The Picture Show

Annual for 1933

The Year's Best in Pictures
De Paris.

From Constantinople.

X nov 1923.

[Signature]
The Cuban Love Song
At the summit of
Gary Cooper's
six feet of leaness—that
straight look and slow charm-
ing smile that have won the
hearts of thousands of picture-
goers.
Although the film camera cannot do justice to the glorious red hair, green eyes, and pink and white complexion of Jeanette MacDonald, the microphone captures every inflexion of her beautiful voice. In "One Hour with You" she again plays with Maurice Chevalier, with whom she made her first talkie sensation, "The Love Parade."
Ivan Lebedeff and Genevieve Tobin, as they appear together in "The Gay Diplomat."
Lew Ayres, the star of "Eagles," has proved his versatility in roles ranging from a gangster in "A Handful of Clouds" to an unsophisticated boy of the Mississippi river boats in "Heaven on Earth"—and he passed the test brilliantly.
Ben Lyon

after being kept off the screen for so long during the making of "Hell's Angels," has since been covering lost ground at a great speed, his films including "Indiscreet," "Bought," "Night Nurse," "Her Majesty, Love," "Compromised," and "A Woman Commands."
One of the few bathing beauties to achieve stardom—and keep it—

Bebe Daniels,
in her blonde age, during which she appeared in "The Maltese Falcon," "Reaching for the Moon," and "The Honour of the Family."
An unusually beautiful portrait of an unusually beautiful star—

Joan Crawford, who appears in "This Modern Age," and "Possessed."
With a form of entertainment that is as susceptible to change as the fashions which govern women's clothes, it is dangerous to deal with the future, let alone prophesy about it. With few exceptions, producers and directors take the safe line of copying a big success rather than risk failure by an original idea. That is why we have cycles of pictures of which the run of gangster plays gives a good example.

But there are producers and directors who are not atraid to break out into the unknown and back their brains in the belief that the public, in the long run, will always support a good thing.

There must be some originals or there would be nothing to copy.

Films are very much like feminine fashions. Some great dressmaker introduces a striking new design and, almost before he has sold his

"Street Scene," Elmer Rice's prize play, made a remarkable film, photographed with the same background throughout—with the exception of one or two shots—yet never tedious.
first model, thousands of copies have been made and the working-girl is wearing the same style as the Duchess.

The same thing occurs in the making of films. "Safety First" is the motto of the majority of film producers, and by that they mean copy the fellow who has made a box-office hit. This may be a sound business maxim (though I doubt it), but it will never help in the real progress of the films. One of the greatest defects of this system is that in London and other big cities the same type of film is being shown at the same time, and, no matter how good the theme of the story may be, nobody wants to see the same kind of play over and over again. And in small towns picturegoers suffer from the same thing. Exhibitors can only look at what films are on the market, and when there is a run of the same type of film their patrons have to put up with the run or stay away.

Imitation has always been a weak point in the making of films. It was so in the days of the silent picture, but I am inclined to think that there is more copying now than ever there was.

There was some excuse for this when the talkies first started.

In the first place it was necessary for every producing unit to get something on the market quickly if they wanted to share the golden harvest that was being reaped by Warner Brothers by the help of Al Jolson and his "Sonny Boy."

Everything connected with the new form of the films was at a premium.

There were no sound-proof stages, and few men who knew how to make them.

Experts in all the mechanical things that the talkie demanded were as scarce as water in the Sahara.

Most of the firms had to rely on their old mechanicians of the silent films, and these men could, at first, do little more than experiment.

Then there was the trouble of finding new stars, for when the first rush of the talkies came it was found that hardly any of the old silent stars had the voices suitable for dialogue.

The right kind of play was not to be found in the scenario rooms, in fact, in that first rush Hollywood found itself very much in the position of a mob of gold prospectors faced with the rigours and terrors of a trek to the Eklorod of Alaska.

They knew where the gold was to be had (Warner Bros. had shown them that), but they had not the material means to get it.

The only hope was to seek the assistance of the stage. Here could be found actors and actresses who had the right voices to tell the story of the play, and, what was equally important, the writers who could write the dialogue.

**The Stage to the Rescue.**

Then came the great gold rush from New York to Hollywood.

The rushers did not carry picks and shovels, but make-up boxes and typewriters. Anybody who knew anything about stage plays got a job.

There followed in the wake of the first rush a small army of teachers of elocution, for by this time Hollywood had realised that almost everything it knew about the making of pictures had to be scrapped and producers and everybody concerned in the business would have to start learning all over again.

This time of chaos provided a curious commentary on the history of the film.

Pictures had started by being despised by the stage actors who were lured into playing before the camera.

Then success came to the films with the rapidity of the spread of a prairie fire, and soon the despised film actors were looking down on the stage as a very poor sister.

Some of them were getting as much in a week as many stage actors could earn in a year.

Then came the revolution caused by the talkies, and the arrogant film magnates had to beg the despised poor sister of the stage to help them.

And it may be said right here that they paid the price for that help.

All this is history now, but those days of 1927 constitute one of the most amazing and interesting periods in the history of motion pictures, for, taking the almost insurmountable difficulties that had to be overcome in the first productions of the talkies, it must be admitted that producers and everybody concerned rose to great heights of achievement.

This glimpse into the past of the talkies is necessary to get any sort of insight into the future of the films.

Mistakes were unavoidable in that first rush and fight against time, but it must be admitted that too many of those mistakes still remain.

**Stopping Action.**

The greatest mistake in the production of talking pictures has been developing sound and dialogue at the expense of action. In fact, in the early days there was so little action that the very title of the films—"motion pictures"—ceased to have any significance.

The players stood where they were and delivered their lines, unfolding the story of the play by words. Of movement, as we knew it in the days of the silents, there was practically none.

There was excuse for that in the early days, for the great trouble of the sound experts was to keep out extraneous sounds.

The microphone was the master, and it picked up every sound, mostly those that were not wanted.

Actresses had to cease wearing silk dresses because the rustle (as picked up by the "mike") made a noise like machine-gun fire.

Those sound difficulties have now been got over by the experts, yet we still are getting those four-wall dramas in which there is practically no movement so far as change of scene is concerned, and precious little on the part of the players.

Thus we are in danger of losing the greatest gift of the films—movement and the big panorama—the very things that gave the cinema the big advantage over the theatre.
Contrast the horse-race in "The Calendar"—with the moving panorama of the crowd at Ascot—with such a scene done on the stage and you get the one big advantage the film holds.

In the stage production of this play no attempt was made to show the race except by dialogue description—and wisely so.

Again, take a battle scene. The screen can use thousands of men and horses, the stage is limited to a few men and suggestion.

Movement and panorama must come back if the films are going to make progress.

No matter how successful some of these converted four-wall stage plays have been they can never make a future for the films, because they will not be the films of the future.

The ideal film is one that not only tells its story by movement but one that moves many ways at once.

For instance, if something is happen-

For subtle, daring wit and satire, it would take a great deal to beat "The Honour of the Family"—the talkie version of Balzac's "Cousin Pons"—in which Frederick Kerr, Bebe Daniels and Warren William handled their roles so skilfully.

ing in a street the crowd does not stop dead to look at it. Some people stop, others go about their business. Even a sensational murder in a street would not cause a complete cessation of movement.
A scene from "The Greeks Had a Word For Them," the sophisticated New York comedy in which Ina Claire, Madge Evans and Joan Blondell, three gold diggers, are seen with David Manners and Phillips Smalley.

Gangster pictures had one of the widest and most lasting vogue. "Scarface" was actually based on the career of the notorious Al Capone, the part in the film being taken by Paul Muni.

That is Life, and it is from Life itself, and not the stage conception of Life, from which the film of the future must draw its inspiration.

Dialogue will remain, of course, but dialogue will not be the sole way of telling the story, as it is so often at present.

The silent picture of the bowed back of a convict being marched to his cell can tell the poignant story of prison life more eloquently than words, even if uttered by a great actor.

We have had these films showing Life as it is (notably "Street Scene"), and we shall have more.

There are men of imagination who are not content with making money by copying the ideas of others. Such men must create new ideas. And it is these men who will make the films of the future.

After the musical film had been killed by too many indifferent productions, "Congress Dances" brought it back in full vigour, its two chief songs, "Live, Love and Laugh," and "Just Once For All Time," becoming the rage. Above is Tarquini D'Or, who sang so delightfully, and in the oval, Henry Garat and Lilian Harvey, the chief players.

A scene from "The Greeks Had a Word For Them," the sophisticated New York comedy in which Ina Claire, Madge Evans and Joan Blondell, three gold diggers, are seen with David Manners and Phillips Smalley.
MARIAN'S FAIRY GODMOTHER

As every Cinderella should, Marian Marsh has a Prince Charming and a fairy godmother. John Barrymore, as everyone knows, proved himself a real Prince Charming when he chose her, a little slender, wide-eyed, fair-haired unknown extra girl, to play Trilby to his "Svengali," and laid the first stone of her rapid path to stardom. But Marian's fairy godmother is not so well known, although she worked harder than any fairy of fiction.

The story begins in Trinidad, where the Krauth children, two sons and two daughters, were born and lived until Papa Krauth inherited a business in America. While Marian—then Violet—went to school, her elder sister started screen work as an extra, and finally won a contract through her work in the Paramount school of acting which took her to Hollywood. As a matter of course, the family went with her. She did fairly well, but no better—her height, for one thing, was against her—and being sensible enough to realise that the highest rungs of the ladder were not for her, she determined that there was no reason why her sister should not reach them. So in between dramatic lessons, singing lessons and dancing lessons she began to take Violet along with her to the studios. They were known then as Jeanne and Marian Morgan. It was Jeanne's persistence in braving casting directors and publicity managers on Marian's behalf that brought Marian film tests, still pictures, and extra parts, and it was her persuasiveness that induced Elmer Fryer, one of Hollywood's finest photographers, to make the beautiful portraits of her that subtly emphasised her resemblance to Dolores Costello. Not long afterwards, John Barrymore was wanting a girl to play Trilby—time was short, Barrymore particular, and then when he fell ill everyone was in despair until Marian's portraits were recalled, and she was sent along for that memorable interview from which she emerged a full-fledged leading lady at the age of seventeen. And when, in "Under Eighteen," Marian blossomed forth as a star, Jeanne's ambition was realised.

ACTOR BY PROFESSION—MARINE ENGINEER BY PREFERENCE

According to Warren William himself, he became an actor because he wanted to be a marine engineer and his father wanted him to be a newspaper man. Even while he was at college, no thought of the stage entered his head, apart from an enthusiasm for Gilbert and Sullivan, and when he left, his ideas on his career were as definite as his father's and his determination equally strong.

His sister, however, was on the stage in New York, and father sent Warren along to persuade her to abandon her work and return home, hoping incidentally that Warren would become more amenable to his views. His plans did not materialise exactly as he had anticipated—brother and sister had a riotous time together in New York, indulging in an orgy of play-going that only finished when America entered the war and Warren enthusiastically joined up. In France he became a member of an entertainment troupe, and to his own surprise was very popular.

It was only natural after this that on his return to civilian life he should try the stage. After various ups and downs, he made a hit on Broadway, but even then marine engineering obsessed him, and his dressing-room was full of charts, blueprints, models and diagrams. Just as he had had no intention of becoming an actor, so he had no intention of taking up screen work, but after seeing his performance in "The Vinegar Tree," some studio heads offered him a tempting contract and he made a great success in his first three films, "Expensive Women," "Honour of the Family," and "The Woman from Monte Carlo." In fact the only fly in his ointment was the same fly that had worried Fredric March—a resemblance that sent word round that he was another John Barrymore—and being labelled "a second so-and-so," has ruined more chances than one would imagine.
LESTER VAIL

LESTER VAIL is one of the many players who began his stage career in amateur dramatics. His professional acting career began directly he left college, with a three-year tour of the East, and on his return to America, he stepped straight into leading man rôles on the Broadway stage. He had scarcely been there long enough for his name to become well known when he was seen by Herbert Brenon, and given one of the principal parts in "Beau Ideal." His work in this brought him parts in "Dance, Fools, Dance!" with Joan Crawford; "Murder by the Clock," "Madame Julie," in which Lily Damita returned to the screen; and "Married in Haste."

His name is not his own, which is Seib, but one which he took when he went on the stage.

THROUGH DISILLUSIONMENT

HELEN TWELVETREES went to Hollywood full of happy anticipation and optimism. One of New York's coming stars, she naturally expected that the path of her talkie career would be smooth. Her life until then had been one stroke of luck after another. She was studying in a New York art school when a theatrical producer who attended their amateur dramatic show offered her work in his stock company. In case of failure, Helen knew she would not starve, as her family was quite well off, but there was no hint of failure. A chance visit with a friend who was looking for a job resulted in the rôle of Sondra, in 'An American Tragedy,' for Helen. After that came small parts, gradually growing more important, on Broadway, and she was rehearsing for 'Elmer Gantry' when a man from Fox Studios saw her, and Helen signed a film contract.

Her first six months in Hollywood brought her only disillusionment. When she read the script of the film in which she was to make her debut—"The Ghost Talks"—she discovered that her rôle was that of a heroine who lisped—and as it was at the time when the microphone manufactured so many unintentional lisps, it was noised abroad that Helen, whose stage training should have made her diction perfect, was one of the worst offenders. Months of idleness followed, during which she was intensely unhappy. Hollywood was very strange, and Helen, who is not a good mixer, was not a social success. Then came another film—"Blue Skies." This time, Helen discovered that not only did she have to wear a black wig that completely hid her own glorious golden hair, but it was a silent picture. The studio did not take up the option on her contract, and her marriage with Clarke Twelvetrees went on the rocks. Helen gave up, and was on the verge of returning to New York when she was engaged by Pathé for 'The Grand Parade.' With that picture her bad luck ended, and at last she found she could be happy in Hollywood.
A STRONG-WILLEDS STAR

Lily Damita's return to the screen in talkies was a tribute to the will-power that dominates her tiny beautiful body. She had appeared only in two silent American pictures—"The Rescue" and "The Bridge of San Luis Rey." When the microphone menaced all the foreign studio players, Lily resolved to beat the microphone, for her accent as revealed by "The Cockeyed World" was so strong that it was almost unrecognizable. Many foreign stars went back to their own countries. Lily stayed.

"I have work like a dog," she says—she took lessons in voice control, dictation, singing and dancing, and after working each day, she studied in the evenings.

Then she decided that she should have stage experience, so she went to New York, and was engaged as star in "Sons o' Guns." During the twenty-six weeks of her appearance, she continued her lessons. She began them at eight in the morning and ended at five in the afternoon, leaving her just time for a meal and a short rest before her performance on the stage. Even there she continued her studies in the dressing-room. At length, having satisfied herself, she went to Paris for a holiday, feeling a little homesick for her native city. And before she had even finished her shopping, she received a cable from Hollywood asking her to play in "Fighting Caravans."

Lily Damita is a living contradiction of the old axiom that "all work and no play makes Jack a dull boy." Her work to conquer her accent was unremitting—she certainly had no time for play. Yet no one could possibly have accused the Lily who returned to Hollywood of being dull—she was, if possible, gayer and more radiant than ever.

THE FOUNDLING

To Wallace Ford, who won talkie fame overnight opposite Joan Crawford in "Possessed," belongs probably the most unusual life story of any star. He is English, but does not know who were his mother and father, and only just over two years ago discovered, from a copy of his birth certificate, that he was born in Bolton.

He was left as a tiny nameless baby in Dr. Barnado's home, where he was given the name of Samuel Jones. He was still so young when he was sent to Toronto to be adopted, that even the voyage across the Atlantic left no impression. The family to whom he was sent were farmers in Manitoba and adopted him not because they wanted a son, but because within a few years, he would be cheaper than a hired labourer. A charity boy they could feed less and work harder and ill-treat, without fear of him giving notice. He was allowed one pair of overalls and one pair of boots a year. He never knew what Christmas was, or heard of Santa Claus, or had any companionship—and he has never been to school in his life.

At last he became so miserable that he ran away, a boy of eleven, with no money at all. For years he lived as he could, until a job with the Permanent Players, of which Theodore Roberts was then director, made him decide to be an actor. He mixed the life of actor with the life of a tramp, and while "on the road" met a tramp philosopher from whom he took his present name—his own he had forgotten, and answered to anything he was called. This tramp was his one friend, and his death was an irreparable loss.

And the greatest thrill in his life is to realise that he has a home of his own, with a wife and daughter to love him.
A PENGUIN HUNTER

Roland Young had been a well-known stage player in and around New York for some eighteen years before he made his first talkie, "The Unholy Night," but since then his individual voice and droll whimsical personality have won for him a secure place as a screen comedian. Born in London and educated at London University, his long stay in the United States has not altered him much—he is still thoroughly British in speech, manners and outlook.

Apart from his screen and stage work, he has won some fame in other directions as a writer and artist, his speciality, as one would expect, being the sophisticated wit revealed in the book of humorous verse, "Not for the Young," in which he also was responsible for the sketches that illustrate it.

He lives with his wife in a charming home in Hollywood, where one can see another claim to fame—his collections of penguins. It is a passion dating back to a boyhood visit to the Zoo that provoked a tremendous interest in the creatures, and resulted in his buying a bronze penguin paperweight. That began it. Now he has hundreds of them—penguins in Copenhagen china, carved wood, metal, plaster, jade, penguins at doorstops, book ends, cigarette-box decorations, salt cellars—in photographs and on tiles—an endless array of them. In fact, it seems as if they are missing in only one way—flesh and blood.

No penguins waddle about the garden or dive into the lily pond or beg for fish. Their place is taken by a big Russian wolfhound. Roland Young no doubt has a good reason for this, but so far he has not disclosed it.

SARI MARITZA

Sari Maritza—otherwise Patricia Detering-Nathan—is half English, half Viennese, spiced with a dash of Swedish and Spanish. She was born on St. Patrick's Day in Austria, where her father, Major Walter Nathan, was in the Customs, and before the war had travelled through Russia and Siberia three times on visits to England.

When Sari was twelve, her parents left China and she was educated in Switzerland and England. It was probably from this education that her inborn love of sport was developed so highly, for she excels in riding, skiing, tennis and ice-skating, in which she is an international medallist.

When she left school, she found herself in Vienna, and while there, applied for a job in the Sasha film studios. For a time she played small parts, then deciding that she could do better in England, left the Continent when a search was being made for the leading lady of "Greek Street." The director saw her and decided that his search was ended. She justified all his hopes, and "Bed and Breakfast" and "No Lady" followed. Then, after going to Germany to play in "Monte Carlo Madness" in both the German and English versions, during which her charm and gaiety brought the entire Neubabelsberg studio to her feet, she returned to this country to play the part of Lily in the talkie of A. P. Herbert's "The Water Gypsies." By this time, however, she had attracted the attention of America, and signed a contract.

Sari Maritza is a clever linguist, speaking German, French and Chinese. The latter, which she speaks with her mother, she does not write. She does not care for cocktail parties, jazz or reading, but she likes cigarettes, the blues, sports, acting and making money.
SHE KNEW WHAT SHE WANTED

*MAE CLARKE* has had to fight for her success, and fight hard. She has always known what she has wanted ever since she was a tiny child, and she knew even as young as three years old that she wanted to be an actress. She got her first opportunity through the grit she showed in triumphing over misfortune at an amateur show, in which the best performer was to be given work on the professional stage. Mae was chosen, and gleefully left her job as soda fountain attendant to work as a chorus girl. She soon combined this with a show in a night club, then went to vaudeville, and from that back to the stage as leading dancer in "Gay Paree."

Her screen chance came along because Barbara Stanwyck was already working somewhere else. Someone who could dance, sing and act was needed, and Mae went along for a test and got the job—in "Big Time." She was good in it, but she had no great stage name or dramatic reputation behind her, and she had to work hard for her subsequent success, which came slowly but steadily. When "The Front Page" was being cast she applied for the rôle of the heroine. The test she took was not satisfactory—they wanted someone sweet and pretty rather than striking. It won for her another part in the same film, however—that of the "hard-boiled" girl. Other parts followed, and in each she improved until, in "Waterloo Bridge," she caused a sensation, and proved her dramatic ability.

On her own admission, Mae Clarke is entirely too moody when she is not hard at work, alternating between wild exhilaration and the depths of depression. She is sensitive about the impression she makes on others, and, highly critical of her own work, is thrilled by sincere praise. She loves good music, golf and riding, but while she does not excel at the latter, she drives a motor boat and car superbly. She lives with her parents and her two dogs, a wire-haired terrier and a Spitz, half way between Hollywood and the Pacific. Publicity about her home, however, she does not encourage—she says that even a film star should be able to enjoy a little privacy.

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JOEL SURPRISES HIMSELF

*JOEL McCREA*’s first ambition was to be a cowboy. After two years on his father’s California ranch, however, he decided that perhaps, after all, he would prefer acting. His mother laughed at him. He was six feet two in his socks, thin and angular and gawky, his face burned mahogany colour by the sun. Joel laughed back, and casually started his career by working as an "extra" when he felt like it and there was no football or baseball, and the beach failed to attract him. Two contracts brought him regular pay but no work. Then Constance Bennett surprised everyone by choosing him as her leading man in two consecutive pictures, "Born to Love" and "The Common Law," and was squired by him socially. It surprised everyone—Joel most of all. And now he is one of the most popular leading men in talkies.
TALLULAH—"LOVE MAIDEN"

ALTHOUGH Tallulah Bankhead was born in Alabama, where for five generations her family had been social and political leaders, it was in England that she made her name famous. She is a glamorous, colourful, exciting personality, with her strange, heavy-lidded grey eyes and famously husky voice—as unusual and beautiful as her musical Indian name she inherited from her grandmother, and which means "love maiden." Her lovely mother Tallulah Bankhead never knew; she died when Tallulah was born, and she and her sister Jean were brought up in the big white house of the Bankheads and thoroughly spoiled by their father and grandparents.

She was only seventeen when she overrode the Southern tradition of a social life for a Southern lady of good birth and upbringing, and set out to carve a niche for herself in the halls of stage fame. A born gambler, she left the security of her life at home for the uncertain liberty of the stage. Later, she gambled on success when she sailed for England, her wealth a thousand borrowed dollars, to take a part that a cable had informed her was already given to another actress. With true gambler’s instinct she lived lavishly at the Ritz. Sir Gerald du Maurier gave her her first opportunity on the English stage at thirty pounds a week. It was not enough for her to live on, but she did not alter her mode of living; she gambled on making a hit—and won. As her fame spread, her salary rose. Yet she did not save a penny; her house in Mayfair, her magnificent car, her staff of servants, her extravagance ate up her income. Tallulah had no regrets; she was flinging her money to the winds, and enjoying it. Then she gambled again. She left her assured success over here to try her luck in talkies in Hollywood. What her next gamble will be is still in the future, but she will gamble till the end of her life.

CRAFTY CHARLES

It was New England craftiness that won for Charles Starrett his first film part. He was then a member of Dartmouth College football team, and, with several others, applied for work in Richard Dix’s picture, "The Quarter-back," which was being made in New York. Their services, they were informed, were not required. The rest of the team departed, but Charles was canny. He found out the name of the casting director, then, going up to him, addressed him by name, clapped him on the back, asked after his family, and finally suggested that he might be given a part in the film "for the fun of the thing." And the director, trying in vain to remember the boy, issued an invitation to him to go on location with the company.

Those few days sent Charles back to college with the determination to become an actor. So when he graduated, with honours, after winning glory in the swimming and track teams, in addition to his football laurels, he took up stage work. Two successive "flops" left him broke, and to swell his exchequer he made two pictures for independent companies; one was "The Viking," the fine film of the sealing industry made in Labrador by the ill-fated Varick Frissell. This brought him the offer of the leading masculine rôle in "The Best People," and then came a contract.

Born in Athol, Massachusetts, Charles Starrett is well over six feet in height, dark-haired and brown-eyed. His tastes are outdoor. His idea of a real holiday is a hunting and fishing trip in the mountains, where he can write poetry when the spirit moves him. He tears it up as soon as it is written, but he gets a lot of enjoyment out of it, and he is satisfied.
WILLIAM, PLEASE!

William Boyd caused a considerable flutter in the talkie doves of when he arrived. The reason for this was that there was already another William Boyd, a well-known star of the silent days, who was showing no signs of fading out because of the introduction of speech. The film magnates, having signed the new William Boyd, asked him to change his name in order to avoid confusion, never dreaming that he would refuse.

And that is exactly what he did do. He was well-known in Broadway under that name, and he failed to see why he should change it, especially as it was his own and had belonged to his father before him, who was also famous in the theatrical world. The film William Boyd refused to change, quite understandably. And so it went on, resulting in a hopeless confusion, blonde blue-eyed William at Pathé receiving stage William's mail that should have been delivered at Paramount, and vice versa. As William (stage) Boyd—as he was known in an effort at classification—went from strength to strength in talkies, drawing great acclaim for his fine character work, and William (blond) Boyd still starred happily, the muddle grew worse until the conclusion was reached that something must be done about it. A compromise resulted. Blond William was known as "Bill" by everyone—why not by the public? He was frequently spoken of as "Bill," so that it would not be a complete change of name—just the substituting of a well-known diminutive of the name. No writer or admirer had ever written of William Boyd from the stage as "Bill." And that brought the war of the Williams to an honourable end.


A FAMOUS NIECE OF FOUR FAMOUS UNCLEs

Linda Watkins made her screen debut hiding a terror of the film and the microphone under a gay exterior. After she saw a preview of the picture, she no longer hid her misery. She thought she was terrible and she did not hesitate to say so. But apparently she alone held that opinion, for she scored a tremendous personal hit in it that resulted immediately in bigger and better roles.

Off the screen Linda is noted for her spontaneous wit and the finest sense of humour in Hollywood, and she has the unusual capacity of being able to laugh at herself.

Before Linda Watkins went on the stage, her claim to fame was that she was the niece of four distinguished uncles—one in England, Lord Brougham—and three in America, Professor Michelson, the father of the philosophy of light, Major Arthur Radcliffe Dogmore, the painter and sculptor, and William Watkins, the inventor of the automatic fire alarm.

As a society existence held no charms for her, Linda joined the Theatre Guild School, and was in the same class as Sylvia Sidney and Marguerite Churchill. Her first appearance, in "The Devil and the Cheese," brought success and a featured role in "The Ivory Door." A. A. Milne's fantasy, and a season of Ibsen. Then came an offer to appear in talkies, and she left the stage.

Linda is fair-haired, fair-skinned, blue-eyed and vivacious. Her films include "The Blonde Reporter," "Charlie Chan's Chance" and "Cheaters at Play."
STEEPED IN
SHAKESPEAREAN
TRADITION

There is probably no British actor who is so thoroughly of the stage, and of the Shakespearean tradition in particular, as Godfrey Tearle. His parents, Osmond Tearle and Marianne Conway, were famous Shakespearean players, and Godfrey was born while they were having a season in New York, where the Brooklyn Theatre was then owned by his grandfather. Over a hundred years ago his great-grandfather played "Hamlet" at Covent Garden, and his father toured the world for thirty years with his Shakespearean company. Godfrey himself made his debut at the age of eight as the Duke of York in "Richard III," and, naturally enough, elected the stage as a career, joining his father's company, and playing Brutus in "Julius Caesar" when he was only seventeen.

On his father's death, Godfrey Tearle formed his own touring company, and after playing with Sir Herbert Tree and Sir George Alexander, became a successful actor-manager, scoring his greatest hits in "Othello," "The Fake," "The Garden of Allah," when the audience stood on their seats to applaud, and "Hamlet," when he took Henry Ainley's place at a day's notice.

