WHO'S WHO

at

METRO

GOLDWYN

MAYER

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Who's Who at METRO GOLDWYN MAYER
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A WORD
About the World's Greatest Studios!

METRO-GOLDWYN-MAYER STUDIOS, in Culver City, California, cover 117 acres. . . . Lot 1, occupying seventy-two acres, houses all stages and buildings. . . . Lot 2, consisting of thirty acres, contains a park and permanent exterior sets. . . . Lot 3 is a new tract of fifteen acres and is to be used for street sets . . . There are 140 buildings on Lot 1, including offices, stages, shops, dressing rooms, et cetera. . . . Thirty sound stages are taxed to capacity in the production of M-G-M pictures. . . . The studios has its own police department of fifty officers and men, as systematically organized as a Metropolitan force, as well as its own modern fire department. . . . More than 170 arts and crafts are represented in the studio organization. . . . The average number of employees, not including extras or bit players, reaches the amazing total of nearly 4,000. The Studio Club, a mutual benefit organization of employees, has a membership of more than 3,000. . . . The studio telephone exchange has 1,200 stations and handles more long-distance calls than an average city of 50,000. . . . Approximately 2,000 persons eat in the studio commissary daily, including the majority of M-G-M stars and featured players. . . . The make-up department is geared to handle as high as 1,200 persons an hour. . . . The wardrobe department has handled as many as 5,000 persons in a single day. . . . The electricity, supplied by the company's own electrical plant, could easily light a city of more than 25,000 population. . . . The studio has its own industrial center within its gates, with its own railroad, lumber yards, shops, foundries, machine shops, mill and other construction necessities. . . . Anything can be manufactured in its shops . . . from a locomotive to the most microscopically correct device. . . . The casting office has handled as many as 12,000 calls in a day. . . . More than 2,000,000 items of music are contained in the music department library. . . . The research department answers an average of 500 questions daily, ranging from historical data to modern etiquette. . . . The studio laboratory prints an average of 150,000,000 feet of film for release prints annually, in addition to 29,000,000 feet of prints of daily "rushes" and 26,000,000 feet of negative.
WHO’S WHO
AT
METRO
GOLDFWYN
MAYER

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HOWARD DIETZ
GENERAL PUBLICITY DIRECTOR

HOWARD STRICKLING
DIRECTOR OF STUDIO PUBLICITY
THE HISTORY OF METRO-GOLDWYN-MAYER

The history of Metro-Goldwyn-Mayer is a story rich in accomplishment, filled with adventure and vibrant with dramatic results. It is an unusual romance of big business . . . and industry based on all of the arts and many of the sciences.

Metro-Goldwyn-Mayer was founded nearly sixteen years ago . . . the result of a theater-owner's need for a continuous flow of worthwhile pictures.

Needed Good Pictures

Marcus Loew, Nicholas M. Schenck and David Bernstein had built up the Loew's Theaters organization from a nickelodeon to a dominant factor in the amusement field. The company faced many difficulties in obtaining good pictures, as the major producers were holding their better attractions for their own houses.

As a result, Loew purchased the Metro film company, with studios located on Cahuenga Boulevard near Santa Monica in Hollywood. Among its stars were Viola Dana, May Allison, Bert Lytell and Mme. Nazimova. It was there, too, that Ramon Novarro rose to stardom.

The Metro output, however, proved insufficient for the theaters in Loew's chain. Plans for a larger production organization, to compete with Paramount and other big companies, were outlined. This was the inception of the now combined Metro-Goldwyn-Mayer.

The first problem of the new organization was to find a man with the ability, vision, and knowledge of the business to guide the new organization's production destinies.

Louis B. Mayer, starting with a small theater
in Haverhill, Mass., had built a powerful chain of houses, and his own film exchange in Boston. He had been one of the original founders and franchise holders of the Metro company. Foreseeing the possibilities ahead in the production field, he had given up all his holdings in theaters and exchange, and moved with his family to Los Angeles, where he took over the old Selig Studio.

In two years he had firmly entrenched himself as an outstanding producer, releasing through Metro and First National. Among his pictures were such hits as "The Dangerous Age," "Women Who Give," "The Child Thou Gavest Me," and others. Stars under personal contract to him were Norma Shearer, Anita Stewart, Renee Adoree, and Mildred Harris Chaplin; his directors included Fred Niblo, John M. Stahl and Reginald Barker.

Associated With Thalberg

While at the Mission Road Studio, Mayer watched the activities of Irving G. Thalberg, and made a deal whereby Thalberg became his associate there. Harry Rapf, after a brilliant producing career with Warner Brothers, also joined Mayer at his Mission Road plant.

Thalberg had started as a clerk in the Universal Film Company offices in New York, became secretary to its president, the late Carl Laemmele, and had remained at the studio as the latter's representative in charge of production. Under Thalberg's regime Universal stepped from serials and Westerns to production of important features, including "Foolish Wives," "Merry-Go-Round" and "The Hunchback of Notre Dame."

When Loew, Schenck and Bernstein decided to extend their production activities, so impressive had the Mayer company's success become that he was asked to head their affiliated interests.

Not only did they merge the Metro and Mayer companies, but also bought the studio and properties of the Goldwyn company, so that in May, 1924, there came into being the Metro-Goldwyn-Mayer production and distribution corporation, with Mayer and his associate Irving Thalberg, in charge of production. J. Robert Rubin completed the triumvirate partnership, handling the New York end as general counsel and vice-president.

Many of the employees present at the merging celebration still remain with the studios.

Many Noted Stars

The stars at that time were Mae Murray, John Gilbert, Lillian Gish, Lon Chaney, Ramon Novarro and Antonio Moreno. The directors were Hobart Henley, Fred Niblo, King Vidor, John M. Stahl, Robert Z. Leonard, Tod Browning, Edmund Goulding, Marcel de Sonneville, Christy Cabanne, Benjamin Christison and Jack Conway.

What happened in the following twelve years has never been equalled by any motion picture organization.

"Ben Hur" was completed in 1924. Then came "The Big Parade," for three successive years voted in the "ten best" in the poll of the nation's critics. In 1925 Mr. Mayer saw a young Swedish actress in a film called "Gosta Berling," and the result was the bringing of Garbo to M-G-M.


In 1927 tragedy first laid its finger on the studio. On February 24 of that year, Marcus Loew, president of the organization, and one of the most universally loved figures in all theaterdom, passed away at Glen Cove, L. I. Nicholas M. Schenck succeeded Loew as president.

In 1928 came the advent of talking pictures. The first partial talking picture made by M-G-M was "Jimmy Valentine," and the first all-talking production was "The Trial of Mary Dugan," starring Norma Shearer. At the same time W. S. Van Dyke returned from the South Seas with "White Shadows," which proved one of the great successes in history and launched the series of exploration pictures later made by him.


Classics Come to Screen

The hits of 1935 included "Forsaking All Others," "David Copperfield," "Naughty Marietta" (which launched the stardom of Nelson Eddy), "Anna Karenina," "Mutiny on the
Bounty,” “A Tale of Two Cities,” “A Night at the Opera” and “China Seas.”

With 1936 came “Romeo and Juliet,” bringing Shakespeare to the screen with Norma Shearer and Leslie Howard; “The Good Earth” with Paul Muni and Luise Rainer; the many-starred “The Great Ziegfeld,” “San Francisco,” “Camille” and “The Gorgeous Hussy.”

During 1937 Metro-Goldwyn-Mayer contributed such outstanding pictures to the world of entertainment as “Captains Courageous,” starring Freddie Bartholomew, Spencer Tracy and Lionel Barrymore; “A Day at the Races” with the Marx Brothers; “They Gave Him a Gun” with Spencer Tracy, Gladys George and Franchot Tone; “Broadway Melody of 1937,” starring Eleanor Powell and Robert Taylor; “Night Must Fall,” teaming Robert Montgomery with Rosalind Russell; “The Firefly,” starring Jeanette MacDonald with Alan Jones; “Rosalie,” with Eleanor Powell and Nelson Eddy; “Saratoga,” co-starring Clark Gable and Jean Harlow; Garbo and Charles Boyer in “Conquest.”

Many Other Triumphs


The parade of hits for 1939 led off with “Idiot’s Delight” with Norma Shearer and Clark Gable; “Honolulu” with Eleanor Powell and Robert Young; “Pygmalion,” with Leslie Howard and Wendy Hiller; Robert Donat and Greer Garson in “Goodbye, Mr. Chips,” “The Wizard of Oz” with Judy Garland, Frank Morgan, Bert Lahr, Jack Haley and Ray Bolger; Norma Shearer, Joan Crawford and Rosalind Russell in “The Women,” “The Good Earth,” “Captains Courageous,” “A Tale of Two Cities.”

Many Other Triumphs

In “Ten Best Class”

From the time of its consolidation, Metro-Goldwyn-Mayer has had a large share of the awards of the poll of critics of the nation in their annual choice of the “ten best pictures of the year.”

Metro-Goldwyn-Mayer pictures winning these places are:

1925—“The Unholy Three,” “The Merry Widow,” “The Big Parade.”
1926—“Ben Hur,” “La Boheme,” “The Big Parade,” (voted a second time).
1927—“The Big Parade” was voted the third time, and “Ben Hur” voted the second time. “Flesh and the Devil” also was a winner.
1928—“The Crowd.”
1929—“Broadway Melody,” “Madame X,” “The Last of Mrs. Cheyney,” “Hallelujah.”
1930—“Min and Bill,” “A Free Soul,” “The Sin of Madelon Claudet.”
1931—“Anna Christie,” “The Divorcee,” “The Big House.”
1933—“Rasputin and the Empress.”
1934—“The Barretts of Wimpole Street,” “The Thin Man,” “Viva Villa,” “Dinner at Eight.”
1935—“David Copperfield,” “Naughty Marietta,” “Broadway Melody of 1936,” “Anna Karenina.”
1936—“Mutiny on the Bounty,” “The Great Ziegfeld,” “San Francisco,” “A Tale of Two Cities.”
1937—“The Good Earth,” “Captains Courageous,” “Romeo and Juliet.”

Academy Winners

During its career the studio has fared well as regards awards of the Academy of Motion...
Picture Arts and Sciences. "The Broadway Melody" won the outstanding production award for 1929; Clyde DeVinna took the photography award for "White Shadows," and Cedric Gibbons the art direction award for "The Bridge of San Luis Rey."

In 1930 Norma Shearer won the award for "The Divorcee," and her brother, Douglas, the award for best sound, in "The Big House," which also won the writer's award for Frances Marion.

In 1931 Marie Dressler won the award for "Min and Bill" and Lionel Barrymore for "A Free Soul."

Helen Hayes, with "The Sin of Madelon Claudet," won the 1932 award, and an extra award was voted Wallace Beery for "The Champ." "Grand Hotel" won as the outstanding production of the year, and Frances Marion won her second writing award, for "The Champ."

Cedric Gibbons won the art direction award for 1934 for "The Merry Widow," and in 1935 the sound in "Naughty Marietta" won Douglas Shearer his second award. Dave Gould won the dance direction award for his work in "Broadway Melody of 1936," and technical awards went to the camera-recorder electrical control and the anti-directional turbulence device developed at M-G-M.

"The Great Ziegfeld" captured the award as the outstanding production of 1936 and Luise Rainer as Anna Held won the actress' award for the best performance. Douglas Shearer again was honored for his accomplishments in sound, and Seymour Felix won the award for his dance direction in "The Great Ziegfeld."

In 1937 Luise Rainer again won the award for the best actress performance, for her work in "The Good Earth," with Spencer Tracy winning the best actor award for "Captains Courageous." In 1938 Tracy again won the award, this time for "Boys Town." The same year, "Grand Hotel" won as the outstanding production of the year, and Frances Marion won her second writing award, for "The Champ."


Great Director List


Huge Star List

The present list includes: Fred Astaire, Lionel Barrymore, Wallace Beery, Eddie Cantor, Joan Crawford, Robert Donat, Nelson Eddy, Clark Gable, Greta Garbo, Judy Garland, Greer Garson, Hedy Lamarr, Myrna Loy, Jeanette MacDonald, Marx Brothers, Robert Montgomery, Eleanor Powell, William Powell, Luise Rainer, Mickey Rooney, Rosalind Russell, Norma Shearer, James Stewart, Margaret Sullavan, Robert Taylor, Spencer Tracy.

Featured Players


Own Industrial Center

Today the studio operates its own industrial center, largest studio laboratory in the world, and has ten miles of paved streets within its confines.

In addition, a modern four-story Class A office building has been constructed to serve as offices for producers, executives, writers.

Metro-Goldwyn-Mayer produced the first all-color musical feature, "The Rogue Song," in which Lionel Barrymore directed Lawrence Tibbett. It gave the world the first musical feature hit in "The Broadway Melody," started the trend toward music of great composers by bringing the tunes of Lehar, Kern, and Victor Herbert to the screen.
BIOGRAPHIES OF THE FOLLOWING STARS ARE CONTAINED IN SUBSEQUENT PAGES

★

FRED ASTAIRE
LIONEL BARRYMORE
WALLACE BEERY
EDDIE CANTOR
JOAN CRAWFORD
ROBERT DONAT
NELSON EDDY
CLARK GABLE
GRETA GARBO
JUDY GARLAND
GREER GARSON
HEDY LAMARR
MYRNA LOY
JEANETTE MACDONALD
MARX BROTHERS
ROBERT MONTGOMERY
ELEANOR POWELL
WILLIAM POWELL
LUISE RAINER
MICKEY ROONEY
ROSALIND RUSSELL
NORMA SHEARER
JAMES STEWART
MARGARET SULLAVAN
ROBERT TAYLOR
SPENCER TRACY

(10)
DANCING is as natural to Fred Astaire as eating. This is a discovery dating back to the childhood of Fred and his sister, Adele. Born in Omaha, Nebraska, May 10, Fred, as soon as he was old enough, was sent along to dancing school with sister, two years his senior.

Now Mother Austerlitz (that was the family name) had no intention of making a dancer of Fred. He was simply sent along to escort his sister. But family and teachers awoke one fine morning to discover in Fred and Adele a pair of “infant” dance prodigies.

Father Austerlitz didn’t like the idea. It was all right for Adele, but not for the family son and heir. But Fred wanted to dance, and dance he did. The family had good reason to be thankful for this, for several years later in New York family finances went into reverse and the comfortable income went by the board.

Headliner in His Teens

Fred was eight. Together, he and his sister had worked out numerous clever routines and, with a confidence found in the very young, the two set out to recoup the family fortunes. They surprised themselves by signing a contract almost at once to appear on the Orpheum circuit at a salary of $200 a week. Soon they were headlining in vaudeville.

Their first musical comedy appearance on Broadway was in a show called “Over The Top,” starring Ed Wynn.

They were an instant hit and other shows followed in rapid succession. There was “The Passing Show of 1918,” “Apple Blossoms,” “For Goodness Sakes,” “Lady, Be Good,” “Funny Face,” “Smiles,” and “The Band Wagon,” to name but a few. The Astaires became the talk of two continents, for many of the shows were taken to London following their Broadway runs.

Astaire Stars Alone

However, while “The Band Wagon” was playing in the British capital, the famous pair split up, Adele retiring to marry Lord Charles Cavendish. Fred returned to Broadway and scored alone in “The Gay Divorcee,” after which he accepted two offers for motion pictures.

After a preview of the first film, “Dancing Lady,” he fled Hollywood, convinced that he was a screen failure. Returning to New York, he signed to play again in “The Gay Divorcee.” Then “Flying Down to Rio,” his second picture, was released, and Astaire was hailed as a new picture star. Before Fred realized it he was back once again in Hollywood.

Scores Success

He persuaded his producers to purchase film rights to his stage success, “The Gay Divorcee.” Its phenomenal screen success launched Astaire upon a string of hit pictures, including “Roberta,” “Top Hat,” “Follow the Fleet,” “Swing Time” “Shall We Dance,” “Carefree,” “Damsel in Distress,” “The Castles,” and “Broadway Melody of 1940” with Eleanor Powell.

Fred has been married six years and has a son, Fred Jr., born January 21, 1936. He lives quietly in Beverly Hills, taking small share in the night life of the film colony.

There is an amusing anecdote in Astaireana concerning his initial screen test. He had just created a sensation in “The Gay Divorcee” on Broadway. The report on his screen test dwelt at considerable length on Astaire’s acting talent, his appearance and his voice. It referred with enthusiasm to his potential possibilities as a screen star and ended with the note:

“Astaire also dances.”
LIONEL BARRYMORE

Born and reared in the atmosphere of the theater, Lionel Barrymore is a man of infinite talent. Actor, musician, composer, illustrator, director—there is practically no field in the art of expression in which he has not made an outstanding mark.

The brother of Ethel and John, Barrymore comes from a famous theatrical family. He is the eldest son of Maurice Barrymore, long famous on the stage, and Georgie Drew Barrymore, and was born in Philadelphia April 28. He made his stage debut with his parents as a crying child of five.

Barrymore received his education in New York. Later, he traveled all over the world in stock companies and shows. He confesses that during this period he was practically always "broke."

He studied art for a while in Paris with the intention of becoming a painter. Upon his return to New York, Lionel followed the calling of an illustrator for nearly a year.

Yielding to the persuasion of his brother, John, Lionel returned to the stage, where he scored in "The Copperhead," "The Jest," "Peter Ibbetson," co-starring with his brother; "The Claw," and others.

First Picture in 1909

He was first lured to the screen in 1909, at which time D. W. Griffith induced him to portray a role in "Friends." From that time on, in silent pictures, he gravitated between the stage and screen.

When talking pictures came in, his enormous stage and screen experience made him outstanding. Previously, he had been under contract to Metro-Goldwyn-Mayer, appearing in "The Mysterious Island," "West of Zanzibar," "Women Love Diamonds," and "The Barrier." Barrymore's first "talkie" role as Jeff Ryder in "The Lion and the Mouse" created a sensation.

Became Director

Barrymore thought his combined knowledge of stage and screen could be useful in directing. To prove it, he directed a one-act play, "Confession." He then set to work directing Ruth Chatterton in "Madame X," and then "The Rogue Song," "Ten Cents a Dance" and other pictures.

Lionel had just about decided to give up acting, when plans were made for Norma Shearer to star in "A Free Soul." His part in that picture was a great one. It was that of the lawyer-father, Stephen Ashe, which won him the Academy of Motion Picture Arts and Sciences Award for the best screen performance of 1931.

Public Demands Barrymore


LIFE has always been a lusty, strenuous affair for Wallace Beery. He was born in Kansas City, Missouri, on April 1, the son of Policeman Noah Beery and Margaret Beery. He was the youngest of three brothers, the others being William and Noah.

He was sent to the Chase School, where he labored mightily to learn geography, the multiplication table and literature. Finally, he started in to spend his school hours catching on to trains, until his father caught him. Fearing the parental wrath, he foolishly ran away from home. He got as far as Memphis, Tenn. Then, realizing the anxiety that he must be causing his parents, he returned.

Young Beery secured a job as a wiper in a round house. Then, through his brother William, who was a press agent for a circus, he went with Ringling Brothers as an elephant trainer.

Meets Gloria Swanson

Wallace, ambitious to earn more money, decided to "cash in" on the despised music lessons he had been forced to take at home. Going to New York, he got a chorus job in the same musical comedy company with his brother, Noah. He made such rapid progress that overnight he replaced Raymond Hitchcock as the star of "The Yankee Tourist." Later he toured the country at the head of a Henry W. Savage company.

Beery soon received an offer to go into motion pictures at the Essanay Studios. It was there that he met Gloria Swanson, who later became his wife. He learned so much about the business that he was made the director of Francis X. Bushman and other stars in the pictures of that experimental period.

When Essanay decided to open a studio at Niles, California, it sent Beery out as its manager. He liked giving people jobs, but hated discharging them, so he gave up his position and went to Hollywood, where he again became a comedian, this time in Keystone Comedies.

First "Heavy" in 1917

Beery's first "heavy" role was with Hobart Bosworth in "Behind the Door," made in 1917. Then he conceived the idea of combining menace with humor, thus creating the type of characterization which was to speed him on to fame. He continued with "The Four Horsemen," "The Three Musketeers," "Richard the Lion-Hearted," "Robin Hood," "The Sea Hawk," "The Lost World," "The Love Burglar," "Round-Up," "Old Ironsides," "The Pony Express," and other productions of the silent days.

He made his return to comedy as co-star with Raymond Hatton in "We're in the Navy Now," "Fireman Save My Child" and others.

Becomes Great Attraction


EDDIE CANTOR made his debut at an amateur night at Miner's on the Bowery. He won first prize, and has been at it ever since.

Later, as a singing waiter in a Coney Island beer garden, he developed comedy routines and an individual manner of singing songs that were to bring him fame in the years to come. But Cantor's real start was in vaudeville at Hammerstein's Victoria. Once, when he had to step on the stage and sing a song to fill in a stage wait, Gus Edwards saw him in what was the first appearance of the Cantor style, that hilarious hesitating, nervous, staccato method. Edwards assured Cantor that there was always a place for him among his "discoveries," if he should ever be out of a job. In 1921, Cantor became a member of Edwards' "Kid Kabaret," with George Jessel, Eddie Buzzell, now a Metro-Goldwyn-Mayer director; George Price, Lila Lee and Gregory Kelly. This marked the introduction of Cantor in blackface.

Cantor was born January 31 over a Russian tea room in the heart of New York's East Side, on Eldridge Street. His mother died before his first birthday, and his father not long after. So he came under the influence of his Grandma Esther, who has played an important role in his life story.

Influenced by Will Rogers
Not that Cantor grew up a model boy. He didn't. He was, as he admits, an unkempt brat, singing, dancing, improvising stage jokes, running the streets, and being a part of the bedlam and chaos of the East Side. But his entertainer attempts met with little success. So he got a job in a mail room and was a stock clerk for a time. Later came that first small success as an entertainer at Miner's.

While touring in "Kid Kabaret," Cantor met Will Rogers. Their friendship continued to the day of Rogers' death. Grandma Esther, who was a great favorite of Rogers as she was of Eddie, ruled Cantor with an iron hand until he married his childhood sweetheart, Ida, in 1914. Eddie and Ida sailed for Europe on a modest honeymoon, paid for by a brief appearance in Chariot's Revue. Cantor sang one song, "I Love the Ladies."

Becomes Ziegfeld Star
What small success he met in London was interrupted by the World War. Returning to New York, Cantor teamed with Al Lee. This resulted in his first stage musical comedy, "Canary Cottage." Cantor, scoring a hit, was signed by Florenz Ziegfeld for "Midnight Frolic." His next appearance was in the famous Ziegfeld Follies, in which for several seasons he shared honors with Rogers and W. C. Fields. In 1923, Ziegfeld produced "Kid Boots," starring Cantor. The musical was Cantor's introduction to motion pictures, being made into a silent version, and Cantor followed it with "Special Delivery."

Many Screen Successes
Then followed the "Follies" of 1927, in which Ziegfeld starred him. "Whoopee" was Cantor's last and greatest stage triumph. It opened in November of 1928 and played uninterruptedly until March, 1930, setting an all-time high for musical comedy. It was also made into a smash hit on the screen. That success decided Cantor on a permanent screen career. Following "Whoopee," Cantor starred in "Palmy Days," "Kid from Spain," "Roman Scandals," "Kid Millions," "Strike Me Pink" and "Ali Baba Goes to Town." Cantor is now under contract to Metro-Goldwyn-Mayer, where his first will be "Forty Little Mothers."

Cantor's versatility is evidenced by his popularity on the radio, as well as the screen, and several literary efforts. He is the author of an autobiographical work, "My Life Is in Your Hands," and "Caught Short."

Cantor has five daughters, Marjorie, Natalie, Edna, Marilyn and Janet.
JOAN CRAWFORD

One of the screen's most glamorous ladies, Joan Crawford, was born in San Antonio, Texas, on March 23. She was baptized Lucille LeSeuer Cassin.

Her father, Henry Cassin, was a theater owner, and her mother Anna LeSeuer Cassin, a housewife. When Joan was an infant the family moved to Lawton, Oklahoma.

Joan was bitten by the "stage fever" bug when she was very young. She continually spent her time in her father's theater and practised steadily at dancing.

In those days she received the first, and she considers the most important part of her education, watching rehearsals, learning to dance, falling in love with the glamour of grease paint and footlights.

Worked in Store

She was five when her parents separated and she was taken to Kansas City with her mother. She attended first a convent then a private school, working for her board and room when she grew strong enough.

It was a dreary life and she hated it. She remembered the excitement of the theater. She left school and went to work in a Kansas City department store, collecting a suitable wardrobe, saving money as best she could for railroad fare.

Thus, at a time when most girls are preoccupied with hair ribbons and high school dates, Joan convinced a theatrical agent she could dance, and shortly afterward made her debut in the chorus of a Chicago revue.

From Chicago, a few months later, she went to New York, then the Mecca of the show world, to play in "Innocent Eyes," "The Passing Show" and the Winter Garden show for the Shuberts.

She was seen there by Harry Rapf, Metro-Goldwyn-Mayer producer, and sent to Hollywood under contract. The rest is history.

Extra in Her First

Although under contract, she was an extra in her first picture, "Pretty Ladies." In "Old Clothes," her second, she won her first dramatic work. Followed a string of films providing parts of varying length and power, each bringing experience.


Then came "Our Dancing Daughters," and with it stardom. Meantime she changed her name from Lucille LeSeuer to Joan Crawford, the studio's choice of names submitted in a magazine contest.

Joan Crawford is one of the most sincere, hard-working stars any studio has known. No sooner had she become established as a great personality than she was determined to go further by virtue of great acting.

Personal Tastes Simple

Her personal tastes are well known. She likes blue and white. She prefers simple, comfortable clothes off-screen. She is seldom seen in public.

ROBERT DONAT

ROBERT DONAT, outstanding British film star, was born in Withington, Manchester, March 18, and can trace his ancestry through many parts of the British Isles and Europe. The Donat family was engaged in the shipping business at the time the future actor made his worldly debut. Given a good schooling, Robert gave evidence of histrionic talent at an early age, and when he was sixteen, he was appearing before clubs and church groups. After studying for the stage under James Bernard at Manchester, he made his professional debut in Birmingham in the summer of 1921, as Lucius in "Julius Caesar."

For the next several years Donat served his apprenticeship and got the kind of training that has proved invaluable to many great actors—in stock and repertory theaters and with companies touring the English provinces. He trod the boards in Manchester, Liverpool, Cambridge, Wakesfield and Huddersfield, and troupied with the most famous English repertory company—Sir Frank Benson's.

London Chance

When Donat finally received his London chance, as Cartwright in "Knave and Queen," the British title for Edwin Justus Mayer's play, "Children of Darkness," it was with the confidence, ability and training that assured him instant success. Following his London debut in 1931, he played leads in a succession of vehicles, including "Precious Bane," "St. Joan" and "The Unknown Warrior," and appeared with the Malvern Festival Theater, famous English summer repertory organization. He first came to the attention of American film audiences as Thomas Culpepper, Charles Laughton's love rival in "The Private Life of Henry VIII." It was a few weeks after completing a seven months' engagement in the principal role of the London hit, "The Sleeping Clergyman," that Donat was summoned to Hollywood for the role of Edmond Dantes in "The Count of Monte Cristo," which won him international fame.

In addition to "Henry VIII," Donat appeared in three British motion pictures prior to signing for "Monte Cristo." He played opposite Merle Oberon, the Anne Boleyn of "Henry VIII," in "Men of Tomorrow" under the direction of Leontine Sagan, and in "Cash" and "That Night in London." He has later been seen in such successes as "The Thirty-Nine Steps," "The Ghost Goes West," and in James Hilton's "Knight Without Armor," with Marlene Dietrich.

Two International Hits

Signed to a long-term contract by Metro-Goldwyn-Mayer, the actor appeared in "The Citadel," with Rosalind Russell co-starring and King Vidor directing at the Metro-Goldwyn-Mayer British Studios. The picture was internationally hailed as one of the greatest of the year. This was followed by Donat's appearing in James Hilton's "Goodbye, Mr. Chips," with Greer Garson, and with Sam Wood directing at the studios in Denham, England—again a production hailed as an international hit.

Six feet in height and weighing 165 pounds, Donat is modest, soft-spoken and possessed of a keen sense of humor. He has brown eyes and auburn hair. His favorite recreations are walking, fencing, horseback riding and driving a car. He has an omnivorous appetite for books, both popular and classic. His favorite foods are the roast beef of old England, American ham and eggs, bean soup and apple pie.

He was married in August, 1929, to Ella Annesley Voysey, with whom he appeared in repertory.

Donat devotes much of his time to a country estate miles from London, where he enjoys life as a squire of modern tendencies.

