Gary Cooper and Marion Davies

Gary is in great demand as a lover these days and he has a big opportunity in Spy 13, a colourful story of the American Civil War, in which he plays opposite Marion Davies. It is a pleasant change, too, to see Marion once again in a romantic part.
BRITAIN NEEDS NO "QUOTA BULWARKS"

WHEN Britain a few years back was struggling to regain the position in the film world, which some people are apt to forget she held before the War, the quota system was introduced to help her against the weight of money and experience which America had accumulated during the war period.

It was at best a makeshift and led to various abuses in that there was no quality clause, so that American companies could take any old junk that came along to fulfil their necessary quota commitments.

Unfortunately, it was not so easy for the exhibitor. He had to show a percentage of British pictures and quality obviously was a matter of the utmost importance to him.

It was during this early period of recovery that British films began to get a none too enviable name for themselves. In many cases people stayed away when they were billed.

On the other hand, the quota did give breathing space and a chance to British concerns to whom quality did mean something and it has helped them to build up the fast-growing reputation they now possess.

Now that the British trade is firmly re-established on its feet and gaining international esteem, the quota requirements are rendered unnecessary; indeed, more than that they are likely to prove a restraining influence in the upward trend of entertainment and quality values for American companies still have to put out a certain number and there is no reason or indication to expect that they will be particular about the class or grade of film they handle.

Exhibitors are now showing far more than the seventeen and a half per cent. required by the Quota Act, and they are not screening them because they have to, but because audiences are asking for them; their success is registered at the box office.

I am not only talking of the outstanding productions such as The Private Life of Henry VIII, Channel Crossing, Catherine the Great, The Constant Nymph, and Jew Suss, but of what may aptly be termed the "bread and butter" pictures which go to make up the ordinary programme.

The Ralph Lynn-Tom Walls comedies still continue on their triumphant course. They present a type of comedy which is essentially English and appeals strongly to the English mentality.

American comedies may contain vastly more wisecracks and their action may be speeded up considerably more, but their appeal to the British sense of humour is not, I venture to think, nearly so strong.

(Continued on page 8)
Again, how many American stars nowadays can prove so powerful a magnet to the box office as our own Jack Hulbert or Cicely Courtneidge.

I am not saying their productions reach the same level of technical excellence as some of their foreign rivals, but I do believe they are giving you, the public, what it wants, and that the quality has improved immeasurably.

In the broad slapstick vein, Leslie Fuller has a vast following and in this direction, too, in ingenuity of idea and presentation of the particular type of comedy he represents, the advance is distinct and encouraging.

There is, too, a tendency to introduce British atmosphere and characters on to our screens—a thing which the public has been demanding for a long time.

The Song of the Plough—not a great film, certainly—was a step in the right direction. Its camera work in the English countryside was noteworthy and while it could well have had a much better story, it did strive to deal with the problem of the farmer in this country.

Other industries in this country could with advantage be afforded the same treatment and make highly interesting backgrounds for stories dealing with our own people.

Sorrell and Son, again a typically British conception, was originally made in the silent version in America. It is another sign of the times and of the march forward of British products that for the talkie version H. B. Warner should play his former rôle in this country.

Indeed, it is one of the signs which definitely justify our optimism for the future—this influx of well-known artists to our studios. Certainly we have had some which only came because they looked upon it as a chance to get a big salary when they could no longer demand it in their own country, but the majority are still at the height of their fame and they would not be here if they did not think our technicians and studios could do them justice.

Douglas Fairbanks, jun., I feel sure, would be the first to admit that he achieved one of his greatest performances here as Peter in Catherine the Great.

Conrad Veidt, the famous German star of the silent days, has built up a tremendous reputation much greater than he had before, by making films in this country.

With Elizabeth Bergner, who has been hailed as the German Sarah Bernhardt, already here, Maurice Chevalier coming over, and our own Charles Laughton exciting critics and public alike to unstinted admiration, the future looks rosy enough.

The fact, too, that George Arliss now his American contract has terminated, has come here to appear in a wholly British production Wellington, is another landmark.

George Arliss is, of course, an Englishman, but he has been in American films so long that one is apt to forget it.

He brings with him not only talent, but prestige; for he is one of the most respected as well as one of the cleverest character actors on the screen.
As I am a very active person, I am never comfortable in fussy clothes. Severe plainness is better for my needs.

I always try to select just such clothes that will give freedom in active out-door pursuits and yet do not appear too severe or masculine.

Moreover, I like my clothes to fit snugly, and I even have heavy weights sewn in the hemlines of my dresses to achieve the svelte body line.

I like hats that can be pulled on and off without the aid of a mirror. I wear berets in the daytime. Soft hats, that shape to the head, I reserve for more formal wear.

I have never owned a pair of high-heeled slippers. They are too uncomfortable for walking, and as I prefer to use my own footpower in going around I choose slippers with medium heels. I usually have my slippers made with a grosgrain ribbon bow across the instep. I think it gives a flattering effect to the foot.

In gloves I prefer the sport type of pigskin. For more dressy wear I use the wrist-length chamois gloves, with no trimmings.

Much to my embarrassment, I am a perpetual glove-loser. My right glove has a way of slipping out of my purse, for I never wear it. My left glove always remains safely on my hand.

A favourite pastime of mine is to dress in clothes that bring out—what I like to call "my make-believe." I remember distinctly how this helped me to pass the days when my shopping tours were few and far between. I created different moods by my clothes.

If I wanted to achieve a feeling of wistfulness, I wore blue from head to foot.

Once I assumed the rôle of a misunderstood young lady with such successful results that I found myself showered with attention from people who strove to lift me from my pensive mood.

Another time I became a sorrowing young widow all in black, and I received glances of sympathy from strangers who pictured me as a bereaved young thing.
Is Art, Ageless?

It has been asserted that the average life of the screen star is five years. That is a very dangerous half-truth and depends a great deal on how you interpret the designation “star.”

If you apply it solely to those whose names appear in the biggest of big type before the title of the film in this manner: “Lotta Blurb in Her Passionate Moment,” then I think there is something to be said for the five-year plan, but, on the other hand, if men of the calibre of Lewis Stone and women like Zasu Pitts are included in your stellar category—and they most certainly deserve to be—then the assertion is definitely fallacious.

Why the statement gained such widespread credence is because of the beautiful but dumb dames who have been boosted into prominence and the choice of leading men whose sole asset has been a handsome face and a tailor-made form. The views of Edward Sedgwick, the veteran Universal director, are of particular interest in this connection.

He has been directing pictures since 1917 and has just completed his ninety-fourth production, I'll Tell the World, so he is in a position to speak with a good deal of authority on the subject.

He quite agrees that baby-faced women and “collar ad” men (an apposite Americanism for the aforesaid handsome nonentity) do last about five years—and sometimes only five months.

“However,” he continues, “real actresses and real actors who allow themselves to grow old normally and who cultivate deep, sincere voices and develop real character can go on indefinitely, I believe.

“The main trouble seems to be that once the baby-face or the ‘collar ad’ scores on physical attractiveness, he or she attempts to maintain success on that basis, instead of discarding it as the years roll by and replacing it with a beauty of character.”

To prove his point, Sedgwick cites the success of such players as Billie Burke, who appeared her own age recently in Only Yesterday; Lewis Stone, who twenty-five years ago was one of the handsomest men in Los Angeles; Alice Brady, who once was a beautiful leading woman and is now an outstanding character actress; and the comedian, Slim Summerville, who has always “acted his age.”

“Miss Burke and Miss Brady have been on stage and screen for twenty years. Lewis Stone has been popular for thirty years, and Summerville has been in demand since 1914,” he points out.

He urges those who plan careers on stage or screen not to pay too much attention to physical beauty.

“Personality is the thing that counts,” he says. “There is nothing so pitiful as a beautiful but dumb woman after she reaches the age of thirty-five.

“If a woman at this age has verve and spirit and intelligence, on the other hand, she can hold an audience for any length of time. Witness Pauline Frederick, May Robson, Marie Dressler, and Polly Moran, whose real popularity started after thirty-five.”

Sedgwick, in looking over the present crop of young actresses, predicts a steady climb to theatrical immortality for Margaret Sullavan, now appearing in Little Man, What Now? and Katharine Hepburn who brought the world to her feet in Little Women.

“Both Miss Sullivan and Miss Hepburn can be called attractive without fear of exaggeration,” he says, “but they are not physically beautiful. I sincerely feel that both possess talent.” But to return to the question of the length of stellar life.
It is possible to go on quoting many more who have defied the passage of time for well over the five-year limit.

Mary Pickford, Douglas Fairbanks, Ricardo Cortez, Ramon Navarro, Louise Fazenda, and innumerable character artistes who remember the good old days when a three-reeler was a big feature.

There is always, however, another factor to be taken into consideration in the public's taste which is apt to prove fickle even in the case of an artiste whose ability is beyond question.

I think a case in point is that of Pauline Frederick who certainly reigned for a long time as undisputed queen of drama in the silent days, but whose fame seemed to dwindle in the talkie era in spite of the fact that she was a talented stage actress.

Nor have her powers really diminished in any way except, of course, in the matter of youth and beauty—the personality which Sedgwick insists on is definitely still there.

An example from the stage proves more conclusively than anything else that art is ageless always excepting the caprices of popular favouritism.

I refer to Sarah Bernhardt who, at an advanced age, crippled and ill, could still come on to the stage and hold an audience spellbound.

One wonders how many of the popular darlings of the moment will last in public esteem even half the time the Divine Sarah achieved.

In conclusion, one must differentiate between actors and actresses. The former can still prove romantic lovers well past middle age, whereas the latter do not as a rule prove convincing to the grand passion in middle age. That does not mean that they still cannot be the centre of attraction to those who place acting ability first.

If they learn to grow old gracefully they can still be "stars" in the fuller sense of the expression. That is they can dominate any piece in which they appear and become the focal point of interest on their ability and personality as opposed to their physical beauty and charms.

So let us be really thankful for our Dresslers and our Arlisses, for they, and those of the same calibre, are continually keeping before us the fact that fine acting is the life blood of screen entertainment.

L. C.
HOLLYWOOD is what is known as a "party town."

Next to motion pictures and divorces, indeed, parties are Hollywood's best-known product.

In the studios the stars are driven at high pressure. All work and no play would make them very dull boys and girls.

The solution is "parties."

There are other reasons, of course. Entertaining the right people is important professionally to the folk of filmland. More than one great career has had its beginnings over a glass of champagne and a caviar sandwich at a Hollywood party.

Visiting executives and "big shot" financiers from New York have to be entertained, visiting celebrities and new "discoveries" have to be introduced to the film world, and the launching of new films celebrated.

But most of Hollywood's parties are a result of Hollywood's "party" complex.

Anything in Hollywood is an excuse for a party. I have heard of a feminine star who threw one to celebrate a new dress, and I have been to at least one stellar party to celebrate a new bathroom. The addition of a new member to the family or a new addition to a house both inevitably call for celebrations—and a party.

The acquisition of swimming pools or tennis courts are always regarded as particularly legitimate excuses.

Now they even hold divorce parties to honour that well-known Hollywood institution in the same way as betrothals.

One of the most memorable of recent years was that of Carole Lombard.

William Powell, the ex-Mr. Lombard, was the guest of honour.

Hollywood parties are, nevertheless, not what they used to be. The days when Gloria Swanson distributed expensive jewellery as favours to the women guests and cuff links to the men are gone, I fear, for ever.

That little party cost Gloria a matter of £5,000—still a Hollywood record. However, it was just a week's salary to her then.

Cecil B. de Mille, the "Bathtub King" director, runs the Swanson pretty close for the title of Hollywood's most lavish party thrower.

Some of his soirées ran well into four figures. The film colony still talks about a week-end festival he once held at Paradise Rancho, when the
guests donned Russian costumes, competed in archery, swimming, and other sports, and drew lots for prizes that ran from the rarest French perfumes to platinum watches.

Marshall Neilan once hired a whole hotel and three orchestras.

Those spectacular excesses, of course, belong to an earlier and more prosperous era of the screen—the time when gold poured into the elegant laps of the stars and, to quote the classic wisecrack, even good pictures made money.

The history of Hollywood parties, as a matter of fact, is very much the history of Hollywood itself.

In the very early days when the "flickers" were just beginning to capture the public imagination and Hollywood was little more than a village, there was an almost rural simplicity about them.

The big whoopee occasion of the week was the Saturday-night "hop" at the Hollywood Hotel—a strictly lemonade and tea affair.

It was with the growth of the films and the coming in of the fabulous film salaries that Hollywood parties really began to acquire the legendary fame now associated with them.

The Arbuckle scandal which, incidentally, had its origin in a party in San Francisco, far removed from Hollywood itself, threw a searchlight on the private life of the film colony, the effect of which is still being felt to-day, but the parties of Pictureland reached their greatest heights of profligacy and splendour in the early twenties—the gay golden age of the screen.

It was then that the Swansons and De Milles broke all the records. Barbara La Marr, of tragic memory, loved to hire a suite of rooms at the exclusive and expensive Ambassador to entertain her "friends."

When she lay dying—her fortune pillfered by the same friends—the late Paul Bern, Good Samaritan of Hollywood, had to pay the expenses of her illness; and, when the time came, with his own ever-open purse, see to it that she was laid to rest as exquisitely as she lived.

To-day, Hollywood has got back to more conservative standards.

The great stream of wealth that once flowed into the pockets of the picture players has dwindled.

The stars, moreover, have learned the lesson provided for them by the Barbara La Marts of the silent screen.

Most of them realise now that, professionally, their life is short and are putting a proportion of their money into the old stellar stockings against the day when the public will no longer form up on the right at the kinema box offices to see them.

However, if parties are less extravagant, there are more of them.

Hollywood's party bill to-day has been variously estimated between £100,000 and £300,000 a year.
Some of the bigger ones still dent stellar bank rolls to the extent of £500 or so an evening.

One popular club I know takes about £20,000 a season—money spent almost entirely on entertainment of members and their friends. Over £15,000 of it is for wine!

It is impossible to keep count of the number of private parties which are thrown on every conceivable occasion, and for every conceivable and inconceivable reason.

The cost of most of them works out at something between £2 and £4 a head, and frequently the guest list runs into the hundreds!

HOSTS and hostesses go to any length to obtain fantastic “stunts” to give novelty to their entertainments.

One of the most popular of these novelties is Vince Barnett, who until he got a “break” in talkies earned a living as a “professional insulter.”

Party givers hire him for the evening at a stiff fee, and disguised as a waiter or introduced as a visiting film expert he proceeds to be rude to the chosen victim.

He once told Norma Shearer at her own party that her house was a disgrace and that a woman’s place was in the home.

On another occasion he told the Warners, the famous producers, that they ought to learn something about making pictures, and he only narrowly escaped massacre when he accused Clark Gable of being a “ham” actor.

Among the more famous of Hollywood’s hosts are the Harold Lloyds, Marion Davies, Constance Bennett, and Theda Bara (the girl who in the silent days was responsible for the addition of the word “vamp” to our dictionaries).

Marion Davies, one of the wealthiest women on the screen, still maintains at her palatial mansion at San Simeon, the old traditions of magnificence.

Invitations to her parties are probably the most sought-after in movieland. She usually has a crowded house at the week-ends, and among the celebrities she has entertained there is George Bernard Shaw.

Lloyd’s parties are more conservative, although they are sometimes run in conjunction with a golf tournament on his private course, at which he gives prizes that run as high as £100.

“Freak” or period parties are the current vogue in filmland. One of the most successful and memorable of recent years was the “Gay Nineties” affair given by the Fredric March’s.

Famous feminine stars impersonated the corseted belles of yesteryear while the sex-appeal kings forgot their dignity and glamour and sported the rakish check suits, high collars, and long coats of their grandfathers.

IT was all such very good fun that the Countess Frasso, another of Hollywood’s most famous social lights, followed it up with an “English 90’s” party.

Jack Oakie won a prize. He turned up in a sweater with the Union Jack blazoned on the front and an advertisement for a well-known English brand of tea on the back.

At another successful gathering the stars impersonated each other—Mary Pickford going as Dolores Del Rio in Bird of Paradise, Carol Lombard as Mae West, and so on.

Tragedy has robbed talkietown of two of its most popular entertainers this year. The late Lilian Tashman rivalled Marion Davies and Mary Pickford for the title of Hollywood’s most important hostess.

Lilian knew her “party politics” and was always regarded as one of the shrewdest diplomats in films. And the late Lew Cody was the perfect host—nobody else could make his corned beef and cabbage parties famous. Constance Bennett, however, has the same flair for doing things differently, and can delight guests with a menu, the high light of which is sausages and sauerkraut.

Elissa Landi is noted for exclusive but charming entertainments, where as like as not you will meet the most important of the visiting literary or musical celebrities.

All Hollywood’s parties are not so decorous as those I have mentioned. But even the wild parties are at least discreet.

Occasionally, news of an “incident” leaks out, but for the most part a strict censorship is maintained.

The film industry, which felt its kingdom shake as a result of the Arbuckle sensation, sees to that.

MALCOLM D. PHILLIPS.
ONE of the most sought after of leading ladies is Madge Evans. Although only twenty-five years old, she is really a "veteran" since she appeared on the screen at the age of six.

"Most of my knowledge of acting," says Madge, "has been taught by men. I believe that every masculine star with whom I have worked has contributed something to my training."

Madge mentioned Ramon Novarro first. She made two pictures with him, Impossible Lover and Son of India.

