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Picture Show ANNUAL 1948

Greta Gynt in "Take my Life." (Cineguild)

COVER PICTURE
Linda Darnell in "Forever Amber" (20th Century-Fox)
ON an August night in 1926, the Warner Theatre in New York was the scene of the first public presentation of a new device. The house was packed with film, stage and social celebrities, excited and expectant, yet on the whole perhaps not fully aware of the importance of the event nor of the effect it was to have. It was the debut of Vitaphone, the sound recording and reproduction system that was to turn the film world upside down, shake film stars from their high places and replace them with unknowns, give character players an importance hitherto denied them, and generally revolutionise film-making technique.

The programme consisted of seven "shorts"—musical subjects that included operatic excerpts sung by Metropolitan Opera singers—and the big picture, Don Juan. This film had been produced as a silent film, but a musical accompaniment had been specially recorded for it and the Warner Brothers, who had gambled every penny on their new venture, anxiously awaited approval or condemnation. Their hopes were realised—the approval was enthusiastic.

This success was by no means the prelude to a sudden switch to sound films. To show a sound film, the theatre had to be specially wired. To make one, the studios had to be specially equipped. Silent films were doing pretty well—neither producers nor exhibitors were anxious to be involved in vast expenditure. The result was that a year later, less than a hundred cinemas were wired for sound. Undaunted, the Warner Brothers continued. They booked Al Jolson to make The Jazz Singer. Still there was no dialogue—only a musical accompaniment and the songs Al Jolson sang, but it is well known how the microphone accidentally picked up a line of dialogue and paved the way for the later talking pictures. The Jazz Singer won tumultuous applause when it had its New York premiere in October 1927.

Progress cannot be retarded for long, much less stopped. When the first all-talking film, Lights of New York, was shown in July 1928, the switch-over
Talkies

to sound started. London's first all-talkie, by the way, was The Terror, seen here in October of the same year. Until then all the Warner sound pictures had been made—or sound added—in New York. They were still producing silent films in their Hollywood studios. Now they went over entirely to sound, and equipped the Hollywood studio with soundproof stages, where The Honeymooners, Sonny Boy, The Desert Song, My Man, On with the Show and the first of the Gold Diggers films—all musicals—were made. Drama was not neglected entirely, and in 1929 Disraeli, starring George Arliss, was given its New York premiere.

By then, of course, all the big companies were producing "talkies," and everything was subject to the tyranny of the "mike." As a result, the early talkies fell roughly into two groups—the elaborately staged musical productions and the "four-wall" or "drawing-room" productions, which included light comedies, dramas and thrillers, since the "mike" and the cumbersome recording apparatus reduced the mobility of the camera and made outdoor films impossible. Not only was the microphone a fixed point itself, which meant that there was a very circumscribed area within which the players were audible, but it also reduced the camera's mobility because the camera itself had to be sound-proofed so that the microphone should not pick up the whirring of its mechanism—except in the sequences that were filmed without sound and had a synchronised score added later. So in gaining its voice, the film at first lost its freedom of action. And to many silent screen lovers the loss was greater than the gain.

For the time being there were no outdoor films except silent ones, but apparatus improved and in 1929 the first outdoor talkie was shown—in Old Arizona, starring Warner Baxter.

Gradually the films regained the lost mobility that had won for them in America the title of "movies"—the "movies" moved again—but the recovery was slow.

A scene from "The Overlanders," produced in Australia.— Drovers Dan McAlpine (Chips Rafferty) makes it plain to Charlie, the horse-owner, what he thinks of people who back out.

The first British talkie "Blackmail" starred John Longden, Anny Ondra and Donald Calthrop.
Films, indeed, had become photographed stage plays, and most of the early ones were made in New York, with Broadway stage favourites in the leading roles, for many silent stars, it was revealed, had quite unsuitable voices. Producers besieged stage players with offers—not unnaturally, since they wanted actors and actresses accustomed to using their voices, and the stage players, although not willing to fling their stage careers away on a gamble, were enthusiastic enough to make a trial appearance.

Among those early players was Claudette Colbert, who made three or four films in New York, and went to Hollywood as soon as production started there. John Boles left the musical comedy stage to become one of the screen's most popular talkie stars in such films as *The Desert Song* and *King of Jazz*, and to turn later to dramatic parts such as he had in *Back Street*. Walter Pidgeon was another stage recruit, who had already had a brief fling in silent films, and in 1930 was described as a "promising newcomer." Although he won tremendous applause for his singing, he did not wish to be typed as a musical comedy hero, and since those early days he has used his pleasant singing voice only on rare occasions. Barbara Stanwyck was another of those early stage recruits, making her debut in a version of the play, *The Locked Door*. And who will forget their first encounter with the Marx Brothers in their first New York produced film, *The Cocoanuts*, with sophisticated Kay Francis as their leading lady?

This really made one realise what the talkies had done to films, for there was quickfire crazy crosstalk as well as crazy antics. It was the first of its kind film audiences had seen or heard, and it meant the death of the art of pantomime, which Buster Keaton, Harold Lloyd and above all Charlie Chaplin had raised to such heights on the silent screen; and though Chaplin produced one of his finest films, that brilliant satire, *Modern Times*, in the talkie era,
he still did not speak in it. It had a synchronised accompaniment and he sang one song in gibberish, with actions—in fact, he remained true to his old love, pantomime.

It is strange now to look back on some of those early films and recall that at first they were made in two versions, sound, for the cinemas that were wired, and silent, because the companies could not afford to drop all the revenue from the thousands of cinemas not yet sound-equipped—not only in America, of course, but throughout the world. Many films, too, had only sequences filmed with sound, just as they also had sequences filmed in colour. They were veritable patchwork quilts, some of the early "talkies." For when producers and exhibitors had been convinced that this new discovery was going to be a ready-made success, the stampede began. Feverishly the producers re-made as talkies a few scenes in silent films, recorded musical backgrounds, added song sequences.

Reproduction of sound hadn't the technical perfection it has to-day, and the microphone played strange tricks with voices that sounded quite normal to the ordinary ear, but whistled and squeaked on the screen. Costumes and materials, it was learned by sad experience, made strange and unexpected noises through the microphone—the rustle of taffeta, the crumpling of a piece of paper, the click of a door latch, the buzzing of a fly near the microphone—they were all magnified beyond recognition. And in the cinemas, the sound sometimes failed, leaving the players on the screen dumbly mouthing words the audience could not hear; or the synchronisation went wrong, so that one might hear the hero singing soprano, or the heroine talking in the hero's manly voice—or even a horse apparently saying its piece.

The early sound, in fact, was like the early colour—crude—and many sighed for the subtlety of silent sepia when they emerged, deafened and dazzled from the onslaught on their senses of the kaleidoscopic pandemonium of the early all-talking, all-singing, all-dancing.
all-colour films. Colour, of course, had been the subject of experiment for years, and it was in fact regarded by most people as the next logical step forward, since so many had been experimenting for so long. But sound overtook it, and the excitement over sound temporarily eclipsed the colour experiments. It was not until the showing of a short film based on a Mexican folk dance, "La Cucaracha," that we saw colour on the screen that had lost its crudity, the unnatural flesh tints, the dominant reds and the blurring that had marred all previous colour films. *Becky Sharp,* in 1935, was the first full-length talkie to use this new three-colour Technicolor. One sequence, in which there was the double thrill of hearing the clatter of horses' hoofs, and seeing the scarlet linings of military cloaks gleaming dully and richly in the darkness as the cavalry rode away from the famous ball before Waterloo—will forever remain in my memory. This colour was not used extensively at first. For one thing, there were only two or three Technicolor cameras available for a long time. It was a slow, expensive process that in the studio needed powerful lights and special make-up. And once again mobility was reduced. In 1936 came the first outdoor film in the new colour—*The Trail of the Lonesome Pine,* with Fred MacMurray and Sylvia Sidney in leading roles. In 1937 *Wings of the Morning* was made over here, with Annabella, the charming little French star, and Henry Fonda, brought from Hollywood to head the supporting cast of British players.

Technical improvement continued, and in 1938, Walt Disney's *Snow White and the Seven Dwarfs* transported us to a fairy world with its delicate, glowing colours, and lilting tunes, such as "Some Day my Prince will Come" and the lively Dwarfs' songs. It had taken three years to make, and a special camera had been developed for it at a cost of fifteen thousand pounds. Some two and a half million drawings were photographed to obtain the smoothness of movement that was one of the most remarkable achievements of the film. Although prophets had said that audiences would never sit through a fairy tale, especially one without a star, in three weeks a hundred and fifty thousand people had seen it at the New Gallery Cinema in London. The prophets were confounded. Three years
later, Disney produced Fantasia. For this he had experimented with sound recording as he had with colour photography for Snow White. To half a dozen musical masterpieces he provided visual accompaniment, varying from the abstract colour masses suggested by Bach to the appearance of Mickey Mouse as the hapless "Sorcerer's Apprentice." It hadn't the universal appeal of Snow White, but it has been revived time and time again at some of the halls specialising in what might be called repertory film programmes.

Music, as is to be expected, has played a very important part in the film world since the days of Don Juan. Most of the biggest films have musical scores especially composed for them by some of the best contemporary composers. The outstanding instance of a film bringing fame to the music composed for it was Dangerous Moonlight. It was not until the flood of enquiries began, indeed, that the music was given the name of the Warsaw Concerto, and was published and recorded with this title.

Great and popular figures in the musical world have appeared on the screen, as well as behind it. Many films have been made with well-known concert artists recording the music played supposedly in the film by the star, but José Iturbi has made a name on the screen as well—and certainly, had it not been for talkies, many thousands would never have heard or seen him—probably they would not even have known his name. Diana Lynn might still be Dolly Loehr, a budding concert pianist, if there had been no talkies, for she was a performer at a special students' camp when she was wafted to the film studio.

Of singers there have been plenty. First there were the opera singers, such as Lily Pons, the tiny prima donna with the magnificent voice; and Grace Moore, whose death in an aeroplane crash in 1947 robbed the world of a lovely voice and a gracious personality. More recently we have heard Lauritz Melchior, the genial Danish tenor who made his bow in Thrill of a Romance.

Of lighter kind of singers there have been plenty, as we have had musicals galore.

And how many songs the talkies have introduced—and what memories they recall, both of the stars who sang them and the films they sang them in, as well as our own personal memories of the days when everyone was whistling, singing, humming...
and dancing to them. One of the earliest hits was "If I had a Talking Picture of You," sung by Janet Gaynor and Charles Farrell, one of the most successful love teams the silent screen has ever known, in their talkie, Sunny Side Up, one of Fox's first Movietone musicals. "Singin' in the Rain" and "The Wedding of the Painted Doll" were hits from the first Broadway Melody. And do you remember hearing Jeanette MacDonald's lovely voice from the screen for the first time, singing "Beyond the Blue Horizon" in The Love Parade. This was the first American talkie to star gay, jaunty, naughty Maurice Chevalier, whose songs, "My Love Parade" and "Louise" were among the biggest hits he gave us. Who can forget Allan Jones singing "The Donkey's Serenade" in The Firefly? And then there are those two youngsters, Deanna Durbin and Judy Garland, who have given us so many musical feasts since their first appearances. Nor can one forget Paul Robeson's "Old Man River" in Show Boat, which Frank Sinatra also sang in Till the Clouds Roll By. Little curly-headed Shirley Temple, who had her first big role in Stand Up and Cheer in 1934, sang many popular songs—her songs recall, too, her delightful tap dances with Bill Robinson.

No filmgoer can think of music and dancing without remembering Fred Astaire, who danced his farewell to the screen in 1946 in Blue Skies, after providing us with a display of brilliant dancing that maintained a standard no other dancer has ever challenged. From his first appearance in Dancing Lady, through his incomparable teaming with Ginger Rogers, including his farewell film he never spared himself to give us his best, and

Fred MacMurray and Claudette Colbert in "The Egg and I.
Fred's first film role was as Claudette's leading man in "The Gilded Lily," in 1935 (left).
Below: Oscar Homolka and Manning Whiley in "The Shop at Sly Corner."
nobody has approached his precision, grace and originality. Who can hear the music of "Begin the Beguine" without recalling Fred Astaire dancing it with Eleanor Powell in Broadway Melody of 1940. Eleanor Powell, who made her film debut as the dancing star of Broadway Melody of 1936, was the nearest feminine approach to Fred Astaire it is possible to imagine, but since her marriage to Glenn Ford, she has retired from the screen. Now Ann Miller holds the tap-dancing championship. Another Fred Astaire partner who became a star also was Rita Hayworth. Remember her singing "Put the Blame on Mame, Boys," in Gilda, and "Long Ago and Far Away" in Tonight and Every Night? Bing Crosby's songs would need a page on their own—and there is one star we must not omit—Marlene Dietrich. The Blue Angel was the first German talkie to score a success on our screens back in 1931, and Marlene sang its haunting theme song, "Falling in Love Again." It was whistled, played and sung everywhere. The film brought Marlene and Emil Jannings, her co-star, Hollywood contracts. She has been in Hollywood ever since, and was responsible for another song hit, "See What the Boys in the Back Room Will Have" in Destry Rides Again. In her latest role as a gypsy in Golden Earrings, she sings the title song.

As Marlene Dietrich went to Hollywood,
many foreign stars who had been popular in silent days, were leaving it, vanquished by sound, or were retiring from the screen to private life. Jean Harlow got her chance because of the microphone. Howard Hughes was producing Hell's Angels, the first great spectacular flying film, dealing with the aerial exploits of World War I, when talkies arrived. He had already spent thousands on the film, with Norwegian Greta Nissen in the leading role. Ruthlessly he scrapped all studio shots, and began all over again, with Jean Harlow replacing Greta Nissen, who could not speak English well enough to retain the role in the talking version, which we saw in 1930.

Greta Garbo was one of those who not only survived the voice-quake, but rose to even greater heights afterwards. Her first talkie, Anna Christie, re-introduced that great-hearted actress, Marie Dressler, whose Min and Bill with Wallace Beery will never be forgotten by those who saw the picture. Paul Lukas and the late Conrad Veidt rapidly mastered English and continued as stars.

And what of the other silent stars?

Ronald Colman, who went to Hollywood from England to score with the Gish sisters in The White Sister and Romola (which also had in its cast one of the most despicable villains of the silent screen, whom the microphone changed overnight into a top-flight hero, none other than William Powell), made a tremendous hit in his first talkie Bulldog Drummond, which introduced newcomer Joan Bennett as leading lady.

Basil Rathbone's first talkie was The Last of Mrs. Cheyney, with Norma Shearer, who also survived the test of the talkies; and it was with Norma Shearer too that Robert Montgomery made his first big success after coming to talkies from the stage, in Their Own Desire. After making a name in playboy roles, he scored a success in a break-away part, as the murderer in Night Must Fall. During World War II he served in the U.S. Navy, and when he put his rings away, he assumed a new role. He directed one of the most strikingly original films of the year, a crisp murder melodrama, Lady in the Lake. The treatment was unique. He starred as the detective who invited the audience to take his place and turn sleuth with him. After that he was seen
only as an occasional reflection in a mirror, for the camera acted as his eyes, and the eyes of the audience, too, since, as the detective in the film, we saw only what he saw, heard only what he heard. One scene in particular is worth recalling. Do you remember the subtle use of the camera when we're listening with him to Audrey Totter talking business, but the camera, acting as his (and our) eyes, follows the entrance and exit of her provocative blonde typist?

One great drawback talkies have yet to overcome. Speech destroyed the true internationalism of the silent film. In the old days, translation of subtitles was all that was necessary to make a film understood in any country. The early German films were among the finest ever made, and everyone could understand and enjoy them. There were Swedish, French, Italian and Russian films, too, that were worth seeing. Now talking pictures have to have either added subtitles or "dubbed" dialogue, and both methods are unsatisfactory.

Yet such French films as Enfants du Paradis, which during its run at the Rialto Cinema in London had queues standing outside in the bitterest winter weather experienced for over a hundred years, deserve wider popularity. They are shown at specialised halls, but not over the big circuits. There are not so many truly great films that the public can afford to miss any. Those who have seen that fine Swiss film, The Last Chance, will realise this.

And how have British pictures fared during these twenty-one years? When talkies first started the studios were still struggling to rid themselves of the appalling handicap they had suffered during World War I, when America captured the world markets and flooded our screens with her product, while our own producers tried to

Sabu and Bibi Ferreira are helped by James Hayter to escape down the Amazon after Sabu, as Manoel, has killed a mulatto in self-defence, in "End of the River," based on the novel by Derek Twist.

Right : Nelson Eddy made a welcome return to the screen with Ilona Massey as his leading lady in "End of the Rainbow."

Below : Diana Lynn.
find men with technical knowledge and brains to span the gulf those four years had made in technique. Chaotic conditions prevailed and it was only the introduction of the quota system, which required a certain percentage of British films to be included in every cinema's annual programme, that gave the British industry much-needed breathing space.

Britain met the challenge of the talkies well. In fact, the talkies and the quota together were a fine team, for Britain proved that she could make four-wall dramas and comedies as well as America—wise we leave expensive musicals alone. Blackmail was the first British talkie, shown in 1929. It starred Donald Calthrop, John Longden and Anny Ondra, whose voice was "dubbed" in English by Joan Barry, sitting in the side lines. In 1931 Charles Laughton made his first talkie appearance in Down River, and we saw Rookery Nook, the first of the Aldwych farces that starred that incomparable pair of comedians, Tom Walls and Ralph Lynn. In 1934 came The Private Life of Henry VIII, which marked our first big success in America, although Rome Express had preceded it. Slowly such films as Fire Over England, Victoria the Great, showed how we were improving. And then World War II broke out. The studios lost most of their best people, but those who feared that once more the industry would be irreparably damaged were wrong. Somehow, despite the difficulties and disasters, we turned out some great films, and in documentary films proved ourselves second to none. Western Approaches, Target for Tonight, and other documentaries, were outstanding examples. In Which we Serve, The Way Ahead, The Way to the Stars, Perfect Strangers, The Seventh Veil, A Matter of Life and Death, Temptation Harbour, School for Secrets, were all fine films, and Henry V one of the greatest yet produced.

And now we are sending not only camera units but our directors and players all over the world. The Overlanders, that breath of fresh air and adventure, with the tang of Australian dust and the dauntless Australian spirit, was a tremendous success.

Betty Hutton and John Lund in "The Perils of Pauline."

Two scenes from "The Red House" are shown on the left.
Above: the seductive Julie London and Rory Calhoun.

and below Edward G. Robinson and Allene Roberts.

"White Cradle Inn" was a British film made in Switzerland, the first in which Madeleine Carroll had appeared since 1942. Above she is seen with Michael Rennie and Margaret Hef; and on the left, Ian Hunter and Michael McKean.
It was in fact almost a documentary, for it was a reconstruction of the great cattle drive of 1942, when Jap invasion was threatening the northern territories. Director Harry Watt (who made *Target for To-night*) had been sent to Australia to produce a story representative of Australia. He found this one in the most unlikely place—the Federal Food Office.

Only a handful of technicians were flown from England to help on the film— Australians composed the cast and provided the behind-the-scenes workers. Now other films are being planned that really are Australian in spirit and atmosphere.

This is the great point—human nature is the same all over the world—it is the effect of different environment and customs and problems on human nature that makes it worth while seeing films of other countries.

Topical problems have always been popular. Of the war-time problem films, *Perfect Strangers*, that delightfully treated and acted story of the effect of war's separation of husband and wife, was one of the best. There were, of course, crowds of spy dramas, such as *Cloak and Dagger* and *13, Rue Madeleine*, to mention two of the better ones. Now we have films of post-war problems.

Meanwhile, let us hope that the movement to make films in the actual countries in which their stories are laid develops more and more. The exchange of British and Hollywood stars is a definite policy—an excellent thing, provided that the stories are suitable.