(17)
WORLD fame came overnight to Nelson Eddy in a blaze of spectacular acclaim. But actually it took two years for him to win screen recognition.

Two years before "Naughty Marietta" reached film audiences, a distinguished assembly sat in a Los Angeles auditorium awaiting the beginning of a concert by a noted operatic star who was scheduled to sing. They waited in vain. For the star had been stricken critically ill, and an airplane, even then, was winging north from San Diego bringing a substitute. That substitute was Nelson Eddy, almost unknown in the West at the time.

That concert, without opportunity for rehearsal, introduced Nelson Eddy to metropolitan Los Angeles, and to Hollywood. It was a brilliant success. And Eddy responded to no less than fourteen encores.

Studios Called
The next day motion picture studios began calling him, and within a week he had signed a long-term contract with Metro-Goldwyn-Mayer, and had sung his first song for the screen. It was in Joan Crawford's picture, "Dancing Lady."

And then in that perverse way, typical of Hollywood, the trend swung away from musical comedy pictures. But Nelson Eddy refused to be "forgotten." He was permitted to go on a concert tour. Returning, he sang a musical number in "Student Tour." From the moment that picture was previewed, people started to talk about Nelson Eddy. Still month after month elapsed after the picture was released and he remained idle. Eddy became discouraged. He went to Louis B. Mayer.

"I'm not wanted in this business," he said. "Please let me go."

Becomes Sensation Overnight
But the executive urged him to continue his study. Then the "right" picture did come along, and Mayer cast Eddy opposite Jeanette MacDonald in "Naughty Marietta," and the baritone became a sensation overnight.

Then he made his second and third starring pictures, "Rose-Marie" and "Maytime," again co-starring Jeanette MacDonald. After his concert tour he returned to co-star with Eleanor Powell in "Rosalie." Then he teamed with Jeanette MacDonald in "The Girl of the Golden West" and "Sweethearts." His next pictures were "Let Freedom Ring," with Virginia Bruce, and "Balalaika," with Ilona Massey.

Eddy was born in Providence, Rhode Island, June 29, the son of Mr. and Mrs. William Darius Eddy. His father is an inventor. Both his father and mother were excellent singers, and young Nelson made his vocal debut early, as boy soprano for Grace and All Saints' Churches in Providence.

Eddy is a descendant of President Martin Van Buren, and his grandmother, Caroline Kendrick, was a famous singer in her day. He was educated in grammar school at Rhode Island Normal. The remainder of his education was obtained in night school.

Former Newspaper Man
His early ambition was to be either a doctor or a trap drummer. His first job was as a telephone operator in Mott Iron Works. Later he worked in the shipping department. Then he started in the art department of the Philadelphia Press. For five years he was reporter, copy reader, etc., for the Press, Evening Ledger and Bulletin. He wrote advertising copy for a big agency and was fired because he paid too much attention to music. He also wrote ads for the George Edwards Company.

Eddy learned operatic arias from phonograph records. His first teacher was David Bispham. He was also taught by William V. Villonat and Dr. Edouard Lippe. His first stage appearance was in a society show, "The Marriage Tax," in 1922.

On January 19, 1939 he was married at Las Vegas, Nevada, to Ann Franklin.
It was a devious route that Clark Gable travelled to reach recognition and stardom in motion pictures.

The son of William Gable, a contractor, Clark was born in Cadiz, Ohio, on February 1. When he was eight, his family moved to Hopedale, Ohio, where he was educated, graduating from the Hopedale High School.

Obtaining a job as timekeeper in a rubber factory, Gable attended the University of Akron night school with the intention of becoming a doctor. One evening, however, he watched a stock company performance from back stage—and from then on was determined to be an actor.

Went “Barnstorming”

He was given a job as “super” with the company, but left to join his father in the Oklahoma oil fields. Gable soon was back on the stage, “barnstorming” across the country with a traveling road show.

His next stop was Portland, Ore., where the company broke up and he took a temporary job with an engineering gang. After that he worked in the advertising department of the Portland Oregonian and later with the local telephone company.

After saving his money, Clark finally reached Hollywood, only to hit the road again with Jane Cowl in “Romeo and Juliet.” One stage engagement led to another and inside of a year he was playing featured roles on Broadway.

Discovered for Films

Louis Macloon sent for him to come west and play “Killer Mears” in “The Last Mile.” Lionel Barrymore, then a director, saw the play and induced the young actor to take a screen test at M-G-M.

His first role was in “The Painted Desert,” and then M-G-M cast him in “The Easiest Way.” From then on Gable climbed fast.

He played the gambler in “Dance, Fools, Dance.” Then came the role of the reporter in “The Secret Six,” “Laughing Sinners,” and “Sporting Blood.”

As the gambler in “A Free Soul” he scored heavily. As “Steve” in “Hell Divers” he was a sensation. He played opposite Garbo in “Susan Lennox, Her Fall and Rise;” in “Possessed,” “Polly of the Circus,” “Strange Interlude,” in “No Man of Her Own”; with Helen Hayes in “The White Sister”; in “Dancing Lady,” “It Happened One Night,” “Men in White,” “Manhattan Melodrama”; “Chained,” with Joan Crawford; “Forsaking All Others,” with Crawford and Montgomery, and “After Office Hours,” with Constance Bennett.

Star of Many Films

He has since starred in “Call of the Wild,” “China Seas,” with Jean Harlow and Wallace Beery, followed by the smash hit, “Mutiny On the Bounty,” with Charles Laughton and Franchot Tone; “Wife vs. Secretary,” with Jean Harlow and Myrna Loy, and “San Francisco,” with Spencer Tracy and Jeanette MacDonald. Then came “Cain and Mabel,” with Marion Davies; “Love On the Run,” with Joan Crawford; “Parnell,” with Myrna Loy, “Saratoga,” with Jean Harlow; “Test Pilot,” with Myrna Loy and Spencer Tracy; “Too Hot to Handle,” again with Miss Loy; “Idiot’s Delight,” with Norma Shearer, and the part of Rhett Butler in “Gone With the Wind.” Next came “Strange Cargo” with Joan Crawford.

Gable is six feet one inch tall, weighs 190 pounds, has dark brown hair and gray eyes. March 29, 1939, he was married to Carole Lombard in Kingman, Ariz. They make their home on a ranch at Encino, Calif.
GRETA GARBO

GRETA GARBO, the tall, slim Swedish girl who has become one of the most glamorous personalities of the screen, was born in Stockholm, Sweden, September 18.

She is the daughter of Sven Gustafsson, a small merchant, and her real name is Greta Gustafsson.

She lived with her brother, who also followed a histrionic career, and sister at her old home in Stockholm, at 32 Blekingegatan Street, until she was fourteen years old, when her father died, leaving the family penniless.

For a time, Greta worked in the hat department of the Bergstrom department store. It was but a quirk of circumstance that made the advertising manager of the store accidentally use her as a hat model one day. Her appearances in ads won her a job in an advertising film made by Captain Ring.

First Film Was Comedy

Eric Petscher, a Swedish comedy director, who saw the film, gave her a test. Her first picture was “Erick, the Tramp.” This picture brought her to the attention of Mauritz Stiller, then the greatest director in Sweden.

Previous to her first work with him, however, she did “Hermione” in Shakespeare’s “A Winter’s Tale,” and played in Schnitzler’s “Farewell Supper,” and other stage parts. She was awarded the medal, Litteris et Artibus, by the King of Sweden.

It was Stiller who changed Greta’s name to Garbo. Her first role with Stiller was Countess Elizabeth Dolina in “The Atonement of Gosta Berling.” Greta, then only sixteen, won acclaim and contracts for both herself and Stiller at Metro-Goldwyn-Mayer.

Fame Frightened Her

When she first landed in the United States, Garbo did not understand a word of English, and her only friend was Stiller. When he returned to Sweden, Garbo was left alone in America with a fame that was growing so large that it began to frighten her.

Her first American role was in “The Torrent.” It was an immediate success, and was followed by “The Temptress,” directed by Fred Niblo; “Flesh and the Devil,” a Clarence Brown picture with John Gilbert; “Love,” and “Divine Woman.” Other silent vehicles include “Wild Orchids,” “The Kiss,” “The Mysterious Lady,” “The Single Standard” and “Woman of Affairs.”

Greater Success Follows

When the talkies came in it was thought that the career of the magnetic Swedish star might be over. But with the release of “Anna Christie,” her first picture in the new medium, even greater success was assured. Her other talking pictures include: “Romance,” “Inspiration,” “Susan Lenox, Her Fall and Rise,” “Mata Hari,” “Grand Hotel,” “Queen Christina,” “The Painted Veil,” and Tolstoy’s “Anna Karenina.” After “Anna Karenina,” she sailed for Sweden to spend a year with her family. She returned to play in “Camille,” with Robert Taylor, which was followed by “Conquest,” with Charles Boyer, and “Ninotchka,” with Melvyn Douglas.

Garbo is five feet six inches tall. She has golden hair, light blue eyes and very fair skin.

She has a passion for privacy, and will not permit outsiders to watch her work at any time. She is naturally shy and timid, and strangers still startle her.

The Garbo legend is not of her intentional creation. She simply has kept to herself and declined to discuss her life under all circumstances. The result has been to make her a woman of mystery to the world at large.
JUDY GARLAND

WITH the firm conviction that she wanted to be a motion picture actress, Judy Garland walked onto the Metro-Goldwyn-Mayer lot and announced to all and sundry she was looking for a job. She got it.

Judy was twelve at the time.

Judy was born with the theater in her veins. She heard it from the time she could understand what her parents, Frank A. and Ethel Gumm, and her two older sisters, Virginia and Suzanne, were talking about. The family was theatrical. Her parents were professionals—vaudeville folk, "legit" actors, singers.

Judy was born in Grand Rapids, Minnesota, June 10, and has been in almost every city of size in the United States, with her parents "on the road." She spent brief periods in Grand Rapids, Minn., and Lancaster, Calif., so she remembers these places better than the others. She calls Los Angeles "home." Most of her education was acquired in that city.

Wanted to Be Attorney

Judy's early ambition was to be an attorney rather than an actress. But, instead, she became a member of a singing trio composed of herself and her two elder sisters. The act worked at the World's Fair in Chicago and in several big theaters in the Midwest. Suzanne married and that broke up the act. So Judy wasn't bluffing when she told M-G-M officials she had stage experience, eight years of it. Her claims got her an audition, and her performance brought her a contract.

She made her screen debut in the short, "Every Sunday," with Deanna Durbin. This was followed by "Pigskin Parade," and "Broadway Melody of 1938," which brought to light her unique singing talents. Sophie Tucker, appearing as her mother in the latter picture, nominated her as the outstanding child singer of her entire theatrical experience. The two teamed again in "Thoroughbreds Don't Cry," which was followed by "Everybody Sing," "Love Finds Andy Hardy," and "Listen, Darling," in which she was featured with Freddie Bartholomew. She then portrayed Dorothy in "The Wizard of Oz," which marked her elevation to stardom among the great in M-G-M's galaxy, and co-starred in "Babes in Arms" with Mickey Rooney. The two also played a highly successful personal appearance engagement at the Capitol Theater, New York.

Jessel Gave Name

She is four feet eleven inches tall and weighs 95 pounds, has brown hair and eyes. She received the name of Garland from George Jessel when she and her sister appeared with him at the Oriental Theater, Chicago.

Baseball, riding, swimming and (believe it or not) golf are her favorite forms of exercise. Chocolate cake and ice cream are "tops" in the eating line, with onions, raisins and fruit cake setting, for her, the low in comestibles. As something she does not like they rank with "two-faced people" and getting up in the morning. She sleeps nine to ten hours every night. Earthquakes and thunderstorms are things she could get along very happily without. They're her bogey man.

People in "show business" are her favorite type of humanity, and a vacation in the mountains, where she could ride and swim, rates her choice as a place to go and things to do. She plays the piano and sings, but for lighter amusement she likes to draw and to imitate models in department store windows. Her favorite color is green.

Her closest friend is Delia Bogart. And she's mighty fond of her Pekingese, "Phooey."
GREER GARSON

GREER GARSON, who sprang to film fame overnight as Mrs. Chips in Metro-Goldwyn-Mayer's British production, "Goodbye, Mr. Chips," was born September 29 in County Down, in the North of Ireland.

Her father, George Garson, hailed originally from the Orkney Isles; her mother, Nina Garson was a Greer, this being a corruption of the Scottish name, McGregor, some of this clan having settled in the North of Ireland.

On both sides, the actress's family was composed of academic types — parsons, doctors, elders of the kirk, to whom the theater was anathema. But, at the age of four, Greer Garson won rounds of applause from an Irish town hall audience with her childish recitation, which she insisted upon repeating a second time, almost without invitation.

Cups and Prizes

As a child she continued to collect cups and prizes for her recitations, concert work and amateur theatricals. When she was nine, she and her mother moved to Essex, her father having died, and there she attended the County School, winning prizes again for compositions and recitations. Much against her wishes, she went on to London University, the family having determined that she should become a school teacher. She also took a short course at Grenoble University, in the South of France, considering it a waste of time, for her only ambition was to act.

An attack of influenza at this time kept her in bed for two months, and, when she failed to recuperate properly, the family doctor informed her mother that it must be because something was preying on her mind. The mother admitted that Greer had always been avid for a stage career but that the family had not considered it suitable for her.

Began in "Street Scene"

Impressed by the doctor's astonishment that Greer had not been allowed to fulfill her wish, Mrs. Garson frankly told her daughter that if she was not happy, she must certainly try the theater. She was given an introduction, in London, to the manager of Sir Barrie Jackson's Birmingham Repertory Theater. She talked herself into the role of Shirley Kaplan in "Street Scene," wearing a black wig. She made a name for herself touring in George Bernard Shaw's "Too True to Be Good," but became ill with tonsillitis during the run of the play and lost out during the busiest season.

Sitting in a club one day, she was seen by Sylvia Thompson who was about to produce "Golden Arrow," and was immediately selected by Miss Thompson for the leading feminine part. Though the play was a failure, Greer Garson was a hit, and, mistaken for an American girl, was hailed in London as a new American actress.

There followed "Vintage Wine," with Seymour Hicks, "Accent on Youth," "Butterfly on the Wheel," "Page from a Diary," "The Visitor" and "Mademoiselle." Invited by the British Broadcasting Company to star in some of its first television productions she appeared as Viola in "Twelfth Night," as Lady Teazle in "School for Scandal," as Yazmin in "Hassan," in George Bernard Shaw's "How He Lied to Her Husband," and, lastly, in "The Lover." She was about to leave for Scotland for a holiday when Gilbert Miller signed her for the role of Geraldine in "Old Music," the spoilt, precocious bad girl who hovers between comedy and tears, who is utterly selfish and yet entirely charming.

Louis B. Mayer saw her in the play and signed her immediately to a long-term contract. Her first picture under that contract was "Goodbye, Mr. Chips," opposite Robert Donat. This was followed by "Remember?" in which Miss Garson was co-starred with Robert Taylor.

Greer Garson is five feet, five inches tall, weighs 112 pounds, has Florentine red hair, as she describes it, and green eyes.
HEDY LAMARR

ONLY the fact that a dramatic career appeared to present more obstacles than a career as a dress designer, brought Hedy Lamarr into motion pictures. The Metro-Goldwyn-Mayer star has believed, as long as she can remember, that the job which looks hardest is the best, and will offer the most fun.

She made her decision to be an actress when she was sixteen—and that is not so very long ago.

Because she had no entree to European studios, she decided with characteristic ingenuity that she would represent herself as a script clerk. The first studio to which she applied gave her a job.

Her First Role

Within forty-eight hours, she learned that they needed someone to play the part of a secretary. She applied for the job on the spot—and got it!

Next she pleaded for an important role in "They Don’t Need Money"—and got it. The more studio veterans pointed out difficulties in the way of an inexperienced actress, the more determined was Hedy. As a consequence, she won the lead in "The Trunks of Mr. O. F." Soon she was established as a star.

Gaining Experience

To widen her experience, she quit pictures briefly and tried her talents on the Vienna stage, appearing in "Queen Elizabeth," "Six Fables" and others. Meeting Max Reinhardt, she appeared for him in "The Weaker Sex," then in Noel Coward’s "Private Lives." Then came her return to pictures as the star of "Ecstasy," which brought international acclaim and led to a contract to star in American films.

She was born on November 9 in Vienna, the daughter of Emil and Gertrude Kiesler. Her father was a successful banker. She was educated in Vienna and at sixteen enrolled in a private school of costume designing.

Next to acting she would rather be a costume designer than anything else in the world, and still designs all her own clothes.

She has developed considerable skill at tennis, swimming and skating, and these are her favorite methods of exercise. She loves to dance and once was ambitious for a ballet career.

Her favorite form of entertainment is attending motion pictures, and she sometimes sees a dozen pictures a week.

She admires Toscanini more than any other living man. Her favorite reading matter is biographies, but she reserves a particular niche for the dramas of Shakespeare. She plays the piano. Her favorite play is "Everyman," favorite picture, "Camille." She nearly always dresses in black, a complement to her jet black hair. She is five feet, seven inches in height, and very slender.

Looks for Sincerity

The Viennese star’s sincerity is an outstanding quality, and that is what she looks for in friends. She is happiest when working, impatient when she is not.

Her first picture in America was "Algiers" with Charles Boyer and Sigrid Gurie. On March 4, 1939, she was married to Gene Markey, film producer. Shortly thereafter, she started her second Hollywood picture, "Lady of the Tropics," with Robert Taylor as her co-star.

In private life, as the wife of Gene Markey, she is one of Hollywood’s most popular figures and an exceptionally gracious hostess. She has a rich sense of humor and although she is hailed wherever she appears as America’s most beautiful glamour girl, the singular honor rests lightly. She cherishes her original ambition to be a fine actress both in the theater and on the screen.
ANCHES in Montana were the childhood playgrounds of Myrna Loy. A protege of the late Rudolph Valentino and his wife, she planned at an early age to be a sculptress. Instead, today she is one of the stars of the Metro-Goldwyn-Mayer Studios.

The actress was born in Helena, Montana, where her father operated large range properties. Her birthdate is August 2.

When of high school age her parents brought her to Los Angeles, where she attended the Westlake School for Girls and later an art school. Her ability as a sculptress attracted the attention of Valentino and resulted in her playing a bit in "What Price Beauty," which Mrs. Valentino produced with Nita Naldi as the star.

Debut as Dancer

This was followed by other small roles that steadily grew more important. She appeared publicly as a dancer also, and for a time taught dancing in a small dramatic school, not 400 feet from M-G-M Studios.


Takes Trip to Europe

Following the completion of "Broadway Bill," for which she was loaned to Columbia, Miss Loy left for her first trip to Europe—a trip which was also remarkable, for it took her east of the Rocky Mountains for the first time in her life.

She returned to Hollywood and Metro-Goldwyn-Mayer, where she was cast at once opposite Spencer Tracy in "Whipsaw," followed by "Wife vs. Secretary," with Clark Gable and Jean Harlow, and as Billie Burke in "The Great Ziegfield," which reunited her with William Powell, as husband and wife on the screen, for the fourth time. At the completion of this role she started work immediately opposite Robert Montgomery in "Petticoat Fever." Following this role she was starred in "Libeled Lady," "To Mary, With Love," "After the Thin Man," "Parnell," "Double Wedding," "Test Pilot," "Too Hot to Handle," "Lucky Night," "The Rains Came," and "Another Thin Man."

Hobbies Artistic

Miss Loy is five feet five inches tall, with dark hair and eyes and weighs 125 pounds. She loves dancing, collects paintings and sculptures, swims, plays tennis and rides. Her brother, David, and her mother live near her in Beverly Hills.

Miss Loy likes to read history and biography, and plays the piano. Her real name is Myrna Williams Hornblow, the last name being added when she became the bride of Arthur Hornblow, Jr., motion picture producer.

The Hornblows live in a charming honeymoon house patterned after a Bavarian farm home. An inveterate "collector," Myrna says she would mortgage it for old prints, water colors, antiques, brasses and porcelains.

The original of the name Myrna, affords the star a touch of reminiscent amusement. It is not a mere stage name. Her father rode from Montana to Chicago with a load of steers for the market, just before Myrna's birth. From the rolling train he saw the name painted on a tiny railroad station. He thought it was a powerfully pretty name for a girl. Millions now agree with him.
JEANETTE MacDONALD

JEANETTE, the youngest of Daniel and Anna MacDonald's three talented daughters, was born in Philadelphia, Pennsylvania on June 18.

As early as she was able to think about anything, Jeanette thought only of being a singer, and perhaps a dancer. Both of her sisters were talented musicians.

The MacDonald family lived in a red brick house at 5123 Arch Street in Philadelphia. The father was a contracting builder, who later drifted into Philadelphia political circles. Jeanette attended the Philadelphia public schools and Al White's dancing school.

Appealed to Wayburn

When Jeanette was about ten years old, her sister Elsie ran away from boarding school to be married, thus giving up a promising musical career. Shortly after, Blossom, the other sister, received an offer to go to New York to dance in a real revue.

When she was fourteen, Jeanette's father took her to New York with him on a business trip. Jeanette went to the theater with Blossom, who was dancing at the time with Ned Wayburn's Demi-Tasse Revue at the Capitol Theater. Blossom introduced her to Wayburn, who was immediately impressed with the graceful, slim, red-headed girl. At first Jeanette's father wouldn't hear of her going on the stage. But Wayburn finally persuaded him to permit her a two weeks' try-out in his revue.

Gives Up School

When the two weeks were up, Jeanette gave up school and began the serious business of a stage career, and her family moved to New York, so that she might have a home there.

When she graduated from the Wayburn revues she played a small part in "Irene." From "Irene" she went to "Tangerine," understudying the leading feminine players.

An agent offered her a featured role in a Greenwich Village production, "Fantastic Fricassee." It wasn't much of a part, but Jeanette grabbed at the chance. Zelda Sears, the playwright, and her husband, the managing director for Henry W. Savage, saw the show and noticed Jeanette. They sent for her and a short time later she signed a contract with Savage. She appeared in minor parts in "The Magic Ring" and "Tip-toes," then was given her first prima donna role in "Sunny Days." In "Yes, Yes, Yvette" and "Angela" she was advanced to the rank of co-star.

In 1929 Ernest Lubitsch was looking for a leading woman for "The Love Parade" and sent for Jeanette. So she said goodbye to the New York stage and with a role opposite Maurice Chevalier and a two-year contract, she came to California.

Jeanette has appeared in many films since, including "The Vagabond King," "One Hour With You," and "Love Me Tonight."

After she had finished "Love Me Tonight," Jeanette went on a long concert tour through Europe. On her return she signed a new contract with Metro-Goldwyn-Mayer Studios and returned to California to play opposite Ramon Novarro in "The Cat and the Fiddle." Her next picture with M-G-M was with Maurice Chevalier in "The Merry Widow," then "Naughty Marietta" and "Rose-Marie," with Nelson Eddy as her co-star in both. Following she co-starred with Clark Gable in "San Francisco," in "Maytime," with Nelson Eddy, and in "The Firefly," with Allan Jones and Warren William. These were followed by "The Girl of the Golden West," and "Sweethearts," again as co-star with Nelson Eddy, and then "Broadway Serenade," with Lew Ayres. Her real name is Jeanette MacDonald Raymond, the last name being added when she became the bride of Gene Raymond, moving picture star.

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As the five Marx brothers grew up, their mother, Mrs. Samuel Marx, trained them for the stage. Chico, the oldest, started piano lessons at an early age. He became an excellent pianist and worked first in motion picture houses. Harpo, next in age, also started piano lessons with Chico as his tutor. He learned two tunes and they were his entire repertoire.

Chico searched diligently for jobs for Harpo. Since they resembled twins, Chico would answer “pianist wanted” ads and get the job. Next day, Harpo would take the job in Chico’s place. About this time, Chico left home and toured the country, earning his way via the piano. Harpo lost so many jobs that he became a bell hop at the Hotel Plaza, New York.

Meanwhile, Groucho was developing a good singing voice and an educated toe for tap dancing. He got his first job with one of Gus Edwards’ musical shows. Then he got a job with the LeRoy Trio, impersonating a girl with his soprano voice. Work got scarce, so Groucho started driving a grocery wagon in Colorado.

Gummo, also, had developed a tenor voice and dancing ability. Mrs. Marx formed “The Three Nightingales,” with Groucho, Gummo and a young girl. Harpo was added to the act and originated his famous pantomime routine.

In 1918 they wrote a show of their own, called “Mr. Green’s Reception,” and it flopped. War had been declared, so Harpo and Gummo enlisted. Harpo went overseas with the Seventh Regiment of New York, and Gummo remained in training camp at Great Lakes. Groucho and Chico went to the camps as entertainers.

While the Marx Brothers were touring the smaller theaters of the nation in many a type of act, most of which were musical and the best of which was “Fun in Hi Skule,” Chico was earning a living as a pianist. Finally, he lost a job forcibly and, with nothing in view, joined his brothers in the act. He has never left them.

Zeppo Joins Act

At the end of the war, the Marx Brothers were reunited. Gummo, however, retired, and Zeppo, the youngest, took his place in the act. They played two years in “I’ll Say She Is.” Then followed such shows as “The Cocoanuts,” and “Animal Crackers.” They made “The Cocoanuts” into a film in 1929 and followed with “Animal Crackers,” “Monkey Business,” “Horse Feathers,” “Duck Soup,” “A Night at the Opera,” “A Day at the Races,” “Room Service,” and “At the Circus.”

The Marx Brothers originated the idea of trying out their “gags” before audiences in key cities of the country before incorporating them into a picture.

All the Marx Brothers were born in New York City. Chico was born March 22, is five feet six inches tall weighs 135 pounds, has brown eyes and hair. Harpo was born November 23, weighs 140 pounds, is five feet seven inches tall, has brown hair and eyes. Groucho was born October 21, weighs 155 pounds, is five feet eight inches tall, and has brown eyes and black hair.

All Are Married

All the brothers are now married. Chico married Betty Karp, Brooklyn girl, twenty years ago; they have a daughter, Maxine, 19. Groucho was married to Ruth Johnson, featured dancer in their act, sixteen years ago; they have a son, Arthur, 16, and a daughter, Miriam, 9. Harpo is married to Susan Fleming, actress. Gummo and Zeppo, both married, serve as agents.
ROBERT MONTGOMERY

ROBERT MONTGOMERY, whose breezy, likable personality skyrocketed him to cinema heights in less than eleven months, was born in Beacon, New York, on May 21. He is the son of Henry Montgomery, vice-president of the New York Rubber Company, and Mary Wead Bernard.

Montgomery's early years were spent in a comfortable semi-country home near New York. There were tutors and exclusive places for his early training. His prep-school education was received at the fashionable Pawling School for Boys at Pawling, N. Y. He was sent to England, France, Switzerland and Germany to complete his education.

With the sudden death of his father, when Bob was about sixteen, the family realized that their fortune had vanished. Robert and his brother had to find work immediately and landed jobs as mechanics' helpers on a railroad.

Deckhand on Tanker

About four months later, Robert obtained a job as deckhand on the Standard Oil tanker "Caddo," which took him to San Pedro, Calif. Upon his return to New York, Montgomery roomed with Steve Janney, a young man who was trying to get into the show business as a playwright.

Janney got Montgomery a chance to do seven "bits" in a Faversham show, "Mask in the Face," for $5 each.

Following this he became affiliated with a stock company in Rochester. He remained there seventy-two weeks.

Didn't Like Pictures

After scoring a hit in the Edgar Selwyn production, "Possession," Montgomery was offered a contract to come West to play the lead opposite Vilma Banky in "This Is Heaven." The contract was finally canceled because he didn't think that he would like silent pictures. He was finally won over by the "talkies."

Montgomery's first talkie appearance under a Metro-Goldwyn-Mayer contract was in "So This Is College," directed by Sam Wood. Then he was placed in a series of productions, one right after another, including: "Three Live Ghosts," "Their Own Desire," starring Norma Shearer; "War Nurse," "Inspiration," starring Greta Garbo; "The Easiest Way," starring Constance Bennett; "Free 'n' Easy," "Love in the Rough" and "Our Blushing Brides," starring Joan Crawford.

With his performance in "Shipmates," Montgomery was elevated to stardom. His first stellar picture was "Man in Possession."

Long List of Hits


It is noteworthy that although Montgomery usually appears as the suave, ultra-sophisticated person in his roles, he is, in his private life, nothing like that. He is a serious, hard-working young man and one of Hollywood's foremost champions for the welfare of the extra players in the film colony.
ELEANOR POWELL received the title of "The World's Greatest Female Tap Dancer" by winning the championship award of the Dancing Masters of America.