"Ramon taught me more about charm than any other man. He taught me that with charm and grace any scene can be made effective."

She said that during the production of Impossible Lover she questioned the probability of a certain sequence, and suggested a change that was not agreeable with the director.

"Then Ramon told me a secret. 'Play it,' he said, 'as if it were the most important scene in the world. Put everything you have into it. Tell yourself it's the most beautiful piece of drama ever written, and act it accordingly.'"

"Well," said Madge, "I did, and it became the brightest sequence in the picture."

She has been Robert Montgomery's leading woman in three pictures—Lovers Courageous, Hell Below, and Fugitive Lovers.

"I learned much about the light touch from Bob," Madge said. "It is natural with him. He employs it with suavity and grace."

Madge cited an instance. When Lovers Courageous was being filmed she said she was afraid that parts of the story were too sentimental.

"But Bob's acting circumvented this," she said. "At just the right time, he would make a gesture, or a funny little expression which would lighten the emotional burden and distract the audience."

Otto Kruger's chief charm for Madge is his voice. They played together in Beauty for Sale. Madge believes Kruger has more romantic appeal in his voice than any other man on the screen.

"The thrilling quality of his voice almost hypnotises one into submission. In a love scene, when you're in a man's arms, you can't be thrilled by the expression on his face or the light in his eyes—because you can't see them. Your head is probably buried in his shoulder. But you can hear! And to hear Kruger's voice is hearing the voice of all emotion."

Madge named James Cagney next as a contributor to her dramatic education.

"Jim is a master at the art of pantomime. From him I learned the use of my hands for expression. Jim has developed the art to such an extent that words sometimes seem superfluous."

There is one thing which all these stars have, but which Lowell Sherman, in Madge's opinion, has more of—the art of timing.

"At least, I learned it from him," she said, "when we made The Greeks Had a Word For It. There were some excruciatingly funny lines in the picture, but on seeing the rushes each day I noticed that Lowell had somehow timed his lines so that laughter would never break in on dialogue."

"Yes, these men are fine actors," she concluded, "and I shall never cease being grateful to them for what they taught me."
James Cagney
In a reflective mood. Is he wondering why he is nearly always cast as a “hard-boiled guy”? He proved in *Footlight Parade* that “socking” women is not his only qualification, and that he has a versatility unsuspected by his admirers.
Mary Carlisle

Makes herself doubly attractive. It is a pity you cannot get the colour of those blue eyes. She has every reason to be happy since she is considered one of the talented young actresses for whom Hollywood is always ready to provide a part in a film.
who have popular Clive Brook.

They have made us wonder why we do not keep more talent at home. Clive has long been an established favourite and has won his reputation in countless films. Perhaps the part that will always be remembered is his lead in...
Pat Paterson

*Cavalcade.* Pat won acclaim in her first Hollywood film, *Bottoms Up.* She is a Bradford girl who made a success in pantomime at the age of ten and now at twenty-one she can look back on a long list of stage and screen triumphs.
Diana Wynyard
One of Britain's gifts to Hollywood and to the screen. She made a reputation on the stage before being cast for the coveted leading rôle in Cavalcade. Since then she has graced many films and is as popular and as charming as she is talented.
In the following pages is the fascinating story of how a "super" talking picture is made. The processes are not as simple as one would imagine. The final result thrown on the screen of the cinema has not been achieved without much labour and skill. Read this, and you will give your applause and appreciation to those who toil for your entertainment.

In making a big movie is much like building a skyscraper. Essentially, the technique of producing a super movie is the same as the technique of producing a programme picture. The difference lies in "more of it." There are more players, settings, technicians. The work involved is much greater.

The chief thing to remember in considering the making of a movie is a further comparison with construction work. In each case the actual building is preceded by the work of many divisions of labour and talent.

And, as in the building of a skyscraper, there are budgets of time, space, and money in the making of a movie. The bigger the movie, the longer it takes to make, the more room it takes on sets and stages in the studio and the more
money it costs for stars and other personnel.

What follows represents an attempt to explain concisely and comprehensively the way a motion-picture studio goes about making a big feature, so that those who know only what is shown on the screen will have an idea of what went behind the hour or two of entertainment they got at the movies.

For the purpose of a concrete example, let us take the film *The Wonder Bar*.

The first step in making a motion picture is the story. A studio scouts the world to get its stories. Published works, fiction and fact, plays and original stories, by studio writers, professional and amateur authors, are the sources of what finally becomes the scenario, or the "shooting script" from which the picture is actually filmed.

In order to cover all the sources of material, a studio maintains a reading and a writing staff. The readers always look for something new and interesting. They report on the material they read. The department head approves or disapproves of their judgment. If he approves a story, he confers with his superiors, who also must pass it.

The reading staff operates, of course, for the consideration of those stories and ideas not produced in the studio itself. The scenario staff is composed of writers who had proved their originality and knowledge of motion-picture material to the extent that they are able to turn out screen stories in studio offices.

In addition to producing plots the scenario staff also gives what is known as "screen treatment" to the works purchased from outside by the studio. They interpret the purchased material in terms of the screen, write dialogue and weave the story.

In the case of *The Wonder Bar*, Warner Bros. First National had the opportunity of seeing it as it was produced in New York on the stage. The story scouts saw its possibilities and reported to the studios.

It starred Al Jolson then, too. When negotiations for its purchase had been completed, Earl Baldwin, one of the studio's most experienced and talented scenario writers, was assigned to write the "screen treatment."

Baldwin wrote a preliminary script, including dialogue and stage directions. He then conferred with the story editor, Lloyd Bacon, the director, Sid Hickox, the cameraman, and Jolson, whose experience with, and knowledge of, the original play made him valuable as a consultant.

These men offered ideas and suggestions for change and improvement. Baldwin noted everything and revised his first scenario until he had the "shooting script," which served as the actual basis for the production as it appears on the screen.

The "shooting script" as it emerges from the scenarist's typewriter is the "Directions for Making" a movie. It gives the players their lines, cuts their work for director and cameramen and all other departments involved in bringing such a film as *The Wonder Bar* to completion.

The "shooting script" is finished, but movies do not make themselves, so the various departments get busy. Until the actual shooting begins, all of the departments have definite jobs to do and a definite time in which to do them.

One of the most important jobs, from the standpoint of public and producer, is casting, or choosing the players for the picture.

Casting is in the hands of a "casting director" who is responsible to the studio heads and makes his suggestions about players to them in conference. He must know many things and the first thing he does before bringing his specialized knowledge into use is to read the "shooting script." In that way he learns how many stars, principal players, character actors, bit players, and extras are needed.
After reading the shooting script, the casting director makes his suggestions to his superiors. When they approve he begins his task of rounding up the cast. In the case of *The Wonder Bar* the studio knew that Al Jolson would play the same role he created on the stage. All the other parts had to be filled.

One of the casting director's duties is to give screen tests. Even stars of long standing must be given tests for particular parts. These tests involve acting and make-up. Another duty is to know what players are doing and when they can be available for the production.

Casting is not completed, however, with the selection of the people whose names go up in lights. There are innumerable other players to be found, players who may have only one or two lines to speak, some who have nothing to say, some who are "types" and many extras.

After the screen story is written and while the cast of stars is being chosen, the other departments of movie-making are doing their work, too, also from the "shooting script." They work independently at first and then their work is blended in the final job of actually shooting the picture.

The research department is the "things" encyclopaedia of movie-making, as the casting department is the "people" encyclopaedia.

The research department is entrusted with the task of seeing that everything from buttons to bottles is correct. They look up details of costume and custom, past and present. They must know what type of motor-cars are used in Paris, what kind of glasses are used for various wines, what kind of furniture the natives use in Afghanistan, and millions of other details which come up in making pictures.

The art department experts design the sets and the properties. They specify how the carpenters, plasterers, and other craftsmen are to build them. Their plans are begun the moment they receive a "shooting script."

The property department is one of the most extensive in a studio. It is like a storage company in many ways. Furniture of all types and sizes is stored in huge buildings, and it is all catalogued so that the members of the department can find any desired piece on a moment's notice.

The property department is not limited to furniture however, but includes thousands of different articles such as jewellery statues, pottery, pictures, books, automobiles, carriages, almost anything and practically everything. They also work from the shooting script in furnishing rooms and buildings and other types of sets.

While the property department is at work, the craftsmen are busy building the sets which will house the "props." They are the construction detail, composed of carpenters, plasterers, masons, electricians, glaziers, and others who do the same sort of work done on skyscrapers and houses.

The costume department works simultaneously with the others. It has to wait, however, until the cast has been chosen, although its designs may be begun before that.

But when the cast—particularly the feminine part of it—has been chosen, the costume department really begins to work. Clothes are designed and fittings begun. With the approval of its designs, the tailors and seamstresses begin their work of actually turning out the costumes, which, contrary to popular belief, remain the property of the studio and do not belong to the star.

The costume designers must be ex-
perts in every way. They must anticipate the fashion trends before they are actually in evidence.

The location department’s work in motion picture manufacture is geographical. Its experts, with their elaborate systems of local and territorial maps, know where every type of background is available. They know which mansions may be “borrowed” for use in a movie, where some neighbouring farm or mountainside reproduces an appearance of some foreign country.

The make-up department is always busy. It is responsible for the appearance of the players. It develops new cosmetics and tricks of the trade to enhance the attractions of the feminine stars and the men. It must keep abreast of the fashion trend constantly because hairdressing, as well as cosmetics, comes within its departmental work. It creates wigs and new coiffures as well as old faces and different faces.

Music is one of the important representations of talent in a film, comprising not only composition of the music and lyrics, but the orchestral and vocal rendition of the numbers.

Al Dubin and Harry Warren were responsible for The Wonder Bar score. They are the men who wrote the song hits in 42nd Street, Gold Diggers of 1933, and Footlight Parade.

The composers work with the dance director and the stars who will sing their numbers. They consider both, and the public who will sing, whistle, and dance to their words and music.

Although they have offices at the studio, they do most of their song-writing in their homes, on the moment inspiration strikes. In some instances, they can write a hit in an hour. More often it takes days of work, writing and re-writing, until each song is polished and suited for the average singer and musician, as well as the stars of the movie.

When the song writers have finished the musical score for the picture, the music-writing member of the team—Harry Warren, in this case—works on the orchestration with the studio arranger and orchestra director. The songs are then scored for the various orchestras which will play them in the picture.

After the picture is made and the songs have been sung and played and danced to in the different scenes, the orchestra is again used for incidental effects.

The incidental effects are used as musical background for conversation and action and the process of putting them on the film after the scenes are photographed is known as “Duping.”

The music is recorded separately and synchronized with the film, so that the sound track harmonizes with the action.

The spectacular ensemble effects of The Wonder Bar were created by Busby Berkeley.

The dances are begun, very often, before the music is written for the picture; not the actual dances themselves, but the preparations that make
the spectacular effects possible.

Berkeley first of all chooses his beauties. His task is relatively simple since he built up the famous chorus which has been seen in the other recent Warner Bros. First National musical hits. He looked at thousands of girls before he found those who form the nucleus of his present stock company of chorus girls.

Berkeley's requirements for his chorus girls are not merely summed up in the word "beauty." He prefers "personality girls." In addition to beauty they must have distinct personalities and be different from each other.

Once having assembled his group of girls, Berkeley conditions them for the strenuous dancing that is to follow. He puts them on a regular athletic training routine as to diet, hours, exercise, and routine. The discipline is not too rigorous, but sufficiently regular to get them in good condition and keep them so.

The chorus girls are kept together on the sets when they are working in a musical picture.

They are brought to the studio in buses in the morning and taken home the same way at night. They have their own large tables in the studio restaurant, over which Berkeley and a dietician preside.

While the dance director is rehearsing his chorus girls and the various departments are making ready for the actual filming of the picture, the stars and principal players are learning their lines and action.

The methods of doing this vary with director and players. In the case of The Wonder Bar the director was Lloyd Bacon.

Bacon's rehearsal methods are comparatively simple. He asks that each player memorize the lines and cues he will have in the picture. He has them learn their parts by scenes, notifying them two or three days in advance as to which sequence is next to be filmed. In this way he does not tax them with too many lines of dialogue and directions for action, eliminating the possibility of costly errors later on when actual shooting has begun.

When the players have learned their lines for their respective scenes, Bacon proceeds to teach them their "business," or how he desires them to interpret their roles. He does, however, leave most of such matters to them, as he maintains that expert performers need little direction.

Bacon rehearses each scene separately, on the actual set to be used, if possible, so that the players will be completely familiar with the "props" and background when the cameras begin grinding. At the same time, director and players discuss best methods of interpretation. Bacon believes that such discussions increase the familiarity with the story and heighten the players' enthusiasm.

The stars' own methods of learning their parts vary with the individuals. Some, known as quick "studies," read their lines only two or three times and know them. Others must repeat their lines over and over again. Still others wait until just before shooting to study their roles and promptly forget them as soon as the action is over.

There are dress rehearsals in picture-making as well as in play producing. The players, when called for a certain scene, appear in their costumes and are put through their paces after everything else is made ready and before the cameras and microphones are opened for use.

After doing their parts until the director is satisfied that they are performing as they should, he begins the shooting. Sometimes there may be just one rehearsal before the cameras begin turning over. Other times, there may be a dozen.

Preceded by weeks of work on the part of the story and dance directors, the players, departments and sub-departments, the picture is finally ready to shoot.

The studio superintendent has conferred with all parties responsible for production and has worked out with them a shooting schedule, which may take the last sequence of the picture first but which, in any case, routes the work so that it may be done most efficiently.

The sets have been built, the choruses and orchestras trained, the players rehearsed, everything is ready for the call of "Camera! Action!"

The boss of the set is the director. He must oversee all the details of production, acting, recording, both sight and sound, background, costumes, etc.

He is, to come back to the skyscraper comparison, the construction superintendent; he must himself be sufficiently expert to know whether the work of the co-operating departments is up to the necessary standard.

Director and cameraman work together on the set. The director must himself be able to visualize the scenes through the camera eye so that he can convey to the photographer just what he wants. Both must be experts and inventors. Each has his assistants who carry out orders.

The qualifications for directorial work are so numerous and inclusive that they may be summed up in the statement that "A director must know everything about making movies."

The cameraman, with whom the director works and who is responsible for the celluloid recording of each scene, must know a myriad of facts about lighting, angles, and tricks of the trade. He must be extremely accurate and effective.

Under the watchful eyes of the director and his assistants work the representatives of the departments which participate in the pre-shooting stages as well. All of these departmental representatives
have specific duties to perform on the sets before, during and after the "takes."

Electricians wire for sound, photography, and lighting. They watch all the details involved in furnishing the energy for the machinery. Many of them work in the rafters, on the catwalks, above the huge sound stages on which the sets are built. During the time the cameras are turning over, the electricians, as well as the other workers, are quiet and stand by.

When the cameras stop grinding they change lights and microphones to improve the former set-up or change the effect, according to the desire of the director.

The sound men are those who operate the dials record the speech of the players and the sounds of the action. They are able, through expert manipulation, to improve sounds and speech. They must know the technical end of recording and must be able to detect foreign sounds which may spoil a "take." They report to the director on the "takes," explaining which are good and which spoiled by foreign noises.

"Props" are the men who represent the property department and watch the production of a scene to make sure that their contributions are properly handled. They stand ready to furnish anything which may have been overlooked.

The make-up department also sends its representatives to the scene of the shooting. They are on the sets to see that the star's hairdress is always as it should be. The same system applies to the make-up of the faces. The exertions of each scene result in some damage to the cosmetics worn by the players. It is the duty of the make-up men and women to restore their faces to the stars.

The representatives of the costume department serve a purpose similar to that of the make-up men and women. They are on the set to see that the players' costumes are not damaged. They watch out for rips and tears, lost buttons, split seams and the other accidents which happen to clothing.

One of the most important persons on the set is the script girl who generally sits at the director's elbow and records the various things she sees. She generally makes notes of all details of costumes, furniture and setting, records the actions of the players and hundreds of other details of a scene.

It is the task of the script girl to see that the star does not enter a door with his coat buttoned and leave the room later without any coat at all as can happen because different parts of a scene are filmed at different times.

The script girl is a kind of all-seeing secretary to the director and the players and the cameraman and the other workers on the set.

The stars' stand-ins are on the set, too. These are the doubles of the stars who act as the shock absorbers and stand under the strong, hot lights
while camera angles, microphones, and lights are being adjusted.

The knowledge of the personnel involved in the manufacture of a movie is comparatively explanatory, but a description of a "take" may give a more complete picture of picture-making.

Take an imaginary scene between Al Jolson, Kay Francis, Dolores Del Rio, and Dick Powell. Remember that all the foundation work has been done and all that remains now is a rehearsal of the scene, then the arrangement of the mechanical and technical details and the final shooting.

All the players know their lines. They report to Director Bacon after one of his assistants has rounded them up in dressing-rooms and odd corners of the studio lot. Bacon rehearses the four of them in their lines and is satisfied. He gives the order that the lights, microphones, and cameras be set up with the stand-ins in place of the stars. He has the four stars checked over as to costume and make-up and rehearses the scene once more for luck, while Jolson stands on pins and needles, anxious to record the scene.

Finally, the details on the set are finished and everything is ready. Bacon makes a final check on the set as the players rehearse the scene once before the cameras begin turning. They still know their lines and Bacon gives the order for "Action!" as soon as they have returned to the places from which they will begin the scene.