British companies have already been to Brazil (for *End of the River*), Switzerland (for *White Cradle Inn*), and Italy (for *A Man about the House and Teheran*).

The movies, in fact, are moving again—all over the world. And they can help to bring understanding to a confused world trying to restore order from the chaos of war's aftermath.

*Harold Lloyd, the popular comedian of silent days, is back on the screen after nine years, in "The Sin of Harold Diddlebock."*

*Shirley Temple has grown up—this is how she appears in "The Bachelor and the Bobby-Soxer."*

*Jennifer Jones as Pearl Chavez, the half-breed girl, and Joseph Cotten as Jesse McCandles, son of a Texas cattle king, in "Duel in the Sun," which cost over five million dollars to produce (more than "Gone with the Wind", which held the previous record).*

*Herbert Lom, the talented Czecho-Slovak star of British pictures, played a dual role in "Dual Alibi."*

*Googie Withers, Edward Chapman, Patricia Plunkett and Susan Shaw in "It Always Rains on Sunday."*
LUCILLE BALL

LUCILLE BALL and her mother had different ideas about the career that Lucille should follow. Her mother, a concert pianist, wanted her daughter to follow in her footsteps, but the little girl thought only of the stage. After initial theatrical work, which included being a Ziegfeld show girl, she became one of the best-known models in New York. An offer from a film agent took her to Hollywood, and she made her screen debut in Roman Scandals. Born on August 6th, 1911, in Montana, she is a titian beauty with blue eyes.

ROBERT HUTTON

THE story of Robert Hutton is that of a film fan who has followed in the footsteps of his idols. As a child his heroes were the screen folk, and in his schooldays he confesses that he dreamed of becoming a screen actor, to the detriment of his studies. He attended a dramatic school in New York, and after that was leading man in the Woodstock Playhouse stock company. This led to the fulfilment of his ambition—a screen career.

SONNY TUFTS

SONNY TUFTS was born in Boston, Massachusetts, where his family dates back to 1638. One of his ancestors founded Tufts College. While at school he formed an orchestra, in which he played the drums and sang. During vacations he took his orchestra on cruise ships. After studying in Paris for opera singing, he was discouraged when he found that his salary as a beginner would be very small, and so when he was offered an engagement in a Broadway musical he accepted. After other Broadway shows and night club engagements he came to the screen.
HE WANTED TO BE A MOUNTIE

Born in Canada, Rod Cameron's early ambition was to join the Northwest Mounted Police, but an injury received in his youth made it impossible for him to pass the physical examination. This rejection made him determined to get the toughest job he could find, in order to prove that he had physical powers of endurance. He became an engineer in compressed air tunnel work. Later he went to Hollywood, as he had decided he would like screen work. He was given a long-term contract after understudying for Fred MacMurray.

TO SCREEN VIA RADIO

When his father died, Fred Brady suddenly became the breadwinner of the family, with his mother and twin sister to support. His first job was swinging a pick, after which he worked in a steel mill, and then became an aerial photographer. Appearances with the Greenwich Village Players gave him theatrical ambitions. He also spent some of his spare time writing radio plays. It was not long before he was playing important roles in several comedy programmes as well as writing radio scripts. He came to the screen after a studio talent scout visited a broadcast one night. His films have included Dancing in Manhattan, Meet Me on Broadway, Slightly Scandalous. Red-haired, blue-eyed, he is six feet two inches in height. He married Katherine Wright, and they have a son, Fred, and a daughter, Christine.

DANCING FEET

Although discovered dancing in a famous New York restaurant, Lucille Bremer was given a straight role in her first film—Meet Me in St. Louis. Her talented feet, however, were given their screen opportunity in her next picture, and she became Fred Astaire's leading lady in Ziegfeld Follies. She also played opposite him in Yolanda and the Thief. Born in Amsterdam, New York, she has auburn hair, blue eyes and is five feet four inches in height.
FROM THE BALLET

Cyd Charisse's ancestors on her father's side of the family came from Ireland, while on her mother's side they hailed from England. She came to the screen from the ballet, and incidentally she fulfilled a dream of her father's when she became a dancer. Born and reared in Texas, he had little opportunity to visit the ballet, but nevertheless he was a ballet enthusiast and even before Cyd was born he hoped that his child would learn to dance. When she came to the screen she had dancing roles only at first, but she proved so talented that dramatic roles came her way. Her films include The Harvey Girls, Three Wise Fools, Till the Clouds Roll By, Fiesta. In private life she is Mrs. Nicco Charisse. Prior to her marriage her real name was Tula Ellice Finklea. "Cyd" was originally a nickname—Sid. It was the powers-that-be at the film studio who decided to change the spelling.

HUGH WILLIAMS

Of Welsh descent, Hugh Williams was born in Bexhill-on-Sea on March 6th, 1904. He was seventeen when he made his stage debut at Margate, and the following year he made his first appearance on the London stage. He has played in Australia, the United States and Canada. First seen on the screen in 1931, he has played in a great number of British films. He served in the army during the war. Married to Margaret Vyner, they have a son, while Hugh has two daughters by a previous marriage.

A GIANT

During his school-days whenever a giant was needed for school plays, Vincent Price was called upon. Even in those days he was nearly six feet tall. Today he stands four inches over six feet. Widely travelled, Vincent came to Europe after his graduation from Yale, and for a time he attended the University of London. He took research courses on the Continent, and was in Vienna when the depression hit the Price family funds and he suddenly found that he had to earn his own living. He sang in a Vienna night club and acted as guide to museums and art galleries. He made his stage debut in London at the Gate Theatre, and then played in "Victoria Regina." He returned to America to appear in the Broadway production of this play. He made his film debut opposite Constance Bennett in Service de Luxe, and was an immediate success. Born in St. Louis, Missouri, Vincent Price is a direct descendant of Peregrine White, the first white child born in America after the landing of the "Mayflower."
Best wishes
David"
With every good wish. Always,
Vera Ellen
Best Wishes,

June Allyson
Hopelessly Yours
Bob Hope
Best always.
Gene Kelly

[Signature]
GLENN FORD

His real name is Gwyllyn Ford—a Welsh name that he felt the average person might hesitate to pronounce, so he took his screen name from the little Canadian town of Glenford that was named after his family, who own paper mills on the St. Lawrence river.

He's been keen on the stage all his life, and enjoys recalling one of his early ventures, when he was a pupil at Santa Monica High School—he has lived in California since childhood. As entertainments head, he produced his own idea of a fan dance, involving a large screen, a girl in a bathing suit, and an electric fan. Despite the frenzied enthusiasm of the audience, it nearly brought him suspension.

Tom Moore, the former silent star, then talent scout for 20th Century-Fox, spotted a young man of talent behind the beard in which he was playing "Parnell" on a local stage. The result was a test and a role in Heaven With a Barbed Wire Fence, and Glenn Ford was on his way to fame and fortune.

He is the quiet type—easy-going, tolerant, yet strongly obdurate on a matter of principle, seldom seen at night clubs, an avid reader, with a preference for books that have a musical background. He is an expert fencer, a good boxer, and for outdoor sports, prefers lacrosse and swimming.

His first film after his discharge from the U.S. Marines was Gilda, then Bette Davis herself chose him to be her leading man in A Stolen Life. As a result of it he became a star in Gallant Journey.

He was married to Eleanor Powell, the popular dancer star, in 1943 and their son Peter Newton Ford, was born in February 1945.
It is said that the basic plots of all stories are to be found in the Bible. All others are elaborations or variations, and whether they are good or bad depends on the way they are told and the reality of the character drawing. Fiction stories must be peopled by fictitious characters with real human characteristics. The complexity of human nature in its mixture of good and bad certainly offers unlimited opportunities for this. Of stage plays this is even truer than it is of novels, for on the stage it is the characters alone who count and through their mouths the author speaks. He cannot describe events or conditions—a character has to tell others about them. He cannot explain what lies behind actions unless a character explains it—hence the "asides" in stage whispers of the old-time villain in melodrama, which revealed to the audience the horrible motives that lay behind his honeyed words to the trusting heroine. The audience, thus taken into the author's confidence, thereby had their appreciation greatly enhanced, for they were able to enjoy the gulling of the heroine without feeling that they were gullible.

The novelist can disguise weakness of character drawing by a vivid and powerful gift of description or narrative. He can conjure up a picture of a place, a period or action so well that we overlook other defects.

In many ways the film is a compromise between the art of the novelist and the art of the playwright, for it can substitute the real thing for the word picture in a way that is quite beyond the scope of the theatre. The novelist can tell us—the film shows us.
The great difference between the novel and the film play is team work. The novelist relies on himself alone. The playwright and the script writer are at the mercy of a host of others whose co-operation is essential if success is to be achieved. They in fact lay the foundations for others to build on.

To make a film the script writer, the producer, the actor, the cameraman, the director, the film editor and a hundred others all have a finger in the pie—and the author has to sit back and watch the result of their skill or bungling. If any one of them bungles his part, it is apparent. Again, the various interpretations and stresses of certain points may bring about widely different results. That is one reason why a new version of a story that has already been made into a successful film can hold added interest—that of comparing the old and new. It has never been my fortune to see two versions of the same story within a short space of time, but I would welcome the opportunity, for memory is not always reliable, and taste and appreciation change.

The fact that a film has been made before can be a great handicap to those concerned in making it again. For instance, Somerset Maugham's novel, "Of Human Bondage," was made in 1935, with Bette Davis as the sickly, vicious, mean little waitress who ensnares a medical student. He cannot free himself of her allure, even though he is fully aware of her true character, and the result is tragic. Bette Davis and Leslie Howard gave truly brilliant performances in this version of the novel—so great that when the new version came along it was difficult to see it with an unbiased mind. Therefore it was all the more to Eleanor Parker's credit that she turned in a good performance, a great achievement, for she had to pull down prejudices before building up appreciation.

Variations in the versions are not only probable, they are practically certain. In some, the whole background has been changed; in others the treatment, in yet others the characters themselves.

The early State Fair was a delightful, homely comedy of rustic life, dealing with the hopes of a family centred round their best boar winning the prize at the fair. The second version was a musical, just as delightful, but in an entirely different way. A similar treatment was given to the Eugene O'Neill play, "Ah, Wilderness". Back in 1936, it was a story of family life in a small town—now it has emerged again as a Techni-
colored musical, with the title *Summer Holiday*. The original cast included Wallace Beery, Lionel Barrymore, Aline MacMahon, Eric Linden, Cecilia Parker and Mickey Rooney.

Backgrounds, of course, are often changed. When *A Stolen Life* was filmed from the novel by K. J. Benes, Margaret Kennedy, author of "The Constant Nymph", did the adaptation. The setting was the Alps and Brittany. In the 1946 version, the story was lifted from the European scene altogether and transferred to the rocky coast of Massachusetts, U.S.A. The characters were changed to American ones with other names, and Karnok, the artist, was not in the original at all. Here again no quarrel could be made with the acting. Elisabeth Bergner’s work in the first version, in which Michael Redgrave played one of his first film roles opposite her, was excellent. And in the second, Bette Davis in the dual role gave a beautifully shaded performance as the twin sisters, with Glenn Ford in the role originally played by Michael Redgrave.

Another film which Elisabeth Bergner made over here was *Escape Me Never*, from the play by Margaret Kennedy. This was almost a sequel to *The Constant Nymph*, the story of the musical family familiarly known as Sanger’s Circus; for it introduced us to the two Sanger sons, Caryl and Sebastian, and related their romantic complications involving an unconventional girl and a wealthy society girl, played respectively by Elisabeth Bergner and Penelope Dudley Ward. The new version, made in Hollywood, starred Ida Lupino in the Bergner role, Eleanor Parker, and Errol Flynn and Gig Young as the Sanger brothers.

Some stories have been so popular that three versions have been made of them, and it is interesting to note that in not one of those re-made during the past year or so is the leading character exactly admirable, while in two of them there is violent death.

The classic example of villainy reaping a rich harvest at the box office is "Bella Donna", the Robert Hichens novel of a widow who finds herself a social outcast and schemes successfully to marry a wealthy archaeologist; then, in Egypt, falls under the spell of an unscrupulous Egyptian, tries to poison her...
blindly adoring (and slightly boring) husband, and comes to a violent end herself. The first version was silent, made in Hollywood and shown here in 1924. It starred that dramatic Polish siren, Pola Negri, as Bella Donna, with Conway Tearle as the evil Mahmoud Baroudi and Conrad Nagel as Nigel Armine, the husband who so nearly dies at his wife's hands. It also introduced Adolphe Menjou in a role that was dropped from the subsequent versions—that of Mr. Chepstone, the lady's first husband.

The second version was British made, and the interest was centred less on the woman than on the Egyptian. That fine actor, Conrad Veidt, who died in 1943, brought to the role the polish and power for which he was justly acclaimed, and his Mahmoud was the embodiment of elegant evil, with suave love-making and crafty power of suggestion. The film was notable also for Cedric Hardwicke's work as Dr. Isaacson, the husband's friend.

The third version was the only one which was dressed in the period of the novel's setting. Merle Oberon was the beautiful but bad Mrs. Chepstone, with Charles Korvin as Mahmoud Baroudi, George Brent as the husband and Paul Lukas the doctor. It did not appear, by the way, as Bella Donna, but as Temptation.

Woman to Woman is another film in which a woman suffers for her sins. In this, however, the suffering is caused not by evil passion, but by loving not wisely but too well. In both the 1924 and the 1930 versions Betty Compson played the dancer heroine, with Clive Brook and George Barraud as her respective leading men. The 1947 version starred Joyce Howard and Douglass Montgomery as the unhappy lovers, and Adele Dixon followed Josephine

**Mervyn Johns, Tommy Trinder, Philip Friend, Finlay Currie and James Mason in* "The Bells Go Down," the story of the firemen who fought the London blitz. First shown in 1943, it was reissued in 1946.**

**Douglass Montgomery and Joyce Howard in the latest version of "Woman to Woman." On the right: Betty Compson and Clive Brook in the 1924 version.**

**Top left: That most charming film of a horse. "Florian" was first shown in 1940 and reissued in 1946. The scene shows Florian, the hero, Helen Gilbert and Robert Young.**

**"Abie's Irish Rose" has been made twice—the large scene of the latest version, shows Michael Chekhov, Joanne Dru, Vera Gordon and Richard Norris; inset is a scene from the early film with Ida Kramer, Bernard Gorcey, Jean Hersholt and Charles (Buddy) Rogers.**
Little Margaret O'Brien scored a tremendous hit in the latest version of "Three Wise Fools," the title roles being played by Lionel Barrymore, Edward Arnold and Lewis Stone.


Frank Morgan, Gloria de Haven, Mickey Rooney, Marilyn Maxwell, Walter Huston and Agnes Moorehead in "Summer Holiday." Right: Wallace Beery and Lionel Barrymore in the 1936 version of Eugene O'Neill's play, "Ah, Wilderness," from which "Summer Holiday" has been adapted.

Earle and Juliette Compton as the selfish wife. The dancer, by the way, had a different name in each film—Deloryse, Lola and Nicolette.

The Show-off was taken from a highly successful American stage comedy, its central character a stupid young man whose opinion of himself is terrific. Even when his conceit and bumptious self-assurance threaten disgrace and ruin to the family of the girl who has married him against her family's wishes, he does not learn his lesson, for a stroke of good luck averts disaster and he takes the credit for it.

Ford Sterling, who was one of the Keystone Cops in the very early days of silent slapstick, played the part of Aubrey Piper in the 1927 version, with Lois Wilson as his loyal wife. Spencer Tracy made it as a talkie in 1934, with Madge Evans opposite him; and in 1946 Red Skelton romped through the comedy with much gusto with blonde Marilyn Maxwell as his leading lady.

Another story to be filmed three times is that thoroughly English story of a sheepdog—"Owd Bob," by Alfred Ollivant, which has been selling steadily for close on fifty years. It was first made as a silent film in 1925, with J. Fisher White as Adam McAdam, the sly, rascally old Scots shepherd who hates and despises everyone and everything in the Derbyshire vale where he lives—except his dog, Red Wull. Those who saw the 1939 version of it will never forget Will Fyffe's brilliant portrayal—his delight in being able to twist the simple-minded shepherds round his finger, despite their dislike of him, his fierce pride in his dog, and the pathos of his discovery that Red Wull is a sheep killer, after his fierce accusations and sly hints have almost
succeeded in having Owd Bob shot for Red Wull’s crime. The 1947 version was made in Technicolor, with Edmund Gwenn as old Adam.

The first and last versions followed the book more faithfully, showing Adam’s feud with another shepherd, James Moore, owner of Owd Bob, and introducing romance between Adam’s son David, whom Adam drives out of doors with his violence and hate, and Maggie, the daughter of James Moore. In the second version the daughter became McAdam’s and Owd Bob was owned by David Moore. James Moore and the rest of his family were sunk without trace. The young lovers in these films were portrayed by Ralph Forbes and Yvonne Thomas in the silent film, John Loder and Margaret Lockwood in the talkie, and Lon McCallister and Peggy Ann Garner in the Technicolor production, which was, by the way, the first Hollywood version. Its title there became Bob, Son of Battle, that being the title under which the book was published in the United States.

Two highly successful comedies have also been remade—The Milky Way, which in 1936 starred Harold Lloyd as the milkman falsely boosted to fame as a boxer, became the Technicolor The Kid from Brooklyn, with Danny Kaye in the leading role, and Walter Abel taking Adolphe Menjou’s role as Gabby Sloan, the crooked but resourceful promoter.

Merton of the Movies was one of the most outstanding silent comedies ever made. It appeared in 1925 and was the first one to poke fun at filmmaking. Glenn Hunter played Merton, the filmstruck hero who through trying to be a great dramatic actor becomes a successful comedian, and gave his hero a successful blend of pathos and comedy. In the 1947 version Red Skelton took on the job of being Merton.

A startling instance of widely different yet successful treatment was Monsieur Beaucaire, the eighteenth-century romance from the pen of Booth Tarkington. In 1924 it was one of Rudolph Valentino’s greatest successes. 1946 saw it filmed again. But who would have expected that Bob Hope would be the one to step into the shoes of the “great lover” of the screen?

Less surprising was Sydney Greenstreet’s succession to George Arliss in The Millionaire, although there was still an element of surprise in the choice, since Sydney Greenstreet had portrayed little but heavyweight menace until then. It was in 1931 that George Arliss starred in the story of a self-made millionaire who is ordered to take a rest cure, but cannot keep his fingers out of business and sers about helping
the young garage owner his daughter loves. Florence Arliss played his snobbish screen wife, with Evalyn Knapp as his daughter and David Manners her sweetheart. In this version, by the way, a cameo of a dynamic, fast-talking insurance agent started James Cagney on his rise to fame. The 1947 version, known as That Way with Women, gave Dane Clark and Martha Vickers the romantic roles.

Two other silent films to become talkies have Jewish family life as their theme. Fannie Hurst’s novel, “Humoresque,” the story of a poor Jewish family and the struggle of their son to become a great violinist, was made in 1921 with Vera Gordon as Mama, Bobby Connelly and Gaston Glass as her son Leon (child and adult) and Alma Rubens the lovely, wistful heroine. The 1947 version gave John Garfield and Joan Crawford the leading roles.

Abie’s Irish Rose, filmed in 1929, told the story of two young lovers determined to marry, despite religious differences and parental objections. Jean Hersholt and Charles (Buddy) Rogers were the Jewish Levys, father and son, and J. Farrell MacDonald and Nancy Carroll the Irish Murphys, father and daughter, the Jewish roles being taken in the new version by Michael Chekhov and Richard Norris, the Irish roles by J. M. Kerrigan and Joanne Dru.

There is one advantage the screen has over the stage, and that is that a film performance, unlike a stage performance, can be preserved. We have no record of the great talents of famous actors and actresses of the pre-film past beyond the description of their powers that have been handed down. The film preserves acting itself, and in years to come the great players of to-day will still be able to be seen and heard for their merits to be judged.