He was not at all keen on films in their silent days, but now that he can use his voice, which is unusually beautiful, his wide circle of admirers can look forward to seeing him on the screen much more frequently.

A HALF-PINT HEROINE

Dorothy Lee concentrates an incredible amount of vitality and physical energy in her tiny self. Although she is so small—less than five feet tall and less than seven stone in weight, with tiny hands, feet, nose, and bones—a mere "half-pint" size, there is the strength of tempered steel in her, and a stout heart. She is a great lacrosse and tennis player, and she swims, jumps, runs, and rides with the best.

Dorothy was born in Los Angeles, and ever since she was four until her marriage, lived there with her mother in the same house, which must constitute something of a record in the restless film colony.

After a short, highly successful stage career she broke into the talkies by singing "Do, Do Something" in "Syncopation," and her pert provocative ways brought her a Radio contract. Then followed her successes with Wheeler and Woolsey, making a trio of their famous team; and finally she became a star herself.

Her name, by the way, is neither Dorothy nor Lee. She was christened Marjorie Millsap, and took her grandmother's surname when she began to act.
The WOMAN IN WHITE

LIL DAGOVER was born in Madioen, Java. Her father was German, her mother of French Huguenot extraction, and both had become naturalised Dutch. When she was six years old her mother took her to Germany, where she spent an unhappy childhood, going from one relation to another after her mother's death. A desire to become an actress was born early in her, and she was only twelve when she made her first dramatic appearance. A triumphant stage career in Germany was followed by one equally as brilliant on the screen, which at first she had scorned. Her work in "Tartuffe," "Hungarian Rhapsody," and the delightful "Congress Dances" brought her to the notice of Hollywood and resulted in a contract under which she made "The Woman from Monte Carlo."

Exotic Hollywood labelled her at the first sight of her, clad from head to foot in white. And the more they saw of her the more emphatic they were, for white clothes are her one fast. It is very seldom indeed that she is seen in a colour; white is a wonderful setting for her darkly vivid beauty, and Lil Dagover, realising it, makes the most of it. Then she has a Continental sophistication, a dignity and vivacity that is utterly unlike anything else in Hollywood; but it you add to this her strong sense of humour and an enthusiasm for outdoor life, it makes one wonder whether Hollywood’s label is correct after all.

EXIT ARTIST—ENTER ACTOR

RICHARD CROMWELL’s first bowing acquaintance with fame in Hollywood was as Roy Rada-baugh, a promising young artist. It was Anna Q. Nilsson who began it by commissioning him to design a bookplate for her, with which she was so pleased that she introduced him to Marie Dressler, who commissioned a painting. This led to more and more work for people connected with the films, and through this he heard they were taking tests for the title rôle of the talkie, "Tol’able David," which was one of Richard Barthelmess’ great silent successes. He applied for a test, and despite his utter lack of experience, got the job, and a long contract as well.

To him it meant more than purely personal satisfaction. Since he was a child, his mother had worked hard to enable him to finish his artistic training, and it had rankled. Even the money he was then beginning to earn was insufficient to keep them both. And now she could stop working and he could repay her for the sacrifices she had made. His determination to succeed resulted in him doing excellent work in his first rôle, and since then he has proved himself in "Shanghaied Love," "Fifty Fathoms Deep," "Emma," and other pictures.
UNTRIED BUT TRIUMPHANT

It is a severe test for any screen player to begin a career in a small part in a Greta Garbo picture. With so vivid a star, the small part players are apt to fade into the background. Karen Morley passed the test valiantly. Far from fading into the background, she made her part in "Inspiration" stand out, and as the young girl who committed suicide when Lewis Stone tired of her, she acted with a polish and understanding that was surprising in an untried player. This, combined with her own enchanting and individual brand of youthful freshness, calm poise and sophistication, earmarked her for speedy fame. Her selection for the role came quite by chance. She was in the M.-G.-M. casting director's office, trying to get a test, when Robert Montgomery, who was playing opposite the star in "Inspiration," walked in to get a girl to read Greta Garbo's lines in a test he was to make. Karen, happening to be on hand, was given the task—and upon the strength of that reading, the director gave her the role of "Diane. Since then she has played in "Never the Twain Shall Meet," "Lullaby," "Politics," "Emma," "Scarface" and "Arsène Lupin," in a wide variety of characterizations.

Karen Morley was born in Ottumwa, and lived there until she was thirteen, when the Linton family (she was then known as Mildred Linton) moved to Hollywood. If plans had gone right, she would eventually have become a doctor, but money was becoming scarce, and Mildred, who had got stage-fever in her blood, left college, where she had joined the dramatic club and scored a success as scene shifter, "prop" man and director, to go on the stage. After some local stage work, she realised that films held promise of more money, and through a friend, obtained extra work in "Through Different Eyes." Then she made the decision that one definite stage job was worth many studio promises, and returned to the local theatres. From playing "screams off" and "bits," she had just gained favourable notice in "Fata Morgana," when she made her fateful visit to the M.-G.-M. studios. Since then the stage has not seen her.

HARD TIMES

Although Walter Huston has become one of the most popular film actors since his début, and before that was a Broadway stage star, there have been many times in his chequered career when he was near starvation.

His first job was with a Toronto repertory company. At the beginning of his acting career, the touring company he was with went broke, and Huston decided to try his luck in New York. It was not a great success, and finally, with five other hopeful young actors, they rented a room at the cost of two shillings a week each. Even at that price, they would often have gone breakfastless had it not been for a property man who lived in the room opposite and frequently treated them to coffee and doughnuts. He finally obtained a part in "In Convict Stripes," a melodrama written by Hal Reid, Wallace Reid's father, and after a series of ups and downs, left the stage in 1905 for less precarious work—that of taking charge of the water and electricity plant in Nevada, for which his early engineering training had fitted him. Four years later, however, the stage called him back—this time to vaudeville, and for fifteen years he toured all over America. More hard-up times followed—and then he managed to get a big part in Broadway, and made his name famous for his fine acting. With the coming of the talkies, Huston tried the new medium at once, and established himself in his first, "Gentlemen of the Press."

Since then he has played every type of rôle imaginable, from the villainous Trampas in "The Virginian" to "Abraham Lincoln."
A "STAR" REPORTER

Norman Foster began his career as a newspaper reporter—a "cub" in his native town of Richmond, Indiana.

Reporting in a small Quaker town, however, lacked the excitement that he felt he needed, and in the hopes of getting a job on one of the big dailies, he went to New York. He soon discovered that the papers seemed quite satisfied with their experienced staffs, and turned his thoughts to acting. Day after day he went the dreary round of agents and theatres, but except for one or two days' work as a film extra, he was always told the same thing—"nothing doing." A friend who was playing a "hit" in "The Poor Sap," came to his rescue when he was on the verge of despair. He was leaving the play for a bigger part in a touring musical show, and advised Norman Foster to go after the job before anyone else knew about it. He did, and by dint of relating a purely fictitious account of his stage experience, got the job. He had only a few lines to say, but the play was a great hit, and it marked the end of the "nothing doing" tours that had been so disheartening.

His first important part came in "The Barker." He acted in it in New York and then London, and it was while over here that the news of his secret marriage to Claudette Colbert, who was playing the leading feminine rôle opposite him, leaked out. On returning to America, he appeared in "The Racket," and "Night Hostess," and achieved the prominence of star in "June Moon." It was this part that brought him to the notice of film producers, and he made his screen début in "Gentlemen of the Press," his excellent work in it leading to his casting in the title rôle of "Young Man of Manhattan," in which he appeared with Claudette Colbert for the first time since their stage work in "The Barker."

Although his work on Broadway and in New York kept him busy, Norman Foster found time to write four plays, and sell two of them before going to Hollywood for his picture work. In his spare time he still has a decided tendency towards newspapers, and is never happier than when he can accompany one of his reporter friends in covering a big news story.

IRRESISTIBLE

It was a lucky day for the screen when Sidney Fox gave up studying law and went on the stage. She had only just over twelve months' experience when she scored sensationally in the leading rôle in "Lost Sheep," and her stage career ended, for she attracted the notice of Carl Laemmle Jnr., and signed a five-year contract with Universal. Her first part—in "Bad Sister,"—proved that she had all the necessary attributes to film success. A December child, born in 1910, with her dark prettiness, charming soft voice, and her own particular brand of ingenuous sophistication, she is irresistible.
NORMA TALMADGE'S LEADING MAN

It is difficult to realise that portly Eugene Pallette, who is always connected in our minds with his "O.K., Chief" as Sergeant Heath in the Philo Vance detective films, was once Norma Talmadge’s romantic co-star, and one of the most popular leading men of his day. This was in 1916, but his career was cut short by the entry of the United States into the Great War, and when he returned after the Armistice he found himself practically forgotten. He realised also that he was no longer a romantic hero type, and set out after character work, which brought him to the verge of stardom. When the company with which he had a contract shut down, Eugene Pallette invested his money in Texas oil fields. Within a year he had made £28,000. Six months later he had lost it all. The next thirteen months he spent in a hospital in Los Angeles, where he had returned, recovering from a severe nervous breakdown, then once more he started the weary "come-back" trail. Talking pictures, to his delight, were a great aid, for his work in "Out of the Fog" brought him an important rôle in "The Dummy," which resulted in his first portrayal of Sergeant Heath— in "The Canary Murder Case"—and given a contract, under which he has played in numberless films.

Eugene Pallette's parents were members of an "East Lynne" road-show company, and for six months the appearance of Eugene kept them in the little town where he was born—Winfield, Kansas. When they returned to their touring life, Eugene went with them, and his early education was gained in more schools than he can remember, until he went to Culver Military Academy. Leaving there, he went on the stage, and after various jobs, was doing well as leading man in a stock company when the manager, with whom he had invested half his salary each week, decamped with the money. For six months Eugene worked as a tram conductor, and then he went to Los Angeles and tried to get back to the stage. There were no jobs, but the films needed extras who could ride. Eugene had learned to ride at Culver—and thus started his film career.

LILLIAN GISH'S COMEDIENNE DOUBLE

Long before talkies were thought of, Una Merkel made a bid for screen success and failed.

As a child she was a prim, shy little person, with an eternal longing to be beautiful and popular. She was an indefatigable entertainer, however, whether people wanted to be entertained or not—and at four she was lecturing her family and friends and putting on her own shows, displaying considerable temperament if any of the audience laughed. Although she was born in Covington, Kentucky, she travelled round the United States a good deal, as her father's business took him about, and finally went to a dramatic school in New York, still intent upon entertaining. Upon leaving she tried for fame in the studios.

She doubled for Lillian Gish and played an extra part in "The White Rose." D.W. Griffith, at his Gishiest and greatest as a director, did not sense her hidden talent then, and Una turned to the stage, where she made a tremendous hit in light comedy with her Southern accent and amusing mannerisms. Three years later, she was watching Claudette Colbert making a talkie when she was brought to Griffith's notice and had a test made. Griffith, however, left New York without seeing the results, and Una continued with her stage work and forgot all about her test. Then, after the lapse of a year, Griffith saw it, and this time, seeing in Una a second Lillian Gish, cast her for the part of Ann Rutledge, in "Abraham Lincoln." This was followed by other sweet and simple rôles in "Eyes of the World" and "The Bat Whispers." And then a producer remembered the stage work of the wistful, starry-eyed "Ann" in "Coquette," where she kept the house in roars of laughter, and cast her for a comedy rôle in "More Than a Kiss." Her success was instantaneous, and the films lost a potential Lillian Gish but found a fine comedienne.
MARVELS OF MAKE-UP

When make-up is mentioned in the same breath as films there is always one name that flashes to the mind—Lon Chaney. He was the first real student of the art the films have ever known, and since his appearance as the deformed cripple who dragged himself so painfully along the streets in "The Miracle Man," the film which made him famous overnight, his career was one brilliant disguise after another.

He spent hours perfecting some ingenious device that had occurred to him, and nothing he thought would be effective was too much trouble or too painful—for it is well known that for some of his characterisations he could bear the make-up for barely more than a few minutes at a time without serious risk. That his transformations were so absolutely natural on the screen is perhaps the greatest tribute of all to his skill, for the all-detecting eye of the camera and the strong lights were a severe test.

There are few stage make-ups that could come through the ordeal of a camera close-up without appearing artificial. On the other hand, it must be pointed out that whereas a stage make-up must be applied and removed every night, the screen make-up is for one performance.
Chaney would probably have scorned such a thing, but there is no gainsaying that these departments have proved their worth. The make-up man makes the actor look the part he has to live for the screen; and between make-up and characterisation is a vast difference, so that it is no reflection on the actor's ability that he does not make himself up for character parts which call for unusual skill in doing so. It is the expert's job to experiment with lights and shadows, greasepaints and powders, and chemicals, for which an actor has no time. He it is who applies the collodion to pucker the skin for scars, painting it afterwards to accentuate it without exaggerating it; who sticks the gold-beater's skin by the temples to make Oriental eyes, and applies greasepaint afterwards so that it is not noticeable; who occasionally sticks on false beards, though most of the film beards are home grown; who applies pouches under the eyes, warts, bumps, wrinkles, and noses.

only, although it may take some weeks to photograph that performance; and if the make-up is used throughout the film it means it must be put on each day. But if it is wanted for a short appearance only, the film player may need to apply it only for, say, two days, whereas the stage actor would have the business every night just the same.

Lon Chaney began his triumph in the earlier days of the screen when an actor put on his own make-up for all his roles, and his make-up box was his most treasured and secret possession. Nowadays things have changed, and make-up, as with most of the branches of film production, is specialised, every studio having its own make-up expert. Lon

The handsome features of Edmund Lowe undergoing transformation for his rôle in 'Detective Clive Bart.'

Would you know Boris Karloff if you met him without make-up? This is how he appears away from the studio.

Before his sensational appearance as the monster in 'Frankenstein,' Boris Karloff was unknown—and it was impossible to recognise him from the film, anyway.
But with a successful make-up his task is finished. The rest lies with the actor, and not the most realistic or horrifying make-up in the world will succeed in its purpose if the actor is weak in his portrayal.

As an example, taken Helen Hayes in "Lullaby," in which she goes from gay, unsophisticated youth to dispirited, decrepit old age, without illusions, without hope. The make-up expert did his job extremely well. But what would have happened without those brilliant touches that made the character as well as the appearance in the last scenes of the film so natural—that tired sag of the shoulders, the instinctive lift of the elbow in self-defence in the scene by the riverside, the nervous, fiddling fingers, the weary walk, the dull, apathetic gaze? To say nothing of the various stages of life through which she passed—all cameos of finished acting.

Then, again, in the sensational "Frankenstein" it was Boris Karloff's portrayal of the monster—his skill in giving us an insight into the dim, wondering brain with its inarticulate longings, its futile endeavours to understand beauty, its animal fear of fire, its hatred of its creator, its instinctive worship of light—
that made the creature so memorable, as well as the terrible make-up with its built-up skull and hideous face and scarred wrists that suggested so gruesomely its origin.

Or take the work of Fredric March as Mr. Hyde in "Dr. Jekyll and Mr. Hyde," who represented the evil in man. It was the animalism of the character, the quick, supple movements, the suggestion of uncontrollable instincts, that added more horror to the horror of the make-up.

Many young players have been appearing lately in pictures that called for them to appear middle-aged or elderly in some part of the film, although at one time there was a definite prejudice against this amongst the producers.

Barbara Stanwyck, for instance, through her excellent work in "Forbidden," in which she and Adolphe Menjou grew old together, was given the role of Selina in the talking version of Edna Ferber's novel, "So Big."

Chic Sale, a young man, has won fame for himself for his wonderful old man characterisation, such as that of Old Man Minick, in "The Expert."

Barbara Stanwyck and Adolphe Menjou we watch growing old together in "Forbidden," and it is a tribute to the make-up men and to their acting talents.

The death-bed scene in "Forbidden," when the characters have aged some twenty years.

Paul Muni, one of the most brilliant younger character actors, is seen below as Scarface in the film of that name, and caused a stir some time ago by his Papa Chibou in "Seven Faces," a scene from which appears on the left.

Lewis Stone being made up by Cecil Holland, the M.G.M. make-up expert, for his role in "Grand Hotel," as the mutilated doctor.
The supreme master of the art of make-up—the late Lon Chaney, is seen at the extreme right. At the left of his portrait is a picture of him as he appeared in perhaps his most famous rôle, "The Hunchback of Notre Dame.

Mae Marsh, young and charming, played the rôle of an old, worn-out woman in "Over the Hill" with superb skill after appearing as a happy young matron in the early sequences.

Mae Marsh as the old mother in "Over the Hill."

Dorothy Peterson, one of the most recent successes, suggests colourless middle age cleverly in "Up for Murder." Below it can be clearly seen that she is young and beautiful.

in which she again portrayed age's gradual conquest of youth. Colleen Moore, you may remember, starred in the silent version some years ago. Dorothy Peterson is another young actress who excels in portraying middle age.

When "Over the Hill" was first filmed, Mary Carr played the mother rôle in it. She was already middle-aged, with a large family of her own, and so her transformation to the old lady did not present any great difficulties. The new talking version, however, was different. For this, one of the best-loved stars of silent pictures emerged from a retirement of many years, and gave us an exhibition of skilful, brilliant acting that should have made many of the high-salaried stage actresses now working before the camera forget their sneers at the old-time screen actresses.

Mae Marsh, whose delicate wistful charm in "The Birth of a Nation" will never be forgotten by those who saw the film, left the screen when she married Louis Lee Arms. She is still young and lovely, and her work as the fragile, pathetic old lady was a triumph, both for herself and for the make-up man. And without the skill of the actor the most perfect make-up can be entirely wasted.

The late Lon Chaney, is seen at the extreme right. At the left of his portrait is a picture of him as he appeared in perhaps his most famous rôle, "The Hunchback of Notre Dame."
Ladies Prefer "Scotties"

Rose Hobart's dog has a long name for a small animal; but he wears it with proper dignity—Alcibiades.

There is nothing dignified about Joan Crawford's adoring little Scottie, who is known to fame as Woggles, and wherever Joan is, there is Woggles also.

Vivienne Osborne's delightful black Scottie puppy has been given an Irish name—Michael—by his contrary mistress. And it is not shortened to Mike.
Where and How Movies are Made

Leila Hyams looks over the Metro-Goldwyn-Mayer studios at Culver City, California, which cover many acres.

Within the walls there are the residential section, the industrial section, the business section, connected and intersected by miles of short streets. There are the hospital, the school for children whose age brings them under the education edicts, compelling so many hours' study per day, the fire station, the restaurant, apart from the usual departments entailed by film making—the enormous property department, the studios themselves, the library, the casting department, the dressing-rooms, and the scenario, publicity and other executive departments—not forgetting, of course, the all-important cashier.

Focusing the lights on Joan Crawford for a close-up in "This Modern Age."

One of the sound engineers shows Anita Page the two different types of microphone—the bulb and the "schnozzle"—so called because of its shape, which is the newest improvement.

It is difficult to appreciate the vast strides made by the films in their short life, and few realise the tremendous amount of organisation and the expansion in all departments that has taken place since those not too far off times when pictures were made by daylight out of doors, or in studios little more than glass-roofed sheds. Nowadays all the big studios are virtually tiny cities in themselves.
And there is even a police force whose duty is to accelerate traffic, keep a watchful eye open on "crowd" days, mount guard over the pay-money, especially when it has to be sent off to a distant location—and generally safeguard the welfare of the movie city.

The tremendous technical improvements in the films themselves are due in a great degree to the efficiency of these various departments. Research and experimental work have developed and improved the lighting, camera, sets, and recording with astounding rapidity and brought them very near perfection.

From the time a story is marked down for production, through the stages of adaptation, casting, filming, cutting, synchronising, there is absolutely everything one could wish for as a technical aid to making the perfect film. There is one danger, however—too much concentration on technicalities. And though bad technical qualities have marred a fine film, yet fine technical qualities have never yet made a bad film.

Joan Marsh points out to John Miljan where he is working on the chart which shows the directors who are working, their office, and the stage allotted to them in the studio.
They make you Laugh

Stan Laurel, Buster Keaton, Oliver Hardy, and Jimmy (Schnozzle) Durante amuse themselves between scenes at the M.G.M. studios.

Eddie Quillan's cheerful grin is infectious as he spends his time on the screen tumbling in and out of hot water.

Zasu Pitts and Slim Summerville in "The Unexpected Father."

Making people laugh is a serious business. A snapshot of Harold Lloyd watching his picture being shot.

Eddie Cantor, Broadway's favourite comedian, who amused film audiences once more in "Palmy Days."

Charlotte Greenwood, whose long thin legs have walked her into many awkward situations for the benefit of film audiences.

Cliff Edwards, alias Ukulele Ike, seems to have turned from harmony to humour since he made his film debut.

Wheeler and Woolsey, the team who first attracted notice in "Rio Rita," and are still going strong.
Joe E. Brown, whose face (chiefly mouth) is his fortune in comedy.

George Sidney and Charles Murray are still going strong in the "Potash and Perlmutter" series of films, which seem to offer endless opportunities for their talents.
(I must leave you, oh beloved,  
In the night, secretly.)
There are stars in the trees  
And a small scented breeze  
That bustles the leaves and disturbs them.

(I must leave you, oh beloved,  
I am to be the sacrifice.)

The Sea Queen’s attire  
Is of phosphorous fire  
And her sea-horses champ as she curbs them.

(I am to be the chosen of the gods,  
The cruel gods who need a sacrifice.)
Sleep till the dawning,  
Till night’s black awning  
Is rolled back once more from the sky.

(I shall be far from you, beloved,  
Far, where there is no more sun.)
Sleep, sleep, never waken  
Till the moon’s flight is taken  
And the sun’s shield is held up on high.

(When thou dost sleep, beloved . . .  
Dream on me.)
No matter how far you may wander from the old country, if there is one spot of British blood in you there will come a time when you will have a secret yearning for something English. You will sigh for the throb of its streets, for gay Piccadilly, with its God of Love—Eros, and its exotic multi-coloured lights making fiery overtures to the dark azure heavens.

You may be "East of Suez," or in Budapest, or Southern France, and if for a second you catch a glimpse of England on the screen your blood will warm.

It may be in the world's talkie news that Britain's busy streets may pass before your fascinated eyes. Sylvan glades may stretch before you, or the pageantry of a hunting scene—the men, well

Typically British—the meet of a hunt in "Escape."
-by Edith Nepean-

groomed in their scarlet, the "pink" of the hunt. The women, typically "county," the meet at an old-world inn such as can only be found in this England of ours. You may hear the music of rushing water and see the glory of our fertile vales; gaze spellbound upon the supreme majesty of the cleft hills and be enraptured with mellow cornfields, or be haunted by the rugged, sea-girt coasts; and a sigh of pride will escape you.

England, my England!

And to-day this England of ours is making some of the world's finest pictures, with some of the finest actors in the world, and some of the best-dressed women on the screen. Benita Hume, dark-haired, dark-eyed, with a flair for exquisite clothes, has a figure that does not lose charm even when engaged on the telephone in her bath!

Joan Barry is the loveliest of blondes, with small, wax-like features and an exceptionally expressive mouth. She is versatile. She took the rôle of an East End eating-house drudge in "Ebb Tide." In the stage success "The Barretts of Wimpole Street" she was a spoilt, exquisitely dressed pet of a rich family. In "Women Who Play" ("Spring Cleaning") she takes Edna Best's stage rôle, who appeared in the play with shingled hair and a lengthy cigarette-holder!

Moira Lynd is an outdoor type of girl. She can ride, drive a car, or pilot an airplane, to say nothing of riding a camel, with admirable self-assurance.

And our men? Cyril McLaglen could be for England what Maurice Chevalier is for France.

Billy Milton, who sings, dances, and makes love with intense reality, is a composer of no mean order, and was chosen by the famous artiste,
Mistinguette, to be her partner in Paris at the Casino de Paris. William Freshman, light-hearted and boyish, is adored by crowds of "fans."

Leslie Howard can relax and wear his hat at a funny angle, with Elizabeth Allan and a friend, when the mood is on him, between "shots" in the studio grounds. But what of the Leslie Howard whom we know on the screen—that icy lover whose coldness burns like fire in poignant scenes of passion. His self-control is devastating. Henry Kendall is a good actor, a good sportsman, and he is equally at home in a dinner jacket as in a shirt and whipcord breeches. He is a fine horseman, a keen aviator, and thrills but add a zest to life. Jack Buchanan, subtle, well groomed, with the most perfectly cut clothes in London, is seen at another angle when he bicycles along country lanes in search of love. Our comedians are unbeatable. Stanley Lupino was at his best
when directed by another comedian, Lupino Lane. Gene Gerrard has been called the English Harold Lloyd, but he is quite able to stand on his own merits, an exceedingly able and dashing comedian. He wears white flannels on a fashionable yacht in the most enchanting style; and Molly Lamont, who plays opposite him in "Brother Alfred," is another pleasing type of English girlhood.

Henry Edwards, who directed the picture, is a much-sought-after director in these strenuous, happy days of picture-making in England. Direction is a subtle and difficult art, requiring infinite tact and knowledge of human beings. Alfred Hitchcock, the strong man of the film world, knows life, knows the strength of men and the frailty of women. He strives to give us something that means flesh and blood. His wife, Alma Reville, is a clever scenario-writer.

England possesses a big canvas for film directors. Its sea, its countryside, and historic inns and buildings, give us countless backgrounds for fine artistes like Frank Stanmore, with his inimitable humour; and for Stewart Rome, athlete, lover of open spaces, who wears the rags of a tramp with the magnificent grace of a debonair man of the beau monde.

Captain Norman Walker is a lover of nature. He has a sympathetic manner, invaluable in his profession.
Leslie Hiscott, a young Varsity man, turned his eye to direction at an early age. At the Twickenham studios, not far away from Richmond’s ancient Deer Park, Leslie Hiscott has turned out many clever pictures, one of which, starring Arthur Wontner, stormed the battlements of Broadway.

Sinclair Hill, pioneer of many famous stars, knows Paris like a Frenchman—the etiquette of its courts of law; and in “A Gentleman of Paris,” Arthur Wontner lived the dual rôle with which the script endowed him. In this film, Sinclair Hill arranged a murder scene overlooked from a window opposite, which meant expert skill in the building of the set.

Herbert Wilcox is the great showman of the British screen. Whilst directing, he is a philosophical dreamer. He has a quiet voice and enormous powers of concentration. His players respond almost unconsciously to his will. He is rather fond of a cosmopolitan star in his cast.

Walter Forde is a fair-haired Englishman. It is hard to know who most enjoys the making of pictures—he or his talented wife. They are two of the most indefatigable workers in the film world.

The late Edgar Wallace declared that nobody cared who you were in Hollywood as long as you worked. Work certainly had no terrors for this king of thrillers. He was as keen on the production of his plays at Beaconsfield as if he had no other thought in life. He discussed points with T. Hayes Hunter, the director of “The Calendar” and “The Frightened Lady,” and took the cast into his confidence.
The glamour of Greta Garbo, the romance of Ramon Novarro, and the fantastically thrilling career of Mata Hari, the notorious spy—what more could their admirers want?
Leila Hyams
— one of the most unaffected and charming screen actresses who ever refused to "go Hollywood." Her films include "The Phantom of Paris" and "Freaks."
Sophisticated and subtle,
Kay Francis and Ricardo Cortez
as they played their dangerous game of dalliance in "Transgression."
YOUNG DOUG.