They get half-way through the scene only to have the sound man stop the action to report that there is a foreign noise interfering with the recording. He traces it down, discovers that it was the beating of the wings of a fly caught in the microphone.

Again, complete silence is ordered. The scene begins again and finally, after two or three more interruptions for one cause or another, the scene is recorded to the satisfaction of director, cameraman, and sound men.

The five minutes of action recorded for that sequence required several hours of preparation. But the day's work is not yet done—the "rushes" have to be seen in the studio projection room.

Before that, the "rushes"—which is the name given to the camera record of the day's work—have to be developed in the laboratory. Then they are scanned by the director, cameraman, studio executives, and players. Things may show up on the screen which were not apparent when the scene was being photographed. If the take was not perfect, a "retake" must be scheduled to eliminate the errors or technical accidents.

Thus, weeks of preparatory work go into the first scene of a movie and those that follow.

The shooting extends over a period of still more weeks so that by the time all the work of actual shooting is done, months have been consumed. But there is more work to be done in the laboratory and cutting-room, by specialists of one type and another.

It will be about another month before the picture is completely finished and ready for the Hollywood pre-view and the world première of the studio's latest effort.
Completion of the camera work didn’t mean that *The Wonder Bar* was finished and ready to be shown in the country’s theatres. There had to be much more work on it.

The director and the musicians carry on their work after the shooting is over, working in the cutting-rooms and laboratories and recording rooms. The director co-operates with the cutters and editors, whose job it is to assemble the thousands of feet of film taken by the cameras in proper sequence. The musicians record the incidental musical effects.

The work in the cutting-rooms is necessary because movies are made out of direct sequence. The scenes are not filmed as they finally appear on the screen, but according to a schedule which is made up to save the most possible time and money. Thus, the first scene of a picture may be the last one filmed. It is the duty of the editors to assemble the film in the sequence originally planned. They receive the film in varying lengths, fifty feet of it, or a hundred and twenty, or three hundred. They pick out the best “takes” and “cut” until the feature is in the required length.

A film like *The Wonder Bar*, however, required many more thousands of feet of film than the average programme picture.

While the cutters and the editor are assembling the footage already recorded by the camera, laboratory specialists and technicians are including the “process” and trick shots without which hardly any picture of to-day is complete. The “process” shots are those, for instance, which show the star against a Paris background, although he is in Hollywood.

Trick shots, which also embrace “process” work, involve the photography of miniatures, novel effects, and a variety of tricks of the cinematic trade.

The “inserts” are also made in the laboratory. “Inserts” are such things as the letters and newspaper headlines which are flashed on the screen for a few moments to carry along the story or to cover a gap in time. If the “insert” is a letter it is written and photographed in the laboratory. If the “insert” is a newspaper front age, the department creates that, too, and photographs it.

While the cutters, editors, and laboratory technicians are at work the music department is also doing its job of “scoring” the picture with incidental music and backgrounds. The incidental music is recorded separately and then attached, as it were, to the individual scenes with which it harmonizes.

The work of the various laboratory workers completed, the cutters and editors make their final revision of the film.

Finally, the film, which went into the cutting room in an apparent hodge-podge of many pieces, emerges as a complete feature, representing the work of hundreds of experts in all fields of art and crafts. From the cutting room it goes to the developing and printing rooms where the prints are made for showing in the theatres.

Even then the picture is not really completed until the studio heads will see it at their theatres.

The institution of the preview is for purposes of gauging a general audience’s reaction to the picture on which the studio bases such high hopes. The procedure is to run off the new picture after the theatre’s regular programme is over.

The audience, of course, stays to see the very newest thing in pictures, and its reaction is studied in various ways. “Reaction cards,” as they are called, are given to the patrons as they leave the theatre. These are penny postcards already addressed to the studio and the reverse side is for comment. Patrons tell briefly what they think of the picture and give the cards to a theatre attendant who drops them in the mail-box.

In addition to the reaction cards, studio representatives get an idea of how the public feels by the applause with which their feature is received.

The effects of the preview last for days, and meanwhile the world première of the picture is planned.

The world première may be held in any spot in the country. Generally, however, the first official public showing of an American film is held in either New York or Los Angeles, possibly in both cities on the same evening. If the première is held in Hollywood, the opening is the occasion for the coming out of hundreds of stars, featured players, directors, and other noted people of the film colony.

Tickets sell at high prices. The ceremonies are broadcast. Thousands of people who couldn’t get tickets or are attracted by the flash and display of the opening, line the sidewalks near the theatre and watch the celebrities as they enter. Huge floodlights illuminate the theatre and the sky. There may be music, too, but, with or without it, the spirit of high carnival, the excitement, suspense, thrills and magnificence exist just the same.

It is a big night for the studio, the players and Hollywood.
From Moscow to Hollywood, via Germany, sums up the career of this star. Her Continental work drew the attention of Sam Goldwyn, the producer. He spent hundreds of thousands of pounds to star her in Lady of the Boulevards.
Hugh Williams

Still another British lead who has been snapped up by the Hollywood talent scouts. One of the best looking and virile juveniles on the British screen he gave fine performances, notably in *Rome Express* and *Sorrell and Son*. His first American picture is *All Men are Enemies*. 
Intended originally as a dancer—she made a stage début as such in New York in 1921—this brilliant artiste soon took to the legitimate stage, and after a distinguished career made her screen début in The Hours Between. Scored an individual success in Lubitsch's brilliant production of Noel Coward's Design for Living. Her latest picture is All of Me.
Elizabeth Allan

She was only seventeen when she made her stage début at the Old Vic. After playing in stock with Ben Greet and appearing in many English productions, including Service for Ladies, she went to Hollywood, where she scored her biggest success, Service. Her latest picture is Java Head, which she made once again in this country.
Clive Brook

He was to have been a barrister, but a break in the family fortunes forced him to earn his own living.

He became a club secretary, and before he was out of his teens had tried his hand at newspaper reporting and short-story writing; he is also no mean violinist. His mother had been an opera singer, and the stage was in his blood, so after the War—in which he gave distinguished service—he took to acting under the eyes of Sir Alfred Butt.

Later, he married his leading lady, Mildred Evelyn.

After two years in British pictures he went to America as a free-lance and became one of the world's most popular leading men.

Binnie Barnes

Few screen actresses can boast such a variety of talents as Hollywood's latest British acquisition. Brought up near Sevenoaks, Kent, she was first a farm hand with a gift for handling horses, which made her determined to be a "vet." She changed her mind and went into a dairy business, controlling a milk round.

Then came a passion for nursing, cured by scrubbing wards.

Stage dancing, chorus work, partnering Tex McLeod as a singer and lasso manipulator, cabaret entertaining, acting in a Charlot revue, and then films followed.

Binnie won international fame in The Private Life of Henry VIII and now she has been captured by Hollywood.
Charles Chaplin

The world's most famous comedian, born at Willesden, once earned thirty shillings a week playing in Fred Karno's "Mumming Birds" on the Falls. He went to America and made his screen debut in a topical picture—a funny little figure who would get in the way of the cameraman. From that day he has never looked back. Starting in Hal Roach shorts, he launched his own short productions, which are too well known to need mention, and gradually made feature films. In the talkie era he has only made one film—*City Lights*.

Anna Sten

The Soviet's sex-appeal queen will probably never live down the story that Samuel Goldwyn spent a million dollars in grooming her for stardom. Anna was born in Kiev, in the south of Russia. Once she worked in a restaurant. Her father was killed in the fighting against the White Army. She reached Moscow and the stage eventually, and after winning a reputation in the theatre became one of the Soviet's first screen players. *Tempest*, made in Germany, won her international recognition and a Hollywood contract. In the film capital Anna lives very simply. She goes to no parties. She dines at an inexpensive little Hungarian restaurant in North Hollywood and drives a small car of cheap make.

Lionel Atwill

Born in Croydon, this British actor has played in everything, from Pinero to Galsworthy and from Shakespeare to Ibsen. He started life as an architect, but developed a fondness for the stage and made his debut in 1906 in *The Walls of Jericho*. In 1915 he visited America in a company headed by Lily Langtry. Later he supported Nazimova and starred in *Debureau*. In 1927 he made two talkies—*The White-faced Fool* and *The Knife*. Since then he has been constantly in demand, especially for sinister rôles.
**Pat Paterson**

Yorkshire’s gift to Hollywood ran away from school at the age of fifteen and arrived in London with a ten-shilling note and stage ambitions. She nearly starved for a time, but finally got a job in a touring company.

For several years she gathered experience in this field.

Then one day she met Paul England, the actor-singer-composer, and he persuaded her to join his broadcasting act, "The Two Pairs."

Her first important screen role was in *The Professional Guest. A few months ago her work was rewarded with a Hollywood contract and after her first American talkie, *Bottoms Up,* she is expected to achieve major stardom.

Pat was born in Bradford, twenty-one years ago. She has fair hair and brown eyes and is only 5 feet tall.

The actress surprised her friends and the film colony by eloping in February this year with Charles Boyer, the famous French actor, who works at the same studio.

Miss Patterson has three hobbies—swimming, tennis, and films.

**Edward G. Robinson**

His initial experience before the camera occurred nine years ago, when he was engaged in a small part in *The Bright Shawl,* starring Richard Barthelmess. He accepted the part, not because he was interested in pictures, but because the company was going to Havana, which the well-known stage actor wanted to see. He managed to play the role he was engaged for, but falling ill, he had to forego the pleasure of the company’s sojourn in Havana. His disappointment was so great that he dismissed any further activity in front of the camera from his mind until the arrival of talkies. Then he was persuaded to go to Hollywood after a brilliant run of success as a Theatre Guild star in particular and a Broadway actor in general, and became famous almost from the day of his appearance in *Little Caesar.* For a time he was bound to gangster roles, but since then he has been given scope for his versatility in a succession of diverse characters.
Edmund Gwenn
Born at Glamorgan in 1875, this brilliant character actor made his first stage appearance at the Public Hall, Tottenham, in Ruggles and Vagabonds. His West End début was at the Globe Theatre in 1899. He has toured the world and has wide experience as a producer. Bernard Shaw chose him personally for the leading rôle in the talkie version of his play, How He Lied to Her Husband. He has scored outstanding successes in Hindle Wakes and The Good Companions, and he makes his presence felt in whatever rôle he appears, however small. His favourite occupation is watching rugby football.

Constance Cummings
Another chorus girl makes good. Connie battled Broadway and won before Samuel Goldwyn saw her and took her to Hollywood to play opposite Ronald Colman. When she got there she was rejected as the wrong type, but Colman persuaded her to stay in films and before long she was the busiest young actress in the studio. She was selected as a Wampas Baby Star for 1931. Connie's mother was a well-known singer, and her father a lawyer. She is a youngest of real intelligence and great personal charm, as all who met her during the time she was making films in England will testify. During her visit she met Benn Levy, the playwright, and now she is Mrs. Benn Levy in private life.

John Boles
Born in Greenville, Texas, Boles went to Austin, the University of Texas, to study languages and sciences. Served in the War and then wanted to go into business. One day, Oscar Seagle, the famous singing teacher from New York heard Boles sing at a charity show, and urged him to study singing. He made Boles his secretary to enable him to pay for the lessons. Later, Boles accompanied him on a trip to France and there met Seagle's own teacher, the famous Jean DeReszke, who persuaded Boles to study with him in France. On returning to America, Boles had a lead in Little Jesse James and then in Kitty's Kisses. While playing in this musical-comedy on Broadway, Gloria Swanson saw him and invited him to play the lead in her picture, Smya. He then obtained a contract with Universal, appearing in The Heart of a Nation, The Last Warning, and Scandal, silent pictures. When talking pictures came along he was loaned for The Desert Song and Rio Rita. Since then, he has shown that he is as good an actor as a singer by his performances in such pictures as Back Street and Only Yesterday. Boles is 6 feet tall, weighs 180 pounds, and has grey-blue eyes and brown hair.
SUPERSTITIONS
of the STARS

Nearly all the film players have their
pet foibles. Here are some of them.

ACTORS are traditionally a superstitious
variety of humanity. Strange preferences
and reluctances testify that the acting
profession is as much addicted to signs and omens
as of yore.

It is safe to say that hardly a player in the Studios
is completely free from some sort of belief in
"signs, omens, dreams, predictions."

Here are some of the superstitions:—

Pat O'Brien always turns his socks inside out
on the day he starts a new picture. He did it
accidentally when he made his screen debut in
_The Front Page_, and has kept it as a superstition
because of his success in that film.

Paul Muni never fails to rub the kinky wool of
a coloured boy, making a wish, regardless of
where he is.

Richard Barthelmess feels that superstition is a
sign of ignorance, and goes out of his way to do
things popularly supposed to bring bad luck. His
luckiest day is the rare "Friday the thirteenth." He
indulges in a sort of reverse superstition.

James Cagney will postpone a train trip if he
has to sleep in an upper berth. He fell out of one
in his vaudeville days, fracturing an ankle, thereby
losing the best contract he had yet had.

Ruby Keeler will not dance before the cameras
in new shoes—an old musical superstition.

Joe E. Brown plays baseball in between pictures
and always sticks his chewing gum on his cap
button before going to bat.

Donald Calthrop is never without his lucky
piece of coal. He puts it into every suit he wears
on and off the set. His reason is that one day a
super asked him to accept a piece of coal for luck.
Not wishing to hurt the man's feelings, he did so.
Next day he received a contract for _Blackmail_, and
he remembered the piece of coal.

During one of Richard Arlen's pictures some-
thing was always happening at the critical moment.
This was too much for Arlen. He got up and
walked three times round his chair.

Ramon Novarro has a tattered bath robe which
he has worn ever since _The Prisoner of Zenda_. He
believes it is lucky.

Cecil B. de Mille favours an old green overcoat
at the start of all his productions.

George Fitzmaurice, the famous director, always
wears a gardenia in his buttonhole.

Janet Gaynor feels that if she ever put her right
shoe on first her luck would vanish.
Mickey Mouse and His Master

Millions of youngsters of every nationality belong to Mickey Mouse Clubs. Children love him, yet he is equally the idol of the highbrows. The royalties on Mickey Mouse toys, books, and novelties bring in almost as much revenue to the Disney studio as the pictures themselves.

Mickey has given command performances for the Royalty of Europe.

The Prince of Wales and the Duke of York have more than once testified to his importance, while President Roosevelt invariably includes him in the White House programmes.

Mickey is incontestably the most popular star among the picture players of Hollywood. His pictures are booked regularly for their private shows. But even the picture players of Hollywood know little of the man who created the world’s most famous cartoon character.

When, the other night, he attended his first big Hollywood party, nobody asked him about Mickey Mouse or his Silly Symphonies. Nobody asked him to play the harp he had brought with him.

Nobody recognised him.

He sat alone in a corner until a journalist friend happened to spot him and effected introductions. The creator of Hollywood’s greatest star was as genuinely thrilled as any schoolgirl might have been to meet Jean Harlow, Wallace Beery, Bebe Daniels, and other famous personalities who were present. And they were just as thrilled to meet him.

Disney, his friends know, as a matter of fact, has purposely avoided the limelight.

He prefers to remain in the background and let Mickey be the sole entity to his public. He confessed to me once that he feels that to push himself forward would be to destroy the illusion of Mickey.

That and the fact that he is, as I think I have mentioned, a rather shy and modest young man, is why he is so seldom seen at the fashionable Hollywood banquets, social gatherings, and premières.

He lives in a little six-room bungalow in a quiet residential Hollywood neighbourhood within five minutes’ walk of his studio.

He is happily married to Lillian Bounds, a girl who used to be one of his staff of artists in the studio, and he told us recently that their chief extravagance up to that time was an electric refrigerator.

Mrs. Disney has since presented him with a baby. He drives a by no means costly car that is over three years old now—ana antique, according to Hollywood standards.

Money interests him little, although he has known struggle and adversity and grinding poverty.

“How does it feel to be rich?” somebody asked him once.

“I don’t know and I don’t care,” he replied. He lets someone else run his accounts (his brother Roy, business manager of the outfit, as a matter of fact); his chief interest is running his studio.

The film colony was amazed the other day when it learned that from his million-pound creation he was drawing the munificent and princely salary of £40 a week!

And that was a “rise.” Until then he had been taking £30. His huge earnings go back into the
studio for the development of his pictures. Last year profits of nearly £200,000 were used in this way.

But for this policy, he points out, it would have been impossible for them to have produced and perfected the Silly Symphonies in colour.

Incidentally, he puts about £4,000 into the making of each of the Mickey Mouse cartoons. That is not taking into account the operative costs of his studios and his staff salaries and other “overhead” expenses.

The Silly Symphonies, of course, run to more, something like £6,000. He makes one of each every month.

Walt Disney was born in Chicago—where the gangsters come from. A natural aptitude for drawing led him to enter the Chicago Art Institute, but the coming of the Great War interrupted his studies and for the twelve months before the Armistice he was driving an ambulance in France.

Kansas City became his home on his return from the front. He bought himself a movie camera and tried for a while to make a living as a “free lance” newsreel reporter.

Then he got a job (at £2 a week) with a commercial art firm which specialised in agricultural advertisements and for some time his artistic efforts were confined to pictures of contented cows and prolific hens.

A modest engagement as a cartoonist on a Kansas City newspaper followed, and Disney was ready to enter the film field again, this time with pen and ink drawings.

The failure of the project did not discourage him from trying again. Only this time he went to the film capital.

With a personal capital of £8, and £100 provided by his brother Roy, he set up in Hollywood’s “Poverty Row.”