There are other advantages, more immediate. If you miss seeing a stage play the chances are that never again will you be able to see that exact production with that particular cast in it. If you miss a film there is far more chance that you will be able to see it later—for not only are there cinemas, such as the Classic Theatres, which specialise in showing the finest of old-time films, but the habit of reissuing popular films has grown tremendously—ten years ago there were barely a dozen reissues in a year. In 1946 over thirty films were reissued. The value of this was certainly appreciated during the war, for it enabled us still to see stars who had joined the Forces and whose service prevented them making new films.

A worthwhile story always repays another visit, whether it is a reissue or a remake. In fact, good stories, like old soldiers, never die; and they take a long time to fade away.


Two versions of the duel scene from “Monsieur Beaucaire”—Bob Hope retreats from Joseph Schildkraut in the 1946 version, an uproarious comedy, while (small picture above) Rudolph Valentino made a dash- ing duellist in the silent film.
AMERICAN stars here, in England—British stars there, in Hollywood—under the reciprocal agreements, the stars of the Old Country and the New World are giving their talents to both in ever increasing measure. Here are some of those who have recently spanned the five thousand miles dividing British and Hollywood studios.

Left: Deborah Kerr, after making "Black Narcissus," went to Hollywood for "The Hucksters," with Clark Gable, and followed it with the re-make of "If Winter Comes," opposite Walter Pidgeon.

Leo Genn, the clever young actor who scored in "Henry V" and "Green for Danger," made his Hollywood bow in "Mourning Becomes Electra."

Right: Playing opposite Laraine Day in "The Locket" was Brian Aherne, a British star who is also a Hollywood veteran.

Anna Lee. This British star's latest Hollywood film is "Bedlam."

American William Eythe came to England to star in "Meet me at Dawn."

Left: Jean Gillie went to Hollywood independently, and has recently appeared in "Decoy" and "The Macomber Affair."

IT was in 1831 that the first animated cartoon was drawn by a Frenchman. Nearly ninety years later, in 1920 to be exact, Walt Disney started on the career that was to make life gayer and brighter for untold millions through the medium of his animated cartoons, a career that has been spent in continuous experiment.

In 1928 sound was added to the first Mickey Mouse film, Steamboat Willie—and sound was then in its infancy. His colour cartoons began in 1932. In 1938 he produced his first full-length film, Snow White and the Seven Dwarfs. Fantasia was another experiment, and is his own favourite. It provided a visual interpretation of famous musical compositions, and a special recording method was used for the music, conducted by Stokowski.

In 1945, still experimenting, he gave us The Three Caballeros, taking about twenty-two months to make and costing about two million dollars. When the war ended Disney produced Song of the South, adapted from the "Uncle Remus" stories by Joel Chandler Harris, beloved since they were first published in 1870. The live people appeared in a story of a lonely little boy staying at a plantation in Georgia. He becomes friends with a gentle, kindly old negro, who enchants the boy—and us—with his stories of Brer Rabbit, Brer Fox and Brer Bear. . . . And it is this imaginary world which Disney showed us through the medium of cartoon, based on "The Laughing Place Story," "The Tar Baby" and "The Cornfield Story."

James Baskett as Uncle Remus, the great story-teller, with Bobby Driscoll as Johnny.

Right: Hattie McDaniel brings news that Johnny has run away to his mother (Ruth Warrick) and grandmother (Lucile Watson).

"The Three Caballeros" combined cartoon with live actors for the first time. We accompanied Donald Duck in a riotous tour of Mexico and Brazil, with Joe Carioca, the Brazilian parrot, and Panchito, the Mexican rooster and see them romp on the beach at Acapulco.

"Bred and born in a briar patch" was Brer Rabbit. He is insulted when Tar Baby fails to say "good morning."
IT was in 1932 that Mickey Mouse won for Walt Disney the "Special" award of the Academy of Motion Pictures Arts and Sciences, an honour which until then had been given only twice before—to Charlie Chaplin for The Circus and to the pioneers of sound films. Mickey, it is said, was inspired by a mouse that used to sit on Walt Disney's drawing board when he was a commercial artist in Kansas City.

Mickey was not Walt Disney's first cartoon creation. He was preceded by "Alice" and "Oswald the Rabbit," but Mickey was his most successful and favourite child. Yet nobody wanted Mickey at first, and Walt and his brother Roy, who helped him in those early days, as he helps him now, distributed the prints of Walt's cartoons themselves, as no distributor would handle them. Their faith in Mickey was justified by his ever-increasing success.

Then came the "Silly Symphonies," the delightful colour cartoons, the first of which, Flowers and Trees, won Walt Disney an Academy certificate in the same year that Mickey won the award for him. Since then scarcely a year has passed without Walt Disney gaining an award, gold plaque or certificate in connection with one or other of the Disney cartoons.

Not all those that have won awards are pictured here, but the best-known ones are included as well as the quaint, beloved characters who have accompanied Mickey Mouse on his adventures, or become stars in their own right. They illustrate the range of Disney's quest for subjects for the Silly Symphonies, in fable and fairy tale, in topical and homely humour. The study that precedes each production, the precision and first-class draughtsmanship with which it is expressed prove that such inspired fun is not achieved without hard labour as well.

And here is the inimitable Mickey Mouse himself—in his juvenile days. Mickey has changed with the passing years—this young Mickey has thinner legs, a shorter nose, longer tail and smaller ears than to-day's Mickey.

In addition to those seen here, Disney has also won awards for the following films:
1932—Flowers and Trees.
1937—The Old Mill.
1941—A Mickey Mouse film, Lend a Paw, and a special award for Fantasia.

Left: 1939—"The Ugly Duckling."

Below: 1942—"Der Fuehrer's Face."

Left: 1938—"Ferdinand the Bull."

Left: 1936—"The Country Cousin."

1935—"Three Orphan Kittens."

1934—"The Tortoise and the Hare."

1933—"Three Little Pigs."
FOR nineteen years the Academy of Motion Picture Arts and Sciences have made their annual Awards of Merit; the little gold statuette which has become known as "Oscar" is treasured by many as a hall-mark of skill and ability.

The Academy was founded in May 1927—an honorary organisation of actors, directors, writers, producers, artists, musicians and technicians, as well as others actively engaged in the production of films. Invitation to membership is extended to those who have distinguished themselves in their respective fields.

Beginning within the industry, the publicity the annual awards received proclaimed wide public interest, and the annual banquet is one of the events of the year.

Time has widened the scope of these awards. In 1927, when they started, fourteen awards were made; nowadays awards are nearly double that number, and include various branches of film production, such as "special effects," interior decoration, short subjects, music, photography, writing, direction and editing.

The nominations are made by those best qualified to judge—people engaged in that particular branch of production. There are five branches of the Academy—actors, directors, production executives, technicians and writers, and they are equally represented on the Awards Nomination Committee appointed by the president. Five nominations each are made for the actor and actress awards, ten for the best film of the year. From these the winner is finally selected, by secret ballot.

Special awards may be voted, if thought desirable, and in 1936 special, if belated, recognition was given to the magnificent pioneer work in films done by David Wark Griffith. In 1945, the ceremonies were broadcast throughout America for the first time.

So although the "prize-giving" is really a tribute by their fellow-workers to the best of those engaged in the industry and is practically confined to the Hollywood scene, the interest it arouses is as wide as the area in which Hollywood films are shown—world-wide.
Below: Shirley Temple, then beginning her brilliant career as a child actress, won a special award in 1934.

Best film—"Grand Hotel," from the novel by Vicki Baum, in a scene from which John Barrymore and Greta Garbo are seen above.

1934

"It Happened One Night" ran off with all the awards for 1934. Not only was it judged the best film of the year, but Clark Gable and Claudette Colbert, its co-stars, won the awards as the best actor and actress.

Best actor—Fredric March (seen with Rose Hobart) in "Dr. Jekyll and Mr. Hyde."

Best actress—Helen Hayes in "The Lullaby" from the novel "The Sin of Madeion Claudet."

Best actor—Charles Laughton for "The Private Life of Henry VIII."

Best film—"Mutiny on the Bounty"—the scene below shows Charles Laughton as Captain Bligh, with Dudley Digges, Herbert Mundin, Clark Gable and Franchot Tone in a scene aboard the "Bounty."

Best film—"Cavalcade," the film of Noel Coward's play, with Clive Brook, Diana Wynyard, Irene Brown.

Best actress—Katharine Hepburn (on left, with Adolphe Menjou) in "Morning Glory."

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1936

For the first time awards were given to the two best supporting players. Walter Brennan was the first winner, for his part in "Come and Get It"—(on right, with Edward Arnold).

Best actor — Paul Muni (circle below) in "The Story of Louis Pasteur."

1937

Best film of the year—"Anthony Adverse," condensed from the novel. The scene shows Fredric March, Joseph Crehan, Edmund Gwenn, Clara Blandick, and Gale Sondergaard who won the award for the best supporting actress with her role.

Best film—"The Life of Emile Zola"—starring Paul Muni, which won Joseph Schildkraut (in circle) the award as best supporting actor for his role as Dreyfus.

1938

(In circle, right) Best actress and supporting actress—Bette Davis and Fay Bainter in their roles in "Jezebel."

Best actor — Spencer Tracy again, in "Boys Town," seen here with Mickey Rooney.

1939

"Gone with the Wind" won the award as the best film of the year— and Vivien Leigh and Hattie McDaniel awards as best actress and best supporting actress.

Best supporting actor—Thomas Mitchell in "Stagecoach,"—seen (right) with Claire Trevor and Louise Platt.

Best supporting actress—Jane Darwell, as the mother (bottom left of scene) in "The Grapes of Wrath," film version of John Steinbeck's novel.

Below: Best actress—Ginger Rogers in "Kitty Foyle"—seen with Dennis Morgan, her leading man.

Circle: Best supporting actor—Walter Brennan in "The Westerner," carried off the award for the third time.

Best film—"Rebecca," from the novel by Daphne du Maurier. Joan Fontaine and Judith Anderson are in the scene below.

Best film—"How Green was My Valley," which won seven awards in all—including best supporting actor's for Donald Crisp. Above is the cast with director John Ford—Patric Knowles, Richard Frazier, Sara Allgood, Evan S. Evans, Anna Lee, Donald Crisp, Roddy McDowall, Maureen O'Hara, Walter Pidgeon, John Loder, James Mona.
Best film—"Casablanca," a scene from which is shown on the right, with Paul Henreid, Ingrid Bergman, Claude Rains and Humphrey Bogart.

Best supporting actress—Katina Paxinou, in "For Whom the Bell Tolls"—she is second from the left in the scene above, which also shows Arturo de Cordova, Eric Feldary, Mikhail Rasumny, Ingrid Bergman, Fortunio Bonanova and Gary Cooper.


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The best actress — Olivia de Havilland, for her role in "To Each His Own." She is seen above in the film with Virginia Welles, John Lund and Roland Culver.

Centre, right: Special baby Oscar was awarded to Claude Jarman Jr. for his work in "The Yearling." He is seen with Gregory Peck and Jane Wyman, his father and mother in the film.

Circle: Best supporting actress—Anne Baxter in "The Razor's Edge"—she is seen with Tyrone Power, the star.

Right: Laurence Olivier won a special award for producing, directing and starring in "Henry V."
BOB and BARBARA

It was in May 1939 that two of filmland’s most popular stars eloped to San Diego, in California, where Barbara Stanwyck (born Ruby Stevens) became the wife of Robert Taylor (born Spangler Arlington Brugh). They had known each other for several years, having met at a dinner party soon after Robert Taylor scored his great success in The Magnificent Obsession in 1936. They were already good friends when they appeared together in His Brother’s Wife and His Affair, both of which were shown here in 1937.

It’s seldom you’ll see Mr. and Mrs. Robert Taylor in the Hollywood night spots. They prefer to entertain guests informally in their own comfortable Beverly Hills home, and their lives include a wide range of activities, swimming, riding and walking—and Robert, in addition, enjoys fishing, shooting, tennis and golf. Just now his great enthusiasm is flying—he bought his own aeroplane on his release from the U.S. Naval Air Force. The happy snapshot on the right, taken just before Robert joined up, is typical of the life they prefer.

Robert Taylor, a doctor’s son, went to the screen from college, where he was seen in an amateur show. Barbara Stanwyck, auburn-haired, self-possessed and vivacious, began her stage career as a cabaret dancer, and at fifteen was in the Ziegfeld Follies, bead-clad, riding an elephant. You’ve recently seen Robert Taylor in Undercurrent and Barbara Stanwyck in The Other Love, of which she was co-producer as well as star.
They Grow

Joan Fontaine’s poised beauty has been developing from the blonde prettiness you see in the small picture below, back in 1937.

Ann Dvorak, left, a new portrait, and (below) as she appeared fourteen years ago.

Dorothy Lamour’s dusky loveliness today and (left) her plump younger self in 1937.

Irene Dunne—compare the recent portrait below with the one on the right when she came to the screen from the stage in 1930.
TIME has painted the beauty of these stars, always beautiful, in more glowing colours.

Hedy Lamarr’s arresting, dramatic beauty has been heightened since her first American film appearance (small inset) in 1939.

Those who saw Ginger Rogers in “Magnificent Doll” would hardly recognise the early, pert, lively Ginger of 1931 (below).

Ann Sheridan, left, alluring and sophisticated — looked like the little inset when Clara Lou Sheridan, beauty contest winner, setting out on a film career in 1934.

Loretta Young’s delicate, fragile beauty today is even more delightful than when she was in her early teens, back in the nineteen-twenties (right).
DREAMS COME TRUE

WHEN Cornel Wilde finished making A Song to Remember, he bought presents for his entire family—including himself, his lovely young wife, Pat, his daughter, Wendy, then fifteen months old, and their spoiled black poodle, Punch (short for Punchinello). A Song to Remember is the film Cornel will never forget. It marked the end of seven years of uncertain living, frustration, bitter disappointment and never-ending debt. He was a struggling young actor and Patricia Blake was a struggling young dancer when they met and fell headlong in love. Ten months later they married. But though their wedding rings had been bought at a five-and-ten-cent store, their love was true gold. Throughout those dreary years, Pat struggled along with her husband, and they gave each other encouragement and hope. Now they have their own home in Benedict Canyon, set in five acres of peach, apricot, persimmon and orange trees, just the place to bring up their little daughter. And Pat is starting her own film career as Patricia Knight. The Wildes are happier than they have ever been.

Born in New York on October 13th, 1915, Cornel Wilde went to his father's country, Hungary, in 1916, returning to America in 1920. His expert skill at fencing—he was a member of an Olympic team—indirectly brought him to the screen. It won him the role of Tybalt in the Laurence Olivier-Vivien Leigh stage production of "Romeo and Juliet," and the job of staging the duelling scenes. This brought him to Hollywood, where the play was being rehearsed. One film contract was offered him, but fell through. Another took him back, but came to nothing after six months of "bits." Now Columbia and 20th Century-Fox share a contract for his film appearances, and after his success in A Thousand and One Nights and The Bandit of Sherwood Forest, for Columbia, he went to 20th Century-Fox for The Homestretch and the role of Bruce Carlton in Forever Amber.
THOSE nineteenth-century days when clothes needed no coupons and ladies showed no legs, have been the popular period on the screen of late.

Anne Crawford displays what the well-dressed young matron wore towards the end of the last century in "The Cuckoos of Bankdam," the film version of Thomas Armstrong's novel of a Yorkshire woollen trade family.

Gene Tierney was as lovely as a porcelain figure in this beautiful ball dress of sequin-spangled, shimmering satin and chiffon, which she wore in "Dragomeyck," a story of New England in the eighteen-forties.

Right: Bustled and draped and ruched was Veronica Lake's costume which she wore in "Ramrod," a Western melodrama of the eighteen-seventies.

Betty Grable showed us that ladies had legs in 1902, even if only on the stage, in her costumes in "Mother Wore Tights."

Below: Rita Johnson is another bustled and befrilled lady of the Wild West in "The Michigan Kid." She is seen below with Jon Hall and Andy Devine.

In "Pirates of Monterey," a story of Old California in the eighteen-forties, Maria Montez wore picturesque Spanish crinoline costumes. Philip Reed displayed the frilled shirt that men of wealth and fashion wore in those colourful times.
THE public has often been accused of fickleness towards its favourites, but that is one of those statements which time has proved groundless. If anything, it is conservative. Once it has taken a star to its heart it needs a lot of poor films or performances to oust him.

What is true of actors and actresses is also true of characters. Some characters have attracted us so strongly that they have continued their activities long after anyone thought it possible. And though now and then you hear someone express the opinion that it’s time one or other character was killed off, after a brief rest, he appears again in another film.

Some of these characters have been on the screen for so long that most picture-goers have forgotten when they started—and some are too young to remember them. For instance, do you know when Tarzan first swung through the jungle into the imagination and affection of town-dwellers who saw in him the expression of all the things they longed to do in boyhood and secretly still longed to do?

It was back in 1918—nearly thirty years ago. Since then Tarzan has acrobated his way through innumerable adventures on the screen, and since sound arrived, must hold the record as the most silent screen character in talkies—Harpo Marx and Charlie Chaplin possibly excepted. The Tarzan call, the cries of jungle animals and the other jungle sounds have
Johnny Weissmuller, Brenda Joyce and Johnny Sheffield in "Tarzan and the Huntress."

Added considerably to the appeal of these films. Several stars have taken the role, among them Elmo Lincoln, one of the earliest (in silents), and two swimming champions, Buster Crabbe and Johnny Weissmuller. Unquestionably the most popular of them has been Johnny Weissmuller. He first appeared in the role in 1932. "Tarzan the Ape Man" was the title of the film, and Maureen O'Sullivan appeared as Jane, the lady who forsok the civilised jungle for Tarzan's jungle paradise. Johnny Sheffield was later introduced as Tarzan Junior. In later films Brenda Joyce, who made her first big film hit in "The Rains Came," took over Jane's part, and appeared in "Tarzan and the Leopard Woman" and "Tarzan and the Huntress."

It was the filming of "Ah Wilderness" in 1936 that brought the Hardy Family to screen life in 1937. M.-G.-M. wanted another film with family flavour, and "A Family Affair," taken from Aurania Rouverol's play, "Skidding," made an instantaneous hit. A second followed, and the third, "Judge Hardy's Children," first associated the Hardy name with the series. With the exception of the first picture, the family has remained the same in them all—Lewis Stone as Judge Hardy, Fay Holden as Mom, Sara Haden as Aunt Milly, and of course Mickey Rooney as the irrepressible Andy, whose problems and scrapes form the basis of all the films. Andy's screen sister disappeared when Cecil Parker, who played her in the first films of the series, left the screen to marry. And how many remember which member of the cast was different in that first film? It was the Judge himself—he was played by Lionel Barrymore. Soon after Lionel Barrymore had finished...
his role in A Family Affair, he played a part in a series that was destined to become as famous as the Hardys. It started off in 1939 with Young Dr. Kildare, with Lew Ayres as the young doctor, and Lionel Barrymore as Dr. Gillespie, the clever but crusty old head of Blair Hospital. Then Dr. Kildare took a job elsewhere, leaving Dr. Gillespie to carry on with other assistants.

In the same year that Drs. Gillespie and Kildare started partnership, "Maisie" was born. Maisie, the chorus girl, was an instantaneous hit. She has talked her way in and out of ten adventures since then.

It was in 1937 that The Thin Man, adapted from Dashiell Hammett’s novel, introduced us to that delightful pair of comedy sleuths, Mr. and Mrs. Nick Charles. There have been five "Thin Man" films since then, the latest being Song of the Thin Man, in which eight-year-old Dean Stockwell played Nick Charles Junior, who made his bow in 1942 in the fourth of the series, Shadow of the Thin Man.