Eleanor was born in Springfield, Mass., on November 21. When she was six, her mother sent her to dancing school with the hope that she might lose some of her self-consciousness. When she was thirteen, Gus Edwards saw her doing an acrobatic dance on the sand at Atlantic City. He gave her a job dancing at the Ritz Grill.

Expert at Sixteen

At sixteen, she was such an expert that her teacher advised her to go to New York. She couldn't get a job because she didn't know tap-dancing. She took lessons from Jack Donahue and soon got a job in "Follow Thru." In order, she next appeared in "Fine and Dandy," "Hot-Cha," "The Varieties," "Scandals" and "Crazy Quilt."

Miss Powell came to Hollywood to appear in a picture at another studio, but as she was preparing to return to Broadway, she was offered a test by Metro-Goldwyn-Mayer for a dancing bit in "Broadway Melody of 1936." When Louis B. Mayer saw her test, he assigned her the leading role.

Jumped to Stardom

Mayer advised her how to improve her make-up, how to change her hairdress. He supervised the building of sets to fit her personality, advised how to photograph her and gown her — and Eleanor Powell emerged a full-fledged star overnight.

After her triumph in "Broadway Melody of 1936" she returned to the New York stage to star in the production of "At Home Abroad," and returned to star in the films, "Born to Dance" and "Broadway Melody of 1938."

Her latest include "Rosalie," opposite Nelson Eddy; "Honolulu," with Robert Young, and "Broadway Melody of 1940," teamed with Fred Astaire and George Murphy.

Miss Powell has made her permanent home in Hollywood. Before starting "Broadway Melody of 1937" she returned to New York to get her grandparents and to close her Westchester home.

Her household includes her mother, grandparents, Cocker spaniel and pet canary. Of course, the canary is called "Tapper."

Creates Own Dances

She is considered the hardest working girl in Hollywood, in that she not only dances, but acts and sings as well in her pictures. Three months before production is scheduled to begin, Eleanor is hard at work on her routines and songs. She claims that dances are easy to learn but difficult to create, and takes more pride in the fact that she creates all of her own steps than that she is the "World's Greatest Feminine Tap Dancer."

She has always been a great lover of sports. Her favorite was horseback riding, but that was so risky that she has taken up swimming instead. She has already won several medals in aquatic sports.

She likes to wear tailored suits and slacks. At home, she likes to make hooked rugs and work in the garden — and she's an excellent cook.

She believes in good luck pieces and carries a solid gold elephant. She also follows a horoscope which her mother had cast for her.

Eleanor is five feet five and one-fourth inches tall, weighs 122 pounds, and has blue eyes and chestnut hair.

Eleanor's dancing leaves little time for social activities. A homebody anyway, she originates most of her dance steps at home.
WILLIAM POWELL

WILLIAM POWELL was born in Pittsburgh on July 29. His family was moderately well off and his father was a public accountant.

When Powell was ten years old, the family moved to Allegheny, and at an early age he attended the Sixth Ward School.

Then the Powell family moved to Kansas City, where young Powell attended the Central Union High School and played Captain Jack Absolute in "The Rivals," a school production.

Until then, he had aspired to enroll at Kansas University for a course in law. But after the praise he received for his first amateur stage performance, he shocked his parents by announcing he was going on the stage instead.

He wanted to go to the American Academy of Dramatic Arts in New York, but the tuition was $400 a year. To earn the tuition fee, he went to work for the Home Telephone Company in Kansas City at $50 a month.

Finally Gets Bit

The telephone salaries came in too slowly, so Powell wrote a 23-page letter to a wealthy aunt in Pennsylvania, asking for a $1411 loan for two terms and living expenses. She sent him $700. He quit his telephone job, started for New York—and, incidentally, it took 13 years to repay the loan.

At the end of his term at the American Academy of Dramatic Arts, Powell was given a bit in "The Ne'er-Do-Well" at $40 a week. When the show closed he was broke—and stayed broke until the Spring of 1913, when he was given a more important role in "Within the Law." The play ran two years.

In 1918 he appeared with Leo Ditrichstein in "The Judge Zelanea" and in "The King," but his first outstanding New York stage success was in "Spanish Love," produced in 1920.

First With Barrymore

His first picture role was with John Barrymore in "Sherlock Holmes," following a casual talk with Director Albert Parker in the Lambs Club. This was followed by early screen successes in "The Bright Shawl," "Romola," and with Marion Davies in "When Knighthood Was in Flower."


Upon the expiration of his Warner Brothers contract, Powell decided to become a free-lance player. His first pictures were for Metro-Goldwyn-Mayer studios, "Manhattan Melodrama" and "The Thin Man," which ended his brief free-lance days. He was immediately signed on a long-term Metro-Goldwyn-Mayer contract, appearing in "Evelyn Prentice" and "Reckless." Then came "Escapade," which introduced Luise Rainer to the screen, and after that he was starred in "Rendezvous." He was the choice next to play the title role in "The Great Ziegfeld," co-starring Myrna Loy as Billie Burke, with Miss Rainer as Anna Held. His next were "Libeled Lady," with Jean Harlow, Myrna Loy and Spencer Tracy; "After the Thin Man," with Myrna Loy; "The Last of Mrs. Cheyney," with Joan Crawford and Robert Montgomery; "The Emperor's Candlesticks," with Luise Rainer; "Double Wedding," with Myrna Loy, and "Another Thin Man," also with Miss Loy, completed late in 1939.
A SIXTEEN-YEAR-OLD girl, with no previous theatrical experience, stepped on a bare stage for an audition. She spoke lines of a scene she had learned in half an hour. A day later, as the leading lady of the company's most important play of the season, she was started on a career that sent Luise Rainer flashing like a meteor across Europe's theaterdom.

Triumph followed triumph as the theatrical wonder child played in dramas of Shakespeare and Ibsen, Pirandello, and others, with Max Reinhardt's players in Vienna, and then burst forth as a star in her own right.

A Metro-Goldwyn-Mayer talent scout saw her on the stage in Vienna. Machinery was set in motion that resulted in a contract, and she was brought to the studios. Her first picture—for she never made one in Europe—was the Viennese romance, "Escapade," with William Powell.

Though a prodigy of the theater, Luise did not come of theatrical parentage. Her father, Heinz Rainer, importer, became a naturalized citizen, prior to returning to Europe to set up a business. Her mother, Emy Rainer, had never been behind the scenes of a theater.

Traveled While Child

During her childhood, Luise's family was wealthy. She had the advantages of the finest schools in Europe—eight in all—owing to the fact that her father had a passion for travel, and took his family with him wherever he went. As a child, Luise toured Switzerland, France, Austria and Italy. Although tremendously interested in music, art and modeling, Luise at the age of sixteen decided upon a theatrical career.

Max Reinhardt presented her, and Vienna accorded her an overnight triumph. She played mature roles in Deval's "Madameselle"; Dreiser's "American Tragedy"; Wasmann's "Lukardis"; Shakespeare's "Measure for Measure"; Jara's comedy, "Is Geraldine an Angel?"; Castonier's "The Sardine Fishers," and Pirandello's "Six Characters in Search of an Author." Vienna, Paris, London, all acclaimed her one of the greatest emotional actresses of the day.

Hit in "Escapade"

It was while playing in "Six Characters" that Luise was urged to come to Hollywood by M-G-M. She felt at least that she would like to try the new medium, so she accepted and signed a long-term contract.

After scoring a tremendous hit in "Escapade," she was assigned the role of Anna Held in "The Great Ziegfeld." This united her once more with William Powell and Director Robert Z. Leonard, and brought her into association with another star, Myrna Loy. Her performance in "Ziegfeld" won her the 1936 award of the Academy of Motion Picture Arts and Sciences. She then co-starred in "The Good Earth" with Paul Muni, and became the first actress to win an Academy award two years in succession. Then followed "The Emperor's Candlesticks," with William Powell, "Big City," opposite Spencer Tracy, "The Toy Wife" with Melvyn Douglas and Robert Young, "The Great Waltz" with Fernand Gravet and Miliza Korjus, and "Dramatic School."

Lover of Music

Once in Hollywood, Luise studied English assiduously, augmenting her school-taught vocabulary.

Aside from the dramatic roles, on which she concentrates to the exclusion of all else, Luise is, personally, a brilliant, enthusiastic girl. She likes all kinds of music—and her tastes range from Beethoven symphonies to modern jazz.

She is now the wife of the distinguished dramatist, Clifford Odets, and recently became an American citizen.
Mickey Rooney began earning his way in the world when he was less than a year old. He was born in Brooklyn, New York, on September 23, the son of Joe Yule and Nell Brown, who christened him Joe, Jr. His parents were vaudeville players and Mickey made his stage debut at the age of eleven months.

He wore a specially made tuxedo which he still treasures as a souvenir of his initial stage appearance. He was in the act for only three weeks because his parents thought he was too young to become an actor.

Special Working Permit

He still remembers vividly how, as a baby of two, he crawled out on the stage and interrupted his parents by sneezing. His father picked him up, gave him a French harp to play, and he was an instant hit with the audience.

From that day on he was a regular member of the act.

In order to comply with New York laws, Mickey was given a special work permit by Governor Alfred E. Smith. Spending most of his time back-stage, he soon learned to dance, and, with a partner, Sid Gold, toured the East Coast with a vaudeville dance routine. The novelty of his act won him a job with Will Morrissey’s Revue in New York City.

Danced Into Films

His dancing in the revue brought him to the attention of a studio executive who signed him to play the role of a midget in “Not to be Trusted.” He was only four years old at the time and the part called for him to smoke a cigar in one scene. Of course, a fake cigar was used, but when the prop pulled out several of his baby teeth, matters became complicated.

Mickey again portrayed a midget in “Orchids and Ermine,” and then came a long series of roles including “Fast Companions,” “Love Birds,” “Manhattan Melodrama,” “Chained,” “Blind Date,” and “Hide-Out.” He won acclaim for his work in Max Reinhardt’s Hollywood Bowl production of “Midsummer Night’s Dream.” He appeared in the picture version of the spectacle and then continued work on his M-G-M contract with “Ah, Wilderness!,” “Riffraff,” “Little Lord Fauntleroy,” “The Devil Is a Sissy,” “Captains Courageous,” “A Family Affair,” “Live, Love and Learn,” “Thoroughbreds Don’t Cry,” “You’re Only Young Once,” “Love Is a Headache,” “Hold That Kiss,” “Lord Jeff,” “Boys Town,” “Stablemates,” “Huckleberry Finn,” “Babes In Arms,” and all pictures in the Hardy Family series, in which he portrays Andy Hardy.

Rabid Sports Fan

Between working in films, the young veteran attended Dayton Heights and Vine Street Grammar Schools and the Pacific Military Academy. The remainder of his schooling has been accomplished at studio schools with private tutors.

Mickey is a rabid sports fan and is adept at all types of athletics including swimming, football, baseball, horseback riding, hockey, golf, handball, basketball, tennis and ping pong. He boasts of the fact that he has always worn long trousers. He collects stamps, old coins and odd match boxes. He plans definitely to become a motion picture director by the time he is twenty-one.

Among Mickey’s diversified talents is the ability to play many musical instruments, and this led to the formation of his own orchestra. This organization is by no means a joke, because it has had several engagements at different hotels where it never failed to give satisfaction.

An aspiring song writer, Mickey has had several songs published. His friend Sidney Miller collaborates with him on the lyrics.

(31)
Rosalind Russell used a woman's prerogative and changed her mind several times before deciding on acting as a career. After going through phases of wanting to be a writer and a theologian, she finally decided upon the stage.

Rosalind was born to James E. and Clara Knight Russell, June 4. She attended primary school near the family home in Waterbury, Connecticut. Later, she was a pupil at Marymount, private school at Tarrytown-on-Hudson, near the legendary Ichabod Crane locale.

The same surplus of energy which serves her well today caused her to excel in riding, swimming, basketball, and hockey. Her youthful ambition, to earn money and be independent, sprang from a level head.

**Lawyer Father**

Her lawyer father prosperous, Rosalind's early life was happy. She enjoyed the advantages of travel, to Europe, South America, Cuba and all over the United States. Then she determined to find a career for herself. After considering such professions as writing and theology, she made up her mind to be an actress. In her forthright way this was soon effected.

She went from one stock company to another, playing first small roles, then important ones. These engagements again took her to various sections of the United States. They led ultimately to Broadway, where she appeared in the hit play, 'Talent,' starring Mady Christians.

Another Broadway show, "The Second Man," starring Bert Lytell, won Rosalind a screen contract. She was introduced to M-G-M executives in "No More Ladies," produced by the studio's "Laboratory of acting" on the stage of the Hollywood Music Box Theater.

**Succession of Roles**

Supremely successful, she was immediately given a part in "Evelyn Prentice," which was followed by roles in "The Night is Young," "The President Vanishes," and then in the all-star "Forsaking All Others."


Rosalind says her greatest joy is in meeting candid people, her pet aversion gossips.

Tallish, slender, brunette, with excited—and exciting—black eyes, she is considered the perfect type by cameramen and fashion designers, and a brilliant actress by directors.

She reads biographies and historical novels for relaxation and because she believes they help her screen portrayals. She keeps actively in touch with all current events. Directors describe her as one of the least temperamental of Hollywood's actresses, and praise the efficiency that marks her work on the sound stages.

One of her pet hobbies is interior decoration. She designs all decorations in rooms in her home. Also, she frequently designs her own clothes. She is, incidentally, considered one of the most fashionable actresses of stage and screen. Her ability to design clothes is equalled by her ability to wear them.
"You have to risk failure to achieve success."

Norma Shearer's career must have been guided by this motto. No star has played so great a variety of roles on the screen, or been so daring. She has had the courage to play both comedy and drama, virtuous or shady ladies of all ages.


Canadian Born

Miss Shearer was born, August 10, in Westmount, a suburb of Montreal, Canada. Her birthplace was 507 Grosvenor Avenue. She is one of a family of three. Her sister, Athole, is the wife of the film director, Howard Hawks. Her brother, Douglas, graduated from the Bell Laboratories to become chief recording engineer for Metro-Goldwyn-Mayer.

Her parents are Andrew and Edith Fisher Shearer, who gave their children the finest heritages of the English, Scotch and Irish races. Miss Shearer's people have been energetic leaders in the development of Montreal's cultural and industrial life. Her great-grandfather, James Shearer, left Caithness-Shire, Scotland, for Canada in 1843, settled in Montreal, and established the Shearer Construction Company. Her mother is of English descent and the granddaughter of a prominent Episcopalian clergyman of Islington, Ontario.

Strike Financial Reverses

Miss Shearer's father was a prominent businessman and sportsman, president of the Shearer, Brown and Wills Lumber and Contracting Company. Financial reverses, an aftermath of the World War, made it necessary for Miss Shearer to make a living. So, at fourteen, she left school, and lured by the adventure and possibilities that New York offered, they sold the family piano, and she, her mother and sister set forth. Nine days after her arrival, Miss Shearer and her sister were selected for minor parts, a stroke of luck that did not last long.

Many months of uncertainty followed, when starvation was just around the corner. To keep body and soul together, she did everything from posing for artists to playing the piano in picture theatres. She finally got the opportunity to play a few important parts, and after three hectic years, the miracle happened, a ticket to Hollywood and a contract with Metro-Goldwyn-Mayer. Irving Thalberg was then general production manager. Although Miss Shearer claims it was love at first sight with her, it was three years before he showed any personal interest.

Shared Their Work

Their marriage, a year later, was one of the most colorful and romantic of Hollywood history. Working together, they proved that the careers of marriage and profession can be both happy and successful. Two leading figures in motion pictures, they shared in the making of many memorable pictures.

Mr. Thalberg's untimely death came when he had just given his greatest contributions to the motion picture industry, "Romeo and Juliet" and "The Good Earth."

Miss Shearer's courage under this crushing tragedy, which all Hollywood suffered with her, won for her the respect and admiration of the entire world.
James Stewart hails from Indiana, Pa., where he was born on May 20. Son of a hardware merchant, he attended prep school at Mercersburg Academy, Mercersburg, Pa. Then he went to Princeton and studied to be an architect.

In college he took part in the high jump and hurdles. He also learned to play the accordion expertly. During the summer he assisted a magician, Bill Neff. He was also a popular actor in the Princeton Triangle shows.

Started in Stock
He was graduated and needed a job. Finding none, he accepted the offer of Princeton friends to join them at the Falmouth Stock Company, on Cape Cod. The stage hit, "Goodbye Again," was tried out at Falmouth, and Jimmy was such a hit that he opened with it in New York.

The next summer he went to Boston as stage manager for "Camille," with Jane Cowl. Then came "Spring in Autumn" and "All Good Americans."... The latter part required that he play his accordion and, in a scene, throw it out the window. Rather than maltreat his beloved instrument, he learned to play a banjo.

Wins M-G-M Contract

His pictures have been "Murder Man," "Rose-Marie," "Wife vs. Secretary," "Small Town Girl," "Speed," "Next Time We Love," "The Gorgeous Hussy," "Born to Dance," "After the Thin Man," "Seventh Heaven," "The Last Gangster," "Navy Blue and Gold," "Of Human Hearts," "Vivacious Lady," "Shopworn Angel," "Made for Each Other," "The Ice Follies of 1939" and "It's a Wonderful World," this picture elevating him to stardom. This was followed with another star role in the triumphant "Mr. Smith Goes to Washington." This was followed by "The Shop Around the Corner."

Stewart has brown hair and gray eyes. His greatest fear is that he won't gain weight. His pet aversion is singing barber shop harmony. His greatest pleasure is playing his accordion.

"Jimmy," as he was called by friends, has one of the widest assortments of hobbies of any actor in Hollywood. These are radio, bowling, flying and model airplane building. Recently, he completed a model plane with a wing spread of six feet, that could remain in the air five minutes.

A Hollywood Favorite
Quiet and unassuming, Stewart is one of the most popular of the film city's bachelors.

He lives in a bachelor bungalow in Brentwood, California, with the same roommates he had in New York—John Swope of the General Electric Swopes, and Joshua Logan, now a director. Henry Fonda made it a bachelor quartet until he married.

One of the biggest drawbacks to bachelorhood, Jimmy says, is the continual recurrence of rumors that he will marry every girl with whom he is seen.

"Although I won't say I'll never marry, I prefer to establish my career before marriage. "Anyhow, I'm not romantic; I'm not a romantic actor."

Hollywood belles think differently, however, and so do the producers who continue to give him more and better romantic roles.
A DESCENDANT of distinguished Americans, Margaret Sullavan was born to Cornelius Hancock Sullavan and Garland Councill Sullavan, members of old Virginia families, at Norfolk, Virginia, on May 16. At the age of two she showed an interest in music and dancing and at three she was giving recitations at social gatherings.

Educated in private schools and Sullins College in Virginia, Miss Sullavan, after graduation, joined E. E. Clive’s dramatic school and company at the Copley Theater in Boston. Later, she helped organize, with a group of collegians, a dramatic company at Cape Cod where for three summers she played juvenile leads with the University Players and then returned to Norfolk for a year of debutante events in Virginia society.

Starred On Broadway
In the following year, she rejoined the University Players and appeared in such plays as “Constant Nymph,” “Coquette,” “Firebrand” and others, and toured the South in the feminine lead in “Strictly Dishonorable.” The company returned via Princeton where Elmer Harris saw her performance and offered her the starring role in his Broadway production of “The Modern Virgin.” The play brought her immediate praise from the critics. At the close of the play she appeared in the leading roles in “If Love Were All” and “Happy Landings.” Then came a season of stock and in 1932 a return to Broadway in “Chrysalis.” Early in 1933 she succeeded Marguerite Churchill in “Dinner At Eight” on Broadway.

John M. Stahl, film director, saw Miss Sullavan in “Dinner At Eight” in New York while he was looking for a girl to play the lead in the motion picture, “Only Yesterday.” He suggested to his studio that she be signed and predicted she would become a great star.

An Immediate Success
In May, 1933, Miss Sullavan went to Hollywood for the role. Although the picture made her a film star overnight she hastened back to New York. Unable to find a suitable stage play, she returned to Hollywood in December, 1933, and was chosen as the feminine star of “Little Man, What Now?” by Frank Borzage, who also directed her and Robert Taylor in “Three Comrades” at Metro-Goldwyn-Mayer.

She next appeared on the screen in “The Good Fairy,” and developed an enthusiasm for film work. Her popularity spread so rapidly that when she visited England in 1934, that country’s critics gave her equal honors with Hepburn and Bergner as England’s choice for the three greatest actresses of 1934.

Star, Wife and Mother
She is married to Leland Hayward, theatrical agent. They have two young daughters, Brooke and Bridget.

Shortly before starting “Three Comrades,” Miss Sullavan signed a Metro-Goldwyn-Mayer starring contract. She next starred in “Shopworn Angel,” with James Stewart and Walter Pidgeon, and then in “The Shining Hour” with Joan Crawford, Melvyn Douglas and Robert Young. After a retirement from the screen while her second child was born, she returned to team with James Stewart in “The Shop Around the Corner.”

She is five feet, two and one-half inches in height, weighs 112 pounds and has brown hair and gray eyes.

Her replies scrawled on a studio questionnaire are characteristic:

What living person do you most admire?
“Leland Hayward.”

Hobbies: “Looking at houses.”
Favorite scent: “Brooke and Bridget Hayward.”

Greatest ambition: “To be an actress on the screen, a person off.”
Occupation: “Housewife.”

Taylor was born Spangler Arlington Brugh, in Filley, Nebraska, August 5, the son of Dr. S. A. Brugh, a physician. Later the family moved to Beatrice, Nebraska, where the boy was educated in public schools.

He attended college at Doane, Nebraska, for two years and transferred to Pomona College, California, where, in addition to his outstanding work, he was a star tennis player.

After signing his studio contract, Taylor completed the remaining months of his college course and graduated with a Liberal Arts degree.

Taylor later became a little discouraged, decided he had no future in pictures and asked Louis B. Mayer, the studio head, for a release from his contract.

Counseled by "L. B."

Mayer delegated himself as personal counselor to Taylor. He advised him how to add personality to his wardrobe, how to invest his money, and how, above all, to cultivate patience. Buoyed by the executive's advice, Taylor waited patiently. After acquiring a new polish as outlined for him by Mayer, he made another screen test.

Finally, he was cast for a minor role in "Buried Loot" and made such an impression on both the public and studio officials that he immediately was given a featured role in "Society Doctor," the picture that started him on the road to success.


First In England

After "Camille," he did "Personal Property," with Jean Harlow, and "Broadway Melody of 1938," with Eleanor Powell, and then was loaned to 20th Century-Fox for "This Is My Affair." Almost immediately after this picture, Taylor starred in "A Yank At Oxford," M-G-M’s first British production.


Bob's favorite sports are tennis and horseback riding.

Accomplished Musician

He is an accomplished pianist and once played the cello for a period as a radio broadcast artist at Doane College. He never misses a legitimate play that is put on in Hollywood, and he still hopes to appear on the stage in the role of Captain Stanhope in "Journey's End," the part which started him on his screen career.

Taylor's travels have been highlighted by his "A Yank At Oxford" trip and its opportunity, not only to tour England, but also the Continent. In London he was greeted by a tremendous throng and he was similarly welcomed in Europe. He visited Paris, Amsterdam, Copenhagen, Stockholm and other capitals. While abroad his home was a remodeled fifteenth century farmhouse in the beautiful Chiltern Hills country of England.

Taylor is six feet tall, weighs 175 pounds, has brown hair and blue eyes. May 14, 1939, he was married to screen star Barbara Stanwyck.
HE CAME into the world one sunny April fifth in a large apartment house on Prospect Avenue, Milwaukee. His father, John Tracy, general sales manager of the Sterling Motor Truck Company, was of Irish descent. His mother, Carrie, was of American Colonial stock.

He went to various grammar schools, finally winning a diploma from St. Rosa's, a parochial institution.

When he was sixteen, Spencer's family moved to Kansas City, where the boy attended St. Mary's and Rockhurst, but after six months they moved back to Milwaukee.

In his third year of high school the World War intrigued him with its opportunity for a good fight.

The United States Navy accepted him, and he fought the war at Norfolk, Va., looking longingly eastward to the sea.

Attends Military School
Mustered out of the service he finished high school at Marquette Academy, then attended Northwestern Military Academy. After that, he spent two years at Ripon College, at Ripon, Wis., where a certain Professor Boody, instructor in English, induced him to join the debating team and take a hand in the school's dramatics. That gave him the theatrical bug, and he never recovered.

He went to New York, visited the American Academy of Dramatic Art, talked his father out of tuition, and began studying to be an actor.

Critic Panned Him
He got a $15-a-week job in the Theatre Guild production "R. U. R." Eventually the show went on tour and he won a $40 part. He thought he had "arrived," but months later, after missing some meals and sleeping in the park, he was glad to get $20 a week in the White Plains stock company of Leonard Wood, Jr.

He was very proud when he landed a job in Ethel Barrymore's "Royal Fandango" company, but a caustic critic said he "looked like he had been picked up by the property man." So he played stock leads in Pittsburgh, Grand Rapids and Brooklyn.

He crashed Broadway with a role in "Yellow," a hit show, then went back to the Theatre Guild, afterward playing in "Baby Cyclone," "Whispering Friends," "Dread," "Conflict" and "The Last Mile."

Claimed by Screen
The screen claimed him. His first picture was "Up the River," but right after that he had to go back to Chicago and do "The Last Mile" again on the stage. Soon after, he hurried back to Hollywood and appeared in many hits, including "Society Girl," "20,000 Years In Sing Sing" and "The Power and the Glory."

BIOGRAPHIES
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Lew Ayres

Banjo player, screen star, director—one of Hollywood's almost forgotten men—and now at popularity's peak!

The course of Lew Ayres' career in Hollywood, covering ten years, has had more ups and downs than a roller coaster. Now, after outstanding performances, he is on the crest of a wave that has stardom once more as its destination.

Ayres' career began almost with his birth in Minneapolis, December 28. He was still a tot when his grandmother began giving him piano lessons. These didn't produce much result, but Lew did learn to strum a banjo and guitar pretty well.

When he was eight, his parents were divorced. His mother married again and moved to San Diego, California, when Lew was about ten. When he was sixteen, he was sent to the University of Arizona for an education and got into the college orchestra as a banjo and guitar player. He and other students organized their own band and drifted toward the Mexican border.

Played Near Studio

Lew was seventeen and hadn't an illusion left in the world when he landed back in San Diego and got a job with Henry (Hank) Halstead's orchestra.

One day a talent scout saw Lew in the lobby of the Roosevelt Hotel. After many weeks of waiting, the scout got a test for him at Pathé Studios. The day Ayres made the test, he didn't know where he was going to sleep that night.

The next day Pathé gave him a contract at a very small salary.

After six months of acting as atmosphere and playing one small bit in "The Sophomore," Lew once more was out of a job.

Garbo Selected Him

He called Paul Bern, who had been instrumental in getting him his Pathé contract. Bern had moved to Metro-Goldwyn-Mayer, where Greta Garbo was to make "The Kiss." She was shown a test of Ayres and personally selected him for the young romantic lead in her picture.

A contract at Universal followed and his first picture was the sensational "All Quiet On the Western Front." Lew made thirty pictures in four years, including "Common Clay," "Doorway to Hell" and "Okay, America." For two more years he was under contract to Fox, where he appeared in "State Fair" with Janet Gaynor, among other pictures.

About this time, Ayres got the urge to be a director and gave up his acting for a contract at Republic, where he directed "Hearts In Bondage." Lost sight of as an actor, Ayres later made his living for a couple of years playing in lesser roles.

New Success

Then came his success as Katharine Hepburn's brother in "Holiday," and an offer from M-G-M to play Cousin Henry in "Rich Man, Poor Girl." Strangely, the latter picture was the first in which he appeared on the lot since the time nine years before when he stepped to fame by embracing Garbo in "The Kiss." It resulted in a contract and the beginning of a new career in the "Dr. Kildare" series, with Lew playing the title role.

Besides "Young Dr. Kildare" and "Calling Dr. Kildare," his more recent appearances have been in "Spring Madness," "The Ice Follies of 1939" and "Broadway Serenade." In the spring of 1939, he made a vacation trip to Europe. Upon his return he was featured in "These Glamour Girls," teamed with Robert Taylor and Greer Garson in "Remember?" and then resumed his doctor role in "The Secret of Dr. Kildare."

Lew is 5 feet 11 inches tall, weighs 165 pounds, has brown hair and hazel eyes. He is single, although he has been married twice during his nine years in Hollywood—to Lola Lane and Ginger Rogers.
ONE night, Lee Bowman saw a revival of an old motion picture. When he left the theater, he had a fierce ambition—he was going to be an actor. He reasoned that, if anyone could improve in acting within a few years as much as the star of the film he had just seen, actors must be made and not born.