I wonder how many people remember the one-reel “Alice” cartoons which were really the beginning of the Disney studio. “Alice” was a real girl whose screen companions were cartoon fairies.

It was tremendously hard work. Disney himself had to make all the thousands of small drawings necessary for this type of film.

Despite the way he slaved to put “Alice” over she never quite captured the public imagination. Nevertheless, the idea of the animated cartoon had caught on and it was with high hopes that the young artist tried his luck with a new character, Oswald the Cat.

Oswald was no earth-shaking success, but it enabled the Disneys to save some £300.

The screenic death of Oswald and the birth of Mickey Mouse, or Mortimer Mouse, as he was originally christened, came about by one of those curious accidents that sometimes happen in the film world.

A business rupture occurred in the relations between the brothers and the firm that was releasing the films to the theatres. Oswald was, therefore, “through” in the jargon of the film world.

Many stories, some of them so romantic that if they are not true they ought to be, have been written about how the artist hit upon the creation of the mouse character.

Disney himself says: “I first got the idea, I suppose, when I was working in Kansas City. The (Continued on page 40)
(Continued from page 39)
girls used to put their lunches in wire waste-paper boxes, and every day the mice would scamper around in them after crumbs.

"I got interested and began collecting a family in an old box. They became very tame and by the time I was ready to turn them loose they just sat there on the floor looking at me. I actually had to chase them away.

"I decided on a mouse for the cartoon, too, because I thought it would make a cute little character. They're tiny, with little feet and long whiskers, and are kind of appealing."

For a long time, however, it looked as if Mickey Mouse would starve for the lack of the price of a piece of cheese.

Disney hawked his new creation round the film offices, but nobody wanted to tie their money to the tail of a black and white mouse. To-day, incidentally, any company would gladly put down one million pounds in hard cash to buy Mickey Mouse.

It was the coming of talkies that marked the turn. Sound provided the scope and outlet for Disney's ingenuity.

One night one of the then unknown Mickey Mouse cartoons was put on as a programme "filler" at a Broadway première. The audience was entranced. By next morning Mickey and his creator were famous.

The Silly Symphonies followed soon after and the rest is too recent history to require recapitulation here.

The Disney studio is to-day one of the most interesting in Hollywood. It is unlike any other in the film city.

You cannot mistake the home of Mickey Mouse. A huge electrical figure of the famous rodent star towers above the building. At the entrance you are greeted by his own coat of arms, with the words "Ickmay Ousemay."

Inside this unique workshop there is a clatter and an air of cheeriness and lack of formality that some of us remember as a part of picture making in the days of the screen's silent greatness, but which has long since departed from the "efficiency expected" and pompously dignified major studios of to-day.

The two hundred or so people—mostly youngsters under twenty-five, incidentally—who are engaged in the production of Mickey Mouse and his stable mates seem to get a tremendous lot of fun out of work.

Disney is "Walt" to most of his staff. He is always ready to discuss new ideas with them.

The memory, incidentally, of two sober-faced and otherwise sane young men madly dancing the tango up and down the studio floor while Disney, in an open-necked shirt and the shaggy wool sweater he always wears and a corps of artists stood by, pad in hand, in order to get the correct body movements has remained an abiding joy to me.

Nevertheless, the studio is the last word in efficiency and modern equipment. It cost something like £40,000 to build.

Disney refuses to let his men work overtime. He keeps a much larger staff on hand than is necessary so that his artists may have plenty of time to play with new ideas.

"We work together informally," he says. "We're not trying to be individualists too much. We all do the job together and I get the credit and they just get the salaries."

"I have about fifty artists and animators. We work out new ideas at lunch often. Some of the men plan the plots, some do the musical backgrounds, and others spend their time hunting for material. I work with them, my time being divided between stores and animation."

Some idea of the work entailed in producing a Mickey Mouse cartoon that takes you less than ten minutes to see on the screen may be gained from the fact that between 15,000 and 20,000 separate drawings alone are necessary to make a single reel. The Three Little Pigs, for instance, took four months to make—longer than Dinner at Eight.

First, as in the case of the Garbo and other bigger epics, a story conference is held. About twenty-five members of the staff and Disney "get together," ideas are talked over and roughly outlined. Then a regulation "script" is written, gags are carefully and thoroughly planned.

Disney himself does all the assignments. One
draughtsman, he knows, is better at animals, another’s speciality is scenery, yet another is an expert on automobiles.

The uncanny synchronisation of the music with the movements of the screen characters is also, of course, carefully planned.

The musical director begins to work out the musical score at the same time as the plot is being formulated.

Perfect synchronisation is secured by mathematical means. Every “frame” of film has to account both for a certain action and also for the music to accompany that action. The rhythm is perfect because it is mechanical.

The artists are divided into three kinds—technically known as the animators, the In-Betweeners, and the Inkers.

The animators sit at two long rows of specially made desks and work by light that streams in through a central glass. They develop the various sequences, but draw only the beginning and end of each action. Their sketches pass to the In-Betweeners who draw the small delicately shaded changes.

This is an important part of the production. Often it takes fifty separate sketches to show Mickey open his mouth. The smoothness of a cartoon, of course, depends mainly on the number of drawings used.

The artists all work with lightweight, transparent paper, placed on an illuminated board. The light paper and illuminated board are necessary because after one drawing has been completed, the second piece of paper is placed right on top of it, so that the artist can vary his drawing just enough to make the movement—say a smile by Minnie—smooth. After the drawings are completed they are turned over to a corps of experts—usually girls—who trace them in ink on celluloid. In the case of the Symphonies the tinting is done at this stage.

Action is photographed by superimposing these transparent drawings over the previously sketched backgrounds which have been placed under a camera.

Photographing the drawings is a monotonous job as each sketch has to be taken separately. A special camera is focussed on to the drawing and exposes one frame each time a button is pressed, the motor drive being worked through a clutch.

There are something like a thousand different drums and noise machines in the studio to supply those “effects” that have proved so amusing to audiences all over the world.

Disney always insists on speaking for his beloved Mickey himself. That absurd strangled, gurgling laugh that is the distinguishing note of one of Mickey’s most popular playmates and the snuffling of Pluto when hot on the trail issue in reality from Pinto Colvig, who was formerly a circus announcer.

Mr. Colvig is responsible for most of the queer sounds that you hear.

The voices of The Three Little Pigs, probably the most widely popular of all the Silly Symphonies, came from two girls and a man, the latter of course being the wise and superior pig who built his house of bricks.

The amazingly accurate detail of and the truth with which the movement of the various animals is portrayed requires much painstaking research, which the “Father” of Mickey Mouse and the Symphonies himself conducts with a thoroughness that would do credit to a great scientist.

There is one inviolable rule at the Disney studio. No living thing may be killed on the place, not even a fly.

The reason is not only humanitarian, although it is mainly due to the cartoonist’s well-known love of the lesser inhabitants of this earth.

I have seen him sprawled, happily but unbearably, on the floor deeply engrossed in the movements of a stray beetle. He spends hours in the Los Angeles Zoo with a small motion-picture camera.

Walt Disney is one of the happiest people I have ever met—certainly one of the happiest people in Hollywood where happiness usually ends where success begins.

“Why shouldn’t I be,” he said. “I’ve achieved the three greatest ambitions of my life at one fell swoop. I always wanted to be an actor, a stage director and artist. Now I’m an actor because whenever Mickey Mouse acts, I’m acting. I’m a director, and I’m an artist.”

M. D. P.

Garbo pays homage—in “Mickey’s Gala Premiere.”
An excellent example of Walt Disney's flight of fancy in the matter of architecture. A scene which is typical of his vivid imagination. Below: A Heath Robinson-like device for egg-collecting from *Fanny Little Bunnies*.

The creator of Mickey Mouse is always at his best when portraying animals—an example from *Birds in Spring*. Right: One of the most amusing combinations of cartoon and melody from *Noah's Ark*. 
RHYTHM in line and tune is well illustrated by this excerpt from The Pied Piper. Below: Probably the most popular of all the famous cartoonist's symphonies, Three Little Pigs.

MPHONY

HERE is charm and a true understanding of child mentality in Lullaby Land while, left, Disney's reproductions of insects always manage to include familiar characteristics—a scene from The Grasshopper and the Ants.
Dolores Del Rio

is credited with Hollywood's most perfect figure. Dolores was born in Durango, Mexico, on August 3, 1905. Later studied singing in Madrid and Paris. Speaks five languages. In 1919 she was presented at the Spanish court.

Later she met her first husband, Jaime del Rio. Entered motion pictures by chance after having met Edwin Carewe, the director. Her first film was Joanna, and her most memorable success in the silent days was What Price Glory?

Most ambitious recent rôle is Madame Du Barry.

George Arliss

Son of a printer and publisher, the "first gentleman of the screen" was born in London in 1868. He began his stage career at the age of eighteen as a "super." In 1921 he went to America—has played there on stage and screen almost exclusively since. He was reluctant at first to appear before the camera, but eventually became enthusiastic. His first screen rôle was in The Devil, followed by The Silent Voice, The Ruling Passion, Disraeli, The Man Who Played God, and The Green Goddess. It was, however, in talkies that he came into his own, because his voice is one of his greatest assets. His appearances in such features as Disraeli and The House of Rothschild will always be memorable.

Richard Arlen

Coming from Texas oilfields with 22 dollars in his pocket, Arlen sought film fame. He got employment as a film laboratory worker, and then as an extra, and finally as a bit player in Vengeance of the Deep. His work was so good after this that Paramount gave him a contract. He was cast for the leading rôle in Volcano, but after eight days on the set it was taken from him, and that nearly broke his heart. His wife, Jobyna Ralston, stopped him from leaving pictures, and Arlen fought back and won his outstanding triumph in Wings.
Clarke Gable

His career reads like a novel—started behind the footlights as a “barnstorming” trouper; played everything from villain to hero; did fourteen shows in one week, and received the magnificent salary of $1.30.

Collected enough nickels for the telephone company to go to Los Angeles after his stage career flopped . . . Barely succeeded in “super” job in stage show of Romeo and Juliet—a bit in What Price Glory? and a part with Lionel Barrymore in The Copperhead.

Worked as “extra” one day on set with John Gilbert, who was making The Merry Widow.

His chance came when he was given the rôle of Killer Mears in The Last Mile. Was seen by Lionel Barrymore, who remembered and sent for him.

Given a screen test and suddenly found fame.

Gable is now thirty-three. He is 6 ft. 1 in. tall and has brown hair and grey eyes. Hobbies are riding, golf, swimming, and reading. He has added a racing stable to them this year.

Marion Marsh

Marion’s film career is a Cinderella story that has not yet contrived to catch up with the happy ending.

It really started when John Barrymore, looking for an actress to play Trilby to his Svengali, chose her from sixty candidates.

She gave an excellent account of herself, and before very long she was rushed into stardom in Under Eighteen before either she or the public were ready for it. She has also been handicapped by ill-health.

Miss Marsh has recently been doing splendid work in British studios. Actually, she was born on British soil—Trinidad, on October 17, 1913.

Her baptismal name was Violet Krauth. She went to America when she was ten, attended the famous Hollywood High School, which has produced a number of stars, and entered films through the extra ranks. She had had a small part in Whoopee, but was practically unknown in the studios when Barrymore “discovered” her.
Jean Parker

Jean's career is one of the great romances of the studios. Some time ago, among other school girls, she was chosen to ride on a floral float at a Los Angeles pageant. A producer happened to spot her in a news reel of the event, and she was given a test. She completed her first two pictures while she was still at school. Her “Beth” in Little Women will long be remembered.

The screen's latest Cinderella was born in Montana eighteen years ago, but her family moved to Los Angeles and she grew up almost in the shadows of the studios. Her original ambition was to become an artist; she has great natural talent for painting, and has won several prizes. Her real name is Mae Green, but her friends call her "Robin."

Edward Everett Horton

This brilliant comedian does not come of theatrical stock. His parents were opposed to his going on the stage at all. He made his début while at college in a "silly ass" part. The amateur show was put on in New York for a week, and that decided Horton's future. It was the stage or nothing. He played in light opera and barnstormed from New York to Newfoundland. His first stage success was in Three Weeks and he made a name for himself on the screen as Ruggles in Ruggles of Red Gap, having gone to Hollywood to prospect the possibilities. Now he combines stage and screen work with equal success and popularity.
Katharine Hepburn
Came into prominence in her first picture, *Bill of Divorcement*, and justified the optimism of her supporters by her brilliance in *Little Women*. Considered by many critics as one of the greatest of our screen actresses.
Phillips Holmes went straight from Princetown University to Hollywood and signed a contract on the spot. He has appeared in a large number of pictures, but it was in The Man I Killed that he gained his fullest recognition. His latest productions include Stage Mother and Beauty.
Ann Harding  The artiste whose presence and activity manages to make even an indifferent picture seem good. She was an instantaneous success in her first picture, *Holiday*, and scored her greatest acting success in *The Woman in His House*. She is seen here with Dickie Moore in *Gallant Lady*. 
Nils Asther
One was rather inclined to regard this actor as just a "drawing-room menace," but his brilliant performance in The Bitter Tea of General Yen proved his ability.
MOVIE players who are adored by the public confess that they themselves have heroes of their own.

They know what it is to be the objects of the adoration of a hero-worshipping public, and yet many of them have ambitions some day to meet the object of their interest, to talk with him or her, and (just imagine!) to get an autograph.

Naturally in America, President Roosevelt has many admirers among the film stars. He has earned the plaudits of such celebrities as Mae West, Mary Boland, and Fredric March.

“He has a fighting heart if ever a man had one,” said Miss West.

Mary Boland wants “just five minutes conversation with that man, more than anything else I can imagine.”

Miriam Hopkins leans towards literary tastes.

“Ernest Hemingway is my idea of a modern hero,” she says. “He wrote and held tenaciously to his unique art as a writer until his sincerity and style convinced publishers and the reading public that he had something to say.”

Madame Curie, the discoverer of Radium, is the object of Claudette Colbert’s interest. Miss Colbert admires her compatriot not only for her achievements and contributions to the world of science, but also for her bravery in working with this dangerous element.

Herbert Marshall’s “star” is Lindbergh. “He is my favourite,” says Herbert, “not only as a trail blazer in aviation, but largely because he accomplished the great feat of remaining a human being and ‘being himself’ after a tremendous overdose or personal publicity.”

The unsung scientists—those microbe hunters of laboratory and hospital—are the heroes of Gary Cooper.

“These fellows,” he says, “who don’t give a whoop about wealth and glory and risk their lives as they save thousands from disease and pestilence, seem more heroic to me than all the generals and statesmen in history.”

Charlotte Henry, the Alice of Alice in Wonderland, gets excited every time she thinks of Admiral Byrd, the famous explorer. “He is the one man I’d enjoy meeting,” says Charlotte.
A STRIKING scene from The Scarlet Empress, where Catherine (Marlene Dietrich) is presented to the Empress by her mother.

HISTORY repeats itself on the screen in a rather different manner to the accepted meaning of the term; in another film cycle, in fact. In the silent days history was not drawn on as a basis for pictures to any very large extent, although the big Italian spectacular productions generally found their inspiration in the colourful days of the Roman emperors—Nero, Caberia, and Theodora—are cases in point. Napoleon, too, had an epic all to himself, and Nelson had two productions, with his affair with Lady Hamilton as the motif.

But, generally speaking, while several costume plays were made—such as Robin Hood, The Three Musketeers, and so on—the historical characters were used as a background, as it were, to the romance of fictional or semi-fictional personages.

This new historical cycle which has descended on us, and appears to owe its inception to The Private Life of Henry VIII in which Charles Laughton gave such a brilliant character study, even if at times it did come perilously near burlesque, is altogether different.

Historical characters are taken as the main actors in the romance or drama and the recorded circumstances of their lives are incorporated in the plot.

The question then arises as to how far liberty can be taken with these circumstances and characters.

Some people maintain that if history is to be filmed it should present a faithful picture of the period and the recorded facts; others are all for a wide latitude which will allow of facts being entirely misrepresented and the characters altered to suit the demands of romance.

My own opinion is that the former are right—to an extent. If historical subjects are to be screened they should be produced with due regard to the ascertained facts, and where a character has been familiarised by knowledge and portraits, he or she, should resemble this portrait and the characteristics as nearly as possible. This even holds good with fictional characters who have had a set of attributes known to all and who conjure up in one's mind a definite visual photograph.

For instance, who would stand for a fat Sherlock Holmes bereft of his violin and his cocaine.

Who could bear with a "Scarlet Pimpernel" who had not the lazy indolence concealing the sharp-witted brain and the manners and graces of a characteristic English nobleman as imagined in the more romantic manner?

So I do not think it is too much to ask producers of historical films to pay the strictest heed to
tradition and to circumstances concerning the nature and habits of their central figures.

On the other hand, there is no reason whatever why fictional characters should not be introduced into these surroundings to supply the romance.

After all, it is the glamour of the period and the advantage it has of taking us out of our own somewhat drab world that is one of the greatest assets of the historical picture.

Incidentally, it has the chance of being of great educational value and of giving people an idea of what went to the making of the country in which they live.

Not so long ago the B.B.C. broadcast a play, The Magnificent Charlatan, which was in essence a "debunking" of Christopher Columbus. It was charged with true drama and was definitely gripping, yet it adhered in all respects to ascertained facts both in the building up of the title rôle and the atmosphere.