The "Blondie" series started in 1938. Each film has dealt with the domestic, romantic and business problems of the Bumstead family. Blondie’s Holiday was the twenty-first of the series.

"The Lone Wolf" is another character beloved by film audiences. He was played by Bert Lytell, Bertram Grassby and Jack Holt, back in the silent days. Since then he has been portrayed by Francis Lederer, Melvyn Douglas and Warren William. Gerald Mohr is the latest "Wolf," in Lone Wolf in Mexico.
Detectives have always been popular—"The Falcon," suave and lady-killing, was played by George Sanders, who handed over to brother Tom Conway in 1942. In 1942, Richard Dix began his career as "The Whistler," and has played that part in every one of the series, The Thirteenth Hour being the seventh. The same year also saw the start of the new "Boston Blackie" series, which now totals some half dozen films, all starring Chester Morris. "Dick Tracy" is a new series adapted from an American comic strip. Warner Baxter has starred as the psychologist-sleuth in over a dozen "Crime Doctor" films. He introduced "The Cisco Kid" in early talkies. The latest stars to play the Mexican Robin Hood are Duncan Renaldo and Gilbert Roland.

Then, of course, there are the Western characters. The most famous and long-lived of these is "Hopalong Cassidy," originally created by Clarence E. Mulford. It was back in 1935 that William Boyd first played this role. Charles Starrett has made "The Durango Kid" famous. Johnny Mack Brown we all know as Nevada, the U.S. marshal; and Gene Autry is unique in always portraying himself.
FOR too many years, that great Victorian
novelist, Charles Dickens, had been overlooked
by film producers, although many of his novels
were made as silent films. Within six months of
each other however, two Dickens films were shown
on British screens, both British productions. They
were films of which we could be proud, for both
faithfully reproduced the spirit of Dickens as well
as the story—his humour, compassion, sympathy,
pervade the films as they did the novels. And his
brilliant character drawing has been most brilliantly
translated into many gems of acting.
Smike (Aubrey Woods), the starved, ill-treated boy whom Nicholas Nickleby befriends. One of the Cheeryble twins (both roles played by James Hayter).

DEREK BOND, in the title role, proved himself a British star of the future, and bore out the promise he showed in The Captive Heart. It is the story of a young man's adventures in protecting those he loves from the evil entanglements of his wicked uncle.
When the thermometer's up in the eighties and the California sun is pouring down, there's nothing that Tyrone Power and his friend Cesar Romero prefer to a dip in the pool, whether at the Fox studio, between scenes of "The Captain from Castile" in which they both appeared, or at Tyrone's Beverly Hills home. Bud Abbott and Lou Costello seldom stop fooling, and a perilous perch on the diving board over the swimming pool in Lou Costello's garden just encourages them.

Don Ameche has his own swimming pool in his ranch home in Encino, a little village of film folk in the San Fernando Valley—and his four sturdy young sons enjoy it too. You've recently seen Don Ameche in "Gallant Man."

Left: Ough! The water's cold in a mountain lake! Lloyd Bridges found this out when he took a swim while he was on location for "Canyon Passage." Here's ex-Lieutenant Robert Stack, back from the U.S. Navy, and apparently not a bit sick of water, water everywhere.
VICTOR MATURE

After his war service, Victor Mature made his reappearance in films in *My Darling Clementine*. Before commencing his screen career he worked for his father and also ran his own restaurant. Three inches over six feet in height, he has black hair and blue eyes. He was born on January 29th, 1916, in Louisville, Kentucky.

DON DEFORE

He was studying law at the University of Iowa when, having appeared in plays at Little Theatres, he changed his mind. Leaving the university, he entered the Pasadena Playhouse. He came to the screen after playing on Broadway. His first really important role was in *The Affairs of Susan*. In 1940 Don married Marion Holmes, a singer, and they have two children, a daughter born in 1943, and a son born in 1945.

KATHARINE HEPBURN

Owing to her stage work, we only see Katharine Hepburn about once a year on the screen, which many of her fans think is not often enough. Her films, however, are always good. A natural athlete, Katharine excels on the golf course and the tennis court. Regardless of weather she takes a dip in her swimming pool every morning. Auburn-haired and green-eyed, she is five feet five and a half inches tall.

JANE POWELL

This remarkable little singer was a popular radio entertainer when she was only eleven years old. She went to Hollywood merely for a holiday, but while there was discovered for the screen. She has blue eyes and brown hair and answers to the nicknames of "Hep" or "Bert." Her proudest possession is her collection of more than five thousand records. She has every one that Lily Pons and Lauritz Melchior have made.

VICTOR MATURE
Tony Martin at his ranch home—he is an expert horseman.

Back in Hollywood after three years in the U.S. Marines, Macdonald Carey took to riding and horse-grooming with gusto.

Left: When Bill Williams found a lost pointer wandering round the studio and failed to find his owner, he adopted the dog himself, named him George, and took him to pay a call on Susan Hayward.

Right: Ella Raines moved house and found that her suitcases got as full as yours or mine when we're going on holiday. Her golden cocker, Nugget, lent that extra bit of weight needed to make them shut.

Robert Cummings and his wife Vivien with their English bulldog and greyhound, on their five-acre estate in the San Fernando Valley.
Right: Back on his ranch—Robert Preston, who served in the U.S. Air Force. His first post-war films were "Wild Harvest" and "The Macomber Affair", both of them films with an outdoor setting.

Left: Tawny, torrid Lizabeth Scott rehearsed her wiles on a horse while on location for "Desert Fury", before practicing them on Humphrey Bogart for the film.

Below: Randolph Scott’s idea of amusement obviously wasn’t his Sealyham’s, judging from the pup’s reproachful look at his master. How about a game of ball, a slipper to chew, or a good long walk instead?

An outdoor girl is Janet Leigh, who made her debut opposite Van Johnson in "Romance of Rosy Ridge." The little black cocker spaniel revels in his work of bringing home the horses.

Hurd Hatfield, who made his name in "The Picture of Dorian Gray," and was recently in "The Beginning or the End," has a habit of reading his scripts aloud to Sister—not Sister’s resigned expression.

William Lundigan made the round of M.-G.-M. studios on his return after four years’ war service in the U.S. Marines. When he re-nested acquaintance with Esther Williams, he was introduced to a newcomer, Angie, who obligingly went through her repertoire for him.
Contrast in Comedy

Broad or subtle, quick-wit or numb-skull — there’s a laugh for everyone when these players are on the screen.

Lively Eddie Bracken and Priscilla Lane are always good for a jolly, romping hour’s entertainment. Here they are in “Fun on a Week-end.”

Subtle, polished comedy is the kind for which we know Roland Culver. Here he is with Joan Fontaine and Oscar Karlweis in “The Emperor Waltz,” the comedy romance of Austria in the days of the Emperor Franz Josef. Bing Crosby stars as an American salesman.

Below: Jack Carson’s vim, vitality and resource made his role in “The Time, the Place and the Girl” a memorable comedy performance, and he had a delightful foil in the vague, well-meaning, simple character played by S. Z. Sakall. They are seen here with Martha Vickers and Janis Paige.

William Bendix may be a University graduate in real life, but there’s no better exponent of well-meaning thick-headedness on the screen, as he has shown in “Calcutta” and “I’ll be Yours.”

And here’s Billy de Wolfe, a clever mimic and a talented clown. Remember the comedy sketch of a harassed housewife after a day’s shopping (left) he gave us in “Blue Skies”? He was recently in “Dear Ruth.”
Top right: Rex Harrison and Lilli Palmer in "The Rake's Progress.

Centre below: Charles Laughton and Elsa Lanchester with one of the family's cats in their Hollywood home.

Bottom: Derek Farr and Muriel Pavlow, who married as soon as they had finished making "The Shop at Sly Corner," in which both appeared.

Real Romance in REEL ROMANCE

Film folk are carrying on the time-honoured theatrical tradition of marrying within their profession. Only comparatively few have husbands or wives who are—or were—not connected in some way or another with film-making. This is easy enough to understand, for the film studio is, if anything, even more self-contained than the theatre. The demands it makes upon those engaged in it are greater, for in addition to the daily work in the studio, at night there are next day's lines to be learned and rehearsed—unlike a play, where rehearsals precede the production and after that are seldom necessary while the play is actually running. Then again, there is frequently a good deal of spare time between actual "takes" which the player can use as he or she likes, but almost invariably must remain within the studio bounds in readiness for the next "call."

Between films, there are tests, photographic sittings, costume fittings, personal appearances, sometimes special tuition in preparation for the next role—innumerable things that preclude much
opportunity of "getting away from it all"—that is, of course, if they should want to. But indeed, there are few who do want to, for it is in the studio or in the course of their work that their social life is centred, and people who have similar interests are naturally more inclined to hang together. So that it is not surprising to find that there are many co-starring teams in off-the-screen matrimony as well as in on-the-screen romance.

The married couples whose portraits illustrate this article are all of those who have appeared together on the screen at some time. For some of them romance before the camera led to romance away from it. For others, marriage was the prelude to a screen appearance together.

The team of Mr. and Mrs. Charles Laughton holds the record for the number of films in which they have appeared together. The first time was thirteen years ago; the film was The Private Life of Henry VIII, with Elsa Lanchester as the reluctant Anne of Cleves in that memorable card-playing scene with the equally reluctant Henry. Three years later they were seen in Rembrandt and Vessel of Wrath. Then they went to Hollywood, where they appeared in Tales of Manhattan and Forever and a Day, and they are together again in The Big Clock.

The newest team to co-star on and off the screen is that of Derek Farr and Muriel Pavlow. This is a real studio romance, for they met for the first time when they were making Quiet Wedding. After that Derek Farr joined up and in May 1942 went to North Africa, taking part in the Eighth Army advance from El Alamein to Algiers. He was also in the Normandy invasion as a gunner lieutenant, and was invalided out of the Army in December.
1944. He resumed his screen career and it was while he was acting in The Shop at Sly Corner, in the autumn of 1946, with Muriel Pavlow as his leading lady, that their engagement was announced. The wedding took place as soon as the film was finished, at Rickmansworth in January 1947.

It was in January 1943, that Londoner Rex Harrison and Austrian-born Lilli Palmer were married. Their son, Rex Carey Alfred, was born the following year. After this they appeared together in The Rake's Progress, a film that won them both great praise. Both of them have done their finest screen acting since their marriage.

In 1946 Rex Harrison went to Hollywood under contract to 20th Century-Fox, to appear opposite Irene Dunne in Anna and the King of Siam. Lilli and their young son went with him—and Lilli made her Hollywood bow as Gary Cooper's leading lady in Cloak and Dagger.

Another popular British film team is that of Laurence Olivier and Vivien Leigh, who are even better known on the stage than the screen. They were first seen on the screen together in 1937, when he appeared as the young hero of the Elizabethan court and she was his screen sweetheart, one of Elizabeth's ladies-in-waiting, in Fire over England. Then came Twenty-one Days, which we saw in 1940, and Lady Hamilton, made in Hollywood, in which they re-enacted their historic lovers, Lord Nelson and Emma Hamilton. They were married in Santa Barbara, California, on August 30th, 1940, and shortly afterwards they were bound for England again, where Laurence Olivier joined the Fleet Air Arm. His screen production of Henry V, his first film on leaving the Service, won him high praise for his imagination and courage in producing it.

James Mason followed Orson Welles as guest star at the Gate Theatre and was standing on the threshold of his brilliant career. Their partnership began in writing a farce that was produced at the Arts Theatre. Then, in 1938, they were two of a group who wandered round the English countryside making a film, I Met a Murderer. James, was the farmer seeking hopelessly to evade the consequences of a crime. Pamela was the heroine, a woman writer on a caravan holiday who helped him. The screen romance became a

Mr. and Mrs. Craig Stevens enjoyed the fun of the fair on one of the days when their filming schedules allowed them time off together. Mrs. Craig Stevens is known on the screen as Alexis Smith.

Hume Cronyn and Jessica Tandy.

Kay Kyser and Georgia Carroll—in private life Mrs. Kay Kyser. She was originally a singer with his orchestra and has appeared on the screen with it.
Phyllis Calvert and her husband, Peter Murray Hill, as screen husband and wife in "They were Sisters."
Ronald is singer 1945. thousand and 1928. baby screen Humphrey lovely, Greer wife, the Reagan, the Right Richard forces, Jane some: Garson back Wyman.

Right: Ronald Reagan, back on the screen again after some years in the forces, with his wife, Jane Wyman.

Greer Garson and Richard Ney.

Right: Humphrey Bogart and Lauren Bacall in "The Big Sleep," their second film together.

Richard Quine and Susan Peters were a charming romantic couple in "Tish" and "Dr. Gillespie's New Assistant."

born, but the two Londons are a thousand miles apart. The London of Hume Cronyn's birth is in Ontario, Canada, and he was educated at McGill University, Ontario. After studying at the American Academy of Dramatic Art, he taught there for four years before taking up a stage career, and was launched on his screen career by Alfred Hitchcock in Shadow of a Doubt. Jessica Tandy was born in England's London, educated at the Ben Greet Academy of Acting, and made her debut when she was nineteen. Well known on the British and American stage, she had also appeared in two British films before going to Hollywood. She was married to Hume Cronyn in 1942, and it was not until after their son Christopher was born in 1943 that she appeared in her first Hollywood film, The Seventh Cross. A daughter followed in 1945. In 1946 she appeared in The Green Years. In both films Hume Cronyn played a leading role—and in the latter film she played the part of his daughter.

Kay Kyser's marriage to Georgia Carroll at Las Vegas in 1944 was the culmination of her months as a singer with his band, which he had led since graduating from the University of North Carolina in 1928. Georgia, blue-eyed, fair-haired and very lovely, began her career as an artist's model. She has appeared with her husband in Around the World and Carolina Blues.

Both Jimmy Hanley and Dinah Sheridan have been on the stage since childhood, and both made their professional debut in "Peter Pan," but in different years. Their romance blossomed during the war, and they were married on May 8th, 1942, and their son Jeremy was born in 1944. Salute John Citizen was their first film together, followed by For You Alone, 29 Acacia Avenue and Murder in Reverse. Jimmy Hanley was a Commando during the war and after being wounded in a raid was invalided out of the Army in 1944.

Peter Murray Hill and Phyllis Calvert had been married for some three years before they appeared together on the screen in Madonna of the Seven Moons and They were Sisters, and they were by then parents of a baby.
daughter, Ann Auriol, born in 1943. Burgess Meredith and Paulette Goddard were married after both had seen two previous marriages go awry. *Second Chorus*, back in 1941, was their first film; they have appeared since their wedding in *Diary of a Chambermaid* and *A Miracle Can Happen*. Michael Redgrave was in the Liverpool Repertory Company when he fell in love with his leading lady, Rachel Kempson, and married her. Her first film with him was *Jeannie* in 1944, and in 1946 she again appeared with him in *The Captive Heart*. They have three small daughters.

It is not often that a screen mother marries her screen son—but this is what happened after Richard Ney had appeared in Greer Garson’s film, *Mrs. Miniver*. They became engaged when Richard Ney was called up. He went into the U.S. Navy, and married Greer Garson the day before his first leave ended. In 1945 he was released, and resumed his film career as Ronald Colman’s son in *The Late George Apley*. *Brother Rat* brought Ronald Reagan and Jane Wyman together. Married in 1946, their daughter, Maureen Elizabeth, was born in 1941, and they later adopted a son, Michael Edward. They have also acted opposite each other in *Baby be Good*, *An Angel from Texas* and *Tugboat Annie Sails Again*.

Richard Quine and Susan Peters were brought together at the M.-G.-M. studio. They were married in 1943, a few months after Richard had joined the U.S. Coast Guard. Then the tragedy followed that has kept Susan so long from the screen. On one of Richard’s leaves they had planned a shooting trip, and Susan, handling a gun, accidentally shot herself. Paralysis resulted, and doctors despair of her life, but she pulled through, and love and courage have brought them happiness.

Ann Sothern and Robert Sterling, who were seen together on the screen in *Cash and Carry*, one of Ann’s “Maisie” series, in 1941, were married at Ventura, California, in 1943, and their daughter Patricia was born in 1944.

A few weeks after the Sterling marriage, Betty Grable became Mrs. Harry James. They were together in *Springtime in the Rockies* in 1943.

It was during the London blitz that Patricia Medina married Richard Greene in 1941, when Richard Greene was serving with the Royal Armoured Corps. He is one of the gallant few who returned to England from Hollywood to join up, interrupting a very promising career which started there with *Four Men and a Prayer* in 1938.
Three-year-old Barbara Farrar had a special treat when father, David Farrar, took her to Ealing studios during the making of “Frieda.”

Under father’s supervision, Michael Knowles repairs that flat bike tire. Father is known to you as Patric Knowles, recently seen in “The Bride wore Boots” and “Ivy.”

Paul Henreid with his two delightful little daughters, Monica and Mimi Maria, in the nursery of their Brentwood home. He has recently scored with Katharine Hepburn in “Song of Love.”

Left: Dennis Morgan and his family of water babies, Jimmy, Stanley and Kristen, in the swimming pool of their California ranch home.

Left: John Carroll plays a piano duet with daughter Juliana.

Right: Hiya! Who’s for a romp before bedtime? There’s no time of day that little Marc Theodore Robert (Teddy for short) and his dancing daddy, Marc Platt, enjoy more. You recently saw Marc opposite Rita Hayworth in “Down to Earth.”
A HOLIDAY DECIDED HIS CAREER

A football and tennis star while at college, James Craig thought for a time that he would like to become a professional boxer, despite the fact that he was studying medicine. However, when he finally left college it was in the business world that he first earned his living. He soon decided that he had not found his real vocation, and thinking that he would like to try acting he went to Hollywood during a vacation. A screen coach advised him to join a Little Theatre group for experience and return to Hollywood the following year. One year later, almost to the day, he was back. He was given a test and his first contract. He now works for Metro-Goldwyn-Mayer. James H. Meador is his real name, and he was born in Nashville, Tennessee on February 4th, 1912.

WILLIAM HOLDEN

Jumped from college theatricals to film stardom in one leap. He hadn't decided what career he wanted to follow when he was spotted by a screen talent scout and given the title role in Golden Boy. Young and Willing was the last film he made before his army service during the war. He is blue-eyed, dark-haired and six feet tall. Married Brenda Marshall in 1941.

A PARISIAN

Andrea King, born in Paris, was only a few months old when taken by her American mother to the United States, her father, a Frenchman, having been killed during the first world war. She began her acting career as soon as she left school. There were no years of heartbreak before she made good—she scored immediately on the New York stage. She made her screen debut in a U.S. Navy training film, after which Warner Brothers signed her to a long-term contract, and her first film for them was The Very Thought of You. Five feet five inches tall, she has blonde hair and green-blue eyes. She is very enthusiastic about sailing, in fact she loves boats of all kinds, an interest also shared by her husband, Nat Willis. Very feminine, she adores perfume. Colours, too, fascinate her. She is fond of music and has a large collection of gramophone records.
ARTIST TURNS ARTISTE

BARBARA HALE'S earliest ambition was to become either a nurse or a newspaper reporter, but later she decided to make painting her life work. While studying at an art school she was persuaded to become a model, and unknown to her, one of the artists for whom she sat, sent her picture to a film executive, and Barbara's destiny was changed. She reported at the R.K.O. Radio studio in Hollywood, and the next day had started her screen career. Fond of children, she hopes that one day she will have the time and money to engage in child welfare work.

FROM SONG WRITER TO SINGING

DICK HAYMES tried to sell some songs he had written to Harry James. The famous band leader did not care for the songs but he did like Dick's voice, so the would-be song writer became a vocalist with Harry James's band and later he sang with other well-known bands, and it was while he was with Tommy Dorsey that he made his first film appearance. Between then and the time that he was given a seven-year contract by 20th Century-Fox, he had become famous on the radio and had made many successful gramophone records. Six feet tall, he has light brown hair and blue eyes. He is married and has a son and a daughter. His hobby is collecting pipes, of which he has over 600.