At the time, he was a student at the University of Cincinnati Law School. But that night he talked the whole question over with his mother; he wanted to leave law school at once and start training for his new career. Finally, she said: "Go ahead, Lee. You’ve got the enthusiasm. And I believe you have the talent."

Not entirely without any experience, as he had done work on local radio programs, Bowman went to New York and enrolled with the American Academy of Dramatic Art.

Born in Cincinnati, Ohio, on December 28, the son of Lee and Elizabeth Brunson Bowman, as a little boy he wanted to be a lawyer. L

Liked Speech-making

He liked to get up before an audience and make speeches. To his parents, both descended from a long line of Colonial lawyers, judges, ministers, this was the first outbreak of his judicial inheritance.

But sister Rowena was the first to discover the lure of the stage. She went to New York and made a success there as an actress. Strangely, this had little effect upon her brother. He went to Franklin Grade School, was graduated from the Walnut Hills High School in Cincinnati. Then attended the University of Cincinnati, where he excelled in track, gymnastics, baseball, and ice hockey. He was going to be a lawyer.

Then he saw that motion picture and all his ambitions were crystalized. He never had been interested in his father’s real estate, now he knew he only wanted to be a lawyer so he could emote before an audience. So Lee Bowman set out for New York to learn all he could about this business of acting.

One day he woke up to find a heavy rain beating at his windows. He started to go back to bed. What was the use of looking for a job on a day like this?

Rain Was Lucky

Then he thought: "Maybe rain is lucky!"

It was. That day Lee Bowman got his first part in a Broadway play. Not much of a role, perhaps, but enough to boost his spirits and enable him to look ahead with more confidence. Soon he got the lead role in the Carnegie Players production of "Berkeley Square"; another top role in "The Old Lady Shows Her Medals" followed.

Signed to Contract

That year he was signed to a contract by Paramount Studios. He appeared in "Internes Can’t Take Money," "The Last Train From Madrid," "I Met Him in Paris," "Sophie Lang Goes West." Then he went over to Metro-Goldwyn-Mayer for "The First Hundred Years." His next picture was "This Way, Please."

Following this, he was given a contract by R.K.O. and was seen in "Having a Wonderful Time," "Tarnished Angel," "A Man to Remember," "Next Time I Marry," and "Love Affair," and "The Lady and the Mob."

Metro-Goldwyn-Mayer now signed him to a long term-contract, his first picture being "Society Lawyer," with Virginia Bruce and Walter Pidgeon. He was teamed with the same players in "Stronger Than Desire," in which he got his most important role, the part of the blackmailing lover. He then was featured in "Miracles For Sale," "Fast and Furious," "Dancing Co-Ed." and "Florian."

Six feet tall, weighing 170 pounds, Bowman looks the athlete he is. But combined with his physical well-being is a urbanity of manner, a gracious charm, that make for friendship.

He lives with his mother and younger brother, Hunter, in Beverly Hills.
VIRGINIA BRUCE was born in Minneapolis, September 29, and christened Virginia Briggs. Her father, Earl F. Briggs, was a prominent insurance broker in Minneapolis and later in North Dakota. Virginia was graduated from Fargo High School in North Dakota, then moved to Los Angeles with her family. She was about to enroll at the University of California at Los Angeles when Director William Beaudine signed her to a film contract.

Her first role of any consequence was as a lady-in-waiting in "The Love Parade," with Jeanette MacDonald and Maurice Chevalier. A talent scout for Ziegfeld then signed her to appear in "Smiles," on the New York stage, with Fred and Adele Astaire, after which she appeared in "America's Sweetheart."

M-G-M Contract

A test with Robert Young won Miss Bruce the offer of a Metro-Goldwyn-Mayer contract, which she was persuaded to accept rather than return to New York again for "Easy Wind." Roles in "Sky Bride" and "Winner Take All" followed, then "Downstairs" with John Gilbert, whom she married August 10, 1932. Miss Bruce has a daughter, Susan Ann Gilbert, by that marriage. She retired from the screen temporarily, but returned for "Jane Eyre" and scored in "The Mighty Barnum."


Perfect Complexion

Miss Bruce is five feet, six and one-half inches in height and weighs 128 pounds. She has naturally blonde hair, a milky white complexion, and large blue eyes. She is considered to have the loveliest complexion of any actress. She has a perfect figure that she keeps in trim by swimming, tennis and riding. She never diets. She can trace a family relationship to Presidents McKinley and Garfield. Her mother, Margaret Morris Briggs, was amateur golf champion of North Dakota for three years.

Student of Music

Her favorite play is "The Barretts of Wimpole Street"; her favorite pictures, "The Big Parade," "The Merry Widow" and "The Constant Nymph." Her favorite color is blue. She has made a serious study of music, has sung in several films, and devotes much of her spare time to piano study and the cultivation of her voice. Her hobbies are painting and collecting first editions.

Of her success the actress says modestly, "Well, things just happened, that's all." But it's not the whole story, for she has always been a serious student of dramatics and owes her career to her own efforts and talents.

On December 18, 1937, Miss Bruce was married to Director J. Walter Ruben, with whom she worked in "The Bad Man of Brimstone." They live in Pacific Palisades.
A thorough knowledge of the art of pantomime, learned from her father, who was a famous circus clown, was the foundation upon which Billie Burke built her outstanding dramatic reputation. She aspired to become a writer, but the love of the theater was in her blood.

She was born in Washington, D.C., on August 7. She was sent to school in England and acquired an English accent which, even today, she can always draw upon when a stage or screen role demands it. Although christened Ethelbert, her father’s name, Billy, has clung to her.

Her first stage appearance was in England, where she imitated famous British stars. Later, she went into musical comedy in the operetta, “School Girls.” Concluding this engagement, she returned to the United States and became one of the outstanding stars of Broadway.

Lead With Will Rogers

Widow of the late Florenz Ziegfeld, founder of the famous “Follies” and discoverer of many of the screen’s top names, Billie met Will Rogers in one of her husband’s productions and the two of them became firm friends. Later, Miss Burke played the feminine lead in one of Rogers’ last pictures, “Doubting Thomas.”

She made her greatest stage hit in the title role of “Becky Sharpe.” Her first appearance on the screen was in a silent picture for Thomas Ince, after which she returned to the stage. She came back to the screen in “A Bill of Divorcement,” and has remained in films ever since.

Daughter a Writer

Among her outstanding pictures have been “Christopher Strong,” “Dinner at Eight,” “Where Sinners Meet,” “We’re Rich Again,” “Society Doctor,” “Splendor,” and “Piccadilly Jim.” After aiding in the filming of “The Great Ziegfeld,” Miss Burke joined Metro-Goldwyn-Mayer under a long-term contract, and was cast with Clark Gable and Myrna Loy in “Parnell.” She next appeared in “The Bride Wore Red” and “Navy Blue and Gold.” Her outstanding successes include “Topper,” “Craig’s Wife,” “Everybody Sing,” “Merrily We Live,” “The Young in Heart,” “Topper Takes a Trip,” ”Bridal Suite,” “The Wizard of Oz” and “Remember?” with Robert Taylor, Greer Garson and Lew Ayres.

She had hoped that her daughter, Patricia, had inherited some of her father’s genius for the stage, but the daughter chose writing and radio work for her profession.

Seldom in Public

One of Miss Burke’s most vivid childhood memories is the occasion of Queen Victoria’s death and world-wide mourning which followed. She still nurses a secret ambition to write a successful play. And she would like to try her hand at being a newspaper reporter, because she feels that that is the most romantic of all professions.

Miss Burke is extremely timid in spite of her years in the public eye. She seldom goes out in public and when she does it is almost always with her daughter, Patricia, or her closest friend, Mrs. Will Rogers. Miss Burke plays tennis, swims and does her daily dozen every morning before breakfast.

She loves children and, if she were compelled to earn her living outside the field of entertainment, would like nothing better than taking care of children and training them for mothers who were obliged to work.
JOHN CARROLL

JOHN CARROLL, signed to play opposite Ann Sothern in "Congo Maisie," as his first role at Metro-Goldwyn-Mayer, has been a soldier of fortune since he was ten.

Born Julian Lafaye in New Orleans July 17, 1912, he has packed more adventure into a score and seven years than a hundred average men do in a lifetime.

At the age of ten, Carroll—or Lafaye—ran away from home and landed in Houston, Texas, where he got a job in a steel works pulling hot bolts. Then he sold newspapers for a living and met Barrett Booth, a sixteen-year-old lad as adventurous as he. They headed south and ran into a mysterious and profitable occupation of carrying packages at fifty cents a package. When a Texas Ranger caught up with Carroll, he learned that he was innocently acting as a gun runner.

Wiper on Freighter
Back in Galveston, Carroll signed on a freighter as a wiper and for the next two years sailed around the world, visiting Singapore, China, Guatemala, Russia, Germany, France and England. He worked on four boats before he returned to America, shipping on the Giuseppe Verdi as assistant cook.

Again encountering Booth, he headed south again. Their expedition was cut short when Booth was killed.

That cured Carroll of foreign travel for a while and he got a job as a porter in Foley Brothers Dry Goods Store in Houston. This led to a job as floorwalker. Next he went to sea once more, this time on a freighter bound for Honduras.

Back in Texas, Carroll went in for dirt track race driving and found himself in Chicago.

Throughout his travels, Carroll managed to carry on his education from time to time from where he left off in New Orleans at the age of ten. He entered Northwestern University and studied for one semester.

Turned Deep Sea Diver
Back to New Orleans, he met Victor Chesnais, a voice coach who interested Mrs. S. O. Thomas, a philanthropist, in him to the extent that she furnished $25,000 to send him to Europe to train his voice. Carroll studied in Milan, Paris and Berlin, but the thought of an operatic career was too tame for him. In Paris, he met Joe Ruiz, a deep sea diver from Florida, who interested him in such work there. In slack times, he went in for a little steeplejacking.

Going to Hollywood he played the lead in "Hi Gaucho" and also appeared in "Muss 'Em Pp," "Mystery of Briar Pipe" and "We Who Are About to Die." Then he quit the cinema to return to New Orleans.

Victim of Rib
Upon his return to Hollywood six months later, Carroll was introduced to B. B. Kahane. It was not the man at the table. Then, the actor realized that he was the victim of a rib. He told Kahane, who requested him to come to his office and they would fix up a new contract. But, Carroll waited a day too long. When he visited RKO next, he was informed that Mr. Kahane had resigned the presidency and had become affiliated with another studio.

So, Carroll decided to freelance. He played in "Turning-Point" at Paramount, "Zorro Rides Again" at Republic, "Rose of the Rio Grande" and "I Am a Criminal" at Monogram, "Swing-times in Movies" at Warner Brothers, "Only Angels Have Wings" at Columbia, and "Wolf Call" at Monogram.

Meanwhile, he found time for romance and married Steffi Duna.

Carroll's work in "Only Angels Have Wings" attracted the attention of L. B. Mayer, who arranged a test for him and he was signed to a long-term contract by Metro-Goldwyn-Mayer.
LYNNE CARVER

LYNNE CARVER can tell no Cinderella story. Hers has been a hard, up-hill fight. She has great determination and is willing to work day and night to attain success. She has no illusions about the glamour and grandeur of Hollywood because she has taken plenty of knocks in her fight to gain a foothold on the ladder of screen fame.

Raised in Lexington, Ky., where she was born September 13, and Birmingham, Ala., Lynne is the daughter of a mining engineer. Her real name is Virginia Reid Sampson and her first trial picture, when she played a role with Myrna Loy in "Penthouse," was under the name Virginia Reid.

She showed early promise as a singer and took lessons in voice training. After studying in New York, Lynne came to Hollywood with her family, and among the friends she made was Polly Ann Young, who brought her to the attention of Metro-Goldwyn-Mayer.

Tests and a three months' trial contract followed, during which the name Lynne Carver was decided on for her. Then came her first real chance, in the role of the sweetheart of Tom Brown in "Maytime," starring Jeanette MacDonald and Nelson Eddy. It resulted in a long-term contract and plans for important parts.

Voice Being Trained

Although she did not sing in "Maytime," her contract with the studio has provided for vocal and musical training for her while acting.

Five feet, six inches in height, with graceful figure, light auburn hair and deep gray eyes, Miss Carver's youthful charm is enhanced by a soft Southern accent.

Lynne is a very positive person, with decided views of her own. She is always planning for her future. Her days are completely "booked" for weeks in advance with music lessons, French, dancing and swimming. She takes as many as four different music lessons in one day. She laughingly admits having attended a class for a month to learn correctly "how to walk," "how to sit in a chair," and "how to enter a door gracefully."

Born Friday the 13th

She is not the least bit superstitious though she was born on Friday the 13th.

She believes that the necessary attributes of an ideal person are a sense of humor, unselfishness and intelligence. Her greatest fear is that she might unwittingly do a selfish act. Her greatest ambition is to accomplish something really worth while.

Corn Pone and Ice Cream

Her favorite plays are "The Swan" and "Victoria Regina" and her favorite movie was "Green Pastures." She likes corn pones and ice cream above other foods. She plays the piano to accompany her coloratura soprano voice.

She enjoys listening to older and more experienced players and believes that she can profit by their advice. Among those who have taken a deep interest in her is Irene Dunne, with whom she played a role in "Roberta." Another friend and mentor is May Robson, with whom she worked in "Strangers All." Her other pictures are "Old Man Rhythm," "To Beat the Band," "The Bride Wore Red," "Madame X," "Everybody Sing," "A Christmas Carol," "Huckleberry Finn," "Within the Law" and "Calling Dr. Kildare."

What was acclaimed her best opportunity was in "Broadway Melody of 1940," in which she appeared with Fred Astaire and Eleanor Powell. Her first chance as comedienne, she was praised for her work, especially in comedy sequences with George Murphy and Frank Morgan.
DON CASTLE spent a two weeks vacation in Hollywood, met a talent scout who was impressed with his appearance and who persuaded the youth to enter a dramatic school. One year later, he signed a contract with Metro-Goldwyn-Mayer.

Born in Beaumont, Texas, September 29, he attended grammar school there, finished high school in Houston. Following graduation, he enrolled at the University of Texas where he played basketball and baseball.

His youthful ambition was to become an actor. But he entered his father’s insurance office, then worked for a time in a clothing store. All the while, he was saving his money awaiting an opportunity to enter dramatic school. He thought his big chance had come when, in the company of a friend, he planned a trip to Hollywood. Not knowing the heartbreak that awaits an ambitious youngster in the cinema capital, he embarked on the journey with all the confidence of a conqueror.

Wins Film Contract

Two weeks after arriving in Hollywood, he was heartsick—his vacation was over and he had to go back home, with all his dreams shattered. One night, on the eve of leaving the film city, he met a man who listened sympathetically, suggested he attend dramatic school to learn whether or not he had talent.

For twelve months he worked hard, studied at night. At the school, he met an old-time friend, Ann Morriss, herself destined to sign an M-G-M contract on the same day he did. They appeared in several plays together.

It so happened that Billy Grady, in charge of the studio’s talent division, saw Castle play the lead in a drama. That night, he had a role in “Love Finds Andy Hardy,” one of the Judge Hardy Family series.

Remembers His Friend

So successful was his debut that he was given successive roles in “Rich Man, Poor Girl,” “Out West With the Hardys,” “These Glamour Girls,” “Thunder Afloat,” and as one of Robert Young’s brothers in “Northwest Passage.”

Recently Castle has undertaken to sponsor his life-long friend and fellow Little Theater actor in Texas, Billy Null, in motion pictures. They made a bargain two years previously that if either of them were fortunate enough to reach Hollywood, that one would endeavor to not only further his own career but do all possible to establish a foothold for the other one. Castle made the cinema capital first and has since sent for Null, who is now enrolled in a dramatic school in Los Angeles and awaiting his opportunity in films.

Castle has his own ideas of marriage and career mixing. “Once I’m firmly established in Hollywood I want to marry. Without marriage man’s most cherished desire of having his own family is shattered, and a career only will not make up for that. It won’t happen to me for at least two or three years yet, though.”

Plans for Future

Don wants to become an important actor. It has been the one ambition of his life. Everything he reads, studies, plans, is concerned with furthering his ambition.

He likes the works of de Maupassant and considers Noel Coward the best of modern playwrights. For recreation he attends motion pictures, plays basketball, badminton and swims.

His hobby is a stamp collection and he chuckles when he says he believes in hunches.

He has traveled extensively in the United States and upon his first lengthy vacation from pictures plans on a tour of the Asiatic countries, to include Arabia and Turkey.

Born to Marion E. and Lucille Goodman, he changed his name to Castle for picture purposes. He is six feet in height, has brown hair and brown eyes.
WHEN illustrators and commercial artists were seeking two-fisted masculine punch for advertisements, they called on Alan Curtis. His brown hair, blue eyes and square jaw, familiar to millions of magazine readers, are now equally well known to motion picture audiences.

The advertisements brought Curtis to the attention of Hollywood, won him a Metro-Goldwyn-Mayer contract.

Curtis, as a boy, had two aspirations. He couldn’t decide whether to become an actor or a sea captain.

It was only a few years ago that all Curtis bothered about was making a living. “If anyone had ever told me that I would eventually reach Hollywood, I wouldn’t have believed it,” said Curtis.

Launches Career

“Especially,” he added, “after all the doors that have been slammed in my face.”

Born in Rogers Park, a suburb of Chicago, July 24, Curtis graduated from the Armstrong grade and Senn high schools. In high school, he won his letters in football, track, baseball and basketball, but discovered that athletic prowess counted for little in the business world when he went job hunting.

He finally landed a job with a small loan company as a bill collector.

Proving that opportunity can strike in strange places, it caught up with Curtis while he was driving a taxi, his next job. A customer, impressed with the young man’s pleasant personality and square jaw, offered him the chance to make a few dollars on the side. He explained that as an advertising man, he saw possibilities in Curtis as a model.

Success In New York

The ad attracted attention and within a few weeks, Curtis ceased driving taxicabs as artists, photographers and advertising agencies sought him for their advertisements. After two years in Chicago, during which he posed with everything from automobiles to refrigerators, Curtis went to New York.

He was an immediate success in New York. Not only in demand for advertisements, Curtis served as the model for many magazine covers. After saving for a year, he found that he had ample funds for a European vacation, and sailed for Paris.

From Paris, Alan went to London, working his way. When he returned to New York, he was offered a screen test, which was successful. This resulted in the role of a sailor in “Winterset,” with Burgess Meredith.

Appears With Stars

Brought to the attention of Metro-Goldwyn-Mayer, he played small roles in “Between Two Women” and “Bad Guy.” His work attracted such favorable notice, that he was tested for the role of Eddie in “Mannequin,” with an acting opportunity second only to that of the co-stars, Miss Crawford and Spencer Tracy. His work in that picture resulted in an important part in “Yellow Jack,” then roles in “Shopworn Angel” and “Burn ‘Em Up O’Connor,” followed by his outstanding success with Wallace Beery in “Sergeant Madden.” His most recent picture was “Hollywood Cavalcade.”

Curtis is six feet, one inch tall, and weighs 180 pounds. He is married to screen actress Priscilla Lawson.

It is interesting that Curtis’ favorite illustrator is Bradshaw Crandall, one of America’s most famous artists. A few years ago, Crandall helped another young actress get her start, when she was just beginning in New York. Her name was Norma Shearer.
LONG BEACH, California, lies less than an hour by motor from Hollywood, but Laraine Day, youthful descendant of a famous Mormon leader, took seven years to make the trip by a process of determined effort.

Miss Day arrived in Long Beach from Salt Lake City in 1931. Late in December of 1938, she signed a contract with Metro-Goldwyn-Mayer and was cast in the feminine lead with Wallace Beery in "Sergeant Madden."

The story of that progress provides an interesting account of tireless determination and unrelenting effort.

She had excellent training in the Long Beach Players' Guild, almost as soon as the family moved to the city. She was coached in a succession of roles by Elias Day, and finally won a place in a road company of the play, "Conflict," which took her back to Salt Lake City and along the Pacific Coast.

Cast In Minor Role

In 1936, through an agent who observed her in Guild plays, Miss Day was cast in a minor role in a picture called "Scandal Sheet." Nothing further happened in films and she returned to the Long Beach Guild for additional stage work. Then, in swift succession, she won feminine leads opposite George O'Brien in "Border G-Men," "The Painted Desert," and "The Arizona Legion." And again came a period of film inactivity and a return to Long Beach.

Through Billy Gordon, assistant casting director at M-G-M, who watched her in a Guild play, Miss Day received an offer of a screen test. Within forty-eight hours she had signed a contract and was cast in her first role of consequence. Following "Sergeant Madden," she appeared in "Tarzan Finds a Son," then became established in the "Dr. Kildare" series through her work in "Calling Dr. Kildare." She continued in "The Secret of Dr. Kildare."

Native of Utah

She was born in Roosevelt, Utah, on October 13. She has a twin brother, Lamar. The letter A was substituted for the customary O in her name for euphony's sake. Of her brothers and sisters, De Arman, 22, Narville, 35, and Thermo, 30, are living and Ethridge and Nila died. The names are derived from the French of their early ancestry. Clarence Irwin Johnson, the father, is a contractor. The wife and mother is Ada M. Johnson. In taking a screen name, Laraine borrowed that of her first drama coach, Elias Day.

Laraine, still in her teens, was an honor student at school in Salt Lake City and later in Long Beach.

Her great grandfather, Charles C. Rich, was sent to California by Brigham Young, to found a Mormon colony. He bought a tract of land for $600 but the colony did not flourish. Rich went back to Salt Lake City where he died. Meanwhile, he had sold the land, but his wife, Laraine Day's great grandmother, had refused to sign the deed, which was legally necessary. Ten years ago she died.

"Laughing Blue Eyes"

Attorneys approached Laraine's family with an offer to trace that ancient deed and restore the property to the family. The property in question is now the heart of the city of San Bernardino. But rather than involve the city and church in litigation, the family declined to go into the proposition.

Laraine is five feet, five inches tall and weighs 112 pounds. Athletics hold no attraction for her and her choice of a vacation, she said, is the "year 'round kind." She admits to indolence in all respects save her work. Her hair is light brown and waving and her eyes are blue and very mirthful.

Her sense of humor is infectious. She writes verse as a pastime and reads, by preference, murder mysteries.
ONE of the two sons of Edouard Hesselberg, Russian-born, internationally known concert pianist and composer, and of Lena Shackelford, of Kentucky, Melvyn Douglas was born on April 5, in Macon, Ga. He attended grade school in Nashville, Tenn., and preparatory schools in Lincoln, Neb., and Toronto, Canada. His parents wanted him to study law. He wanted to be a poet. So he compromised by becoming an actor.

It was while he was at school in Lincoln that he obtained his first taste for dramatics, playing leading roles in school plays.

He served in the medical corps during the war and almost decided to turn doctor. But after the Armistice an actor named William Owen, convinced that Melvyn had talent, took him on a tour of the Middle West with a repertory troupe.

Dropped Hesselberg

It was then that Melvyn decided that the name Hesselberg would never do for theater marquees. His mother, of Scotch and English descent, had told him in his childhood exciting stories of her ancestor, that swashbuckling Highlander, the Black Douglas. While Melvyn had been in Toronto, he tried to join the Canadian Scottish but was turned down on account of his age. Now he decided to adopt that Scotch name and became a Douglas himself.

His stock experience included two seasons with Jessie Bonstelle, in Detroit, Sioux City, la., Evansville, Ind., Madison, Wis., where he owned and managed his own company.

Played Gangster Role

In January, 1928, he reached Broadway in the role of Ace Wilfong, the gangster, in "A Free Soul," later played by Clark Gable on the screen. A series of important plays followed.

One of them, "Tonight or Never," was a lucky production for him for the star was Helen Gahagan, whom he married on his birthday in 1931. They now have two children, Peter Gahagan Douglas and Mary Helen Douglas. The role also brought him to the attention of Hollywood, where he was called to play in the screen version opposite Gloria Swanson.

His next pictures were "Prestige," "The Wiser Sex," "The Broken Wing" and "As You Desire Me," opposite Greta Garbo. He made one picture, "Dangerous Corner," between a series of plays on Broadway, which included "No More Ladies" and "Mother Lode." "She Married Her Boss," "Annie Oakley," "Mary Burns," "Fugitive" and "The Lone Wolf Returns" were his next pictures before he returned to Broadway to do "Tapestry in Gray."

Father in "Courageous"


Douglas is six feet one and one-half inches tall, weighs 180 pounds, has brown hair and hazel eyes. His favorite actress was the late Eleanora Duse, but he's also an enthusiastic lover of slapstick comedy. Also, while he's invariably to be found at the symphony and the opera, he can obtain equal enjoyment from Esquire or the New Yorker. Tennis is his favorite sport, travel his favorite relaxation.

In 1939 the actor was appointed a California State Commissioner of Relief.
DALIES FRANTZ came to Hollywood with the reputation of being one of America's most promising young concert pianists, after a brilliant debut with Stokowski in 1934 and six coast-to-coast concert tours. His talent at the piano brought him a brief appearance with Nelson Eddy and Jeanette MacDonald, playing accompaniment for the singing stars in the Radio City broadcast sequence of "Sweethearts."

Tall, athletic and blond, Frantz made a favorable impression, not only as a pianist, but as an actor, though he is still a bit puzzled about how he became one. Just as his first picture was finished he had to leave Hollywood to go on another concert tour. Then, his concert tour finished, the pianist returned to Hollywood to visit his mother. Going out to the studio one day to renew old acquaintances, he met an executive who asked if he would make another screen test.

"Time for Concerts"

"Naturally I was delighted, but even more surprised. For my part in 'Sweethearts' was so small that it showed nothing, unless it was that I was far happier with the piano than I was with lines!" Thus he says he made the test, partly out of curiosity, partly because he had a summer ahead with no plans save for a concert at the Hollywood Bowl.

After the test, Frantz was asked to sign a contract. But, unwilling to sacrifice a highly successful position in the musical world, he refused to do so until it was written in the contract that he would have two months each year in which to go on his concert tours.

Since then, he has been groomed for featured roles, the first of which was with Eddy and Ilona Massey in "Balalaika." He played Miss Massey's brother in the musical, and the part was ideally suited to him, since it was that of a pianist.

With Many Orchestras

Frantz has had a career typically American. He was born in Lafayette, Colorado. His father, the late William Frantz, was a business man, and his mother, Amalia, a noted singer. Frantz began his study at the piano at an early age and continued his musical preparation at Huntington Prep School in Boston and the University of Michigan. In addition he made three trips to Europe for musical study and attended two summers of lectures at the University of Washington. Athletically inclined, he starred on the swimming teams at prep school and college.

Following his debut with Stokowski in New York, Frantz appeared with all of the leading symphony orchestras, in Philadelphia, Chicago, Detroit, Portland, Cleveland, Minneapolis, St. Louis, Toronto, Montreal and Cincinnati. He was also a guest artist on the Ford broadcasts and the Kraft programs.

How to Handle Lines

An excellent swimmer and better than average golfer and tennis player, Frantz has gained rapid popularity in Hollywood. He is an ardent motion picture fan. His favorite actor is Charles Boyer, and his favorite actress, he says seriously, is Olive-oyl in the comic strip. He thinks she belongs in pictures. His description of Hollywood, "A fantastic place filled with charming people."

"Most new actors," he laughingly said on the set, "don't know what to do with their hands. Well, I'm not worried about my hands; they've been performing almost all my life. It's my mouth I'm worried about; what am I supposed to handle lines?"

But Director Reinhold Schunzel and other expert judges are unanimous in saying that this young, blond six-footer is one of the most promising newcomers to Hollywood in a long while. His many years of concertizing—he started as a child prodigy of six—have given him an assurance and ease of expression, they say, which is instantly caught by the camera.
FLORENCE GEORGE

FLORENCE GEORGE was born in Dayton, Ohio—almost a Christmas present for her parents, George and Florence Guthrie, for her birth date was December 21.

Her favorite childhood memory is the lovely voice of her mother, whose ambition had always been to sing professionally, but who had been discouraged in her girlhood. When Florence was born, Mrs. Guthrie determined her child would have the chance she herself had missed.

As a child, Florence had the best of musical training, and her inherent love for music stood her in good stead. When she was graduated from grade school in Dayton, the family moved to Springfield where she finished high school and then entered Wittenberg College. By that time, her voice held such promise that a career seemed imminent. Encouraged by her mother and friends, she wished to enter the professional world at once, but her father, a building contractor, although as much interested in her musical career, was anxious for her to finish her schooling. At college, Florence majored in music, also studied English literature and French. She took an active part in college life and was a leader in her sorority, Alpha Delta Pi.