SINCE he was sixteen, when he played opposite Lois Moran in "Stella Dallas," Douglas Fairbanks, Jun., steadily climbed the ladder to screen success until, six years later, he won stardom. 

"Doug, Jun." is unusually gifted. Although he decided to become an actor and follow in his admired father's footsteps when he was quite a tiny kid, he could, nevertheless, have become equally successful in many other lines. He has brains and imagination; and his education, which began in private schools in New York, London, Pasadena and Los Angeles, was finished off with three years in Paris studying painting and sculpture. He paints and sculpts and sketches and writes poetry now for the love of it. 

When his father began to make "The Black Pirate," young Douglas designed the costumes, and often still designs costumes in collaboration with the First National studio wardrobe department. He studied the technical side of production closely and wrote the titles for the film as well as for "The Gaucho" and "Two Lovers."

He is intensely interested in music and plays the piano, banjo and organ amongst other instruments, speaks French fluently, and has a smattering of other languages. He has also played successfully on the Los Angeles stage, and it was his performance in "Young Woodley" that made him producers realise that he could really act, and finally killed the idea that he was trading on a famous name. It also ended their attempts to give him the sort of roles that Douglas, Senior had made so successfully. Physically he resembles his father—he is 6 ft. in height and finds time for athletics as well as art, his favourite sports being wrestling, boxing and swimming. There, however, the resemblance ends—he has not his father's intense energy, restlessness and enthusiasm, although he has his keen intelligence. He is a dreamer, introspective and unpractical.
One of the greatest surprises that ever travelled from the Continent to Hollywood was Marlene Dietrich. After seeing her in "The Blue Angel," and duly admiring her acting and her legs, they were prepared to welcome a temperamental siren of the first water. Instead there arrived a woman who began to talk about her little daughter, Maria, then five years old, obviously the greatest thing in her life, a woman whom an American writer described as "all women in one. There was nothing of the vamp about her—and her beauty was not the product of beauty parlours. She was patient and eager to please on the set, soft-voiced and unassertive, shy, unspoiled and unspoiled.

Born in Berlin, Marlene is the daughter of a German officer, and she passed her childhood under strict supervision and family discipline, moving with her mother and stepfather, who was Captain von Losch of the Death's Head Hussars, from one garrison town to another. She studied music at Berlin, and was developing into a brilliant violinist when she strained her hand. For lack of occupation, she decided to try stage work, and entered Max Reinhardt's school. Six weeks later, she was engaged for "The Taming of the Shrew." Films were then being produced at a high rate in Germany, and she combined film and stage work for some time. It was not until Josef von Sternberg, who had gone to Berlin to make Emil Jannings' first talkie for U.F.A., saw her acting on the stage and engaged her for the leading rôle, that she came to the notice of Hollywood, and her work in the film resulted in an American contract before the picture was even shown in Berlin.

Her colouring is remarkably beautiful—she has a clear, colourless skin, red-gold hair and deep blue eyes. Her unusual name is the combination of two others—Maria and Helene.
Hollywood played the game of "either—or—" with Barbara Stanwyck, and lost. With the result that Barbara got what she wanted—to keep both her husband and her screen career. "The Miracle Woman" was the apt title of the film she made after her victory, and this was followed by "Shopworn" and "Forbidden."
Although one of America's favourites, his heart has remained in his own country, and to George Arliss, England is still "home." "Alexander Hamilton" and "The Man Who Played God" are among his latest American talkies.
COLIN CLIVE

COLIN CLIVE, the son of Colonel Clive-Greig, is descended from a long line of military ancestors, who include Lord Clive, famous in Indian history and he himself was destined for an Army career. An accident in the riding school at Sandhurst, however, resulted in a fractured knee, and ended all his ambitions in that direction. Faced with the choice of another profession, he decided on the stage. At the age of nineteen he made his debut at the Garrick Theatre, London, followed by work on tour, and three seasons with the Hull Repertory Company. In 1926, he was engaged for the rôle of Edward Hawley in "Rose Marie," and two years later, played Steve in "Show Boat." It was not until the production of "Journey's End," however, that he made his name, and was persuaded to leave England to appear in his rôle as Captain Stanhope in the talking film version which was made in Hollywood, while Laurence Olivier, now also in talkies, carried on in his place until his return. "The Stronger Sex," a drama of the coal mines, his next talkie, was made in England, then once more he sailed for Hollywood to make "Frankenstein," in which he plays the title rôle.

Playwriting is among his accomplishments, and in collaboration with Jeanne de Casalis, whom he married in 1929, wrote "Let's Leave It At That."
Daughter of the Dragon
The time has long gone by when mere beauty of face and figure could make a film star. The successful screen actress of to-day has to have something more than looks. She has to have a voice that records clearly and pleasantly and she has to be able to act, for the standard set by the actresses who have come to the screen from the stage is so high that picturegoers now expect their favourites to equal the stars of the stage in elocution and acting.

In addition, the screen actress is something else. What that "something" is is hard to define because it is subject to fashion, and fashions on the film are as changeable as the English climate.

But a style that has had a long run, and looks like lasting, can be described by the title of this article—"Slick and Sophisticated."

All the actresses whose photographs you see here have these qualities. They are as different from the old-time film favourites as the modern chorus girl is from the statuesque show girl of the early musical comedy.

Perhaps the best example is Norma Shearer.

In her march to success she has changed so much that there is little of the old Norma left, so much so that she...
as stupid as it is unkind. Thalberg certainly had enough influence to get his wife a chance, but neither Thalberg nor all the heads of the departments in Metro-Goldwyn-Mayer could keep Norma as a star if the public did not like her. Gloria Swanson is one who showed slickness and sophistication in the early days of her stardom. She has been called the glamorous Gloria, and the title fits her much better than the gibe levelled at her when she first made good as a straight actress who had graduated from Mack Sennett's Bathing Beauties Academy. Then they called her a clothes-horse. I often think that the insult made Gloria what she is to-day; for, to a nature as proud and independent as hers, criticism stirred her to endeavour. She proved herself a real actress, but as I have written so many times before, I believe that she has in her the makings of a really great actress.

Now must have difficulty in recognising herself by her old photographs. Norma Shearer has been re-built in every sense of the word. Her acting is a hundred per cent better than it was before the talkies came, and her appearance has changed just as much. She may not be everybody's idea of a screen heroine, but she is certainly a big box-office draw.

Personally, I like her as an actress and I admire her as a woman because she has worked so hard for her success. Many people say she owes everything to her husband, Irving Thalberg, the famous director, but that is

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Probably we shall never see the very best of Gloria Swanson, for with the birth of her second baby, which makes her the mother of three (one being an adopted child), she may find domestic ties too much of a whole time job to enable her to give full attention to her screen career.

In the minds of many the beautiful Lilyan Tashman may represent the best example of a slick and sophisticated actress, and I would not be inclined to dispute it.

Certainly, if we take Lilyan’s private life into consideration (as the wife of Edmund Lowe), she has nothing to learn from any woman in the world. When she paid a visit to London with her husband she converted all who met her into Tashman fans.

I have never met Margot Grahame personally, but from what I have seen of her on the screen, she is an actress who has no need to go to Hollywood to learn her job. As an actress she is slick and sophisticated enough to please the most exacting director.

Juliette Compton I remember as a girl who wore clothes as though they were part of her. Her dresses not only fitted her—
and slickness to an extent that will ensure them a long run.

The days when to be smart a film star affected the most elaborate style in hairdressing and the most extreme style in clothes have luckily passed. Time has taught the lesson that subtle simplicity and attention to the little details that make or mar a toilette produce far more effect than all the most elaborate frills and furbelows.

I have always believed that the cinema has a greater influence on the lives of the people than any other form of entertainment, and I feel certain that these actresses whose photographs you see here have been responsible for the smartening-up of they belonged to her. She is as slick as they make 'em, and why her name is not twinkling from the electric signs outside the big cinemas is one of those things I have never been able to understand. The probable answer is that she never met with that lucky break which places actresses on the ladder of film fame.

Of the younger stars, Loretta Young and Sidney Fox seem to me to have the flair for sophistication
girls and women. Time was when one could tell a working girl from a society girl by one glance. It is not so today. As one walks through the cities and towns of our land one meets girls so well groomed that it is hard to say whether one is passing a duchess or a typist.

Girls may spend more time and money over their appearance, waving their hair, manicuring their nails, attending to their complexion and dieting and exercising for their figures, but the results are sufficient justification. Which, to my mind, is all to the good.

Edward Wood.

Judith Wood

Estelle Taylor, whose dark, swarthy beauty was acclaimed in "The Ten Commandments," has lost none of her ability as a vivid actress in acquiring a new sleekness.

Jetta Goudal has always been the sophisticate, with her ivory skin, dusky hair, and air of hauteur. She has a flair for clothes, and with her colourful personality can wear outre styles that are taboo to the less exotic.

Betty Compson has not always been the self-possessed lady of the sleekly-waved fair hair and plucked eyebrows. In fact a very little remains of the brown-haired ingenuous heroine of "The Miracle Man" and succeeding silent pictures.

Aileen Pringle, who will always be remembered as Elinor Glyn's choice of the heroine in her "Three Weeks" for her poise and distinction, is yet another to succumb to the craze for fair hair.
Myrna Loy of the strange green eyes and Titian hair.

Pola Negri, whom talkies sent into temporary retirement, made her bid to renew her screen fame in "A Woman Commands."

Bette Amann, the German girl, who was brought up in America, and returned to her own country to win film fame, brought her intriguing mixture of Continental allure and American accent to British pictures in "The Perfect Lady" and "Rich and Strange."

Juliette Compton, born in America, made her name in this country, but later returned to the land of her birth, where she was given a long contract.

Margot Grahame—blonde and dimpled and sophisticated—a product of the British Studios.
If I could tell you that your eyes
Are more to me than summer skies
Or that your silken yellow hair
Is fairer than the flax is fair,
If I could tell you that I bless
Your kindly gentle tenderness
Or that my lips are desert sand
If by chance you touch my hand,

TONGUE-TIED

If I could tell you that my heart
Will steer-like jump and toss and start
And, panting, strive to stifle me
If I should see you suddenly.

Ah, could I only teach my tongue
The song my quivering heart has sung!
Yet when we part 'tis always this
My tongue will mutter "Thank you, Miss."

Louise A.
"Hollywood's HIGHWAYS
and ByWAYS"

By Margaret Chute

It is impossible to be bored in Hollywood, even if one lives there for years. There is always something new to see or to do; new restaurants, new shops, new beauty parlours, luxurious theatres, yet another fortune teller—"the best in the world, my dear!"—such things are springing into existence all the time.

Last time I was in Hollywood I discovered one of the most interesting streets I have ever seen; but you have to be told about it, otherwise it is quite easy to pass within a stone's-throw of it and not realise it is there! This street, about which Louise Fazenda became highly enthusiastic one day, is known as "The Old Spanish Street," in Los Angeles. Its official name is "Olvera Street," and from the bustle and clamour of a very modern city you step straight into a bygone world.

Olvera Street is entirely Mexican and Spanish, with one good Italian restaurant and a puppet theatre to break the monotony. It runs from the south side of the Plaza right through to another main thoroughfare; it is about three hundred yards long, and walking through it you will hear Mexican or Spanish spoken everywhere.

There are fascinating stalls all along the cobbled roadway (no wheeled traffic is allowed in this street), and savoury smells come

Minnie Flynn, one of Hollywood's favourite fortune-tellers, looks into the future for Jean Arthur and Neil Hamilton, at her Gipsy Lore Tea Rooms in Hollywood Boulevard. She has read fortunes for most leading stars by cards, tea-leaves and crystal.

Gary Cooper visits the Avila Adobe—La Casa de Dona Encarnacion, to give it its full name—at 14, 16 and 18, Olvera Street. It is the oldest house in Los Angeles, dating back to 1818, and practically unaltered since 1847, when Commodore Stockton used it as his headquarters.
from the tiny eating-shops where Mexican women cook Enchiladas, Tamales, and Chili con Carne, which is eaten there and then, off rough plates, by appreciative customers.

Lovely pottery, baskets of woven straw, gay rugs and blankets, gourds painted every colour, stacks of crystallised melon and orange peel, bags of beans, strings of onions; all these things are to be found in this street. Film people have discovered it, recently; they go there a great deal, to dine at the attractive Spanish restaurant where girls in bright shawls dance and genuine Spanish musicians sing and play during dinner. Afterwards, just next door to the restaurant, is the popular puppet show—"El Teatro Torito" run by three young men. Their performances are packed, every night; and on the red walls of the little theatre famous film stars have written their names, in white chalk. Puppets representing popular film players form an important part of the shows; and last time I was there I sat with Ruth Chatterton, Marie Dressler, Ramon Novarro, and George Arliss, who had all come to see themselves on the miniature stage!

Frances Dee outside one of the most unique shops in Hollywood—a flower shop in the shape of a large earthenware flower-pot.

Opposite the theatre is the celebrated house known as the Avila Adobe. It is the oldest house in Los Angeles, dating back as far as 1818. To-day, this house is used as a museum, full of interesting curios and many war relics and much visited by tourists.

From this quaint byway of Hollywood it is not so very far to a very busy highway where one of the most popular restaurants in the film capital is found. At the top of Vine Street, a few yards from Hollywood Boulevard, is the "Brown Derby," which never closes. Go there at four in the morning and somebody worth watching will be drinking coffee and munching turkey and rye bread sandwiches. At lunch time any day of the week, it is hopeless to think of getting a table between 12 and 1 o'clock (Hollywood lunches early) unless it has been booked, or one is well-known to the maître d'hôtel. I have seen a queue extending right past the cigarette counter, almost to the street, of people waiting for tables under one of the queer bowler hats that are used as electric light shades. And all those patient individuals were celebrated!

About five minutes from The

The first night of "Morocco" at the Chinese Theatre, Hollywood. People from all over Southern California come to star-gaze at these elaborate premières.
Brown Derby, is the Chinese Theatre, which opened three years ago. This is quite the most exotic, luxurious theatre of its kind in the west of America, where all the theatres are palaces of luxury, and was the first big theatre for exclusive film presentations that Hollywood ever knew.

One of the most remarkable features of the really lovely Chinese Theatre is the palm-edged forecourt, with huge round red pillars each side of the main entrance. In the cement slabs forming the floor of this forecourt imprints of the hands, feet, and signatures of famous film stars have been recorded.

All over Hollywood there are sandwich shops and drive-in lunch-rooms. The great idea is to get service in your car! All the sandwich-and-coffee shops that will carry out trays of carefully prepared and well-served food are making fortunes. One of the best is Carpenter’s, on Vine Street. It is a curious octagonal shape, with its cooking apparatus in the centre and a wide counter all round it.

Another of these sandwich emporiums is called “The Round House;” it is built to imitate the round house into which a railway engine backs, in order to turn round on a turntable. There is a model of a real engine sticking out through the door of this queer eating-place.

Another popular place, on the road to Riverside, where the best Californian oranges grow, is called “Mother Goose’s Pantry.” This is a stucco building, shaped exactly like a huge shoe; there is a dining-room and kitchen inside the shoe, and out in the garden at the back there are dozens of small tables tastefully arranged under orange and blue striped umbrellas.

One of the most picturesque shops in the whole town is the “Hollywood Flower Pot,” on Vine Street, near the big Chinese Mandarin Market. This flower shop is modelled to look like a very large earthenware flower pot, the outer walls of dark brown stucco. It is run by two girls who had the land left to them, in somebody’s will.

Flowers in Hollywood are to be seen everywhere. The average flower shop is a stall. These places are almost always run by Japanese men and women, who talk the quaintest English, and have their own flower gardens on the hills above Hollywood, where they grow amazing sweet peas, stocks, roses and carnations.

Down in Los Angeles there is Chinatown, the Mexican quarter, the Japanese section, and whole streets where nothing but Italian, French, or Spanish is spoken. Each race living its isolated life in the heart of a teeming city has its own newspapers, food, and always its own theatres, which are full of interest. As I said at the beginning of this story, it is impossible to be bored in Hollywood.
To be cast as Richard Barthelmess' leading lady is regarded as one of the best pieces of good fortune that can befall a struggling young actress, for with few exceptions every one of his leading ladies has won tremendous popularity after working with him.

On the left are just a few of those who have won fame since appearing in his films.
Robert Montgomery

Ramon Novarro drops into his dressing-room for a chat between scenes—their boots do not mean that they have been enjoying a ride together, although they are both keen horsemen, but they are dressed for their parts in their respective films. The pictures on the wall are coloured prints of hunting scenes, and typical of Robert Montgomery's interests.

He brings his enthusiasm to his work, which he likes, and never grumbles about lack of holidays or overwork. He has a nice speaking voice, but admits that his singing is not too good—in fact, it is bad. He has discouraged nine singing teachers and can't sing yet.

An inveterate tennis fiend, he spends much of his spare time on the court both at the studio and at home. Incidentally, he is one of the three best players in the film colony.
THE HIGHBROW GANGSTER

Edward G. Robinson, who burst into full-blown film fame with "Little Caesar," and was forthwith destined to play a series of "tough" roles—chiefly gangsters—made the part so gripping because he is a magnificent actor, not just a magnificent gangster actor. Off the screen he is the absolute antithesis of the toughs he plays. He is a mild-mannered man from whose dark eyes the venomous glitter that makes screen audiences grow goose-flesh down their spines is completely lacking. To the studio he is known as a champion worrier. He worries about his next story, the adaptation, the cast, the costumes, the sets—everything. And he is deferred to because of an excellent reason.

Before appearing in films he was perhaps the most famous "highbrow" actor in America, and he still is a "highbrow." He is an M.A. of Columbia University, a graduate of the Academy of Dramatic Arts, and the whole top-drawer of the New York Theatre Guild, the American temple of dramatic art, as well as having sufficient command of various languages to appear in some of the foreign-language theatres. His work on the stage during his sixteen years' experience included "Kismet," "Androcles and the Lion," "The Brothers Karamazov" (of which Ronald Colman has made the screen version), and "The Racket," in which his Nick Scarsi (played by the late Louis Wolheim on the screen) absolutely petrified the audiences and created a furore.

Although it was his "Little Caesar" that made the film public so conscious of his work, he had appeared on the screen in the silent days in "The Bright Shawl" with Richard Barthelmess and "A Lady to Love" with Vilma Banky, and in the latter his fine portrayal of the farmer was outstanding in its sincerity and sensitive understanding. In fact one can say of Edward G. Robinson what is frequently said of others, but seldom meant—that he is the character he portrays. But this time one can mean it.

When Doris Kenyon returned to the screen in "The Bargain" it was after an absence of more than a year, and was the first work she had done since the death of her husband, Milton Sills, which followed a period of bad health and impaired fortunes. So, with the memory of a wonderfully happy married life, and her little son, Kenyon Sills, who was born in 1927, to comfort her, and realising that hard work is one of the best antidotes for grief, she pulled herself together and decided that she would try to pick up the threads of her broken career.

Besides being a clever actress, Doris Kenyon is a linguist, a sincere and thorough student of music, and is an authority on folk songs. She possesses a beautiful singing voice, and at one time had grand opera ambitions, although she gave these up when she decided to become an actress.
Throwing Away £50,000

Benita Hume started both her stage and her screen career "just for fun." And she has made a great success of both. After training at the Royal Academy of Dramatic Art she started her stage career as a "super" when she was seventeen. A day's screen work as telephone operator in "Easy Virtue" resulted in the tiny "bit" bringing leading rôles. Following several film engagements, she returned to the stage as Ivor Novello's leading lady in "Symphony in Two Flats," and when making the talking screen version with him as well, went to New York in the stage production. While there she actually signed a contract with R.K.O., to go to Hollywood for American films. And then she tore it up—threw away fifty thousand pounds and three years' work!—because she disliked America and could not bear to be away from England and all she loved in it for so long. She is a clever musician and a great reader, but above all she likes riding, and frequently hunts in the New Forest.

Melvyn Douglas

When Melvyn Douglas signed the contract, a year in advance, to play leading man in "To-night or Never" on the New York stage he little knew the momentous step he had taken. For not only did he marry the star of the production—Helen Gahagan, a famous American stage actress—but was engaged to play the same rôle in the talkie version starring Gloria Swanson, in which he made such a hit that film offers rolled in thick and fast, and no sooner had he finished appearing with Ann Harding in "Prestige" than he was engaged for "The Broken Wing" with Lupe Velez.

He has had several years' stage experience, beginning in Shakespearean repertory while he was still in his teens; then, after establishing an outdoor theatre of his own in Chicago, he worked for two seasons with a famous stock company in Detroit, and finally graduated to the Broadway stage.

Twenty Years After

Although it was in 1912 that Gene Gerrard made his film debut, it was not until nearly twenty years later that his talents as a comedian made his name as famous on the screen as it had become on the stage. He began his theatrical career when a younger, and toured all over the world, finally becoming a West End favourite in musical comedies, such as "Katia the Dancer," "Rose Marie," and "Little Tommy Tucker." His first talking picture, of which he was the star, was "Let's Love and Laugh," and established him at once. His leisure is taken up with motoring, flying and gardening, and he has a wonderful sense of humour.
THE UNEXCITED HEROINE

Extra girl in the morning—Maurice Chevalier's leading lady in the afternoon—and completely unexcited about it. Frances Dee is remarkable in Hollywood, that city of bared emotions, for her calm. It was the same when she was chosen for the leading rôle in "An American Tragedy," the rôle that so many famous stars would have welcomed.

Frances Dee herself says that she gained control of her emotions during the nine months she was an extra. She saw so many ups and downs—she saw that success, so hard to win, is so easy to lose, and that directly people began to get excited about it they gave it false proportions. So success or failure she determined to take as it came. And it happened to be success.

CLAUDE ALLISTER

Claude Allister, with his monocle, high voice and exaggerated accent on the screen, is unexcelled at the "silly ass" rôles he plays—of which, he admits, he sometimes tires a little although they pay so well. Off the screen his voice is deeper, and although still slim and dapper, his fair hair brushed straight back, there is no suspicion about him of his screen prototype.

Born in London on October 3rd, 1891, he was the first of his family to take up stage work, beginning in small parts in a second rate touring company, in which he did everything, including looking after the "props." Two years later he formed his own stock company, in which he played leading rôles. Then war broke out, and he enlisted in the infantry, was transferred to a machine gun unit, and after being twice wounded was demobilised as a lieutenant. He returned to the stage, and shortly afterwards starred in London. In 1924 he went to America with the entire West End company of "Havoc." For four years he played in New York, then on going to Los Angeles with "The Play's the Thing," he was offered the rôle of the tailor witness in "The Trial of Mary Dugan." At that time he still clung to the prejudice that the stage at one time had against the screen, but eventually he was persuaded to take a test—and he has been in talkies ever since.

His pastimes are swimming and riding. He has no hobby, but many superstitions, the strongest being the well-known stage belief that whistling in a dressing-room brings bad luck.
IRISH-AMERICAN

Pat O'Brien is a blue-eyed Irish-American. He was only nineteen when he first tried the New York stage, and managed a one-line engagement in musical comedy. In it there was a song-and-dance man who gave him encouragement—George Bancroft. But, despite this, Pat was not a success, so he tried studying law. The stage still called, however, and Pat went back to grease-paint again. Finally, after years of small parts, small pay and smaller meals, success came.

His discovery for films is due to Howard Hughes, who introduced Jean Harlow to an unsuspecting film world. The producer had seen him in "The Up and Up" on the New York stage, and engaged him by a midnight telephone call for the role of Hildy Johnson in "The Front Page," in which, on tour, he had played the role of the editor, taken by Adolphe Menjou in the screen version. His cheery, homely face and excellent acting won him more roles, and his films include "Personal Maid," "Consolation Marriage," "Happy Landing" and "The Strange Case of Clara Deane."

LLOYD HUGHES

Lloyd Hughes was at one time one of the most popular leading men in the studios. He was never on the stage, but "grew up" in films; for his parents moved from Arizona to Los Angeles when he had finished his education, and his enthusiasm for films was so great that he obtained work as an assistant developer in the old Selig studios. In 1915 he decided to try acting. From extra and minor roles, he rose rapidly, achieving the coveted honour of being chosen as Mary Pickford's leading man. With the talkies, he faded from the map a little, but now he is once more regaining his old prestige.

PLATINUM BLONDE

Jean Harlow's twenty-odd years have not been lacking in excitement. With her brilliant blue eyes, pale amber skin, superb figure, and the silvery, silken hair that is her birthright and has caused a million synthetic copies, she could not have expected monotony.

At sixteen she was married. She had only just left a Chicago finishing school. Two years later she was in Hollywood, but the contract she won after some extra work was destroyed because her grandfather, who is also her guardian, objected strenuously, and she went back to society life. Then came divorce, and in 1929 Jean Harlow, having wheedled her grandfather into agreement, once more made a bid for film fame.

When Howard Hughes was casting for the girl to take Greta Nissen's place in "Hell's Angels," Jean Harlow, then playing an extra role in a Clara Bow picture, took a test and got the role, and, with her appearance, her gowns and her lovescenes, caused a sensation. Her many films since then include "The Platinum Blonde," "The Beast of the City" and "The Red-Headed Woman."
The 'Cisco Kid
One of the most satisfying things in watching a game of first-class football, polo, hockey or cricket, is the excellence of the team work, the perfect co-ordination of individual brilliance. This applies also to a well-cast play, but with this difference—the interest of the audience is naturally focused on the leading players. Any two players of sufficient talent and experience can always act opposite each other interestingly, but every now and then two players are cast together and their particular personalities, mannerisms, appearance, and technique, dovetail together perfectly.

An Outstanding Example.

In the films the outstanding example is that of Janet Gaynor and Charles Farrell. Both were comparatively unknown youngsters when they were chosen for "Seventh Heaven"—and both rose to fame in that one picture. Their fresh, unsophisticated youthfulness was the personification of all the Cinderella and Prince Charming legends. Janet Gaynor, with her girlish, wistful charm, Charles Farrell, handsome and boyish, took an instant hold on picturegoers' imaginations, and they demanded more Gaynor-Farrell films and still more. Certainly their demands have been justified—even though the studio feared that their marriages, which shattered the hopes of

Sally Eilers and James Dunn were so successful in "Bad Girl" that they were cast in "Dance Team."
thousands who would have liked their favourites to marry each other, would affect their popularity when playing together. Their fears were unfounded. The stars have done their best work together, and the reception of “Delicious,” their first picture after making films as individual stars, caused them to be cast opposite each other again in “Rebecca of Sunnybrook Farm,” Mary Pickford’s old silent success. They are, with the exception of Laurel and Hardy, and Jack Holt and Ralph Graves, the only team who began their popularity in the silent days and have continued it in the talkies.

Successes From Stage.

Two or three teams that have scored in talkies have brought their partnership in success from the stage—Edna Best and Herbert Marshall, for instance, and Jack Hubert and Gecly Courtneidge, whose irresistible fooling was first seen by film audiences in “The Ghost Train.” From America, “The Guardsman” introduced us to a pair of stars whose brilliant acting has been delighting Theatre Guild audiences in New York for some years—Lynne Fontanne and Alfred Lunt. Sophisticated, intelligent and witty, these two players’ polished artistry is a joy to watch. It is a curious coincidence that all three of these famous stage teams should be married to their stage partners.