BONAR COLLEANO Jnr.

COMES from a circus family, and as a child he toured with his parents. In 1936 he came with them to England, after which they toured the continent, appearing in many capitals. Back in England once more, Bonar finished his education here. He has played on the British stage and screen, his films including The Way to the Stars, A Matter of Life and Death and While the Sun Shines.
GLENN LANGAN

At one time a doorman at Grauman's Chinese Theatre in Hollywood. He had stage experience in his native Denver, Colorado, and came to the screen after his first Broadway lead opposite Luise Rainer in "A Kiss for Cinderella." His work in Something for the Boys made his studio decide to groom him for stardom.

SIGNE HASSO

Hails from Stockholm, Sweden, where she commenced her studies at the Royal Dramatic Theatre at the age of twelve. She started on the stage in Sweden and also appeared in European films before going to America. She devoted her first year there to learning English, then appeared in a New York stage play. Her work in this led to the screen, but before beginning her film career she was Hollywood correspondent for a Stockholm newspaper.

GEORGE MONTGOMERY

George, seen above with his wife, Dinah Shore, is a real cowboy. He was born in Brady, Montana, and brought up on his father's ranch. His first film engagement was a dare-devil ride as a stunt man. After one or two unimportant parts his first big chance came in The Cowboy and the Blonde. He had become well established when he entered the Army Air Corps during the war. His first film after his return to the studio was Three Little Girls in Blue. He was born on August 29th, 1916, and his full name is George Montgomery Letz. Blond haired, blue eyed, he is two inches over six feet. Prior to entering films his only dramatic experience had been in school plays and amateur theatricals. He is artistic and has won prizes at country fairs for his paintings and charcoal drawings.

GLEN HASSO

Montgomeryings. T-jails from Stockholm, Sweden, where she commenced her studies at the Royal Dramatic Theatre at the age of twelve. She started on the stage in Sweden and also appeared in European films before going to America. She devoted her first year there to learning English, then appeared in a New York stage play. Her work in this led to the screen, but before beginning her film career she was Hollywood correspondent for a Stockholm newspaper.
JOHNNIE JOHNSTON
has been a man of many parts. When he was fifteen he was an amateur boxer. Later he worked his passage on a boat to the Hawaiian Islands, Australia, China and Japan. On his return to America he got a job in a factory and saved his money to buy a guitar. This led to playing and singing with an orchestra, then to broadcasting and finally the screen. He is 6 feet tall, has brown hair and eyes, is married and has a little daughter.

FRANCES GIFFORD
had her life changed when a friend invited her to visit a film studio. She was studying to become a lawyer at the time, but she was noticed by Merle Oberon who called the producer's attention to her, and two days later a bewildered Frances found herself with a film contract. Married to James Dunn, she has auburn hair and blue eyes. Her films include Little Mr. Jim and The Arnelo Affair.

JOAN GREENWOOD
trained for the ballet but her heart did not prove strong enough for the strain. She entered the R.A.D.A. and made her professional debut on the West End stage. Her films have included The Gentle Sex, Latin Quarter, A Girl in a Million, The Man Within and The October Man. Born in Chelsea, she has fair hair and green-blue eyes.
She intended to be a teacher, but while studying dancing her instructor arranged for her to attend a stage audition. The result was a part in "Bobby Get Your Gun." Other stage shows followed and her films include "Strawberry Roan" and "Spring Song." Carol's features are dark brown eyes and light brown hair. She married an American officer in 1945.

Joan began her career at a very early age in an act with her two elder sisters. They played all over Canada and America and eventually Joan was spotted by a screen talent scout. She began her film career as Joan Brodel, but in order to avoid confusion with "Joan Blondell," her name was changed to Joan Leslie. Born in Detroit, Michigan, on January 26th, 1925, she has auburn hair, hazel eyes and is 5 feet 5 inches in height.

It was welcome news to hear that Stirling Hayden had returned to screen work, for when he made his last film, "Bahama Passage," which was released in 1942, he said he had finished with films. He came to the screen after meeting a film director while on a yachting party, and he had had no acting experience whatsoever, not even in amateur shows. He has very blond hair and blue eyes. Before he came to films he had a seagoing career.

When she played in "Little Friend" over ten years ago, Nova Pilbeam became a star. She was only fourteen at the time, but her sensitive portrayal of the daughter of divorce-seeking parents brought her a great deal of praise. Born in Wimbledon, Surrey, on November 15th, 1919, she has golden-brown hair and blue eyes. Her career has included stage and broadcasting work.
There have been two lasses in the Ladd home since April 21st, 1943, when Alana made her first appearance. Alana is golden-haired and blue-eyed; Alan, though fair-haired, has hazel eyes; and Sue Carol (Mrs. Ladd) has dark brown hair and eyes. Alana's unusual name, made by adding a final "a" to her father's Christian name, means "beloved" or "darling" in old Gaelic. She is certainly beloved by her parents. Her baby brother, David, was born in February 1947.

Alan Ladd has worked hard for his stardom, and happiness. He had appeared in thirty-five films before he became a star—the thirty-fifth was This Gun for Hire, in which his portrayal of "Raven" won him stardom in his next film, The Glass Key.

In 1933 Alan Ladd was selected from a number of young men for a four-months' training course at Universal. Also in the group was a young man named Tyrone Power. Before the time was up both Alan Ladd and Tyrone Power had been discarded. Tyrone Power continued to pursue film fame. Alan Ladd took to journalism and worked on a newspaper. Dramatic classes led him to broadcasting. Sue Carol, a former star who had become an agent, heard him in a radio drama. She liked his voice, and when he arrived for an interview she liked his appearance even more. For the next two years she plugged away with her "discovery." But "bits" and small parts were all she managed to get him—until Joan of Paris, in which he made a tiny part outstanding. He capped his happiness when Sue Carol became his wife in 1942.

His recent pictures include Wild Harvest, Saigon and Whispering Smith.
With SONGS

Judging by the number of musical films included in the programmes of all the big film companies, nothing is so popular as music, and during the past few years, some of the most enjoyable films have been based on the lives of the men with songs in their hearts, and melodies in their minds—the men who gave us music—the composers. Until the tremendous success of A Song to Remember, the romantic film version of Chopin's life, there had been very few films produced on the subject.

To begin with, classical music was something producers regarded with considerable misgiving about its appeal to the public. Music there had been in plenty, but generally there was a backstage story with which to weld the music together. This is still the most popular way of introducing music, operatic, classical or popular, which is a part of the film and not used as background. We had had one or two operettas, New Moon, with Grace Moore and Lawrence Tibbett, The Robber Symphony, specially composed for the screen, the British colour version of the Gilbert and Sullivan operetta The Mikado.

The composer who was one of the earliest to be singled out for a film biography was Franz Schubert, the schoolmaster who gave the world some of its most beautiful and haunting melodies. This was undoubtedly because "Lilac Time," the musical play based on his life and unrequited love had had a long and successful run in the West End of London. Blossom Time, based on the play, was the title of the British film, an early
in their HEARTS
talkie, with Richard Tauber singing the "Serenade" and other lovely songs. We also enjoyed a previous German film based on Schu-
bert's life, The Unfinished Symphony, one of the most artistic and lovely films Germany sent us, starring Marta Eggert as the lady who inspired the love he poured out in his music since he was too shy and modest to pour it out to her.

Then in 1939 we had the story of another composer whose waltz melodies swept the world—Johann Strauss. In The Great Waltz, with Fernand Graavet as Strauss, Luise Rainer as his wife, and Miliza Korjus as the singer who inspired him to write some of his loveliest music in their brief, passionate love affair, we heard "Tales from the Vienna Woods," "The Blue Danube," "One Day when we were Young," and "I'm in Love with Vienna" among the lilting compositions.

A composer of a widely different type—an American who, enchanted by the negro melodies of the Old South while he was paying a visit to Louisville, was Stephen Foster, whose songs, sung by the Christy minstrels in the latter half of the last century, were presented on the screen in Swanee River, the title of one of his best-loved songs. Stephen Foster composed those simple yet never-forgotten songs that we all know—"My Old Kentucky Home," "Camptown Races," and "Jeannie with the Light Brown Hair"—all of which were sung in the film.

The Great Mr. Handel was a Technicolor British film based on the life of the German composer who was the musical idol of the early eighteenth century, and told how, after falling from Court favour, he was inspired to compose "The Messiah," his greatest work. It was shown in 1942—exactly two hundred years after the first performance of "The Messiah" in Dublin.

Also in Technicolor was A Song to Remember. The music and romantic tragedy of the two great loves of Frederic Chopin, combined with his
music, made it a smash hit. We have since had *The Magic Bow*, based on Manuel Komroff's novel of Paganini's life, for which Yehudi Menuhin came to England to record the music which Stewart Granger appeared to play in his role of Paganini. Paganini, by the way, was introduced in the French film, *Symphonie Fantastique*, as the first person to recognize the genius of Berlioz, whose strange, violent, tormented character was vividly portrayed by Jean Louis Barrault.

More recently we have had *Song of Scheherazade*, based on an episode in the youth of Rimsky-Korsakov, the Russian composer, and *Song of Love*, the story of Clara and Robert Schumann, portrayed by Katharine Hepburn and Paul Henreid, with Robert Walker as Johannes Brahms and Henry Daniell as Liszt.

Robert Walker played a modern popular composer, Jerome Kern, in *Till the Clouds Roll By*. *Night and Day*, featuring the music of Cole Porter (portrayed by Cary Grant), enabled us once more to hear compositions such as "Night and Day," and "Begin the Beguine." *Rhapsody in Blue* starred Robert Alda as George Gershwin.

It is not so long ago that only the favoured and fortunate could hear fine music. The men who had songs in their hearts can now bring happiness and beauty to millions.
NATURAL CHARM

There is an unsophisticated, natural charm about Barbara White that is one of her most attractive qualities. She does not smoke, seldom drinks, and does not care very much for parties.

Born in Sheerness in 1924, Barbara White developed an ambition to be an actress when her aunt, who ran a dramatic school, gave her a dramatic grounding. After amateur and repertory work, she played for two seasons at the Stratford Memorial Theatre, scoring a success as Miranda in "The Tempest."

When Glynis Johns left the cast of the London production of "Quiet Week-end," her nineteen-year-old understudy took the part—and the understudy was Barbara White. Her appearance won her her first film role, as Moya, the Irish heroine of It Happened One Sunday. Later she played her stage part in the film version of Quiet Week-end. She was a charming leading lady to Ronald Howard in his first film, While the Sun Shines.

She is seen here with Notchka, her black spaniel, who accompanies her to the studio each day when she is filming.

MAN FROM CANADA

It Happened One Sunday also gave Robert Beatty one of his best film roles, as the merchant seaman hero. He was making his name on the stage when war broke out, and he volunteered for the R.A.F. Rejected for military service altogether, he became a news reader on the Overseas Service of the B.B.C., and his mellow voice, with its attractive Canadian accent, became well known.

He also wrote, devised and produced his own regular fifteen-minute programme, "At Your Request." It was not until this time that he began his film career. Small roles preceded his brilliant portrayal of "Yank" Preston in San Demetrio, London, one of the outstanding British war films. Since then he has proved his versatility in Appointment with Crime, Odd Man Out and Green Fingers.

Tall, well-built, with very dark brown hair and eyes, Robert Beatty was born in Canada and won his B.A. at the University of Toronto.

After three or four years of amateur work in Canada, he came to England to study at the R.A.D.A.
KIM HUNTER won her first film role—the lead opposite Tom Conway in The Seventh Victim—sixty days after she had arrived in Hollywood. Tender Comrade, When Strangers Marry and You Came Along followed, then she came to England to score an outstanding hit in A Matter of Life and Death under a contract that divides her year into six months filming in Hollywood and six months filming in England. Hazel-eyed, with curly brown hair and an infectious smile, she was born in Detroit, Michigan, on November 12th, 1922. She studied drama from childhood and had been touring on the stage for three years before starting her film career.

MARIUS GORING has been on the stage since 1927, and made his film debut in Rembrandt in 1936. Born in Newport, Isle of Wight, in 1912, he was educated at universities in France and Germany, is a fluent linguist and has highbrow tastes—he likes Bach, ballet and reading history. When war broke out he joined the Queen's Royal Regiment, was detailed to do intelligence work, and broadcast daily in German.

MARSHALL THOMPSON lost his first film opportunity because he was too tall—he stands six feet one inch. His second chance came after he had gained some stage experience, still as an amateur, and his test won him a contract with M.-G.-M. and a part in Blonde Fever. He had his first leading role in Gallant Bess, the colour film, and the horse you see him with on this page played the title role. Marshall Thompson, in fact, was her leading man. Fair-haired and blue-eyed, with an engaging homeliness, he is the son of a dentist and a concert singer. His original ambition to be a doctor was shed when he was thirteen. Born in Peoria, when he was eighteen months old his father moved to Los Angeles, where he was brought up.
DON'S SON

The son of a Cambridge don, Richard Attenborough was born in Cambridge on August 29th, 1923. He won the Leverhulme Scholarship at the Royal Academy of Dramatic Art in 1941, and in 1942 began his stage career, appearing in the same year in his first film, In Which We Serve. In 1943, he joined the R.A.F. Released from training as a pilot to play the lead in Journey Together, on his return, he took an air-gunner's course and served as sergeant air-gunner-cameraman in the R.A.F. Film Unit.

Top Secret, Fame is the Spur and The Man Within are his first post-war films, and he has a four-year contract with Charter Films, the company formed by the twin brothers John and Roy Boulting, for whom he repeated his stage success as Pinkie in the thriller Brighton Rock.

Fair-haired and blue-eyed, he has a horror of becoming a stock hero type. Serious music and painting are his great interests; he likes playing rugger and watching soccer. In 1945 he married a fellow-student he had met at the R.A.D.A.—a girl who has also started a promising screen career, Sheila Sim.

THIRD TIME LUCKY

After two false starts, Martha Vickers' screen career really began to perk up when she was given the part of Lauren Bacall's unbalanced young sister in The Big Sleep. Before that she was Martha MacVicar, and was a photographic model when she was given a film contract under which she did no work at all. Her next contract brought her a couple of roles in its six months' duration. Then she became a model again. Once again her portrait got her a contract—and this time it really meant something. Her name was changed to Vickers and the role in The Big Sleep was followed by a leading role in The Time, the Place and the Girl.

Her interests include sketching, playing the piano, playing ping-pong and tennis, clothes-designing, riding and swimming. She has three Persian cats and in addition has a hobby of collecting glass figurines of cats and kittens. She dislikes jitterbugs and jive music, eggs, long fingernails and curly hair. And—here's an unusual confession—she can't cook.
BIRMINGHAM BELLE

HAZEL COURT is the promising young British actress who began her career in a tiny role in Champagne Charlie. Red-haired and blue-eyed, she was born in Birmingham, and displayed a talent for dancing at an early age. A secretarial career was designed for her, but while she was learning French and Spanish and how to tap a typewriter by day, she was secretly learning how to tap her toes at the Birmingham School of Dancing by night. Her industry has been rewarded, and she has been seen in Gaiety George, Carnival, Meet Me at Dawn, The Root of All Evil, Dear Murderer and Holiday Camp.

She is unspoilt and popular with everybody at the studio, and hopes that one day she will realise her ambition to play Mary Queen of Scots.

HIS HOBBY PAYS

GEORGE MACREADY is one of the most intense and striking screen personalities today, and since his first appearance in Commandos Strike at Dawn back in 1943, he has played a wide variety of roles in some twenty films, the latest including Gilda and The Walls Came Tumbling Down.

He has been acting since 1929, when, in Paris, he read that "Macbeth" was to be produced on the New York stage and decided that the stage would henceforth be his career and that "Macbeth" would be his first appearance on it. He caught the next boat back—and made his stage bow in a walking-on part. He went to Hollywood for a screen test. It was not a success, but he liked Hollywood, so he stayed there and got a contract with Columbia, and he has been steadily working there ever since.

Fair-haired and blue-eyed, he stands six feet one inch in height. His hobby is art—he collects paintings and in partnership with Vincent Price, runs an art gallery in Beverly Hills, and makes his hobby pay. He reads widely, plays the piano well, and his favourite outdoor recreations are tennis and swimming.
WHITE sails on the blue Pacific—and sea breezes to blow away the studio cobwebs from the stars.

Above you see skipper Errol Flynn, star of “Escape Me Never” and “Never Say Goodbye,” with his wife, Norah Eddington, aboard the “Zaca.”

Right: The skipper waves goodbye.

Below, left, Humphrey Bogart, screen gangster and tough guy, and his wife, the glamorous Lauren Bacall, on their fifty-five foot yawl, “Santana.” Ida Lupino aboard the “Bahia,” which she shares with her girl friend Sandra Perry.
Mary Pickford in "Human Sparrows." She was known as "the World's Sweetheart" and ruled her kingdom with a crown of golden curls. She was always good and always innocent, and always triumphed over evil at the end of her pictures.

Charles Ray and Ethel Grandin in "A Tailor Made Man." Charles Ray was the simple country boy who proved that honesty was the best policy.

Theda Bara, one of the most famous "vamps" of the silent screen.

The romance of the silent screen is ended but the memory lingers on. New stars will be born and many, famous today, will fade into obscurity, but those early pioneers who first blazed the trail of moving pictures will always claim their place in the history of the motion picture industry and the hearts of its people. True, when the film was in its infancy and the screen was silent, it was not so very important that the stars could act as we expect them to act today. Their sole aim was to entertain and their chief asset was that they could display emotion, that they photographed well, and most important of all, that they were typical of a type. They played one part and one part only, no matter in how many different pictures they appeared.

The following pages are a tribute to those grand "old-timers" and the children who have inherited their tradition.
Pearl White, the serial queen, who spent her screen life battling with villainy. Week by week she faced certain death, only to escape to experience even more thrilling dangers in the following instalment.

Mabel Normand in "Suzanna." She vied with Charlie Chaplin in pathetic comedy.

Below: Wallace Reid, who specialised in romantic comedy roles, in "Rent Free."

Rudolph Valentino and Alice Terry in "The Four Horsemen of the Apocalypse." Valentino's popularity as a Latin lover has never been surpassed.
WITH the passing of the silent screen a new technique was born. The stage gave its best to this new form of entertainment. What was once considered to be a poor relation of the theatrical profession has now developed into a world-wide industry, and the best brains and the finest acting in the world have combined to entertain us at the cinema. Would the old-time stars shine as brilliantly in this modern setting as they did on the silent, flickering screen? The answer is probably "No." But one thing is certain, our best loved screen stars of today owe a lot to their heritage from those who won fame on the stage and screen before them.

Perhaps the star of today who has the biggest cause to be proud of her heritage is Ida Lupino. She comes of a theatrical family that goes back over two hundred and fifty years. Of Italian extraction, the early Lupinos made their name as puppeteers, clowns and acrobats. Her father, Stanley Lupino, was world famous as a comedian and dancer, and her debt to him began at the age of seven when he began to train her for a stage career. All the Lupinos have been connected with the stage; Lupino Lane, Wallace, Barry, Mark, are all names known to theatregoers.

Stanley Lupino was a musical comedy comedian. *Bill's Day Out*, an experimental talkie made in New York, was the first film of just over a dozen before his death in 1942. Ida has made nearly fifty, and today is recognised among the screen's great tragediennes.
DOUGLAS FAIRBANKS, JUNIOR, has literally stepped into his father's shoes, and plans to make new talkie versions of Fairbanks' Senior's most successful silent films. In the early days of the pictures Douglas Fairbanks' name was known all over the world. He came to the screen by way of the stage and excelled in swashbuckling roles such as The Three Musketeers, Robin Hood, The Thief Of Bagdad. He died in 1939. Douglas Jr. began his screen career in 1923. He also has had stage experience both in London and America. Now, having served with distinction in the last war (he was awarded the "Silver Star" in 1944 and the D.F.S. in 1945) he has made a welcome return on the screen.

