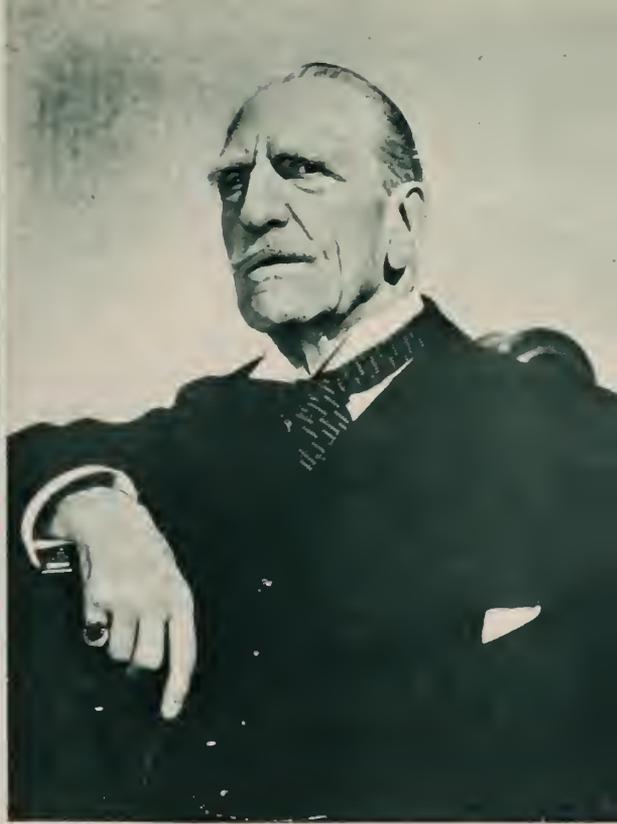
THE story of Burt Lancaster's entry into the world of stage and screen sounds more like a film than real life. He was "discovered" first of all in a lift. Another passenger stared very hard at him, and then asked him if he would like to be in a new Broadway play, explaining that he looked the very man for the part. Before Burt could tell the stranger that he had been a circus acrobat, but not an actor, it was all fixed up. When he appeared on Broadway he was seen by Hal Wallis, Hollywood producer, who felt convinced that Burt was just the man he wanted for one of the leads in *Desert Fury*. So when the play finished, off went Burt to Hollywood, but before he made *Desert Fury* he was given the role of the big Swede in *The Killers*. Other films of his have been *I Walk Alone* and *Brute Force*.

Born in New York City on November 2nd, 1913, he has light brown hair, blue eyes and is 6 feet 2 inches tall.



Sir Aubrey Smith in "An Ideal Husband," and his screen son, Michael Wilding.

With Marion Davies in "The Bachelor Father," his first American film. Right: A recent portrait of Sir Aubrey Smith.



Honoured by the King

TWICE a year, in the New Year and Birthday Honours Lists, the men and women who have made an outstanding contribution in their own field of endeavour are rewarded by their country—and all the names in those lists are personally approved by His Majesty, the King. The honours are not pecuniary reward nor profitable positions—they are badges of honour, symbols of achievement. Divided into military and civil lists, these awards entitle their proud possessor to use after his name the letters indicating his award—O.B.E., C.B.E., K.C.B., K.C.G., and so on. Higher honours are those which transform an ordinary "mister" into a man of title—a knight, baronet, baron or earl.

These high honours are not freely given, and whether they are for scientific, artistic, literary, industrial, social or political work, they are invariably the result of hard

work, even if that work is not always all that it appears.

Sign that the British film industry is assuming real importance in the life of the nation is the fact that it can now point to a small handful of men who have been honoured by the King for their contribution to the world of entertainment—both producers and actors. The men are those you see on these pages. The oldest knighthood among them is Sir Seymour Hicks, Knighted by King George V in 1935, he really received the honour for his stage work, but had by then appeared in some half-dozen films, so that a pale reflection of his glory shone in the British film studios. He has been one of the best loved stars of the stage for many years, and with his wife, Ellaline Terriss, made a team that was known throughout the Empire and in America as well. It was a reward of close on fifty years' connection with the theatrical profession, for he began in a walking-on part in Islington in 1887. During the years that have elapsed since then, he has had a finger in almost every department of the theatre, and in 1931 he received the Order of the Chevalier of the Legion of Honour from the French Government in recognition of his eminence as an actor and his services to French drama in England. He was born in St. Helier, Jersey, in



Left: Sir Laurence Olivier. Below: With Merle Oberon in "Wuthering Heights."



As Lord Nelson, with Vivien Leigh (now Lady Olivier) in the title role of "Lady Hamilton."



Sir Ralph Richardson.

Right: With Robert Donat in "The Citadel," in which he played the disillusioned doctor.



Bottom right: Sir Cedric Hardwicke.

In circle: The Eve of Trafalgar—as Lord Nelson in the early silent film, "Nelson."

Bottom left: With Lucille Ball in "Personal Column," in which he played a homicidal maniac.



Ralph Richardson, as Karenin, with Heather Thatcher and Martita Hunt in "Anna Karenina."



1871, and was seventy-five years old when he appeared as the Earl of Lostwithiel in *Fame is the Spur*, the film of the book, having just completed a five-year tour of Africa with his wife. Incidentally, the Boulting brothers, who made the film, were also responsible for the film he made just before he left for Africa—*Pastor Hall*, in which he played an anti-Nazi German general. He is also author of a book of reminiscences, "Vintage Years."

Sir Aubrey Smith is well named the Grand Old Man of the Screen. He is, in fact, eight years older than Sir Seymour Hicks, having been born in London in 1863. He was made C.B.E. in 1938, and received his knighthood from our present King in 1944. His connection with the films goes back much farther than Sir Seymour's, for it was in 1915 that he made his film debut in *Builder of Bridges*. He appeared in one or two early British talkies, but scored his first real success in the Hollywood film, *The Bachelor Father*, which was also his first American film, and it is in Hollywood productions that he has since appeared continuously, although on occasions he has made a trip to England to make a film and enjoy watching cricket, as he did for *An Ideal Husband*. Cricket is his lifelong passion, and it still entralls him. He played for Charterhouse and Cambridge, captained Sussex, went to Australia in 1887 with the English Test team, and captained the English team against South Africa the following year. Even in Hollywood he would not be without his game of cricket, and he rounded up the Britishers there and founded the Hollywood Cricket Club.

It was in 1892 that he began his stage career, at Hastings, and before 1900 had twice appeared on the American stage. He divided his time between the English and American stage until he began his film career in earnest when talkies arrived. Upright, courteous, cultured, if anyone merits the description of a grand old English gentleman, it is Sir Charles Aubrey Smith.

It was in 1934 that Cedric Hardwicke received his knighthood in the New Year's Honours, for "commendable contributions to English dramatic art." Like Sir Aubrey Smith, he was the son of a doctor, but he did not take up stage work until he had failed his exams, his father having insisted until then that his son should follow his own profession. Born in Stourbridge, Worcestershire, in 1893, he studied at the R.A.D.A., and made his first professional appearance at the Lyceum in 1912. In 1913 he went to South Africa, but his progress there was nipped in the bud when the Great War broke out, and he returned to England to join up. He made one very early film in the old British and Colonial Studios.



It was *Nelson*; in which he played the title role. His next was a talkie, *Dreyfus*, which he made in 1930. Among his best known films are *Jew Suss*, *Becky Sharp* (his first Hollywood film, which you may remember, was the first full length film to be photographed in Technicolor), *Stanley and Livingstone*, *On Borrowed Time*, *Beware of Pity*, for which he returned to England after six years in America, and his latest, *Nicholas Nickleby*, *Ivy*, *Personal Column*, and *Mortal Coils*.

In 1947 Both Ralph Richardson and Laurence Olivier were knighted. Ralph Richardson was born of Quaker parentage in Cheltenham in 1902, and his father, a landscape painter, sent his son to study art at a school in Brighton. Ralph, however, already had a leaning towards the stage, and at a little theatre in Brighton, talked himself into a scene-painter's job, rising through "props," mechanic and electrician to a walking on part, and finally leading actor. In 1932 he began his screen career. *The Ghoul* was his first film. The war found him a lieutenant-commander in the Fleet Air Arm, but he made three films during that time, *The Lion has Wings*, *The Silver Fleet*, and *School for Secrets*. He made a most welcome post-war return to the screen in *Anna Karenina*. He followed this with *The Lost Illusion*.

Laurence Olivier, like Ralph Richardson, is closely connected with the Old Vic Company. The son of a clergyman, he was born in Dorking, Surrey, in 1907. He studied for the stage and made his bow at the Shakespeare Festival Theatre, Stratford-on-Avon, in 1922. He went to Germany to appear in his first talkie, *The Temporary Widow*. Three British-made films followed, then came his Hollywood debut in *Friends and Lovers*. The clouds of war were already hanging low over us when he and Ralph Richardson appeared in two films together—*The Divorce of Lady X* and *Q Planes*. He was in America when war broke out, and returned to this country to follow Ralph Richardson into the Fleet Air Arm. During his years of service he was temporarily released for two films, *49th Parallel* and *The Demi-Paradise*. His first post-war film was the sensational and courageous *Henry V* and he has followed it with his production of *Hamlet*.

The other two knights of the screen you see here are producers—and both are practical dreamers.

Alexander Korda, Hungarian-born, worked in the studios of four Continental capitals, then in 1930 came to England, and following the success of his first film here, *Service for Ladies*, founded London Film Productions. Many fine pictures have been his product including the latest version of *Anna Karenina*, and *Bonnie Prince Charlie*. He was knighted in 1942.

Sir Michael Balcon, born in Birmingham, has been associated with British films over a quarter of a century. Ealing Studios, whose destiny he guides, have given us such outstanding productions as *Loves of Joanna Godden*, *Frieda*, *It Always Rains on Sunday*, and *Saraband for Dead Lovers*.

Sir Alexander Korda—a snapshot taken shortly before Will Fyffe's tragic death which resulted in his part in "Bonnie Prince Charlie" being taken over by Morland Graham.



Sir Seymour Hicks.
In circle: With Carla Lehmann in "Fame is the Spur." Below: With Edmond Breon and Margot Grahame in "The Love Habit."



Sir Michael Balcon, on the set of "Scott of the Antarctic," talks to a recent "discovery," James Robertson Justice, who scored a hit in "Vice Versa" and "Against the Wind."





LAUGHING LOVE

GREGORY PECK and ANN TODD as husband and wife in *The Paradine Case*, the new film version of Robert Hichens' novel. It is a strong drama of a famous lawyer who falls in love with the woman he is defending on a charge of poisoning her husband, although he knows her reputation as a wanton before her marriage. He sets out to prove her innocence by proving a manservant's guilt, but the woman, without explanation, opposes this line of defence. He persists—and when the manservant

commits suicide, the woman confesses her guilt. As the K.C. Gregory Peck has yet another chance to prove his versatility, already shown us in his roles as the missionary in *Keys of the Kingdom*, the wild young Texan in *Duel in the Sun*, and the toiling Florida farmer in *The Yearling*. Ann Todd went to Hollywood to play the part of the loyal wife, after scoring over here in *The Seventh Veil* and *Daybreak*.



A pipe, an armchair and a book—in this case an eighteenth-century volume of Shakespeare—and Michael Redgrave is happy.

Viewing the snapshots about to be pasted in the family album.



THE REDGRAVE FAMILY

A glimpse of Michael Redgrave, star of "Fame is the Spur" and "The Secret Beyond the Door," and his wife, Rachel Kempson, who appeared with him in "The Captive Heart," at home.

A GRACIOUS Regency house overlooking the Thames at Chiswick is home to the Redgrave family. Mr. and Mrs. Michael Redgrave and their three children, Vanessa, Corin William, and Lynn. Here Michael Redgrave and his wife, known professionally as Rachel Kempson, spend all the time their stage and screen work allows.

Music is the favourite family entertainment, and the lovely drawing-room often resounds to rollicking choruses of which the most popular are "Villikins and his Dinah," the ghost song from the Gilbert and Sullivan operetta "Ruddigore," and a Victorian music-hall ballad, "The Ratcatcher's Daughter."

Already the three children are showing distinct evidence of inherited artistic talent. Vanessa is studying dancing at the Ballet Rambert school, Corin is the music-lover, and Lynn likes painting.

Sunday is the one day which the Redgraves can usually count on spending at home. Michael, if it is fine, "pot-ters" in the garden, in which his great pride is his fine selection of over a hundred prize irises. If it is wet, he retires to the library, an octagonal room with fitted book-cases containing hundreds of books, ancient and modern, rare and popular. In the afternoon he deals with his fan mail and private snapshot collection, for he is an expert and ardent "snapper" and likes to paste up the results of the week's snapping. To wind up the day he takes an evening stroll by the river, plays a game of backgammon or chess with Rachel—and so to bed.

A good old sing-song—Vanessa and Corin at the piano.



Mummy and daddy act in advisory roles when Vanessa and Lynn spring-clean their dolls' house. Corin William does the outside redecorations.