I thought at the time that here was an excellent subject for the screen—for those who cannot be content with

ONE of the most amusing scenes from Henry VIII—the king's wedding night with Anne of Cleves.

out a happy ending and a love interest it would be perfectly simple to introduce romance in the persons of two fictional characters.

I have referred to this broadcast because, to my mind, it is an excellent example of cultured men of his period.

In Christina the love romance is without foundation and had no more todo with her renunciation of the throne than the man in the moon.

On the other hand, Catherine the Great, in which Douglas Fairbanks, jun., gives his best performance to date and Elizabeth Bergner once again demonstrates what a great artiste she is since the part is not one to which she is entirely suited, has more of the spirit of the truly historical.

Indeed, as a contrast you can take a picture like George Arliss' Voltaire, which seemed to me to fail just because it was not convincing in its historical detail. The same thing applied to the talkie of Abraham Lincoln, which suffered from an excess of sentimental excrescences, whereas the earlier silent version was a fine piece of drama, strong in the very fact that it did not seek to embellish or conceal anything.

Anyway, you will have the chance of deciding what your own feeling to this cycle is, for there are plenty of examples already here or on the way.
Ronald Qalthrop
Born in London, 1888. Is a nephew of the famous dramatist, Dion Boucicault. Well-known stage and screen character actor. Made his stage début at the Comedy Theatre in 1906. His screen experience began in the silent days and he has appeared in many talking pictures, including Blackmail, Atlantic, Murder, The Ghost Train, Rome Express, F.P.1, Orders is Orders, and I Was a Spy. He can be classed as one of the most versatile character actors on the British screen to-day.

Merle Oberon
Tasmania's gift to talkies, and described by so good a judge as Douglas Fairbanks as the most promising star on the screen. First won wide film fame as Anne Boleyn in The Private Life of Henry VIII and followed up that success with The Battle and The Private Life of Don Juan. Merle came to England on holiday, and until a year or two ago had no thought of going on the screen. A friend persuaded her to take a film test for Paramount and it resulted in a small part in Service for Ladies and the five-year contract to Alexander Korda which has since brought her greatness. Has the distinction of being one of the best-dressed actresses on the British screen, is brunette, twenty-two years old, and 5 feet 4 inches tall.

Donald Calthrop
Born in London, 1888. Is a nephew of the famous dramatist, Dion Boucicault. Well-known stage and screen character actor. Made his stage début at the Comedy Theatre in 1906. His screen experience began in the silent days and he has appeared in many talking pictures, including Blackmail, Atlantic, Murder, The Ghost Train, Rome Express, F.P.1, Orders is Orders, and I Was a Spy. He can be classed as one of the most versatile character actors on the British screen to-day.
**Warner Baxter**

With forty-two talking pictures to his credit, Warner Baxter is currently engaged in the leading role of No. 43.

Starting with the memorable *In Old Arizona*, Baxter's star has risen steadily. There never has been a time when he gave other than a performance rated highly by critics and public alike, which is something of a record in itself.

In spite of the constant demand for his services, Baxter has found time to excel at tennis, amateur cookery, bridge, and gardening.

**Constance Bennett**

The screen's £6,000 a week blonde is the brightest star of a famous theatrical family. Richard Bennett is her father; Joan and Barbara Bennett, her sisters. She was born in New York City and educated in exclusive private schools there and in Paris.

Society was cheated of a reigning belle when, shortly after her début, Samuel Goldwyn, film producer, induced her to go to Hollywood and enter pictures.

Her rise to fame was comet-like, but she left the screen at the height of her popularity to marry Phil Plante, a "playboy" millionaire. The marriage was later dissolved.

She returned to pictures shortly after the screen became audible and immediately soared to sensational favour as a star.
comedy composer, Sir Arthur Sullivan. Prefers the screen to stage.
Favourite dish, strawberry shortcake; favourite games, tennis and-bridge.
Formerly married to Carole Lombard. Interested in politics.
Powell recently relinquished a £50,000 a year contract to be a “free lance.”

Betty Stockfeld
Got her first chance in a Charlot revue some years ago when she was called upon at a minute’s notice to understudy Gertrude Lawrence.
She won one of those fame-in-a-night successes and a few weeks later she was playing one of the comedy leads.
Her first attempt at films was not an unqualified success. She went to Hollywood and got herself a small part in What Price Glory?
The expected glory failed to materialise and she returned to England to new successes on the West End stage.
Betty’s first big film hit was in City of Song. Miss Stockfeld possesses the advantage of being multi-lingual and she spends her time between the British and Continental studios.

Ursula Jeans
Ursula was born in Simla, India, on May 5, 1906. Her real name is McMinn. Her career has followed the regular lines.
She came to England for her education and trained herself for stage work at the Royal Academy of Dramatic Art.
She made her stage debut in 1925 and toured the provinces with Owen Nares and Ivor Novello. Many successes on the West End stage followed and she made her film début in the silent days in Quinneys.
Miss Jeans has since worked in both England and Hollywood. She went to America at a moment’s notice to take a part in Cavalcade. Is a typical English beauty, with fair hair and blue eyes.

William Powell
Height, 6 feet; weight, 160 pounds; eyes, blue; hair, dark brown. Nationality, American; born, Pittsburgh. Educated, Central High School in Kansas City, Mo., at American Academy of Dramatic Arts, New York.
Took up acting because he wanted to get married. First stage part was in Rex Beach’s The Ne’er Do-Well. First screen rôle was with John Barrymore in Sherlock Holmes. That was in 1921, and he played the rôle of Morriarty.
Greatest ambition, security of principal; favourite playwright, William Shakespeare; musical-
IT is becoming more difficult to break into the movies.

Not long ago an enthusiastic statistician estimated that the chances of film success were one in ten thousand. The odds are even worse now. The only way to get extra work in Hollywood is to register at the Central Casting Bureau. Recently, it was made impossible for any newcomer to register there.

There are 17,000 extras registered already—three times as many as the studios can ever use.

Only one-half of one per cent. of those who go to Hollywood to embark on film careers ever see the inside of a studio.

Even of those who achieve the hardship and heartbreak of regular crowd work you can count on the fingers of one hand those who reach stardom.

Graham Cutts, the director, selecting bathing belles for a British film.

YOUR CHANCE of GETTING into FILMS

by Wilson D'Arne

In British studios the extra earns a guinea a day—when she is working. The highest-paid extra girl in Hollywood, where the rate is higher, last year earned an average of £8 a week. She has been an extra for six years.

Out of the money has to come fares, probably an agent's commission, and clothes—an expensive item, because an extra has to provide her own wardrobe and her clothes are her most important asset.

That is all rather discouraging, perhaps, but it is the most valuable information I can give to anybody who, impressed by publicity department fiction, is toying with the idea of "going on the films."

(Continued on page 58)
If you are attracted by the glamour and the "easy-money" legend, I would advise you to forget the films.

The aspirant for talkie fame must make up her (or his) mind that to-day there is no easy road to success in the studios and that a screen career means hard study, hard work, hardship, probably poverty and only a gambler's chance of success.

Yes, I know that fortunate young Cinderellas' are constantly "winning fame in a night." The publicity department says so, and the publicity department wouldn't lie to you, would it? Well, not much. I am constantly reading that Jean Harlow was an inexperienced unknown who was suddenly put into Hell's Angels and made a star.

The truth is that she battled for two years as an obscure extra in comedies. Then it was the influence of her friend, Ben Lyon, the star of the picture, that got her the part.

I asked her once if she would pass on the benefit of her experiences. She has been through the mill and her advice should be considered by anyone who is thinking of buying that ticket to the film capital. In brief, it was, firstly, get some professional experience of acting; secondly, arrive in Hollywood with enough money to support you for at least a year; and, thirdly, stay out of the extra ranks if possible, "because very few extras make a living."

I don't think that I can do any better than elaborate that advice.

For those who are still determined to go on the films there are three main ways of going about it:

Left: Jean Harlow had to struggle for success. Right: Alice White was a studio employee.
curt post-card telling you to report at the studio on a certain day and instructing you what to wear.

Hundreds of thousands of girls have tried it—and a handful have achieved stardom.

To-day the ranks of the potential stars are mainly recruited from the theatre.

Talkies have created a demand for stage-acting experience. As Basil Dean, one of Britain's most prominent stage and screen producers, put it to me recently "the days when you could go into a café, pick the prettiest waitress, and make a screen star of her are over."

Nearly all the finest artists in films learned their job in the hard but thorough school of the stock company.

It is a gruelling training ground. It means heavy work, light pay envelopes, uncertainty, ceaseless struggle.

But after it you will at least be equipped to seize your opportunity in films—if and when it comes.

When a hitherto obscure actor or actress makes a name in one picture, the studio people call it a "lucky break." There is always an element of luck in these things, of course, but in nine cases out of ten the player is able to take advantage of the chance only because they have the training.

There remains now the beauty contest route—the most difficult of them all. The record of beauty contest winners in the studio is a mournful one. A few players like Clara Bow, Judy Kelly, and Molly Lamont have made good, but hundreds of them have failed.

The movie moguls periodically set up the clamour for "new faces." It helps to keep the reigning stars in their places and it does not do any harm except to the unfortunate people who believe that they mean it.

They hold "new face" contests, choose somebody who looks like Constance Bennett, and then forget her.

The winners are usually given short-term contracts. The studio in most cases sticks to the letter of the agreement, provides a few bits, and then quietly drops the player. The contract usually stipulates nowadays that the aspiring star must leave Hollywood on its expiration.

A recent "Miss England" told me the other day that when she and other British winners of a world-wide contest arrived in the film city and reported the publicity department had forgotten all about the contest. They were busy on a new "stunt."

Less than a dozen of the three hundred girls who have been taken to Hollywood as a result of contests this year will have a chance of getting into pictures at all,

(Continued on page 60)
according to the casting offices. There seems to be a general belief that the best way to succeed in Hollywood is to get some sort of a job in the studio and then, day by day, put themselves in the way of famous directors and producers.

A few players—like Alice White, who was a script girl, and Dorothy Wilson, who was a stenographer—have actually succeeded in breaking into movies that way.

But there are thousands who never catch a director's eye. One of the successful ones, incidentally, told me that actually she earned more money as a stenographer.

Few stars know the studios better than George Bancroft. I asked him about this route to film fame once.

"Twelve years ago, I remember, there was a pretty girl who secured a position as telephone operator in a major Los Angeles studio," he told me. "She was charming, had beauty of an unusual sort, and was of such a lovable and sweet disposition that many of her friends thought surely she would 'catch on' in Hollywood.

"She tried desperately to get parts in pictures, but failed. However, she got to know scores of famous actresses, actors, and directors. She learned all their private business from handling their telephone messages. She attended many social events where she had further opportuniites to make influential friends.

"The other day, when things re-opened at this old studio, I met this girl again. Time had changed her somewhat, but she still retained much of her former beauty. She was still a telephone girl, and a good one; but had given up her dreams of becoming a star."

"Well, what is the moral?" I asked him.

"I mention this girl—and she's a real Hollywood girl, too," he went on thoughtfully, "to bring out this point. If you are going to be an actress, start out in life by being one. Don't try to crash the front door by climbing in through the rear window and hoping that some good, kind gentleman will recognise your hidden genius. Train yourself from early years for the part you want to play in life."

With that advice from one who knows, I think we might leave the subject, except for a word about children.

Half the letters people prominent in the film business receive are from screen-struck adolescents. The other half are from parents who think their George or Gladys is wonderful and much cleverer than Jackie Cooper.

The chances of a boy or girl achieving success as a juvenile player is one in two thousand. Central Casting, where the studios turn for all "extra" and "bit" players, lists about 1, 400 children.
Sometimes a child like Shirley Temple, the four-years-old Fox discovery, "gets a lucky break."

Most of the children follow the same rough path trodden by many of to-day's great pictures names—that is, from "extra" to "bit player" to "parts" to, perhaps, "featured player" or even "star."

Right now the listings at the bureau are entirely full. Miss Ruth Campbell, in charge of them, accepts only registrations of children of six months of age or over.

Is training necessary? Well, Shirley Temple, at four, has been trained in dancing and singing.

Mrs. George Temple, her mother, as a matter of fact, declares that she had no screen ambitions for her daughter, who is now earning £200 a week.

She sent her to a Los Angeles dancing school when she was three, and it was there that the studio "scout" discovered her.

Mrs. Cooper, on the other hand, believed that Jackie had something to give the films and she hawked his talents round the studios for months before she could persuade them to give him a chance.

Eventually he won a contest out of five hundred children and was given an opportunity in "Our Gang."

The youngest child to be signed up on a long term contract is two-and-a-half-years-old Juanita Quigley who made her first appearance with Claudette Colbert in *Imitation of Life*. She had natural "talent" and can speak French and Spanish—naturally with a limited vocabulary. She is, of course, a prodigy.

Cora Sue Collins' mother drew an advance on her husbands' salary to take the child to Hollywood. Many other motion-picture children receive only the actual training which experience on the sets bring. They learn their profession from hard work. Brown, who "discovered" Jackie Cooper, among other noted juvenile stars, believes that too much training early in a child's career is apt to make him, or her, unnatural.

"Training for talented children is essential," say Brown, "but I believe they should begin it after their talents are definitely ascertained. In Shirley's case, for instance, she naturally turns to dancing and singing, and is a remarkable little actress. Other children, however, might be harmed definitely by concentration on anything except acting."

In conclusion, the best advice I can give to the aspiring movie star is—"Don't."
The Private Life of Don Juan

Don Juan at the height of his career as a great lover, with the dancer, Penita, played by Merle Oberon. Her castanet dance is one of the attractions of this ambitious production.

Douglas Fairbanks, as Don Juan, toasts his wife (Benita Hume, second on his right) and his many lovely conquests. Some idea of the colourful costumes and artistic settings can be gained from this still.

Left: Don Juan's way of dealing with the infuriated husband of a lady who has bestowed her favours on him.

A LOVE scene with Carmen (Joan Gardner), another of the fair women who fell to the arch-charmer's wiles.

Right: Don Juan's confidential steward, who remains loyal to him throughout his many vicissitudes, leads the discomfitted husband away.
Jeanette Macdonald and Ramon Novarro were teamed together for the first time in *The Cat and the Fiddle*. For her work in this film, Jeanette gained the lead in *The Merry Widow*, for which there was much spirited competition.
Charles Laughton

will probably be remembered all his life as "Henry VIII," because of his triumph in The Private Life of Henry VIII. It was his playing in this film that brought him world acclaim. He is one of the best actors on the stage and screen. A Yorkshire-man by birth, he trained for hotel management, but the lure of the theatre was too strong, and he made his début at the age of twenty-seven. America first discovered his ability as a film actor.
Francis Lederer
was a Continental importation to London, where he scored a tremendous success in the stage version of Autumn Crocus. He became a matinée idol and was secured for screen work by Radio Pictures. He had made films on the Continent and in this country, but was almost unknown to picturegoers until his first Radio production, Man of Two Worlds.
Wynne Gibson

Won the plaudits of Broadway for her performance opposite Richard Bennett in *Jarmegan*. At the same time she made her screen début in *Nothing But the Truth*. Wynne was born in New York and has had an extensive stage career. Her recent pictures include *The Crosby Case, Sleepers East*, and *Cupid in the Rough*. 
THE BABES in the HOLLYWOODS

THIRTEEN girls are gambling with superstition, with wealth and world fame as the prize for the winners and heartbreak and oblivion ahead for the losers.

THE other day thirteen lucky girls were elected Wampas Baby Stars for 1934.

For them in the coming months has been opened up a glittering vision of fame and fortune.

Election by the Wampas, an organisation of Hollywood publicity men, means a valuable publicity campaign and a chance to make good in the studios. It places their feet on the ladder of screen success.

Some of the greatest stars in pictures have climbed to recognition on that Wampas ladder.

Watch out for these names when you study the cast lists at your cinema: Judith Arlen, Betty Bryson (she is a niece of Warner Baxter), Jean Carmen, Helene Cohan, Dorothy Drake, Jean Gale, Hazel Hayes, Ann Hovey, Lucille Lund (a "Miss America" beauty contest winner), Gi Gi Parrish, Lu Anne Meredith, Jacqueline Wells, and Katherine Williams.

It is early yet to say if the selection committee has done a good job of "wamping"—most of the girls are still unknown quantities—but since 1922, when the first "baby stars" were chosen, some of the screen's most illustrious names have come from the Wampas nursery. What has the future in store for the latest crop?

The history of the Wampas stars is one of triumph and heartbreak.

The Wampas turned out good guessers the first time. Of the baby stars of that year, Colleen Moore, Claire Windsor, Mary Philbin, Patsy Ruth Miller, Lila Lee, Lois Wilson, Pauline Stark, and Bessie Love all achieved varying degrees of success. Colleen Moore, indeed, became the highest-paid feminine star on the screen within a few years. But who remembers little Marion Aye, Kathryn McGuire, and Louise Lorraine to-day?

In 1923 there were fewer names destined for major stardom and more for oblivion. True, they

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UANNE MERE-DITH was formerly a dancer and once understudied for Betty Compton, in one of New York's noted hits, *Fifty Million Frenchmen*.

picked Eleanor Boardman, Jobyna Ralston, Laura La Plante, and Evelyn Brent. Eleanor still makes occasional appearances in pictures, Jobyna married Richard Arlen and was a proud wife and mother when I met her the other day, Laura La Plante has been working in England, and Evelyn Brent achieved a fair measure of success although she is not seen so often now. The others that year were Ethel Shannon, Virginia Brown Faire, Pauline Garon, Dorothy Devore, Betty Francisco, Kathleen Key, Helen Lynch, Derelys Perdue, and Margaret Leahy. Margaret was the English beauty who, amid much ballyhoo, was taken to Hollywood by the Talmadges. She played in one Buster Keaton comedy and went back to obscurity. The others have nearly all dropped out of sight.