Returned to College

But the lure of a career was too great, and after two years, she left college for Chicago, where she enrolled in the American Conservatory of Music, studying under Mario Ravini. The death of her mother called her back home, where her Dad persuaded her to return to college and win her degree. This she did, graduating with honors in music and voice. At a school concert, she played the piano as well as sang. Impresario Paul Longone heard and was so impressed with her voice that he arranged for her debut with the Chicago Civic Opera Company.

To honor her father, she took his first name, George, made her debut as Gilda in "Rigoletto." She fulfilled the promise of her childhood and won the plaudits of the audience as well as of the critics.

Success In Movies

Soon after she signed for the radio "Mardi Gras" as the singing star of the program, and followed her radio debut as guest artist on the Kraft Music Hall. She was such a success on the latter hour that the invitation was repeated three times.

It wasn't long before Hollywood became aware of her. A talent scout succeeded in signing Miss George for a leading role in "College Swing." This was in the beginning of 1938, and from that moment on, Miss George was anxious to make Hollywood her home. Before she had been there a week, she had rented a typically California home.

Signed to Contract

As soon as her picture was previewed in April, 1938, offers began to come to the talented singer. And the next step in her career was a contract with Metro-Goldwyn-Mayer, where her second motion picture role was with Melvyn Douglas in "Tell No Tales."

By this time, Cupid had stepped in, and just about a year to the day of the preview of her first Hollywood picture, Florence George became Mrs. Everett Crosby, sister-in-law of Bing Crosby.

The couple had a two months honeymoon tour to Europe.

Miss George is a petite blonde. Her eyes are blue and her hair golden. She weighs 116 pounds and is five feet, four inches in height.
HELEN GILBERT was actually in pictures long before her face flashed upon the screen. But she wasn't an actress. Instead, she was an integral part of the large studio symphony orchestra, the only woman in the cello section of the ensemble directed by Herbert Stothart. As a part of this group she watched many a famous actress upon the screen of a darkened studio sound stage while Stothart cued in the music as atmospheric background.

During those days the thoughts of becoming a screen actress never occurred to her. Instead her dreams, when there was time for dreams, centered upon Carnegie Hall in New York City where some day, she hoped, she would be featured in a concert all her own.

Invitation to Screen Test

Fate has a way of touring Hollywood on occasions. In this particular instance it took the form of a motion picture expert, who visited a sound stage where the orchestra was rehearsing. He suggested a screen test. Helen admitted, when questioned, that the thought of becoming a screen star had never entered her head. But in the end she consented to try. A date for the test was set. It went off as scheduled. The result was so amazing, in matters of both acting ability and voice, that she was immediately signed to a Metro-Goldwyn-Mayer contract and assigned to her first screen role, that of the dramatics teacher in "Andy Hardy Gets Spring Fever."

Her second featured role came in 'The Secret of Dr. Kildare." Then came her biggest opportunity, the feminine lead in "Florian."

Helen Gilbert was born in Warren, Ohio, with no less an auspicious occasion than the Fourth of July as a birth date. The daughter of Vaughn Gilbert, music publisher, she was surrounded by this art from earliest childhood and displayed a natural aptitude toward its study.

Because of extensive travel on the part of her family, trips that took her all over the United States, she was educated by private tutors, specializing in musical and finally adopting the 'cello as her favorite instrument, inspired by a concert given by Pablo Casals.

Awarded Scholarship

Shortly after beginning study of the cello seriously, the family moved to Philadelphia and there, at the age of twelve, she showed such remarkable progress that she was awarded a scholarship at the Curtis Institute where she studied under the English master, Felix Salmon.

After graduating from the school with honors, Miss Gilbert appeared in concert in New York, Boston, Philadelphia, Chicago, Minneapolis and the Hollywood Bowl. Her fame as a concert artist was equal on radio where she was featured as guest soloist on many Coast to Coast broadcasts.

From this background she came to Metro-Goldwyn-Mayer studios as a part of its great symphonic organization.

Petite Blonde

Miss Gilbert is five feet and one-half inches in height. Definitely the petite type, she has blonde hair, blue eyes and extremely fair skin. When not engaged in working at the studio she spends her time continuing the study of the cello, and alternating this with hours of relaxation at the keyboard of a piano.

Reading is her favorite hobby, and reading not only English and American volumes, but Continental languages as well.

As far as pets are concerned, she is often accused of operating a menagerie. At the present time the roster includes two dogs, a cat, three birds and a large aquarium. She is willing and ready to add a few more at the slightest provocation.
AND my pet aversion has always been a spoiled child."

This, from the arch-brat of them all—Bonita Granville.

But the blonde, blue-eyed, curly-haired youngster, about an inch over five feet and tipping the scales at a bare one hundred pounds, claims the distinction only on the screen, for she loathes real-life prototypes of the characters she portrays.

Parents On Stage

Bonita, born February 2, 1923, in New York City, is the daughter of Bernard and Rosina Timpnoi Granville, both of the stage. At the age of three, the child joined her parents' vaudeville act, and has been before the public ever since.

She has found that the "wages of meanness" is cinematic success, for at sixteen, Bonita is one of the most noted child actresses in Hollywood, and recently signed a long-term contract with Metro-Goldwyn-Mayer.

It was Bonita's resemblance to Ann Harding that won her first film part. Miss Harding's studio needed a child who looked like the star, to play her daughter in "Westward Passage," and Bonita got the job. There followed other small parts. She had a bit in "Silver Dollar," and another in "Cavalcade," then in "Ah, Wilderness!"

Shot to Top


Then came stardom in the "Nancy Drew, Detective," series.

Coming to Hollywood as a small child, Bonita received her entire schooling in the cinema capital. She attended LeConte Junior High, then Warner Bros. Studio school and on June 21, 1939, received her high school diploma from University High.

"Playing meannies is fun," she declares. "They are definite characterizations which may be divided into four types—vicious, psychopathic, mischievous, and sympathetic. But they are hard work, too. In 'Beloved Brat' when I went into a tantrum because the ritzy butler wouldn't let me keep a little colored boy in my room, I had to be dragged up a flight of stairs by the ends of my hair. And we did the scene fifteen times!"

Which gives an idea why she is known as one of the most easily directed young players in Hollywood.

Quiet In Real Life

The youngster, who won fame as a shrill-voiced vicious child, is quiet, well-mannered, in real life.

"I wouldn't dare be otherwise, even if I wanted to," she declares. "Can you imagine being as mean as I am on the screen?"

But despite her protests, her favorite role to date is that of Mary Tilford in "These Three," and she loves Bette Davis in her fiery characterizations, with Robert Taylor, Gary Cooper, Helen Hayes also tops. Charcoal-broiled steaks, spaghetti, swimming, horseback riding, the "Desert Song," "Captains Courageous," Noel Coward are all things she states that she can't live without.

Although she is sixteen, with plenty of beaux in attendance, Bonita is allowed few parties, must be in no later than 12 on gala nights, and in bed by nine o'clock on work days.

"You see, Mother is taking no chances on my screen meanness being contagious," she laughs.
KATHRYN GRAYSON

It took a childish prank to lead Kathryn Grayson to a career.

The seventeen-year-old singer vividly remembers the day in midwinter when, with her school chum, she climbed over the imposing fence of the outdoor amphitheater of the St. Louis Municipal Opera House and, standing on the huge stage, sang a duet from "Lucia di Lammermoor."

It was a lucky prank. For this was the turning point for the youngster, then twelve. At the time, Frances Marshall, star with the Chicago Civic Opera Company, then playing in St. Louis, was passing by. She heard the two girls, stopped, and waited for them to come out.

"Which one of you sang soprano?" asked the diva.

Born in Winston-Salem

When Kathryn admitted it was she, Miss Marshall suggested that the youngster call on her at the hotel the next day. Kathryn didn't think much about it, for at the time she was more concerned with the run in her silk stockings. They were her mother's and the climb over the amphitheater fence hadn't helped them and. But when Kathryn talked with Miss Marshall, she received the encouragement which led to a career and finally to a screen contract.

Daughter of Charles E. and Lillian Gray Hedrick, Kathryn was born in Winston-Salem, N. C., on February 9, and was christened Zelma Hedrick. With her two older brothers, Buddy and Hal, she has traveled all over the United States before going to Hollywood two years ago. She loved the traveling about, admits being a tomboy, likes dogs, especially her pet bull, Fritz, who lives happily with her pet rabbit and bird. She thinks her two older brothers are the salt of the earth and hopes to grow at least two inches taller than her present five foot three. She also wants golden hair instead of brown, but has resigned herself to her clear, hazel eyes.

Has Traveled Widely

During her travels with her Dad, who is a building contractor, Kathryn has lived in North Carolina, Tennessee, Ohio, Kentucky, Virginia, Missouri and Texas, to mention only a few states in which she has been.

Miss Marshall had urged Kathryn to go to New York to study under the celebrated Sembrich.

"But family finances were not quite up to it," Kathryn admits. Instead the family moved to Texas, where she started her serious study of music.

Moves to Hollywood

Then came Hollywood where Kathryn entered Manual Arts High School and enrolled with Minna Letha White for voice lessons.

One day Kathryn and her brother Hal decided to try out for Eddie Cantor's amateur hour. Her teacher encouraged the two. But before their turn came, Kathryn was overheard practicing a duet with her brother. When her voice was noted by friends of studio executives, the youngster was escorted at once to Metro-Goldwyn-Mayer. And Kathryn has the distinction of signing a long-term contract before a test was even made. Almost before she knew it she was Kathryn Grayson instead of Zelma Hedrick. Kathryn is her middle name and Grayson her mother's maiden name.

Next came a period of intense study—lessons in dramatics, diction, posture, carriage, beauty, make-up, and the hundred and one things which go into the making of a motion picture actress.

"But I still hope to reach the top in grand opera some day and I want my debut to be in 'Lucia di Lammermoor,'" is the wish of this seventeen-year-old hopeful.
VIRGINIA GREY

VIRGINIA GREY, daughter of the late Ray Grey, director, was literally “drafted” into pictures.

“I wanted to be a nurse when I was a little kid,” she states. “When I was nine, mother was a cutter at Universal. One day I went on the lot to see her and Paul Kohner, the producer, saw me. They were getting ready to make ‘Uncle Tom’s Cabin.’ Kohner took one look at my yellow hair and my spindly legs and I was Little Eva.”

Both her father and her mother, Florence Grey, opposed the idea of a professional career for any of their three daughters.

Sister Is Stand-In

Pauline Grey, now Mrs. Norman Walker, of Los Angeles, never went into a studio, excepting as a visitor. Loraine, now 20, has aspirations to become a singer and serves as Virginia’s stand-in.

When she was 16, Virginia went into the Glendale, Calif., City Hospital as a student nurse. They taught her to regard duty as a sacred obligation, whether it was to carry soiled linen to the laundry bin, or stand beside a surgeon while he operated. The work fascinated her. It still does. For that reason, she acts lifelike roles, understanding the heights and the depths of human emotions.

She was born in Hollywood one March 22. Her father rushed home from night shooting, to grasp her chubby little fist. Her first trip East came when she was four.

Young Instructor

When she was 13, she became a student at the Meglin School in Hollywood. Within the year she was an instructor. She attended the North Hollywood High School, where she devoted much of her time to laboratory work.

Prior to her high school years, she was educated in a Hollywood convent and the serenity of that atmosphere has never left her.

Virginia is five feet, five inches in height and her normal average weight is 117 pounds. Her hair is golden and her eyes are smoky blue, sometimes sullen in a certain light, or in one of her introspective moods.

Recently she has played important supporting roles in “Idiot’s Delight,” with Clark Gable and Norma Shearer; in “Broadway Serenade,” with Jeanette MacDonald, and then as the siren chorus girl with Mickey Rooney in “The Hardys Ride High.” Her adaptability makes it possible for her to go into almost any sort of role and play it well. She is in frequent demand at other studios and appeared with Joel McCrea in “Youth Takes a Fling,” for Universal, then with Polly Moran and Bob Livingston, in “Ladies In Distress.” These were followed by “The Women,” “Another Thin Man,” and the leading feminine role in “Thunder Afloat.”


At Other Studios

There have been numerous others at various studios. She appeared with Jean Hersholt in “The Symphony,” for Universal; with Louise Fazenda, in “Heart to Heart,” for Warner Brothers; with the late Milton Sills in “Dark Streets,” for Warners, and with Conrad Nagel, in “The Michigan Kid,” a Universal picture; with Joan Bennett, in “She Wanted a Millionaire;” with Mary Pickford, in “Secrets,” and various others.
When the daughter of Charlotte Welker, stage star of "Trail of the Lonesome Pine" and other plays, took up college dramatics, she decided though she was one of the best-dressed girls in Ashley Hall, Charleston, South Carolina, that her forte was character acting. And this decision gave the screen one of its foremost character actresses.

The actress, now under contract to Metro-Goldwyn-Mayer, and famous as the "Aunt Milly" of the Hardy Family series, was destined for the stage. She was born in Galveston, Texas, November 17, the daughter of Dr. John B. Haden, and was educated in the Dominican Boarding School of Galveston, Ashley Hall, Kent Place, Summit, New Jersey, and St. Mary's at Garden City, always with the stage in view. On graduation, a trip to Europe rounded out her education.

Success on Broadway

She appeared successfully in a number of stock companies and in Broadway shows, resulting in a contract to go to Hollywood to play Etta Dawson in "Spitfire" with Katharine Hepburn, a role Miss Haden had played on the New York stage.

This was followed by a succession of important screen roles, in "Finishing School," "The Life of Verdie Winters," "Affairs of a Gentleman," "The Fountain," "Anne of Green Gables," and then she made an outstanding hit as the head nurse in "The White Parade."

Her first role at Metro-Goldwyn-Mayer was the aunt in "O'Shaughnessy's Boy," following which she played in "The Last of Mrs. Cheyney," and when the Hardy Family series started with "A Family Affair" she was cast as the aunt. Previous contracts kept her from two of the series, but she rejoined the cast, with a long-term contract to insure her permanence as Aunt Milly. She resumed the role in "Out West With the Hardys."

She is married to Richard Vandenburg, a Los Angeles business man, and they live in Beverly Hills. Her mother and a sister, Beatrice Haden, live in New York. She frequently visits them.

Varied Interests

Five feet, seven inches in height, with brown hair and brown eyes, the actress delights in sophisticated and sometimes "hard-boiled" characterizations. For recreation she attends the theater, motor, and is an enthusiastic fisherwoman. She knows almost every Shakespearean play by heart, is an expert swimmer, loves dogs, and sees almost every picture made in Hollywood.

Between scenes on the set she often brings her knitting basket and passes her time darning her husband's socks. She is widely read in history, biography, and travel, is a talented pianist, and sings.

Trained by Mother

She has several times visited her birthplace, Galveston, and also Williamstown, Massachusetts, where she passed a considerable portion of her childhood. When a small girl, she was trained in acting by her mother, who is remembered on the stage in "The Warrens of Virginia," "The Crisis" and other successes. She is related to Sir Seymour Haden, famous etcher.

Her most recent pictures are "Four Girls in White," "The Hardys Ride High," "Tell No Tales," "Andy Hardy Gets Spring Fever," "Judge Hardy and Son," and "The Shop Around the Corner."

The Hardy Family pictures have increased her fan following to such proportions that she gets letters from overseas, as well as North and South America, many of them dealing with problems of life and love in the experiences of her admirers. Also, she is asked to pass on questions of taste in conduct and dress. All of which, she says, keeps her as "busy as a bee" answering.
FAY HOLDEN, the lovable "Ma" Hardy of the Judge Hardy Family, believes that there is something in a name after all. During her thirty years as a stage favorite, she was known as Gaby Fay, but changed her name to make a bid for motion picture fame. As Fay Holden she has won far greater renown in a short period than she did as Gaby Fay in all those footlight years—such is her comment on her rise to cinema celebrity.

At the age of nine, she began her career touring England with a dancing troupe after receiving permission from her father, Dr. Harry Hammerton, of Birmingham, England. It was in that city that she was born on September 26. She has had no formal education, receiving all her training from a governess.

At ten, she went "deep dramatic" and played in "A Life for a Life," but ever since she has been doing comedy and sophisticated society roles under famous managers on the stages of two continents.

On New York Stage

After a career which took her to Vancouver, Calgary and Edmonton, Canada, she went to New York in 1927 with Mrs. Patrick Campbell. She appeared there with Mrs. Campbell, Alan Mowbray, Leslie Howard, E. E. Clive and other noted British actors. Returning to London in 1929, she played several stage roles, was urged to try out the movies and came to Hollywood with her brother-in-law, Andy Clyde.

Her husband, David Clyde, actor, stage manager and producer, accompanied her. They arrived in the film capital in 1934, to find her husband in immediate demand. Nobody seemed to be interested in her ability to be funny and sophisticated. So she decided to become a character actress. Going to Pasadena, she joined the Community Playhouse, appearing as the governess in "Hollywood Holiday."

Changes Her Name

Her performance won the immediate attention of motion picture talent scouts who gave her a screen test, changed her name to Fay Holden and launched her on a career as a character actress.


As a member of the "Judge Hardy Family" she is firmly established in the motion picture world.

Hobby Is Gardening

She has a brother, David, 17, now in school at Colwyn Bay, North Wales.

Her only pet is "Paddy," an Irish setter. Her hobby is gardening and she has taken a Hollywood home with a large, flower-filled yard.

Miss Holden is five feet, three inches in height, weight 120 pounds and has dark brown hair.

During her many years of troup ing, she has resided in Glasgow, Edinburgh, New York City, Vancouver, Edmonton, Calgary and London, England.

Her favorite "indoor chore" when home is handling her enormous fan mail, the result of her role in the Hardy Family series. At this task her frequent guests, Mickey Rooney, Cecilia Parker and Ann Rutherford, assist her. The letters run the gamut of requests, from queries about romance to recipes and how to dress well economically.
At five she was winning amateur contests on the stage, at fifteen she appeared in Florenz Ziegfeld's last Follies, and today she is numbered among the Hollywood starlets for whom early screen fame seems assured.

Mary Howard's participation in that amateur competition was strictly on the q.t. Her twin sisters, Meredith and Virginia, aged ten, smuggled her out of the house one Saturday afternoon and down to the Broadway Theater, in Tulsa, Oklahoma, to sing a song they had taught her. Sing it she did, and just as she was finishing, her somewhat distracted mother appeared on the scene.

Back to Sand Pile

Her only thought was to get little Mary back home into the sand pile where she belonged. But Mary was resolved to see the rest of the show, and to receive the five dollar prize which she was told she had won.

Her parents that night discussed the situation. Samuel Howard, a building contractor, was quite determined that Mary should not go into any more contests. Mrs. Howard suggested that if the child had talent, she should have an opportunity to develop it. So, the next Monday morning, before she had ever been to kindergarten, Mary was enrolled in a dancing academy.

Mary was born in Independence, Kansas, on August 24. The family moved to Tulsa when she was three. When she was fifteen, her mother decided on a series of summer lessons in dancing for the three girls under the tutelage of Albertina Rasch. At the Rasch studio the three sisters were seen by Florenz Ziegfeld and signed for his production.

Commercial Model

When the Ziegfeld show closed, in spite of the possibilities there seemed to be for success in New York, Mary went back to Tulsa to finish school. In addition to carrying a year's work in a semester, she went out for the swimming team, specializing in diving. In the spring she won the diving championship of the state. Her coach, an Olympic champion, Herbert Henrici, considered Mary to be outstanding Olympic material. But she had other ambitions.

She was graduated from Tulsa High that summer, and immediately she went to New York. She did commercial modeling for John Powers and fashion modeling for Antol Bruehl.

She appeared in "Life Begins at 8:40," with Bert Lahr, and with the George Wideman dancers.

One summer she decided on a trip to Beverly Hills to visit her married sister, Virginia. On the trip west she met a major producer in Chicago, and was offered a motion picture contract.

"But I don't want to be in pictures," she insisted. "I'm just going out for a visit."

Turned Down Contract

At a dinner party, however, she met Louis B. Mayer, who urged her to take a screen test. Still insisting that she wasn't interested in pictures, she took the test—and was immediately offered a contract as a stock player. She turned it down. Her claim that she didn't know how to act in pictures and that she wanted to learn by beginning at the bottom as an extra, floored executives, but Mr. Mayer backed her up—agreed that she would best succeed by entering pictures in her own way.

For six months she worked as an extra. Finally, she was given small roles in short subjects, then was assigned to a test director to play opposite actors being tested for screen roles.

When "Marie Antoinette" came, Mary was given a chance to test for a part on her own account, and won her first real role. Since, she has portrayed increasingly important roles in "Fast Company," "Love Finds Andy Hardy," "Four Girls in White," "Nurse Edith Cavell," and "Abe Lincoln in Illinois."
On a hot June 13th in Cape Town, Union of South Africa, Robert and Isabel Hunter became the proud parents of a fourth son, Ian. For fourteen years Ian lived in the comfortable family home. Thanks to his father's good income as a wine expert, the boy enjoyed the best schooling, had horses to ride, hunted in the neighboring hills. But most pleasant of all were the sailing trips in the beautiful bay to Ian, his three older brothers, Kenneth, Colin, Alan, and sister Gwynne.

Then war broke out in Europe. Kenneth, Colin, Alan enlisted in the English army and soon Ian followed them to England to join up. But he was too young to fool the recruiting sergeant, so he entered Aldenham College in Hertfordshire and waited. In 1917 he was made a private in King Edward's Horse and went to France to serve the remaining two years of the war under fire. In 1918 Ian Hunter again followed his brothers to England... but this time there were only two older brothers, for Alan had been killed in action.

With Brothers to Stage
The war was over; brothers Kenneth and Colin knew their careers—the stage. But Ian was uncertain; he wasn't sure just what he wanted to do. Finally, for the last time, he followed his brothers. In 1919, Basil Dean, well-known English theatrical figure, gave him an opportunity on the stage.

Success came easily to Hunter, possibly because he was not seeking it too hard. For he was still uncertain that the stage was to be his life. But roles in "Blue Lagoon," "Bill of Divorcement," "Loyalties," "The Best People," decided his future for him.

It was not long before Hunter was alternating his stage appearances between London and New York. He played stellar roles in "High Road," "Acropolis," "Spring 1600," "Touch Wood."

To West Coast
That Broadway to Hollywood is but a short step, Hunter discovered when he went to the Coast to appear in "A Midsummer Night's Dream" for Warners. This was not his first appearance in films, for he had already played in "The Silver Spoon," "The Church Mouse," "Lazy Bones" and "The Morals of Marcus" in England. But now the screen became a career in itself, rather than just a side-line of the stage. In quick succession he made "The Girl From Tenth Avenue," "I Found Stella Parrish," "White Angel" for Warners. Then he went to 20th Century-Fox to appear in "To Mary, With Love" and back to Warners for "Isle of Fury" and "Mistress of Fashion."

Hunter made his Metro-Goldwyn-Mayer debut in "The Devil is a Sissy" with Mickey Rooney and Freddie Bartholomew, but returned to Warners for "Confessions," "That Certain Woman," "Robin Hood," "The Sisters," "Always Good-Bye," "The Little Princess" with Shirley Temple was done at 20th Century-Fox. Hunter then returned to Metro-Goldwyn-Mayer for "Broadway Serenade" with Jeanette MacDonald and Lew Ayres, was placed under contract by the studio and went into "Tarzan Finds a Son" with Johnny Weissmuller and Maureen O'Sullivan, "Mistie," "Broadway Melody of 1940," "Bad Little Angel," and "Strange Cargo."

Sports-Loving Briton
Six feet, one and one-half inches tall, weighting 195 pounds, Hunter is the picture of a sports-loving Britisher. Quiet-spoken, with a keen sense of humor, he declares himself happiest when surrounded by noisy men and quiet women.

In 1926 Hunter married charming, petite Casha Pringle. Together they live with two sons, Jolyon George and Robin Ian, in Santa Monica in a beautiful modernistic home overlooking the Pacific.
FROM radio to stage to screen. Those are the steps in the swift rise to success of Ruth Hussey, graduate of Pembroke College and member of a prominent New England family.

After graduation from college, Ruth was a fashion commentator on radio station KPRO, writing advertising copy and presenting an afternoon women's club program. During a vacation she went to New York and obtained a role in the road company of "The Old Maid," whose first stop was the Albee Theater in Providence.

Following her appearance in a number of shows, she was cast as Kay in the road company of "Dead End," toured for three months, traveling as far west as Los Angeles, where an M-G-M talent scout saw her performance the opening night and arranged for her to make a screen test.

Born in Providence

Miss Hussey was born in Providence, October 30, the daughter of George Richard Hussey and Julia Corbett Hussey. Her father was president of a mail order jewelry firm founded by her grandfather.

From high school she went to Pembroke College (Providence) to major in art. She became interested in dramatics as an extracurricular activity and joined the Komians Club, appearing in "The Man Who Married a Dumb Wife," "Dear Brutus," "Ivory Door" and "The Women's Town."

In addition, she joined the Providence Players, a Little Theater group.

After receiving a degree as Bachelor of Philosophy, she couldn't decide whether she wanted to be an artist, actress or possibly even enter business. Having had some preparation for the first two careers, she decided to learn something about the third and spent part of a summer in Boston, learning shorthand and typing at a secretarial school.

Goes to Ann Arbor

Returning to Providence, she obtained a job in a fashion shop, worked two and one-half weeks, when she suddenly had an overwhelming urge to continue her training in dramatics. Hearing that the University of Michigan offered excellent courses, she immediately left for Ann Arbor and enrolled for the fall term.

A talent scout saw her in one of the college plays and offered her a job in a summer stock company in Northport, Michigan. She accepted and, after the school term had ended, played a season at that resort.

Then she returned to Providence and resumed her interest in water colors and oils. But the following summer she went to Northport for another season of summer stock.

Audition Success

On coming home in the fall, she heard of an opportunity for a job as fashion commentator on the radio and although she had never spoken into a microphone, she received the position after a successful audition.

After nine months on the air, she returned to the stage. Her tour included Albany, Montreal and Toronto. Later Ruth was cast in "Waiting for Lefty," "Until the Day I Die" and "Stevedore" in New York.

Her greatest opportunity came when she was offered the role of Kay in "Dead End," which resulted in her screen contract.

Ruth is five feet, five and one-half inches in height, weighs 125 pounds, has black hair and gray eyes.

RITA JOHNSON

WHEN Rita Johnson was in high school in Worcester, Mass., she wanted a role in the senior class play. But the director said very kindly that he was afraid she would never learn to be an actress. It was a great disappointment to Rita, who had been trying out for every role in every school play for four years, and had never been given a part.

After the announcement that Rita had signed a contract as a featured player with M-G-M, she received a telegram of congratulation that made her supremely happy. It was from the high school play director.

She is the daughter of Lillian and William J. Johnson, and was born in Worcester, Mass., August 13.

After attending grade school and high school in Worcester, Rita was graduated as vice-president of her class.

Following graduation she took a job in her mother's tea room to pay for lessons in dramatics. Once a week she went to the school in a town 30 miles from her home.

Accomplished Pianist

Later she attended the New England Conservatory of Music, studying piano. She is an accomplished pianist and her favorite composer is Debussy.

While going to the conservatory she conceived the idea that the springboard to success as an actress was to become famous in some other line. Being a good swimmer, she decided to try out for the Olympic team. She trained for the trials, but they were finally scheduled for a distant city and she didn't have enough money to pay her expenses.

Then plans for a season of plays by a new civic repertory company were announced in Worcester. Rita saw the manager and asked him to let her play small parts. He agreed, and also suggested she might like to sell subscription tickets for the series.

Sold Tickets for Stock

Rita took a block of tickets, selling them to friends and relatives. The company, which included Rosalind Russell, Madge Kennedy, and Lynne Overman, came to town, playing with moderate success, but after two weeks the props fell from under, leaving players and holders of season tickets high and dry.

Rita, after her brief moments behind the footlights, went back to work in the tea room, not to earn money for more lessons in dramatic school, but to pay back her friends for the season tickets.

After the debts were paid Rita got a job playing in a stock company with Florence Reed and Conrad Nagel in Milwaukee, and later toured New England with Louise Galloway, playing in town halls and schoolhouses. Then followed a summer season in the theater at Brookfield, Mass., with Dennis King and Eva Le Galienne. Later she went to New York where she played in "Fulton of Oak Falls" and "If This Be Treason," produced by the Theatre Guild.

Makes Good On Stage

After making good on the New York stage, Rita decided to fill in time between plays by radio appearances. Soon she was playing in radio serials, on comedy broadcasts, and had roles in "The March of Time."