Britain's Most Popular Romantic Team-

BY popular vote and box-office takings, film-goers have shown that the romantic screen team of Anna Neagle and Michael Wilding has captured their imaginations and won their hearts. It all started with *Piccadilly Incident*. This film, if you remember, was the story of a meeting in an air raid, love and trouble for the lovers growing out of it. All the world loves a lover, and if there's anything they love more, it's lovers in trouble—possibly because it is nice to help them out of it. Anyway, tall, blue-eyed Michael Wilding wooed and won not only tiny, golden-haired Anna Neagle, but the great British public as well. And Anna was the girl they liked him to woo and win.

The success of that film brought Michael Wilding a

contract, and since then Anna Neagle and he have co-starred in *The Courtneys of Curzon Street* and *Spring in Park Lane*, in which the romantic troubles took place in an atmosphere of gay comedy and the luxurious background of London society.

Anna Neagle and Michael Wilding have one thing in common. Fame did not come easily to them. They have both worked hard for it. Anna Neagle was born Marjorie Robertson in London, and her first steps on the road to fame were dancing steps. She taught ballroom dancing, danced in cabarets, and then became leading lady to Jack Buchanan in *Stand up and Sing*—for the first time using the name she has since made famous. The show was still running when Herbert Wilcox was preparing to film *Good-night Vienna*, in which Jack Buchanan was to star. He went along to discuss the question of a leading lady—saw Anna Neagle in the show, and that not only settled the leading lady question, but started Anna on her new career as a film star. *The Little Damozel*, *Bitter Sweet*, *Nell Gwyn*, *Peg of Old Drury*, *Limelight*, *Victoria the Great*, and *Sixty Glorious Years*—they have all lifted her steadily to her present pinnacle of popularity. She has played many roles, and there is one quality which is apparent in all of them—sincerity.

It was in 1943 that she married Herbert Wilcox, the producer who has guided her destiny ever since she appeared in her first film.

Michael Wilding, who stands 6 feet 1 in., with brown hair and quizzical blue eyes, had no intention of becoming an actor when he left Christ's Hospital at Horsham. He trained as a commercial artist, and at the age of twenty was sketching café and night club patrons in

ANNA NEAGLE



Michael Wilding and Anna Neagle, co-stars in their third teaming picture "Spring in Park Lane."

Anna Neagle and Michael Wilding

Continental capitals for five shillings a head. He returned to England with the idea of becoming a scenic artist in film studios. In order to learn a little about the career he proposed to carve for himself, he took a job as an extra, and to his surprise was picked from the extra ranks and sent to Austria to play opposite Mabel Poulton in *Pastorale*. His performance so appalled him that he took up repertory work to improve on it. A considerable amount of stage work followed, but no great success.

"It was sheer poverty that drove me back to films in 1940, to play a Cockney part in *Tilly of Bloomsbury*," he says.

In 1944 he made *English Without Tears* and *Carnival*. And this won him the role of Anna Neagle's co-star in *Piccadilly Incident*. Strangely, Herbert Wilcox, who directed him in that first co-starring role, was the man who had directed the film in which he had had his first extra role—*Bitter Sweet*. And the star of that film was the star opposite whom he now played.

A scene from the film that made picture-goers call for more—"Piccadilly Incident."



MICHAEL WILDING



Right: Anna Neagle and Michael Wilding grew old gracefully, and were reunited in their declining years after being parted by pride and misunderstanding, in "The Courtneys of Curzon Street."





Bob Hope, Dorothy Lamour and Bing Crosby—the famous comedy trio of the “Road” series—as they appear in the fifth they have made, “Road to Rio.”

All “Roads” Lead to Laughter



“Road to Morocco”—1942—Bob and Dorothy, in Oriental splendour, with Bing, as usual, making the company into a discordant crowd.

IT was back in 1939 that Bing Crosby, Bob Hope, and Dorothy Lamour were teamed in a comedy that made the whole world laugh in the midst of looming war clouds. The film was *Road to Singapore*. Picturegoers asked for more, and during the war years other “Road” films made us forget for a while anxiety and danger as we laughed our way with the trio to Morocco, Utopia, and Zanzibar. No matter where they went, Bob, of the simple mind always suffered from the brainwaves of his partner Bing, and Dorothy always provided them with reasons for romantic rivalry. They have travelled from equatorial jungles to the frozen wastes of Alaska, and found fun everywhere.

The fifth “Road” was *Road to Rio*, which started in third-rate American fairgrounds, and ended up in Niagara Falls after travelling to Rio de Janeiro via a luxury liner, with only two days spent out of the studio grounds on location.



“Road to Singapore”—the pat-a-cake hand-clapping that was always a prelude to trouble for someone else.



Left: “Road to Utopia”—1945—, with Bob doing the hard work as usual, and Bing and the dog taking it easy.

Right: “Road to Zanzibar”—1941— one of Bing’s hot ideas that give Bob cold feet—the “frozen four days in a mammoth cake of ice” act.



SHE EARNED MONEY FOR STAGE TRAINING

BORN in Malaya at Kuala Lumpur on November 20th, 1919, Dulcie Gray was brought to England when she was three years old. She went back to Malaya nine years later, but returned to England just before the war. She had only £10 in her pocket, but was determined to go to a dramatic school. In order to earn the money to do so, she painted and sold pictures, did model work, and took a job. Five days after she left the school she married Michael Denison, and her first stage engagement was with her husband and Stewart Granger in Aberdeen. Her stage work included repertory, Shakespeare at the open air theatre in Regent's Park, and appearances on the London stage. In one year of the war she did an enormous amount of broadcasting. In 1943 she played the part of Rose in *Brighton Rock* on the stage, and was offered a Gainsborough film contract. Her pictures have included *They Were Sisters*, *Wanted for Murder*, *The Years Between*, *A Man About the House*, *Mine Own Executioner*, *My Brother Jonathan*, *The Glass Mountain*.



LUCKY LEAVE

WHEN Guy Madison was a sailor during the war he went to Hollywood on a forty-eight-hour leave. He hoped he might catch a glimpse of a film star, never dreaming that one day he would be one himself. He had the chance to visit a radio station and watch a broadcast. He was waiting for it to start when a gentleman walked up to him and said: "Would you like to be in pictures?" Guy couldn't believe he was serious, and it took a lot of persuasion to make him leave that broadcasting studio. That night he dined at the Mocambo, and instead of glimpsing a star he was introduced to a number of them and actually danced with one. On his next leave he played the part of the sailor in the bowling alley sequence in *Since You Went Away*—the studio managed to do it in four days. Guy's post-war career was settled. His first starring role was in *Till The End of Time*.

A MOTHER—HIS FIRST STAGE PART!

MICHAEL DENISON, who got his first big screen chance in *My Brother Jonathan*, film version of a Francis Brett Young best seller, made his first stage appearance in an amateur dramatic show as a bereaved mother! While at Oxford he joined the O.U.D.S. and decided that he would make the stage his career. It was while he was training at a dramatic school that he met Dulcie Gray, who was to become his wife. These two are intensely interested in each other's career, and confess that at home they talk a lot of "shop." Michael was delighted that his wife was his leading lady in *My Brother Jonathan*. They appear opposite each other again in *The Glass Mountain*.

Fond of reading, golf, ski-ing, skating, Michael is equally at home in the kitchen, and loves to try experiments in cooking. Dulcie supervises! During the war he served for a year in the Royal Corps of Signals, and then became an officer in the Intelligence Corps.



THE SCREEN FLORA MACDONALD

MARGARET LEIGHTON'S description of herself as a child is rather amusing. "I was one of those nauseating children," she says, "who always wanted to act." She had the right idea, however, for she has gained success in her chosen career, and one of the plum roles of the British screen has come her way, that of Flora Macdonald in *Bonnie Prince Charlie*, starring with David Niven, who has the title role.

Margaret, who was born in Birmingham, went into the local repertory company on leaving school. She came to London to join the Old Vic company, and she appeared with them also during their triumphant New York season.

It was while she was playing in "Uncle Vanya" that she was asked to make a film test with Kieron Moore. She had forgotten all about it, when a year later she was given a seven-picture contract with London Films. Margaret is blonde, has blue eyes, and is 5 feet 8 inches in height.



"THE THREAT"

LIZABETH SCOTT was understudy to Tallulah Bankhead in *Skin of Our Teeth*. When she had sat for seven months in the wings of the theatre without ever being required, she decided it was time to leave. A week or two later she was called back to play the part. She started her career as Elizabeth Scott, but soon dropped the initial letter because she thought it better showmanship to have an unusual name and also because she believes thirteen to be lucky—it left thirteen letters in her name. She had done some modeling work, and it was her picture in a magazine that drew Hollywood's attention to her. She was given a test and was immediately signed to a contract not only because of her photogenic qualities but also because of her attractive deep voice.

Lizabeth was born in Scranton, Pennsylvania, on September 29th, 1923. She has blonde hair and hazel-green eyes. Hollywood with its love of giving people titles, has dubbed her "The Threat." *You Came Along* was her first film, others have included *Desert Fury*, *Variety Girl*, *I Walk Alone*.



FROM DOWN UNDER

ALTHOUGH Australian born, John McCallum is no stranger to Britain. His grandparents emigrated from Scotland, and he came to England for the first time when he was seven years old, remaining for five years. After that he made frequent trips to England and received most of his education here. On one occasion he intended going to Oxford University, but went to the R.A.D.A. instead. He had stage experience over here, but returned to Australia to join the Army when war broke out. When he was demobbed he resumed his acting career in his native country. He came to England once more, intending to go on to Hollywood, but stayed here. Given a long-term film contract he had the distinction of being co-starred in his first British film *The Root of All Evil*. It was during the making of *The Loves of Joanna Godden* that he met Googie Withers, and they appeared together again on the screen in *It Always Rains on Sunday*. They were married on January 24th, 1948.

VIVECA LINDFORS is the blue-eyed brown-haired Swedish star who is one of Hollywood's latest successes. Born in Upsala on December 29th, 1920, her earliest remembered ambition was to be a dramatic dancer. She began achieving her subsequent ambition to become an actress when she won a place in the Royal Dramatic Training School in Stockholm at the age of sixteen. After a stage career, she took a minor role in a film that was a failure—but it was the start of another successful career for her. Married to Folke Rogard, a Swedish lawyer, she has her two children, Johann and Lena, with her in Hollywood. Her American films include *Night unto Night* and *To the Victor*.



JOHN LUND

tall, fair and handsome, made a hit in his debut screen rôle in *To Each His Own*, after a resounding success in "The Hasty Heart" on the New York stage. He has since been in *Variety Girl*, *The Perils of Pauline*, *A Foreign Affair*.

He began acting only in 1940 with an amateur society. Born in Rochester, New York, on February 6th, 1913, he is of Norwegian and Irish-American extraction.



KIRK DOUGLAS

was born in 1916 in Amsterdam, New York, of Russian parents, and school shows gave him the desire to act professionally. He worked at odd jobs during his dramatic training, and was carving a successful Broadway career when he was given a film contract. *The Strange Love of Martha Ivers* was his first film, and he has since been in *Build My Gallows High* and *I Walk Alone*, the lapse of time after his first film being accounted for by his service in the U.S. Navy.

MAN OF MANY JOBS

ROBERT RYAN was twenty-eight years old when he decided to become an actor. Before that he had an amazing assortment of jobs including being a seaman, sewer builder, salesman, miner, cowboy, chauffeur, and photographers' model. After struggling along with intermittent stage engagements, everything seemed to happen to him at once. Tallulah Bankhead saw him and told him he should be in her next play, and during the rehearsals of that play a film contract was offered to him. His first really big chance on the screen came with Ginger Rogers in *Tender Comrade*. More recent films include *Trail Street* and *Crossfire*. Black-haired, brown-eyed, he is 6 feet 3 inches.



LADY FROM SWEDEN

MAI ZETTERLING, who made her British screen debut in *Frieda*, was given a long-term contract on the completion of the film. Her reputation on the Swedish screen had preceded her, and one of her most successful films, *Frenzy*, had been shown in London. When she first arrived over here she could speak only a few words of English, but within a few weeks she had mastered the language. In her second British film, *The Bad Lord Byron*, she played the role of an Italian, Teresa Guiccioli.

On meeting Mai you are at once struck by the loveliness of her large blue eyes. Demure, petite, blonde and fascinating she was soon acknowledged to be one of the screen's most unusual stars. She wears no make-up outside the studio. She refuses to see herself on the screen, in fact, she won't even see the day's "rushes." She confesses that she saw herself in only one of her films, and she was so terrified that she has never plucked up courage to repeat the experiment. She is married to Samuel Tutte Lamkow, a Norwegian ballet dancer, and they have a little daughter and a son who was born in August, 1947.



A "FAN" AS WELL AS A STAR

A BEAUTIFUL speaking voice as well as a beautiful face and figure helped Eleanor Parker along the road to fame, and then she had to acquire a nasal Cockney accent for the role that gave her the greatest opportunity of her career—that of Mildred in *Of Human Bondage*. She takes her work seriously, and when she came to England in 1947, she made inquiries to find out how her screen accent (which she learned phonetically from a voice coach) compared with the genuine one.

The daughter of a mathematics professor, she was born in Cedarville, Ohio, and began her career at the age of ten. She was appearing at the Pasadena Community Theatre when she was given a contract, and appeared in her first important role in *Mission to Moscow*, shown here in 1943. She has soft golden-brown hair, vivid blue eyes, and frankly confesses that at one time she was downright skinny.