The 1924 list was notable exclusively for the discovery of Clara Bow, the greatest and possibly the most tragic of all the Wampas babies who went on to win major stardom, and Dorothy Mackaill. Marian Nixon, who has won a steady if not sensational popularity, was another selection that year.

Poor Lucille Rickson, who showed greater promise than anybody except Clara that year, died of pneumonia shortly afterwards. She was only sixteen.

Alberta Vaughn, too, might have been a winner, but they say that an over-officious manager talked her right out of the studios. The names of Carmelita Geraghty, Ruth Hiatt, Hazel Keener, Blanche Mehaffey, Eleanor Fair, Gloria Grey, Julanne Johnston, and Margaret Morris never reached the larger electric lights. Most of them are all but forgotten now.

The following year produced only Olive Borden and Dorothy Revier. Olive looked like becoming a big star, but her fame did not last. Dorothy Revier became the queen of the "quickies"—she starred in Poverty Row, Hollywood's name for the small independent studios.

It would, perhaps, be kinder to pass on quickly to 1926, which was the Wampas vintage year. It will, I think, be a long time before that crop is equalled. The selections included Janet Gaynor, Joan Crawford, Dolores Del Rio, Fay Wray,
Mary Brian, Mary Astor, Sally O'Neill, Marceline Day, Joyce Compton, Sally Long, Dolores Costello, Vera Reynolds, and Edna Marion. Janet and Joan are still among the world's five biggest box-office stars, while most of the others achieved outstanding success and are still a "draw" in pictures. Sally Long has dropped out, however, and so has Edna Marion, who drifted into "shorts." Dolores Costello is now content to be Mrs. John Barrymore.

Since the coming of talkies the prestige of Wampas Baby Stardom has slumped somewhat.

Since 1927 the only selections who have subsequently carved a niche for themselves in the hall of film fame are Sally Eilers, Lupe Velez, Anita Page, Loretta Young, Joan Blondell, Frances Dee, Constance Cummings, and Karen Morley.

None of them have achieved the sensational popularity of the Crawfords and Gaynors, but they have been a decided asset to the screen.

Marion Marsh, another post-talkie selection, seemed likely to become a headline star, but they rushed her too fast. She may do it yet, however. She is still under twenty-one.

In 1933 the Wampas chose fifteen names: Lona Andre, Lillian Bond, Mary Carlisle, June Clyde, Patricia Ellis, Ruth Hall, Eleanor Holm (an Olympic Games swimming champion), Evalyn Knapp, Dorothy Layton, Boots Mallory, Lillian Miles, Ginger Rogers, Marian Shockley, Gloria Stuart, and Dorothy Wilson.

The last-named was a stenographer at the radio company studio when she was discovered by an executive. She scored a minor hit this year in Eight Girls in a Boat. Ginger Rogers has won wide fame already, Gloria Stuart, Evalyn Knapp, and Patricia Ellis are regarded as "promising," and most of the others still have a chance to "get into the big money."

And so we come back to the "babies" who, in 1934, are facing the future with new hope and ambition. This year the Wampas departed from custom by choosing only players not under contract to the big studios.

Will it be a lean year or another 1926? Time alone can tell, but in the meanwhile we wish them luck.

We'll be seeing them.
Malcolm D. Phillips.

Katherine Williams, born in Seattle, Washington. She is a graduate of the University of Washington, and played leads with the Seattle Repertory Playhouse.

Leslie Fuller

First achieved fame with his pierrot troupe, Margate Pedl'ers, and it was while playing with them that he was discovered by B.I.P. The pierrots had their origin during the War, in France, and after the Armistice Leslie Fuller collected his old comrades and carried on. They were called “Pedl’ers” because Fuller was a lieutenant in a cyclists’ section overseas. His films have included such successes as Old Soldiers Never Die, Poor Old Bill, The Last Coupon, To-night’s the Night, and many others.

Carole Lombard

A Hollywood society girl who was once a bathing beauty on the Mack Sennett lot, allowing herself to be chased for a year and a half by the wild waves and wilder comedians. Gradually she climbed to big dramatic rôles in the major studios, and now she is one of the most popular stars on the screen.

Mae Clarke

Hollywood’s hard-luck girl. Mae’s career has prospered despite long spells away from the studios through serious illness when she was just getting ahead. Once, not long ago, when she was on the verge of stardom, she had her jaw broken and was in hospital for weeks as a result of an automobile smash.

Mae hails from Atlantic City, where her father was a kinema organist, but she went to New York at the age of fourteen to go on the stage. She was “chaperoned” in those days by Barbara Stanwyck, who has been her friend, tutor, and guide ever since they were struggling youngsters on Broadway. Miss Clarke danced in the chorus of musical comedies until Barbara sponsored her entry into the dramatic theatre by getting her a job as her understudy in The Noose.

They went to Hollywood about the same time. Barbara found film fame first, but Mae followed soon after in The Front Page.
Margaret Sullivan

The discovery of the year and one of the greatest discoveries since talkies, who created a sensation in Only Yesterday. Margaret went on the stage against the wishes of her parents, who had found her a job as librarian. She started with a troupe of young college players, then she got a part with a touring company and finally reached Broadway, where she scored a hit in The Modern Virgin. That success led to her being snapped up for films and her overnight leap to stardom. Margaret is twenty-two and has brown hair and blue-grey eyes. Her second picture is Little Man, What Now?
Tom Walls
Born in February, 1883. As a boy he cherished three ambitions, and he has achieved them all—to be a policeman, to be an actor, and to own a racehorse.

He made his first stage appearance in 1905. He won fame with his stage appearances at the Aldwych Theatre, and has since made a world-wide reputation as a film star and director. His recent appearances have been in The Blarney Stone, Just Smith, Turkey Time, and Cup of Kindness.

Florence Desmond
The girl who became a star by mimicking the stars, has been acting since she was ten. A toss of a coin decided her on a screen career. She had the choice of a part in the Gracie Fields film, Sally In Our Alley, and one in the stage version of Autumn Crocus. The coin fell for the film, and Florence nearly stole it—the film, not the coin—from the star.

Lionel Barrymore
Was born and reared in the atmosphere of the theatre. It was in 1909 that Barrymore first was lured to the screen. From that time on he alternated between screen and stage. When talking pictures came in, Barrymore's vast experience made him at once an important figure in what was practically a new industry.
Kay Francis
One of the screen's best-dressed women. Born on a Friday the 13th, but is not superstitious. Although the daughter of a well-known actress, Katherine Clinton, she was a stenographer before she went on the stage. Encountered bad luck for a time, and was down to her last ten shillings when she secured the rôle in Gentlemen of the Press which made her a screen sensation in a night. Walter Huston, with whom she had once played in a stock company, helped her get the job. Her favourite rôle is the one she had in One Way Passage.

Lupe Velez
Douglas Fairbanks saw Lupe in a two-reel comedy one day, and was so impressed that he signed her up as his leading lady in The Gaucho. She was an immediate success, and has ever since been one of the most popular players in films as well as one of the major joys of Hollywood life.

Lupe was born in Mexico city, her mother was an opera singer and her father was killed in one of the revolutions that appear to be the national pastime. It was Richard Bennett who imported her to Los Angeles—to play on the stage. Hal Roach, the comedy producer, signed her for his "shorts" and it was in one of those modest entertainments that Fairbanks discovered her.

Stanley Lupino
Coming from a famous stage family, Stanley Lupino made his début on the stage as a monkey in a pantomime. He made his first actual screen appearance in an experimental talkie for Warners' entitled Bill's Day Out, but his real début was in the film version of The Love Race. He has appeared on the stage with success in America. His recreations are painting and writing.

Thelma Todd
Hollywood's champion blonde. Thelma, who looks more like the popular conception of a film star than probably any other star on the screen, was once a school teacher in a small Massachusetts town. She won a local beauty contest. It secured her a chance at the Paramount training school. Her first lead brought her to wide popularity.

Miss Todd made many friends when she came here to play in You Made Me Love You.
Emlyn Williams

One of the younger generation of stage and screen actors who has been widely acclaimed both here and in America for his acting ability. He scored a personal triumph in *The Case of the Frightened Lady*, in the stage version of which he also appeared. Williams was born in Flintshire, Wales, on November 26, 1905. He was educated at Holywell County School, and Christ Church, Oxford. He is a Master of Arts. At Oxford he was a member of the O.U.D.S. and made his first appearance at the Oxford Playhouse in 1927. He is a dramatic author as well as an actor and though he has not appeared in many pictures his work has always been noticeable. In *Men of To-morrow* he was outstanding. His recent pictures include *Evensong*.

Mae West

The greatest sensation since talkies, was well known as a purveyor of daring plays on the New York stage before *She Done Him Wrong* made her overnight one of the biggest box-office stars in films and the most important screen personality in America. She was once sent to prison for ten days because of official objections to one of her shows. The “come-up-and-see-me-sometime” girl is the daughter of a prize fighter. She was born in Brooklyn and commenced her professional career at the tender age of five. For years she played in unimportant touring companies and as a small-line vaudeville artist. Despite the lurid nature of her screen character, she is in private life one of Hollywood’s model citizens. She neither drinks nor smokes, and never goes to parties.

Cary Grant

Born in Bristol and was expected to follow in his father’s footsteps as a clothing manufacturer. Ran away from school, however, to join a theatrical troupe and toured for a time in a knockabout-comedy act.

Cary went to America as a musical-comedy lead and, incidentally, played opposite Jeanette MacDonald.

He was persuaded to make a film test while on a holiday visit to Hollywood and was put under contract by Paramount, making his talkie début in *This Is the Night*. Grant has since become one of the screen’s most popular leading men. Real name is Archie Leach.

Hobbies—music and electrical research.
Stan Laurel
and
Oliver Hardy

This Anglo-American team had wide stage experience before it became the most famous comedy combination on the screen.

Stan played in musical comedy, variety, and pantomime, and was also a member of Fred Karno’s troupe, where he understudied Chaplin.

The troupe went to America, and Chaplin and Laurel stayed to enter the “new-fangled movie business.”

As everybody knows, Chaplin scored an almost immediate success. Stan, not so lucky, went into juvenile parts on tour and for a long time nearly starved.

When, eventually, he did reach Hollywood he was employed as a writer-director and actor by the Hal Roach studios.

Oliver’s youth was spent in grammar school, high school, military academy, and college.

His parents wanted him to be a lawyer. However Oliver had his own ideas and took to the stage, where he played everything and anything.

In 1913 he was classified at the Hal Roach studios as a “heavy.” The pair met and their partnership in comedies commenced. The “teaming” of the two comedians, by the way, was quite accidental. They just happened to be cast together in a two-reeler called Duck Soup and were found to be the ideal foils for each other.

Maureen O’Sullivan

Things do happen this way—but not often. Maureen O’Sullivan simply by dining in a café in Dublin attracted the attention of Frank Borzage, the director, who was looking for a heroine for John McCormack’s Song O’ My Heart, and from then on Hollywood lay an open oyster at her feet. At first things looked none too good for her—she did not show to great advantage in the McCormack movie—but Maureen comes from Killarney and it was not long before she showed her real worth, and she has been climbing ever since.

Do not think that this dark-haired blue-eyed beauty of 5 feet 4 inches is just an unsophisticated Irish Colleen. No, she is a young lady with savoir-faire, whose position in Dublin as an army officer’s daughter brought her into the social swing.

Maureen was born on May 17, 1911, and was educated in London, Dublin and Paris. Her hobbies are tennis and riding. She scored another success as Johnny Weissmuller’s co-star in Tarzan and His Mate.
LIONEL COLLIER discusses some outstanding productions and players whose performances are likely to linger long in the picturegoer's memory.

I have purposely refrained, in writing this article, from consulting the record of pictures I have seen during the past year. The stars and productions which really count are those that linger in your memory. Most filmgoers of my own age, for instance, cannot help recalling such masterpieces of the past as The Cabinet of Dr. Caligari, The Street, Warning Shadows, The Student of Prague, The Nibelungen, Kriemhilda's Revenge—all the Swedish biograph productions—and, earlier still, the Chaplin comedies, The Fall of Troy, Caberia, and that astounding series of blood-curdling mystery stories of a highly coloured, popular order, Zigamar, to mention just a few haphazardly.

So now I am relying on my memory and my own impressions, and I must crave your indulgence for all those errors of omission and all those of commission which you may think not worthy of inclusion.

My own experience is that there are fewer pictures shown to-day of outstanding merit.

The talkies seem to have got us into a deeper rut than ever the silents did, and there have been very few spectacular films in which the sense of pictorial expressiveness and camera ingenuity have approached that of some of the older masterpieces.

MADELEINE CARROLL, whose fine performance in I Was a Spy won her a Hollywood contract.

KATHARINE HEPBURN crowned a meteoric screen career with her portrayal of Jo in Little Women.
that HAVE MADE THEIR MARK

On the other hand, I should say that the quality of acting is considerably higher and there is a definite tendency for dialogue to take its rightful place in the scheme of things instead of dominating it, a situation which has arisen from the very mistaken idea that every stage play is actually and logically a good screen subject.

The fact is that the reverse is more often the case, although there are some notable exceptions, and that brings me to one of the greatest landmarks of the past year, Cavalcade. Here camera and dialogue were happily blended and the scope of the screen was used to advantage to present one of the most moving commentaries in the past century.

Incidentally, this picture introduced us to a new screen find in Diana Wynyard, whose performance brought her world-wide recognition—and a Hollywood contract which, however, it is hardly necessary to state is not the hallmark of a great artiste, although it is usually a guarantee of a high salary.

Incidentally, Diana Wynyard’s later films—such as Men Must Fight, Reunion in Vienna, and Rasputin, the Mad Monk—have not lived up to the promise of her first picture.

And talking of Rasputin that is the German version of the notorious monk’s life. It is a notable piece of work, chiefly because of the brilliant work of Conrad Veidt in the leading role. If I had had the awarding of any gold medals or statuettes for the best performance of the year I think he would have been my choice.

And it is not only in that picture that Veidt has established himself as one of the notables of the year. In I Was a Spy—which can claim to be an outstanding British production—he gave a performance which must rank as one of the best of the year. In that picture, too, Madeleine Carroll came into her own and earned a trip across the Atlantic to Hollywood, where great things may be expected confidently of her.

Another British picture which stands out is Sorrell and Son, a sensitive rendering of Warwick Deeping’s book. The most notable performance in it came from Hugh Williams, as the son—you remember he played the lover exceptionally well in Rome Express. He, too, has gone to Hollywood, a loss we can ill afford since British pictures are not conspicuous for their juvenile leads. Still recalling British films which have left a well-defined impression on the memory, we have Channel Crossing, an ingenious drama, notable for its technical qualities and editing and for the first really vital performance Matheson Lang has given on the screen.

Then there is Henry VIII, perhaps the most important of them all, with a practically flawless cast, headed by Charles Laughton, whose work in this picture places him amongst the great actors of the day.

Also in that picture was Merle Oberon, a name that is going to be prominent in the near future. She played Anne Boleyn, but good as that performance was it was completely shadowed by the brilliant performance she gave as a pathetic little Japanese wife in that outstanding Anglo-French production, The Battle.

Another star—already famous on the Continent —also scored heavily in this brilliant picture, Charles Boyer. His appearance is certainly one

(Continued on page 78)
A CHARMING studio portrait of Dorothea Wieck, who won fame in *Mädchen in Uniform*, and followed it up with a sensitive, unforgettable performance in *Cradle Song*.

Just in passing I should say that Paul Lukas' contribution to that picture is notable and memorable. He is an actor who has not had many opportunities, but he has never turned in a poor piece of work.

Margaret Sullavan came into prominence in a bound with her work in *Only Yesterday*. She is another example of the tendency nowadays to avoid the stereotyped, in looks and in method she is as original as she is clever.

Those are the most important of the newcomers. I had hoped to add the Russian actress, Anna Sten, who attracted the Hollywood scouts by her acting with Jannings in *The Tempest* amongst them, but in her first picture, *Lady of the Boulevards*, she looks beautiful, but is so stereotyped to Hollywood traditions that she has lost all her own personality.

As a matter of fact, the pictures that are likely to linger longest in my own memory for their acting as well as for their merits of direction and production are *Berkeley Square* and *Design for Living*. The former, one of the most spiritually beautiful talkies the screen has given us, contains two brilliant performances—the one by Leslie Howard and the other by Heather Angel.

*Design for Living* I consider the best all-round talkie for treatment and technical skill that has yet been made and it gives Lubitsch, the director, back that premier position which he held in the silent days.

The three leads in the picture—Miriam Hopkins, Fredric March, and Gary Cooper—all give memorable performances; the latter in particular shows what strides he has made in the last year or two.

His advance is fostered by his performance in another outstanding picture, *One Sunday Afternoon*, and again in *The Eagle and the Hawk*, where he shares honours with Fredric March.

Anything Greta Garbo does creates interest. Her re-appearance on the screen in *Queen Christina* is therefore an event which is a landmark in the progress of the screen, but whether it is such a world-shaking event as some critics would have us believe is to my mind open to question. Personally, I do not consider it her greatest film, nor the finest picture that M.-G.-M. has turned out.