BRODERICK CRAWFORD, son of Helen Broderick and Lester Crawford, has acting in his blood from both his parents. Helen Broderick comes of a theatrical family and was on the stage herself when she married Lester Crawford, a young actor. They became partners on the stage and were married twenty-four years before Helen made her film debut. Broderick Crawford is their only child. They wanted him to become an engineer, but against their wishes he obtained a part in a Broadway production and although the play and two other shows were flops Broderick was not disheartened. It was the role of Lennie in the play "Of Mice and Men" that brought him stage success and a screen career followed.

The BENNETT SISTERS, Joan and Constance, can boast that their father was one of the most famous Broadway actors of his time. Their mother, known as Adrienne Morrison, was also on the stage. Joan Bennett made her stage debut with her father. Constance began on the screen. There is another sister, Barbara, who retired when she married.
DE WOLF HOPPER, who has been seen in a number of Warner films, is the son of the noted actress and columnist, Hedda Hopper. She ran away at the age of eighteen and became a chorus girl, later became a dramatic actress and began her screen career in 1921. Though her work now is chiefly writing about the stars instead of acting with them, she still makes occasional picture appearances. You may remember seeing her in *Reap the Wild Wind* and *The Mad Hatter*.

GLORIA DE HAVEN, daughter of Mr. and Mrs. Carter de Haven, is well surrounded by relatives who are interested in stage and screen, the latest addition to the films being her sister, Terri Randall. Gloria herself began as a soloist in Bob Crosby's orchestra before turning to the screen. Now she is married to another film star, John Payne, and they have one daughter, born January 1st, 1946. It was her part in *Best Foot Forward*, a singing and dancing role, for M-G-M, that brought Gloria de Haven a contract with that company, to continue the theatrical tradition so brilliantly set by her father and mother. She says she owes her success to the advice given by one of the motion picture industry's wisest men. "Keep success in the heart, not in the head," he said to her.

LON CHANEY, JUNIOR, began his screen career as Creighton Chaney, but after his father's death, he took his name. Lon Chaney, Senior, made his screen debut in 1912 as a slapstick comedian, but it was as a tragic actor that he made his name. He was a past master in the art of make-up, and his most notable role was that of the hunchback in *The Hunchback of Notre Dame*. Lon Chaney, Jr., had no help from his father in becoming a star. He began as an extra player, but it was soon noticed that he had inherited his father's talent for acting and make-up, and during the last few years he has starred in as many as five films a year. Since his first big role, in 1932, he has made close on fifty films.

For fifteen generations, the eldest son in the Beery family has been named Noah. NOAH BEERY, JUNIOR, is the latest to carry on this family tradition, and he is also carrying on in
Noah Beery, Junior, is carrying on a name made famous by his father as one of the blackest villains of the silent screen. Below: young Noah, nicknamed "Pidge," and his dog, Pidge Pup, visited his father in 1926 on location in the Navajo Indian Reserve in Arizona for "The Vanishing American."

Below: Jack Holt with daughter, Jennifer, and (in circle) son Tim.

Diana Barrymore looks at a portrait of her famous father, John Barrymore, in his costume for "The Sea Beast."

the profession chosen by his father and his uncle, Wallace. Noah Beery, Senior, began his screen career in 1912 but he had been on the stage for nineteen years previous to this. He excelled in strong dramatic roles and was mostly cast as a villain. Noah Beery, Junior, is an all-round actor, and in 1940 won universal praise for his dramatic role of Lennie in the film version of the celebrated play, Of Mice and Men.

Another son of a father who is an exponent of he-man roles is TIM HOLT, son of Jack Holt, who started as a stunt man in pictures in 1914, and after a stage career, made his name in silent films and when talkies came, retained his popularity. Tim Holt made his film debut in Stella Dallas in 1938, a film that was reissued with success in 1944. Like Noah Beery, Jr., he also has a big following among Western enthusiasts. His sister Jennifer has also made a name for herself as the girl heroine in films of the wide open spaces.

No history of the theatre would be complete without a mention of the Barrymore family. John Barrymore who followed in his father's footsteps as a famous actor of his day, was as celebrated on the British stage as he was in America. In 1924 he took London by storm with his interpretation of "Hamlet." His sister Ethel is also named among the famous actresses of the American stage. Every picturegoer today knows the work of his brother, Lionel Barrymore. DIANA BARRYMORE, daughter of John Barrymore, is carrying on the family tradition.

Moyna MacGill, before going to America with her three youngest children, was a popular London stage actress. One of the children she took with her to escape the London blitz is ANGELA LANSBURY, who won fame on the screen in The Murder in Thornton Square, The Picture of Dorian Grey and National Velvet.

Angela Lansbury and her mother well known on the British stage and screen as Moyna MacGill.
Mervyn Johns and his daughter June Lockhart (below) is the daughter of Gene Lockhart (in circle).

Mervyn Johns, from Wales, won the gold medal award at the Royal Academy of Dramatic Art before his successful stage career. It was inevitable that the screen should claim him and British films have been enriched by his many character studies. His daughter, Glynis, following her father's example, trained for the stage and made her first screen appearance at the age of fifteen, giving a brilliant portrayal of the hysterical schoolgirl in South Riding.

Another father who has reason to be proud of his daughter's success is Gene Lockhart, who now excels in the difficult portrayal of cringing, cowardly characters in American films. Gene Lockhart's career on the stage has been more varied than that of most stars of today. He appeared with the Kilties Band of Canada at the age of six (he is Canadian born, by the way). He was in sketches with famous Beatrice Lillie when fifteen. He is a writer, lyricist, pianist, director, librettist and composer. His daughter June is one of our younger screen players. She already has over ten leading roles to her name.

Mickey Rooney was practically born with greasepaint on his face; his father being Joe Yule (circle) a variety performer.

Mickey Rooney was christened Joe Yule, as was his father before him. Joe Yule Senior was a star variety artiste, appearing on the stage with his wife as a team. Mickey was carried on the stage when eleven months old and a year later, when he became a regular member of their act, he was called Mickey McGuire, and under that name made his debut on the screen, playing his first role as a midget. His first really big success, however, was when he was chosen for the role of Puck in the screen version of A Midsummer Night's Dream in 1936. He had become Mickey Rooney in the meantime, and with that name and under contract to M.G.M., he divides his screen appearances between leading roles in dramatic pictures and musicals, and continuing in the Hardy Family series as Andy Hardy.
TYRONE EDMUND POWER, son of a famous stage actor who appeared in a few films in the silent days, also began his stage and screen career young. He was well known to both the stage and radio before the films beckoned him. It was in the leading romantic role in *Lloyds of London*, set in the elegant period of Napoleon, when men's clothes vied with women's in their rich adornment, that he was voted the first real rival to that famous screen lover of the 1920s, Valentino. From then onwards, Tyrone Power was never without a screen engagement. During the war years (when he enlisted as a private in the Marines and gained a commission), seven of his films were successfully reissued. His come-back was established with the film, *The Razor's Edge*, from the famous novel by Somerset Maugham.

PETER GLENVILLE divides his time between stage and screen. He is a versatile actor, as he should be, for his mother is the beautiful musical comedy and principal boy star, known to every listener on the radio—Dorothy Ward; and his father is the equally famous Irish born star, Shaun Glenville.

SALLY ANN HOWES gained a starring role in her first picture, *Thursday's Child*, following this success in *The Halfway House* and one of the episodes in *Dead of Night*. She is the daughter of Bobby Howes, famous in musical comedy, who spares time from the stage to make one film each year. Bobby Howes trained for dancing and acrobatics. When an accident stopped this, he joined the Gotham Quartette as a light baritone. He joined up and served in the 1914 war, and returned to score his biggest successes.

Tyrone Power as he appeared in "The Razor's Edge," his first film after his war service. How many picturegoers remember his father, Tyrone Power, senior (in circle), in the old silent days?

The well known musical comedy actress Dorothy Ward, and (left) her son, Peter Glenville.

Bobby Howes, whose name has spelt comedy on the British stage and screen for many years, with David Parrar in "The Trojan Brothers." On the left is Sally Ann, Bobby's daughter.
That ingratiating comedian, Keenan Wynn, is carrying on a family tradition worthily, for his father is popular American comedian, Ed Wynn, and Keenan appeared with him in his act on one occasion.
The film world suffered a great loss in the tragic death of Leslie Howard (below). His son Ronald (right) makes his film debut in "While the Sun Shines." As you can see from these portraits, he is very like his father; he has besides, much of his charm of manner and his beautiful speaking voice.

Ronald Howard in a scene from "While the Sun Shines" with Brenda Bruce.

RONALD HOWARD who made his screen debut in the film version of Terence Rattigan's successful stage play, "While the Sun Shines," is the son of Leslie Howard, much-loved star of stage and screen, whose untimely death in the war year of 1943 shook the entertainment world. Leslie Howard was flying from Lisbon after a lecture tour in Spain and Portugal. His aeroplane never arrived here. Leslie Howard also had a stage heritage. He was a nephew of Wilfred Noy, actor and director. He served in the 1914-18 war and began his stage career after being invalided out in 1917. His first talkie film is still remembered. He made a sensation in the picture version of the famous play, "Outward Bound." His last was also a memorable role—that of R. J. Mitchell, the designer of the Spitfire, in the film, The First of the Few.

Ronald Howard ("Winkie" to his friends) is Leslie Howard's only son, born in 1918. His early ambition, while still an undergraduate at Cambridge University, was to be a writer, and he began with contributions to "Varsity Weekly." Leaving Cambridge early in 1939, he joined the reporting staff of the "Sunday Chronicle," and contributed a column, "London Off-Licence," composed of gossip, news and views of interesting people he met both in the course of his work and as the son of his famous father. When war broke out he left Fleet Street for Lower Deck service in the Royal Navy Volunteer Reserve, where he served several months before being granted his commission. When he was demobilised, six years later, Anatole de Grunwald, screen producer, invited him to have a screen test. A contract followed. Under Anthony Asquith's expert direction, Ronald Howard's film future was assured. But he has not forgotten his early ambition to be a writer and his ambition today is to be able to portray on the screen characters of his own creation.

MAUD HUGHES
THEY'RE NOT SO TOUGH!

This villainous trio may poison, knife, shoot and otherwise maltreat the hero and heroine and other members of the cast in the films in which they appear—but they're just father or mother to their children, and their screen villainy is forgotten in their homes.

Gale Sondergaard, American-born of Danish descent, has been married to Herbert Biberman since 1930, and originally went to Hollywood to be with her husband, whom she met while on the stage. She made her film debut in *Anthony Adverse*, and with a few exceptions has been portraying unpleasant characters ever since. But Mrs. Biberman is a different lady altogether!

Lloyd Nolan, who seems destined to be tough on the screen, even when he's on the right side of the law, has been married to Mel Elfrid since 1932, and they're one of Hollywood's happiest couples, their happiness being crowned when their son was born in 1940.

Dan Duryea, one of the latest and meanest of screen villains, has been married to Helen Bryan since 1931. They have two sons, born three years apart, but on the same date, July 14th. Peter was born in 1938, Richard in 1941. Peter is quite a film fan, but has scarcely seen his father in films. Dan does not want either of them to see him as a screen villain just yet.

Top of page: Gale Sondergaard brought her two children, Danny Hans and Joan Kirstine to a film set for the first time while she was appearing in "Pirates of Monterey." Right: There's nothing that Dan Duryea, the champion screen "meanie", likes better than a rough-and-tumble with his two sons, Richard and Peter, when he's at home.

Lloyd Nolan forgets his toughness at home—here he is with his family, Mel Elfrid, who is Mrs Nolan, son and heir Jay, and daughter Melinda Joyce.
YOU are watching a film and a tender little smile crosses your face; it may not be caused by a particularly beautiful love scene; in all probability you are enjoying the acting of a clever little child. Hollywood is very much alive to the appeal that children have for most people and has developed some really clever little artistes. Could anybody resist the almost breath-taking ability of Margaret O'Brien, the wistful appeal of Dean Stockwell, the impish look of freckle-faced Jackie "Butch" Jenkins?

The top place in the list of child artistes is most certainly held by that brilliant little actress, Margaret O'Brien. Despite her youth she is one of the foremost stars of the screen. It would be excusable if she were precocious in real life, but she is a normal youngster who likes to look at picture books, dress her dolls, or play with her pets. She created a sensation when she played the title role in Journey For Margaret. Her latest films are Three Wise Fools, The Tenth Avenue Angel and The Unfinished Dance.

That appealing little boy, Dean Stockwell, comes from a family of actors. Both his father and elder brother, Guy, are on the stage, while his mother was formerly an actress. Dean was asked to make
Elizabeth Taylor.

a screen test after appearing with great success in a Theatre Guild production in New York. The executives of Metro-Goldwyn-Mayer were so pleased with him that they gave him a contract and an important part in Anchors Aweigh. Other films he has made for them are The Valley of Decision, The Green Years, The Mighty McGurk, The Arnello Affair and The Romance of Rosy Ridge.

Born on March 5th, 1936 in North Hollywood, he has light brown curly hair and brown eyes.

It was the film National Velvet that brought screen fame to Elizabeth Taylor, and she won her role by sheer determination. She had been riding since the age of four but the part of Velvet called for an expert jumper, accomplished enough to be in a steeplechase. So Elizabeth went into rigorous training, and when she felt she was proficient she secured an interview with the producer. He told her that however well she might ride, she was too small, so Elizabeth decided to grow! She ate more than she had ever eaten before, and added two hours' sleep each night. In three months she had grown three inches and she won the role of Velvet.

Born in London on February 27th, 1932, Elizabeth was sent to her grandparents in America when war broke out. She sings for the first time on the screen in The Rich Full Life.

In the "Blondie" series of films there are three clever children—Larry Simms and Marjorie Kent who play the parts of Alexander and Cookie, and Danny Mummert who enacts the part of Alexander's little know-all friend, Alvin.

Larry was discovered for the screen after he had been chosen to pose for the cover of a famous American magazine. Danny had a remarkable memory when he was only twenty months old and became famous when he was reported in the local paper. He went into vaudeville, radio and then on to Hollywood.

Environment, and not heredity, has played a large part in shaping the life of Richard Lyon. Born in London on October 8th, 1934, he is the adopted son of Bebe Daniels and Ben Lyon.
There is no theatrical blood in him, but already he is an established screen actor. He went to America in June 1939 and because of the war never returned to England. He had played in several films when he attracted great attention in his role of Joel McCrea's neurotic young son in *The Unseen*. In *Anna and the King of Siam* he was Irene Dunne's son.

Born in Los Angeles, it was only natural that Darryl Hickman should take an interest in films from an early age. Almost as soon as he could walk and talk he showed an inclination to sing and dance, so when he was only four years old he was sent to a school that trained children for the stage. A year or two later his teacher took him to a film audition and he won a featured role. He has been well known on the screen ever since he played the tough little Flip in *Men of Boys' Town*.

Although *Pardon My Past*, in which she played the part of Fred MacMurray's daughter, was her first speaking part, little Karolyn Grimes has been in films from the age of six months. Karolyn has dazzling golden-blond hair and big blue eyes. She was in Fred Astaire's farewell film, *Blue Skies*.

Nine-year-old Patti Brady had appeared on Broadway prior to her screen debut in *Never Say Goodbye*.

That adorable freckle-faced youngster, Jackie "Butch" Jenkins was discovered for the screen when he was playing on the beach. Director Clarence Brown who had been ransacking Hollywood for a small boy to play the part of Mickey Rooney's younger brother in *The Human Comedy* chanced to see him there and knew at once that his search was over. Son of Doris Dudley, stage and screen actress, "Butch" has many other theatrical names in his family tree. Films in which he has played include *Our Vines Have Tender Grapes, Boys' Ranch, Little Mister Jim, My Brother Talks to Horses*. Jack Bronson Jenkins is his real name. He has light brown hair and blue eyes. His freckles are a real headache to cameramen, for they fade and bloom with the amount of sunshine he receives. The make-up man has had to come to the rescue frequently. The director of the small boy's latest film thought of a new solution — putting
"Butch" on a sun diet. After many experiments it was discovered that three hours a day in the sun would keep his freckles constant.

Anthony Sydes is that delightful little boy who played the part of Bobby, son of Dorothy McGuire and Robert Young in *Claudia and David*; and in *Johnny Comes Flying Home* was Butch, son of Faye Marlowe and Charles Russell.

It is almost impossible to become a star at "the awkward age," and yet that is just what Peggy Ann Garner did. At the age of twelve she won what was considered one of the biggest child roles in film history, that of Frannie Nolan in *A Tree Grows in Brooklyn*.

Born on February 3rd, 1932, in Canton, Ohio, Peggy began her professional career as a child model. Her mother sent her to a dancing school and later to a dramatic school in New York for a year, after which she made her stage debut. Her films include *Junior Miss*, *Nob Hill*, *Home Sweet Homicide*, *Bob Son of Battle*.

It was through appearing in a stage play at the real Boys' Town that little Sharon McManus came to the screen. Father Flanagan was so impressed with her acting ability that he got into touch with Metro-Goldwyn-Mayer. Some of the pictures in which she has played are *Anchor's Aweigh*, *Boys' Ranch*, *Little Mister Jim* and *This Time for Keeps*.

Anthony Wager made his screen debut as young Pip in *Great Expectations*. Son of a London plumber, he was at a school in Finchley when he was chosen from over seven hundred boys for this role. Tony has the makings of a good cricketer—he played in his school team. He is a very keen Sea-Scout.

Skippy Homeier's mother wants people to understand that her son on the screen and her son in real life are two very different people.

"Good gracious, wouldn't it be horrible to have a son like Skippy's screen types," she says with a shudder.

Skippy started being a screen brat when he played a despicable little fellow from Nazi Germany in *Tomorrow the World*. Fair-haired and blue-eyed, his real name is George Vincent Homeier. He was born on October 5th in Chicago, Illinois.

Tad and Denny Devine made their first screen appearance with their father, Andy Devine, in *Canyon Passage*. The picture of them on this page was taken when their dad was making *Ali Baba and the Forty Thieves*. The boys visited him at the studio to see the elephants, camels
and action scenes. Andy couldn't keep up with them as they straggled over expansive acres. So he borrowed handcuffs from a visiting policeman and linked the boys together.

Born on August 19th, 1936, in Santa Monica of a Welsh father and an English mother, blonde-haired, blue-eyed Nona Griffith came to the screen without any training whatsoever. She had never even "spoken pieces" at home when visitors came. At a birthday party she met Mrs. Gene Mann, whose husband is an agent. Attracted by Nona, she took the child to see her husband, and Mr. Mann promptly took her as a client. Nona's second film was The Perfect Marriage in which she played the part of the daughter of Loretta Young and David Niven. She left for England as soon as the film was finished.

Walt Disney calls Luana Patten and Bobby Driscoll his "Sweetheart team." When he gave them long-term contracts they were the first of his real-life stars to be so favoured. Both these youngsters had leading roles in Disney's Song of the South and How Dear to My Heart. Little Bobby Driscoll won a special niche in the juvenile hall of fame when he played the part of the youngest Sullivan in The Sullivans. You may remember Luana Patten when she played the part of Missey Choosey in Little Mister Jim.

At the age of three Petula Clark demonstrated an ability to sing in tune so her mother taught her simple little songs and ballads, and this is the only voice tuition that she has ever had. She was first heard on the air when she broadcast a message to her uncle in a programme for children with relatives in the forces, and afterwards the B.B.C. had many requests for her to sing again. Her films have included I Know Where I'm Going, London Town and Strawberry Roan.

You may have seen Bobbie Cooper in such films as Little Men, Secrets of Scotland...
Yard, My Reputation; while Mona Freeman's pictures include Together Again, Junior Miss, Danger Signal and Black Beauty.