It was her admiration of Janet Gaynor, back in the silent film days, that first made her want to be an actress, and meeting her remains one of her most thrilling memories, for she is still something of a film "fan." On the screen her favourite actors are Cary Grant, Clark Gable, and Robert Cummings; her favourite actress, Ingrid Bergman. She likes going over empty houses, even when she doesn't want to move house, and she also likes ranch life, dungarees, sketching, and dogs.



RONALD HOWARD

began his career as a reporter, but the war came, and for six years he served in the Royal Navy, although he continued writing from time to time, and broadened his experience by producing and acting in ships' concerts. On his demobilisation, a producer who had collaborated with Ronald's father, Leslie Howard, one of the most beloved of all English stars, asked him to make a film test. The result was Ronald's debut in *While the Sun Shines*, which has been followed by *Bond Street*, *My Brother Jonathan*, *Night Beat*.

He was born in Anerley, Kent, during the first World War.



INHERITED TALENT

GLORIA GRAHAME inherits her talent from her mother, Jean Grahame, who was on the British stage, with the Stratford-on-Avon Players, and Sir George Alexander's company in London. Gloria was born in Los Angeles, California, and her birthday is November 28th. She graduated from the Hollywood High School, and commenced her career on the stage in Chicago. She also appeared in three productions in New York before making her screen debut with Mary Astor and Philip Dorn in *Blonde Fever*. Other films in which she has played include *Song of the Thin Man*, *Merton of the Movies*, and *Crossfire*. Blonde-haired, green-eyed, 5 feet 5½ inches tall, she is married to Stanley Clements. Her real maiden name was Gloria Hallward, her father being Michael Hallward, a designer.



EMRYS JONES

BORN on September 22nd, 1915, in Manchester, Emrys Jones received his education there and in Wales. He made his first film in 1941. This was *One of Our Aircraft is Missing*. More recent films include *Nicholas Nickleby*, *Holiday Camp*, *This Was a Woman*.



DISCOVERED IN SCHOOL

SPOTTED in a school play by a film executive who recognised her possibilities but told her that she was too young to begin a film career, Rhonda Fleming was signed by his studio five years later. She has been a model, and besides her film work, frequently sings on the radio. She was born in Los Angeles on August 10th, 1923, and has red hair and green eyes. Her films include *Spellbound*, *Build My Gallows High*, *Abilene Town*, and *Adventure Island*.

FROM TEXAS

ONE of the first things you notice about Joyce Reynolds is her large velvety brown eyes. She comes from a wealthy Texas family and she could have lived the life of a debutante, but that was not what she wanted—right from her early schooldays she wanted to be an actress. When she and her mother went for a holiday in California that settled the matter—they adored the climate of Hollywood.

Joyce is a very level-headed young lady, and if she had not made good on the screen she would just have called it a day, and looked around for something else to do. It was the film *Janie* that gave her her big chance, and she made such good use of it that people began to call her Janie. As a child she was a bit of a tomboy, probably because her father liked to join in her games and taught her baseball and other boyish pursuits. Her favourite recreation is horse riding, and indoors she is fond of table tennis. Her hair is brown to match her eyes, and she is 5 feet 3½ inches in height



Thank you for the
compliment
Bonar

FROM A CIRCUS FAMILY

BONAR COLLEANO'S stage work has not allowed time for a great deal of film making, but each role has been so good that it makes you wish he had more time for it. Do you remember his Joe Friselli in *The Way to the Stars*, his Joe Mulvaney in *While the Sun Shines*? One of his latest films is *One Night With You*.

Born in New York on March 14th, 1924, he comes from a circus family. Even at the age of six weeks he was travelling around with his parents, and he was only five years old when he made his debut with them. He certainly did a lot of travelling for a small boy, as the circus toured through all the States of America. It was in 1936 that he first came to England, and part of his education was received here. During the war the Colleanos put on an act of their own to entertain the troops stationed in this country.



Aunt Sheridan



Jane Wyman



Alec Guinness



With all best wishes

Richard Allen Tompkins

Domesticated Siren

B LONDE, tall and graceful Greta Gynt was born little, chubby and brunette Greta Woxholt, in Oslo. She came to England at the age of three with her parents, stayed until she was sixteen, returning to Norway to begin her stage and film career there. In 1936, however, she was back, to appear by special request as leading dancer in "A Midsummer Night's Dream," at the Open Air Theatre in London's Regent's Park. Shortly afterwards came her film debut in *Second Best Bed*. She was then still a brunette, but on finding that she was becoming typed as a vamp or beautiful spy, and foreseeing little future in it, she dyed her hair blonde—and blonde she has remained ever since.

Off the screen she is as gay and charming and lovely as she is on, but her sophistication is only screen-deep. She is domesticated, and runs her lovely little London flat overlooking Hyde Park with only a char's help. Here you will see her collection of Swedish glass, and here she likes to cook the Norwegian dishes in which she specialises, and which are heartily appreciated by her friends. For breakfast she drinks anything up to six cups of coffee, but she has nothing to eat. Eating, in fact, she considers, should be done when you're hungry,

and not because the clock says that it is a certain hour of the day.

As all those who have seen her know, she has a flair for clothes. She has a perfect figure, and realises the importance of dress on the screen. She hates bright colour in her own private wardrobe, and her clothes are in her favourite pastel shades, black or grey. She likes tailored suits or slick, sophisticated evening gowns. This flair for clothes, by the way, is inherited. Her mother was trained as a dress and set designer under Reinhardt, the famous stage producer. Greta has inherited her gift of choosing exquisite and unusual clothes, and says that if her original choice of a career had not been successful, she would have been a dress designer.

Among her best known films, all of which have been made in this country, are *The Common Touch*, *It's That Man Again*, *To-morrow We Live*, *Mr. Emmanuel*, the film version of Louis Golding's novel, in which she played the role of Elsie Silver, *London Town*, the Technicolor revue starring Sid Field, *Take My Life*, *Dear Murderer*, *Easy Money*, *The Calendar*, *Mr. Perrin and Mr. Traill*.





unshes
Denny Farney



Martin Spring



Robert Mitchum



Sincerely,
Betty Luvant



Jean Simmons



Kubler
Sealey



No Conventional Hero

BURGESS MEREDITH is no conventional hero. He's neither tall, dark, nor very handsome, but he has a rare sincerity, intense quietness, vitality and intelligence. He is slender, lively and sensitive, with a shock of thick brown hair, keen blue eyes, and an impish smile that lights up his whole face.

As a child he had a beautiful soprano voice and sang as a choirboy, which may partly account for his control of his speaking voice.

He was born in Cleveland, Ohio, son of a clergyman, and confesses to his inability to make a living at any of the jobs he first tried, starting as a newspaper reporter and working through a selection that included partner in a haberdashery business with his brother, a seller successively of ties, vacuum-cleaners and roofing material, Wall Street runner, and finally sailor in a cargo ship. It was after a trip to South America that he knew what he really wanted to do—and that was to act. Trying to persuade theatrical managers to let him do it however, was so unrewarding that he resorted to cunning. A

friend lied unblushingly on his behalf, and his tale of Burgess Meredith's dramatic achievements won him a job as apprentice actor (unpaid) in Eva Le Gallienne's Civic Repertory company. Two seasons later, in 1939, he got himself a paid job and he has been getting better and better paid during the ensuing years. He came to the screen in *Winterset*, playing the role that had lifted audiences to their feet when he had appeared in it on the New York stage—the role that made him. His films since then have included *Of Mice and Men*, *Second Chorus*, *Magnificent Doll*.

He has never given his heart entirely to the screen, for he still prefers stage work, but he has given us some really fine performances, and one of his best was in his British film, *Mine Own Executioner*, as the psychiatrist who was himself in something of a mental maze. When he was not working, over here, he spent his spare time wandering round antique shops and salerooms, for he converted his interest in antiques into a business affair about three years ago, and opened an antique shop in the little American town where he lives.

Anne Crawford





Tran Greenwood



Hana Andrew



Perry Cooper

ELIZABETH and her PETS

EVER since she was a tiny child, ELIZABETH TAYLOR has had "a way with animals," and she has never been without pets, which have included, at various times, fish, rabbits, turtles, an owl, ducks, mice, horses, and of course, assorted cats and dogs. Her menagerie in her Beverly Hills home consists of Jeepers and Creepers, two pet cats; Monty, a golden retriever; Spot, a brown and white springer spaniel; Twinkle, a cocker spaniel; Prince Charming, her horse; Sweetheart, her brother Howard's horse; King Charles, the thoroughbred she rode in *National Velvet*; two French poodles, one black and one white, that she took back with her from her visit to England in 1947, and last but not least, Nibbles, her little chipmunk, who has his home in a little log on a bedside table in Elizabeth's green chintz-hung bedroom. Apart from drawing and painting, her interest is centred in her pets, and she has ridden since she was four years old. The war sent her from her Kentish home in Sevenoaks, with many other English children, to the haven of the United States, and it was still on when she made her film debut in *Lassie Come Home*. Her more recent films include *Courage of Lassie* and *The Rich, Full Life*.



Elizabeth baths Twinkle—she dons dungarees and pins her hair up. Having caught him, she washes him, while Spot creeps away. And it ends in a riotous romp in the sea.



The ENGLISH

Sarah Bernhardt as "Queen Elizabeth," a film made in Paris by Louis Mercanton.

Below: Athene Seyler, as Queen Elizabeth, with Matheson Lang as Sir Francis Drake, Ben Webster and Jane Baxter in "Drake of England," shown in 1936.

SINCE the beginning of our history it has been most people's ambition to "go to London to see the Queen," not only because of the pageantry and symbolism, but because our Kings and Queens have so often been fascinating people in their own right.

The magic of romance still clings about the names of Richard the Lionhearted, Henry VIII, Good Queen Bess, and Charles II.

Upon their Royal heads there shone the bright light of history—a light even more vivid to-day as their screen counterparts crystallise for us the dramatic and picturesque adventures which went to make them great.

The rich mystery of our Royal heritage has fired the imagination of film producers ever since the pioneer days when Queen Victoria herself flickered dimly in the earliest of experimental newsreels when photographs were taken of her Diamond Jubilee on June 20th, 1897.

The Romance of a Ring

WAY back in 1912 Louis Mercanton made a film in which Sarah Bernhardt (known among her thousands of admirers as "The Divine Sarah") was persuaded to leave the stage for a while to take the role of Queen Elizabeth.

The episode of the Royal lady's life which was chosen for the film story was that of the ring. The story goes that Queen Elizabeth had given a ring to one of her

Below, left: Flora Robson as Queen Elizabeth, with Laurence Olivier as Michael Ingolby in "Five over England."

Queen Elizabeth and her ill-fated lover, the Earl of Essex—Bette Davis and Errol Flynn in "The Private Lives of Elizabeth and Essex."



CROWN

Tudor, Stuart, Hanoverian—the Kings and Queens of England have reigned again on the screen.

courtiers, the Earl of Essex, promising him that if he ever needed her help, he had only to return the ring with his request, and she would grant it. The Earl of Essex did require her help, when he was in prison awaiting death. The sentence was for treason.

Through treachery or carelessness, the ring which the Earl had sent with a last minute plea for help, did not reach the Queen until too late. Elizabeth's cry, when she learnt the truth, "May God forgive you, for I never can," has been handed down through the years.

Varied Stories of Elizabeth

THE newsreels of to-day will be a great help to future historians who aim to give a true picture of our present King and Queen, for the stories that surround the monarchs of the past have been very varied.