Of the teams that have been hailed as the most sensational of recent discoveries, perhaps James Dunn and Sally Eilers, of “Bad Girl” fame, and James Cagney and Joan Blondell, of “Larceny Lane,” are outstanding. The utter naturalness of the first two and the gay wisecracking audacity of the last two are perfectly matched. Sally Eilers and James Dunn are both New Yorkers. James having been born in 1905 and Sally three years later. Both also began on the screen as extras. But there any similarity in their careers ends. James Dunn had a shining stage career behind him when he went to Hollywood. He took up the stage after

The first team of the talkies—Warner Baxter and Edmund Lowe, who appeared in “In Old Arizona,” the first outdoor talkie male—renewed their partnership in “The Cisco Kid,” which dealt with the same characters.
Irene Dunne and Pat O'Brien, who gave such delightfully sincere performances in "Married in Haste."

Alfred Lunt and his wife, Lynne Fontanne, long favourites of the New York stage, brought one of their greatest stage successes to the talking screen when they made "The Guardsman."

Edna Best and Herbert Marshall, for long one of the most popular stage teams, in the talkie version of "The Faithful Heart."

he had lost in the stock market all the money he had made selling hot dog stands (when he sandwiched in his extra work)—somewhere round ten thousand dollars; and was the hit of Broadway in "Sweet Adeline" when a studio offer made him go to California. Sally Eilers had arrived there in 1926, with her family, and after leaving school, she announced her intention of a screen career. She was given six months—if by that time she had accomplished nothing, her father and she agreed, she would go to college. She was signed for a leading role in a Mack Sennett comedy with barely two weeks to spare—and all she had done before was one or two days' extra work. For a long time Sally worked hard in pictures, turning in consistently good performances, and finally she was rewarded, when she was given the leading role in "Bad Girl" with James Dunn.

James Cagney and Joan Blondell are also New Yorkers, and have continued in the talkies a success which began on the stage in 1929. Both by that time had had considerable experience, although they were only twenty-five and twenty years respectively. Joan Blondell, the daughter of two vaudeville players, had made her stage bow at the age of four months, when her father carried her on to the stage in "The Greatest Love." James Cagney was one of five children, born in a tenement house, and he calls himself "shanty Irish." He helped to work his way through

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school by doing odd jobs in his holidays, but the death of his father after his first year at college forced him to leave and get work. He had won great applause at college as a soft shoe dancer, and so managed to get a job as dancer in the chorus of a big vaudeville show. And that started his stage career of ups and downs, which continued until he was cast in "Maggie the Magnificent," the play in which he acted with Joan Blondell. It gave both these clever young comedians their big chance on Broadway, which resulted in the following season in their appearance in "Penny Arcade." Warners' bought the play (shown under the title of "Sinners' Holiday"), and Joan Blondell and James Cagney went to Hollywood to appear in it. They worked independently after that in various pictures, but "Larceny Lane" brought them together again with a bang.

A NEW SCREEN TEAM.

Another new team whose success, though not so spectacular, was very marked, is Irene Dunne and Pat O'Brien, both practically new to the screen, but who gave such delightfully finished performances in "Married in Haste" that a second picture was scheduled for them. Change of plans prevented this, but their work in that one film made many hundreds hope to see them together again.

No change of plans prevented Jeanette MacDonald playing opposite Maurice Chevalier for the second time. Their gay spirits, infectious humour and charm, that did so much towards making "The Love Parade" such a winner, came again under the magic subtlety of the direction of Ernst Lubitsch in "One Hour With You." One hour watching these two is worth much more than the price of a seat at the cinema for its tonic properties alone.

FAMOUS MEN TEAMS.

Two of the most successful teams on the screen have been men—three if Laurel and Hardy, who are dealt with on another page, are counted in. Jack Holt and Ralph Graves have idealised man's steady friendship. The chain that binds them may be sorely shaken by a blonde or brunette, but never severed. Of quite a different type is the Warner Baxter—Edmund Lowe combination. Here we have a light-hearted, devil-may-care couple—the romantic bandit and roistering mounted policeman—made famous by O. Henry, whose screen exploits began in "In Old Arizona." Most of the teams enumerated so far have been featured players like these two last, or costars. There are many stars whose preference for one leading man or woman is well known. Harold Lloyd, in the silent days, is perhaps outstanding in the memory; Mildred Davis and Bebe Daniels were his leading ladies in many consecutive films. And Neil Hamilton seems to be about the greatest success as Joan Crawford's leading man. The films in which he has played with her include "Strangers May Kiss," "Laughing Sinners," and "This Modern Age."

A team whose popularity dates from days of silent pictures—Jack Holt and Ralph Graves in "A Dangerous Affair."
The enchanting gaiety, lilting music, delicate fairy-tale romance, made this satirical fantasy the sensation of London. It is set in Vienna in 1815, when kings and diplomats of Europe were gathered together to decide the fate of Napoleon, then exiled to Elba. Metternich, the Austrian Chancellor, plans a series of astonishing festivities to distract their attention, so that he can carry things his own way, and fearing that the Czar of Russia may prove difficult, details a lovely Countess to fascinate him. The Czar, however, has brought a double to take his place at public functions, and it is on him the Countess exerts her charms, while the Czar himself is enchanted by a little glove-seller. He instals her in a beautiful villa, and all her wildest dreams seem to have come true. But at the height of the festivities, while the Czar, leaving his double to make his appearance in public, takes Chrystel to a Viennese beer-garden, news comes that Napoleon has escaped and landed in France. The Czar must leave at once—and Chrystel becomes Cinderella again—the little glove-seller, but with the memory of a golden romance to treasure for ever.
The brilliant comedy by Frederick Lonsdale relates the complications brought about by a quarrel between Margot and her husband Willie, who, on returning home from a holiday in France, discovers business affairs in a terrible muddle because of his philandering father’s preoccupation with affairs of the heart. Willie tries to take him in hand, but Margot discovers him kissing one of his father’s old flames, and makes things thoroughly disagreeable for poor Willie and Lord Grenham until the latter discovers a flirtation she has had in France, and invites the man to a house party. There are endless amusing complications, but everything is finally straightened out.
Dr. Andre Bertier is decidedly embarrassed by Mme. Mitzi Olivier's display of affection when her husband is waiting to procure a friendly divorce—Maurice Chevalier, Genevieve Tobin and Roland Young.

Sparkling comedy of a young doctor who is very much in love with his charming wife. Trouble enters their menage with his wife's best friend, a pleasantly disguised menace, who is very attracted by him and does not hesitate to show it. Unfortunately her husband has been looking for months for a reason for a divorce—and the young doctor seems an excellent reason.

Oboc

(Paramount)

Dr. Bertier and his attractive young wife, Colette (Jeanette MacDonald), whose best friend's determination to be her husband's best friend also brings disastrous results.

Colette stages a tit-for-tat romance with an ardent admirer (Charlie Ruggles).
Adapted from Sinclair Lewis' famous novel, "Martin Arrowsmith," the story of a young doctor's devotion to research work, and the unswerving loyalty and love of his young wife which leads to her death when she accompanies him to the West Indies where he goes to fight the black plague.

The death of Martin's beloved Leora in the plague-ridden islands where he has gone to combat disease with his newly discovered serum.

Top: For Leora's sake, Martin becomes a general practitioner in a little country town, and tries valiantly to conceal his longing for his old work.

Centre: Martin with his friend and fellow enthusiast (Russell Hopeton), and Professor Gottlieb (Ferdinand Gottschalk).

Left: An unexpected patient in the West Indies—Ronald Colman, Alec B. Francis, and Myrna Loy.
A talking screen adaptation of Edgar Rice Burroughs' famous tales, for which Johnny Weissmuller (right), the world's swimming champion, was chosen to play the title role on account of his magnificent physique.
She longs for — Sari Maritza and Harold Scott. Above: Jane and Mr. Bryan, the artist, whom she elects as the nearest in human beings to her dream lover—Ann Todd and Peter Hannen.

A. P. Herbert's delightful story of barge life brought to the talking screen by A. R. P.

Jane finds happiness with Fred (Ian Hunter), the staunch, cheery lover of her own world.

Lily and Mr. Bell, who gives her the luxuries she longs for — Sari Maritza and Harold Scott.
Ivy Parsons (Miriam Hopkins), the little street walker, who suffers from the brutality of Mr. Hyde, yet is too terrified to denounce him to the police.
The woman who gave everything for a war-time romance is told by the man who had adopted her child to take her away, Mary Newcomb (the mother), Margaret Vines (the daughter), and Athole Stewart (the father of the boy who wants to marry the girl and who had adopted her not knowing she was illegitimate).

The bookmaker, rough but great-hearted, who gives the Woman love and protection without the sanction of a marriage certificate, Edmund Gwenn and Mary Newcomb.

The Man (Owen Nares) comes to offer marriage to the Woman after many years in order to pay his part of the sacrifice they both made.

A great story of 1914, when women of virtue sacrificed everything for love of the men who were going out to fight—because they felt that was the biggest thing they could do for the soldiers who might never come back.
Vicki Baum's best seller, after scoring a tremendous success as a play, brought to the talking screen by M.G.M.

**Cast:**

- Grusinskaya - Greta Garbo
- The Baron - John Barrymore
- The Doctor - Lewis Stone
- Kringelein - Lionel Barrymore
- Flammchen - Joan Crawford
- Preysing - Wallace Beery
- The Porter - Jean Hersholt

Preysing, provincial to his boot toes, is swept out of his respectability by the attractive hotel typist, Flammchen, but discovers her to be unexpectedly shrewd when it comes to money matters.

Grusinskaya, the dancer, still clinging desperately to her fast fleeting youth and fame, with the young Baron who comes to rob, but remains as her lover.

The doctor takes pity on the lonely little clerk, who has left his unhappy, poverty-stricken life to spend the few days allotted to him by the doctors in tasting the delights of luxury.

The little clerk's great moment—he meets his former employer on an equal footing with the knowledge that he has taken from him something he desired—Flammchen.
The British screen adaptation of Michael Arlen’s famous novel marks the return of Corinne Griffith, the famous American star, to film-making after an absence that had lasted since her appearance in “The Divine Lady.”

It is Colin Clive’s fourth film and his second to be made in England, the first being “The Stronger Sex.” “Journey’s End” and “Frankenstein” were, of course, both made in Hollywood, although directed by the famous English stage producer, James Whale.
Lawrence Grant as the Rev. Carmichael, and Warner Oland as Henry Chang, a wealthy Eurasian, the power behind the revolution, passengers aboard an express travelling through rebel-infested China.

Left: Eugene Pallette as Sam Salt.

Captain Donald Harvey (Clive Brook) meets the woman he loves after five years' separation, but her reputation is a barrier between them, for she has become a notorious courtesan known as "Shanghai Lily."

Captain Harvey incurs Henry Chang's enmity in protecting Shanghai Lily from him, and to save his life Lily agrees to Chang's proposals, Harvey thinking her agreement voluntary. Hui Fey (Anna May Wong), a Chinese as notorious as Lily, tells him the truth, and stabs Chang. And before the express reaches Shanghai, Harvey's love for Lily has triumphed, and he begs her to marry him.

Hui Fey (Anna May Wong) and Captain Harvey.
Amanda and Elyot, whose temperamental clashes result in a divorce and a second elopement. This time, knowing their weakness, they have a catchword—"Solomon Isaacs," which later they shorten to "Sol-lochs," which entails a two minutes' silence to prevent any threatening squabble. It is not altogether successful, as this scene proves.

Amanda and Elyot, in one of their more peaceful moments, which are merely lulls before storms.
“AMERICA'S UNOFFICIAL AMBASSADOR”

—the homespun philosopher—the most popular after-dinner speaker and broadcaster in the U.S.A.—the humorist who is appreciated in his own country and not abominated in every other—the film star who won't "dress up"—the husband whose wife really is his critic—the father of three sons and one daughter—the greatest polo enthusiast in California—

WILL ROGERS.
Ronald Colman is one of the few stars whose personality can triumph over a poor film, but he has a fine subject for his talents in the screen version of "Martin Arrowsmith."
Constance Bennett, one of the highest paid stars on the screen, whose talent, beauty, flair for clothes, and business ability are the envy of many who admit it, and more who do not. "Lady With a Past" is one of her latest pictures.
Dorothy Jordan,
From Tennessee, whose soft Southern accent and youthful charm have placed her among the most popular leading ladies, and are as captivating as ever in "Boarding School" and "The Beloved Bachelor."
Phillips Holmes,
one of the most promising of the younger players, proved by his work in "The Man I Killed," "Two Kinds of Women," "An American Tragedy," and "The Lives of a Bengal Lancer."
There are few who can lay claim to the peculiar distinction of having been born in a railway carriage. Paul Lukas is one of them—he first saw daylight as the train neared Budapest.

His father had an advertising business, but it was not too flourishing, so, until he was five, Paul Lukas was brought up by his grandparents on their farm. With the improvement of family finances, he returned home and was sent to school and college. Then came the war, and he was still only a boy when he was in the trenches. Invalided home through shell-shock when he was nineteen, he refused to enter the advertising business, so he left home and joined a school of acting, sharing a room with two friends, getting his breakfast free from a café—a courtesy extended by Hungarian cafes to many youths learning to act—and teaching to earn his lunch. He was often hungry during the six months that passed before he got a contract, then, when he was twenty, he played the title rôle of "Liliom" at the Comédie Theatre, followed by appearances in Berlin and Vienna, and his father's forgiveness.

Then came Hollywood, and with a fat contract in his pocket he set off for America with his young bride. He had already played in Continental pictures, his first part being Samson in "Samson and Delilah."

The screen was still silent, and the craze for Continental players was at its height. Paul Lukas made eleven pictures and was still scarcely able to speak English intelligibly when the talkies came. For a while it was thought that he would join the crowd of European players who returned to their native lands, but he stayed. After seven months' hard study of English diction and pronunciation his work was crowned with success in his first talkie rôle. The slight foreign accent he still retained added to the attractiveness of his voice.

He lives with his wife in Beverly Hills, and their closest friends are Ralph Forbes and Ruth Chatterton, with whom they spend idle hours on the beach. Wrestling remains Paul Lukas' favourite sport, and he excels at it, having represented Hungary at the Olympic Games in 1924.
Ina Claire is a fighter, with an Irish wit and sense of humour inherited from her father, whom she never knew, courage and intelligence. It took all of these to fight Hollywood; but she did it.

Life has not been exactly a bed of roses for Ina Claire, but she has extracted the utmost from it. After her father's death, four months before she was born, her mother had to work to keep Ina and her brother. They were poor, and Ina began to increase the family income at the early age of four, when she made her first appearance on the stage in a song and dance act. At that early age, she showed a talent for mimicry, and some years later, it was her impersonation of Sir Harry Lauder that won her her real start on the stage, followed by a rapid rise to stardom.

For many years she was New York's favourite on the comedy stage, and now she is repeating her stage success in talkies. Yet there was a time, not long ago, when, for nearly eighteen months, she was in Hollywood—workless; and she had to return to New York before Hollywood realised what it had missed. She had made her first talkie—"The Awful Truth"—but nothing more was forthcoming. All her life, Ina Claire had devoted herself to her work, and those long months without any were terrible for one of her energy, particularly as she had been a figure of importance in the theatrical world since she was sixteen. She accepted a stage engagement in Los Angeles rather than remain idle, and to show that she could act, and when it finished went to New York on a holiday visit. There she was promptly engaged for the talkie version of "The Royal Family of Broadway." It gave her full rein for her flair for sophisticated comedy and the mimicry that had got her her first real stage chance—and Ina Claire returned to Hollywood with a starring contract.

The first picture she made under the contract was, ironically enough, the adaptation of the play in which she had appeared on the Los Angeles stage during the months when she waited for the work that never came—"Rebound." She scored in it even more heavily than in "The Royal Family." "The Greeks had a Word for it" followed. Ina had won.
THE GIPSY AND THE COUNTESS
Brigitte Helm and Joseph Schildkraut in "The Blue Danube."
OF all the fields in which juvenile talent reaps rich rewards, perhaps the film studio is the most fertile. There are child prodigies in every branch of the arts—we hear of wonderful boy violinists, singers, and composers, of young writers and poets—but in no other branch do we hear of the colossal salaries, widespread popularity and speedily gained reputations gathered in such tender years as on the screen.

It is equally safe to say, however, that perhaps this popularity and wealth is shorter-lived than in the others, for the chief appeal of children on the screen is the
fact that they are children, and children grow up all too quickly. Four or five years is the usual limit. After that they grow too fat or too thin, they lose their front teeth and become self-conscious, and in this lose one of their biggest charms—the lack of self-consciousness that is typical of a child.

With the arrival of this awkward age, the overgrown stars usually depart from the public eye. And it is very seldom that they reappear later. When they do, it is almost invariably the feminine element. American girls are much more sophisticated and mature in their early and middle teens than English girls, and the film producers for a long time have been conscious that there is nothing the camera likes better than to catch them when they "stand with reluctant feet where brook and river meet," which occurs very early in America, and even earlier than that in Hollywood. The camera flatters the slight curves and softens the angularities of girlhood, and provided the girlhood possesses the elements of commonsense, a share of intelligence and a modicum of talent for acting, there is a definite chance of success. To bear this out are Madge Evans, Anita Louise, Virginia Lee Corbin, Mary Kornman, Mary Jane Irving, Joan Marsh—all who acted for the screen when
they were practically babies, and returned to the Kleig lights soon after they had their second teeth.

How many of the little boys have done so? Wesley Barry, the amusing freckled pageboy in "The Admirable Crichton," which marked the beginning of Gloria Swanson's dramatic career, made an attempt, but it was not too successful. Jackie Coogan has made one or two recent talkies, but maturity has taken away more than it has replaced. Of Francis Carpenter, who used to play with Virginia Lee Corbin in the delightful fairytale films, one hears nothing—and the many others have faded out, too.

Yet of those children who are stars, or nearly stars, to-day, the boys far outstrip the girls both in popularity and numbers. Mitzi Green, that brilliant little mimic, is the only one who presents a definite challenge to the masculine superiority. And for her we have the inimitable Jackie Cooper, Jackie Searl, Junior Durkin, who is rather more than the usual age of child actors, his very awkwardness and homeliness having made the rôles he has played, Leon Janney, David Durand, the boy of "Innocents of Paris" who was lately seen in "Rich Man's Folly," as well as many others—not forgetting the famous half dozen known as "Our Gang," which is constantly changing its personnel, a couple of years or so being about the average period of membership. The gang, it will be noticed, have only one leading lady, and her duties are more ornamental than humorous.

The studio children of yesterday have produced a few charming and promising...
Mary Jane Irving, noted for her child roles since the time she appeared as a two-year-old with W. S. Hart in the "Square Deal Man," has grown up officially. To the left she is seen with John Gilbert in "The Phantom of Paris," a role which she followed with that of Lionel Barrymore's daughter in "Arsène Lupin." She had previously appeared in "Tom Sawyer." Below she is seen in one of her child roles with little Pat Moore in "An Old Sweetheart of Mine."

Jerry Tucker, a four-year-old redhead, is the youngest person ever given a long contract. He won it by recitations, given with his own interpretations. He was well known to American wireless enthusiasts as the "Red, White and Blue Boy."

leading ladies of to-day. But as today's children are almost exclusively masculine, will they become tomorrow's leading men? It is doubtful. Whether the greasepaint and cameras of their boyhood choke them off acting for the rest of their lives, whether they retire on the earnings, or whether there is some more complicated explanation, is open to discussion. But it will certainly be interesting to know what these children are doing in ten years' time.

Anita Louise of today is easily recognizable in the Anita Louise of yesterday, seen at the left with Mary Brian in "The Marriage Playground."

A British boy player—Eric Pavitt, who appeared in "Stamboul."
THE STATUETTE

It was not worthy of you, sweet.
My clumsy hand can no more catch
Your light, swift, fragile beauty,
Which but flowers can match,
Than the upstretching elms
Which brush the sky
Can catch the stars
To light their branches by.

Ah, let the fragments lie,
Waste not on them one tear,
One fleeting sigh,
They libelled you, my dear.
They could not make a prison for a
flame,
They could not bind to earth a
shooting star,
Forget, then, their presumption and
their shame
And let them lie forgotten as they are.

Louise A.
P EOPLE seriously discussed at one time the possibility of the films wiping out the theatre, and stage actors appeared to be in danger of losing their livelihood.

Theatres throughout the country were converted into cinemas, many established favourites on the provincial stage were glad to accept any kind of work, and even famous stars of the legitimate stage watched the progress of pictures with fear in their hearts.

To-day, however, the theatre has invaded the screen, and it is no exaggeration to say that quite ninety per cent. of our leading film artistes are people who have graduated from the stage.

Edna Best and Herbert Marshall

Gracie Fields, in her first talkie:

"Sally in our Alley"

Matheson Lang

Heather Angel

George Grossmith, Elizabeth Allan, Annie Edmond, Leslie Howard and Cyril Ritchard in "Service for Ladies"

Ann Todd and Ian Hunter in "The Water Gipsies"
It is the old-time screen actor who is losing his job. Silent pictures were built up on youth. Beauty of face and figure was the most important asset any film heroine could possess, and whether the only language she could speak was German, French, the slang of the Bowery, or just bad language meant nothing.

With the birth of the talkies, however, many changes took place. No longer is a handsome profile or a pretty face sufficient to gain popularity on the screen. The talkies demand actors who can act in the true sense of the word, and the value of a stage training for acting on the films is being proved more clearly every day.

**The Art of Acting**

Curiously enough, an innovation has brought one of the oldest of arts into its own again. The art of acting as Shakespeare knew it has once again returned to popularity. Never before has this profession enjoyed such prosperity, and, although there are a few people who rise to film fame who know little about acting, the real stars who remain at the top are actors who know their job.

In the days of silent pictures Hollywood looked upon the majority of stage actors as being rather old-fashioned in their methods. There were a few exceptions, of course, and Charlie Chaplin was perhaps the most outstanding one. Charlie, of course, stands alone. Although there are various rumours concerning his future plans,
and it has been said that he will make a talkie. I, for one, hope that he will remain silent whatever the other characters in his future pictures may do. For Charlie is essentially a pantomimist. He is the last of the famous clowns, and however often film fashions may change he will always be able to hold his public with that particular type of fooling which he, and he alone, can give.

But it is quite certain that if talkies had not taken the place of silent pictures Marie Dressler would either still be taking minor parts in custard-pie comedies or she would have retired from the screen altogether. Thousands of filmgoers would never have even heard of Maurice Chevalier, and George Arliss would have continued appearing to only a privileged few on the American stage.

We, as well as stage actors, have to thank the talkies for a lot.

I remember seeing Marie Dressler in one of Charlie Chaplin's first comedies. It was called "Tilly's Punctured Romance," and, although Marie had the part of Tilly, Chaplin was, of course, the star of the picture. There was nothing very outstanding about her performance, because the director did not realise where Marie Dressler's real genius lay, and, what is more important, no one would have discovered this if talkies had not arrived. The
silent screen was no medium for artistes like Marie Dressler, who is a famous old stage actress.

Silent pictures relied entirely on action, whereas the screen to-day naturally calls for actors who are familiar with elocution and the art of voice expression. Those close-ups which were so important in silent pictures have practically disappeared. Talkie technique has greatly improved during the past few years, but, allowing for this, one has only to recall the first talking pictures to realise how important is clear diction. Mechanical defects in reproduction have been conquered and difficulties with theatre acoustics have been overcome, but all the scientists in the world cannot make up for any defects in the human voice.

Directly the screen world went talkie, the majority of silent actors at once took lessons in elocution. In fact, screen sirens who had previously reigned supreme over all filmland hurriedly went back to school and meekly learnt how to talk. Those who had had previous experience on the stage at once rose to prominent positions, and fresh recruits from the theatre soon invaded the film studios.

Those actors who had been watching the progress of the pictures with dread suddenly found their services in demand. The stage was literally raided for new stars, and actors who had been long out of work owing
to film competition were suddenly offered colossal salaries. The talkies brought about the most revolutionary changes in the history of Hollywood. Silent stars who were unable to master this new art were soon forgotten, and their places were taken by people who had learnt how to act according to the standards which existed long before films were made.

At first, however, Hollywood concentrated on singing pictures, and many of the stars engaged from theatreland had no other qualification for film work than their voice. These eventually returned to the revue and music-hall stage, but others who soon adapted themselves to screen methods became as popular as their silent predecessors had been. And when Hollywood began to make serious talkie plays the stage actor really came into his own.

Many Shakespearean actors who had been forced to retire from the stage some years previously found
profitable work as teachers of elocution. The old-time actor, who had been turned away from practically every casting agency in filmland, was invited to sign long-term contracts, and men who had been referred to as "has-beens" by the silent film world were now asked to teach the silent stars their job.

Elocution became the one topic of conversation in Hollywood. Professors and voice trainers took the place of beauty specialists, diction became more important than diet, and directors welcomed stage actors with open arms. The voice became all-powerful in a city which had been built up on silent pictures. A colony where every nationality in the world could be found suddenly had use for only one language. This was the English language, and it is no wonder that America clamoured for our artistes. The talkies gave Britain its great chance as far as making pictures is concerned.
Hollywood certainly built itself up from the ruins of the old silent pictures with amazing rapidity.

“What did he say?” was a common question amongst early talkie audiences.

In fact, it was practically impossible to understand some of the dialogue in the American films which first came to this country. Hollywood was up against one of the most critical times in film history, but the film-makers of America must be given credit for the manner in which they fought the difficulties of this period. The change from silent to talking films was not easily accomplished. Money was spent recklessly, and experiments were made at the utmost cost. But to-day Hollywood has learnt how to talk. It is possible to hear clearly in every part of the house to-day, and the harsh voices of the Bowery have vanished.

But while they were doing this, Britain
was given an opportunity to catch up on the start which the war gave to America.

It was from the English stage that we obtained our help. In fact, the British film industry to-day is practically entirely built up on the theatre.

The photographs which illustrate this article show what a number of actors from the British stage have made pictures—the majority of them in this country. In fact, an industry which once threatened to kill the English stage has been saved by British actors.

Of course, long before talkies were thought about, Charlie Chaplin, an Englishman, deserted the stage to appear in films. Ronald Colman is another British actor who appeared on the stage in this country and eventually found success on the screen. Of course, he belongs to those
artistes in Hollywood who were stars in the days of silent pictures, and who became even more popular when talkies were introduced, thanks to his early experience on the stage.

I was talking to him once during his visit to England before the days of talkies.

"I think the average life of a film star is about three years," he said.

Ronald Colman is a most modest actor, and he was thinking of himself when he said this. But this was in the days of silent pictures, and his opinion would now, of course, have changed. Not only to Ronald Colman, but to many actors of the silent screen, the talkies have undoubtedly given a fresh lease of life. No longer is the cry for youth, but for talent.

Stan Laurel, of Laurel and Hardy fame, is an Englishman who deserted the stage for the screen. And although he is a real trouper, his world-wide popularity is greatly due to talking pictures, and there is no reason why he should not continue to hold this for a number of years. In fact, there appears to be no reason why all those who have weathered the early stages of the talkies should not enjoy a long run of popularity. Unlike the silent pictures where beauty and
youth reigned supreme, age means little to the talkies. For the films of to-day have brought real acting to the screen. I always enjoy a film in which I see Fred Kerr, the veteran actor who is never out of work in Hollywood. He was well known on the English stage up to a few years ago, when he would have probably retired, if he had not been approached by American film companies. Although sometimes taking quite a small part, he more often than not "steals" the picture, and although over seventy, his voice is as clear on the screen as it was at the height of his career on the stage.

Of course, Al Jolson was the first in America to desert for a time the footlights of the theatre for the arc-lights of the screen. He left the variety stage to make singing pictures. This was the first talkie, and the novelty made millions for the producers and a very big fortune for Jolson. After this, however, it was soon realised that this type of entertainment had exploited but a few of the possibilities which talkies offered. More serious productions were made, and every possible type of actor was required.