Norma Shearer's *Smilin' Thru* is undoubtedly one of those events that will be looked back on as a milestone, and deservedly so, but I doubt if the same can be said of *Riptide*, which is her contribution after eighteen months absence from the studios. Her own performance is noteworthy, but the story is not worthy of the talent which she has brought to such a successful maturity.

Of fairly recent comedy films, I consider *Million Dollar Legs* unequalled, followed by the latest Marx Brothers effort, *Duck Soup*.

I have not space here to deal at length with the French and German contributions—they are so important that they deserve an article to themselves. Such films as *La Maternelle, Foil de Carotte*, and *Emil and the Detectives* are definitely screen classics.

(Continued from page 77)

of the high-lights of the year's events.

Returning to the output from the British studios we have a worthy successor to *Henry VIII* in *Catherine the Great*. That leaves an impression that Douglas Fairbanks, jun., is as good an artist as we always thought he was, although it has not been too apparent in some of his recent American pictures, while it definitely confirms my own impression that Elizabeth Bergner is one of the greatest artistes on the screen or stage to-day.

Those who saw it will never forget her performance in *Der Traumende Mund*, which is another of the year's outstanding productions.

Elizabeth Bergner's fellow-countrywoman, Dorothea Wieck, whose success in *Mädchen in Uniform* was sensational, is one of the most important assets to the screen of to-morrow. Her acting in *Cradle Song* has fully confirmed that opinion. There is one other British picture which is still further evidence of the advance of our own products—*The Constant Nymph*. This also introduces a potential star in Victoria Hopper, whose career will be interesting to watch.

America has contributed two stars of the first magnitude in Katharine Hepburn and Margaret Sullavan. The former in her first appearance in *Bill of Divorcement* attracted widespread attention, although her performance was perhaps overshadowed by that of John Barrymore, who has done nothing better for a long time.

Her next picture, *Christopher Strong*, was definitely poor; but in *Little Women*, which is easily one of the finest pictures of the year, she came into her own and conquered critics and public alike.
Once famous for her portrayals of Oriental and half-caste rôles, Myrna Loy was given a chance—which she took with both hands—to play straight characterisations in *When Ladies Meet* and *Crooks in Clover*. Myrna made her début in pictures under the auspices of Mrs. Rudolph Valentino in *What Price Beauty*?
George Raft, ex-pugilist, ex-cabaret and stage dancer, and now nearly ex-screen gangster—for it was in that rôle that he started his screen film career—has a chance to show his terpsichorean achievements with Carole Lombard in *Bolero*. Carole is quite an “old timer.” She started her career in 1926 and has not been idle since.
Harry Willis Crosby—Bing to you—started singing in his college glee club, and then found that crooning was even more popular. Anyway, he has crooned his way to success, and a first screen appearance in King of Jazz with Paul Whiteman's Band. His real début was in The Big Broadcast, which was followed by such successes as College Humor and Going Hollywood.
ONE of the most glamorous stars on the screen and credited with a perfect figure, this aristocratic little Mexican scored her first big hit in What Price Glory? She made another big hit in the colourful romance Bird of Paradise. Her latest films are Flying Down to Rio, Wonder Bar and Madame du Barry. She speaks five languages.
Sir Cedric Hardwicke

One of the most versatile actors on the English stage, Cedric Hardwicke has a true sense of characterisation. He always gets under the skin of the part he is playing and is never just "Hardwicke."

The diversity of the roles he interpreted in Dreyfus and Rome Express are an excellent example of this. Sir Cedric Hardwicke was born at Lye, Stourbridge, Worcestershire, on February 19, 1893. He was educated at Bridgnorth School and trained for the stage at the Royal Academy of Dramatic Art.

Lilian Harvey

The darling of European filmgoers has, so far, not met with the triumphs her importation to Hollywood was expected to produce, but she has not had the best of luck in the matter of material. Lilian was born in Muswell Hill, London, on January 19, 1907. She was in Germany with her parents when the War broke out and has spent most of her life there. She first supplemented the family fortunes as a ballet dancer. Richard Eichberg, a producer, saw a photo of her and the result was the beginning of one of the most brilliant careers in the history of the Continental screen. Lilian speaks French and German fluently and many of her films were made in three languages.
Myrna Loy

If one were asked to nominate the actress who has progressed most in the last two years it would be difficult to leave out the name of Myrna Loy, who has at last—in films like The Woman In His House, The Thin Man and Manhattan Melodrama—broken away from the “Oriental exotic type” shackle that hampered her career for years. Myrna was born in Montana, but educated in Los Angeles, and her professional career began as a dancer in prologues at a Hollywood kinema.

It was there that Mrs. Rudolph Valentino discovered her and gave her her first screen rôle in What Price Beauty.

Alice Brady

One of the outstanding stars of the silent era, a decade ago, who has carved a successful new career for herself in talkies. Alice, the daughter of a famous impresario, left films for the stage nearly ten years ago and had been kept busy on Broadway until a few months ago, when she decided she needed a change. It was a lucky day for herself and the film public. To-day she is one of the most popular character actresses in the studio.
Evalyn Venable

Watch Evalyn (seen below with Fredric March). She is expected to go far. Graduated to the studios via amateur theatricals. Is the daughter of a famous American Shakespearian professor who created something of a sensation by refusing to allow her to be kissed in screen love scenes. The ban has since been lifted.

This erudite literary authority, however, has not quite recovered from the shock of his daughter getting her first film job—a “bit”—by being able to say correctly: "Okay, baby, I'll see youse through."

Evalyn first won fame in Cradle Song and she has followed up that success in Death Takes a Holiday and Double Door.

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Marlene Dietrich

If over-practising the violin had not developed a serious injury to her left hand one might never have heard of Germany’s most glamorous film star. Marlene, the daughter of an army officer, had as a result to abandon her proposed musical career and go on the stage. She had many pictures without conspicuous success when Josef von Sternberg, the producer, discovered her doing a variety “turn” and made her famous in The Blue Angel.

The Dietrich still plays the violin as a hobby, although her private life is for the most part wrapped up in her daughter, Maria, who, incidentally, promisingly plays the role of the star’s daughter in The Scarlet Empress.

Fredric March

Born in Racine, Wis., on August 31. Graduated from University of Wisconsin in 1920.

Once worked in a bank.

His first theatrical venture was as third assistant stage manager on the David Belasco production of Debureau. March succeeded in winning a small speaking part in this play and used this as a stepping stone to future stage work.

Shortly after his arrival in Los Angeles in the autumn of 1928 to play in The Royal Family, March was offered a part in Paramount’s all-talking picture, The Dummy. He accepted and definitely cast his lot with the new dialogue pictures.
A Cup of Kindness

(1) Ralph Lynn imitates the deaf Registrar who asks him about his marriage licence.

(2) The Clergyman gives the happy married couple (Dorothy Hyson and Ralph Lynn) some sound advice.

(3) Gordon James, the old Grandfather, refuses to be put to bed.

(4) Tom Walls tells Robertson Hare not to be so harsh with his daughter.

(5) Ralph Lynn climbs into Dorothy Hyson's bedroom to tell her he wants to marry her.
GEORGE ARLIS in a great costume drama that is the natural successor to his *Disraeli*. The film traces the growth of the famous banking family from 1780 to 1815, the most colourful period in its amazing history.

**Above left:** JULIE (Loretta Young) tells her father of her love for Fitzroy (Robert Young), Wellington's A.D.C. Above right: George Arliss as Nathan Rothschild, founder of the London branch of the famous family and head of the house of Rothschild.

**Left:** JULIE and Fitzroy meet in Frankfort, where he had gone when he had heard that trouble was brewing. Right: Mayer Amshel (George Arliss) original founder of the great house of Rothschild, and his wife (Helen Westley).

A MAGNIFICENT official banquet is staged in honour of the early victories of the Duke of Wellington (C. Aubrey Smith).
AL JOLSON, "Daddy" of the talkies, comes back in a spectacular musical comedy as the proprietor of a popular Parisian rendezvous of which he is also the chief entertainer. It is a story of love, treachery, and comedy, put over on a lavish scale.

(1) Al Wonder (Al Jolson) and Meg (Dolores Del Rio), his principal dancer, with whom he is in love.
(2) Brilliantly staged ensembles "amplify the drama.

(3) Liane (Kay Francis), a society woman, who has been victimised by Harry, the unscrupulous dancing partner of Meg.
(4) Harry (Ricardo Cortez) and Meg.
(5) Another of the spectacular ensembles.
Above: MARY visits Tommie in hospital after his fall in attempting to reach her balcony. It is then that a concealed cameraman takes a picture which helps publicise the scandal which causes husband and wife to drift apart. Below: Lord Rexford follows Mary to a night-club and says that he has decided on a divorce.

Left: MARY brings Tommie to see her husband, to convince him that the scandal about them at Cannes had no foundation in fact. Below: Mary is informed that Tommie, in a drunken state, has fallen while trying to jump on to her balcony.
The Invisible Man

A thrilling phantasy based on H. G. Wells' famous novel, which is remarkable for its trick camerawork and technical ingenuity. It was adapted for the screen by R. C. Sheriff and directed by another Englishman, James Whale.

The last phase. The Invisible Man is trapped by his footsteps in the snow and eventually shot down.

The Invisible Man pleads with Flora, who loves him (Gloria Stuart), to have faith in him.

The Invisible Man (Claude Rains) arrives at the inn, where he has come to experiment with an antidote to the treatment which made him invisible.

Dr. Granley (Henry Travers), father of Flora and tutor to the Invisible Man, worries about the fate of his charge.

The Innkeeper (Forrester Harvey) is terrified by the strange behaviour of his unwelcome guest.
Jew Süss

A BRILLIANT adaptation of Feuchtwanger's famous novel. It is notable for the acting of Conrad Veidt in the title rôle and the artistry and technical perfection of the settings. It is one of the most expensive productions ever made in this country.

(1) Jew Süss (Conrad Veidt) lays down the law to the Privy Council.

(2) Karl Alexander (Frank Vosper) and Marie Auguste (Benita Hume) in regal splendour at a court ball.

(3) Suss presents a necklace to Marie Auguste as a token of his esteem.

(4) Karl Alexander visits Suss to tell him how much money he has won at gaming.

(5) Landauer (Paul Graetz) a rich Jewish merchant, tries to buy the Countess Wurben's (May Clare) jewellery.
James Gleason

The popular character artiste has been acting since he played child rôles in his parents' theatre in Oakland something like thirty years ago. He invented the phrase "Is zat so," but has since been forgiven. Incidentally, he was star and producer of the play of the same name. He is married to Lucille Webster and has a son, Russell Gleason, who is also a well-known screen actor. Gleason is a keen polo player and owns a stable of ponies.

John Barrymore


As a young man, John Barrymore disliked the idea of the stage, and after some study obtained a position illustrating Ella Wheeler Wilcox's newspaper. He made his stage debut at Cleveland's Theatre, Chicago, October 31, 1903, in Magda. His first New York appearance was in the same year in a play, Glad Of It. In a short time he became one of America's foremost actors.

He made his screen debut before the War, when he appeared in several comedies, including Are You a Mason? He scored a personal triumph in the dual rôles of Dr. Jekyll and Mr. Hyde and then appeared with great success in such films as Beau Brummel, Sherlock Holmes, and The Sea Beast. His recent talkies include A Bill of Divorcement, Counsellor at Law, and Twentieth Century.
Ralph Lynn
 Comes of an army family, but Ralph preferred the stage. After a time, he succeeded in getting a part in a touring show at thirty shillings a week. Then followed years of struggling and the playing of small parts.

After achieving a considerable measure of success in the provinces, Lynn went to America and spent five years there. It was whilst appearing in a theatrical sketch in Chicago that he was seen by Elsie Janis who later on, in London, mentioned him to Sir Alfred Butt, whereupon he made his London debut in *By Jingo*, and from that time he has gradually risen to the position he holds to-day. His film debut was made in conjunction with Tom Walls and the celebrated Aldwych company in *Rookery Nook*.

Genevieve Tobin
 Was an infant prodigy. Made her stage debut at the age of ten. She always wanted a career in opera—and still does. Is a business woman. Breeds Scotties, which started as a hobby and now shows a sizable profit. Designs and sews much of her own wardrobe. Plays the harp, but says Harpo Marx's laurels are safe.

Usually plays sophisticated comedy roles and is regarded as one of the most intelligent actresses on the screen. Smokes occasionally. Speaks French fluently. Is 5 feet 2½ inches tall, though she looks much taller on the screen. Weighs 105 pounds, has green eyes, and blonde hair (natural).
HARRIET GREEN'S daughter, at the instance of Maudie, poses as her mother before her manager (Sonnie Hale) and his publicity man (Barry Mackay).

Top right:
THE darling of the music-hall stage of pre-war years, Harriet Green (Jessie Matthews) is given a farewell dinner by her fiancé (Ivor MacLaren).

A LAVISH and faithful adaptation of Cochran's stage success. It takes one back to the gay 'nineties, and one of its features is a reconstruction of the old Tivoli Music Hall. It was directed by Victor Saville, who has spared no pains in getting correct detail. It is a spirited example of romantic comedy with music.

HARRIET GREEN thanks her admirer (Ivor MacLaren) for the flowers he sends her. Right, Harriet gives her farewell performance at the Tivoli.

Allie Balfour makes a screen "come-back" as Maudie, an old friend of Harriet, who, in later years, recognises her associate's daughter and helps to put her on the stage as the original Harriet Green. She is seen here with Patrick Ludlow.
Bob and Clark, who, though rivals in the studio, are the best of friends, share an enthusiasm for horses. Both play polo, and Gable has now acquired a racing stable.
Joan Crawford
Former chorus girl and film extra and now one of the five biggest box-office "names" in films. Joan, whose real name is Billie Cassin, was born in San Antonio, Texas, where her father managed a theatre. She was high-kicking in a New York chorus when a talent scout spotted her and she was signed to a Hollywood contract.
Discovered by Maurice Chevalier in the Paramount studio restaurant and given the lead in *Playboy of Paris*. Has since developed into one of Hollywood’s most sought-after ingenues. Born in Los Angeles on November 26, 1911. Went to Hollywood on holiday from the University of Chicago and broke into pictures as an extra in a picture about university life.
Franchot Tone

Now one of the most popular leading men on the screen. Was born at Niagara Falls and was educated at the famous Cornell University. Came to films after a successful stage career, making his first screen bow in To-day We Live, opposite Joan Crawford. He has played in most of her films since, including Dancing Lady and Sadie McKee.
Mary Clare

A distinguished stage actress who is an asset to British films.

Born in London in 1894 and made her first professional appearance in 1910 on tour, coming to the West End in 1912.

Since then she has appeared with success at practically every London theatre.

Miss Clare will go down in theatrical history as the original Jane Marryot in Cavalcade, and although the films have not yet offered her so great an opportunity she may well become one of the greatest character actresses on the screen.

She was a late convert to the kinema, making her bow to the camera in 1931.

Her work, notably in films like Say It With Flowers, has, however, already won wide popularity.

Wallace Beery

At sixteen ran away from school and joined Ringling’s circus, where he became assistant attendant to their herd of elephants.

Stayed two years and then trekked to New York, where he appeared in the chorus of musical comedy and then as a comedian.

He has a fine baritone voice, but has never used it in pictures.

Played “old women” comics for the old Essanay Company, and in 1918 joined the Sennett comedy team.

Played straight characters in silents, such as in Robin Hood, and scored his first big talkie sensation in The Big House.

He is fond of flying and is an enthusiastic fisherman.

To-day, Beery is probably the highest-paid male star on the screen. He scores another triumph this year in Viva Villa.
Max Baer

The heavyweight champion of the world fought his first fight when challenged by a young man at a high school dance in California.

Max won, and that started him on his boxing career.

It was Jack Dempsey, who had become friends with Max in Reno, who brought him to Hollywood. He had appeared in pictures himself and saw possibilities in the younger man.

That his judgment was correct is proved by Max’s first screen appearance in Every-Woman’s Man, a picture which was built up specially for him.

The fight in that film, which was the most realistic that has yet been screened, gave Max a chance to fight with Carnera, whom he was later to beat so sensationaly.

Max is temperamentally like the character he portrayed in his first film, and his greatest ambition is to become a “man of the world.” He is generous and pleasure-loving and eminently likeable.

Ann Dvorak

Once a chorus girl at M.-G.-M., where later she became dance instructress. Joan Crawford became interested in her, then she was noticed by Howard Hughes and given a big rôle in Scarface, in which she scored a tremendous success.

Miss Dvorak was born in New York on August 12, 1912, and is the daughter of Ann Lehr, once a well-known star. Created a sensation when she “rebelled” at the height of her fame and left Hollywood for a year.

She is 5 feet 4 inches tall, has dark brown hair and green eyes.

Her real name is Ann McKimm and she is married to the well-known English actor, Leslie Fenton.

She was educated at St. Catherine’s Convent, New York, and Page School for Girls, Los Angeles.
Ginger Rogers

Virginia (as she was christened) just missed being an infant prodigy at the age of six when her mother went to Hollywood as a scenario writer. Mrs. Rogers, however, was wisely determined that her daughter should have a normal childhood.

She was born on July 16, 1911, at Independence, U.S.A.

When the Charleston craze swept the world some years later, Ginger rapidly became proficient in the art and won a local championship that carried with it a four-weeks' vaudeville contract.