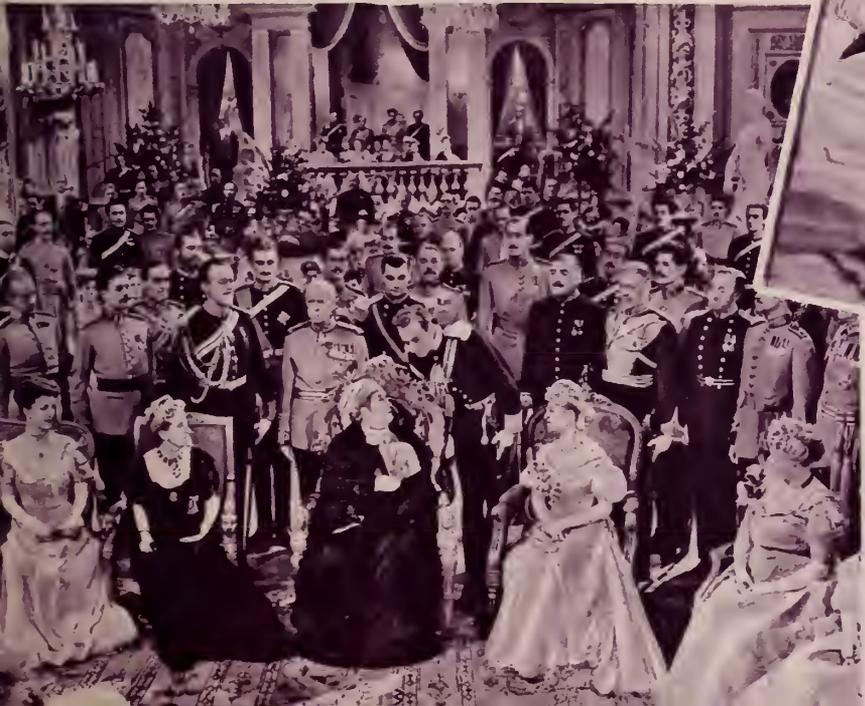
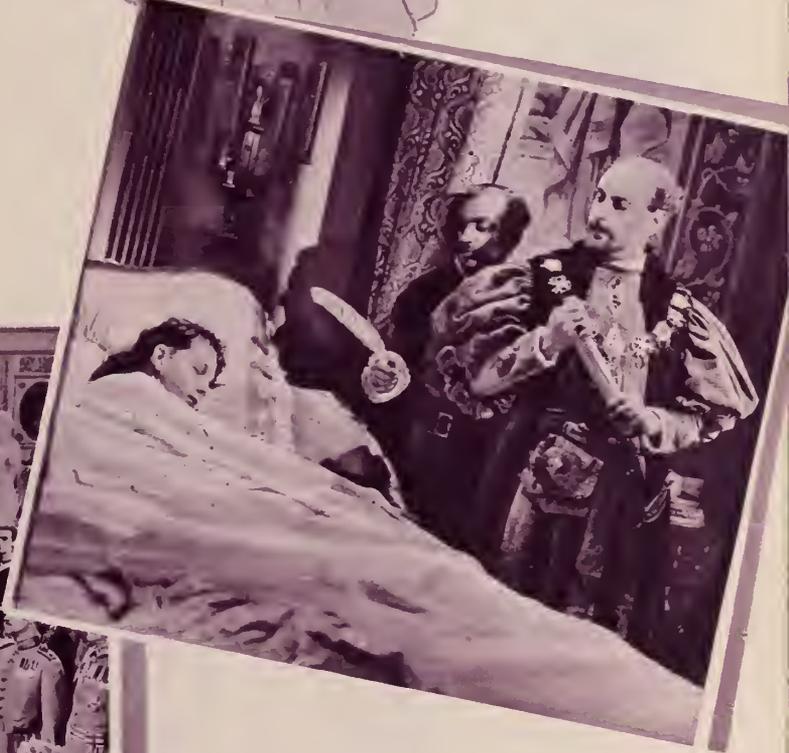
In *The Private Lives of Elizabeth and Essex* made by Warner Bros., Bette Davis is pictured as an imperious jealous queen, and Errol Flynn as the Earl of Essex, an equally imperious lover. During one of their quarrels the Queen orders his arrest for treason for which he is to be executed. At the last minute she relents and offers to pardon him if he will share her throne with her, but the Earl chooses to keep his pride—and goes to the executioner's block.

Drake of England, a British film, centred on the man who gave the film its title—Sir Francis Drake (Matheson Lang), one of the men who helped Elizabeth, daughter of Henry VIII and Anne Boleyn, to raise England to the highest rank among the nations. It was he who crushed the sea power of Spain by destroying the Spanish Armada, and who laid the foundation of the British Navy. In this film the role of Queen Elizabeth, who reigned from 1558 to 1603, was superbly acted by Athene Seyler.

Five Over England, another British film with Flora Robson as Queen Elizabeth, was mainly a fictional romance in which Laurence Olivier was a Lieutenant of the English Admiral, Sir Francis Drake. He wooed and wed one of the Queen's ladies-in-waiting, played by Vivien Leigh. This was the film in which Laurence Olivier and Vivien Leigh had leading roles and was shown three years before their marriage in 1940.

Right: Lyn Harding as King Henry VIII in "The Pearls of the Crown." He played the same role in an early silent film.

Below: Charles Laughton in "The Private Life of Henry VIII."



Left: A scene at the court of Queen Victoria, in "The Courtneys of Curzon Street," with Anna Neagle and Michael Wilding as the Courtneys.

Desmond Tester as the boy king, Edward VI, with Sir Cedric Hardwicke and Arthur Goulet in "Tudor Rose."



George Sanders as King Charles II and Linda Darnell as Amber in "Forever Amber."



William Luff as Charles II in the early British colour film, "The Glorious Adventure."



Sir Cedric Hardwicke as King Charles II, and Anna Neagle in "Nell Gwyn."

Laurence Olivier was honoured by a knighthood in 1947. The last film in which Sir Laurence and Lady Olivier appeared together was in 1941, entitled *Lady Hamilton*.

Henry VIII, father of Queen Elizabeth, is another favourite character of film producers, the best known portrayal being Charles Laughton's superb performance as "Bluff King Hal" in *The Private Life of Henry VIII*, shown in 1934.

This film concerns itself with the monarch's six wives, beginning with the execution of his second wife, Anne Boleyn (the first important film appearance of Merle Oberon), followed by his marriage to Jane Seymour (Wendy Barrie), Anne of Cleves (Elsa Lanchester), Kathryn Howard (Binnie Barnes), and lastly Katherine Parr (Everley Gregg), who survived him.

Another memorable character study of Henry VIII was given by the British actor, Lyn Harding, in a French film written by the famous French author and actor, Sacha Guitry, entitled *The Pearls of the Crown*. It was a story of fact and fiction, telling the romantic story of each of the seven pearls that adorn the crown of France.

Right: Robert Coote as the exiled Charles Stuart, with Douglas Fairbanks, Jr. in "The Exile."



Dennis Arundell in "Penn of Pennsylvania" as Charles II.

Right: An earlier version of "Nell Gwyn," with Dorothy Gish in the title role and Randle Ayrton as the King.



Nigel Bruce as the Prince Regent, Merle Oberon and Allan Jeayes in "The Scarlet Pimpernel."

And yet another was that of Frank Cellier in *Tudor Rose*. This film had Desmond Tester as the young Edward VI, son of Henry VIII by Jane Seymour. After the death of Henry VIII the country was at the mercy of ambitious men who plotted to become the power behind the frail little boy King who succeeded to the throne in 1547.

It was in this film that Sir Cedric Hardwicke gave a brilliant study of the ambitious Earl of Warwick, and Nova Pilbeam was the ill-fated Lady Jane Grey, who reigned as Queen of England for nine days.

Romantic Reign of Charles II

BUT from a romantic point of view perhaps the most popular with writers, playwrights, and film producers of all the Kings of England is Charles II, who reigned from 1630 to 1685.

History has given us many romances but few are so dear to the heart of the British people as the love story of the King and the Orange Girl, Charles II and Nell Gwyn, played by Cedric Hardwicke and Anna Neagle, in the 1935 film, *Nell Gwyn*.

A similar film was previously made and shown in 1927 when Dorothy Gish, then at the height of her fame, came from America to co-star with Randle Ayrton (Nell Gwyn and Charles II).

The first film in England to be made in colour was entitled *The Glorious Adventure*, its chief thrill being the historic fire of London. Victor McLaglen was Bullfinch, a convict whom Lady Diana Manners, as Lady Beatrice Fair, married in Newgate Gaol, to escape her debts.

In the episodes of court life in this film, William Luff had the role of Charles II, and the Hon. Lois Sturt had the role of Nell Gwyn.

Penn of Pennsylvania was the story of the Quaker who founded the great American province named after him. Clifford Evans had the role of William Penn, Deborah Kerr, the girl he married; Dennis Arundell was Charles II.



Laurence Olivier as the English King Henry V, Renee Ascherson as the French princess and Felix Aylmer as the Archbishop in "Henry V."

Cecil Parker as the Prince Regent, self-styled "the first gentleman of Europe," in "The First Gentleman," adapted from the successful stage play.



Below: Peter Graves as the Prince Regent and Joyce Howard as Mrs. Fitzherbert, whose unhappy love affair was the subject of "Mrs. Fitzherbert."



In circle: Frederick Valk as King George III in "Mrs. Fitzherbert."



Right: Vincent Price as Charles II, with the late Laird Cregar (left), Nigel Bruce and Virginia Field in "Hudson's Bay," the romantic story of the founding of the Hudson's Bay Trading Company in the seventeenth century.

Below: Anna Neagle as Queen Victoria, and Anton Walbrook as the Prince Consort in "Victoria the Great."

Bottom of page: James I orders the torture of Guy Fawkes in the Tower—a scene from an early silent British film, "Guy Fawkes," with Matheson Lang in the title role and Jerrold Robertshaw as James.



In the American film version of the novel "Forever Amber" Charles II is impersonated by George Sanders.

Another American film is *The Exile*, starring Douglas Fairbanks, Junior, with British Robert Cooté as the exiled Charles Stuart, in this story of the monarch's exile in France.

The role of Charles II was taken by Vincent Price in *Hudson's Bay*.

In "The Scarlet Pimpernel," Baroness Orczy's famous novel of a daring Englishman's adventures in the French Revolution, the role of the Prince of Wales was taken by Nigel Bruce. This film was a triumph for the late Leslie Howard in the title role. He led a band of Regency bloods who successfully rescued a number of French aristocrats from the guillotine during the revolution of 1789 and smuggled them to safety in England.

Way back in 1923 Matheson Lang portrayed the historical figure of Guy Fawkes in a British film of that title. When the gunpowder plot was discovered, James I, who was then on the English throne, ordered the torture of Guy Fawkes. James I in this film was taken by Jerrold Robertshaw.

Shakespeare's *Henry the Fifth* came superbly to the screen in 1945. It was magnificently acted, the battle scenes at Agincourt full of excitement and suspense, the love scenes between the English king and the French princess beautifully played.

In *The First Gentleman* Cecil Parker has the role of the Prince Regent, afterwards George IV. The Prince Regent was played by Peter Graves in *Mrs. Fitzherbert*.

The Sixty Glorious Years

AND last but not least, are the films that will keep in memory the glorious reign of Queen Victoria, which lasted sixty years.



LANA TURNER
and
RICHARD HART

whose tempestuous romance is beset by earthquake, war and shipwreck, in *Green Dolphin Street*, film version of the prize-winning novel, "Green Dolphin Country," by Elizabeth Goudge. Set in the Channel Islands and New Zealand in the middle of the last century, it is the story of two sisters and the man they both love—Lana Turner is the dominant elder sister, who marries him. It is Richard Hart's second film role—his first was with Greer Garson in *Desire Me*.





At Home &

Backgrounds are all important in films. Edith Nepean takes you to other countries with the film-makers,

tive as the real thing! What a thrill one experiences at the sight of a turbulent sea—the Cornish coast on the screen, or the beauty of an English vale; the ever-fascinating merry-go-round of Piccadilly; the glory of Welsh mountains; the jewelled lakes of Ireland, and the moors of Bonnie Scotland!

There is quite a lot of work to be done before the unit and stars go off on location for a picture. The location is discussed by the Art Director and the Director of the film. When possible, they career around in a car until they find what they want; or a member of the unit whose business is to know about locations, sets forth and later returns and reports on the subject.

Leonide Massine as Ljubov, maitre de ballet, and Ludmilla Tcherina as Boronskaja, prima ballerina of the Lermontov Ballet, watch the rehearsal of a pas de deux by Moira Shearer as Victoria and Robert Helpmann as Boleslawsky. A scene from "The Red Shoes."

GOING on location for the making of

British pictures is a serious and expensive problem because of our variable climate. And other countries, too, can provide headaches for the Executive Departments of our film productions.

It can rain just as hard on the sunny Riviera, on occasions, as in Manchester! Floods have descended on Morocco; earthquakes have played havoc in Turkey—colourful backgrounds for the makers of pictures.

It is always a gamble, wherever we cast our nets, to capture out-door sequences without heavy financial loss. Of course it is possible to hoodwink the most sophisticated of picturegoers, for film-makers are artful and ingenious! Sets have been successfully built for a remarkable Indian setting on the lot at Pinewood which have deceived the super-critical. I have seen a realistic farmyard on a studio floor, complete with hens — which laid eggs for a grateful unit!

Yet, in spite of all these brilliant attempts at make-believe, there is nothing in the world so effec-

The Archers' camera unit shooting from the bridge into Monte Carlo station. All exteriors for "The Red Shoes" were made in Paris and the South of France.

It is necessary for the Art Director to co-operate with the Film Director, about *matching-up* the strips of film taken on location, with those "shot" in the studio.

Production is frequently held up if one day is dull, even if it does not rain and the next day is sunny. The settings must have the same values in light and shade for the continuity—or the result is disastrous.

Sometimes "back projection" is used, such as a mountain scene, a romantic lake, or stormy sea, filmed when on location. A perfect reproduction of the foreground is built for studio sequences in the picture.



Abroad

and tells you of the trouble taken to reconstruct foreign scenes in British studios.

To Monte Carlo for "The Red Shoes."

MICHAEL POWELL was lucky, as far as weather was concerned, when he took his unit for The Archers film of *The Red Shoes*—to Monte Carlo on location. The film features in Technicolor a full-length ballet based on the Hans Andersen fairytale of the same title, with Anton Walbrook, Leonide Massine, Marius Goring, and auburn-haired Moira Shearer, twenty-one-year old ballerina of Sadlers Wells Ballet. Robert Helpmann, Esmond Knight, Albert Basserman and Ludmilla Tcherina, of the Monte Carlo Ballet, are also in the cast.

Exterior "shots" were filmed in Paris, Monte Carlo and London, the interiors at Pinewood, Bucks.