In England Donald Calthrop proved that he was one of the finest character actors in the world in "Blackmail" and "Murder." And Gibb McLaughlin, Edmund...
Gwenn and Mary Newcomb are amongst others to practically desert the stage altogether for the screen.

In fact, the stage actors to appear on the screen can be divided into two classes. There are those who appear to have completely deserted the footlights in order to make pictures, like Ronald Colman, Laurence Olivier, Benita Hume, Roland Young and others. And there are those who are making pictures in addition to their stage work. It is this last type which so clearly illustrates how the theatre has come to the rescue of British pictures.

One of the greatest successes in British pictures are the film versions of the famous Aldwych Theatre farces, in which Tom Walls, Ralph Lynn, Winifred Shotter, Mary Brough and Robertson Hare appear. It is seldom that these stage favourites are not appearing on the Aldwych Theatre stage in one or another of their plays, yet they find time to make pictures as well. In addition to the film versions of their stage plays, Ralph Lynn has made two talkies which were specially written for the screen by Ben Travers. These are "Mischief" and "The Chance
of a Night Time." Ralph Lynn is to-day as well known on the screen as he is on the stage, and a Walls-Lynn talkie, like a new Aldwych play, has become an event.

In fact, the Aldwych Theatre players have done a great deal towards destroying the idea, which existed in film circles at one time, that to be successful we must imitate America.

These players have given us films which Hollywood could never give us. They are thoroughly English, and by originating instead of imitating they are doing much to assist the film industry in this country.

Jack Buchanan is another actor who is dividing his time between the stage and film studios. He is a great favourite in America, and although he has made films in Hollywood he is now concentrating on British pictures. In fact, film studios in this country are being kept busy by recruits from the revue and musical-comedy stage. Jack Hulbert made one of the most successful films of 1931. I say "made," because although Renate Muller, the German actress, gave a wonderful performance, and all the parts were acted splendidly, it was really Jack's picture. I refer to "Sunshine Susie," in which Jack Hulbert made a comparatively minor character become the most outstanding role in the film. Since repeating his success in "Jack's The Boy," he has been kept pretty busy. His wife, Cicely Courtneidge, has also practically deserted the stage for the films.
One of our leading stage comedians who has made a great number of pictures is Sydney Howard. Although belonging to musical comedy on the stage, he has proved that he is a capable character actor, and as the bailiff in 'Tilly of Bloomsbury' he gives a performance long to be remembered.

Also from the revue and musical comedy stage are Lupino Lane, Nelson Keys, Bobby Howes, Ernie Lotinga, Stanley Lupino and Herbert Mundin.

Jean Colin and Jessie Matthews are musical-comedy actresses who have brought good voices to British films, and last, but certainly not least, there is Gracie Fields.

Gracie’s first talkie, “Sally in Our Alley,” was one of the successes of the year. She is not going to give up her stage work altogether, but she is making more pictures.

Ivor Novello was, of course, established in British pictures long before talkies came. But like other stage actors, he relies a great deal on his voice, and he was never at his best in silent pictures. He divides his time more or less equally between the stage and the films.
Seymour Hicks is now practically as well known on the screen as he is on the stage.

Probably one of the greatest film discoveries is Gordon Harker. Although he has been on the stage for over twenty-five years, few people would be familiar with his name outside London if it had not been for talking pictures. He has appeared in the majority of the late Edgar Wallace's stage plays and in the screen versions of these, in addition to a number of others.

Owing to the limited length of this article, it is impossible to mention all the names here of those from Theatreland who have helped to make talkies. This story is better told in pictures. All the photographs on these pages are of recruits from our theatres. And it will be seen that although some of our best actors have been induced to go to Hollywood, there are still plenty of players in this country to produce talkies which will challenge the finest pictures in the world.

**O. BRISTOL.**

**Betty Stockfeld**

**Henry Kendall**

**Percy Marmont in "Rich and Strange."**

**Marie Lohr**

**Evelyn Laye**

**Carl Brisson**

**In circle: Heather Thatcher**

**Claude Allister**

**Claude King and Ronald Colman in "Arrowsmith."**
When Clara Bow's nervous breakdown resulted in her forced retirement from the screen it gave two newcomers chances which both took magnificently—Peggy Shannon and Sylvia Sidney.

Both had stage experience, Sylvia Sidney having made her début when she was twelve, and Peggy Shannon when she was fifteen—and both stepped straight from the Broadway stage into leading rôles in Hollywood—Sylvia Sidney in "City Streets," and Peggy Shannon in "The Secret Call."

Although they had both been hailed as Clara Bow's "successors," they were so thoroughly individual that the label was dropped.

Peggy Shannon is a blue-eyed red-head of Irish descent; while Sylvia Sidney is black-haired, with tip-tilted blue-green eyes, of mixed Russian and Rumanian blood.
EX-MINER

JOHN HALLIDAY was a famous stage star before entering talkies, scoring with a polished performance in his first role that has kept him busy ever since.

As a small child he was taken to Europe by his parents and studied mining engineering. Later he amassed a fortune when he joined the gold seekers in America, but lost the whole lot in bad investments. Finding himself stranded in Sacramento, he joined a touring company as the best way of earning some money, and then decided to remain on the stage. Several years later he made a hit on Broadway in "The Circle," and speedily established himself with New York audiences.

SUNSHINE SUSIE

No better film could have been devised to introduce Renate Muller to English audiences than "Sunshine Susie." She radiates joy of living from the top of her shining golden head to the soles of her feet. Born in Munich in 1906, she voted for a stage career rather than follow in the journalistic footsteps of her father. After some provincial experience she made her first Berlin appearance in "L'Aiglon," followed by "The Garden of Eden," in which Tallulah Bankhead scored in the West End. Since then she has played everything from heavy drama to light comedy, both on the stage and screen, including the leading role with Emil Jannings in his film "The Darling of the Gods."

She speaks English, French and German, and is very musical. She drives her own car, and is a good horsewoman, tennis player and golfer.

RALPH FORBES

RALPH FORBES took up acting because he liked actresses better than any other women—they were more interesting, natural and vital. His mother had gone on the stage after his birth and was not keen that her son should also take up acting, but Ralph persisted. His screen work he began in London—you may remember "The Fifth Form at St. Dominic's," his first—and when he went to America to appear on the stage, he intended staying only six months. Instead, he married Ruth Chatterton, to whom he was playing leading man, and in 1926 went to Hollywood. He has developed a great love for California—not as represented by Hollywood, but the unspoiled land of the old Spaniards, with its mountains and streams and mighty trees—and spends all his spare time camping and hunting and fishing, with an unshaven face and old clothes.

THE RAIN LOVER

HELEN CHANDLER was born in 1909 in New York City, and she was only eight when she accidentally got her first job on the stage in "Barbara." Her success in this led to more roles, including "Richard III" with John Barrymore, and "Macbeth" with Lionel Barrymore, and she was the original Marjorie Jones in the stage adaptation of "Penrod."

Helen was a student at a Professional School for Children when she made her first picture—"The Magic Mover," but it was not until she was portraying a role on the stage in "The Marriage Bed" that she accepted a film contract, arriving in Hollywood on a rainy day in April in 1929. Rain, she has always believed, brings her luck, and she shares with Greta Garbo her delight in walking in it.
An Outdoor Man

Jack Holt has a screen career of nearly twenty years behind him, yet he looks scarcely older than he did in 1914, when he became a "stunt man" in "Salome Jane." The life he leads away from the studios probably accounts for this. When he has finished his screen work he leaves films entirely behind him. He refuses to talk "shop" and avoids Hollywood's hectic gaieties. Yet he is by no means a recluse. He merely follows the life to which he was brought up. Born in Virginia, he has always lived an outdoor life, and it is to the outdoors, to simple pleasures, to his home and his children and his horses that he has pinned his faith.

Mr. and Mrs. Jack Holt, with Imogen, Jack Junior, and Elizabeth, live in a very English country place in the foothills some distance from Hollywood, where the gardens and the stables are Jack Holt's great pride. He is a fine horseman, a brilliant polo player, and a great lover of horses, there being very few periods in his life when he has not had something to do with them.

After graduating from Virginia Military Institute, Jack Holt obtained a position as a civil engineer with a railway company. This was not adventurous enough for him, so he joined an exploration company as engineer and went to Alaska during the copper boom, staking claims and waiting for the boom that never came. After two years of waiting he left the company and became a mail carrier. This work, through the country in those days, with horse or dog team, held no lack of adventure, but finally he decided to move on again, and tossed a coin to decide whether it should be Oregon to try his luck ranching, or Canada to join the North-West Mounted Police.

A toss of a coin had decided his Alaskan trip, and it now decided him in favour of Oregon. He leased a ranch with a friend and turned cowpuncher. It was work after his own heart—but the ranch didn't pay. He travelled to San Francisco and there started his film work. Before long he found himself in Los Angeles, and speedily rose to fame as a villain. As a hero he is an even greater success, his talks including "Submarine," "Dirigible," "Maker of Men," "Behind the Mask."

Charm That Does Not Cloy

It is eight years since "Peter Pan" made the Peter, Wendy, and Mrs. Darling of its screen version famous overnight. Sixteen years old Mary Brian was the Wendy, and she had been chosen for the rôle without having been inside a motion picture studio before. It was her sweetness and charm that won her the part, and the director adjudged the time he had to spend in training her well justified by the result.

A Paramount contract followed, and in the next two years Mary Brian played sixteen featured roles. She has been working regularly ever since. Directors know that there will be no tantrums when Mary Brian is working for them—she is as sweet and charming on the set as she is on the screen.

Yet her sweetness does not cloy—the reason is that it is composed of patience, good temper, a great sense of humour, and, above all, sportsmanship. This, she says, is the result of her childhood days. When she was only a tiny mite a month old, her father died, and her mother took her and her brother to their uncle's Texas ranch. There Mary grew up among her four cousins—all boys and older than she was. She disliked playing with the little girls of the town and longed to take part in the Indian warfare, the cowboy games, of the five boys.

Finally, on her mother's intervention, she was grudgingly allowed to become one of them—but she paid the price. She was the wild Indian, to be captured or scalped, the pirate to walk the plank, the enemy pilot to be shot down from the tree that represented the aeroplane—in fact, because she was "only a girl," she did all the dirty work. And she had to like it or go back to her dolls. She liked it. And she learned the lesson so well that she has retained the faculty for being cheerful and smiling under all sorts of unpleasantness ever since.
A BROGUELESS COLLEEN

When Hollywood heard that Frank Borzage, the director, was taking an eighteen-year-old Irish girl back with him from Ireland to appear in the talkie starring the Irish tenor, John McCormack, they sat back and awaited a raw little country girl with a brogue as Irish as a jaunting car. The interviewers and reporters who saw her when she arrived were flabbergasted. Maureen O'Sullivan looked Irish all right. She had a mop of silky black hair, true Irish eyes (blue and black-lashed), a complexion of roses and cream, and a nose faintly powdered with freckles. But there their expectations were abruptly checked. The brogue was conspicuously absent from her well-bred, cultivated voice, and Maureen, despite her youth, had the poise of a dowager. Her clothes were smart and she knew how to wear them. And although she seemed to radiate youth and enthusiasm, she had none of the Hollywood extravagances and tricks, nor was she the slightest bit self-conscious.

The explanation was simple. Maureen is the daughter of Major O'Sullivan, born in Boyle, educated at the best girls' school in Dublin, then in London, and finally polished off in Paris.

She was dining and dancing at a Dublin hotel when Frank Borzage, at another table, saw her and decided she was the perfect Irish type for his picture. After some wire-pulling he was introduced. Maureen took a test, and then she and her mother left Ireland for America, with her father's rather unexpected consent.

"Song o' My Heart" showed that all her delightful charm was caught by the camera, and she went from one film to another—"So This is London," "Just Imagine," "The Princess and the Plumber," "A Yankee at King Arthur's Court," "Skylane," and "Tarzan, the Ape Man," amongst them.

A "DRESS SUIT" EXTRA

Bill Boyd's early days as a film "extra" left their marks on him—and one in particular will never vanish. He started film work because he was dead broke and couldn't get any other job. He continued it because he was told he was no good at it. And it is to his credit that he did so because it was hard. Bill, who had knocked about the world alone since he was a kid, worked in lumber camps and oil fields, was a "dress suit" extra because he was fair and good looking and looked well in evening dress. Once a leading role was given to another man because Bill wasn't "strong" enough. He has loathed dress clothes ever since, and nothing will induce him to wear them on the screen or off. His idea of bliss is to retire to his beach cottage, which he built with his own hands, and spend the days in a bathing suit, swimming and lazing on the sand, and the evenings in an old sweater and flannels before the fire reading; or else to spend solitary hours cruising along the Pacific coast in his tiny yacht, The Minx, fishing and "messing about." But dress suits and parties?

Never again!
The Likeable "Drunk" who Doesn't Drink

When Charles Ruggles was fifteen, his family decided he was to become a doctor. Shortly after, Charles himself decided he was not. A friend came along to his father's wholesale drug store where he was working and fired him with the ambition to go on the stage. He shook the pills and powders and lotions from his feet, so to speak, and travelling to San Francisco, secured a small part in a stage production of Sir James Barrie's "The Admirable Crichton." Then for eight years he toured, playing character parts and old men. Finally he was allowed a stage rejuvenation—and soon became a Broadway favourite, and many successes followed, including "Canary Cottage," with Thomas Meighan, who was then a stage star also.

After some silent screen experience, during which he played a variety of roles, including that of Agnes Ayres' leading man, he was chosen for the rôle of the drunken reporter in "Gentlemen of the Press," and his tremendous success in the part was followed by one likeable drunk part after another, the films including "Roadhouse Nights," "Young Man of Manhattan," "Honour Among Lovers," "The Beloved Bachelor," "Thin Reckless Age," and "Husband's Holiday." Yet despite his excellence in these roles, he does not drink himself—his success, he says, is seventy per cent, intelligence and thirty per cent, imagination.

Off the stage he looks very much the same as he does on, which cannot be said for every player. He is broad-shouldered and muscular, with light brown hair, a sandy moustache, blue eyes, an attractive voice and delightful sense of humour. He has a tiny two-acre farm, where he spends all his spare time, as he dislikes the roar and bustle of towns. There, instead of chickens and cows, you find canaries and dogs, but Flip, a wire-haired terrier, Onery, a canary, Ozo, a police dog, and Cocky, a parrot, have the biggest place in his affections.

A Lady From Savannah

Miriam Hopkins is a comparative newcomer to talkies. She went to New York from Savannah, in 1917, to go to boarding school, but found it dull, and studied dancing instead. A broken ankle prevented her going on a dancing tour, and she turned her attention to vaudeville, then via musical comedy to drama. It was while she was appearing in Aristophanes' "Lysistrata" that she was asked to play in the talkie version of "The Best People," and this resulted in a long contract, her next rôle being opposite Maurice Chevalier in "The Smiling Lieutenant." She is an unusual personality, with her tangle of silvery-gold hair, and her tremendous interest and inquisitiveness over everything, and her ability to act is beyond question.
THE "WEAKLING"

Monroe Oweley's first rôle in films was as Ann Harding's good-natured, weakling brother in "Holiday," and he made such a success of the part that he has been playing good-natured weakling ever since. It irks him because he would like to be the nice sort who wins the girls in the end. Off the screen he is a nice sort—friendly, and with a sense of humour. He was born in Atlanta, Georgia, but his father was a traveller until he finally settled down in Philadelphia as a hardware man, and his son moved about with him. He began to earn his living as a newspaper reporter in Philadelphia, but in his spare time he was a wildly enthusiastic film fan, and finally developed the ambition to become a director. To do this, he thought the best way was to become an actor first, so he went to New York, and after a depressing time trying to make headway on the stage, he promised his father that he would go into the hardware business if he was still as far from success in a year's time as he was then. "Holiday" and the screen saved him, although the screen was accidental. He went to California to play in the stage production, after making a great success as the brother in New York, but it was postponed indefinitely, and as he heard they were casting for the talkie version, he took a test—and the rôle was his.

He is one of the best tennis players in Hollywood, having been coached by Tilden.

NOT A SWEDEN

It is two or three years since Greta Nissen was seen on the screen, and her last appearance in silent films eventually turned out to be no appearance at all—chosen as leading lady in "Hell's Angels," the film took so long in the making that it began in the silent era and finished in the sound era, with the result that the Norwegian accent of its lovely leading lady was too strong for the microphone, and she had to be substituted. So she decided that a few seasons on the stage should help, and did not return to the studio until January of 1931, her first talking film being "Women of All Nations."

Greta was born in Oslo. She was only six years old when she made her stage debut as an angel in a big ballet, and continued to study dancing, at which she is unusually brilliant, music and dramatic art. She danced and acted in many European cities before she was engaged to play the leading feminine rôle in "Beggar on Horseback" on the New York stage, and it was her success in this play that led to her silent film career, which lasted for three years.

She is typically Norse, with vivid blue eyes, soft flaxen hair, and a skin of ivory: but she is very insistent that she is Norwegian and not Swedish.
A BAD, BAD WOMAN

SOME twenty years ago, in the town of Helena, Montana, the garden of a Mrs. Williams backed on to the garden of a Mrs. Cooper. The women were great friends, and so were their children, Frank, aged eleven, and Myrna, aged six. Both were crazy about moving pictures, and their mothers feared the evil effects it would have on them later in life. Frank is now known as Gary Cooper, and Myrna is the exotic Myrna Loy. She entered films through Valentino's interest in her. He saw some striking portraits a noted photographer had made of her—she was then a model—and asked her to take a film test. Throughout her screen career she has been a bad, bad woman and has wrecked innumerable homes, even if some of her roles allowed her to begin or end well. In the talkies, Azuri, the native girl of "The Desert Song," was her first part, and she scored a personal triumph in it. She has a charming voice and personality, but her eyes are seductive—heavy-lidded and slanting—and as no good woman on the screen ever has had slanting, heavy-lidded eyes, it is improbable that Myrna Loy will ever have a chance to be good.

HERE'S HARDIE

HARDIE ALBRIGHT was acting mad even when he was only a tiny kid. He was in great demand by men's and women's clubs of his home town for help with their plays, and when he went to college in Pittsburgh, it was the dramatic section that he entered.

Offered a job by the famous stage star, Eva Le Gallienne, he took it against the advice of the entire town, and started his very successful stage career. It was while he was playing in "The Greeks Had a Word for It," on Broadway, that he signed a contract, and flustered an amazing number of feminine hearts in his first rôle.

His Christian name, by the way, he was given from his Grandmother Hardie.

CAPTIVATING CONSTANCE

CONSTANCE CUMMINGS has never played a small part before a camera, although her first film experience was a severe disappointment. She had been taken to Hollywood from New York, where she had been scoring a success in the comedy "June Moon," to appear as Ronald Colman's leading lady. And then, shortly after she arrived, the picture was re-cast—and her name was not among those included. She was all ready to return to New York, when the leading rôle in "The Criminal Code" was offered her, and a Columbia contract, which, she signed. Her other films have included "The Last Parade," "Lovers Come Back," "The Guilty Generation," and "Behind the Mask."
THE "SLEUTH"

They had such a quarrel, you wouldn't believe,
And never a cross word before!
The noise here this morning—! As I said to Steve,
Some folk would have banged on the floor.

Just what was up I couldn't make out
(The walls are that thick on this side),
But whatever the actual row was about
He threw down a chair and she cried.

He banged the door and went out for a walk
And she sat up bathing her eyes.
I took up some lunch, but—as though I should talk!—
I just got polite little lies.

That was this morning and she wouldn't eat,
She wouldn't take tea, not a cup,
But he's come in with flowers, so sheepish and sweet.
And now—yes—they're making it up

LOUISE A.
Noah Beery and Norma Talmadge (left) appeared in the silent version of "The Dove," made in 1928, while Gilbert Roland (above) took the part of Johnny the gambler in the film.

Silent Successes—

Revivals, like sequels, invite comparison—and comparisons, we are told, are odious. But like many odious things, they are interesting.

To compare acting, production, sets, costumes, technique, to see how well the story has worn, is tempting, and when sound has been added to a production that was previously expressed by miming and explanatory sub-titles, it is doubly interesting. The introduction of speech, music, song and "sound effects" may heighten some of the lesser moments in the silent film; it may ruin some of the intensely dramatic or emotional scenes. Silence is often far more expressive than sound, but sound is often essential. Certainly the adaptation of an old favourite silent film to an entirely new technique calls for tremendous alteration.

When the title writers were found
When Du Maurier's famous novel, "Trilby," was filmed in 1924, Arthur Edmund Carew was Svengali, and Andree Lafayette, you may remember, appeared as Trilby, the part played by Marian Marsh in the talking screen version, known as "Svengali," with John Barrymore in the title rôle (right).

Speak for
Themselves

to be failures as dialogue writers—not unnaturally, since it was like giving a fish feathers and expecting it to fly—the production of successful plays, with ready-made dialogue and no action, written for the limitations of the stage and transferred, practically in the original form, to the screen, with the additional limitations of the microphone and camera, was the next step. These not only soon became tedious to audiences, but the supply was inadequate, even if unsuccessful plays were also included.

Filmgoers, used to the movement of the old silent pictures, resented the confined action and verbosity of the photographed play, while they appreciated the excellence of the dialogue. They wanted the old-time movement, but they also wanted intelligent and not too much dialogue.

Dialogue writers, by this time, were to a large extent men who knew their job, and not harassed title writers floundering in a new, unfamiliar element, but they were not necessarily story creators.

Novels frequently lost much in the adaptation, and successful novels commanded large prices, and though many famous playwrights and novelists were added to
studio pay-rolls to write direct for the talking screen, their output was insufficient.

The production moguls, therefore, made an obvious move. They took a look into the silent film's brief past, paying special attention to outstanding attractions. Human nature does not change in ten or twelve years, except in superficialities.

The basic appeal of a silent film that made it a hit of 1920 must still be there—the fluidity of the silent picture was there to hand. So instead of adding the picture to the dialogue, they decided they would add the dialogue to the picture.

Most of the films chosen for this resurrection were ten years old—"Dr. Jekyll and Mr. Hyde," the star of which in the old version was John Barrymore, who in turn starred in the new talkie version of "Trilby," in the "Svengali" rôle, previously played by A. E. Carew.

"Hindle Wakes," Stanley Houghton's famous story of Lancashire life, was filmed in 1927, and scored a tremendous success with Cyril McLauglen, Marie Ault, Estelle Brody, Humberston Wright (seen above) in it, and the talking version, with Belle Chrystal and John Stuart, who played Alan Jeffcote in both versions, was as great a success (top left).
Israel Zangwill's story, "Merely Mary Ann," first made into a film with Shirley Mason and Casson Ferguson (top right) proved a delightful talking film with Janet Gaynor and Charles Farrell co-starring.

"The Miracle Man," one of the most famous of all the silent pictures, which made Thomas Meighan and Betty Compson stars, has been re-filmed, with Chester Morris and Sylvia Sidney (right) replacing them.

"Over the Hill," the tear-wrenger of 1921, re-issued in 1927, was re-filmed with a star of silent films—Mae Marsh, at the same time that Mary Carr, who starred in the silent version, was accepting extra work in talkies.

"Daddy-Long-Legs," which had been perhaps Mary Pickford's greatest success, "Merely Mary Ann," "The Miracle Man," which had made three stars—Thomas Meighan, Betty Compson and Lon Chaney

Stewart Rome starred in both versions of "The Great Gay Road," but in the 1921 version Ernest Spalding appeared as his tramp pal, the part played by Frank Stanmore (seen above) in the new talkie version.
—were all unearthed for new production. In England "The Great Gay Road" and "Carnival" were both re-filmed with the stars of the old pictures—Stewart Rome and Matheson Lang—although the supporting cast was new.

The two most recent silent films to have sound put into them were "The Dove," in which Norma Talmadge, Noah Beery and Gilbert Roland were replaced by Dolores del Rio, Leo Carillo and Norman Foster; and "Hindle Wakes," with Sybil Thorndike in Marie Ault's rôle, Belle Chrystal instead of Estelle Brody, and Edmund Gwenn instead of Humbertson Wright, while John Stuart and the late Norman McKinnel played the same rôles in both versions.

W. Bristow

"Daddy Long Legs," Jean Webster's popular novel, was Mary Pickford's great screen hit of 1919. In the up-to-date version, Janet Gaynor appeared as Judy Abbott, while Warner Baxter took Mahlon Hamilton's part in the title rôle.

Comparison of the two versions of "Dr. Jekyll and Mr. Hyde," adapted from Robert Louis Stevenson's famous story, is unusually interesting. Fredric March (above with Rose Hobart and at the right), used more grotesque make-up as Mr. Hyde than did John Barrymore in 1921. A scene with Martha Mansfield (the young actress whose promising career ended so tragically when she was burnt to death) is seen at the extreme right, with Barrymore as Mr. Hyde above it.
Until she was nineteen, Elissa Landi thought she was English. Then she realised that officially she was an Austrian citizen. It happened like this—her mother’s first husband was Richard Kuhnelt, an Austrian, Elissa’s father; her second was Count Zenardi Landi, also an Austrian, who had taken out English naturalisation papers. He adopted his stepdaughter, who changed her name to Landi and assumed that she had also taken his naturalised nationality until considerable confusion resulted over a matter of passports. It was pointed out that she was legally an Austrian, but the Austrian government by this time considered that she was English. This problem Elissa Landi finally settled by marrying John Lawrence, an English barrister about whose nationality there was no question.

Although it is as an actress that Elissa Landi has won most fame, she took up the stage merely as a means to an end. She had always wanted to be a novelist and playwright, but she found the technique of the theatre a little difficult, so in order to overcome this joined a repertory company. This began her successful stage career, which she left to appear in films in France, Sweden, England and later, America, where she has made “Body and Soul,” “Always Goodbye,” “Wicked,” and “The Yellow Passport.” Elissa Landi is a trained dancer, a clever pianist, has a charming mezzo-soprano voice, speaks French, Italian and German fluently, and is an expert motorist. Born in Venice on December 6th, 1904, she is the granddaughter of Elizabeth of Bavaria, wife of the Emperor Franz Josef of Austria. She has golden-brown hair and green eyes.
SUCCESS FROM FAILURES

Few people hearing Claudette Colbert speak would imagine that she was French, but although she was born in France, and her parents are French, in 1913 the family moved to America, where she completed her education, and where she has lived ever since. As a result, she has a complete command of the vernacular of both languages. Claudette Colbert had no ambitions towards acting in her school days, and studied art. To become a famous commercial artist was her aim, and her hobby is still sketching. Then she met Anne Morrison, a well-known American actress who was having her first play produced, and Claudette was given a tiny part in it, discarding her surname of Chauchouin for her mother's more easily pronounceable maiden name—Colbert. Since then she has been on the stage, and although in every play she scored a pronounced personal success most of the plays themselves were failures. Yet this did not deter managers from giving her more work, despite the easiness with which superstition attaches itself to such happenings.

It was while she was playing Lou in "The Barker" on the stage that she ran away with Norman Foster, who was playing the Barker's son, and they were secretly married. It was a year before the secret came out, when they were both appearing in the play over here.