The engagement resulted in an extended tour that finally firmed up on fabled Broadway and a part in the revue Top Speed. A talkie talent scout spotted her and she was soon in Hollywood.

In the last year or so Ginger has made tremendous strides and she is now "sitting on top of the world."

She is seen here with Fred Astaire in Flying Down to Rio.

Alice Faye

One of the new blonde hopes of Hollywood, who was formerly a singer in Rudy Vallee's band.

She accompanied the band when the crooner went to Hollywood to make George White's Scandals and had a small part in that picture.

Lilian Harvey walked out of the production and Alice, rushed into the feminine lead, scored a hit that has set her on the road to stardom.

Following that, she was given the leading rôle opposite Spencer Tracy in While New York Sleeps, adapted from Mrs. Arnold Rothstein's book, "Now I'll Tell," which gave her another step forward on the path to movie fame.

The newcomer is nineteen years old, dazzlingly blonde, and 5 feet 4 inches tall, and the wiseacres predict sensational success for her.

She is versatile enough to be able to sing, dance, and act.
Margot Grahame
South Africans claim Margot as their own. Although she was born in Canterbury, she grew up in the land that gave us Mollie Lamont. It was there that Dennis Neilson-Terry discovered her while on tour and gave her a start on the stage. She signed the contract on her fourteenth birthday.

Later she came to England and graduated to the studios by way of small parts on the stage. She made her talkie début in *Rookery Nook* and shortly afterwards won sensational stardom in *The Love Habit*.

Margot is known as the "aluminium blonde." She has blue eyes and is 5 ft. 6 in. tall.

Maurice Chevalier
Took his first dancing lessons twenty years ago from J. W. Jackson, who once had Charles Chaplin as a member of his troupe.

Gained fame as Mistinguett's dancing partner. Fought through the war and gained the Military Cross.

He learnt his English in a German internment camp.

He made a début in England with Elsie Janis in the revue, *White Birds*. For several years he was the stellar attraction in Parisian musical revues and once appeared in the Argentine.

Went to America in 1928, to be hailed immediately as a star for his work in *Innocents of Paris*. Maurice loves an outdoor life, and boxing is his favourite sport, and he is an authority on it and expert in it.

His latest picture is *The Merry Widow*. 
THE Louisa M. Alcott classic has been brilliantly and faithfully brought to the screen through the masterly direction of George Cukor and fine interpretations by the cast, in which Katharine Hepburn's Jo is outstanding. Little Women is definitely one of the really great pictures of the year.

Christmas morning. The "Little Women" and Marmee. Left to right: Beth (Jean Parker), Jo (Katharine Hepburn), Marmee (Spring Byington), Meg (Frances Dee), and Amy (Joan Bennett).

Right: Jo discovers that Mr. Laurence's (Henry Stephenson) bark is worse than his bite when she goes to visit Laurie (Douglas Montgomery).

The party that accompanies Jo's amateur theatricals. Above: Jo, seeking fame in New York, meets the kindly Professor Bhaer.

Top: The party that accompanies Jo's amateur theatricals. Above: Jo, seeking fame in New York, meets the kindly Professor Bhaer.
MAGGIE DILLANE, whose first screen appearance this is, gives a naturalistic performance. She is seen here harpooning a seal.

Michael Dillane, whose first screen appearance this is, gives a naturalistic performance. He is seen here harpooning a seal.

A TYPICAL village on Aranmore, where J. G. Flaherty spent two years filming material for this production.

A FINE study of Maggie Dillane who, although entirely untrained, is completely at ease before the camera.

ONE of the most thrilling episodes in this study of the men and conditions on Aranmore is the two-day fight with a shark. The islanders showed little fear before their enemy.
Cantor's comedy contribution for 1934 transplants the star to the Imperial Rome of the Caesars, where among other things he is sold in the slave market and is eventually appointed food taster to the Emperor Valerius—no sinecure in view of the fact that the charming Empress Agrippa is determined to poison her spouse.

Cantor's strange modern ways soon get him into trouble with the Romansoldiery. Below: Some of the gorgeous Goldwyn Girls, who are a feature of the picture.
To many filmgoers, the most important event of 1934 is the return to the screen of the Garbo. The Swedish star re-establishes herself as the outstanding personality of the talkies in *Queen Christina*, for which you see her “in character” here.
AFTER an absence of over a year, Greta Garbo re-ascends her throne in the glamorous, historical romance, *Queen Christina*, under the direction of Rouben Mamoulian. It is notable for its brilliant direction and magnificent pictorial settings. Incidentally, it marks John Gilbert's return, as a romantic hero, to the screen.

The Chancellor Oxenstierna (Lewis Stone) urges on his queen the necessity to the kingdom of a marriage to Charles, Prince Palatine. Below: The serving wench at the wayside inn is captivated by the good looks of Antonio's chance acquaintance.

At an inn, where she had masqueraded as a youth, Queen Christina, throwing aside her disguise, falls in love with Antonio, without disclosing her identity. Below: The duel in which Magnus (Ian Keith), the queen's disappointed lover, kills Antonio, who had planned to leave Sweden with her after she had renounced the throne.
ON her way to the Russian court, where she is to marry the Grand Duke, the young Catherine (Marlene Dietrich) falls in love with the Empress' courier, Alexis (John Lodge).

Catherine is introduced to the half-witted Grand Duke Peter (Sam Jaffe), her bridegroom-to-be, amidst the fantastic decorations of a barbaric court.

Below:
Catherine's mother and father, Countess Elizabeth (Ruthelvea Stevens) and Prince August (C Aubrey Smith).

Below:
Catherine with the officer (Gavin Gordon) with whom she has an affair and who is instrumental in raising the troops in revolt and placing her on the throne.

Below:
Catherine as a child. Played by Marlene Dietrich's little daughter, Maria Sieber.
A striking study of the beautiful German star, as she appears in *The Scarlet Empress*, Joseph von Sternberg's brilliant conception of the life of Catherine the Great of Russia.
Those Were the Days

A N adaptation of Pinero's play, *The Magistrate*, and one of the best British comedies of the year. Directed by Thomas Bentley, who has attained the atmosphere of the Gay Nineties admirably.

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The Magistrate (Will Hay) presides over the court on the morning when his wife and his sister-in-law are charged before him for obstructing the police. Below: A rift in the lute. Captain Vale (Claude Allister) quarrels with his fiancée (Angela Baddeley).

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THE Magistrate's stepson (John Mills) initiates him and his legal confère (H. F. Maltby) into the gentle art of gambling.

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Left: Agatha (Iris Hoey), the Magistrate's wife, who pretended that she was younger than she really was when she married him, is frightened at a dinner-party that the truth will be discovered. Above: Agatha goes to a box in a music hall to plead with Colonel Lukyn (George Graves) not to disclose her age secret.
Heather Angel

It has taken Hollywood to discover the real acting ability of this charming English artiste. Since she signed on the dotted line of an American contract she has given us two outstanding performances in Berkley Square and Springtime for Henry. The wide diversity of the rôles is a further proof of her versatility.
Claudette Colbert

The Parisian touch has never left this clever artiste, whose acting ability has won her wide popularity, although she was educated in America. She makes as lovely a bride here as she does a regal queen in De Mille's latest spectacle, Cleopatra.
Robert Young

Bank teller, reporter, and salesman, he studied acting in his spare time. His screen career started when he became an extra and he made his first big hit in *Lullaby*. Since then he has earned a reputation as one of the most natural juvenile leads of the day.
Lupe Velez
One of the few Mexican artistes on the screen, this vivacious star has the leading rôle in Laughing Boy. She had her first big chance when Douglas Fairbanks signed her for a lead in The Gaucho. She was also a 1928 Baby Wampas Star.
Robert Armstrong

When he was studying for the law at the University of Washington, where his parents had moved from Saginaw, Mich., Robert Armstrong's birthplace, he wrote a skit which led to the screen and not the bar obtaining his talents.

His skit attracted attention and he went to New York in production partnership with his uncle, Paul Armstrong, noted stage producer and writer.

He appeared in *Alias Jimmy Valentine* and *Deep Purple*. After a Broadway hit in *Is Zat So*, "Bob" was claimed by the screen. His ambition is to be a film producer.

He played one, you may recall, in *King Kong*, probably his best-known success. Some of the other big pictures in which he has appeared are *Big News*, *The Racketeer*, *Suicide Fleet*, *The Lost Squadron*, and *The Penguin Love Murder*.

Jean Muir

Has the distinction of having made her film debut as a corpse—in *Bureau of Missing Persons*—and is now regarded as one of the most promising "discoveries" of recent years.

John Drinkwater, whom she met on a transatlantic liner, gave her her first chance on the stage and she had won a Broadway reputation before she went to try her luck in the studios.

Jean lived in Edinburgh for a while and claims Scottish ancestry.

She is twenty-three, blonde, 5 ft. 7 inches tall, and is proud of the fact that she has bigger feet than Greta Garbo. Real name is Jean Fullarton.

The newcomer had to battle hard to break into the film studios and she confesses that she had to make a nuisance of herself badgering the movie moguls for parts. Now she is headed for stardom.
Hugh Williams

Born at Bexhill on March 6, 1904, this English actor never got full recognition of his screen talent until he appeared in *Sorrell and Son*, although he gave excellent performances in *Rome Express* and *After Dark*.

He studied at the Royal Academy of Dramatic Art and made his first stage appearance, at the age of seventeen, at the Margate Hippodrome. A year later he got a “walking-on” part in London. In 1923 he joined the Liverpool Repertory Company, with whom he remained nearly three years.

In 1927 he went to Australia with Irene Vanbrugh, and in 1929 to America and Canada where he appeared as Captain Stanhope in *Journey's End*. He also made a film appearance in the talkie version of *Charley's Aunt*. Back to London in 1930 where he made hits in *Grand Hotel*, *While Parents Sleep*, and *Strange Orchestra*.

It was in the same year that he made a British talkie for Fox—*After Dark*—while being currently engaged in two stage productions.

Signed up by Fox, his first American picture is *All Men are Enemies*.

Hugh Williams was educated at Haileybury, and his British pictures include *A Gentleman of Paris*, *A Night in Montmartre*, *In a Monastery Garden*, *Whiteface*, *Down Our Street*, and *Insult*.

Elizabeth Bergner

Regarded by many distinguished judges, including Mr. C. B. Cochran, as the greatest actress of her day and a logical successor to Sarah Bernhardt, Elizabeth Bergner was born in Austria. She studied for three years at the famous Royal Academy of Dramatic Art in Vienna, but it was to Berlin that she went to start her stage career.

Miss Bergner first achieved fame in the German theatre in the rôle of Tessa in *The Constant Nymph* and as Saint Joan in the German version of Shaw's play.

Her capture by the film studios was inevitable, and she made her screen début in the silent days in *N J U*. It was never shown in Britain, neither, until very recently, was her first talkie, *The Loves of Ariane*.

In *Der Traumende Mund*, however, she swept British critics off their feet with a truly great performance. Germany's loss was Britain's gain when with the advent of the Hitler regime, Elizabeth—a Jewess—came to work here and score another triumph in *Catherine the Great*.

She is married to Dr. Paul Czinner, who has directed all her pictures. Although neither very young, she is in her thirties, nor very beautiful, she may easily become the greatest figure in talkies.
Robert Montgomery
was born in Beacon, New York, on May 21, 1904; is the son of Henry Montgomery, vice-president N.Y. Rubber Co., and Mary Weed Barrand. He is 6 feet tall, weighs 160 pounds, has brown hair, blue eyes. Was educated at Pawling School, Pawling, New York, and by travel in Europe (England, France, Switzerland, Germany). With the death of his father, when Bob was about sixteen, came the discovery that family fortune had vanished. His first job was with his brother as mechanic's helper on a railway. Four months later he sailed as deck hand on the Standard Oil tanker Caddo. On his return, he shared lodgings with Steve Janney, a boy in the theatrical business, who got him a chance to do small rôles. First talkie appearance was under a Metro-Goldwyn-Mayer contract in So This Is College.

Ronald Colman
His father, Charles Colman, was a silk importer, and he was educated at Hadley School, Littlehampton, Sussex. At the age of sixteen his father died and he had to leave school and became an office boy at the British Steamship Company. He did a great deal of amateur acting—at one time he was a pierrot—and became a member of the West Middlesex Dramatic Society in 1908-9. Succeeded in obtaining a professional engagement and made his début in 1914. He went to America in 1920, and while playing in New York with George Arliss was offered the rôle of leading man opposite Lillian Gish in The White Sister, and the rest is history. Films include Romola, Her Night of Romance, A Thief in Paradise, Tarnish, and Bulldog Drummond Strikes Back.

Madge Evans
Born July 1, 1909, in New York. Began her professional career at the age of two, when she posed for soap advertisements—in the nude, one regrets to say. At the age of six she played in a film called Sudden Riches. She played child rôles for seven years, and in 1925 was considered old enough to play opposite Richard Barthelmess in Classmates. She played on Broadway for several years and eventually returned to the screen as a mature young woman. Now she is one of Hollywood's busiest ingenues. Golden hair, grey-blue eyes. Fond of all sports and loves reading biographies of famous courtesans.
Shirley Temple
This four-and-a-half-years old youngster is probably the most important juvenile film find since Jackie Cooper. Given a small part in Stand Up and Cheer, she almost "stole" the show and stardom quickly followed her second big hit in Girl in Pawn.
(1) The robber chief (Fritz Kortner) enters his treasure cave.

(2) "Zaharat" (Anna May Wong) the slave girl is put to work with the lepers by the Robber Chief, for betraying him.

(3) (George Robey) "Ali Baba" brings home fine clothes after he has been to the Robbers' Cave.

(4) Mustafa, the cobbler, conducts Hassan (Frank Cochrane) to the house of Kasim Baba.

(5) Lawrence Hanray ("Kasim Baba") looks at some of the jewels he finds in the Robbers' Cave after his brother "Ali Baba" has told him the secret password.
Little FRIEND

THE tragedy of the children of divorce, this film stars Matheson Lang, Lydia Sherwood, and Nova Pilbeam, Britain’s new child actress.

FELICITY (Nova Pilbeam) is comforted by her estranged parents (Lydia Sherwood and Matheson Lang).

FELICITY unexpectedly meets her mother riding in Rotten Row with her lover, an actor (Arthur Margetson).

HERE has long been a shortage of juvenile talent in British studios; Nova Pilbeam is expected to rival Hollywood’s best.

FELICITY is taken ill after going to a Christmas pantomime with her father.

THE strained domestic relations between her parents perplex and worry Felicity, who loves them both equally.
Norma Shearer The poetess Elizabeth in "The Barretts of Wimpole Street" adds another new study to the long and brilliant list of Shearer screen characterisations. Norma, who was born in Canada, was once a "Western" heroine and a more or less successful ingenue. It was predicted that her screen career was ended when she married Irving Thalberg, the producer, but instead she became one of the five greatest stars on the screen.
Elizabeth Bergner
Described by many sound authorities as Europe's greatest actress, and Germany's gift to British talkies. Elizabeth scores a triumph in Catherine the Great, Alexander Korda's successor to The Private Life of Henry VIII.
The Grand Duke Peter (Douglas Fairbanks, jun.), amuses himself with one of his lights o' love, Katushienka (Joan Gardner).

Below: The Empress Elizabeth (Flora Robson) prepares her daughter, Catherine (Elizabeth Bergner) for her nuptials.

Catherine inspects her soldiers who later are to assist her to ascend the throne of Russia. Below: Catherine reads state documents to the Empress, whose favourite she is.

At a dinner party, Catherine, to get her own back on her royal spouse, tells him that she has had any number of lovers and invents tales about them.
Gary Cooper

Born in Helena, Montana, on May 7. He is of English descent and lived on a ranch until the age of twelve, when he came to England to school.

Gary started his life as a cartoonist on a newspaper, but later was reduced to working as a house-to-house canvasser for a photographer.

He then sold advertising space on theatre curtains with the sale of drapery as a side line.

Finally, this failed, so he went to a motion-picture studio for work as an “extra.” For a year he played in crowds. Then came the opportunity to play a leading rôle in a two-reel picture.

His work pleased the director, and he was given the lead in *The Winning of Barbara Worth*.

When the picture was completed, Cooper found himself with plenty of offers from large and small producing concerns, among them one from Paramount, which he accepted.

That he is a first-rate actor now is evidenced by such films as *One Sunday Afternoon*, *Farewell to Arms*, and *Design for Living*.

Gary is 6 ft. 2½ in. tall (it was his giant frame that first attracted the notice of the casting directors) and weighs 175 pounds.

Favourite recreations: cartooning and riding.
Al Jolson

His real name is Asa Yoelson and he was born in Leningrad. Taken to America while a baby, his father decided he was to become a cantor in a Jewish synagogue.

He did not like the idea and ran away to join a circus as a "bally-hoo" man. Became in time a café entertainer, vaudeville artiste, and later the most popular black-faced mammy singer in America.

It was, incidentally, while playing in a small theatre in Brooklyn that on the advice of an old negro he first made up in black face. His vogue was tremendous. For years he was the biggest single box-office attraction on Broadway.

Leaped into prominence and popularity in the first talkie, The Jazz Singer.

Faded out after a while, but came back with a bang in Wonder Bar.

He is married to Ruby Keeler, who has also recently made a big hit on the screen and with whom he is seen here. Ruby, formerly a cabaret dancer in the late Texas Guinan's night clubs, was content to remain in the background until she was persuaded to take the ingenue lead in 42nd Street. She scored an immediate hit.

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