A Belfast schoolgirl, Maureen Milligan had a special holiday to play her role in the James Mason film Odd Man Out. She is the youngest member of a famous Belfast theatrical family. Her grandmother, Min Milligan, who also played a role in Odd Man Out, is a member of the Belfast Ulster Group Theatre.

In Frank Randle's film When You Come Home there are three interesting youngsters. Little Marise Hepworth is a younger sister of Ronnie Hepworth who was himself a child film actor over ten years ago. She was chosen by Frank Randle to play the role in When You Come Home from about thirty little girls.

Neville and Peter Sarony who make their screen debut in this film are the sons of comedian Leslie Sarony. Neville was born in East Sheen, Surrey and Peter at Huddersfield.

Scotty Beckett, who, you will remember, played the part of Al Jolson as a boy in The Jolson Story; was at one time a prominent member of "Our Gang" comedies. Born in Oakland, California, he came to the screen because a neighbour, who worked in a film studio, saw screen possibilities in him, and he has been in pictures ever since.

Little Beverly Simmons is the charming youngster who played the part of Yvonne De Carlo's daughter in The Bride Wasn't Willing. In her photograph which illustrates this article she is seen with her puppy, Aubrey, who appeared with her in the film Little Miss Big.

There is a rousing fight between two youngsters in Swell Guy starring Sonny Tufts, Ann Blyth and Ruth Warrick. One of the boys is Donald Devlin, who makes his film debut in this picture, and the other is George McDonald, his good pal on and off the screen.

Three boys who were all sixteen years old at the time, became film stars after John Baxter, the film producer, had seen them in a music hall act. For two years they had been appearing on the variety stage as "The Artemus Boys,"

Mr. Baxter decided to star them in an open-air film dealing entirely with the adventures of three town boys in the English country-

Scotty Beckett as Al Jolson when a boy in "The Jolson Story."

Between scenes of "Till the Clouds Roll By", Robert Walker, little Joan Wells and Van Heflin played "hand over hand."
side, entitled The Grand Escapade. The boys were Peter Coyle of Newcastle; Phillip Hartley of Hull, who before he went on to the variety stage was a page boy in a Hull cinema; and Jack Armitage of Bradford who worked in a match factory. After The Grand Escapade Mr. Baxter decided to feature them in another film, Nothing Venture.

Ted Donaldson's parents are composers and music arrangers for radio shows, and he commenced his career in the entertainment world by spontaneously joining in the dialogue of a play when he went with his mother to a broadcasting studio one day. After that he appeared in various radio programmes and also on the stage, and then he went to Hollywood and gained screen fame as the owner of Curly, the dancing caterpillar, in Once Upon a Time. Born in New York, his birthday is August 20th.

Joan Wells is a small newcomer to the screen. She is in Till the Clouds Roll By with Judy Garland, Robert Walker and Van Heflin.

When she made her screen debut at the age of four in a small role in The First Baby, Joan Carroll's resemblance at that time to Shirley Temple prevented her from getting film roles of any real importance. She sprang to fame in Primrose Path. Later she caused the critics to rave when she played in Panama Hattie on the New York stage. One of the best roles of her screen career was in The Bells of St. Mary's.

Claude Jarman, Jnr. who plays the role of Jody in The Yearling had never been away from his native Nashville, in Tennessee, until he made the trip to Hollywood for his screen test. Claude was discovered in the classroom of a Nashville school, by Clarence Brown, director of the film. Sunday Dinner for a Soldier was the first film in which Connie Marshall played. At the age of five she was known as "Queen of the Pigtails" among commercial models and was in great demand as a "Cover Girl."

A very gifted little girl is Natalie Wood who was born in San Francisco of Russian parents, her real name being Natasha Nicholas Gurdin. She was a discovery of director Irving Pichel when he was making location scenes. When he was engaged by International to direct Tomorrow is Forever and the story required an emotional little girl, about six, to play the part of Orson Welles' adopted daughter, he immediately thought of her. A little later Irving Pichel went to Paramount to complete a previous contract by directing The Bride Wore Boots and little Natalie went with him to play an outstanding part in the picture.

Also in the latter film was a little boy, Gregory Muradian, who played the part of her twin brother. He appeared in Captain Eddie and Strange Confession.

Paul Collins with Douglass Montgomery in "Woman to Woman."

Claude Jarman, Jnr.


Jo Ann Marlowe with Joan Crawford in "Mildred Pierce."

Gregory Muradian and Natalie Wood with Barbara Stanwyck in "The Bride Wore Boots."
Jo Ann Marlowe played the role of Kay Pierce, Joan Crawford's young daughter in Mildred Pierce. Films in which she played after this include A Scandal in Paris, Dangerous Intruder and Little Iodine.

London-born Paul Collins is the little boy who played the part of the son of Joyce Howard and Douglass Montgomery in Woman to Woman. He has brown hair and grey eyes.

Barbara Whiting plays in 20th Century-Fox films. You may have seen her in such films as Junior Miss, Centennial Summer, Home Sweet Home.

Juliet and Hayley Mills are lucky in having parents who have both distinguished themselves so greatly in the entertainment world. Their father is of course John Mills, the noted actor of both stage and screen; while Mrs. Mills is Mary Hayley Bell, the well-known playwright. Both children appeared with their father in the film So Well Remembered.

At the age of sixteen Joan Dowling, who hails from Hayes, Middlesex, had achieved fame on the West End stage with her performance in 'No Room at the Inn,' and simultaneously was given her first film chance in Michael Balcon's picture Hue and Cry, as the only girl in a gang of 'Blood and Thunder Boys' led by Harry Fowler.

Michael McKeag has a theatrical background, both his parents being on the stage. Born in Wembley, Middlesex on October 18th, 1930, he received his training at the Italia Conti School. Has had stage experience and has acted in films for the Saturday Clubs. White Cradle Inn was his first feature film.

When Sharyn Moffett was four years old her parents moved to Beverly Hills, as they felt she had screen possibilities. Nothing happened until she was chosen to play the leading role in My Pal Wolf. She was eight years old at the time. Born in Alameda, California on September 12th, 1936, she has light brown hair and blue eyes. Her latest film is Child of Divorce.

Mickey Roth is the boy who was so good in the role of Prince Chulalongkorn in Anna and the King of Siam.

VAN JOHNSON is a great film fan. He averages a film a night, and more at the week-end—and was, in fact, on his way to see *Keeper of the Flame* for the sixth time when a motor crash almost put an end to his life and left him with a scarred forehead. The studio held up work on *A Guy Named Joe* until he had recovered—something which he deeply appreciated, since Spencer Tracy is one of his favourites. He has seen the old Tracy film, *Fury*, sixteen times, and keeps the studio projectionists busy showing such screen classics as *The Blue Angel*, *Grand Hotel* and so on.

VAN JOHNSON always manages to enjoy life—whether he's at work or on holiday. On location at Coronado, California, for "*High Barbaree*" he played tennis each morning (above and top of page). Centre picture shows him aqua-planing at Lake Arrowhead. Left: a candid camera snapshot of Bess, the horse star.

He started his acting career by dancing in the chorus of a Broadway musical show and he and June Allyson, then a chorus girl, used to dream of Hollywood together. He went to Hollywood in 1941 with a six months contract, but was on the verge of going back to New York when Lucille Ball drew the M.G.M. casting director's attention to him—and Van's screen career really started. His red-gold hair, vivid blue eyes, friendly manner and freckles have been with him since childhood.
Oscar Homolka and Muriel Pavlow rehearse with George King at Sound City Studios for "The Shop at Sly Corner."

Roy Boulting, director, with Carla Lehmann and Michael Redgrave, in their aged make-up in "Fame is the Spur."

Stewart Granger and Kathleen Ryan on a remarkable studio set at Pinewood in "Captain Boycott," directed by Frank Launder.

"I SHOULD love to see inside a Film Studio!"

How many times has this remark been made to me; will you, therefore, join me in a tour of our studios.

Film studios are busy hives peopled with stars, extras, producers, film directors, casting directors, publicity directors, script writers, make-up experts, hairdressers, fashion experts and designers, "clapper boys" and scenic painters, plastic modelling artists, technicians, masters of the camera, lighting and sound, "stills" photographers. They have cutting and film editing rooms; "props" and wardrobe departments; carpenters' shops and plasterers' departments; canteens, and last but not least bemedalled ex-servicemen to guard the portals of the cities of enchantment! The stars and extras are on the set "all made up" at nine o'clock; this frequently means leaving home before the arrival of the milk! The aim of every producer and director is to be "close up to schedule" with his picture. When this is the case, the studio atmosphere is that of a sunny day. When it is the reverse, it is as bleak as winter.

Rehearsals are a necessary feature of production, and the greater the star, the more critical he becomes about his work!

Stewart Granger, Margaret Lockwood, James Stewart Granger and Kathleen Ryan on a remarkable studio set at Pinewood in "The Shop at Sly Corner."
Mason and every famous star on the screen are untiring in their aim for perfection and although they have “stand-ins” whilst lighting and cameras are arranged, their parts are carefully rehearsed before “shooting.” The camera caught Edward Dmytryk, famous American director, going through the script with Patricia Roc, for the initial Alliance picture, So Well Remembered.

Patricia is a painstaking star, hard work has no terrors for her, nor have stormy and dangerous location scenes. The Gainsborough film The Brothers is a proof of this statement.

Travelling to another studio I found myself in “Ireland.” Grey skies, a rising upland, feathery trees, a white-washed cottage, stone bridges, a distant hayrick . . . . All this was built in the studios at Pinewood. The great lights and cameras were focused on two figures, a stalwart young Irish farmer and a pretty “colleen” nestling in his arms as he comforted her. Tragedy lay before them, in the distance was the sound of shots. The scene was being acted by Stewart Granger and auburn-haired Kathleen Ryan for Captain Boycott, with Frank Launder directing.
In the Riverside Studios, during the making of the Gloria Film, "A Convict has Escaped," Sally Gray discusses the plot with writer of screen story, Noel Langley, Cavalcanti (director) and Trevor Howard.

The artist who is acting in an advisory capacity on the picture, told me that this set was an exact copy of the scenery "shot" in Ireland, even to the little white cottage. To achieve correct results a tumbledown cottage was discovered in Ireland and rebuilt, then the scene was painted in water colour and from this painting a model was made.

In the studios at Welwyn during the "shooting" of The Silver Darlings starring Clifford Evans and Helen Shingler, directed by Clarence Elder for Associated British, an old crofter's cottage was built in the studios. It was a copy of the cottage used for location scenes at Wick, Caithness. There was a remarkable prehistoric monster-like machine on the set, which created a terrific wind when required and blew through Helen Shingler's hair, as she stood outside the cottage. A realistic impression of coastline and sea comprised the background.

During the filming of Great Expectations at Pinewood Studios, directed by David Lean, a gigantic paddle-wheel was constructed in the tank inside the studios. John Bryan, production designer, and Wilfred Shingleton, of the Art Department, were responsible for this work. You will remember Pip (John Mills) saves Magwitch, the convict (Finlay Currie), from drowning. David Lean, camera operator Bob Huke and assistant John Godar, "shot" the scenes from the middle of the tank.

The "clapper boy" is usually the junior member of a film unit, but he is a useful member. Lou Coquillon is only sixteen years old but he takes his job seriously. Usually a "clapper boy's" ambition is to be a camera operator, and to graduate to Lighting Director.

A railway carriage and a marvellous staircase were amongst other realistic sets built in the studio at Sound City for While the Sun Shines. Anatole de Grunwald who with the author, Terence Rattigan, wrote the screen version of the play, and

Angela Martelli, continuity expert, Denham, with her stop watch in hand, notes the length of each shot so that time can be accurately judged.

Bernard Miles in a transformation scene, Ealing Studios. Ernest Taylor make-up chief.
director Anthony Asquith, watched the reconstruction of the famous Albany staircase for this film.

I watched a murder staged at Pinewood during the filming of Take My Life, directed by Ronald Neame. Ernie Steward, camera operator, put the final touches to a "shot" in which a dead body is discovered.

Famous orchestras play a large part in modern film production; I watched the Philharmonic Orchestra, who appear in Take My Life, rehearsing with the unit.

Ronald Neame was taking a final look through the camera, Guy Green, the lighting director, was seated behind him in the crane, talking to the musical adviser, Fred Lewis, whilst Ernie Steward, the camera operator, looked down on the scene from the back of the crane.

In many cases the studio sets are so lovely that it almost seems a crime to pull them to pieces when the "shots" for which they are required are completed. The carpenters are highly skilled, and enormous pride is taken in their work. In the "Props" department all sorts of odd treasures are to be found, antiques, crystal chandeliers, beautiful old china.

One of the most important spots in a studio is the cutting room; film cutting and editing is a highly technical job. In inexperienced hands the "kernel" of a picture is easily lost. Sometimes "shots" are cut out—to the sorrow of many an artist who had ambitions to shine in the picture.
Final touches to a murder scene in "Take My Life" in the Pinewood Studios.

Edith Burbeck, at work in the cutting room at Denham, is expert at the art of cutting.

Make-up becomes a fine art as shown by Michael Redgrave as seventy year old Hamer Redshaw, and Carla Lehmann made up as the ageing Lady Lettice, in Fame is the Spar, directed by Roy Boulting at the Ealing Studios. Bernard Miles' thick dark hair soon became invisible under the clever hands of Ernest Taylor for his part of Newman Noggs in Nicholas Nickleby. Margaret Lockwood puts finishing touches to her make-up on the set, whilst her lovely hair has a final fixing for her role in Jassy—made at the Shepherd's Bush Studios. Anna Neagle enjoys going through the script before "shooting" with her director husband, Herbert Wilcox.

The newest woman producer in this country is Betty Box; at the Gainsborough Studios at Islington during the making of Dear Murderer, Betty Box discussed points with the director, Arthur Crabtree, and the stars, Eric Portman and Greta Gynt. It is this friendly co-operation which makes picture-making an enthralling art.

Michael Powell, famous director of many unusual films for Archers Productions, with Emeric Pressburger as producer, works "hand in glove" with his unit. At Pinewood during sequences in the Black Narcissus, with Deborah Kerr and Sabu in leading parts, I watched an interesting conference between the director and camera operator, Sten Sayers, camera lighting expert, Jack Cardiff, and camera operator, Tom Scaife. Sabu was also an interested spectator, valuable jewels flashing in his turban, and on his white picturesque costume! "They are all real," he exclaimed with a smile, which betrayed teeth, white as the pearls he was wearing.

For Deep End, made at Hamme-smith, a street was built in the studio. Fan-like jets of water provided a realistic rainy day effect. Griffith Jones, as a tough black market racketeer, was "killed," and a chase by police cars on the set provided an exciting finale.
WHERE BRITISH FILMS ARE MADE

Addresses of the Principal Studios

BRITISH NATIONAL STUDIOS, Boreham Wood, Elstree, Herts.


DENHAM STUDIOS, Uxbridge, Middlesex.

GAINSBOROUGH STUDIOS, Poole Street, New North Road, Islington, London, N.1.


NETTLEFOLD STUDIOS, Hurst Grove, Walton-on-Thames, Surrey.

PINEWOOD STUDIOS, Iver, Bucks.

SOUND CITY STUDIOS, Shepperton, Middlesex.

WARNER BROS., BRITISH STUDIOS, Broom Road, Teddington, Middlesex.


ASSOCIATED BRITISH STUDIOS, Welwyn, Herts.

WORTON HALL STUDIOS, Isleworth, Middlesex.
VIRGINIA MAYO is the beautiful green-eyed blonde who was Danny Kaye's leading lady in Wonder Man and Kid from Brooklyn. She must hold something of a Technicolor record, for her first films were in colour including the Bob Hope film, The Princess and the Pirate.

From an early age she yearned to be an actress, and she trained with an aunt who ran a dramatic school. After a brief appearance in cabaret, she joined a comedy act, "Pansy the Horse." For four years she toured with the act, and then it was booked at a New York night club, where producer Sam Goldwyn saw it—and Virginia in particular—and a film contract followed. She likes sketching, riding, swimming and skating.

HIS WAY AHEAD

IT was in The Way Ahead that we first saw Trevor Howard on the screen, and it was a prophetic title, for his next part in The Way to the Stars, led to a leading role in Brief Encounter. Since then he has scored in I See a Dark Stranger, Green for Danger, Deep End and So Well Remembered.

Born in Cliftonville, Kent, in 1916 he was taken to Canada as a baby and spent the first eight years of his life there. On leaving Clifton College, where he was educated, he studied at the R.A.D.A. and turned down a film contract in order to make his way on the stage.

He was progressing satisfactorily when war broke out, and he joined the Army. In 1943 he was released and returned to the stage. It was while appearing in "A Soldier for Christmas" on the West End stage (you may recall the film version, This Man is Mine), that he fell in love with his leading lady, Helen Cherry, and married her on September 8th, 1944.
EX-CANARY

A "CANARY" is slang for a girl singer—and for some years Janet Blair was the canary with Hal Kemp's band. And having left her canary days behind her, she wants it to be understood that she's no glamour girl. Born Martha Janet Lafferty in Altoona, Pennsylvania, she showed a talent for dancing and singing in her childhood and started to train as a ballet dancer. This was sidetracked in favour of singing, and she was doing radio work when she was engaged for the band. A broadcasting executive got her a screen test at Columbia—and Martha Janet got a contract and started her career in Three Girls About Town.

Of Irish descent, she is lively and gay, with chestnut hair and saucy brown eyes, and never wears any makeup except lipstick. Her favourite colour is red, her favourite flowers are gladioli, her favourite foods are ice cream and oatmeal dishes. She hates pie and cake. She paints in oils and water colours as a hobby and likes outdoor sports and games. You've seen her in My Sister Eileen, Something to Shout About, Once Upon a Time, Tonight and Every Night, Tars and Spars, and Gallant Journey.

DEBUT AT EIGHT

PETER LAWFORD broke with family tradition when he became an actor—and he did it early. The son of Lieutenant-Colonel Sir Sydney Lawford, K.C.B., with generations of soldiers behind him, he was only eight when he pestered his father into allowing him to ask for a part with a film company, working near their home at Shepperton. He acted in two English films and one or two French films, for he spoke French and Spanish fluently even at that age, then his father's travels took the family round the world. In 1937 the Lawfords settled in California and Peter got himself a role in Lord Jeff. After that they went to New York, where they were when war broke out. An accident to Peter's arm in childhood kept him out of the army and the Lawford income was "frozen." Peter worked at a car park until he saved up just over a hundred pounds, then they returned to California. A role in Mrs. Miniver with one line to speak, started him on his present promising career. He was born in London on September 7th, 1923, has light brown hair, blue eyes and stands six feet in height.
LINA ROMAY is the tiny, slender, brown-eyed South American beauty who came to the screen as a singer with Xavier Cugat's band. The daughter of a Mexican consular official, she was started on her career by a newspaper man, who was so struck by her charm that he arranged a radio audition for her. A fifteen-week contract followed and it was her singing during this time that brought her her job with the Cugat band. The first film in which she appeared with them was You Were Never Lover. Others followed, and she had her first dramatic role with Clark Gable and Greer Garson in Adventure.

Only five feet three inches in height, weighing less than eight stone, she plays the piano well and loves bright colours.

ROBERT MITCHUM admits that "getting into pictures" was just luck. He started his career in a variety act with his sister while he was still at high school but acting took second place to adventure after that. He was in California on honeymoon when America entered the war. Rejected by the Army because of his eyesight, he worked for nearly two years at an aircraft factory. Then came the luck—accidentally he met the agent who had booked him and his sister so many years before, and once again the agent turned his thoughts to acting—he suggested a film job. Bob did not hesitate. He would never have attempted it himself—but the prospect was very attractive. The agent kept his word, and Bob broke into films as a villain in Hopalong Cassidy Westerns. He had graduated to other films and better parts, when he was passed for the U.S. Army, but after eight months, returned to Hollywood to score in Till the End of Time, Pursued, A Woman of My Own and Undercurrent.