Claudette Colbert's first motion picture was "For the Love of Mike," with Ben Lyon, and the second "The Hole in the Wall." Neither was a great success, but in "The Lady Lies," opposite Walter Huston, she scored a great hit, and cemented her success in "The Big Pond," "Man-slaughter," "The Smiling Lieutenant," "Honour Among Lovers," "Secrets of a Secretary" and "His Woman."
Not since Valentino has any actor created such a furor as Clark Gable. With a suddenness that was startling, his name was on everyone's lips and prominent in as many casts as Metro-Goldwyn-Mayer could get him into, while the entire feminine element at the studio showed signs of restlessness.

The cause of all this is six feet of muscular manhood—with broad shoulders that need no padding to increase their width, light eyes that are startling in a swarthy face, and a strong vital personal magnetism—an actor who became a lumberjack and then returned to acting. It is safe to say that without his lumberjack experience he would not be the success he is today. It gave him his strength and his superbly superior attitude towards women which, with the tacit acknowledgement that they are attractive to him, was one of the secrets of Valentino's success. Anyway, it was a different young man who returned to acting when he had made enough money, for it was because his touring company was stranded in Portland that he had taken on the job of lumberjack.

It was while appearing on the Los Angeles stage in "The Last Mile" that he was offered work in talkies, and he began as a "heavy," which surprised him a little as he had been playing romantic or comedy parts on the stage. But he was such an attractive tough that the studio soon realised its mistake—and another star shot into the cinema sky.

Edmund Lowe has been busy during the past year living down his "See you" fame. In "Transatlantic" and "The Spider" he was suave, debonair, and immaculate, while in "The Cisco Kid" he once more played the role of Sergeant Mickey Dunn of the U.S. Marines which, in "In Old Arizona," the first outdoor talkie, won him tremendous applause.
Ruth Chatterton, who brought her stage experience, dignity, and restraint to the talking screen in "Madame X" was one of the first American stage actresses to win film laurels that did not fade within six months, and to add fresh ones with each new picture, including "Once a Lady" and "To-morrow and To-morrow."
Undyed, unbobbed, and intelligent—
Ann Harding
the star of "Devotion," "Women Need Love,"
and "Prestige."
The smile that has "stolen" a hundred pictures, it belongs to Wallace Beery and is seen in "The Champ" and "Hell Divers."
THE KISS

Clive Brook and Miriam Hopkins in "The Hours Between."
Right:
Three friends who went through the war together organise a flying squadron in Hollywood for air stunts only. They are Woody (Robert Armstrong), Gibson (Richard Dix) and Red (Joel McCrea).

Gibson and Red both fall in love with Woody's sister, known as the "Pest" (Dorothy Jordan), but it is Red who wins. The director for whom they are working, jealous of Gibson's obvious attraction for his wife, the leading lady of the film, plans his death, but it is Woody who crashes. To shield Red, who exacts revenge, Gibson takes the director's body up and deliberately crashes to his death.
Derating is Windy's punishment, and he has the sympathy of his pal (Cliff Edwards).

During manoeuvres in a fog, Windy, Nelson, and their commander are wrecked on a rocky strip of coast, and it is at the cost of his own life that Windy takes them back.

Windy (Wallace Beery) is chagrined at the promotion of C.P.O. Nelson (Clark Gable), who is congratulated by their commanding officer, Duke Johnson (Conrad Nagel).

Mame (Marjorie Rambeau) makes the two shake hands, but a few minutes later a terrific scrap ensues which results in Windy almost losing his ship.

Thrills, humour, and romance in the spectacular production made with the co-operation of the U.S. Navy. (M.-G.-M.)
Marion Davies forsakes comedy for romance in her latest film. She is seen as Polly, a lively trapeze artiste in a travelling circus, who through an injury during her act is taken to the nearest house, in which lives a young clergyman. During her convalescence they fall in love and finally marry, but the parish put the worst construction on it, and the young man is deprived of his living. Convinced that she will be a handicap for the rest of his life while she is still his wife, she returns to her old life, determined to take a fatal fall, but her husband arrives and saves her.

Marion Davies as Polly, and Clark Gable as the Rev. John Hartley.
Billie Dove and Chester Morris head the cast of this sophisticated farce, which deals with the love match between a romantic flying "ace" of the American air service and the lovely lady who is the toast of Paris. Matt Moore, who is seen below, adds his Irish humour to the picture.
Driven to desperation by her gambling debts, Elsa Carlyle (Tallulah Bankhead) borrows the money from a wealthy Oriental, Hardy Livingston (Irving Pichel), accepting the terms he makes. Her husband unexpectedly puts through a business deal that makes him rich, and Elsa tries to pay her debt with money, but Livingston refuses, and in the struggle in which he tries to brand her, she shoots him.

The Melodrama which caused such a sensation when Fanny Ward and Sessue Hayakawa made it as a silent film years ago is brought to the talking screen with Tallulah Bankhead and Irving Pichel.

Elsa's husband (Harvey Stephens) takes the blame in the ensuing trial, but when Livingston recovers and tries to send him to prison, Elsa confesses the truth.
This cheery picture of Harry Carey with his wife and children in a corner of the gardens of "Falcon's Lair," Valentino's home, which the Harry Careys moved into in defiance of superstition, holds no suggestion of the desperado he frequently plays on the screen.

George Bancroft has a weakness for the gentle art of fishing.

Not So Tough—Off the Screen

The bad men and tough guys of films are seen in another light away from the studio.

Charles Bickford is a busy business man, but relaxes to take his two dogs, Dynamite and Anna Christie, for an airing.

Victor McLaglen enjoys time off for a little light refreshment in the midst of some heavy digging in the grounds of his Hollywood home.

That sly sneaking villain who has threatened the happiness of so many tearful heroines, John Miljan, is never happier than when he is working in his own garden, with only slugs and snails to quail before him.
California has one of the kindest climates in the world for outdoor sports, and outdoor sports are one of the finest ways of keeping fit. Besides its climate, its conformation allows it to offer almost unlimited variation. The long coastline has wide stretches of hot, golden sand, and the blue waters of the Pacific are irresistibly alluring for swimming and surf riding, yachting and sea-fishing. In its foothills and mountains are clear mountain streams and pools to tempt the fisherman, bridle paths for the rider, unfrequented shady ways for the hiker, and an abundance of game for the hunter.

The film stars to whom fitness is a fetish, and whose income depends so much on their slenderness, have begun to avail themselves more and more of the opportunities California offers them as the pleasantest way of keeping fit and combining, so to speak, business with pleasure.
The most popular sports, of course, are those which the stars can indulge in in their spare moments, and nearly all of them have a tennis court and swimming pool in their gardens, while Harold Lloyd's private nine-hole golf course is well known. The courts are hard, with only one exception—Clive Brook proves that he is still a thorough Englishman by having a grass court, and it is the pride of his heart. Besides the swimming pools, which allow them to dip before and after the day's work at the studios, all those who can manage it, and whose inclinations lie in that direction, have beach homes at Santa Monica or Malibu, to which they retire between pictures and at week-ends, sun-bathing on the sand, swimming and lazing.

Many of the stars and producers own their own yachts, among them Richard Barthelmes, Cecil de Mille and Mack Sennett, who is a great fisherman and spends a lot of time off Catalina Island fishing, while the Richard Arlen's have a half share in a little yacht with Walter Huston.

To some, however, the call of the sea is faint beside the call of the woods and mountains. Lake Arrowhead and the High Sierras beckon to these. Wallace Beery takes his two spaniels on shooting and fishing trips as often as he can. Reginald Denny has a cabin high in the San

Betty Aman is a devotee of an unusual sport—ice hockey; but she has not had much time to indulge in it since she left Germany for England.

Richard Dix is one of the rare people who like tennis and golf equally well. He prefers tennis when working in a picture, for he can get in a set before work every morning, and perhaps another at midday. Between pictures, however, he escapes to the nearest golf club.

Reginald Denny in his San Bernadino Mountains lodge. He is a great advocate of archery, and says he prefers hunting mountain lions with bow and arrow than any modern weapon.

Fay Wray enjoys an occasional game of miniature golf.
Bernadino mountains, where he hunts and shoots and fishes to his heart's content. Noah Beery was astute enough to turn his hill property into a paying concern. It is called the Paradise Trout Club, but there are almost endless facilities for outdoor enjoyment, hacks for hire, tennis courts, and so on.

Joel McCrea, Jeanette MacDonald, Ralph Forbes, Ronald Colman (who also has a beach cottage), are among those whose hearts are in the highlands, and the most enthusiastic hikers include Greta Garbo, Jill Esmond and Laurence Olivier and—strange though it may seem—Lil Dagover.

Riding is also tremendously popular, and there is a Saddle Club whose special parties consist of a canter over the foot-hills in the morning, and then a jolly social breakfast party afterwards.

The list of those who love a horse and a gallop would be far too long to include here, but recently the popularity of riding has led to another develop-
Clark Gable is one of the horse-riding enthusiasts.

Polo has recently become extremely popular and Douglas Fairbanks, Jun., is one of those who have succumbed to the lure of the sport.

Ivan Lebedeff is a fencer; here he is seen demonstrating the "attack at chest parried by prime." Lebedeff, as you know, was formerly an officer of the Imperial Russian army, and Colonel Theodor Olferieff, who is seen with him above, was of the Grenadier Guards of Russia, and page of the court of the Empress Alexandra.

William Powell also votes for riding, and often enjoys canter among the foothills.

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With the safety of modern aviation under sensible conditions, the producers capitulated, withdrawing the ban, and as a result flying is becoming increasingly popular.

Curiously enough, the best-known of them all has never tried to fly a plane himself. Will Rogers, who cannot even estimate the number of thousands of miles he has travelled in the air, is fully content to let a trained pilot take him where he wants to go. This, he explains, gives him the time to enjoy the trip and have all its thrills without the responsibility. Wallace Beery, on the other hand, scorns the idea of having an "air chauffeur," and insists on piloting his big Bellanca himself, holding one of the coveted transport licences. Ann Harding and Billie Dove are among the feminine enthusiasts.
Sally Eilers, Hoot Gibson, Ben Lyon and Bebe Daniels are likewise aerial enthusiasts. Hoot is a licensed pilot, while Ben Lyon, who holds a reserve commission in the air force, is coaching Bebe in the art.

George O'Brien also qualified for his wings with the army pilots and has his commission, although he does not own a plane. Paul Lukas and Reginald Denny are both wartime flyers, the former with the German forces and Denny with the British, and are among the pioneers of the Hollywood aeronauts.

Charles Farrell is another enthusiast, and will probably have qualified for his "ticket" by the time this appears. Earle Foxe, Ken Maynard, Bert Hall, Harry Bannister, and many other personalities are licensed pilots, and even producers themselves are now enrolled among the flyers, with Howard Hughes and Hal Roach owning several swift planes.

David Manners goes in for exercise strenuously, and is an excellent high-jumper and runner.

Mr. and Mrs. Richard Arlen on their fifty-foot yacht, which has twin engines. It is named "Jobyna-Nan."

William Bakewell swings a hefty brassie, or mashie, or niblick, as the occasion demands.

Noah Beery at his Paradise Trout Club, in which he finds he has a paying hobby.
Dolores del Río and her mother, Mrs. J. L. Asunsolo, who is well known in Mexican society.

Joan Bennett and Mrs. Eric Pinker, formerly Mrs. Richard Bennett, who is well known to the American stage as Adrienne Morrison.

Carole Lombard and her mother, Mrs. Bessie Peters.

The family resemblance is very marked in Jack Oakie and his mother, Mrs. Evelyn Offield.
and Ma's

Joan Crawford's mother visits her famous daughter on the set.

Below: Wynne Gibson is absurdly like her mother, Mrs. Frank Gibson, and has her cheery disposition.

In circle: Frances Dee and her mother, Mrs. Ellen Dee.

Dorothy Jordan and her charming, youthful mother.

It is easy to see where Gary Cooper got those blue eyes and attractive smile when you see this picture of him with his English mother, Mrs. Henry Cooper.
Days Off

How some favourites pass the odd moments that will not allow a long holiday trip.

Mary Pickford took a day off to bid Douglas Fairbanks farewell when he sailed for the South Seas to make his new picture.

Adolphe Menjou enjoys a lazy time in an armchair on the sun porch of his Hollywood home, with some magazines.

Below:
John Boles also likes to spend the days his work allows him away from the studio in his home.

It would be difficult to recognise the sombreroed and spurred Hoot Gibson of numberless Westerns "off duty."

John Gilbert is another whose beautiful grounds present an irresistible attraction.

Bette Davis likes to steal away with her terrier Tiny for a day's fishing when she can manage it.
A PHILOSOHER

L o i s  M o r a n  is  an  intelligent reader and an independent thinker. Philosophy is her favourite subject, and she herself is something of a philosopher. “What difference does the end make—the working is the fun,” is her own original motto, and she lives up to it.

During her recent stage success, the screen missed her sadly. There are few young actresses of her intelligence and charm.

The RUNAWAY

L e s t e r  M a t t h e w s ,  a  British talkie “discovery,” has been on the stage since he ran away from home at the age of fifteen.

Deciding to try his luck in film work, he tramped from studio to studio, and his first brief performance was so outstanding that he was promptly given a leading role in “Creeping Shadows,” and has been busy ever since.

TRUANT

W y n n e  G i b s o n  played truant from school to become an actress. With two friends she went to a theatre where they were casting for chorus girls. Wynne had never danced or acted or even sung much, but she confidently tried—and the result was so surprisingly good that a “bit” in “Tangerine” was given her, at a salary of seventy-five dollars a week. Her parents objected, but Wynne stuck to her guns, and when the show ended got a better part in “June Love.” From this she stepped to leading lady in revue and became a musical comedy favourite, and later a dramatic actress.

“Nothing But the Truth,” produced in New York, was her first film, and shortly afterwards she went to Hollywood. Wynne is known as a “swell” person as well as a “swell” actress, generous, friendly and never temperamental.
MINNA MAKES GOOD

Inna Gombell has a delightful smile, two deep dimples, and a sense of humour that was of more value to her than anything else during her first year in Hollywood.

Well known on the New York stage, Minna Gombell went to Los Angeles as the star of "Nancy's Private Affair" (filmed as "Smart Woman" with Mary Astor), and an agent suggested that she should try her luck in films. A contract was offered her, carrying the stipulation that she should act as coach for the younger studio players, as well as act. Minna signed it. On her first day at the studio, when she received her pass, she discovered to her horror "Character Actress" written on it. To follow this, she was given an office and told to work, her first job being to teach Maureen O'Sullivan, then completely inexperienced, the rudiments of acting. After almost a year of similar work, she was given a part—one more disappointment. She was cast as Joan Bennett's mother in "Doctor's Wives," and she is only a few years older than Joan. Still she smiled, and then came the reward of her patience and good humour—that wisecracking part in "Bad Girl." The public liked her, and now Hollywood holds decidedly brighter prospects for her.

A DON'S DAUGHTER

The daughter of a Don at Christchurch, College, Oxford, Heather Angel, lived on a farm near Banbury until she was old enough to be sent away to school. She began her stage career at the "Old Vic," progressing to leading parts before touring in "The Sign of the Cross," in which she played a tortured Christian boy, and her screams were one of the thrills of the production. After touring the East and appearing successfully in many West-End plays, she made her talkie debut. This was as the Italian peasant girl in "City of Song," and though the part was comparatively small, she made it stand out, and leading rôles resulted in "A Night in Montmartre," "Mr. Bill the Conqueror," "Self-Made Lady," and "After Office Hours," the talkie version of "London Wall," in which she played her original stage rôle. Dark-haired, and dark eyed, she has an appearance of fragility that is deceptive.

SCARED OF STARDOM

William Collier Jr., is the son of a well-known New York actor who since talkies has been doing a considerable amount of film work. Between the two there is a firm companionship which William Jr. says is because he was brought up properly. Both his father and his mother (who was William Sr.'s leading lady), conducted his upbringing on the "talk it over," principle rather than making unreasonable demands and giving unexplained orders. His father also imbued him with the creed of thoroughness, and that marks William Jr.'s work throughout his career. He himself says he is not a great actor, although those who appreciated his sensitive performance in "Street Scene" may disagree. And he has made money by plugging along in mediocre rôles. But he does not want stardom—it would, he says, scare him to death.
ONCE AN ACTOR—

Once an actor, always an actor, says Regis Toomey, and means it, because in his case it is perfectly true.

He first put on grease-paint when he became a member of the Cap and Gown, the theatrical society of Pittsburgh University, where he was educated, and for two years had the leading rôle in the annual play. During his vacations he joined a stock company, and it was then that he laid the foundations of his future career, although at the time he did not know it.

His parents were then living near Los Angeles, and soon after he went to visit them he became a full-fledged member of a "road gang" of Mexican labourers. Some time later he left navvy ing. A stage career had not suggested itself seriously to him then, and when he was recommended by the university to a steel manufacturing company who asked them for some recent graduates for their sales department, he took the job. On holiday, however, he went to New York, and there, amongst its theatres, and bright lights, the old urge returned—he knew that he wanted to be an actor, and nothing but an actor. He walked into a theatre when "Rose Marie" was being rehearsed, and was engaged as understudy for Dennis King, working in the chorus as well.

After two seasons in London with "Little Nellie Kelly," he toured America in "Twinkle, Twinkle" and "Hit the Deck," and it was while he was playing in the latter that he was offered the rôle of the young policeman in "The Perfect Alibi," which marked his screen début, and his cheery grin has been seen in many films since then.

He is earnest and sincere about his work, lives quietly with his charming wife, without any grand splash, and off the screen he has more the appearance of a successful, pleasant young business man than an actor.

The portrait of him on the right was taken in his Hollywood home.

PAINTER AND ACTOR

Acting was entirely outside the plans laid for George Barraud's career. Very early he showed talent for painting, and, at fourteen, was earning an excellent income as an illustrator, and designer of wallpaper friezes. He studied and worked at painting until 1914, when the war broke out, and he enlisted. Gaining a commission, he was gazetted to the Royal Field Artillery, and during the last year of the war, was transferred to the Royal Flying Corps. On demobilisation he and another man started a magazine called "Pan," on which he acted as Art Editor. It was an artistic success, but a financial failure, and forced to look round for the means of earning his living, he accepted a rôle in "Bulldog Drummond," offered him by Sir Gerald du Maurier, later going to America in it. There he played an important rôle with Ina Claire in "The Awful Truth," and became Pauline Frederick's leading man in "Spring Cleaning," and several other plays. It was while he was playing in "Interference" that he went to Los Angeles, and there accepted film work. His films include "The Bellamy Trial," "Strange Cargo," his first talkie, "The Last of Mrs. Cheyney," and "Peacock Alley," and since his return to England, has appeared in "The Happy Ending," "Ebb Tide," and "Women Who Play," the talkie version of "Spring Cleaning.

ELIZABETH ALLAN

Elizabeth Allan is one of the most promising young actresses on the British screen. Thoroughly English in appearance, fair-haired, clear-skinned, she has a fresh, youthful charm that, fortunately, does not escape the camera.

She was on the stage before taking up screen work, appearing for five years in Shakespearean plays at the Old Vic. Then she appeared in a variety of productions, including "Michael and Mary." This was one of her first films, and in it she portrayed her stage rôle. She has also appeared on the screen in "The Rosary," "Black Coffee," and "Service for Ladies."
LAURENCE OLIVIER

Laurence Olivier is yet another of our most promising young actors whom we have lost to America, where he has been hailed as a screen find.

Born in Dorking, Surrey, on May 22nd, 1907, Laurence Olivier was destined for the theatre by his parents from the day of his arrival. After a public school education, he began his stage career, and it was not long before he reached the West End, one of his best performances being as Captain Stanhope in "Journey's End," which he undertook while Colin Clive was in Hollywood making the screen version of the play. He also appeared opposite Anna May Wong in "The Circle of Chalk," with Edna Best in "Paris Bound," and in John van Druten's "After All." About this time, he played in one or two films over here, but apparently producers were too scared of his resemblance to Ronald Colman to risk developing his own individuality on the British screen.

Then he went to New York to play with Noel Coward and Gertrude Lawrence in "Private Lives," and took with him his bride, Jill Esmond, who also appeared in the play.

At the conclusion of the run, Laurence Olivier was offered a film contract by Radio. He signed it, and took the train for Hollywood, where his first film was "Friends and Lovers."

Illness prevented him appearing opposite Pola Negri in "A Woman Commands"; but, on his recovery, he was given the coveted part of Ann Harding's leading man in "Westward Passage," so it seems that all is set fair now for a brilliant career.

JILL ESMOND

Jill Esmond, like Laurence Olivier, was born into the atmosphere of the theatre, her father, Henry Esmond, being a well-known playwright, and her mother, Eva Moore, for many years one of London's favourite actresses.

Jill Esmond's first stage appearance was at the age of fourteen, as Wendy in "Peter Pan," at the St. James's Theatre, London. In 1924 she toured in "Eternal Spring," and the following four years were spent in a steady climb upwards. Late in 1928 she began the longest engagement of her career, in John Galsworthy's "Bird in Hand." Beginning at the Royalty Theatre, she went to New York with the company, and then on to Chicago.

On her return to London, at the end of this tour, she entered films for the first time, playing in "The Chinese Bungalow" and "The Skin Game." It was while making this film that arrangements were begun for the New York production of "Private Lives." It was quite by accident that she got the role of Sybil in it, for it was the only part not cast, and Jill Esmond did not think that she was the type. But as she had only just married Laurence Olivier, who was playing Victor, C. B. Cochran, the producer, said it was a shame to separate them so soon—and a fair wig, rehearsal, and a talk from Cochran, made her a Sybil over which New York went wild, and which won her a Radio contract with her husband, and they journeyed to Hollywood together.

One of her first roles there was in Ruth Chatterton's picture, "Once a Lady," in which she appeared as her daughter, and her other fine performances include that of the young wife in "Ladies of the Jury."
HIGH HATS of the Range

The ten-gallon hat is as inseparable from the cowboy as his horse.

Rex Bell, who is one of the younger and newer Western stars.

Tom Mix and Tony, who made a great and welcome return to the screen in "Destry Rides Again."

George O'Brien has played many parts on the screen, but his virile, outdoor type of good looks has made him most popular in Westerns.

Buck Jones and Silver.

Tom Keene, who used to be known as George Duryea before he made his name as a Western star.

Tom Tyler, who has long been popular.

Ken Maynard, like Buck Jones, always rides a white horse, Tarzan. He owns many silver buckles and medals for trick riding and roping when he was a circus star, and in 1920 won the world's trick riding championship in Chicago.
Valiant Veterans

HAIL the trouper! For the first time in the history of motion pictures, experience and talent is holding its own against youth and beauty. Ever since Al Jolson said “Mammy!” the talkies have been demonstrating the fact that a clever character actor in a small part could steal the picture from the star whose chief asset was faultlessness of face and figure, but it took a long time for producers to realise that such people were worth bigger and better parts, and even longer to think of them as stars.

Just why youth and good looks minus anything else was regarded as essential for a star, while the lack of youth was as sufficient a bar, it is hard to determine, but it was so.

Now at last, the actors and actresses who know their job, and have been doing it with intelligence and artistry for twenty years or so, have their chance. The slightest inflexion of their voice, the lift of an eye-brow, the smallest gesture, can convey more than a five-minute speech from others without their knowledge of the tricks of the trade—they can draw from the rich stores that their experience has brought them. Many of those who are now stars or popular featured players, had retired, or were contemplating retirement when the knowledge that at length they would have parts worth playing, and the lure of the greasepaint that is so irresistible to the man or woman who has spent a lifetime among it, brought them back. And

Marie Dressler
often their very homeliness and age is more attractive than all the smooth cheeks, supple figures and alluring contours.

Marie Dressler for instance—a part from her consummate skill as an actress, her ability to draw a tear as easily as a laugh, there is in her face a wealth of wisdom, tolerance, kindliness, understanding and humour etched by the years that it is little wonder she is so adored. And who would wish for Wallace Beery to be handsome. Then there is Alison Skipworth, a veteran of the English stage, who is an adept at portraying wicked old women or haughty grand dames, Edna May Oliver with her inimitable sniff and air of unassailable virtue, and many others—not forgetting, of course, George Arliss, who was one of the few elderly stars in the days of the silent screen, although his popularity then was nothing near his present-day popularity, which his unusually beautiful voice, with its hundred shades of meaning, has brought him.

All these players can make the most uninspired part interesting, and an interesting part a masterpiece. Long may they live to do so.
We've talked of the weather, we've touched on the day,
We've dissected the state of the realm,
Till no one has anything further to say
And ennui sits at the helm.

Alas, my pet,
That etiquette
Should always be exacting.
This hour might be
A dream if we
Might spend its length extracting
A little of that sweet elation
Which lies in innocent flirtation.

The Colonel is weary and should be in bed,
Your pretty head nods like a flower,
And I, like a perfectly blank-minded fish,
Sit and sigh for the stroke of the hour.

Louise A.
ALBRIGHT, Hardie.—Gained his first stage experience when a boy, and years later rose to prominence on the New York stage. There a scout from the Fox company saw him, and soon afterwards he was packed off to Hollywood with a contract. Films: "Young Sinners," "Hush Money," and "Heartbreak." Born in Pittsburgh. Height, 6 ft. Brown hair and blue eyes.


AMANN, Betty.—Brought up in America, she began her screen career in Germany, where her acting capabilities were first tested in Eric Pommer's picture, "Temptation." A three-years' contract followed, with appearances in several silent and talking German productions. Has also acted in British films including "The Perfect Lady," "Rich and Strange," and "Strictly Business." Born in Firmsmase in Southern Germany.

ANGEL, Heather.—Daughter of a Don at Christchurch College, Cambridge, she began her stage career at the Old Vic, in London. Later, toured the East and has also acted in a number of West End productions. Her films include "The City of Song," "Bill the Conqueror," "The Self-Made Lady," and "After Office Hours."

APFEL, Oscar.—Success in amateur theatricals led to his turning professional, and in 1900 he obtained his first engagement in Cleveland. The New York stage kept him before the footlights for eleven years, though during that time he made several screen appearances beginning in 1911. His many talkies include, "Five-Star Final," "Huckleberry Finn," "The Finger Points," and "Side Walks of New York." Born in Cleveland, Ohio.

ATES, Rosco.—Has played all over the world as an eccentric comedian, doing over fifteen years in variety. As a comic stutterer made his first screen hit in "The Big House," and among other films has appeared in "Cinarron," "Politics," "The Champ," and several short comedies. Born in Hattiesburg, Mississippi. Height, 5 ft. 9 in. Reddish blond hair and brown eyes.

BANKHEAD, Tallulah.—Her first stage appearance was made at the Bijou Theatre in New York in 1918, and a few years later she came to London, where she soon rose to fame. Has appeared also in American and British silent pictures. Made her American talkie début in "Tarnished Lady," which was followed by "My Sin" and "The Cheat." Born on January 31st, 1902, in Duntaville, Alabama. Golden hair and blue eyes.

BARNES, Binnie.—During the war worked for a dairy in North London, and even helped to take round the milk. Then tried nursing, gave this up for the stage, and eventually made her appearance in short films. Since then has appeared in "Love Lies," "Dr. Josser, K.C.," and "Out of the Blue."

BARRAUD, George.—His talent for drawing enabled him, when fourteen, to make a good income out of illustrating books and designing wallpaper friezes for a big manufacturing firm. After the war, in which he served, he became art editor of a magazine in London, and on its failure turned to the stage. Began his film career in America and has since appeared in several British films, among which are "Ebb Tide" and "Spring Cleaning." Born on December 17th, 1893, in London. Height, 5 ft. 11 in. Brown hair and blue eyes.