In one sequence, Moira Shearer commits suicide by throwing herself from the famous Terrace at Monte Carlo, which is one of the most romantic in the world, standing above the blue waters of the Mediterranean, and with the burnished sun-burnt rocks of Monaco encircling the harbour. A box was built below the terrace, into which Moira Shearer, as "Victoria Page," falls when she takes her leap to death.

In Paris, filming Ludmilla Tcherina crossing the streets with her "Pincher" dog tucked under her arm, it was difficult to control the interested crowds.

For "Scott of the Antarctic"

IN sharp contrast to the glorious weather experienced by *The Red Shoes* unit at Monte Carlo, were John Mills's adventures on location, for Sir Michael Balcon's film, *Scott of the Antarctic*.

Preliminary scenes were "shot" in the Antarctic; by two cameramen, Osmond Borradaile and Bob Moss. The location sequences followed, with John Mills in the name

Carrying camera equipment up Swiss mountain slopes for "Scott of the Antarctic."



John Mills in his role as Captain Scott.

Left: One of the husky dogs used in the film.



Celia Lipton helps "property" men to wire on some extra roses for garden scenes in "This was a Woman."



Robert Newton as Bill Sikes and "Relyon Jake the Rake" as his dog, complete with grease-paint scars and scratches, in "Oliver Twist."

John Howard Davies, chosen from hundreds of applicants for the title role in "Oliver Twist."



part, in Switzerland and Norway. The difficulties of filming in high altitudes were enormous, but John Mills coped with them valiantly under the direction of Charles Frend and Sidney Cole.

The cameras and sound-equipment had to be taken up glittering snow-bound precipices and men were forced to clear the track continuously in order to keep it open for the unit's return to headquarters, at the end of each day's shooting.

A solid surface had to be made in the ice and snow-covered heights, for the sound recordist.

Bad weather both in Switzerland and Norway at times held up production. On the latter location, the unit were at times faced with heavy rain. Alpine-trained dogs took lively interest in the making of the film and also played their part with one of England's most popular stars, John Mills, who is devoted to animals.

Nineteenth-century London

FOR the Cineguild production, *Oliver Twist*, produced by Ronald Neame and directed by David Lean, a street of "period" houses was built on the lot at Pinewood, also London slums. The English summer was perfect for locations, but it so happened that for some of the sequences rain was required! It was where "Nancy" (played by Kay Walsh) is running desperately through the slums of the nineteenth-century London, to keep her fatal rendezvous with "Mr. Brownlow" (played by Henry Stephenson, who came from Hollywood to play the part and is British born and bred, although since 1909, the American stage and screen have claimed him). Arrangements for the required rain were completed, and water flowed over the "London" streets.

The camera was protected by a wooden shelter fitted on to the movable "dolly." But everybody, with exception of the "stars," regardless of sunny skies, was dressed in Wellington boots, waterproofs and sou'westers.

Robert Newton, as "Bill Sikes," hears from "Fagin" that "Nancy" has betrayed "Oliver's" where-

The "baby" in this perambulator is Oswald Morris being moved with his camera across a set built for "Oliver Twist." Director David Lean stands beside him.





Left: Filming scenes on location in Prague, Czechoslovakia, for "Saraband for Dead Lovers."

Below: Stewart Granger as Count Königsmark and Joan Greenwood as the unhappy Princess Sophia Dorothea, in "Saraband for Dead Lovers."

Bottom of page: The gathering of the clans in "Bonnie Prince Charlie"—in the scene are David Niven, Finlay Currie and Margaret Boyd.



abouts, and, after seeing Kay Walsh soaked to her skin in the rain, and later watching her being battered to death by "Bill," I reflected that there were times when a film-star's life was anything but a bed of roses!

Robert Newton, an animal-lover like John Mills, made great friends with his film-dog "Jake." The latter was made up with grease-paint, like the other stars for his part, and he certainly looked a terrifying "lurcher."

A special "Eyemo" camera was used for some of the shots in *Oliver Twist*. For this purpose it was discovered that a baby-carriage would be an excellent idea for moving camera-man Oswald Morris around for these sequences.

When a unit is on location sequences, sometimes a helping-hand assists in the glamour of the scene. Celia Lipton, a newcomer to the screen, is well known as a radio and musical-comedy star. I met her in the garden where sequences were being shot, when she made her debut in the Marcel Hellman production, *This Was a Woman*. She was helping the property-man to wire extra blossoms to the rose-trees!

A Perfect Setting at Prague

SARABAND FOR DEAD LOVERS is one of the most ambitious films ever made in the Ealing Studios. It is in Technicolor, and the first locations for the film were taken in the beautiful old city of Prague. Its quaint cobbled streets form a perfect setting for the Hanoverian capital in the film.

This, as you may know, is a romantic love-story of "Princess Sophia Dorothea" (played by Joan Greenwood), who was married for political reasons to "George-Louis, of Hanover" (played by Peter Bull). She fell in love with "Count Königsmark" (played by Stewart Granger), who was murdered at the instigation of his former jealous mistress, the "Countess Platen" (played by Flora Robson). The princess was imprisoned for life, and although she lived to see her husband become George the First of England, she never shared his throne.

The children of Prague had many happy





moments when the British film unit were in their city—watching the sequences as they were shot with intense interest. The unit next went to Blenheim, near Oxford, for further sequences, and exterior shots were taken in the grounds of Blenheim Palace, seat of the Duke of Marlborough, and Winston Churchill's birthplace.

The film was produced by Sir Michael Balcon, and directed by Basil Dearden.

Nearly six hundred costumes were taken from Ealing to Prague, and the local people of Czechoslovakia appeared in the film.

David Niven as "Bonnie Prince Charlie"

THE British Lion Technicolor production—*Bonnie Prince Charlie*—produced by Edward Black, was directed by Anthony Kimmins.

David Niven starred as "Prince Charlie," and Judy Campbell was "Clementina Walkinshaw."

Many fine "shots" were made in Scotland, among them being Holyrood Palace. There was a real gathering of the clans, too. Finlay Currie and Margaret Boyd, as "Tullibardine" and "Jenny Cameron," headed a crowd of clansmen. The clash of arms, and Highland reels, also had their place in this historical romance.

An International Film

A BEWILDERING variety of accents greeted me on location, during the filming of *Against the Wind*, another Ealing Studios' production, directed by Charles Crichton and Sid Cole.

It is perhaps the most international film we have made. The locations were largely made in Belgium. Sybilla Binder, the distinguished Austrian actress, is in the cast. She plays opposite Robert Beatty (a Canadian), Paul Dupuis (a French-Canadian), Simone Signoret and Gisele Preville (French), Peter Illina (Turkish), Phile Hauser (Czech), Leo de Pokorny (Hungarian), Terry Van Caille (Belgian), Gordon Jackson (Scots). England's contribution to the cast includes Jack Warner. When the unit was on loca-

A scene from "Against the Wind," in which Gordon Jackson and Robert Beatty (in the cart) have a narrow escape.

Simone Signoret the French star of "Against the Wind," lands via parachute.



An outdoor scene for "Blanche Fury," showing Stewart Granger, Valerie Hobson and Michael Gough.

Suzanne Gibbs, Valerie Hobson and director Marc Allegret enjoy an ice-cream cornet between scenes of "Blanche Fury."



tion in Belgium, John Slater, as "Emile," and Robert Beatty, as "Father Philip," had some exciting parachute descents. The latter had a narrow escape in the film, with Gordon Jackson, when a platoon of German soldiers passed their cart. Simone Signoret, as "Michele," also made a parachute descent in Belgium.

Blanche Fury, the Technicolor Cineguild film, was produced by Anthony Havelock Allen, and directed by Marc Allegret. The producer's wife, Valerie Hobson (whose dark hair became a glorious auburn for the production) co-stars in the film with Stewart Granger—a halt-gypsy character in the picture.

There are location sequences with colourful gipsy settings. The Pennine Chain was chosen for some of the mountain shots. The story hinges around a country house and estate and the machinations of the various characters who covet it. After Anthony Havelock-Allen had searched England for a suitable house, he found what he was looking for in Wootton Lodge, a seventeenth-century manor-house, set in a particularly beautiful landscape. There was tremendous co-operation from the local people. Horses, small-part players, and fields in which to set up the camera, were provided cheerfully and willingly; in fact the unit were almost embarrassed by the generosity of the villagers, who insisted on bringing out tea and coffee and home-made cakes, as soon as anyone in the film appeared! Valerie Hobson, mounted side-saddle on a beautiful chestnut mare, shows her superb horsemanship in the film.

Desmond Dickinson, who obtained such beautiful camera work for *Men of Two Worlds* and *Hungry Hill*, was selected for the work of lighting *Hamlet*. He is an expert on trick photography and special effects.

Laurence Olivier, who became fair-haired for his role of "Hamlet" for *Two Cities*, strove for the artistic integrity of Shakespeare's play. There is spaciousness and sombre beauty in the corridors of Elsinore Castle—the costumes magnificent in their contrasts and designs; Eileen Herlie, one of the greatest tragediennes of the modern English theatre, is "Queen Gertrude." Jean Simmons, eighteen-year-old star, is "Ophelia."

On location, at eight o'clock one morning, Laurence

(Top of page)

Getting ready to drown Ophelia for "Hamlet" are Laurence Olivier, Roger Furse, and Desmond Dickinson.

(In circle)

Basil Sydney as the King in "Hamlet" gives Stanley Holloway, as the tramp in "One Night With You," a light for his cigarette.

Below: One of the many lovely country scenes in "Esther Waters," with Kathleen Ryan and Dirk Bogarde.



Ian Dalrymple takes a look at a shot he has just lined up for "Esther Waters" during shooting on Epsom Downs. The grandstand can be seen behind him.





With the Hyde Park Corner set, built in the grounds of the Shepperton studio for "An Ideal Husband" as background, technicians work on Russian snow scenes for "Anna Karenina."

Vivien Leigh stops to chat with Alexander Korda on her way to the location scene built in the studio grounds.



John McCallum, on the Epsom racecourse for sequences in "The Calendar," has a chat with a jockey.

Right: Dennis Webb in "The Flamingo Affair," filmed in Broadfields Garage, Cockfosters.



Olivier and Roger Furse, decor and costume designer, and lighting expert, Desmond Dickinson, waited patiently for the sun to strike a stream they had chosen for one of the most dramatic "shots" in the film—the stream in which Ophelia's dead body floats.

It is amusing to see various people wandering around the studio grounds, in the varied costumes for the films which they are playing. One morning on his way to an outdoor "set," Basil Sydney, dressed as the King in *Hamlet*, met a tramp to whom he gave a light for his cigarette. But the tramp was none other than Stanley Holloway, made up for his rôle in *One Night With You*. Incidentally he plays the first gravedigger in Shakespeare's drama.

British Camera-men Cover the World

BRITISH camera-men cover the world for the J. Arthur Rank organisation. Having completed her rôle as "Ophelia," Jean Simmons flew with her director, Frank Launder, to Australia to star in *The Blue Lagoon*, followed by twenty members of the location unit. They went on to Suva, the Fijian capital. Rations were supplied from Australia.

The Blue Lagoon was filmed on a tropical island, two hundred miles from the nearest port. The unit lived on a specially chartered steamer.

For the Wessex Productions' film, *Esther Waters*, a screen play of the famous Victorian novel by George Moore, produced and directed by Ian Dalrymple and Peter Proud, location work covered the 1881 and 1885 Derby Days, and shots of the reconstructed race of 1885 were made on the Derby course. Other parts of the 1885 race, which owing to modern developments were not practicable at Epsom, were taken at Wing Aerodrome. Many locations were also shot on the Downs near Eastbourne.



Guy Middleton, Hugh Wakefield and Bonar Colleano Jr. chat during a break in filming "One Night With You."

Top right: Patricia Roc and Nino Martini with the Pekinese chosen to appear in "One Night With You." Scenes for the film were shot in Italy.



On the lot at Pinewood, there was an all-night session; the lake was lit up with fairy lights and fire-works, for a reproduction of the Swiss Gardens at Shoreham, famous last century for its Pleasure Grounds; and this is the background for love-scenes between Dirk Bogarde as "Will Latch," and Kathleen Ryan as "Esther."

Wonderful sets were built on the lot of the London Film Company's Studio grounds at Chertsey for *Anna Karenina*, Sir Alexander Korda's great picture of Tolstoy's masterpiece, with lovely Vivien Leigh in the name part, Sir Ralph Richardson as her husband, and Kieron Moore as "Vronsky," her lover.

The film was directed by Julian Duvivier. Venetian scenes were built on the lot, and a wonderful Russian church. The stately Hyde Park Corner location set, seen in *An Ideal Husband*, was used, although unrecognisably, in a Russian snow scene for *Anna Karenina*.

The Calendar, a screen adaptation of Edgar Wallace's famous play, is another instance where Epsom and the Downs were used for location shots—a background for lovely women, well-tailored men, jockeys and marvellous



Peggy Cummins and Rex Harrison snapped between scenes of "Escape" in the little Devon village of Harburtonford.

Left: On the Devonshire moors, director Mankiewicz goes over a fishing sequence with Rex Harrison before "shooting" the scene.