A blue-eyed blonde, she is five feet, four inches tall, and weighs 110 pounds.

Her favorite authors are Galsworthy, Walpole, O. Henry and Maupassant; playwrights, Noel Coward, Eugene O'Neill and Ibsen; painter, Van Gogh, and historical characters, Queen Elizabeth and Mary, Queen of Scots.

Guy Kibbee has been connected with the theater for more than thirty years. At the age of 16 he was property man for a stock company; the juvenile suddenly went alcoholic and Kibbee was sent from the backstage regions to take his place.

Guy was born in El Paso, Texas, on March 6. He spent his youth in Roswell, New Mexico, where his father, James Kibbee, edited a paper. He ran away from home when he was 14, leaving his five brothers and sisters.

His first stage role, into which he stepped without any dramatic training, was in "The Convict's Daughter." After a long and successful career, Guy made a hit on Broadway in "The Torch Song" and was brought to Hollywood for the William Powell picture, "Man of the World." Placed under contract by Warners, he played in more than thirty pictures before joining Metro-Goldwyn-Mayer as a contract player.

Great Fisherman


Fishing is his favorite outdoor sport, his main hobby, and would be his preference as a means of livelihood if he ever stopped being an actor.

Has Son and Daughter

The only interruption in his long and successful acting career was during a four-year period which he spent in the printing business in San Francisco. He is a member of the famous Lambs Club in New York, as well as the Bohemian Club, and Lakeside Golf Club in Hollywood.

He resides in Hollywood with his wife and daughter, Shirley Ann, and son, Guy, Jr. He weighs 206 pounds, and has gray hair and gray eyes.

His long-term contract with Metro-Goldwyn-Mayer was followed by the fulfillment of a long-cherished desire. Kibbee for many years wanted to own a farm and raise fine horses.

Has Ranch in Valley

Recently he purchased a ranch in the San Fernando Valley, and is now preparing to stock it with horses, aided and advised by Clark Gable, Spencer Tracy, Robert Taylor, Allan Jones and other horse experts among the screen actors. He has equipped his place completely, and passes all of his spare time on his farm, of which he is hugely proud.

The horse farm will replace the outside interest he formerly had in his printing shop. He believes every actor should have some outside activity to give perspective to his work.

Guy Kibbee is one actor whose screen characterizations closely resemble the man. His rollicking good-nature is evident both on and off the screen. That is an explanation of his popularity—Kibbee tries only to be himself.
TERRY KILBURN

BUSMAN'S HOLIDAY brought Terry Kilburn to Hollywood.

Born in London, November 25, the son of Thomas Kilburn, bus driver, Terry was raised in a London suburb, went to school, and didn't have any particular idea of what his life work would be. There were many youngsters from different parts of England, with different dialects, in school. Quick at mimicry, Terry learned to imitate them all. At Clacton-on-Sea, a British summer resort, he sometimes amused people with his imitations, but none of the family ever considered them theatrical value.

A Los Angeles attorney, Roger Marchetti, on a vacation trip, heard the boy's imitations at a party. "If you ever come to Hollywood," he remarked to the boy's father, "look me up."

Debut in Radio

This didn't particularly give the family any idea of a Hollywood career for the boy. In fact Marchetti had no such idea but thought the boy might "click" in radio, with which he had legal connections. But it gave the family an idea for a vacation in Hollywood. They took their savings and journeyed to the screen capital, looked up Marchetti, and he arranged for Terry's appearance on Eddie Cantor's hour with his varied dialects.

Director Sam Wood was looking for the Lancashire boy for "Lord Jeff." Charles Irwin, dialect expert, had tried to train several boys in vain, when he heard Terry on the radio he sent for him.

The director looked. "I don't care about the dialect," declared Wood. "The boy has a positive radiant personality. People will love him at sight. It's the biggest child find since I directed Jackie Coogan in his first feature twenty years ago."

No Stage Experience

Terry played the part. He was an instant hit. A contract followed. He next displayed his versatility by appearing as a typical American youngster, Jeanette MacDonald's young brother, in "Sweethearts," then took the role of Tiny Tim in Dickens' "A Christmas Carol." A return trip to England found him playing four generations in a single family in "Good-Bye, Mr. Chips" with Robert Donat. Back in Hollywood he appeared in "Andy Hardy Gets Spring Fever."

Aside from amateur and children's concerts he had had no stage experience when suddenly placed in a principal role in a big picture. But he carried on like a veteran.

Terry is four feet, four inches high, weighs eighty pounds, has brown hair and large gray eyes. In school his best studies are drawing and literature, and he has distinct talent at illustrating. He speaks many dialects, and among them has a typical American accent, valuable for playing American boy roles. He does not know just how he learns them, except that when he hears them they stay in his memory.

Likes American Sport

He had already become intensely interested in American football, into which he was initiated by Freddie Bartholomew and Mickey Rooney during the making of "Lord Jeff." He sings well, but is not especially anxious to sing in pictures.

He hopes to remain in pictures until it is time to go to college, and have enough saved by then to care for his parents and an education. He attends the studio school with the rest of the studio's juvenile players. In manner he is rather diffident, serious in his speech and thought, but all-boy during playtime. His favorite exercise is swimming. And his principal aversion is spinach.
A NEEDLE traveled noiselessly about a wax disc in a recording room in Europe. Into that disc it was etching a song.

A kindly Fate stood on the sidelines and smiled at the tall, blonde girl who stood singing before a small microphone—for Fate, too, was etching that bit of wax.

Several months later, Irving G. Thalberg and Bernard Hyman sat listening to a flute-like voice as it traveled over the air waves and into an office.

Entranced, they sat spellbound until the final trill died away.

The announcer's voice relayed the fact that the song had been sung by Miliza Korjus, star of Continental Opera. It was a foreign recording.

Cables Back and Forth

From that moment, until Miliza Korjus arrived in Hollywood and signed her name to a Metro-Goldwyn-Mayer contract, cables buzzed back and forth across the Atlantic.

Yes, she could come. No, she couldn't come. There were family ties to be broken. Other contracts had been signed.

Thus it was almost a year before matters were sufficiently ironed out to permit Miss Korjus to embark upon a career before the cameras.

Born in Warsaw, Poland, on August 17, Miliza Korjus' early life takes on the aspects of a travel book.

Although the more important years of her education took place in the Conservatory at Moscow, she attended schools in Kiev, Warsaw, Revel, Berlin, Vienna, Dresden, Hamburg, Lucerne and Amsterdam.

Attended Operas

But regardless of residence, Miliza, as a child, managed to find an opera every Sunday afternoon, which she attended in company with her brother and two sisters. These operas, she claims, remain in memory as the happiest of her childhood experiences.

From the time she was a tiny child, she loved to sing. Her parents, realizing the fact that her voice was distinctly not an ordinary one, put her in the hands of expert instructors. As a result, every concert of importance programmed her for several numbers.

Quite by chance, one such affair was attended by Max Schilling, conductor of the State Opera.

Schilling, amazed at the girl's voice, requested an introduction.

Impressed still further by her beauty and histrionic ability, he immediately engaged her as a new star of the opera.

From the day she arrived in that city she was a prime favorite with music lovers.

Into Starring Roles

Her great popularity thrust her forthwith into starring roles. Quickly she added entire operas to her repertoire, appearing in such offerings as "Rigoletto," "The Magic Flute," "Barber of Seville," "Cavalleria Rusticana," and dozens of others.

The great demand for her appearances finally resulted in her phonograph records.

And one of them, literally, "went 'round the world."

Miss Korjus is slim and blonde, with deep blue eyes and heavy lashes.

Spare hours, away from her many duties, finds her getting acquainted with the various branches of the studio. On some occasions she will sit far in the corner of a sound stage, watching a star at work.

Two major ambitions occupy her mind. One is to be "like Jenny Lind, the other to bring to the screen her favorite operatic character, Gilda."

She made her Metro-Goldwyn-Mayer debut in "The Great Waltz," starring Luise Rainer, Fernand Gravet and herself and immediately she was acclaimed one of the greatest "finds" Hollywood has ever made.
IF YOU don't succeed at first—try, try again," is the motto of a young, blue-eyed, auburn-haired Miss, barely out of her teens.

Diana Lewis, born in Asbury Park, New Jersey, on the 18th of September, a bright sunshiny morning, knows the heartbreak of a theatrical career, but refuses to give up her ambition to succeed at it.

On the stage before she was three years old, since coming to Hollywood in 1929 she has had three motion picture contracts, each promising more than the first, only to have each in turn dwindle to nothing. Now with a new M-G-M contract, Miss Lewis is on her fourth try at overcoming obstacles to a Hollywood career.

Daughter of J. C. Lewis and Hettie Daly Lewis, Diana comes from a theatrical family. Her Dad was the famous "Si Plunkett" of show business, the first "rube," and her mother was the soubrette of the company. In show business fifty years, Lewis trained each of his four children to follow in his footsteps.

Makes Her Debut

When Junior, the eldest, was three years old, he joined the "Si Plunketts," then came Marion, and at the age of three became another member of the company. Next it was Maxine's turn and two years later, Diana made her bow.

The family moved to New York where Diana studied dramatics, music, and general fundamentals under a private tutor.

When Diana was fourteen, she joined the family in Hollywood and Diana entered Lawlor's professional School where she met Anita Louise, Anne Shirley, Tom Brown and many of the young Hollywood set.

Finally, Diana broke down the family's resistance to her "infantile" status, and she succeeded in wheedling her brother into writing a small bit for her in "Shim Sham" which was produced at the Music Box Theater with Lewis writing the musical score. This was in 1933.

Wins Screen Chance

Francis Lederer was sitting in the front row, and the bright-eyed youngster caught his attention. After the production he spoke to Diana and encouraged her to try the studios. Her first role was in "It's a Gift," with W. C. Fields. Then came "All the King's Horses," with Carl Brisson.

Then came her apprenticeship with the Pasadena Community Players and an important role in "Rhythm Madness," another one of her brother's musicals.

From there she played in "Thumbs West" for the Holly Town Theater.

But Fate has a way of playing funny tricks. Trained as a dancer and actress, she left the singing to Maxine, but Diana found herself with an offer as soloist with the Larry Leeds band and in less time than it takes to tell, had signed an engagement for the opening of the Casa Manana in 1937.

Anxious to Succeed

Back in Hollywood, it was only three days before a brand new contract came up. She was signed by Warners and put into the feminine lead of "He Couldn't Say No," with Frank McHugh.

But again nothing happened. A loanout to RKO resulted in the leading role in "Singing In the Air," a musical short with Dennis O'Keefe, then Bud Flanagan.

Since her success as a singer with the Leeds band, Diana was encouraged to try her luck again, and joined sister Maxine at Gordon's, where Maxine has been the featured singer for two years.

Then came an M-G-M test and contract.

And thus, the petite actress, barely over five feet, weighing scarcely 100 pounds, joins some of the most famous stars of the world.
A desire to sing that overcame all obstacles, plus the dimes and faith of 10,000 school children, launched Leni Lynn on a screen career.

Little did Mr. and Mrs. Frank Ciofani realize, when, on May 3, 1925, their baby Angelina was born in Waterbury, Connecticut, that within a few years she would be amazing music critics by singing operatic arias in French, Italian and Spanish, without ever having taken a lesson. Before she was fourteen, her first salary check enabled her mother to quit a sewing machine job in a Passaic, N. J., dress factory.

Nothing much of importance happened to Leni until a night in February, 1938, when a Passaic newspaperman covered a minstrel show in a local firehouse. Upon hearing Angelina Ciofani sing "Il Bacio," he was struck by the beauty of the child's voice and her engaging personality. The next day he called on her parents, interested them in their daughter's singing possibilities, and shortly after became her tutor, manager and legal guardian.

Learned from records

Up to this time, Leni was a first-year student at Passaic High School; had never taken a singing lesson, couldn't read a note of music. Because of lack of finances, she did not have a piano. She had learned her songs from recordings of Galli-Curci and Lily Pons, played on a battered, wheezy phonograph.

She was introduced to the smart audiences of New York's Casa Manana, Paradise, Surf Club and the Riviera, where the youngster drew great applause.

It was then arranged for her to make an appearance at Hollywood's famed Trocadero in the belief that, if motion picture executives could hear her, she would be signed. To finance the Coast-to-Coast trip, the people of Passaic gave an outdoor musical at which church choirs, local bands and soloists appeared, all for the purpose of sending their hometown favorite to Hollywood.

Trip financed

The musical was a success. An enthusiastic crowd of many thousands, including Leni's school friends, crowded the Passaic School Stadium and contributed enough dimes and pennies to finance the trip.

Risking all on a one-night stand at the Trocadero, Leni arrived in California without a friend or a contact awaiting her. Two nights later, her appearance at the cafe set a new high in enthusiasm. After her three songs, six of the industry's leading companies offered a screen test. Louis B. Mayer invited her to give a personal audition before a group of Metro-Goldwyn-Mayer executives. Leni sang and Mr. Mayer gave her a contract without a screen test.

Wins quick success

Leni made her first radio appearance on the "Good News of 1939" program with Mickey Rooney, Wallace Beery and other stars. Three days later, "Leni Lynn Fan Clubs" had been started in the high schools of Corpus Christi, Texas; Springfield, Illinois; Denver, Colorado; Waterbury, Connecticut; Shreveport, Louisiana, and Passaic, New Jersey. She made her screen debut in "Huckleberry Finn," followed by roles in "The Women" and "Babes In Arms."

Late in 1939 she made an extensive personal appearance tour with Eddie Cantor and was everywhere acclaimed. In all she sang before audiences that aggregated three-quarters of a million people.

All of this happened to Leni Lynn in less than six months.
HOLLYWOOD is the end of the rainbow for Ilona Massey. She was born Ilona Hajmassy, the daughter of Hungarian peasant parents. A scant few years ago, she lived in a one-room Budapest apartment, with her father, mother and sister, supporting the family on her frugal chorus-girl income of sixty pengo a month, equivalent to twelve dollars. Ilona's natural blonde beauty assured her a place in the chorus, but the equally golden soprano voice which won her fame went undiscovered, because no one had the time to encourage her.

Like every other Hungarian peasant girl, Ilona learned needlework as a child. When fourteen, she became a seamstress in a tailoring establishment, but dreamed of becoming a great actress. A year later, after days of indecision and waiting, she was interviewed by the manager of the Kiraly Szinhaz, Budapest's leading opera house.

“He asked me what I could do,” Ilona said, “and I answered, truthfully, 'Nothing'.”

Impressed by Beauty

But the manager was so impressed by Ilona's beauty that he placed her in the chorus, where she danced for two years.

Association with famous singers made Ilona ambitious to become an opera singer. Her untrained voice aroused no enthusiasm in the manager, who told her, “Do anything you like, you may develop into a fine dancer, but never try to sing with that voice of yours.”

Rebuffed whenever she attempted to sing, Ilona took lessons secretly. She went to Vienna, Mecca of all singers.

Ilona was given unimportant roles in one of the city's less pretentious theaters, and doubted as an understudy to the leading lady. When that actress suddenly became ill, Ilona sang Tosca. In the audience was Felix von Weingartner, manager of the Vienna State Opera House, who went back stage after the first act and offered her a contract.

Receives Big Chance

Ilona was carefully coached in minor parts, when she received her big chance. Maria Nemeth, who was to have starred in the “Empress Josephine” at the Varosi Szinhaz, Budapest's finest theater, was forced to relinquish her role two days before the play was to open. She suggested Ilona for the part.

After forty-eight hours of frantic rehearsals, Ilona made her debut as an opera singer. With her parents, dressed in peasant costume, in a box, Ilona sang magnificently and her success was instantaneous.

Ilona was immediately offered the star role in a modernized version of Offenbach's “La Belle Helene,” to be produced in Vienna. But also watching Ilona's triumph was Benjamin Thau, Metro-Goldwyn-Mayer executive. He signed her to a long-term contract.

Greatest Discovery In Decade

Although she had never appeared on the screen, Ilona was given an important role the day she arrived at the studio. She made her debut as Brenda, Eleanor Powell's companion in “Rosalie,” which co-starred Miss Powell and Nelson Eddy. She then was starred in “Balalaika,” opposite Eddy.

The singer's voice has been acclaimed by critics as the greatest of its type and range of any discovery of the past ten years.

Her birthday is July 16.

"Ilona Massey has a vibrant and 'alive' quality. She also has a terrific sense of humor, and her smile is contagious.

"I am a harder worker, because I love to work," she says, and she proves what she says by working assiduously. Every morning she reports to the studio at five o'clock—"just to be sure that everything is right."
Good luck has been a constant companion to Douglas McPhail. His earliest ambition was to become a member of the Metropolitan Opera Company and he has always been able to do those things which would speed him on his way.

He was born in Los Angeles on April 16. His father was a salesman for one of the big oil companies. His mother fostered his yearning for music and encouraged him to accompany her to concerts and opera.

Before starting school, he traveled with his family to Sacramento, Portland, and Oakland. They finally settled in San Francisco where the boy attended grade school. When his father's business brought them back to Los Angeles, he attended high school in Beverly Hills.

While there he was able to further his ambitions, for his parents obtained a singing teacher for the youth, and at the same time he was able to indulge his love for the stage by taking part in school plays and attending all classes offered on the drama. He was manager of the high school track team.

Quit School for Travel

Graduating, he entered Santa Monica Junior College with the idea of preparing for the legal profession, his father's desire. McPhail quit college at the end of his first year and shipped as seaman on a freighter bound for South America.

He found jobs singing in night clubs with American bands. Returning home, he continued voice study and obtained small parts in light opera in Los Angeles and San Francisco.

Between these, he was earning enough money to pay for his singing lessons by working as attendant in a service station.

Motion Picture Extra

Some of his friends persuaded him to join them as extra workers in pictures. Since this was allied to his ambition, he was easily persuaded to register as an extra.

His first job was in the chorus of "Born to Dance" at Metro-Goldwyn-Mayer. This was followed by others, none of which promised anything in the way of fame, but all of which added fuel to the fire of his ambition.

When casting was being done for "Maytime," he was given a bit part. This led to his big "break," for, while working in the picture, he attracted the attention of Jeanette MacDonald, she being impressed with the quality of his voice. She encouraged him to continue studying and to add dramatic courses to his singing lessons.

He didn't know that Miss MacDonald had praised his voice to studio executives, until he received a note requesting him to report for a screen and voice test.

Wins Screen Success

Later he received small roles in "Test Pilot" and "Toy Wife" and then was given his first singing opportunity as Nelson Eddy's understudy in "Sweethearts." He and Betty Jaynes, who appeared as Jeanette MacDonald's understudy in the same musical, are now considered one of the most promising young singing teams in Hollywood. They appeared with Mickey Rooney and Judy Garland in "Babes In Arms." McPhail's next picture was "Broadway Melody of 1940."

McPhail is six feet tall, weighs 170 pounds. He is a blonde, with curly hair.

His favorite sports are fishing, boating, golf and tennis. Most of his recreational interests center on the out-doors. He is an avid reader and is considered "well up" on a variety of subjects, especially biography and travel.
Born in New York City on June 1, a member of the Wupperman family of Angostura Bitters fame, Frank Morgan was known as one of the best boy sopranos in the city, singing at St. Thomas and All Angels churches. After attending public and private schools, he went to Cornell University, but abandoned his studies after several years to embark upon a business career.

He started out as a brush salesman, tried his hand as an advertising man on the old Boston Traveller, sold real estate, and went West to be a cowpuncher before deciding to follow in his brother Ralph’s footsteps on the stage.

Changes Name

Ralph, in admiration for A. E. Morgan, a leading actor of that time, had dropped the Wupperman and taken the Morgan name for professional purposes. Frank did likewise when he made his stage debut in a vaudeville sketch written by his friend, Edgar Allan Woolf, now a well-known screen writer. He then went into the cast of “Mr. Wu” with Walker Whiteside. On the New York stage he appeared in such productions as “The Man Who Came Back,” “Seventh Heaven,” “My Lady Friends,” “Gentlemen Prefer Blondes,” “Among the Married,” “Topaz,” “The Firebrand,” and the musical comedies and revues, “Band Wagon,” Ziegfeld’s “Rosalie” and Selwyn’s “Rockabye.”

“Philippa” His First


Frank is six feet tall, weighs 180 pounds and has light brown hair and light brown-gray eyes. He is an ardent baseball fan and his favorite sports are tennis, golf and swimming.

Frank is the absent-minded professor of the screen. His appearance in a picture means its comedy success. His humor is spontaneous, for he doesn’t depend upon dialogue. He can make any line funny, even a tragic one.

Fine Host

He is considered one of the best hosts in Hollywood. He wears conservative clothes and hates to shave himself. He is happily married and allows his wife to read his fan mail. He seldom looks at a newspaper and never carries a watch.

Frank still has a fine tenor voice with which he entertains his friends occasionally. He is well known for his famous thumbnail descriptions of movie stars. A serious looking man, he hates to talk seriously. He believes that actors themselves are uninteresting and should be viewed only from the point of their characterizations.

Frank’s greatest ambition is to appear in a picture with his brother Ralph. During all their years on stage and screen the brothers never have been co-featured.

“Apparently, producers think one Morgan is enough,” Frank says.
ANN MORRIS

ANN MORRIS is a real Hollywood Cinderella.

When she was first tested at the Metro-Goldwyn-Mayer studios, Billy Grady, talent scout, agreed that she was beautiful and had talent, but explained to her that she needed more dramatic experience.

"Come back in a year," he said.

Exactly twelve months to the day, the young girl reported to the studio. She had been appearing in amateur plays and little theater shows. She took another test, and this time it was a new story. Not only did she win a long-term contract, but a lead for her film debut.


Studied Music

Miss Morriss was born in Tampa, Florida, August 5. As a child she had no idea of following a screen career. She studied music with the hope of becoming a concert artist. She is still continuing her music with the idea that some day she may go on a concert tour.

She attended school in Dallas, Texas, and finished her schooling at Hollywood High School, where Cecilia Parker, Lana Turner and Loretta Young were once students. Ann is obtaining a college education by attending lectures at night and during the day when she's not working.

Signed to a contract on a Saturday afternoon, she was in front of the cameras on the following Monday. Her first director, Edwin L. Marin, declared she had more possibilities than any other newcomer in the past five years.

Her parents are Frank Everett Morriss and Mary Lee Evans Morriss. Her father is a dry goods merchant in Dallas.

Genuine Cowgirl

Her favorite sports are tennis and horseback riding. Being a Texan, she's proud of the fact that she can rope and brand a calf and ride in a round-up.

Anxious to improve her acting in every way, Miss Morriss was the instigator of the "Maraj" Club, composed of some of Hollywood's young actresses, including Mary Howard, Ann Rutherford, Ruth Hussey and Laraine Day. The girls are pledged to help one another with their work. They read plays, enact various characters, and do "Little Theater" work among themselves. Ann, as their leader, has the chore of choosing and directing the plays and stories which compose their curriculum.

Expert With Sailboat

Five feet, seven inches tall, Miss Morriss weighs 120 pounds. She is a blonde with "green" eyes. Her favorite menu is not fried chicken, but pickles and peanuts. She collects phonograph records, including everything from classics to swing. She can handle any type of a sailboat up to an eight-meter, and has been in several races.

If she were not in pictures, Ann would marry and raise a family. She thinks six children would be fine if she had a ranch. Gardenia perfume makes a hit with her, and her best beau always brings carnations. Paul Whiteman leads all the other bands in her estimation. Her pet phobia is seeing the daily "rushes" of any picture in which she appears and she refuses to attend the previews of her own pictures.

The actress is one of the most popular of the younger set in the film colony, and is not only talented but possessed of magnetic personality.
GEORGE MURPHY

GEORGE MURPHY was born in New Haven, July 4, the son of the famous Michael Charles Murphy, Olympic coach and former coach of the University of Pennsylvania. The boy was raised in the atmosphere of athletics and rigid training.

While attending prep school, George traveled all through England and Europe. Entering Yale, Murphy studied for engineering and participated in track, football, baseball and basketball.

Worked in Coal Mine

In an effort to learn the engineering industry from the ground up, George got a job in a coal mine, but was seriously injured when a cable broke as he was being lowered into a shaft. After spending six weeks in a hospital, George got another job as a Wall Street runner.

He met Juliette Johnson, a clever dancer, who encouraged him to try his own feet. They were married in 1927 and soon were appearing in such Broadway night spots as the Montmartre, the Lido, Central Park Casino, the Club Richmond, the Mayfair in London, the Opera Club in Paris and elsewhere.

In 1928, Murphy appeared on Broadway in the juvenile lead of “Good News.” He followed successively in “Hold Everything,” “Shoot the Works,” “Here Goes the Bride,” “Of Thee I Sing,” “Roberta” and “Anything Goes.”

Came West to Dance

He went West to dance in Hollywood and agreed to appear in a screen test with a girl who aspired to a career, although he had no such plans for himself. The test resulted in George’s first screen role in “Kid Millions.” Since then he has danced and sung in “Jealousy,” “I’ll Love You Always,” “After the Dance,” “Public Menace,” “Woman Trap,” “Top of the Town,” “Broadway Melody of 1938,” “London by Night,” “The Women Men Marry,” “You’re a Sweetheart,” “Letter of Introduction,” “Little Miss Broadway,” “Hold That Co-Ed” and “Risky Business.” His next was in “Broadway Melody of 1940” with Fred Astaire and Eleanor Powell.

Murphy is five feet 11 ½ inches tall, weighs 175 pounds, has brown hair and blue eyes. He is a clever boxer and enjoys tennis and golf. He collects stamps, maps and hats. He once patented a muscle liniment.

Recently, Murphy joined with Frank Shields, the tennis ace, and Courtland Hill, Jock Whitney’s protege in Hollywood, to form the first water ski club in the world, at Lake Arrowhead. They ride on ordinary skis behind careening speed boats and have challenged the world of aquatic sportsmen to organize a team for competition.

Murphy and his wife frequently take dancers’ holidays to dance at social affairs, and they both swim, play tennis and golf. They have one child, a son, Dennis Michael, born November 26, 1938. He is a member of the New York Athletic Club, the Lambs, West Side Tennis Club in Hollywood and the Lakeside Golf Club.

An Expert Boxer

Even when he’s working in a picture, he takes part of his lunch hour to box in the studio gymnasium. He has fought rigorous rounds with Lee Ramage, the Pacific Coast heavyweight contender, in training bouts.

The actor collects stamps, maps and hats. He once patented a liniment to relieve “charley-horse” and sold lots of it. He still uses it himself, and remarks that “his muscles never ache, although the salve has no effect on the head.”

He was the first person, on stage or screen, to be Eleanor Powell’s dancing partner. They appeared together in the “Melody of 1938,” doing ballroom and comedy dancing.
TOM NEAL was born in Evanston, Illinois, on January 28, son of Thomas C. and Mary Martin Neal. His father was a banker. The boy was educated at the Lincoln School and the Lake Forest Academy before entering Northwestern University, just a few miles from his home. At Lake Forest, he captained the baseball, basketball, swimming and football teams, and won twenty major letters. He was picked as All-State halfback for three years, pitched in an all-star baseball game against the University of Illinois, giving but two hits and winning by a shutout; played forward on the Illinois State basketball team that toured the country, losing only four of thirty-nine games, and was an Olympic swimming candidate.

Becomes Star Athlete

Entering Northwestern, Neal immediately became an athletic notable, capturing the freshman baseball and football teams. He made the varsity grid team as a sophomore, and was chosen as All-Big-Ten halfback for three seasons, even being mentioned on many All-American squads. After finishing college, he was offered a chance to play professional football but turned it down to join the semi-professional Chicago Seals, ice hockey team. Hockey ended his athletic career. In a New York game, he broke his right arm and dislocated his hip.

His athletic days over, he decided to try the stage. Leaving the hospital in April of 1934, he set about looking for an acting job. Instead, he was hired as a stagehand at the famous West Falmouth summer theater on Cape Cod, in Massachusetts. The second day, a walk-on player was needed. Tom was given the role and has been acting ever since.

Day Laborer

Returning to Broadway, he started the tedious job of hunting up a Broadway role. They were hard to find, so he was forced to become a day laborer, working on the new Sixth Avenue subway then just starting.

After two weeks, he was picked, merely on his appearance, to do the juvenile lead in the Theatre Guild’s presentation of “If This Be Treason.” At the conclusion of the run, for his fine work in the play, he was cast in another Guild production, “Love Is Not Simple,” starring Ina Claire. Success seemed to be following Neal, for Jed Harris sent for him to do one of the leads in his new production of “Spring Dance.”