Hazel-eyed and brown-haired, he is tall and lean—despite an enormous appetite, he does not put on weight. He is happiest in his own home, with his wife and two sons, Timothy and Christopher, and hates being photographed. He was born in Bridgeport, Connecticut, on August 6th, 1917.
TWELVE-MILE WALK to FAME

MARK STEVENS spent the first three years of his life in Cleveland, Ohio, U.S.A., and the next three in Folkestone, England. At the age of seven, he was taken to Montreal, Canada, where he was brought up. Already stage-struck at sixteen and knowing that his parents disapproved, he began his professional career, under the name of Steven Richards, in Canadian stock companies, night clubs and broadcasting. To please his parents, he tried other work, but one of his characteristics is that he is unable to work well at anything which he does not like, and as his heart lay in acting, he was hired and fired from innumerable other jobs. It was by training himself for the technical side of broadcasting that he became writer, producer and actor of radio drama, and when he had saved a thousand dollars, he went to Hollywood. A month later he was broke, and he had to walk twelve miles to and from the Warner studio for a film test. It was worth it, however, for the contract that resulted started him on his film career. After several roles which showed him to be an actor of promise, he made a great hit with Joan Fontaine in From This Day Forward.

SHE LOOKED TOO YOUNG

PEGGY CUMMINS was almost Amber. It was for the title role of Forever Amber that she went to Hollywood, but her youthful appearance and girlishness cheated her of the role. It was not that she lacked talent, experience or charm, but she looked far too young for the part when the first scenes were shot, so the role went to the more voluptuous Linda Darnell, and Peggy made her Hollywood debut as Ronald Colman’s daughter in The Late George Apley. Peggy was born in Ireland, the daughter of a Dublin journalist, and she acted at the Gate Theatre there from the age of eight. She was only thirteen when she came to England to appear in a West End play, “Let’s Pretend,” and made her film debut in Dr. O’Donow at Warner’s Teddington studio, following this with parts in Salute John Citizen, Old Mother Riley Detective, Welcome Mr. Washington and English Without Tears.
FARMER'S GIRL

DONNA REED is a farm-bred girl. She can milk a cow, bake bread and drive a tractor—but she wanted to do more, so in 1938 she left Iowa, where she had also helped to take care of her three young brothers and sisters, and went to Los Angeles in a ramshackle car with sixty dollars in her pocket, to study shorthand-typing and secretarial work. In 1930 her picture in the newspapers, when she was elected "Campus Queen" of the college, brought her three offers of film tests, but she rejected them. It was not until she had achieved her aim and passed her secretarial exams that she made a test for M.-G.-M. Appearing with her in the test was Van Heflin, then newly arrived from the Broadway stage. Both of them were successful and they started their film careers with leading roles in the same picture, The Get-Away. Donna has not needed that secretarial training so far—and there is no reason to suppose that she will ever do so now. Her recent films include They Were Expendable, Faithful in My Fashion.

Brown-eyed, with golden-brown hair, she is still as natural and unspoiled as when she took her test, and is popular with studio workers.

POPULAR PRICE

DENNIS PRICE took to the screen in 1944, making his bow in A Canterbury Tale. Four years before, he had been invalided out of the Army, and had been on tour with Noel Coward productions. It was a cold that Noel Coward caught that gave him his biggest chance, and he acknowledges that he owes his good fortune to the manager of the Exeter theatre where they were playing at the time. Although the agreement was that if Noel Coward could not appear, there would be no show, the theatre had never closed in its history, and the manager persuaded Noel Coward to allow his understudy to take his place and preserve the unbroken record. The understudy was Dennis Price, and the appearance was a long stride on the road to fame. His latest films include Caravan, The Magic Bow, Hungry Hill, Jassy, Holiday Camp.
PETER GRAVES

London born, was well known on the London stage before turning to the screen. Born on October 21st, 1911, he began his professional career in the Cochran revue, "Streamline." He was first seen in films in Kipps, in 1941, and has since made some half dozen films, including I'll Be Your Sweetheart, Waltz Time, Gaiety George, The Laughing Lady.

AVA GARDNER

black-haired, green-eyed, was an artists' model until a photographer sent some of her portraits to M.-G.-M. And before she had time to take a deep breath she was in Hollywood. That was in July 1941. Equally breathless was her romance and marriage to Mickey Rooney, whom she met and married while making her first film, We Were Dancing. Two years later the marriage failed but Ava's career continued and after small parts in several films, she has been steadily increasing her reputation in leading roles in such films as She Went to the Races and Whistle Stop. She was born in Smithfield, North Carolina.

RICHARD LONG

stepped straight out of a school play to film fame, when he was chosen to play the part of Claudette Colbert's son in Tomorrow is Forever, and followed it with roles in The Stranger and The Dark Mirror. He was born in Chicago on December 17th, 1927, the son of a commercial artist. Brown-haired and blue-eyed, he stands six feet and has a delightful speaking voice and an attractive smile.
ONCE they were just film cowboys. They rode their horses, shot their guns, fought with their fists. But they have since won their spurs in the dramatic field. They belong to a small, select group of stars who rode to fame on a horse, and got out of the saddle to act. Westerns have grown up with the rest of the film industry, and the Western film has come a long way since the old days when cowboys and Indians on the film set all the small boys whooping round the garden with chickens' tail feathers bedecking their heads. The transformation started back in the silent days. William S. Hart, the "good bad man" was the first to lift the Western hero from a stereotyped character to a man who had human failings as well as heroic virtues. His part as Wild Bill Hickok, one of the greatest sheriffs of the West, was perhaps his greatest role, and the same part gave a Western star of today the chance he wanted. He is William Elliott. Although he was born on the ranch which his pioneer grandfather had wrested from virgin soil, and knew all the tricks of riding, roping, shooting
and bronco-busting, he started off on the screen, as Gordon Elliott, in society dramas. But he yearned for Westerns and finally reached them when he was given the leading role in a film about the life of Wild Bill Hickok—and became "Wild Bill Elliott." Now he is William Elliott and there's drama and romance as well as hell-for-leather riding and action in his films. In Old Sacramento and The Plainsman and the Lady led the way.

Gary Cooper is another famous star who rose to fame in a Western—a rather unusual Western, since it starred Ronald Colman and Vilma Banky. It was The Winning of Barbara Worth. And though he has played everything from comedy to tragedy since then, every so often he puts on his ten-gallon hat and his riding boots and spurs and gets into the saddle again.

There's something about Westerns—John Wayne is another who made his name in them, and grew out of them. But he, too, likes a good Western drama to star in, and his latest is The Angel and the Badman.
When you are at the pictures it is fun to play the game of talent spotting. You pick out the newcomers and forecast to yourself which of them are the stars of tomorrow. In these pages we give you a number of newcomers to the screen; some of them have already achieved stardom but will they retain their lofty pedestal? Had Guy Madison not gone to Hollywood for a weekend leave when he was in the Navy, he might not be a screen actor to-day. He attended a radio broadcast at which a film executive was also present. The executive invited Guy to the studio and the result was that on his next long leave he played in the film Since You Went Away. His next film was Till the End of Time. Born in Bakersfield, California on January 19th, 1922, he has blond hair and is six feet one inch in height.

Before she commenced screen work Doris Houck danced her way across the Southern States of America. She had try-out roles in Westerns, and then after small speaking parts in feature films, played in The Man Who Dared and Lullaby of Broadway. She is a first class tennis player, swimmer, fencer and horseback rider.

Frances Ramsden made her screen debut in The Sin of Harold Diddlebock, the first film Harold Lloyd had made for seven years. A model in New York, she had had no previous acting experience whatsoever. She was discovered by Preston Sturges, the director of the film.
Craig Stevens.

Craig Stevens' early ambition was to be a dentist but after a little practical dental experience he decided he would rather be an actor. A film agent saw him in a stock company and told him he ought to make good in Hollywood. Craig went there and a long term contract with Warner Bros. was the result. His films include Roughly Speaking, God is My Co-Pilot, Too Young to Know. Born on July 8th, 1918 in Liberty, Missouri, he has brown hair and blue-green eyes. Is six feet two. Married to Alexis Smith.

Jane Russell.

Jane Russell studied drama at the schools of Maria Ouspenskaya and Max Reinhardt, but her father's death caused her to give up her training, and she worked as a photographers' model, and a doctor's receptionist. Her photograph was brought to the notice of Howard Hughes who starred her in The Outlaw. Brown-haired, brown-eyed, she is five feet seven inches in height.

Catherine McLeod.

Catherine McLeod had not thought of an acting career until she was a theatre cashier during the presentation of a play starring Tallulah Bankhead. Watching the famous actress she decided to study dramatics. She joined a Little Theatre Group. After two small roles in films, was considered in conjunction with some of Hollywood's top name stars for the feminine lead in Concerto, and won! Born in Santa Monica, California, Catherine is an expert swimmer and talented pianist.
ESTHER FERNANDEZ started as a film extra at thirteen. Later became a stenographer, then a model, but returned to films, becoming a dramatic star of Mexico. Went to Hollywood and made Two Years Before the Mast.

MARISSA O'BRIEN is the aunt of little Margaret O'Brien, and appears with her niece in Tenth Avenue Angel. Was a dancer on the stage.

When given the romantic lead in Concerto WILLIAM CARTER'S only previous screen role had been in My Kingdom For a Cook. Born in Liverpool, he was educated in Great Britain and America.

Hailed as an important screen find is six-foot-two BURT LANCASTER who made his bow in The Killers. One time circus acrobat.

DOUGLAS DICK was in a Broadway theatrical agent's office looking for a job when he was "discovered" for the screen and handed a role in The Searching Wind. Six feet tall, he has light brown hair and blue-green eyes.

To make his screen debut opposite none other than Greer Garson in A Woman of My Own was the honour conferred on RICHARD HART, young stage actor.

Daughter of a famous model, RHONDA FLEMING was herself posing for artists and photographers at the age of fifteen. Born in Los Angeles on August 10th, 1923, she has red hair and green eyes.
VIVECA LINDFORS is a new star from Sweden. She went to Hollywood in 1946 under contract to Warner Brothers, and her first film was *Night Unto Night*.

Before making his screen debut as father and son in *To Each His Own*, JOHN LUND was a broadcaster, radio script writer and Broadway stage actor.

You may have seen NINA VALE with Dick Powell in *Cornered*, or with Richard Dix in *Mysterious Intruder*.

Although born in Los Angeles, NANCY GUILD had no screen ambitions until her photograph appeared in a magazine. Her films are *Somewhere in the Night* and *The High Window*. Has light brown hair, blue eyes.

Fair-haired, brown-eyed INGRID FORREST is a starlet under contract to Two Cities. Had a small part in *Cesar and Cleopatra*, and was then given roles in *School For Secrets* and *Hungry Hill*. She was born in London of Swedish parents.

Born in New York on December 9th, 1916, KIRK DOUGLAS is blond and green-eyed, and six feet tall. Came from the Broadway stage to play in the film *The Strange Love of Martha Ivers*.

MICHAEL DENISON made his stage debut in an amateur show as a bereaved mother! Married to Dulcie Gray.
One of the most promising of Sydney Box's Company of Youth players, JANE HYLTON played a few minor screen roles under the name of Gwen Clark—when she appeared in Jassy and Dear Murderer it was decided to change her name. Has light brown hair and grey eyes. Was born in July 1927. B.B.C. listeners know her as one of the Robinson family.

JAMES CARDWELL was a book-keeper who spent his evenings acting with a local Little Theatre company. Given a screen test he went to Hollywood to make his debut in The Sullivans. Later films include The Shanghai Cobra, Canyon Passage. Black-haired, brown-eyed and six feet tall.

Producer Howard Hughes wanted an unknown for the role of Billy the Kid, the Old West's most notorious "bad man" for his film The Outlaw, and his choice fell on JACK BUETEL.

MARTHA STEWART was a singer with various bands, then went into radio and television work before a 20th Century-Fox talent scout discovered her and signed her to a contract. Martha who is petite, titian-haired, and blue-eyed was born in Bardwell, Kentucky on October 7th, 1922.

Among the films in which CHARLES GORDON has played are Road to Alcatraz, Captain Tugboat Annie, Swamp Fire.

Blonde, blue-eyed and tall, KATHLEEN BYRON was born in London in 1922. In 1939 she started her training at the Old Vic. Her first screen appearance was in The Young Mr. Pitt, and her big chance came in The Silver Fleet followed by A Matter of Life and Death.

Titian-haired JAYNE MEADOWS made her screen debut as the second feminine lead with Katharine Hepburn and Robert Taylor in Undercurrent. Born in Wu Chang, China, and educated in England, France and the Orient, she can speak six languages fluently. Before going to Hollywood was a model and also played leading roles in Broadway stage successes.
Kay Kendall.

Sid Caesar as he appeared in "Tars and Spars."

Joanne Dru.

Coulter Irwin.

MARINA KOSHEZ, daughter of opera star, Nina Koshetz, was born in Moscow, then spent her early years in Paris before going to the United States with her mother. Under contract to Metro-Goldwyn-Mayer, her films have included No Leave No Love and Holiday in Mexico.


New film comedian, SID CAESAR, was born in Yonkers, New York, has brown hair, hazel eyes and is six feet tall. Was a saxophone player. He was in the U.S. Coast Guard when Tars and Spars, the Coast Guard show, was produced and became an important member of the cast. When it was decided to make a film version, it was a foregone conclusion that Sid, who had had audiences yelling with laughter wherever the show had been presented, would be in it.

In the Sid Field film, London Town, there was a new star—KAY KENDALL. Prior to that she had only played small parts in four pictures. She is a granddaughter of the famous Marie Kendall, beloved of Edwardian audiences, and her father and sister are also on the stage. She studied ballet for six years under Lydia Kyasht.

A visit to a film studio to see her husband, Dick Haymes, led to JOANNE DRU getting a screen career of her own. A producer saw her, gave her a screen test and the feminine lead in Abe's Irish Rose. Born in West Virginia, she is a former model.

Famous for his delightful screen characterisations and also as the composer of "Stardust," HOAGY CARMICHAEL studied for the bar, but after trying law for two years he decided that he would rather play the piano. Born in Bloomington, Indiana on November 22nd, his real name is Hoagland Carmichael.

DOROTHY MALONE who came to England for the first Film Command Performance, was born in Chicago, Illinois on January 30th, 1925. Discovered for the screen when taking part in a college play, she had her first chance at a dramatic role in The Big Sleep. This was followed by Janie Gets Married and Night and Day.
A new star is MAXWELL REED who played the leading role of Fergus Macrae in the Sydney Box production of *The Brothers*. He is six feet three inches tall.

ANNE MARIE BLANC who made her British screen debut in *White Cradle Inn* with Michael Rennie, Madeleine Carroll and Ian Hunter, has long been recognised as one of Switzerland’s leading stage personalities. She has also played in many continental films, notably *Marie Louise* and *That Is Not the Way to Die*. Born in Vevey, Lake Geneva, she is a clever linguist, speaking amongst other languages English, French and German. She is married and has two small sons and lives alternately in an extremely pleasant flat in Zurich and a charming chalet on the shores of Lake Geneva.

PAMELA MATTHEWS was acting as a stand-in at Denham studios when discovered by Director Peter Ustinov and given the leading feminine role in *Top Secret*. Daughter of a London rector, she has chestnut hair, green eyes and is five feet eight inches tall. She worked in Government offices during the war.

Married to a doctor, and the mother of a little daughter, KATHLEEN RYAN was discovered in Dublin by Carol Reed, the producer and director, and given the leading feminine role, opposite James Mason, in *Odd Man Out*. Her second film was *Captain Boycott*. Dublin-born, she was trained at the Abbey and Gate theatres. She is a red-head.

RICARDO MONTALBAN, Mexican star, made his American film debut as the twin brother of Esther Williams in *Fiesta*. Although born in Mexico he speaks perfect English, having been educated in Los Angeles.

An Australian, JOHN MCCALLUM is the son of a well known theatre owner in Brisbane. He was educated in England and played in repertory here. In his own country he has produced and acted in plays and done broadcasting work. He had decided to go to Hollywood, when he was invited to play in the British film *The Root of All Evil*. He also played in the screen version of a Sheila Kaye-Smith novel.

Pamela Matthews.

Maxwell Reed as he appeared in "The Brothers."

Ricardo Montalban.

Left : Kathleen Ryan.

Top circle : Anne Marie Blanc.

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BEVERLY TYLER who played the romantic lead opposite Tom Drake in *The Green Years* owes her career to the fact that she walked into Metro-Goldwyn-Mayer’s New York offices and asked if somebody would listen to her sing! This green-eyed, titian-haired miss was a soloist in a church.

Newcomer ANDREW CRAWFORD got his first big screen role as Willy MacFarish in *The Brothers*, based on a novel by L.A.G. Strong.

In consequence of the part she played in a film entitled *Frenzy* in her native Sweden, MAI ZETTERLING was brought to England to star in *Frieda* at the Ealing studios. Young Irish actor, DERMOT WALSH was playing on the stage in Dublin when a friend suggested that he ought to try his luck in British films. A chance to bring over two horses brought him to England, and he managed to get a screen test. He played a small role in *Bedelia*, that of Margaret Lockwood’s chauffeur. After his part in *Hungry Hill* he was given a leading role in *Jassy*.

Britain’s first South American film star is BIBI FERREIRA. Born on June 1st, 1922 in Rio de Janeiro, she was the acknowledged Queen of the Brazilian theatre, having run her own company for two years, when she was chosen to co-star with Sabu in *Green Days and Blue Days*. Her father is an actor, her mother a ballerina. Before becoming an actress she too was a ballerina. Her real name is Abigail Izquierdo Ferreira. She has dark brown eyes, black hair, and is five feet two inches in height.

Australian born CHIPS RAFFERTY came to England for the premiere of Michael Balcon’s first Australian picture *The Overlanders*, in which he starred and also to appear in *The Loves of Joanna Godden*, having a long-term contract with Ealing Studios. Born on March 26th, 1909 he has crowded a great deal into his life, having had more than twenty different jobs before he turned to acting. Amongst other things he was a miner, a fisherman, a journalist, an artist, a sailor, a milk bar and confectionery shop owner. He is exceptionally tall—six inches over six feet!
Kenneth Griffith.

Left : Lisette Verea. In circle : Diana Dors.

LISETTE VEREA, Rumanian actress-singer, starred with the Marx brothers in A Night in Casablanca.

KENNETH GRIFFITH, a young Welsh actor, played the role of Archie, the blackmailer, in The Shop at Sly Corner on stage, screen and radio.

JEAN MORRISON, discovered by Norma Shearer, made her screen debut with Van Johnson in The Romance of Rosy Ridge.

CATHY O’DONNELL hails from Alabama. Bored with being a secretary she made her screen debut in The Best Years of Our Lives.

DIANA DORS of Swindon, came to the screen in The Shop at Sly Corner.

SHAUN NOBLE has been a clerk, travelling salesman, Merchant Navy seaman and engineering apprentice. His film work includes Black Narcissus.

BRIAN NISSEN, born in Wimbledon, has played on stage, screen and radio.

ZENA MARSHALL was born in Africa on January 1st, 1926. Before Hungry Hill had a small part in Caesar and Cleopatra.

PATRICK HOLT, a distant relative of the great Mrs. Siddons, had a small "cameo" part in Hungry Hill.

SEAMUS LOCKE who also played in Hungry Hill, is an Irishman from the Abbey Theatre, Dublin.
Supper time at St. Steve's

10 schoolboys are having a fine supper—but somebody has hidden their lovely hot cocoa. Can you find the missing 10 cups of cocoa?

CADBURY'S
BOURNVILLE COCOA
Tastes like chocolate