Below: John McCallum carries Glynis Johns to see her portrait—a scene from "Miranda."

Right: Griffith Jones and Googie Withers as his wife in "Miranda," the story of a troublesome mermaid.



Michele Morgan, with Rajah, the baby elephant, photographed during location work at the London Zoo for "The Lost Illusion."

Right: The London Zoo was also used for sequences in "Miranda," and filming the sea-lions drew a large crowd of sightseers.



horses. Arthur Crabtree directed this Gainsborough picture.

The Grand National film, *The Flamingo Affair*, introduces us to a new blonde— attractive Colette Melville, who stars with the clever young actor, Dennis Webb.

Tempted by her, he almost becomes a gangster but repents in time. Location scenes were shot in a garage at Cockfosters.

The Two Cities film, *One Night With You*, produced by Josef Somlo and directed by Terence Young, stars Patricia Roc and the famous Italian tenor, Nino Martini, with a strong supporting cast.

Many sequences were shot in the old Market Square of Bergamo in Northern Italy. A pekinese, "Floppy," which is now Patricia Roc's very own property, plays an important part in the picture. Shots were made at Milan railway station, and on the lovely shore of Lake Maggiore. This is the first romantic musical comedy to be made by Two Cities Films.

Escape, made by 20th Century Fox at Denham, was directed by Joe Mankiewicz and Freddie Young was the lighting camera-man; the film stars were Rex Harrison and Peggy Cummins, who returned from Hollywood to make the picture. Many location sequences were made around Dartmoor, and the little village of Harburtonford, Devonshire. The arrival of the unit caused great excitement for the holiday-makers, and Peggy and Rex were followed around by a host of admirers when they worked on various location scenes.



Hazel Court and Robert Flemyng with London's famous Bond Street as a background for a scene in the film of that name.

A Flirtatious Mermaid

MIRANDA, a Gainsborough film, produced by Betty Box at Islington and directed by Kenneth Annakin, is the story of a flirtatious mermaid, played by Glynis Johns, and the complications which follow when, after a doctor's fishing expedition in Cornwall, the mermaid saves his life but blackmails him into taking her into his home in London. Griffith Jones is the doctor and Googie Withers his wife. Many sequences for this picture were made at the London Zoo.

Michele Morgan and Sir Ralph Richardson are stars in the Korda production, *The Lost Illusion*. Location sequences for this film were made in Belgrave Square, and others—like *Miranda*—were also made at the Zoo, much to the excitement of the visitors to this famous resort that day.

Bond Street, the Associated British-Anatole de Gruwald production, stars Jean Kent, Roland Young, Derek Farr, Hazel Court, Robert Flemyng. Locations were shot in one of the most famous streets in the world, London's Bond Street.

Good Time Girl, a Sydney Box production, directed by David McDonald, had many locations in Hyde Park. Sometimes shooting was carried on throughout the night, with Jean Kent in exciting scenes with two American deserters, played respectively by Bonar Colleano and Hugh McDermott.

The Sydney Box production, *The Bad Lord Byron*, left the Shepherd's Bush studios for Italy, with a large unit and two utility vans, and a three-ton truck, loaded with equipment. Dennis Price stars in the name part, and he bears a remarkable resemblance to the great poet, especially as he was in his younger days. Six weeks were spent on location in Italy for this picture. "And there was never a dull moment," said Dennis. Many scenes were shot on the Grand Canal, with the police performing miracles holding up the traffic during shots. Police patrol-craft in Venice carry hose-pipes, and craft who refuse to obey orders are promptly "hose-piped to a stop"! The Armenian Monastery on the Island of San Lazzaro in the Venice lagoon, the vast Square of St Mark's, and the Moncenigo Palace, on the Grand Canal, where Byron lived for some time, were also filmed.



Midnight in Hyde Park—Bonar Colleano Jr., Jean Kent and Hugh McDermott plan a "hold-up" in "Good Time Girl."



Dennis Price on location in Italy for "The Bad Lord Byron."



One of the beautiful scenes taken on the canals of Venice for "The Bad Lord Byron."



MACBETH



PRODUCER-DIRECTOR STARS
 Sir Laurence Olivier's great success with *Henry V* has been followed by two more of Shakespeare's most famous tragedies, and—

THE throne of mediæval Scotland is the centre of the intrigue, witchcraft and treachery in *Macbeth*. Orson Welles plays the ambitious, treacherous Macbeth, whose greed is aroused by the prophecies of three witches, and whose wife spurs him on to murder to realise them. One murder leads to another and at length both Lady Macbeth and Macbeth are nerve-racked and ghost-haunted. And two more prophecies come true—that Macbeth shall be slain by a man "not of woman born," and that he shall be vanquished when Birnam Wood comes to Dunsinane.

Orson Welles is a great Shakespearean student, for he was only seventeen when he edited a new edition of Shakespeare. He has also appeared in many of his plays on the stage, although this is his first Shakespearean film.



Top left: The arrival of Duncan, Malcolm, and their followers at Macbeth's castle—Orson Welles as Macbeth, Edgar Barrier as Banquo, Erskine Sanford as Duncan and Roddy MacDowall as Malcolm. During the night, Duncan, King of Scotland, is murdered, and Malcolm, his son, flees.

Top right: Orson Welles as Macbeth drinks and soliloquises as he plans the murder of his friend, Banquo

"There is none but he Whose being I do fear."

The banquet scene—Macbeth, after seeing Banquo's ghost, nearly betrays himself, and Lady Macbeth (Jeanette Nolan) hastily tells the guests to go.

Centre: Donal O'Herlihy as Macduff and Peggy Webber as Lady Macduff. Macduff, wise and noble, hurries to England for help, but while he is gone, Macbeth murders Lady Macduff and their son.

"Question enrages him. At once, goodnight, Stand not upon the order of your going But go at once."



HAMLET

OF SHAKESPEARE'S TRAGEDIES

—the star in each has also produced and directed the film as well. In England, Sir Laurence Olivier was making *Hamlet*, in America, Orson Welles was making *Macbeth*.

TREACHERY and intrigue, vengeance and hate stalk the dim, lofty chambers and corridors of the old Danish castle at Elsinore, in which Shakespeare laid his play, and love cannot overcome such opponents. As the gloomy Prince of Denmark, whose father's ghost appears to him with the cry of "Murder most foul," demanding his son's vengeance upon the brother who had killed him, usurped his throne and seduced his wife, Laurence Olivier treads delicately and warily, feigning madness, and through a play which shows the means by which the murder was accomplished, avenges his father, but dies, along with most of the rest of the cast, in doing it. Laurence Olivier, who bleached his dark hair to play the role, is no stranger to it. In 1937, he and Vivien Leigh went to Denmark, where, in Kronborg Castle at Elsinore, they played the parts of Hamlet and Ophelia. For the film Laurence Olivier chose Jean Simmons as the tragic Ophelia, who really goes mad and drowns herself after Hamlet says that he loves her no more. The duel between Laertes (Ophelia's brother and Hamlet's cousin) and Hamlet, which is the climax of the play, took fourteen days to film. The film itself was seven months in the making. Unlike *Henry V* it is black and white.

Laurence Olivier and Eileen Herlie in the Royal Bed-chamber scene. Hamlet, having gone to speak to his mother, is disturbed by a noise behind the arras and draws his dagger, saying "How now, a rat?"

Centre: Laurence Olivier and Jean Simmons in the famous scene in which Hamlet tells Ophelia that he no longer loves her.

Top right: The Duel scene between Laurence Olivier and Terence Morgan that is the climax of the play. Fought with rapier and dagger, Laertes attacks Hamlet with a poisoned pointed sword and dagger before the Danish court.

Right: Laurence Olivier speaks one of Hamlet's soliloquies:

*"It is not, nor it cannot be good
But break my heart, for I must hold
my tongue."*



Right: Van Johnson in the comfortable living-room of his Santa Monica home.

Van and Evie Johnson relax beside the swimming pool.



Left and right: A few farm chores on holiday.



UNCHANGED BY SUCCESS

SUCCESS hasn't changed VAN JOHNSON. He's still an ardent film fan, he's still as good-natured, hearty and modest as he was in the days when he started on the stage as a chorus boy, and he has grinned his way through triumph and disaster alike. Although he was swept to stardom only a short while after he first appeared with his screen idol, Clark Gable, in *Somewhere I'll Find You*, back in 1941, it was not until his marriage in January, 1947, that he bought himself a house. Before that he lived in a three-room flat on the second floor of an apartment house in Beverly Hills. He took his bride, Evie, to a lovely house built in Santa Monica, the Pacific beach resort of many stars. It was already equipped with swimming pool and tennis court, and Van has since added a film theatre so that he can indulge in his favourite pastime, picturegoing, without having to go to the pictures.

Born in Newport, Rhode Island, the son of a real estate agent, Van Johnson went on the stage against his parents' wishes, spurning the job of book-keeper in his father's office. He took his freckles, infectious grin and red hair to Hollywood a year or two later, and now he earns more in one week than he ever hoped to earn in a year.



JUDY GARLAND
and
GENE KELLY

in one of the many fiery dances in "The Pirate," the Technicolor romance with a mid-nineteenth-century Caribbean Island setting and Cole-Porter music. Gene Kelly portrays a swashbuckling adventurer, one of a troupe of strolling players, who pretends to be a bold, bad pirate in order to win the love of the convent-bred girl betrothed to the mayor of the island.

Judy Garland and Gene Kelly were first seen together on the screen in 1943, in "For Me And My Gal," and followed it up with "Thousands Cheer," in 1944. Their last film together was "Ziegfeld Follies," in 1946.



On the Up

YEARS come and go but each year brings a number of new aspirants to screen stardom—some have played important roles in their very first film, some may have been stars of the stage and so commenced their film careers as stars, others have had only small parts, but they all have one thing in common, they hope they are on the up-and-up and will reach the top rungs of the film ladder of fame.

BARBARA BEL GEDDES is one of those who achieved stardom with her first film—*The Long Night*. Born in New York City on October 31st, 1922, she became ambitious to become an actress through her early association with the stage, her father, Norman Bel Geddes, being a famous stage designer. "Deep Are the Roots" was the play which brought her fame and a film contract. After *The Long Night* she went straight into *I Remember Mama* with Irene Dunne. Barbara is married and has a daughter, Susan.

WENDELL COREY is another who commenced his screen career with an important role—one of the five leading ones in *Desert Fury*. His mother hoped that he would follow in his father's footsteps and become a minister, but he had other ideas. At one time he thought he would like to be a professional tennis player, then he switched his choice to that of lawyer. When he left school, however, he got a job in a department store. It was while visiting a friend who was rehearsing with a repertory company that he became interested in acting. He came to England to appear on the stage in "The Voice of the Turtle" with Margaret Sullivan.

CHRISTINE NORDEN is the girl who was discovered in a cinema queue by an American photographer who took pictures of her and showed them to Alexander Korda. The result was a film contract. She was groomed for a year, and then in the twelve months that followed she played in four films—*An Ideal Husband*, *Mine Own Executioner*, *Night Beat* and *Idol of Paris*.

Ash-blonde, green-eyed, Christine has been an entertainer since she was fourteen. On December 13th, 1947, she married Jack Clayton.



Wendell Corey.

At top: Barbara Bel Geddes.

Right: Christine Norden.



and-Up

HELENA CARTER had no dramatic experience whatever before coming to the screen. She was studying to become a teacher when she found model work so lucrative that she could not afford to overlook it. A fashion photographer thought her beauty deserved to be seen in something besides photographs, and he told a Universal-International executive about her. A screen test and contract followed. She was given a dramatic role in *Time Out of Mind*, was then cast in *Something in the Wind*, after which she played her first lead opposite George Raft in *Intrigue*. Helena was born in New York City on August 24th, 1923. She has blue-grey eyes, red hair, and is 5 feet 5½ inches.

Prior to coming to the London stage in "Annie Get Your Gun," BILL JOHNSON played on the New York stage, and it was when he was appearing in "Something for the Boys" that film talent scouts decided that he was just what the screen needed. His first test proved them right, and he was cast with Lana Turner in *Keep Your Powder Dry*, and with Sonja Henie in *It's a Pleasure*. Born in Baltimore, Maryland, Bill Johnson commenced his career as a vocalist with an orchestra. He is married—his wife has the unusual name of Cyrl.

It was a game of tennis that brought MARILYN NASH to the screen. She had been invited by a friend to play on the court of Charles Chaplin's estate in Beverly Hills, and while she was playing she caught the eye of Charles himself. She was invited into the house and asked if she would like to read a passage from Shakespeare, with a view to playing in a film. A few weeks later she was under contract, and a year of coaching followed, which was preliminary to making her debut in the Chaplin film *Monsieur Verdoux*. 5 feet 6 inches in height, with large hazel eyes and ash-blond hair, Marilyn is married to Philip Yordan.



Bill Johnson.

At top: Helena Carter.

Left: Marilyn Nash.



VALLI had made thirty-four Italian films before she went to Hollywood to play in David O. Selznick's *The Paradine Case*. In *Miracle of the Bells* she co-stars with Frank Sinatra, and she says she would like to persuade him to go to Italy to make a film. Valli would like to keep making pictures in Hollywood, but she also wants to help make films in Rome, where, she says, co-operation is needed so badly.