About this time, Neal’s best friend and roommate, Jack Carlton, a trapeze artist, was hurt in a fall and ordered to California to recuperate. Neal decided to go along and try his luck in the movies. Together, they took a room in a boarding house and set about becoming motion picture actors. Because of his rugged appearance and superb physique, Neal was tested by Samuel Goldwyn for the role of Terangi in “The Hurricane,” which he failed to get. Their finances running low, both Neal and Carlton got jobs in a bakery, working in the late hours and early morning hours. Neal quit his bakery job and set his heart solely on the picture role hunt. One day, when he had exactly two dollars and seven cents to his name, his break came. After just one test, Metro-Goldwyn-Mayer signed him, cast him immediately.

Quickly Steps Up

Neal won a featured role in “Out West With the Hardys,” was given the leading role of Father Damien in a studio miniature, “No Greater Love.” In the latter, the young actor had fourteen make-up changes as “the leper priest.” He then appeared in “Burn ‘Em Up O’Connor,” “Honclulu,” “Four Girls In White,” “Within the Law,” “6000 Enemies,” “They All Come Out,” “Another Thin Man” and “Joe and Ethel Turp Call On the President.”
DENNIS O'KEEFE walked into the Metro-Goldwyn-Mayer Studios to make a test for a small bit in "Rosalie." Instead of this, he found he had been catapulted into one of the most important leads of that year, in "Bad Man of Brimstone," and was hailed as Hollywood's newest discovery in romantic leading men.

The how and why of this are interesting. The young actor, son of a famous vaudeville star, played a bit in "Saratoga," and Clark Gable and Director Jack Conway noticed him. They called the attention of studio executives to him, and Dennis was given a test, then placed in stock.

"That's My Man"

Harry Rapfé was looking for a leading man with Wallace Beery and Virginia Bruce in the epic of pioneer days, and couldn't find the right combination of virility, dramatic acting and romantic appeal. When he went with Pete Smith to view one of the latter's shorts in a studio projection room, O'Keefe's test happened to be running.

"That's my man," decreed Rapfé.

He was born at Fort Madison, Iowa, March 29, while his parents, Edward and Charlotte Flanagan, were on a vaudeville tour. His father teamed with Neely Edwards in the famous "Off and On" act.

He was raised in vaudeville theaters where his parents played and schooled all over the country until Flanagan and Edwards were signed to come to Hollywood to create the "Hall Room Boys" comedies. Then he went to Hollywood schools.

Eleven years ago the elder Flanagan died. Finishing high school, the youngster went into vaudeville, wrote some screen stories, and returned to Hollywood to play bits and seek fame.

Father Rapfé's Friend

Gable and Conway didn't know his history, but sensed the background and experience of the young player. After Rapfé had given him the lead in "Bad Man of Brimstone," he discovered the boy's identity. The elder Flanagan was a close friend of the producer years ago.

Dennis was given the screen name of O'Keefe. He lives in the San Fernando Valley, on a small ranch, and raises Great Dane dogs. He is an athlete, an expert hunter, has written "Don't Pull Your Punches," produced by Warner's, and other stories, under the name of Jonathan Ricks. On the stage he has appeared in "Once In a Lifetime," "The Broken Wing," "The Family Upstairs" and "Bad Girl." In vaudeville he carried on with his father's old act, "A Lesson In Golf," "Vacation from Love," "Burn 'Em Up O'Connor," "The Kid from Texas" and "Unexpected Father."

O'Keefe is one of the most widely traveled actors in Hollywood. With his parents he has been in every city in America that boasted a vaudeville theater during the palmy days of the Varieties.

His father's former partner, Neely Edwards, is now in pictures in Hollywood, and they are close friends. O'Keefe often gathers with the group of vaudevillians now in pictures, including John T. Murray and Vivian Oakland, Harry Sherrick, Sophie Tucker, Brosius and Brown, Guy Kibbee, Claude Gillingwater, and the others who have found Hollywood a new career with the demise of the "two a day."
MAUREEN O'SULLIVAN

MAUREEN O'SULLIVAN was born at Boyle, Ireland, on May 17. After attending school in Dublin, London, and a finishing school in Paris, Maureen returned home.

Luck and fate stepped in while she was still in her teens and ultimately resulted in her following a screen career. Director Frank Borzage was in Dublin making exterior scenes for "Song of My Heart" which starred John McCormack, and also was quietly conducting a search for a beautiful Irish girl for an important role in the picture.

Maureen, invited to a party which also was attended by Borzage and some of his aides, attracted the attention of the director. He volunteered to give her a screen test which resulted in an offer of a contract by Fox Film Corporation.

Came West With Mother

Her father, Major Charles O'Sullivan, of the Connaught Rangers in Ireland, ultimately gave his consent, which resulted in the beginning of her highly successful career.


She is a typical Irish colleen, with blue eyes, dark brown hair. She is five feet three and one-half inches tall, weighs 111 pounds. She is married to writer-director John Villiers Farrow and they live in Bel-Air. They have one son, Michael Damien, born May 30, 1939.

Mate for "Tarzan"


Full of Vivacity

One of the most enthusiastic young actresses in Hollywood, she has a zeal and friendliness that are contagious. The following is typical of her outlook on life:

"Every day reveals some new thrill and opportunity for personal creative achievement. I want to develop my career to the fullest extent—and many friends in the studio have given me help and encouragement. I want to show my gratitude by working hard to achieve success."
The theater originally was more an adventure than a profession to Reginald Owen, but now it is both.

Born in Wheathampstead, England, on August 5, Owen attended the City of London School, then enrolled in the London Academy of Dramatic Art, primarily because the calling promised a life of colorful associations and extensive travel.

The promise was fulfilled. He spent a year on the London stage in a variety of character roles, then crossed the Channel to Paris. He was there in 1914. The great adventure literally overtook him and Owen enlisted with the Royal Garrison Artillery, in which he served for three years as a lieutenant. After two more years in Brussels, he came to the United States.

"Letter" First Picture

There was an interval of Broadway experience, but it was inevitable that the tall young Englishman would attract the watchful executives of Hollywood. He made his screen debut in "The Letter" and was an immediate success.


Loves to Travel

Still later have been his roles in "Remember?" with Robert Taylor and Greer Garson, and "The Earl of Chicago" with Robert Montgomery.

Owen is an habitual globe-trotter. He is a little more than six feet in height and weighs 170 pounds, a large man, but extraordinarily light on his feet. He plays a fast game of tennis, excels at his native game of cricket, is not ashamed of his golf and is an expert swimmer.

For relaxation from any activity at all, Owen prefers to fish and is not disappointed with a poor catch. He reads biographies in preference to fiction and spends considerable time writing plays and articles. He co-authored the original story of "Stablemates," which teamed Wallace Beery and Mickey Rooney.

Admirer of Garbo

An enthusiastic admirer of Greta Garbo, whom he met for the first time in "Anna Karenina," Owen has seen every picture the glamorous star ever made, in most cases three or four times. He owns cats and dogs, writes plays as a hobby, thinks "Hamlet" the greatest play ever written and "David Copperfield" the best picture ever produced—and would like to spend every spring in the forests of rural New England.

Owen was married in 1934 to Billy Ediss. Famous for his versatility, Owen is one of the hardest workers among Hollywood actors. He is an omnivorous reader, with a retentive memory. He is able to discuss philosophy profoundly with philosophers, or range the topics of literature and history, and again engage in the sparkling wit of everyday conversation. A sincere friend, he is a favorite with all who know him.
CECILIA PARKER

CECILIA PARKER was born in Fort William, Canada, April 28. The daughter of a British soldier, Cecilia and the family were taken to England during the war, returning to Canada at its close. The family moved to Hollywood when Cecilia was nine, and she attended Hollywood High School and Immaculate Heart Convent.

She started her motion picture career as an "extra" in order to earn a little spending money. She was soon noticed by a casting director and offered a screen test. This test started her on a screen career as the heroine in several Western pictures. Her first was opposite George O'Brien, in which she rode a horse for the first time in her life. Other Western stars she appeared with were Buck Jones, Ken Maynard and Rex Bell.

Played Garbo's Sister


It was shortly after her appearance in this picture that Metro-Goldwyn-Mayer signed her to a long-term contract. They needed a blonde girl who resembled Greta Garbo enough to be her sister in "The Painted Veil." Cecilia was chosen. To date, this is still her favorite role, and she considers it a "lucky break" that she was able to work with Miss Garbo.

Seeks Character Roles

She has appeared in "Naughty Marietta," "The Night Is Young," "Ah, Wilderness!", "Three Live Ghosts," "Old Hutch," and "A Family Affair." The last named picture establishes her as the daughter, Marian, in the Hardy Family series, and she has since appeared with Lewis Stone, Mickey Rooney and Fay Holden in "You're Only Young Once," "Judge Hardy's Children," "Love Finds Andy Hardy," "Out West With the Hardys," "The Hardys Ride High," "Andy Hardy Gets Spring Fever" and "Judge Hardy and Son," in addition to "Burn 'Em Up O'Connor."

Cecilia is five feet three and one-half inches tall, weighs 110 pounds, has honey-colored hair and brown eyes. June 1, 1938, she was married to Dick Baldwin, young featured player. They live in a Hollywood apartment.

Loves the Mountains

Originally her youthful ambition was to become an opera singer or great pianist. Today she wants to be a great character actress.

She is an all-around athlete. Likes to ride horseback, but still prefers a Western saddle to the English saddles used by her friends. Plays an excellent game of tennis, and is a wizard on roller skates. Enjoys going to the beach in summer, but won't go in the water over her knees. Gets an excellent sun-tan that lasts almost the year 'round.

She owns a large tract of land at Big Bear, and plans to build a cabin. Spends all her free time between pictures in the mountains, where she rides and can out-hike any of her chums.

Her favorite food is listed as anything Spanish, especially tamales. Also has a weakness for chocolate ice cream sodas. Gardenias and yellow roses are her favorite flowers.
Although Nat Pendleton was born on a farm in Iowa, August 9, he was raised in New York. He attended Polytechnic preparatory school in Brooklyn and Englewood High School in New Jersey. He received a bachelor of arts degree from Columbia University, where he majored in economics.

While attending Columbia, Pendleton captained the wrestling team and won the National Intercollegiate heavyweight wrestling championship. After winning the A. A. U. national title, he won the world's amateur heavyweight championship at Amsterdam in the 1920 Olympics.

After graduation, he was stationed in Portugal as a representative of the Standard Oil Company. He later organized an import and export business that operated out of Lisbon and covered the west coast of Africa, France, Spain, Belgium, England and Germany. He sold his business after four years of operation and became a purchasing agent for the United States government in Spain. Later, he returned to America and took a position with General Motors.

He became interested in pictures, so he collaborated with Bernarr Macfadden and organized the True Stories Films, Inc. of which he was vice president and general manager.


In a Banjo Player


He is six feet tall, weighs 200 pounds, has dark brown hair and hazel eyes. He is still much interested in foreign trade and economics. He plays a banjo. He still keeps in trim through wrestling and also plays tennis. He is not married.

Actor and Writer

General Nathaniel Greene, of Revolutionary War fame, was his great-granduncle. The composer of "The Star Spangled Banner," Francis Scott Key, was another great-granduncle. George Pendleton, another great-granduncle, was Abraham Lincoln's ambassador to Germany.

He usually portrays "dumb guys" on the screen, but can read and write five languages with ease.

Hollywood has not softened this "hard guy". He wrestles almost daily in Los Angeles gymnasiums. Once, he challenged "Man Mountain" Dean and Soldier Frank Leavitt to wrestling matches, offering to forfeit $1,000 to charity if he lost. The challenge went untaken.
WALTER PIDGEON

WALTER PIDGEON had one of those rare childhoods that spell adventure to all youthful imaginations. It was spent in New Brunswick where the mighty moose and other big game abounded.

"I was quite a hunter for my size," he recalls, "but my hunting days ended when it was necessary to kill a charging moose to save my own life. He was such a beautiful animal that it took all the urge to kill out of me, and I have not killed an animal of any type since then."

Born on September 23rd, Pidgeon was the son of a wholesale mercantile man in St. John. His youthful ambition was to become a sea captain like his grandfather, but the nearest he approached this ambition was when he would sail on the St. John River and in the Bay of Fundy, listening to yarns of the "old salts."

Became Stage Player

Following his education in the public and high schools at St. John he enlisted in the Canadian army in 1917 in the 65th Battery, Canadian Field Artillery, but did not get overseas.

At the close of the war, Pidgeon entered a brokerage business in Boston, where he was employed from 1919 to 1921. While still in business, he entered the Copley Dramatic School and began with small parts with the E. E. Clive Stock Company. He later joined with Elsie Janis on a six months vaudeville tour of the United States. He accompanied Miss Janis to London, England, for a six months run of the revue, "At Home," at the Shaftesbury Theater.

Hollywood Bound

In 1925, Pidgeon went to Hollywood to play in motion pictures under contract to Joseph Schenck. He appeared in three films but decided he liked the stage better. He returned to Broadway and appeared in many successful stage plays and road show companies.

In 1929, he signed a four-year picture contract. He made four pictures—"Viennese Night," "Lady In Ermine," "Declasse" and "Mademoiselle Modiste," and again became homesick for Broadway. Although his studio wanted to renew his contract, Pidgeon returned to the New York stage in 1933.
JUNE PREISSER started dancing at the age of two. At eighteen she's still dancing—and her greatest ambition is never to stop.

June was born in New Orleans, June 28, the second daughter of Thomas Edward and Victorine d'Landrieu Preisser. There are also four brothers in the family: Thomas E., Jr., Victor, Ulrich and Frederick.

The other daughter, Cherry, played an important part in June's life. For if Cherry had not been a nervous child, in all likelihood June would never have taken up dancing.

Feeling dancing would help Cherry get over her nervousness, Mrs. Preisser had the little girl go to dancing school. Then, a natural result, June had to take up dancing also.

June at the time was two. When she was nine, Al Trahan, famous comedian, was in New Orleans; stopping at a corner to watch some children do their dances, he was halted in the middle of his admiring remarks by a tiny, blonde girl. She, she made quick to say, could do better steps, furthermore, her older sister was still better.

Career Started

Amused, the actor asked the little girl to do some of her steps. And that was the start of the dancing career of June and Cherry Preisser.

That night, June and Cherry made their professional debut, dancing an act of their own creation at the Orpheum Theater. Trahan had been so impressed by the little dancer's ability that he persuaded a reluctant Mrs. Preisser to allow her daughters at least this tryout. The tryout was an overwhelming success. For twenty-six weeks, the two youngsters, accompanied by their mother, toured key cities with the crack vaudevillians of the country and were standouts at every performance.

They finally danced at the Mecca of vaudeville, the Palace Theater in New York. Here they were spotted by Lee Shubert, who immediately signed them for the "Ziegfeld Follies" of 1934.

Team Split Up

Two years the sisters danced in this show; then they decided on new worlds to conquer. So to Europe—and engagements in Berlin, Vienna, Cannes, command performances before the Duke and Duchess of York, now the King and Queen of England, in London, and before the President of France in Paris.

Having captured Europe in six months, they returned to the United States and a new engagement with the "Follies."

It was this engagement that broke up the famous dancing team. For while the show was appearing in Chicago, older sister Cherry met David Hopkins, son of Washington's Harry L. Hopkins. Cherry and David were shortly Mr. and Mrs. David Hopkins.

At the end of the "Follies" run June went into "You Never Know," with Lupe Velez, Libby Holman and Clifton Webb.

Triumphs On Screen

While in this show, she was given a screen test by Metro-Goldwyn-Mayer for an important role in "Babes In Arms." As a result, June was signed to a long-term contract. Following her screen debut in the Mickey Rooney-Judy Garland starring picture, she appeared in "Dancing Co-Ed," then in "Judge Hardy and Son."

In Hollywood June lives with her mother. June is a human atom of energy, both in dancing and in personality. Five feet tall, she is one hundred pounds of dynamic action.

Despite the strenuousness of her dances, June has had only one accident—"knock on wood!"—while performing. It was the night she learned her hero Clark Gable was in the audience. June became so excited she lost her balance doing a flip-flop and stunned herself.
GENE REYNOLDS, thirteen-year-old veteran, is destined for screen stardom, according to Clarence Brown, who has been directing pictures for fifteen years.

Born to T. E. and Maude E. Blumenthal April 4th, in Cleveland, Ohio, where he attended the Barber Public School, Gene made his stage debut in "We Think We Can," at the Comedy Theater in Detroit at the ripe old age of six. Other plays, all in Eastern stock, included "Quality Street," "As You Like It" and "Much Ado About Nothing."

Gene possibly possesses the most publicized face outside of filmdom as he has posed for commercial posters, advertisement photographs and commercial motion pictures since he was two years old, at the Wilding and Metropolitan Studios in Detroit.

Gets Into Pictures

He arrived in Hollywood in 1935 and went immediately into the Pasadena Community Playhouse, where he had prominent roles in several Shakespearean plays before making several "Our Gang" comedies for Hal Roach and later, "Washing and Ironing," with Irvin S. Cobb.

Then Gene's much photographed face won him a succession of roles that has been unequaled by any other child star in type. As cameramen have explained it, the contour, shape and lights and shadows of his face and head give him a photogenic appearance that can resemble a great number of Hollywood's male stars in their adolescent age. Therefore, he has impersonated Ricardo Cortez as a boy in "Californian," John Beal as a boy in "Madame X," Tyrone Power as a boy in "In Old Chicago," Robert Taylor as a boy in "The Crowd Roars," and James Stewart as a boy in "Of Human Hearts."

Plays Many Roles


In addition Gene has appeared in "Achilles Had a Heel," "Julius Caesar" and other Shakespearean plays on the stage.

His Hollywood home is practically covered by an odd assortment of match covers and newspaper articles on politics and world events. The clippings are his own compilation of modern history, listed under each country and noting the changes in boundary, form of government, and general conditions.

One of the most athletic youngsters in filmdom, Gene is equally able in football, basketball, baseball, swimming and gymnasium workouts. He was a member of Mickey Rooney's football squad and is currently learning water polo in Rooney's newly acquired swimming pool. Horseback riding is his latest adventure.

Called for Speeches

Classed as one of the more serious minded members of motion pictures, Gene has made several talks, addressing such groups as Boy Scout rallies, and the Motion Picture Council of Southern California on "Child Education," the Elks Club and the Bluebird Camp, an underprivileged children's foundation sponsored by Sheriff Biscailuz of Los Angeles County, on the subject "Boys Town," and to the Hollywood Women's Club on "Children's Work In Motion Pictures."

Five feet, five inches in height, hazel-eyed, brown-haired, the younger claims his Scotch-Irish-Dutch-German-French ancestry makes him all-American. He attends the school at Metro-Goldwyn-Mayer daily with Judy Garland, Virginia Weidler and other film starlets.
FLORENCE RICE

PROUD of the fact that she is the daughter of Grantland Rice, noted sports commentator, Florence Rice has achieved success in the theatrical profession strictly on her own merits.

Miss Rice was born in Cleveland on Valentine Day, February 14, and became interested in stage work at an early age. She studied dramatics in the United States and abroad, after being graduated from private schools in New York, and the Dwight School for Girls at Englewood, N.J.

She received her first stage opportunity in a small part in Ring Lardner's "June Moon," only to discover that her father's friendship with Lardner had something to do with her selection. From then on, she determined to progress strictly on her own, insisting on "no more influence." She continued her Broadway career as the dean's daughter in that comedy of Princeton life, "She Loves Me Not," and scored in a second hit, that satire on Hollywood, "Once In a Lifetime." As a result, a Hollywood career opened.

Wins Film Contract


Miss Rice is an excellent dancer, a reliable bridge partner and plays a driving game of tennis. She also rides and plays golf.

Writes Good Verse

She plays the piano acceptably, but has no thought of music as a medium for her career. Her literary fare runs to fiction by the better contemporary writers and she is devoted to good poetry.

Miss Rice admits to a particular enthusiasm for the personality of Margaret Sullivan. Of all the stage plays she has seen and they are legion, her favorite is "Cyrano de Bergerac."

Serious In Work

In Hollywood, the actress has established herself as one of the arresting young women who are serious in their work, but extremely philosophical toward life in general. She is a gay hostess, popular in a widening circle of activities and remarkably beautiful. Her voice is musical and its tone is never far from a note of laughter.

She idolizes her father and scorns people who think that newspaper writing is second rate.

"When you can write so that your facts are condensed, yet tell a story in clear, concise English," she says, "then you may write for a newspaper. The finest books and the greatest verse were written according to that formula, from all that I can gather. People who think otherwise, fail to understand the principles of good writing."
It was natural for Ann Rutherford to want to be an actress. Her father was a well-known tenor, her mother played in a number of early motion pictures, and the great Richard Mansfield, famous for his Shakespearean roles, was her cousin.

The daughter of John Dufferin Rutherford and Lucille Mansfield Rutherford was born in Toronto, Canada, November 2. Her father was formerly with the Metropolitan Opera Company in New York and had sung in American concert tours under the name of Juan Guilberti.

Ann is a descendant of the noted clergyman, Rev. Samuel Rutherford of Anworth, Scotland, and a granddaughter of Dr. Samuel George Rutherford, member of the British Parliament.

First Stage Role

When Ann was four months of age, her parents moved to San Francisco, where her father became a real estate broker. She learned to read at the age of four years, her favorite books being the "Wizard of Oz" series. A stock company opened in San Francisco when Ann was in the first grade. Her mother took her to the theater, because children were needed to play in the company's first production, "Mrs. Wiggs of the Cabbage Patch." Ann got the job and later toured West Coast cities for several months, continuing her education with a tutor who traveled with the troupe.

Among other plays she appeared in as a child actress on the West Coast, are "Little Women," "Seventeen," "Peter Pan," "Snow-White and Rose-Red," and "Daddy Long Legs."

On the Air

After that beginning, she returned to San Francisco and was enrolled in the Pacific Heights grade school. But whenever there was a part available in a show she left to go on the road, always accompanied by her mother. She continued this career until she was 11, when she and her mother moved to Los Angeles. Ann attended the Alta Loma grade school, the Virgil junior high, and the Los Angeles and Fairfax high schools.

While still in school, she decided to get part-time work in radio. She applied for an audition, which was successful and she was given a role in a program called "Gems of Destiny." She continued on radio programs for nearly four years, leaving school to devote all her time to that work, playing all types of roles from a crying baby to the wife of a hill-billy. A talent scout heard of her work on the radio and arranged a screen test.

Offered a contract by Republic, she went immediately into the lead of "Waterfront Lady" with Frank Albertson. In the following eight months she played in twelve pictures at that studio. She remembers with gratitude the great assistance given her by Lew Ayres.

Break from Short


She is five feet, three and one-half inches tall, weighs 110 pounds, has dark hair and brown eyes.
ANN SOTHERN is the daughter of Annette Yde, concert singer, and W. J. Lake, a Seattle broker. She was born in Valley City, North Dakota, January 22, while her mother was between engagements in a concert tour of the Northwest. Her real name is Harriette Lake. During her childhood she lived most of the time in Minneapolis, and when the family moved to Seattle she attended the University of Washington. She has two sisters, Marion, a writer, and Bonnie, a composer. Hans Nilson, the violinist, is her maternal grandfather. On her father’s side she is descended from Simon Lake, inventor of the submarine. Herself a talented musician, she won first prize for original composition while attending the Central High School at Minneapolis.

Contest for Name

Her earliest ambition was to follow in her mother’s footsteps. She learned to sing, play the piano and violin. She visited Hollywood while her mother was filling a concert engagement, and was seen by Paul Bern, the producer. He suggested she try the screen. She was tested, won a contract, played a few “bits.” When the late Florenz Ziegfeld visited Hollywood he saw her on the screen and later met her. He suggested she go into his musical shows in New York. She was, as a result, featured in “Smiles,” with Marilyn Miller, and then appeared in Broadway and roadshow runs of “America’s Sweetheart,” “Everybody’s Welcome,” “Of Thee I Sing,” in which she played the leading role for a year.

Columbia was staging a search for the girl to play the leading role in “Let’s Fall In Love,” a musical, and a scout saw her in her stage show. She was brought to Hollywood. A contest was held to find a new name for her. Thus the girl who had been Harriette Lake on stage became Ann Sothern.

Plays Many Roles

Subsequent pictures included “Melody In Spring,” “Party’s Over,” “The Hell Cat,” “Blind Date,” “Kid Millions,” “Follies Bergere,” “Eight Bells,” “Hooray for Love,” “The Girl Friend,” “Grand Exit,” “Don’t Gamble On Love,” “My American Wife,” “Walking On Air,” and “Smartest Girl In Town.” She then went to Metro-Goldwyn-Mayer to appear in “Dangerous Number” with Robert Young, “Fifty Roads to Town,” “There Goes My Girl,” “Super Sleuth,” “Danger—Love At Work,” “Trade Winds” are others of her successes, followed by her triumph in “Maisie,” which resulted in a long-term Metro-Goldwyn-Mayer contract. She was loaned out to Twentieth Century for “Hotel for Women.” This was followed by “Fast and Furious” with Franchot Tone on her home lot. Then came “Joe and Ethel Turp Call On The President,” and “Congo Maisie.”

Married to Maestro

She is married to Roger Pryor, famous maestro and the son of Arthur Pryor, celebrated band leader of former days.

She is a great lover of dogs, at present owning four. She is an omnivorous reader, modern history being among her favorite subjects. Catherine the Great, she believes, is one of the most fascinating characters in all history. She plays backgammon, but detests bridge. She loves to travel and has been in almost every city in the country. She makes frequent trips to Ensenada, Mexico. She is an expert rider, good tennis player, collects old china as a hobby, and speaks French and Scandinavian.

Her favorite medium is light comedy. Her favorite players are Helen Hayes and Leslie Howard; she affects dark shades in clothing to contrast with her blonde hair. She is five feet, one and a half inches tall, weighs 112 pounds; her eyes are blue-gray.
LEWIS STONE was born in Worcester, Mass., November 15, the son of Bertrand and Lucy Stone. After finishing college, he became an actor and was nearing Broadway stardom when the Spanish-American war broke out.

The war over, Stone resigned his commission as a lieutenant, and came to Los Angeles to look for another acting job. But General Homer Lee was recruiting American officers to go to China and instruct Chinese troops for the young emperor. Stone accepted a colonelcy — but he resigned at the outbreak of the Boxer rebellion. He is still noted for his military bearing.

Returning to Los Angeles, he became the matinee idol of the West at the old Belasco Theater. He appeared in such plays as "The Dollar Mark," "Girl of the Golden West," "The Bird of Paradise," "Side-tracked" and others.

In 1915, when screen production was getting its first real footing in Hollywood, Stone played his first role before the camera in "Honor Altar," with Bessie Barriscale. Some of his outstanding silent pictures were "Scaramouche," "The Girl from Montmartre," "Don Juan's Three Nights," "The Blonde Saint," "Three in Love," "A Prince of Head-Waiters" and "The Private Life of Helen of Troy."

The outbreak of the World War called him away from the screen. He was commissioned a major of cavalry, instructed at Plattsburg, and still holds his commission in the Army Reserve.


"You're Only Young Once" established him in the role of the beloved Judge Hardy in the Hardy Family series. He has since been seen in "Yellow Jack," "Love Finds Andy Hardy," "The Chaser," "Out West With the Hardys," The "Ice Follies of 1933," "The Hardys Ride High," "Andy Hardy Gets Spring Fever," "Judge Hardy and Son," and "Joe and Ethel Turp Call On The President."

Stone is an expert rider, boxer and fencer, an ardent hunter, and in his spare time cultivates his ranch in San Fernando Valley. He is five feet ten and one-half inches tall, has iron-gray hair and hazel eyes, and weighs 180 pounds.

After twenty-seven years as a motion picture actor, Stone possesses one of the biggest treasure chests of early Hollywood memories. He was the owner of one of the first automobiles in the West. Where the thriving film capital of Hollywood now stands, Stone hunted jackrabbits in the country. His dream of future happiness is to retire from acting, don overalls, work his farm in San Fernando and sail on the Pacific.
If LANA TURNER hadn't liked ice cream sodas better than algebra, she might not have been in pictures.

For the eighteen-year-old beauty was having a soda at the corner drugstore instead of studying algebra when she was "spotted" by a Hollywood trade paper publisher. He, in turn introduced the girl to an agent.

Before she knew what had happened, the next day found her in the office of Director Mervyn LeRoy who offered her a motion picture contract, and within two weeks she had the role of Mary Clay in "They Won't Forget." The sixteen-year-old novice won the role from twenty-five actresses who had also tested for the part.

This was all a surprise to the girl, who had planned to be a fashion designer since the day she had to wear a dress she disliked to her grammar school graduation.