BARRY, Joan.—After completing her studies at the Royal Academy of Dramatic Art, she made her stage début in 1920 at the St. James' Theatre, London. A few years later was appearing in British films, and in her first talkie was heard, but not seen, when she doubled for Anny Ondra in "Blackmail." Also in "The Outsider," "Man of Mayfair," "Rich and Strange," and "Ebb Tide." Born on November 5th, 1903.

BARTLAM, Dorothy.—For three years she trudged from one agent's office to another seeking work in British films, till at last her first big chance came when she was chosen to play the star feminine rôle in Edgar Wallace's thriller "The Flying Squad." Her other films include "Birds of a Feather" and "The Love Race." Born in 1909 in Yorkshire. Dark hair and eyes.

BELL, Rex.—Began his picture career as a double in Western pictures, and gradually rose to stardom in them. His pictures include "Lightnin'" "Wild West Romance" and "Batting With Buffalo Bill." Born on October 16th, 1905, in Chicago, Illinois. Height, 6 ft. Blond hair and blue eyes.

BLANDICK, Clara.—First acted in films with the old Kalem company in 1908, and also gained experience on the American stage. Has appeared in a number of talkies among which are "Daybreak," "Drums of Jeopardy," "Take This Woman," "Murder at Midnight," and "Huckleberry Finn." Born at sea.

BLONDELL, Joan.—Her people belonged to the theatrical profession, and she herself was carried on to the stage when she was a mite of four months. Before acting in films worked as a circus hand and as a clerk in a New York store. Has appeared on the screen in "Too Many Women," "Big Business Girl," "The Reckless Hour," "Larceny Lane," "Gentleman for a Day," and "The Greeks Had a Word for Them." Born on August 30th, 1909, in New York City. Height, 5 ft. 4 in. Blonde hair and grey eyes.

BOUCHIER, Dorothy.—Worked as a mannequin in a big London store and afterwards started her film career as a bathing girl in "Shooting Stars," but had to give up the part following an injury received in a motor-car accident. Since then has appeared in a number of silent films and
the following talkies: "Carnival," "The Blue Danube," and "Ebb Tide." Born on September 12th, 1909, in London. Height, 5 ft. 2½ in. Dark brown hair and brown eyes.

BOYD, Dorothy.—She was in her 'teens when she first appeared on the screen in a Phonofilm, and following this acted in her first picture play, "Easy Virtue." Has also acted on the London stage. Among her later pictures are "The Girl in the Night," "Love Lies," "The Love Race," and "Rynox." Born in 1907 in Croydon, Surrey. Height, 5 ft. 5 in. Dark hair and eyes.


BRAITHWAITE, Lilian.—The well-known London stage actress, whose screen career began in 1915. Since then she has appeared in a number of silent films and the following talkies: "Carnival" and "Man of Mayfair." Born in 1879.

BRITTON, Florence.—Had only a brief experience on the stage when she was given a chance to act for the screen. Her performance in "The Devil to Pay," as Ronald Colman's sister, brought her a contract and appearances in "Chances," "We Three," and "Her Dilemma." Auburn hair and grey eyes.

BROOKE, Tyler.—Some years ago acted on the stage in this country, and having a talent for comedy, he was given a place later on, in America, in Mack Sennett's productions. Since then he has acted in films produced by other concerns. Appeared in "The Magnificent Lie." Born in 1907.

BROWNE, Lucile.—Soon after leaving school she became an artist's model, and then when Joan Bennett left the footlights to begin screen work, was given her role on the stage in "Jarnegan." Lucile's own screen appearances include "Danger Island" (a serial) and "Battling With Buffalo Bill." Born in Memphis, Tennessee. Height, 5 ft. 4 in. Brown eyes.

BUTRIGN, Martin.—Although sent to the University of Indiana to study law, his true ambition was to act, and he had already taken part in amateur theatricals. Eventually gave up law and acted in New York and also in London. On the screen he has appeared in "Cauugh" and "Ladies Man." Born in Mitchell, Indiana. Height, 5 ft. 10 in. Black hair and brown eyes.

BUTTERWORTH, Charles.—He found the profession of the law, which he had entered, too dull and decided on his natural gift for comedy. So he turned to vaudeville in 1925, and having won recognition as a comedian, was captured for the screen by Warner Bros. "The Life of the Party" was his first film. Others include "Side Show" and "Manhattan Parade." Born in South Bend, Indiana.

CAGNEY, James.—On leaving college he went on the vaudeville stage in 1921 and soon gained recognition as a soft shoe dancer and singer. It was while appearing on the New York stage a few years later that he was "discovered" and started on a screen career. Films: "Smart Money," "A Handful of Clouds," "Larceny Lane," "Taxi," "The Crowd Roars," and "The Public Enemy." Born in New York City.

CAREW, James.—First worked as a clerk in a publishing firm until he signed a book on stage life so interested him that he gave up his job for acting. Won fame both in this country and in America, and in 1919 began acting in British films for the old Hepworth Company. Among later films are "Miss Chief" and "Brother Alfred." Born on February 5th, 1887, in Coshocton, Indiana.

CARRILLO, Leo.—Studied for the engineering profession, but after qualifying for it changed his mind and became a reporter on a Los Angeles paper. Later the stage attracted him and he appeared in vaudeville for several years until motion picture offers led to a change. His talkies include "Lost Men," "The Guilty Generation," "The Broken Wing," and "The Dove." Born in Los Angeles, California.

CASSON, Ann.—Daughter of Sybil Thorn-dike and Lewis Casson, both famous on the stage, she has inherited from them her acting ability. Made her stage debut at the Lyric Theatre, London, and among other films has appeared in "Dance, Pretty Lady," "The Bachelor's Baby," and "No. 17." Born on November 6th, 1915, in London.

CAWTHORN, Joseph.—One of America's veteran actors who has been before the public for more than fifty years. In 1930 turned to films and was featured on the screen for the first time in "Dixiana." His other talkies include "A Tailor Made Man," "Kiki," and "Waiting for the Bride." Born in New York City. Height, 5 ft. 8½ in. White hair and hazel eyes.

CHANDLER, Helen.—At nine years of age was appearing before the public for the first time on the New York stage. Some years later picturegoers first saw her in the Fox production "The Music Master." Among her talkies are "The Last Flight," "Top of the Bill," and "A House Divided." Born in 1906 in Charleston, South Carolina. Height, 5 ft. 3 in. Ash blonde hair and blue grey eyes.

CLARE, Mary.—Besides appearing in plays on the London stage, she has been featured in British films, both silent and talkie. Among recent appearances is "Bill's Legacy." Born on July 17th, 1894, in London.

CLARK, Mae.—Became a professional dancer and rapidly climbed the ladder to fame. Then the Fox company gave her a start in pictures, among which were "Big Time" and "Men on Call." Later went to Universal, for which she acted in "Waterloo Bridge," "Reckless Living," and "Frankenstein." Born in Philadelphia. Height, 5 ft 2 in. Brown hair and eyes.

CLARKE-SMITH, D. A.—Has acted on the London stage for several years and has also been in a number of British films. Among his recent appearances are "Michael and Mary" and "The Old Man." Born on August 2nd, 1888.

CLIVE, Colin.—Descended from a military family, he went to Sandhurst to study, but an accident which resulted in a broken knee forced him to change his career. He began on the stage in 1919, though it was on the screen in "Journey's End" that he achieved fame. Two later pictures are "Frankenstein" and the Paramount British production "Lily Christine." Born on January 20th, 1900, in St. Malo, France. Dark brown hair and brown eyes.
CODY, Bill.—Has long been famous on the screen for his portrayal of Western roles. A few of his talking pictures are: "The Montana Kid," "The Land of Wanted Men," "Duran of the Badlands," and "Oklahoma Jim." Height, 5 ft 11 in. Light brown hair and blue eyes.

COMPTON, Juliette.—Because her parents objected to her going on the stage she ran away from home and obtained a part in a show called "The Kiss Burglar." Later she was in Ziegfeld's Follies, and after that acted in London. Has appeared in British and American films. Among the latter are "Unfaithful," "We Three," "Husband's Holiday," and "Rich Man's Folly." Born on May 3rd, 1902, in Columbus, Georgia. Height, 5 ft 7 in. Black hair and blue eyes.

COOK, Donald.—Farming attracted him at first, and then the lumber business, with acting in amateur theatrics as a relaxation. Professional work followed, bringing success, and then his appearance on the screen for the first time in a Vitaphone "short." Other pictures: "The Mad Genius," "Side Show," and "The Silent Voice." Born in Portland, Oregon.

COONBE, Carol.—Daughter of Sir Thomas and Lady Coonbe, she had no need to work, but wanted to because she was "fed up with doing nothing." So she left her home in Australia, and coming to England, managed after a long struggle to start as an extra in films. Her first real part was in "The Ghost Train," and following that came "Four Winds," "Help Yourself," and "Murder on the Second Floor." Born in Sydney, Australia.

COOPER, Richard.—Since 1919 he has been on the stage, on which he has gained recognition as a comedian. Has also helped to enliven several British films, among which are "Black Coffee," "Kissing Cup's Race," "Rodeyn Steps In," and "Murder on the Second Floor." Born in 1893 in Harrow-on-the-Hill.

CORDING, Harry.—American screen actor who has worked for Fox, First National and other companies from time to time. Appeared in a number of silent films and in these including "Honour of the Family." CUMMINGS, Constance.—She was a chorus girl on Broadway when Samuel Goldwyn took her to Hollywood to appear in a picture with Ronald Colman. But the picture was re-cast and she was taken out. Later in "The Criminal Code," "Lover, Come Back," "The Last Parade," and "The Guilty Generation." Born at Seattle, Washington. Height, 5 ft 4 in. Brown hair and blue eyes.

CUST, Bob.—Raymond Anthony Glenn is his real name, but he legally adopted his present one some years ago. Was a cowboy in real life before he began acting in Western films. Some of these are: "The Last Round Up," "The Fighting Terror," "Under Texas Skies," "Riders of the Rio Grande," "The Oklahoma Kid," "Parting of the Trails," and "Covered Wagon Trails." Born on October 16th, 1898, in Frankfort, Kentucky. Height, 6 ft. Brown hair and hazel eyes.

DADE, Frances.—Her stage début was made in 1926, and in the same year she received a film offer, but an accident prevented her from accepting it. She was playing in New York later when she was engaged to appear in the Ronald Colman film "Raffles." Her other pictures include "Mother's Million," "Sed," "Daughter of the Dragon," and "Range Law." Born on February 14th, 1910, in Philadelphia, Pennsylvania.

DAGGER, Lil.—Has spent a great deal of her life travelling, and following a successful stage career, she made her début on the screen in "The Cabinet of Dr. Caligari." Among other pictures are: "The Woman from Monte Carlo" and "Congress Dances." Born in Java of parents of German origin who had become naturalised Dutch people.

DARROW, John.—His real name is Harry Simpson, but he changed it long ago when he took up acting and eventually became a success on the New York stage. Among his pictures are "Hell's Angels," "Forgotten Women," "The Bargain," "Over the Hill" (talking version), Born on July 17th, 1907, in New York City. Height, 5 ft 11 in. Brown hair and eyes.

DAVENPORT, Bromley.—The screen first featured him in the old Broadway productions "The Great Gay Road," following a long experience on the London stage. Appeared also in a number of other silent pictures, and in the following talkies: "Cultivation," "Glour," and "Mischiefs." Born on October 29th, 1867, in Baginton, Warwickshire. Height, 5 ft 10 in. Grey hair.

DAVIS, Tyrrell.—Though trained to enter his father’s profession, that of engineering, he changed his mind and chose to become an actor. He made his début in the Birmingham Repertory Company, and after the war continued his stage appearances in London. Began his screen work in America, his films including "Too Many Women" and "The Magnificent Lie.

DEE, Frances.—A former University of Chicago student who while on holiday in Los Angeles tried for film work "just for the fun of the thing," and found herself playing a part in "Monte Carlo." This led to her being given the lead in "Playboy of Paris," and among later pictures, she has appeared in "Caught," "Nice Women," "This Reckless Age," and "Rich Man's Folly." Born in Los Angeles, California. Height, 5 ft 3 in. Brown hair and blue eyes.

DESMOND, Florence.—Was ten years of age when she first appeared on the stage, and taking up the career seriously after leaving school, she showed her versatility by portraying a variety of roles in comedy as well as in drama. Is well known, too, as a clever mimic. Her film career began with a part in "Sally in Our Alley," and following that came "Murder on the Second Floor.

DILLAWAY, Donald.—Left home when fifteen and obtained a job in another town in a drug store. From there went from place to place, filling all kinds of jobs, till he eventually turned actor and reached the screen via the stage. His several films include "Young as You Feel," "Mr. Lemon of Orange," "Men in Her Life," Born in New York City. Height, 5 ft 11 in. Curly brown hair and brown eyes.

John Darrow

Tyrell Davis

Donald Dillaway

Gilbert Emery

Lance Fairfax
DUNN, James.—While employed in the office of his father, who was a stockbroker, he occasionally was an extra at the Paramount studios in Long Island. In 1927 he decided definitely to give his whole time to acting and joined a stage company. After further minor parts in pictures, was given a contract by Fox for important roles. Films: "Bad Girl," "The Blonde Reporter," "Dance Team," and "Over the Hill." Born in New York City.

DURKIN, Junior.—Had been playing child parts on the stage for some years, and when making appearances on Broadway attracted attention. In addition to the film world, he secured a film contract. Some of his pictures are "Tom Sawyer," "The Conquering Horde," and "Huckleberry Finn."

DYALL, Franklin.—Has had a long connection with the London stage and has appeared at various times in a number of British films. Made his first talkie hit in "A Man's Life," among other films. He has been in "Creeping Shadows" and "A Safe Affair." Born on February 3rd, 1874, in Liverpool. Dark hair and brown eyes.

EATON, Gilbert.—The American actor who speaks and looks like an Englishman, and in addition to his stage and screen appearance has been soldier and playwright. During the war served in the French army, and later wrote several stage plays. His films include "Party Husband," "The Ruling Voice," "Ladies' May," and "Rich Man's Folly."

ENGLISH, Robert.—His first appearance before the motion picture camera was just before the war, when his regiment was filmed with himself in command. In 1920 he turned actor, and since then has appeared in a number of British films, including the talkie, "Two White Arms." Born in 1876 in Cheltenham, Height, 6 ft. 2 in., gray hair and blue eyes.

ERROL, Leon.—His idea at one time was to become a surgeon, and he began studying for that purpose. But his natural gift for clowning led him to give up the study of medicine for the vaudeville stage in Australia. Then went to America, appearing in Ziegfeld, and other shows, and eventually turning to the screen. Appears in "Her Majesty the Love." Born in Sydney, Australia.

ESMOND, Annie.—Well known on the stage in this country, she began in pantomime in Sheffield, in 1891. Has appeared, too, in a number of British films, among which are the talkies "The Officers Mess," "The Outsider," "Stamboul," and "Service for Ladies."

EVANS, Madge.—The screen first featured her when she was four years old, and for a number of years after that she was a favourite in American films. Then left the screen for the stage until the talkies drew her back to Hollywood. Her pictures include "Guilty Hands," "Son of India," "Lovers Courageous," "Heartbreak," "Envy," "The Greeks had a Word for Them," and "West of Broadway." Born July 1st, 1903, in New York City. Height, 5 ft. 4 in. Blonde hair and blue eyes.

FAIRBROTHER, Sydney.—Following her first appearance on the stage in 1890, she has appeared all over the British Isles, her best known appearance being in the sketch, "A Sister to assist 'Er," "Made her film debut in 1916. Later in "Confetti," which was made in Nice, and since then has appeared in "Bindle" and "Murder on the Second Floor." Born on July 31st, 1873, in London.

FAIRFAX, Lance.—Before coming to England to appear in films, he had spent a number of years in New Zealand and Australia. Served in the Cavalry during the war, was awarded the M.C. and twice mentioned in despatches by Sir Douglas Haig. His films include "The Beggar Student" and "Gipsy Blood."

FERGUSON, Al.—In 1910 began acting for the films in America, and after an interval on the stage returned to studio work. Among his talkies are "The One Way Trail." Born on April 19th, 1897, in Rosslare, Ireland. FIELD, Ben.—Since 1904 has been acting on the stage in America and also in this country. During this period he has appeared in a number of silent films. His talkie debut was made in "Carry" and his later British pictures include "Sally in our Alley," "Michael and Mary," and "Murder on the Second Floor."

FIELDS, Betty.—A younger sister of Gracie Fields, with whom she began, when ten years old, her acting career in a juvenile troupe. On leaving school, worked at a tobacconist's shop, then entered the drapery business, and after a time took up stage work professionally by appearing in variety. On the screen in "Bill Takes a Holiday."

FOSTER, Norman.—After leaving school he became a newspaper reporter in his home town, and later went to New York, where he obtained stage work instead. Also acted occasionally in pictures as an extra, but has since appeared in important roles in "Up Pops the Devil," "Her Dilemma," "Reckless Living," "The Dove," "Under Eighteen," and "Alias the Doctor." Born in Richmond, Indiana, Height, 5 ft. 11 in. Black hair and brown eyes. FOUR MARX BROTHERS.—Known as Groucho, Harpo, Chico and Zeppo, they are all accomplished musicians. Appeared before the American public years ago as "The Four Nightingales," when they played only classical music. Later became a comic act and at the same time changed their name. Made their first screen appearance in "The Cocoanuts," which was followed by "Animal Crackers," and "Monkey Business."

FRANCIS, Noel.—Has dancing in a café when Florence Ziegfeld offered her a job in his Folies. Later a company gave her a contract, but as no film work followed, she managed to get a part in "Resurrection." Has since starred in "Sawdust," "Larceny Lane," and "Ladies of the Big House." Born in Temple, Texas, Height, 5 ft. 6 in. Blonde hair and hazel eyes.

FREDERICI, Blanche.—Began from a long line of professional people, teachers, ministers, etc. On leaving school, she set up her own studios for the teaching of elocution, but after a few years turned to the stage. On the screen has appeared in "Madame Julie" and "Murder by the Clock" among other films. Born in Brooklyn, New York.

GARDINER, Raymond.—His parents wanted him to be an architect, but his preference for the stage led him to acting. Soon made a name for himself on Broadway as a comedy actor and has also appeared in British films. These include "The Perfect Lady." GERRARD, Edward.—Studied business as a cutter in his father's tailoring establishment in London, and after a few years turned to the stage. Has acted in different parts of the world, and since 1912 has at various intervals played in British films. His talkies include "Let's Love and Laugh," "My Wife's Family," "The Blue," and "Brother Alfred." Born in London.

GILMORE, Douglas.—While on a vacation from college he was given a small part in a stage play and some years later became a leading man on Broadway. His motion picture debut was made in 1926 in "Sally, Irene." Following a number of other silent films, he has appeared in the talkies "Desert Vengeance" and "The Girl Habit." GILY, Mary.—Beginning at the age of ten, she has had prominent roles since then in numerous stage plays. Her first screen appearance was in "The Cry of Justice," followed by a number of other British films. In the talkie "Inquest," Born on January 29th, 1896, in Penarth, South Wales. Golden hair and blue eyes.

GOMBELI, Minna.—Former American stage star, she was one of Fox's 1931 captures for the screen. Her first picture was "Doctors Wives," after which followed "Bad Girl," "The Blonde Reporter," "Good Sport," "The Rainbow Trail," "Dance Team" and "Stepping Sisters." GORDON, Maude Turner.—Well known American actress who appeared on the New York stage for several years. Began in silent pictures, and has also appeared in talkies, two of which were "High Stakes" and "Hustler's Money." Born in Franklin, Indiana. Height, 5 ft. 7½ in. White hair and grey-blue eyes.

GRIEVE, Margaret.—Her first appearance on the stage was made in South Africa when she was fourteen years of age. Has since then become well known on the
Vanda Greville

Kay Hammond


GRANSTEDT, Greta.—Taken to America by her parents when she was three years of age, she became eventually a waitress, a dancer and an artists' model before finding fame on the screen. Began in Mack Sennett comedies as a bathing girl, then after an interval on the stage went back to pictures. These include "Street Scene," "The Deceiver," "The Secret Witness," and "Manhattan Parade." Born in Malmo, Sweden. Height, 5 ft. 1 in. Blonde hair and green eyes.

GRANT, Lawrence.—After leaving Cambridge University, he made his debut as a stage actor in 1898, and later went to America, where he added to his reputation and became the notice of film directors. Among his talksies are "Forbidden Adventure," "Their Mad Moment," and "Daughter of the Dragon." GREVILLE, Vanda.—In addition to being well known on the London stage, she has appeared in a number of Continental films and is an excellent linguist. Among her screen appearances are "Le Bal" (French and German versions), "Suicide Train" (French), "Le Million" and "Ebb Tide" and "A Gentleman of Paris." GREY, Anne.—It was her intention to launch out on a literary career when, quite by chance, she accompanied a friend, anxious to get film work, to an agent's office. Here she herself was offered a part which led her to taking up acting altogether. Has appeared, among others, in "The Happy Ending," "The Man at Six," "The Old Man," and "No. 17." GROSSMITH, George.—Well known as a light comedian on the London stage, he has appeared in British and American pictures. Two of his screen appearances were in "Are You There?" an American film, and "Service for Ladies," a Paramount British production. Born in 1874, in London.

HAMILTON, Hale.—His great ambition at one time was to be a lawyer, and so he entered on a course of study at the University of Michigan. There found, however, that his talent really lay in acting, and consequently joined a stock company. Some years ago acted in London. His pictures include "Drums of Jeopardy," "Murder at Midnight," "Rebound," "The Champ," and "The Rise of Helga." Born on February 28th, 1880, in Fort Madison, Iowa. Height, 6 ft. Fair hair and blue eyes.

HAMMOND, Kay.—Her first appearance on the stage was at the London Repertory Theatre in comedy roles. Has also acted in America and on the screen has appeared in the following among other films: "Abraham Lincoln," "A Night in Montmartre," "Out of the Blue," and "The Third String." Blonde hair.

HARBOURD, Carl.—At sixteen years of age decided to be a schoolmaster, but before long changed his mind and entered the Royal Academy of Dramatic Art. On finishing his training joined a repertory company, and some years later made his first appearance on the screen in "Bolivar." His other British pictures include "Tell England," "Dance," "Pretty Lady," and "Strictly Business." Born in Salcombe, Devon. Height, 5 ft. 8 in. Blond hair and grey eyes.

HARDY, Sam.—In 1915 made his film debut after having played for years on the American stage, on which he began as a lad. His first film was "Get-Rich-Quick Wallingford," and following a number of other silent pictures, he has appeared in the talkies "Anabelle's Affairs," "June Moon," "The Magnificent Lie," "The Miracle Woman," "The Dove," and "Peach o' Reno." Born in New Haven, Connecticut. Height, 6 ft. 3 in. Brown hair and eyes.

HARE, Lumsden.—Seized with wanderlust when a youth, he worked his way round the world and then settled down on land. Acting next appealed to him, and he became a prominent figure on the London stage till 1905, when he went to America. Began his film career several years later; his pictures including "Svengali," "Always Goodbye," and "Arrowsmith." HARKER, Gordon.—Has played almost every kind of role during the many years he has been on the London stage. Has appeared also in a number of British films, among which are "The Calendar," "The Professional Guest," "The Fighting Lady," "Condemned to Death," and "Whiteface." HAYES, Helen.—She began appearing before the public when she was six years of age, and at eighteen was being billed as a star. Success on Broadway led her ultimately to Hollywood, where she acted for the screen in "The Lullaby" and "Arrowsmith." HOBART, Rose.—She might have been a musician, for her father was in the New York Symphony Orchestra and her mother a well-known opera singer. She chose instead to act, and at fifteen made her debut on the stage. Her early screen appearances were in: "A Lady Sunders," and "Chances," and among later ones are "East of Borneo," "Back Street," "A Lady of Resource," "Gallows," "Dr. Jekyll and Mr. Hyde," and "Strangers in Love." Born in New York. Height, 5 ft. 4 in. Brown hair and green eyes.
HOBBS, Jack.—Following a career on the stage, he has been cast in a number of silent British films and also talks, among which are "Never Trouble Trouble," "Dr. Josser, K.C.,” and "Mischief." Born on September 28th, 1893, in London. Fair hair and blue-grey eyes.

HOLLAND, John.—An early liking for sea life led him to serve for a time in the American navy, and then he went back to land and tried various jobs before becoming an actor. In 1927 left the stage for pictures, and has since appeared in “Ladies’ Man,” “Defenders of the Law,” “Stage Whispers,” and “Thirty Days.” Born on June 11th, 1900, in Kenosha, Wisconsin. Height, 6 ft. 13 in. Brown hair and eyes.

HOLMES, Phillips.—Took an active interest in amateur theatricals while studying at Princeton, and then, when the Paramount Company went there to film scenes of University life for “Varsity,” he was given a part in the film. Afterwards went to Hollywood to begin a film career, and has since appeared in “Stolen Heaven,” “The Criminal Code,” “Her Dilemma,” “The Man I Killed” and “Two Kinds of Women.” Born on July 22nd, 1909, in Grand Rapids, Michigan. Height, 6 ft. Blond hair and blue eyes.

HOPKINS, Miriam.—After studying dancing, she joined a ballet company, but after a time was forced to leave it owing to a broken ankle. Appeared before the public again in vaudeville, and later in musical comedy, and then made her motion picture debut at the Paramount New York studio in “Fast and Loose.” Her other films include “The Smiling Lieutenant,” “The Hours Between,” “Dr. Jekyll and Mr. Hyde” and “Dancers in the Dark.” Born in Bainbridge, Georgia. Height, 5 ft. Blue eyes.

HOWARD, Leslie.—Was a bank clerk before the war, but after it found the stage more attractive, and soon proved a success in London and later achieved popularity in New York. Made his talkie debut in “Outward Bound,” and has since appeared in other American films; also in the Paramount British production of “Stolen Heaven” and “Blue Eyes.” Born on April 24th, 1893, in London. Height, 6 ft. Blond hair and brown eyes.

HOWES, Bobby.—Prior to attaining fame as a comedian, he was before the war a member of the Gotham Quartette as a light baritone. After the war began appearing in London stage shows, and then was engaged by the Camsborough Company to star in the title “Third Time Lucky”; also as “Lord Babs.” Born on August 4th, 1895, in London.

HUDSON, Rochelle.—Began her film career in 1920, her first picture being “Laugh and Get Rich.” Since then she has appeared in “Over the Hill,” “Top of the Bill,” and “Are These Our Children?” Born on March 6th, 1914, in Claremore, Oklahoma. Height, 5 ft. 4 in. Dark brown hair and grey-blue eyes.

HUME, Benita.—Appeared in a number of London stage plays, and then in 1917 made her first appearance on the screen. Among her several British pictures are “Women Who Play,” “Honeymoon Adventure,” “The Happy Ending,” and “Service for Ladies.” Born in 1906, in London. Height, 5 ft. 5 in. Brown hair and eyes.

HUMPHREYS, Cecil.—In addition to a long association with the London stage, he has appeared for many years on the screen. In the talkie “The Old Man.” Born on July 21st, 1883.

HUNTER, Jan.—Came over to England in 1917 and joined the Army, and after his discharge, two years later, made his first stage appearance. A number of silent British films have featured him in important parts, and he appears in the talkies “The Sign of Four” and “Water Gipsies.” Born on June 13th, 1900, in Kenilworth, near Cape Town. Height, 6 ft. Brown hair and grey eyes.