STEPHEN MURRAY, who won great praise for his interpretation of the unpleasant Zebediah Crowther in *The Master of Bankdam*, knew that he wanted to be an actor from early childhood, but as his father, the late Rev. Charles Hay Murray, did not approve of his choice, he tried to follow in the footsteps of his elder brother, who went to the Foreign Office. The lure of the theatre, however, was too much for him, and eventually his parents agreed to send him to the Royal Academy of Dramatic Art, where he won many awards. Some of his stage appearances were made at the Stratford-on-Avon Memorial Theatre, the Old Vic, and the Westminster Theatre in London, and with the Birmingham Repertory Company. As well as stage and screen work, Stephen also broadcasts. In 1937 he married Joan Butterfield, and they have a daughter, Amanda.

It took only one film appearance to gain a ten-year contract for NIGEL BUCHANAN. That was in *The Woman in the Hall*, in which he played the part of Toby Walker, who fell in love with Jay Blake (Jean Simmons). He was an insurance clerk, but after six months he decided he did not like City life, and joined a touring theatrical company. After five years in the R.A.F. he returned to the stage, and this led to his film test. He has dark hair, brown eyes, and is 6 feet in height.

PAULE CROSET'S father, a Swiss-Frenchman, and her mother, an Englishwoman, were globe trotters, and it was while they were in Papeete, Tahiti, that she was born on October 20th, 1924. When she was nine months old the nomadic Crosets were off once more on their travels. In 1941 the Crosets turned up in New York, and Paule had a brief fling of acting in summer stock and a Broadway run of several months. Although she was in Hollywood with another film company, it was Douglas Fairbanks who really discovered her for the screen when he chose her to appear opposite him in *The Exile*. 5 feet 3½ inches tall, she has blonde hair and green eyes.

Before he achieved success on the screen, STEVE COCHRAN led a rough-and-tumble life, having been a cowpuncher, a railroad hand, a fireman, a store detective, a shipyard worker, and a carpenter.

He tried his luck in Hollywood in 1937, but never managed to get past a studio gate. He went on the stage, and it was there that he was eventually discovered for films. *The Chase* gave him his first real screen chance.



Valli.



Stephen Murray.



Steve Cochran.



Paule Croset



Right: Nigel Buchanan.



Ron Randell.

RON RANDELL is an Australian actor, born in Sydney. He went on the stage after doing broadcasting work, and it was not long before he was a star. He played in a film *A Son is Born*. Columbia Pictures' Australian organisation was at that time planning the film biography of Sir Charles Kingsford Smith, to be entitled *Southern Cross*, Ron Randell was chosen to play the part of the pioneer aviator. As a result of his performance he was signed by Columbia's Hollywood studios where he made *Bulldog Drummond at Bay*, followed by *It Had to Be You*, with Ginger Rogers and Cornel Wilde. He is 5 feet 10 inches tall, and has brown hair and eyes.



Jean Peters.

It was quite by accident that JEAN PETERS became a screen actress. She was studying hard for a teacher's degree at Ohio State University when some of her friends there entered her in a popularity contest. Four hundred college beauties competed for a cash prize and a trip to Hollywood for a screen test at 20th Century Fox. Jean was the winner, and when she returned to college she had her name on a long-term contract. She remained until the end of the term then went back to Hollywood. Four months later she was amazed when Darryl F. Zanuck told her that she was to play the very important role of Tyrone Power's sweetheart in *Captain From Castile*.

LESLEY ORMOND who played the role of Sally in *This Was a Woman*, is known as "the girl who wouldn't undress," because as a chorus girl at London's Windmill Theatre, she rebelled at appearing in scanties. She wrote monologues and performed them in a gown that covered her from neck to ankles and "stopped the show." Now film stardom is prophesied for her.

It was in *The Red House* that RORY CALHOUN made his screen debut. Hollywood born, his real name is Francis McGown. At the age of seventeen he had a bad attack of wanderlust and toured most of the southern states of America, working in lumber camps, mines, and winding up as a professional forest fire fighter. While on vacation he went to a riding stable in the San Fernando Valley, met another rider there, Alan Ladd, who decided he ought to be in films. Alan told his wife, Sue Carol, the film agent, and a contract for Rory was the result.

When DOROTHY HART won Columbia's "Cover Girl" competition, with a prize of a trip to New York and a screen test, she told a surprised executive that she did not feel ready for a screen career. She became a model, took dramatic and voice training, and two years later felt she was ready for what Columbia had to offer. The result was a star part with Randolph Scott and Barbara Britton in *The Assassin*. Dorothy played Barbara Britton's twin sister. Dorothy has bronze-brown hair, green eyes, and is 5 feet 6 inches tall.

Rory Calhoun.



In circle : Lesley Osmond.



Dorothy Hart.





Carol Marsh

CAROL MARSH was a completely unknown girl when the Boulting Brothers chose her to play the starring feminine role opposite Richard Attenborough in the screen version of *Brighton Rock*. Her only previous professional work was with the Worthing Repertory Company when she played a small part for two weeks. Born in Southgate, London, her real name is Norma Simpson. Marsh was her mother's maiden name. 5 feet 4½ inches in height, she has light brown hair and blue eyes.



Barbara Lawrence.

BARBARA LAWRENCE, who made her screen debut as the high school vamp in *Margie*, got the role in a most unusual manner. She had been under contract to 20th Century Fox for a year, without being in a single film. When she heard high school kids were required for *Margie* she approached the director, but the only blonde he wanted was June Haver. He asked her, however, if she would make some tests in June's part as she was too busy to make them herself. She made fourteen tests with boys and girls who were being sought for other roles, and the director was so delighted with her that he gave her the part after all. Her picture on this page shows her as she appears in *Forever Amber*.

MURVYN VYE came from the Broadway stage to make his screen debut with Marlene Dietrich and Ray Milland in *Golden Earrings*. His first contact with the theatre came when he was attending Yale. A classmate asked him to join a small touring company, and he thought it a good idea. He eventually made his Broadway debut in "Hamlet," then went into singing roles.

LILLIAN WELLS winked her way into films! This green-eyed newcomer was able to wink the right way at a casting director who was at that moment looking for a glamorous girl able to wink on cue, for *Down to Earth*. She is a New Yorker. Her mother played on Broadway and Lillian followed in her footsteps after having been a model. She has brownette tresses and an unstereotyped charm that's all her own.

RORY MALLINSON, 6 feet 1 inch in height, and with a slight figure, is said to resemble Gary Cooper, but he says that had nothing to do with his going on the screen. He was in overalls working as a labourer on an Errol Flynn

picture when a talent scout saw him, and three days later he was acting. *Forever in Love*, *Nora Prentiss* and *Dark Passage* are some of the films in which he has played.

Rory Mallinson.



Murvyn Vye.



Lillian Wells.



SUSAN SHAW is one of the graduates of the J. Arthur Rank Organisation's Company of Youth. Born in West Norwood, London, on August 29th, 1929, she did model work on leaving school. She was given a test by Sydney Box which resulted in her appearance as a dancer in *London Town*, after which she joined the Company of Youth. Her films since then have included *The Upturned Glass*, *Holiday Camp*, *It Always Rains on Sunday*, *Double Pursuit*, and when Patricia Roc gave up her role in *London Belongs to Me* she was given this star part.

PATRICIA PLUNKETT, who was born in Streatham, London, and was evacuated to Ashford, Kent, during the war, made an overnight hit in the London stage presentation of "Pick-Up Girl," when she had not completed her course at the Royal Academy of Dramatic Art. She was signed for a leading role, that of one of Googie Withers' two step-daughters in *It Always Rains on Sunday*, and was cast as a little work-room hand in *Bond Street*.

STEPHEN DUNNE inherited his acting talent from his father, who was once with the famous Abbey Players. Stephen was born in Northampton, Massachusetts, on January 13th, 1918. His first job was as secretary to a government official in New York. Later he became a radio announcer and studied acting at the Maria Ouspenskaya school. Seen by a screen talent scout, he set off for Hollywood. His films have included *Mother Wore Tights*, *Son of Rusty*, *When a Girl's Beautiful* and *The Woman From Tangiers*. He has black hair and brown eyes, and is 6 feet 1 inch. Is married and has three children.

It was just six years after leaving her native Czechoslovakia as a refugee from the Nazis, that SUSAN DOUGLAS made her screen debut in *The Private Affairs of Bel Ami*. She did not know a word of English when she arrived in America, and she studied the language by going regularly to see films. Later she got into radio and summer stock and then made her Broadway debut in "He Who Gets Slapped," from which she went to Hollywood.

At the age of twelve ALLENE ROBERTS won a contest for "America's Most Charming Child," but like many such contests, once the interest had died down nothing further came of it. She remained in Hollywood, however, and four years later she was discovered by a talent scout, playing in a little theatre, and made her film debut in *The Red House*. She is tiny—only 5 feet 1.



Susan Shaw.



Patricia Plunkett.



Susan Douglas.



Stephen Dunne.



Allene Roberts.



Mary Hatcher.



Celia Lipton.



Gloria Henry

Daughter of dance band leader Sydney Lipton, CELIA LIPTON was born on Christmas Day, 1923. She has appeared in every branch of entertainment. She was only sixteen when she made her debut as a singer with her father's dance orchestra. When the war came and her father went into the Army, Celia stepped out on her own. She became well known on the air after playing the Judy Garland role in the broadcast version of "Babes in Arms." She has played in variety, musical comedy, the title role in "Peter Pan," and she made her screen debut in *This Was a Woman*.

At the age of nine MARY HATCHER was a well-known singer on the air. It was through a holiday trip to Hollywood that she made her first film appearance as a schoolgirl friend of Gail Russell and Diana Lynn in *Our Hearts Were Growing Up*. Her next engagement was a stage one—in the touring company of "Oklahoma." Her big screen break came with *Variety Girl*.

GLORIA HENRY, prior to signing a screen contract with Columbia, was employed at a Californian radio station as an announcer. She also played in radio dramas, and went out and reported fashion shows. When time permitted she also took leading parts at a local theatre. *Heart Royal* and *Keeper of the Bees* were her first two films. She was then cast as Gene Autry's leading lady in a new Cinecolor Western. She has hazel eyes, brown hair, and is 5 feet 2.



Peter Hammond.

Michael Clarke.



PETER HAMMOND who gained screen fame in the role of Harry Huggett in *Holiday Camp*, is the son of a well-known portrait painter, and was born in London. He studied at an art school, and originally intended to become a stage designer, but changed his mind in favour of acting. He has had stage experience—his first London appearance was in "Junior Miss"—and has also broadcast and appeared in television plays.

MICHAEL CLARKE developed a taste for the stage while studying law at University College, Dublin, and eventually he decided to give up his law career and join the Abbey Theatre. He also played at the Dublin Gate Theatre, then came to England and joined the Newcastle Repertory Company. He made his film debut in *Carnival*.



Kathleen Stuart.

KATHLEEN STUART, who came to the screen in the role of William's sister, Ethel, in *Just William's Luck*, began as a chorus girl in musical comedy at Manchester, and this brought her to London. She joined E.N.S.A. as a dancer and later played in pantomime, and a summer show at Brighton. Born on December 9th, 1925, she has red hair and hazel eyes, her favourite hobby is cookery, after which comes gardening.



Nigel Stock.

NIGEL STOCK is an ex-Chindit Major who, except for his war service years, has been acting since the age of twelve. He appeared at the Old Vic during his holidays, and at the age of sixteen studied at the R.A.D.A. West End shows followed. Since being demobbed he has been very busy. He returned to the theatre in "And No Birds Sing," and was then immediately engaged for the film *Brighton Rock*, which was followed by *It Always Rains on Sunday*. In addition to his other activities he opened a Summer Theatre at Finton-on-Sea, and has done broadcasting and television work.

At the age of nine ARLENE DAHL had made up her mind that motion picture acting was to be her career, and twelve years later she received a long-term contact with Warner Bros. After a minor role in *Life With Father*, she was selected for a featured part in *My Wild Irish Rose*, opposite Dennis Morgan. Before going on the stage she was a model. She was born in Minneapolis, Minnesota, on August 11th, 1925, has blue eyes, auburn hair, and is 5 feet 7 inches in height.

After studying medicine, LINDA CHRISTIAN took a job as assistant to a well-known plastic surgeon. She might have been a surgeon herself had it not been for offers of screen contracts from Mexican film studios. She decided to be an actress, but her thoughts turned to Hollywood. She found it impossible to get inside a studio, so became a model at fashion shows where she was seen by an M.-G.-M. talent scout, and in consequence was given a contract. She followed up her role in *Holiday in Mexico* with an important part in *Green Dolphin Street*.

Mischievous looking, tousle-haired WILLIAM GRAHAM, a Carroll Levis discovery from Darlington, Durham, was selected from over six thousand applicants by Director Val Guest for the title role of *Just William's Luck*, based on the famous "William" books by Richmal Crompton.



William Graham.



Arlene Dahl.



Linda Christian.

BRENDA BRUCE, in private life Mrs. Roy Rich, was originally trained for the ballet. She had her first theatre experience with repertory companies. One of her most successful roles on the London stage was in "While the Sun Shines," which she repeated for the screen version. Her other films include *Piccadilly Incident*, *When the Bough Breaks*, and *Double Pursuit*.

Patience must certainly be a characteristic of FAITH DOMERGUE. She was seventeen years old when Howard Hughes discovered her and gave her a long-term contract, and she was twenty-one when she got her first role, Hunt Stromberg borrowing her for an important part in *Young Widow*. This brown-haired, brown-eyed girl has French and Spanish ancestry. She was born in New Orleans on June 16th, 1924.

SIOBHAN MCKENNA, a young actress from the Abbey Theatre, Dublin, made her screen debut in *Hungry Hill*. Born in Belfast on May 24th, 1923, she has rich brown hair, hazel eyes, and is 5 feet 5 inches in height. Her first name is pronounced "Shuvawn." *Daughter of Darkness* is another of her films.

JOHNNY SANDS was spotted by somebody in the film world when he was appearing in a Little Theatre, and was immediately given a screen test. He had played in one or two films when his portrayal of Shirley Temple's high school boy-friend in *Bachelor Knight* won him a contract with a build-up to stardom. He was born on April 29th, 1927, in Lorenzo, Texas.

Born in Paris, MILA PARELY went to America when she was fifteen to finish her education. She decided to try to get on the stage and was successful in getting parts in a Broadway revue and a musical comedy, after which she returned to Paris. She appeared in a number of French films, then she came to England to play in *Snowbound*, the adventure story of Nazi treasure hidden in the Alps. She is married to "Taso" Mathieson, the Scottish racing motorist.

JEAN WALLACE, who is Mrs. Franchot Tone in real life, was seen by Director John Farrow in a Beverly Hills jewellery shop, and not knowing who she was, he asked her if she would like to make a screen test. She had played in films before but had subordinated her career to that of being Mrs. Tone. As a result of her meeting with Mr. Farrow she won a top role in *Blaze of Noon*.

PAUL CAMPBELL'S parents wanted him to become a teacher but his extraordinary singing voice led him to radio, night club and theatre engagements, and then to the screen. After a minor role in *Cigarette Girl* he was given a term contract, and his films include *Millie's Daughter* and *Heart Royal*. He is of Scotch-Irish descent and was born in Washington D.C., where his father was a Civil servant. He has brown hair and eyes and is 6 feet 2½ inches in height. He is married to Mildred Seibald.



Brenda Bruce.



Faith Domergue



Siobhan McKenna.



Johnny Sands.



Mila Parely.

Jean Wallace.

Paul Campbell.





Bill Owen.

BILL OWEN used to be known as Bill Rowbotham ; he used his new name for the first time for *When the Bough Breaks*. He was born at Acton Green, London, in 1914. On leaving school he became a printer's apprentice, but disliking the work, joined a local dance band as vocalist, and eventually went on the stage. *The Way to the Stars* was his first film. Others include *Dancing With Crime* and *Easy Money*.

GERALDINE BROOKS was trained from infancy for a theatrical career—she received her first dancing lesson at the age of two, and later studied music, singing and dramatics. In her first professional stage appearance she gave such a marvellous imitation of Katharine Hepburn that Miss Hepburn congratulated her. Geraldine appeared in a number of stage plays, then came to the screen as Raymond Massey's daughter in *Possessed*.

EILEEN HERLIE was born in Glasgow in March, 1920. She scored a great success on the London stage in "The Eagle Has Two Heads," which ran for two years. She made her film debut in *Hungry Hill*, after which she was cast as Queen Gertrude in Laurence Olivier's screen version of *Hamlet*.

From the time she left school until 1945, HONOR BLACKMAN worked at the Home Office, part of the time as a despatch rider, becoming known as "Top Gear Tessie"! She started her stage career as an understudy, and made her first appearance in the West End of London in "The Gleam." Her films are *Fame is the Spur* and *Daughter of Darkness*.

DIANA SULLIVAN, glamorous young newcomer to British films, made her debut in the screen version of Terence Rattigan's play "While the Sun Shines" under the name of Tamara Beck. It was changed to Diana Sullivan for her part in Anatole de Grunwald's *Bond Street*. She is married to Bonar Colleano.

DIRK BOGARDE, who won great praise for his part on the stage in "Power Without Glory," stepped straight into a leading role in his first film—William in *Esther Waters*. Son of an actress mother and a journalist father, he was born in London. He was trained for the Diplomatic Corps, but became interested in stage scenic designing. This led to his career as an actor.

In *Down to Earth* there was a fast-speed dancing trio—Marc Platt with Rita Hayworth and another pretty girl. Many people wanted to know who the latter was. It was auburn-haired, green-eyed VIRGINIA HUNTER. She went to California in 1940 to visit her brother and was soon engaged in film work, making her debut as a crowd dancer in *Dubarry Was a Lady*.



Geraldine Brooks.



Eileen Herlie.



Diana Sullivan.



Dirk Bogarde.



Virginia Hunter.



Honor Blackman.



June Holden.



April Stride.

In Maurice Ostrer's *Idol of Paris* there were six newcomers, or comparative newcomers, to the screen—JUNE HOLDEN played in one film at the age of eleven. Has played in a few films since being grown up and has had stage and broadcasting experience; PATTI MORGAN made her screen debut in *Idol of Paris*. Born on September 7th, 1928, in Sydney, Australia, she became famous as a model; APRIL STRIDE born on April 21st, 1926, in Southsea, has fair hair, blue eyes, and is 5 feet 7. Has played on stage and in a few other films including *The Master of Bankdam*; BERYL BAXTER who had the leading



role of Paiva, was born in Birmingham on April 9th, 1926. Stage experience included the part of Mary in *Fifty-Fifty*; ANDREW CRUICKSHANK trained to be a civil engineer but went on stage instead. Born in Aberdeen, he has brown hair, green eyes, and is 5 feet 11. ANDREW OSBORN, born in London on April 9th, 1912, had his early experience with repertory companies. Has played on London stage.

Another actor under contract to Maurice Ostrer is FREDERICK BRADSHAW who, a year after leaving school, went to Vancouver. Returned to England after seven years and went on stage.



Andrew Cruickshank



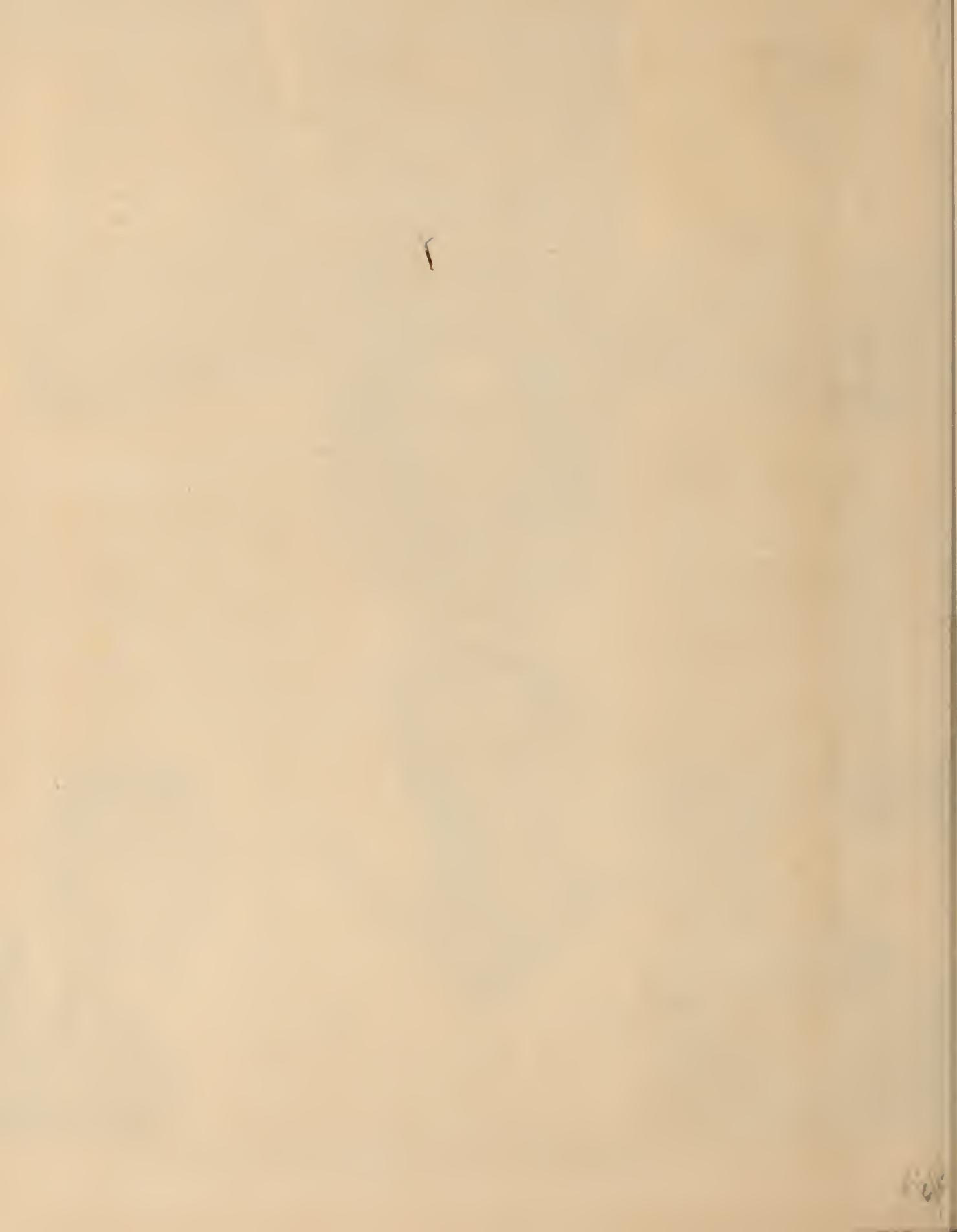
Frederick Bradshaw.



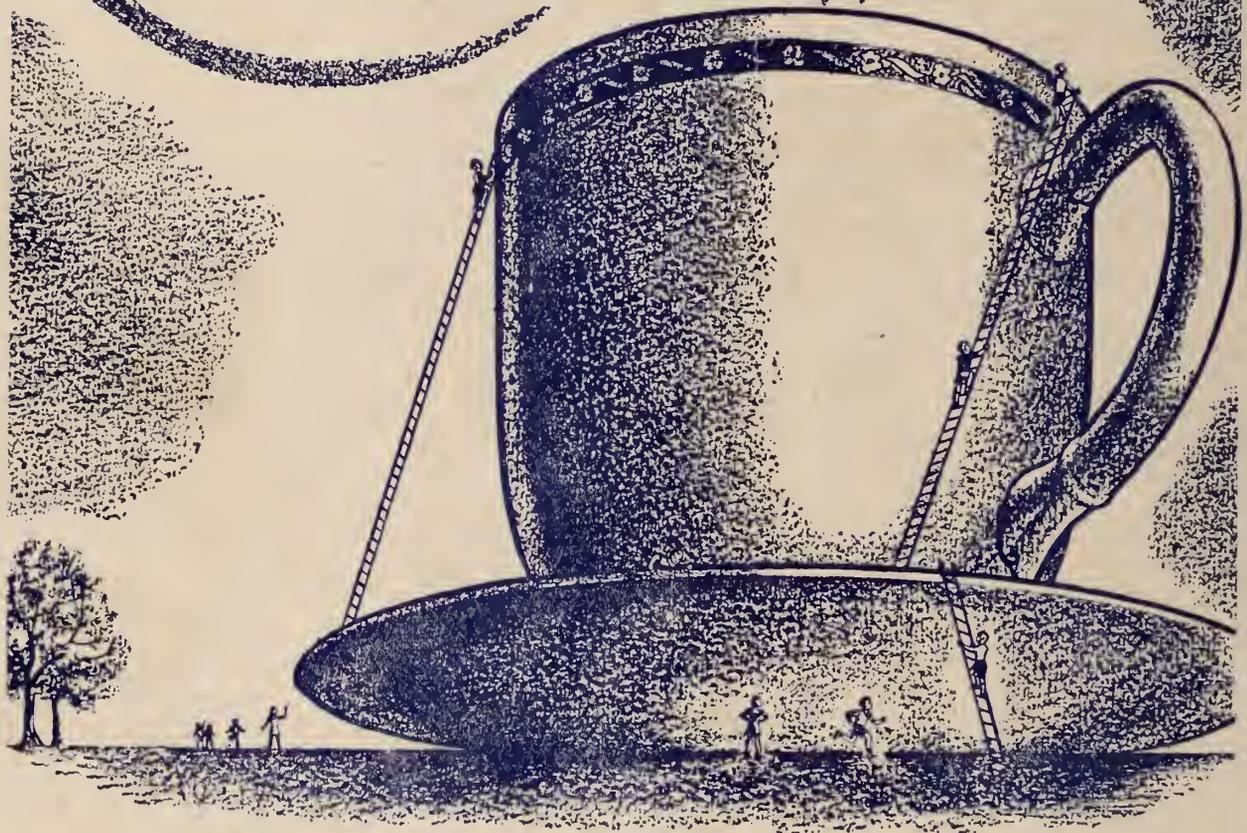
Andrew Osborn.

In circle:
Beryl Baxter.

At top: Patti Morgan.



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