IRVING, George.—At one time worked in the sales office of newspaper mills till a love for stage life led him to study at the American Academy of Dramatic Art. In 1913 he left the footlights for films, and from small parts rose to prominent roles in a long list of productions. His several talkies include “A Free Soul,” “Hush Money,” “Graft,” and “Her Dilemma.” Born in New York City. Height, 6 ft. Grey hair and grey eyes.

KARLOFF, Boris.—Real name, Pratt. A graduate of London University, he appeared in numerous plays in this country and in America, and in 1921 made his first screen appearance in “The Deadlier Sex.” Among his later pictures are “Graft,” “Fast Star Final,” “The Guilty Generation,” “To-night or

Guy Kibbee

Tom Kennedy

Alexander Kirkland

Never,” “Frankenstein” and “The Invisible Man.” Born on November 23rd, 1887, in London. Height, 6 ft. Dark brown hair and brown eyes.

KENDALL, Henry.—Comes of stage people, and has appeared in a number of plays before and after the war. During it he served in the Royal Air Force, and was awarded the Air Force Cross. His appearances in British films include “The House Opposite,” “Bill the Conqueror,” “Rich and Strange,” “The Flying Fool,” and “Innocents of Chicago.”

KENNEDY, Tom.—Being greatly interested in boxing, he took it up as a profession. Is now devoting his time to acting in films, and has appeared in “It Pays to Advertise,” “Caught,” “Monkey Business” and others. Born in New York City. Height, 6 ft. 2 in. Black hair and blue eyes.

KERR, Geoffrey.—Is a writer as well as an actor, and during the war was in the infantry for a time, till transferred to the Royal Air Force. As an actor, he began on the London stage in 1913, and during recent years has appeared in a number of New York plays. Among his pictures are “Women Love Once,” “Waiting for the Bride,” and “Once a Lady.” Is a frequent contributor to several American magazines. Born on August 18th, 1896, in London. Height, 5 ft. 11 in. Sandy-brown hair and blue eyes.

KIBBEE, Guy.—At sixteen years of age he was a property man with a theatrical company, and later came his chance to act when the juvenile lead fell ill. His pictures, following success on the New York stage, were “Man of the World” and “City Streets.” Since then has appeared in “Side Show,” “Lazercy Lane,” “High Pressure,” “Taxi” and “Fireman, Save My Child.” Born on March 6th, 1886, in El Paso, Texas.

KIRKLAND, Alexander.—Having appeared with success on Broadway, he then formed his own stock company a few years ago. Made his talkie debut opposite Tallulah Bankhead in her first picture, “Tarnished Lady.” Other films: “Surrender,” “Charlie Chan’s Chance” and “Almost Married.” Is in his early twenties.

KOHLER, Fred.—Spent his boyhood on a farm, and now has one of his own. When fourteen years old he made his appearance on the stage as a “super,” and after a few years was playing important roles. Films include “Roadhouse Nights,” “X Marks the Spot,” and “Corsair.” Born in Kansas City, Missouri. Height, 6 ft. Light hair and blue eyes.

KOE, Kenneth.—Noted for his comedy parts on the London stage and in British
films. His first talkie appearance was in "Murder," and among others "Out of the Blue," "Mischief" and "Paris by Night."

LAMONT, Molly.—Won a competition organised in South Africa which carried with it the right of acting in several films. Her appearances in these include "The Good Old Sergeant-Major," "My Wife's Family," "The House Opposite," "Brother Alfred," and "Strictly Business." Born on May 22nd, 1911, in Boksburg, Transvaal, South Africa.

LAWFORD, Betty.—She was sixteen when she made her debut on the stage in this country. Has played a number of important roles both in London and in New York, and has also appeared in American pictures, such as "Gentlemen of the Press," "The Millionaire," "The Night Club," and "Secrets of a Secretary." Born in London.

LAWTON, Frank.—His first appearance on the stage was in André Charlot's revue, "Yes," produced at the Vaudeville Theatre, London. Later appeared in musical comedy and drama, and then made his screen debut in "Young Wofford," the title rôle of which he had already played on the stage. Other films include, "The Outsider," "The Skin Game," and "Michael and Mary." Born on September 30th, 1904, in London.

LEBEDEFF, Ivan.—At different times in his career he has been a stockbroker, writer, stage actor, and soldier in the Tsar's army. His first film was "King Frederick," made in Germany, and some time later, D. W. Griffith, the producer, engaged him to appear in "Sorrows of Satan." Among his later films are "Bachelor Apartment," "The Lady Refuses," and "The Gay Diplomat," in which he has his first starring rôle. Born on June 18th, 1899, in Lithuania. Height, 5 ft. 1 in. Black hair and dark eyes.

LLOYD, Frederick.—Went out to New Zealand several years ago and tried farming, but soon tired of it and decided to become an actor. Made his first appearance on the stage in 1905, and since then has been almost continually before the footlights in America and Australia. Appears in the Gaumont release of "The Hound of the Baskervilles." Born on January 15th, 1880, in London.

LOTINGA, Jim.—At the age of sixteen sang at smoking concerts, for which he was paid half-a-crown a night. Years later he produced a series of farcical plays, and made a successful tour of the British Isles, America, and the Colonies. His films include "The Raw Recruit," "P. C. Josser," "House Full," and "Dr. Josser, K.C.S.O."

LUCOSI, Bela.—Begins his career as an actor who was made with a stock company in a small Hungarian town, and years later he went to America and there thrilled audiences by his playing in a series of creepy plays. "Dracula" was one of them, and he later appeared in the screen version. Among his other films are "Women of all Nations," "Broadminded," and "Murders in the Rue Morgue." Born on October 28th, 1888, in Lugos, Hungary. Height, 6 ft. 1 in. Brown hair and grey eyes.

LUNT, Alfred.—Spent his early life in Sweden, and after a term in acting, acted in a number of Scandinavian plays before returning to America. There he continued his career as an actor. Appears in the talkie "The Guardsman," in which he is a co-star with Lynn Fontanne. Born in Wisconsin, U.S.A.

LYNN, Ralph.—Appeared on the stage for the first time in Wigan, in 1900, and has since then become famous as a light comedian in numerous West End plays. Has also appeared in a number of British films; among them being "Mischief," "A Night Like This," and "Thark." Born on March 8th, 1882, in Manchester. MacCLOY, June.—She had made up her mind to be a singer, and had already been trained for that purpose, when a part in "Scandals" launched her on a stage career. Her first appearance on the screen was in a Paramount short subject entitled "Laugh it Off." Since then she has appeared in "Reaching for the Moon," "Blue Moon," "Bells of St. Angelo," "Golden Arrow," "The Gypsies," a two-reel comedy. Born in 1909, in Sturgis, Michigan.

MARMONT, Percy.—After playing for years on the English stage, he went out on tour, and while in Australia made his screen début in "The Monk and the Woman," which was also the first film made in the country. He has achieved fame in America, and is now in British films, two of which are "The Written Law," and "Rich and Strange." Born in Gunnersbury, London. Height, 6 ft. 4 in. Brown hair and grey eyes.

MARSH, Garry.—Tried at the age of twelve to enlist in the army, but was sent back to school instead. His first theatrical appearance was on the London stage in "Brown Sugar," and after many other West End plays he turned to films. These include "Keepers of Youth," "Saraband," "Star Reporter," and "No. 17." Born at sea.

MARSH, Marian.—While still attending school in Hollywood, she worked occasionally in films as an extra, and then became a member of a junior stock company formed by Pathe. Had her first big screen part in "Svengali," and has also appeared in "The Mad Genius," "The Star Final," and "Under Eighteen," and "Alias the Doctor." Born on October 17th, 1913, in British West Indies. Height, 5 ft. 2 in. Golden hair and grey blue eyes.

MARTINDEL, Edward.—For years played in leading roles on the New York stage, and then went into pictures, his first appearance being with Mary Pickford in "The Foundling," in 1914. Following a long list of other silent pictures is now in talkies, which include "The Gay Diplomat." Born in Hamilton, Ohio.

MASON, James.—Was taken by his parents to America when a child, and, after appearing in numerous important roles on the stage in that country, he began in films in 1928. On the screen he has achieved success in villainous parts. Made his first American film for which he had a "walking on" part. Has filled since then important roles before the footlights in London and elsewhere. Then sought film work and was finally given a part in "Shivering Shocks," a short subject. Also in "Creeping Shadows," "The Man at Six," "The Old Man," and "Gypsy Blood," a British Lion production. Born on December 3rd, 1900, in Nottingham.

MATTOX, Martha.—Studied dramatic art and then acted on the stage for a number of years. Beginning her picture career in 1913, she appeared in a long list of silent dramas and also in the talkies "Murder by the Clock" and, "Thirty Days." Born in Natchez, Mississippi. Brown hair and grey eyes.

McHUGH, Frank.—His childhood ambition was to become a lawyer, but he went instead on the stage, thus following in the footsteps of his family. In 1930 he was invited to try the talkies, but once proved successful, his first appearance being in "Bright Lights," also in "Millie," "Travelling Husband," and "Brewster and Judd." Born with his parents, 1899, in Homestead, Pennsylvania. Height, 5 ft. 7 in. Brown hair and blue eyes.
METAXA, Georges.—Went to America for film work following his success on the London stage in “Bitter Sweet.” Has appeared on the screen in the “Secrets of a Secretary.” Born on September 17, 1893, in Bucarest, Roumania.

MILLAND, Ray.—For a few years was in light comedy on the stage in this country, and also appeared in several British films. Later went to America, where he acted in “Passion Flower,” and later in the comedy “The Bachelor Father.” Since then, in “Bought” and “Larceny Lane.” Born in Ireland. Height, 6 ft. Brown hair and eyes.

MILLAR, Adolph.—Went to America when young, and after a stage career took up film work, appearing in a number of silent productions. Also in the talkie “Honeymoon Lane.” Born in Germany.

MONTENEGRO, Conchita.—Became a professional dancer, and made several appearances in Continental cities. While dancing in London, film work was suggested. She began her film career later in Hollywood, and has appeared in “Strangers May Kiss,” “Never the Twain Shall Meet,” and “The Cisco Kid.” Born in San Sebastian, Spain.

MOORE, Dickie.—One of America’s juvenile artistes who has appeared in several films, two recent ones being “The Star Witness” and “Husband’s Holiday.”

MULLER, Renate.—Daughter of a prominent journalist in Munich, she chose acting as her career, and after rising to prominence on the Berlin stage appeared in German films, in which she soon became a great favourite. Came over to England at the end of 1931 to play the leading feminine role in “Sunshine Susie.”

MURRAY, John T.—His father sent him to Canada, hoping thereby to cure his liking for the stage. Worked for a time as a diamond salesman, but could not resist the lure of the footlights, before which he eventually appeared in vaudeville. In 1924 turned to films, among which are “Young As You Feel,” “Our Nagging Wives,” and “Alexander Hamilton.” Born in Australia.

NAMARA, Marguerite.—At the age of eight appeared before the public as a concert pianist, and continued to do so until she was sixteen, often playing her own compositions. Next made her début in grand opera, and afterwards toured America with her own company. Her first appearance in a talkie was in “Gipsy Blood,” based on the opera “Carmen,” in America.

NEDELL, Bernard.—In his youth he was undecided whether to be a professional violinist or an actor. Finally chose acting, and invariably took romantic roles till he became a villain for the first time on the London stage in “Broadway.” Has since then played villainous roles in several British films, among them being “The Flying Fool,” “The Silver King,” “Shadows,” and “Innocents of Chicago.” Born in New York.

NEWCOMB, Mary.—After several years of success on the New York stage, she came over to this country in 1929 to appear in the stage version of “Jealousy,” and has since made her home in this country. Made her talkie début in the British picture “Fraill Women,” after which she starred in “Women Who Play.”

NORTON, Betty.—When a child she acted in a number of Hollywood films. As a stage actress toured several parts of the Empire, and then in this country began appearing again in films. These include “Let’s Go Naked” and “Innocents of Chicago,” and “Blue Eyes.”

O’BRIEN, Pat.—From the New York stage he was taken to Hollywood and given the lead in “The Front Page,” for which a score of famous film stars had already tried in vain. His other films include “Married in Haste,” “Personal Maid,” and “Happy Landing.” Born in 1900 in Milwaukee.

OLIVER, Edna May.—During her early career toured New England with an open-air opera company, and afterwards joined a stock company and achieved success in dramatic roles. Her first appearance in talkies was in support of Wheeler and Woolsey in “Half Shot at Sunrise.” Among later pictures are “Laugh and Get Rich,” “Forbidden Adventure,” and “Top of the Bill.” Born in New York City. Height, 5 ft. 10 in. Light brown hair and blue eyes.

OLIVER, Guy.—His theatrical debut was made when he was six years old, as a soloist in a Women’s Cornet Silver Band. Later toured with his father and sisters in a vaudeville musical act. In 1908 made his first appearance in films produced by the old Lubin company. As talkies include “Huckleberry Finn,” “The Beloved Bachelor,” and “Sooky.” Born in Chicago. Height, 5 ft. 11 in. Brown hair and grey eyes.

OLIVIER, Laurence.—Shortly after leaving school he made his first stage appearance at Stratford-on-Avon, in 1922, and later rose to prominence on the London stage. Has appeared in several British films and Hollywood productions, the latter including “Friends and Lovers,” and “The Yellow Passport.” Born on May 22nd, 1907, in Dorking, Surrey. Height, 5 ft. 10 in. Brown hair and eyes.

O’REGAN, Kathleen.—Brought over from Ireland with some friends, she managed at seventeen years of age to obtain a leading part in “Paddy the Next Best Thing” on tour. Prominent parts in several London stage plays followed, and then her appearance in films, among which are “The Shadow Between.”

PATERSON, Pat.—Coming to London from Bradford, she played successfully on the West End stage, and one day posed for a “still” photograph in an unimportant British film. This photograph made such an impression on a film agent that it led to her being given the lead in “The Great Gay Road.” Afterwards appeared in “Mudor on the Second Floor.”

PATON, Charles.—Joined Sanger’s Circus as a boy and later left the sawdust ring for the music-halls. Has appeared in a number of British films, among them being “Glamour,” “The Girl in the Night,” “Rynox,” and “The Third String.” Born in London.

PEERS, Joan.—When a thirteen-year-old schoolgirl obtained a part as an extra in Mary Pickford’s film, “Rosa.” Five years later, after a brief stage experience, she was back again in Hollywood playing leading roles in films. These include “Applause,” “Romeo in Pajamas,” and “Looking for Trouble.” Born in Chicago. Height, 5 ft. Brown hair and green eyes.
POLLARD, Daphne.—Her parents were not theatrical people, but after she was taken by them to America she became, at the age of seven, a member of an all-children's opera company known as the Pollard Opera. Remained with them for seven years, and sang in different parts of the world. In 1915 came to London to appear on the stage and remained five years in this country. Later, in the States, she began her film career with Mack Sennett. Appears in "At Auction." Born on October 19th, 1894, in Melbourne, Australia. Height, 4 ft. 84 in. Blue eyes.

PRATT, Purnell.—A few American silent films featured him some years ago, and since then most of his acting career has been spent on the stage. He has appeared frequently in talkies, including "Traveling Husbands," "Five Star Final," "The Spider," "The Gay Diplomat," "The Secret Witness," and "Emma." Born in Bethel, Illinois.

PRINGLE, Aileen.—Made her stage début in a small rôle with George Arliss in "The Green Goddess," and then went to Hollywood, where Eleanor Glyn later came across her photo in a studio file and put her in "Three Weeks." Following other silent pictures, she was in the talkie "Convicted." Born in San Francisco. Height, 5 ft. 4 in. Dark brown hair and dark grey-green eyes.

QUARTERMAINE, Charles.—Has appeared in many London stage plays and "Suicide Fleet." Born in Munich, Germany.

RENDEL, Robert.—Sixteen years ago he went to America and since that time has appeared in a number of stage plays and films as well. Feeling in need of a well-earned holiday, he returned to England, but accepted the screen part of Sherlock Holmes in "The Hound of the Baskervilles.

RICHMOND, Kane.—On leaving the University of Minnesota entered the grain business, and shortly afterwards became connected with the Educational Film Exchange in Minneapolis. In 1928 decided to try acting, and after a test was given his first film part in "Trial Marriage." Among several later films has appeared in the "Leather Pusher" series, "Open House," and "Cavalier of the West." Born on December 23rd, 1906, in Minneapolis, Minnesota. Height, 6 ft. Blond hair and blue eyes.

RICHMOND, Warner.—He had planned to become a teacher and was taking a course at the University of Virginia, but his funds ran out and led him to obtain work on the stage. Afterwards turned to films, appearing in a large number of silent productions, and in "Huckleberry Finn," among other talkies. Born in Culpepper County, Virginia. Height, 5 ft. 11 in. Brown hair and dark blue eyes.

ROGERS, Ginger.—She might have been a child actress on the screen had her mother not refused the several offers which producers made. Instead, Ginger was taught dancing and became so proficient that she won medals and cups in contests, and was ultimately given a vaudeville contract. Has had prominent rôles since then in several films, among them being "Looking for Trouble" and "Suicide Fleet." Born on July 16th, 1911, in Independence, Missouri. Height, 5 ft. 5 in. Brown hair and blue eyes.

RUBIN, Benny.—Well known in America as a vaudeville headliner and master of ceremonies, he followed in the footsteps of many others to Hollywood, and there made his début in a short subject. Following several other films has appeared in "The Promoter." Born on February 2nd, 1899, in Boston, Massachusetts.

RUGGLES, Charles.—His parents wanted him to enter his father's drug store and set him to the study of chemistry, but he gave it up for the footlights. Has appeared in "The Beloved Bachelor," "This Reckless Age," "The Husband's Holiday," and "One Hour With You." Born in Los Angeles, California. Height 5 ft. 6 in. Light brown hair and light grey eyes.

SALE, Chic.—For nearly thirty years has portrayed various character rôles on the American stage and also in films, in which he began long before the coming of the talkies. Appeared in "The Star Witness." Born in Urbana, Illinois.

SAVERS, Loretta.—First achieved success on the New York stage and was then given a film test by the Columbia Company. Her departure for Hollywood followed, and there, after playing bits in one or two pictures, she was given her first lead in "The Fighting Sheriff." Since then has appeared in "The Deadline" and "Fifty Fathoms Deep." Born in Seattle, Washington. Height 5 ft. 3 in. Blonde hair and blue eyes.

SEAWARD, Sidney.—Worked for some time on a ranch in Canada, then went to the States and answered the call of the stage. Took part in "Men Like These," and before that appeared in a number of silent British productions. Born in 1888 in Reading.

SEYLER, Athene.—After studying at the Academy of Dramatic Art, she made her stage début in this country in 1909. Since then has portrayed prominent rôles in numerous plays in London and elsewhere. Began her film career in silent British productions and was also in the talkie "The Perfect Lady." Born on May 31st, 1889, in London.

SHANNON, Peggy.—She was playing in a stock company when she was given the offer to appear on the New York stage. But though she did not make a success, a Paramount official who saw her acting decided she had talent which could be brought out on the screen and she was sent to Hollywood. Her first picture was "The Secret Call" followed by "Silence" and "This Reckless Age." Born in Pine Bluff. Auburn hair and blue eyes.
SHOTTER, Winifred.—Her first appearance on the stage was in the Apollo Theatre, London, in 1918, when she played the part of a boy in "Soldier’s Boy." Since then she has filled many prominent roles and has also appeared in British films. Among these roles are "Kookery Nook", "The Thread", "Chance of a Night Time," "Mischief," and "A Night Like This," Born on November 5th, 1904, in London.

SIDNEY, Sylvia.—When she was eighteen when he first entertained the public in a contest for amateur talent in the Bowery, New York, and won the first prize—a barrel of flour. Thirty years later, after having become a famous stage comedian, he made his first camera appearance in "Potash and Perlmutter in Hollywood." Among his several roles are those of Cobens and Kelly's "sentiment" and "High Pressure." Born on March 15th, 1878, in Hungary, Height, 5 ft. 3 in. Dark brown hair and brown eyes.

SIDNEY, Sylvia.—When the talkies were new she left the footlights in New York to be featured in "Through Different Eyes," but she returned to Broadway, and has been a box office favorite. Her roles have included "Brigitta," "Marta," and "Sibyl." Born on August 8th, 1910, in New York City. Height 5 ft. 4 in. Blue brown hair and blue green eyes.

SKIPPOR, Alice.—Financial difficulties after marriage forced her to seek stage work, and having a good singing voice she went to the late George Edwardes, the producer, and was given a contract to appear in "Hobson's Choice." Has also appeared in New York. Appeared some years ago in a couple of silent pictures. Talkies include "Raffles," "Strictly Unconventional," and among others was "The Night Angel." Born in London.

SLEEPER, Martha.—Following a stage career in different parts of the States, she went to Hollywood some years ago and has since appeared in prominent roles before the footlights in the various provinces. Has also appeared in a number of films for various companies. Was in the talkies "Girls Demand Excitement," "A Tailor-Made Man," and "Her Blue Eyes." Born in Lake Bluff, Illinois.

SMITH, C. Aubrey.—Once a well-known cricketer, he went on the stage in 1892. Since then has appeared in prominent roles before the footlights in London and the provinces. Has acted also in a number of British films and in the following American productions, among others: "The Man in Possession," "Guilty Hands," "The Phantom of Paris," "Tarzan, the Ape Man," and "Surrender," Born on July 21st, 1863, in London.

SPARKS, Ned.—When seventeen years of age he made his theatrical debut as a ballad singer in the gold mining camps of Klondike, where he succeeded in touching the miners' hearts and pockets as well as the tune of £20 a week. For some years ago he served as a time on the Alaskan railways and later on the New York stage till Hollywood secured him for the screen. His first film was "The Big Noise." Also in "By Honor's Side," "A Woman of Paris," "An Earthquake," "The Anniversary," "Brownie," "The Girls of the School," "Song of the West." Born in St. Andrews, Ontario, Canada. Height, 5 ft. 8½ in. Brown hair and grey eyes.

STANWYCK, Barbara.—When she was sixteen, she became a chorus girl and then from appearing in revue and later in Ziegfeld's Folies, she found fame as an actress on the New York stage. Her beginning was in "The Locked Door." Recent talkies: "Night Nurse," "Forbidden," and "The Miracle Woman." Born on July 10th, 1907, in Brooklyn, New York, Height, 5 ft. 1 in. Auburn hair and blue eyes.

STARRETT, Charles.—While still a college student he appeared in "The Quarterback" as an extra, but on finishing his education he went on the stage. His pictures include "Playing the Game," "The Age for Love," and "Touchdown," Born in Athol, Massachusetts, Height, 6 ft. 2 in. Dark brown hair and brown eyes.

STONE, George E.—Has been an actor since a child and for five years was a leading figure on the New York stage. Appeared in a number of silent films before the talkies also began featuring him. His screen appearances include "Taxi," "Five Star Final," and "The Woman from Monte Carlo," Born on May 23rd, 1903, in Lodato, Poland, Height, 5 ft. 3½ in. Brown hair and eyes.

STUART, Jeanne.—Was sitting in a London restaurant one day when she was approached by a producer of stage managers, who offered her a part in a show going to America. Her success in New York led to her appearance in further shows on her return to London, after which came her talkie debut in "Grievous Shadows." Also in "Mischief." Born in London.

SWINBURNIE, Nora.—In addition to her dramatic ability which she has displayed on the London stage and in several British films she has appeared as a character dancer in Russian ballets of Theodore Kosloff and Marasoff. Among her talkies are "These Charming People," "Potiphar's Wife," and "Man of Mayfair." Born on July 24th, 1902, in Bath, Height, 5 ft. 5½ in. Dark brown hair and hazel eyes.

TELL, Olive.—Was partly educated in France and later studied acting in New York, afterwards beginning her theatrical career in stock companies. Numerous silent films have featured her in important parts, and in talkies she has appeared as "Man of the World" and "Delicious." Born in New York City, Height, 5 ft. 5½ in. Brown hair and blue eyes.

TERRISS, Florence.—A distinguished stage family and is herself famous in the theatrical world. Made her first appearance before the footlights in 1888. A number of silent British films have featured her, and she was also in the talkies "Atlantic" and "Man of Mayfair." Born on April 13th, 1871, in Stanley, Falkland Islands.

THORDIKE, Sybil.—First appeared before the footlights but turned that to the stage in 1904, becoming one of England's best-known actresses. Appeared in a few British silent films and in the talkies "Hindle Wakes," and "Hindle Wakes." Born on October 24th, 1882, in Gainsborough.

TODD, Ann.—Studied elocution with the object of becoming a teacher, but when at the Arts Theatre, London, took the part of an actress. A successful stage career came her talkie debut in "Keepers of Youth," Also in "The Ghost Train" and "Water Gipsies," appeared and in many others. Also in "The Great Love." Born on December 25th, 1908, in Denver, Brown hair and eyes.

TUCKER, Richard.—First film work was with the old Edison Company, after which he went on the stage. Continued acting for the screen and returned from the war and appeared in the talkies: "The Deceiver," "Conquered," "The Road to Romance," and "The Bachelor of the Month," Born in Brooklyn, New York, Height, 5 ft. 11½ in. Brown hair and blue eyes.

TYLER, Tom.—When a lad he ran away several times from home because of his longing for stage life. His persistence later gained him his first debut job. He has nearly always appeared in Western films, his talkies including: "Battle of the Bully Biff," "Partners of the Trail," "Man from Devil's Country," and "The Great Love," Born on August 8th, 1903, in Fort Henry, New York, Height, 6 ft. 1½ in. Brown hair and eyes.

VAIL, Lester.—Studied dramatic art on leaving school, and then went on a three-year stage tour of the East. Became a leading man on Broadway, and made his screen debut in "Beau Ideal." His other pictures include "Married in Haste" and "Madame Julie," Born in Denver, Colorado.

VENESS, Amy.—Has acted on the stage in almost every important American theatre, as well as in London. Her first British film appearance was in "My Wife's Family," and her other includes "Hobson's Choice," "Money for Nothing," and "Monsieur Beauvoir," Born on November 10th, 1888, in Wansdke, Essex.

WALLS, Wally.—Actor who began his career in Westerns several years ago. Talkies include "So This is Arizona" and "Riders of the Cactus." Born on February 18th, 1883, in Kings-thorne, Northants.

WALTERS, Polly.—Trained for the stage when she was young, she first appeared before the public in revue. Is in "Larceny Lane," "Smart Money," "Expensive Women," "High Pressure," and "Manhattan Parade." Born on January 9th, 1913, of French-English parentage in Columbus, Ohio, Height, 5 ft. 3 in. Blonde hair and brown eyes.

WATKINS, Linda.—After having appeared in several stage successes on Broadway, "The Blonde Reporter," was her first film, Following this came "Cheaters at Play," "Good Sport" and "Charlie Chan's Chance." Born in New York.

WILCOXON, Harry.—At one time a pearl and salvage diver. Came to the West Indies some years ago and worked for a time on the staff of a Bond Street tailor. Following success on the stage, he turned to British films as an extra. Has important roles in "The Perfect Lady" and "The Selwood Lady." Born in the West Indies.

YOUNG, Polly Ann.—Her real name is Belger; her sisters are Loretta Young and Sally Blane, Film actress and "Jelly Bean's Troub Ad," and "One Way Trail." Born on December 25th, 1908, in Denver, Brown hair and eyes.
Hilary knows that the properest way
For a sensible boy to start the day
Is to take a glass that bubbles and winks
And froths and sparkles while Hilary drinks.

Does Hilary drink alone? I doubt it.
Nanny and James know all about it!

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