Born In Idaho

Born in Wallace, Idaho, on February 8, she was the only child of Virgil Turner, professional dancer, and Mildred Cowan Turner. The family moved to San Francisco where Lana entered the Immaculate Heart Convent. After the death of her father, she and her mother went to Hollywood, where Lana attended Hollywood High until the historic day she decided an ice cream soda meant more than algebra study.

Appearing before the public holds no terror for the girl, for her father taught her to dance at the age of three, and although she never danced professionally she would occasionally appear with her Dad in one of his specialty acts for a quick bow or two.

Miss Turner after she finished grade school, was seized with a great longing to see America. She persuaded her mother to allow her to visit her grandmother in Chicago, but before the trip was complete she had visited every relative throughout the country. And she was only fourteen when she made the trip alone.

Eurasian Dancer

By the time she returned to her home she had seen various Turners and Cowans in Denver, Kansas City, Webb City, Mo., St. Louis, Chicago, Indianapolis, Washington, New York, Atlanta, New Orleans and Mexico City.

Then came Hollywood and her screen career. Following her success in the small role in "They Won't Forget," she went into the "Adventurers of Marco Polo" as the Eurasian dancer with Gary Cooper.

"And then I began to realize that Hollywood is a place of helping hands. Every one from Mr. Cooper down helped me not only with hints on acting technique but make-up, clothes and voice," she declares.

The lessons must have been well learned for a long-term contract with Metro-Goldwyn-Mayer followed and the starlet made her M-G-M debut in "Love Finds Andy Hardy."

Perfect Figure

Since then, the titian-haired youngster has appeared in "Rich Man, Poor Girl," "Dramatic School," "Calling Dr. Kildare," "These Glamour Girls," and her most recent success, "Dancing Co-Ed," which has the critics hailing Lana Turner as 1940's brightest young star.

She lives in Hollywood with her mother in an apartment overlooking the Sunset Strip and takes advantage of the apartment's swimming pool, badminton and tennis courts daily. She enjoys riding and is still true to her childhood hobby—designing.

"I can still design my own clothes even if I am a motion picture actress," she states, "and then I can use as much red in my wardrobe as I wish."

The actress has hazel eyes and is five feet, four inches in height. She weighs 169 pounds, has a 22½ inch waist, 34 bust and 35 hips. She wears 6½ gloves, a 22½ hat, 14 dress, size 9 hose and 5A shoes. Artists say she has a perfect figure and is the ideal type for portrayal on canvas of the ideal American girl.
OUT of a guest starlet triumph in a Judge Hardy Family picture has come new honor for young Virginia Weidler. She has been awarded a Metro-Goldwyn-Mayer contract with a future of even more important roles.

Daughter of a former famous Continental grand opera star and noted architect, Virginia is a native daughter. She was born in Hollywood March 21, 1927. Her mother is Mrs. Margaret Radon Weidler and her father, Alfred Weidler, famous European architect.

Some twenty-five years ago the Weidlers became very fond of the poems of Walt Whitman, American poet.

Finally Weidler and his wife became so enthralled over the glories and opportunities of the country as described in the Whitman poems that they decided to go to America and establish themselves there.

Los Angeles Suggested

They arrived in New York, and Weidler started plans to begin practice of architecture, while his wife investigated operatic opportunities. A friend, Jacques Peters, also an architect, had designed some buildings in Los Angeles, and told Weidler that the then small town was destined to enormous growth, suggesting that he start practice there and "get in on the ground floor."

Weidler decided it was a good idea. He and his wife traveled west. Weidler first worked in another architect's office, then set up his own practice. He has designed many of the beautiful homes of screen stars.

It was partly through this that Virginia won her first opportunity in pictures.

Six Children

Virginia's birth raised the total to six children in the Weidler family—and all the youngsters started working in motion pictures. Little Virginia's first part came when she was two years old. It was with John Barrymore in "Moby Dick."

But when Virginia turned six, a director saw her and cast her as Constance Bennett's niece in "After Tonight," because the child could speak German, French and English. After this, Francis Lederer chose her for the part of the little girl in his stage presentation, "Autumn Crocus."

She later was given parts in "Long Lost Father," with John Barrymore, and "Stamboul Quest" with Myrna Loy.

When Norman Taurog was casting "Mrs. Wiggs of the Cabbage Patch," he heard of Virginia and gave her a screen test. She was immediately signed as "Europena."

Virginia has dark brown hair, which she always wears in two long braids, brown eyes, is only 52 inches tall and weighs but 60 pounds.

Own Little Theater

She lives with her five brothers and sisters—Sylvia, Verena, Werther, Wolfgang, George—in the San Fernando Valley, where they have their own little theater in their backyard and where they write, act in and direct their own plays.


Selected as the guest starlet for appearance with the Hardy Family in "Out West With the Hardys," she did the best work of her young career, resulting in critical and audience acclaim for her and a contract. Following this, she portrayed Norma Shearer's daughter in "The Women." Other recent pictures include "Henry Goes Arizona" with Frank Morgan, "Bad Little Angel," and "Young Tom Edison."
JOHNNY WEISSMULLER

JOHNNY WEISSMULLER, the once sickly lad who swam his way to aquatic acclaim and literally dove from a springboard to motion picture prominence, was born in Windbar, Pa., on June 2. His family soon moved to Chicago. He was educated in the public schools of Chicago and attended the University of Chicago.

He was the son of a former captain and engineer in the Austrian army, and his childhood ambition was to become a great swimmer. He first learned to paddle dog-fashion in the Chicago river. A weak boy, he was encouraged to swim as a means of fighting off a withering sickness, and today attributes his strength and vitality to his many years of contests in the water.

Turned Professional

His unusual speed as a swimmer came to the attention of William Bachrach, coach for the Illinois Athletic Club, who took him in charge. He developed into one of the greatest swimmers of all time and, during his amateur reign, won thirty-nine National championships. Altogether he has captured seventy-five world speed records. He was the American hero of the Olympic Games in Paris in 1924 and in Amsterdam in 1928.

He entered the ranks of professional swimmers on January 4, 1929, and his first screen appearance was in a Grantland Rice sports short, demonstrating his swimming form.

He was brought to the Metro-Goldwyn-Mayer studios and given a test for the role of "Tarzan," got the part and has played in "Tarzan, the Ape Man," "Tarzan and His Mate," "Tarzan Escapes" and "Tarzan Finds a Son." Weissmuller made the jungle role famous.

Is Kodak Fiend

Possessor of one of the finest physiques of any man living, he is six feet three inches tall, weighs 180 pounds and has brown hair and hazel eyes. His favorite sport outside of swimming is golf.

He enjoys writing short stories and articles on swimming in his spare time. His recreations include yachting, football games and the theater. His favorite reading matter is text books on various educational lines. His hobby is snapping kodak pictures at every opportunity.

During the summer of 1937 he was the swimming star at the Great Lakes Exposition in Cleveland, and in 1939 starred in the Aquacade at the New York World's Fair. While there he married Beryl Scott, a San Francisco society girl.

King a Pupil by Mail

Hundreds have benefited by his swimming experiences. He answers inquiries in letters from aspiring swimmers, and is never too busy to aid some boy who has the urge to perfect himself in this sport. One of his most unusual pupils was the King of Siam, who, deeply interested in swimming, inquired from Weissmuller regarding certain strokes. Weissmuller wrote a complete account of every stroke and method he had ever learned for the monarch.

Johnny attributes his success to laziness. Speaking slowly, in a drawl, he always thought before he acted. Idling, he did it perfectly, building up reserve energy for the finish dash. He refused to be rushed or excited, and now practices the same principles in arduous motion picture work.

His records include world championships in the 50-yard dash, 200 yards, 220 yards, 300 yards, 100 meters, 200 meters, 300 meters, 400 meters, and practically every other distance to the half mile.
ROBERT YOUNG

ROBERT YOUNG held a wide variety of jobs before settling down to a career of acting. He was a drug clerk, newspaper copy boy, building and loan salesman, and bank clerk prior to the time he joined the Moroni Olsen Players to tour the Pacific Coast.

Born in Chicago on February 22, the son of Thomas E. and Margaret C. Young, he was educated at Marengo Heights school in Seattle, Washington, and Lincoln high school, Los Angeles. He first became interested in amateur dramatics in high school.

He grew interested in the Little Theater at Pasadena, California, and played there four and one-half years in 40 productions, including leads in "Enchanted April" and "Marco's Millions." He came to the attention of screen talent scouts and was cast in "The Black Camel," his first film, which immediately took him on location to Honolulu.

In Demand Elsewhere

Young is now on the tenth year of a Metro-Goldwyn-Mayer contract. During this time, his services have been requested by numerous other studios and he has been loaned to appear in pictures made by Paramount, RKO, Twentieth Century-Fox, United Artists, Universal, Fox, Columbia and Reliance.


Golf Favorite Sport


He is six feet tall, weighs 170 pounds, has brown hair and eyes. His favorite sport is golf and he enjoys court games, swimming and reading biographies.

Young is married to the former Betty Henderson and they live on a ranch in Tarzana, of which community Young is honorary mayor.

Family His Hobby

Any list of Young's hobbies would have to start with his family. He is a devoted husband and father. His daughters, Carol Anne and Barbara Queen, occupy the center of his attention away from the studio.

A great story-teller, gifted with a keen sense of humor, Young likes to remember the time he laughed right out loud at a gorgeous Hollywood premiere. Likes to think of that time because it always reminds him that no dream is too far-fetched to come true.

It was at the Chinese Theater in Hollywood. He was just Bob Young, a youth with an ambition to be an actor, "yet as far from that goal at the moment as though he were on Mars."

Suddenly, there came to the tall, slim youth a vision of himself walking leisurely up to the entrance—the center of all eyes.

Then he laughed right out loud.

"What the dickens is so funny?" said a tourist, into whose ear Bob had guffawed.

Young didn't tell him. He just looked sheepish. "I had let myself go into a day-dream," he adds.
"Look at the poor little fellow—he looks so lonely and forlorn."

That was the phrase which most delighted the heart of Joe Yule at the age of eight. Born in Scotland, on April 30, 1894, Yule came to America with his parents, Ninnian and Bessie Yule, when he was three months old, and declares from that day on he insisted on acting the part of a lonely little waif.

"It seems I was born acting a part. I would run away from home, dirty up my clothes, throw my jacket away, tear buttons off, pull holes in my stockings, and sit on a corner or on the curb just to see how many people would stop to pat my head, or ask if I didn't have a home," he confesses.

But when little Joe Yule had run away for the third time, at the age of eight, his parents gave him up as a bad job and he became a member of the theatrical profession before he was ten years old.

**Played in Tear-jerkers**

As a member of a New York stock company which put on melodramatic tear-jerkers of the times, he played in "Child Slaves of New York," "The Volunteer Organist" and "Ninety and Nine."

"We were the 'Dead End' kids of the early 1900's," he states.

His parents, sturdy Scotch peasants, were horrified at the boy, and felt disgraced that their son should be on the stage. But convinced by the Society for Prevention of Cruelty to Children that he would be well taken care of, they resigned themselves to the fact of an actor-son. He played in stock for more than fifteen years, touring every part of the United States.

Then came twenty-two years of vaudeville and burlesque under Ed Daly, Warren B. Irens and Clomage-Dalton Bros.

"I am proud of that record," Yule says, "twenty-two years and only three different bosses."

**Served In War**

But Yule took time out to serve in the World War, marry and have a son. His pride and chief joy, Mickey Rooney, was born practically in a vaudeville trunk, for at that time Yule and his wife Nell were playing a vaudeville engagement in Brooklyn, New York. Several years later Mickey went to Hollywood with his mother. Some years later Yule went to Hollywood for a two weeks stage engagement. That two weeks has stretched into seven years, and he now is in Hollywood to stay. He lives quietly in a Hollywood bungalow, with his two best pets, Mickey and Rags, a bulldog and a wirehaired.

**Father of Mickey**

His answer to the query: "How did you get into pictures?" brings forth a new, fresh note in Hollywood.

"Because I'm Mickey Rooney's father," he proudly states.


"But the climax to my thirty-seven-year theatrical career is my role as Hunk O'Brien in 'Judge Hardy and Son'," he concludes. "For I play a scene with Mickey Rooney—our first together since Mickey was a kid of four."

The father never tires of singing the praises of his "boy Mickey." Yule tells with paternal pride of the tiny tot's making his debut when a mere babe, by crawling onto the stage during one of the vaudeville acts, and, by his antics, "stealing the show." From that day on Mickey just had to grow up a star, says Daddy Joe Yule.

\[(89)\]
BIOGRAPHIES OF THE FOLLOWING DIRECTORS ARE CONTAINED IN SUBSEQUENT PAGES

BUSBY BERKELEY
HAROLD S. BUCQUET
FRANK BORZAGE
CLARENCE BROWN
EDWARD BUZZELL
JACK CONWAY
GEORGE CUKOR
LESLIE FENTON
VICTOR FLEMING
MERVYN LeROY
ERNST LUBITSCH
NORMAN McLEOD
EDWIN L. MARIN
H. C. POTTER
RICHARD ROSSON
REINHOLD SCHUNZEL
GEORGE SEITZ
S. SYLVAN SIMON
ROBERT SINCLAIR
NORMAN TAuroG
WILLIAM THIELE
RICHARD THORPE
JACQUES TOURNER
W. S. VAN DYKE
KING VIDOR

(90)
BUSBY BERKELEY

If BUSBY BERKELEY hadn’t been jobless when he returned from “over there” at the close of the World War, Hollywood might never have seen one of its ace directors.

Berkeley, an advertising man prior to the war, found work in his line scarce. So when his savings ran out he began looking for any kind of work. William A. Brady came to the rescue.

Hearing of the success Berkeley enjoyed as an actor in soldier entertainments back of the trenches, Brady signed him to play the lead in “The Man Who Came Back,” a Broadway play.

Theatrical Background

He was born on November 29, in Los Angeles where his father, William Berkeley Enos, was directing Tim Frawley’s stock company. His mother, Gertrude Berkeley, an actress, was with Nazimova for fourteen years on stage and screen. The star of the senior Berkeley’s company was Amy Busby, and he named his son “Busby” in her honor.

When Busby was only three months of age, his parents moved to New York, where he grew to manhood. He attended a private military academy and after graduating became an advertising man. War was declared three years later, and Berkeley enlisted. He was commissioned a lieutenant in the 312th Field Artillery, 79th Division.

After two and a half years at the front, Berkeley was made General Pershing’s entertainment officer. This was his first theatrical work. After the war he played the leading comedy role in “Irene” for three years, and then staged road companies of the show for two years.

Directed On Broadway

Berkeley began to concentrate on directing, handling stock companies in Boston, Syracuse, Rochester, Buffalo, Toronto, Springfield, Worcester and Hartford, for four years.

This background took him to Broadway, to stage and direct dances and ensembles in musical shows. Among productions featuring his spectacular numbers were: “Holka Polka,” “Castles In the Air,” “Wild Rose,” “Sweet Lady,” “Twinkle Twinkle,” “The Love Pirate,” “The Connecticut Yankee,” “White Eagle,” “Present Arms,” Earl Carroll’s “Vanities,” “Good Boy,” “Golden Dawn,” “Rainbow,” “Hello, Daddy,” and many others.

Going to Hollywood Berkeley skyrocketed to fame with his lavish musical numbers in “42nd Street.” He then created and directed musical numbers for “Kid from Spain,” “Roman Scandals,” “Gold Diggers of 1933,” “Footlight Parade,” “Fashion Follies of 1934,” “Wonder Bar,” “Dames,” “In Caliente,” “Stars Over Broadway” and “Gold Diggers of 1937.”

First Screen Work

Berkeley’s first screen directorial work was “Gold Diggers of 1935.” Then came “Broadway Joe,” “Stage-Struck,” “The Go-Getter,” “Hollywood Hotel,” “Men Are Such Fools” and “Garden of the Moon.”

Following “They Made Me a Criminal,” Berkeley was placed under contract by Metro-Goldwyn-Mayer and given “Babes In Arms,” which co-stars Mickey Rooney and Judy Garland, as his first feature assignment. He had previously staged the finale spectacle in “Broadway Serenade.” He next directed “Fast and Furious,” with Ann Sothern and Franchot Tone.

Berkeley, whose favorite sports are golf and badminton, lives with his mother in Beverly Hills.

One of the most popular figures in the screen industry, he is also one of its ablest directors. He has a way of getting what he wants from start of preparation to the finish of a picture. It is said of him that no one has more friends than he.
HAROLD S. BUCQUET

THIS is the story of a man who watched the Hollywood parade go by for fifteen years—and then caught up with it!

As test director of Metro-Goldwyn-Mayer Studios, he made fifteen hundred scenes of young aspiring actors and actresses in three years and watched many of them go to the top. As assistant director for Lillian Gish, Greta Garbo, John Gilbert, Victor Seastrom, King Vidor and Fred Niblo, he was an important cog in the making of some of the greatest pictures ever turned out in Hollywood.

His name is Harold S. Bucquet. Made a feature director by M-G-M, he was assigned to direct "Young Dr. Kildare," with Lew Ayres and Lionel Barrymore—fifteen years almost to the day from the time he started at the studio. The picture was so successful it was followed immediately by "Calling Dr. Kildare.

Away from Home

"Harry" Bucquet was a smiling little Englishman who took things as they came. At fourteen he ran away from his home in London, where he was born, on April 10, and shipped to sea. Knocking about the world, he landed in a Canadian silver mine. After a succession of varied jobs he joined the American army, trained at Fortress Monroe and became an American citizen. He was a second lieutenant when the war ended.

Then came motion pictures, as an extra, set designer, assistant director, actor and, briefly, an independent producer. Finally he joined M-G-M as an assistant director.

Bucquet's real break came when he was made test director of the studios. He was given a chance to make a series of one-reel pictures with Chic Sale, between tests. This led to the direction of Crime Does Not Pay two-reelers and the Academy of Motion Picture Arts and Sciences last year thought one of them, "Torture Money," was so good that it bestowed an award upon him. It was the Open Sesame of his opportunity. His chance to direct Lionel Barrymore and Lew Ayres followed.

Valued Fifteen-Year Wait

But, in spite of his big chance, Bucquet would not give up a moment of those fifteen years of waiting.

"Especially the three during which I was test director," he said. "During those three years I saw the real drama of ambition that is a part of Hollywood. I saw fifteen hundred anxious young men and women, giving their best, working for their chance—and most of them had to be disappointed.

"Borrowed Time" Latest

"I tested twenty-seven leading men for 'Tale of Two Cities' before Ronald Colman was selected. I tested forty girls for the part of Lotus in 'The Good Earth' before it was awarded to Tillie Losch. And, goodness knows how many I tested for the other roles in these productions. Not one in twenty was successful, but yet none would admit defeat. Every one of them, man, woman and child, went out of the studio with chin up and a look in the eye that seemed to say, 'I'll make it next time'."

Fifteen years of waiting, and this smiling little expert was talking about the fortitude of others!

"I was lucky to get that job as test director," he went on. "It gave me a chance to direct—in tests, nearly every important scene in M-G-M's big pictures in those three years. That taught me a lot. It was a good break."

Most recently he directed Lionel Barrymore in the famous stage success, "On Borrowed Time," followed by the third of the Kildare series, "The Secret of Dr. Kildare."
WATCHING Frank Borzage direct a picture, the novice is likely to believe that it is easy work. It is Borzage's conviction that natural acting is the only sort that counts for anything. For that reason, he reduces rehearsals to a minimum. Repetition, he believes, is the death of spontaneity.

Borzage was born in Salt Lake City on April 23. His father, a successful rancher, gave the boy a good education. Frank went to work in a mine, saved his money and spent it on a correspondence course in drama. When he learned that he had spent his good money for worthless training, he quit his job and joined a road troupe as property boy.

**Started in Westerns**

Within three years he was playing character roles. The company toured the tank towns and the Western mining camps. It was a rough, restless and revealing life and it served its purpose.

At 19, young Borzage drifted to California. He was strong and bronzed and fearless. In a brief time he was playing bit roles in pictures for $5 a day. The late Tom Ince met him and watched his work. Presently, he appeared in a series of Ince films, playing the lead. They were nearly all Western stories, then in the heyday of their popularity.

A cow-pony inevitably outdistanced those newfangled automobiles and in the end justice always came to the rustler at the lower end of a rope.

Borzage took an immediate interest in directing and, after several minor efforts, he directed “Humoresque.” It was adjudged the finest picture of the year. Since that time he has directed such hits as “Seventh Heaven,” “Bad Girl,” “A Farewell to Arms,” “A Man’s Castle,” “Little Man, What Now?” and “Flirtation Walk.”

**Polo and Flying Fan**

The director joined Metro-Goldwyn-Mayer and his first engagement was to direct “Big City.” His next picture was “Mannequin,” with Joan Crawford and Spencer Tracy, then the hit, “Three Comrades,” then “The Shining Hour,” followed by “Disputed Passage,” on loan to Paramount. He then returned to his home studio to direct “Strange Cargo,” starring Clark Gable and Joan Crawford.

Away from his work, Borzage is an ace polo player, a moderately good golfer and a competent pilot. He flies a Waco F2. His wife, Rena, also is a pilot and, like her husband, a first-rate navigator. They divide their recreation hours between flying and sailing. They have been married 15 years.

Borzage is five feet, ten inches in height, weighs 175 pounds and has curly brown hair and hazel eyes.

It is considered a privilege in Hollywood to be the Borzage guest, for he and his wife are host and hostess of rare charm and engaging hospitality.

**Pictures Make Money**

Borzage directs pictures as he guides his own affairs, with keen judgment born of experience. He is the artist, who also regards art as a commercial product.

Borzage believes in beauty, but he does not overlook the box office. His pictures all make money. Having been an actor himself, he makes particular effort to understand the problems of actors. His criticism may be biting, at times, but it is invariably constructive. And usually, he eliminates the sting with a smile.

Although he would deny it, Frank Borzage is something of a mystic. A colorful career has equipped him with a peculiar understanding of humanity. He does not lose his temper. His work is his greatest pleasure and he works without apparent effort.
CLARENCE BROWN

TWO degrees in engineering and a successful automobile business lacked the power to keep Clarence Brown out of the theater as one of its major craftsmen.

He was born in Clinton, Mass., on May 10, and specialized in engineering at the University of Tennessee, where he won degrees in the electrical and mechanical divisions. He became affiliated with the engineering department of the Moline Automobile Company, at Moline, Ill., and later with the old Stevens-Duryea Company, at Chicopee Falls, Mass.

As owner of the Brown Motor Company, of Birmingham, Ala., Brown visited New York and was invited to watch a motion picture in the making at the old Fort Lee, N. J., studios. The automobile business and a career in automotive engineering drifted off on a haze over the Palisades right then and there.

Started on "Trilby"

Brown became assistant director for Maurice Tourneur. His first job was with the filming of "Trilby," which starred Clara Kimball Young. He remained with Tourneur six years and became a director.

Brown's record for successes is an extraordinary one. It is said of him that he has never made a failure. Among his notable early productions are Rudolph Valentino's "The Eagle," Norma Talmadge's "Kiki," "The Goose Woman" and "Smouldering Fires."

For Metro-Goldwyn-Mayer his earlier pictures include "Flesh and the Devil," "Trail of '98," "Wonder of Women," and "A Woman of Affairs." His box-office successes with Greta Garbo have included "Anna Christie," "Romance" and "Inspiration."

Directed "Free Soul"


Brown's next production was "Of Human Hearts," starring Walter Huston. His most recent pictures have been the notable productions of "Idiot's Delight," with Norma Shearer and Clark Gable, and "The Rains Came," from Louis Bromfield's novel of that name.

Understands His People

Brown is credited with the singular faculty of directing pictures of remarkably artistic quality, which never fail at the box office. He also has a warmth and an enthusiasm that win immediate response in kind from everyone on a set. He is diplomatic and convincing.

He seems to understand the human dynamo as well as he once knew the mechanism of high-powered motors.

That Brown, once the automobile engineer, became famous as director of highly romantic love scenes seems a picture paradox. But this boyish-faced man possesses a knack for capturing a tender beauty that has won him fame. His masterful handling of the love scenes of Garbo and John Gilbert in "The Flesh and the Devil" still is Hollywood legend.

(95)
EDDIE BUZZELL

EDDIE BUZZELL, as a boy in high school, discovered that he had mannerisms that made people laugh. So he gave up the idea of becoming an engineer and set about becoming a comedian. As a result he is today one of the best known film directors in Hollywood. He is under long-term contract to Metro-Goldwyn-Mayer.

Like many ace directors, he reached directorship by a circuitous route that included vaudeville and Broadway musical shows, acting in pictures, and writing, with a little radio thrown in for good measure.

Buzzell was born in Brooklyn, New York, November 13, the son of a business man. As a youngster he had an aptness for mechanics, and, when he entered high school, had engineering in view. School dramatic shows interested him. Soon he had the reputation of being the school's star comedian.

Vaudeville Headliner

He hunted up a vaudeville agent and strutted his stuff. He was given some engagements. He got together an act with some other talented youngsters, wrote their material himself, and soon was headlining.

Then he starred in seven Broadway musical shows, with vaudeville engagements in between, using skits written by himself. It was through vaudeville that he came to the new field of talking pictures, then just starting, first to present his acts for musical shorts. One of his first was a color tone subject filmed by Metro-Goldwyn-Mayer. He played the title role in the feature production, "Little Johnny Jones," in "Hello Thar," "Keeping Company" and "The Royal Fourflusher," staged a series of shorts for Vitagraph, and was then signed by Columbia to direct. For that studio he made "Big Timer," "Hollywood Speaks" and "Virtue," then, after "Ann Cari-

Clowning Relieves Tension

These led to his being signed by Metro-Goldwyn-Mayer, where he has directed "Paradise for Three," "Fast Company," "Honolulu," starring Eleanor Powell, and "At the Circus," starring the Marx Brothers.

During his stage days he married Ona Munson, Broadway stage beauty. He lives in Beverly Hills, and his principal activity aside from pictures is golf. He is one of the screen colony's greatest experts at the game.

Buzzell's directorial method is the "suggestive" system. He never tries to act a scene, though an actor himself, lest the players try to imitate him and lose their own personalities, but usually suggests by an analogy of some sort.

Aside from his principal hobby, golf, he likes to experiment with a small camera, makes it a point to see every important picture and stage play, and attends the Philharmonic programs and principal musical events at the Hollywood Bowl.
A TRAVELING SALESMAN who heard Jack Conway, as a passenger brakeman, calling out the names of railroad stations, first persuaded him that he ought to change jobs. "With a voice like that," the traveling man told him, "you'd be a natural as an actor." And Conway, who had rather fancied himself as an actor back in the days of high school plays in Graceville, Minn., agreed.

Born in Graceville, of Irish parents, on July 17, Jack Conway was raised on a farm. He worked in various odd jobs, including the railroad job which he obtained through an uncle, until he drifted southward into California and joined a Santa Barbara stock company in 1908.

In Western Leads

From Santa Barbara he moved to San Bernardino stock, then signed with the New York Motion Picture Company, later the "101." Because he was a good horseman, he immediately started playing Western leads. After a year, he signed with Selig. Hobart Bosworth, then directing and acting, starred Conway and also co-starred with him. Robert Z. Leonard, now a fellow director of Conway on the Metro-Goldwyn-Mayer lot, was a competitive leading man at the time. David Butler, film director, was the juvenile of the Conway company.

Up and down the coast Conway next traveled in repertory, winding up at the Belasco Theater in Los Angeles where he stayed for three months, then signing with D. W. Griffith. In 1913 he had his first opportunity to direct for Griffith.

Advice By Griffith

When the picture was completed, Griffith assured Conway that he would never make a director, that he was too artistic and cared too much for camera effects, forgetting movement and tempo. "I've remembered that and tried never to repeat the mistake," says Conway, now known for movement and tempo in addition to outstanding general direction.

During the next few years, Conway worked on various lots both as actor and director. He was at Universal for a year, first worked on the present M-G-M lot when H. O. Davis took it over from Thomas H. Ince in 1916. For two years he worked with Ben Hampton, making independent films, moved to Fox for another year, returned to Universal under Irving Thalberg, and when Thalberg joined the present Metro-Goldwyn-Mayer organization, Conway accompanied him.


Then he was sent to England to direct Robert Taylor, Lionel Barrymore and Maureen O'Sullivan in M-G-M's first British-made picture, "A Yank At Oxford." Upon his return he was assigned to "Too Hot to Handle," starring Clark Gable and Myrna Loy, and next "Let Freedom Ring," starring Nelson Eddy, followed by "Lady of the Tropics," starring Robert Taylor and Hedy Lamarr.

Conway is married to Virginia Bushman, daughter of one of the earliest of screen stars, Francis X. Bushman, and has two young sons who perpetuate the Irish tradition with their names of Pat and Mike.
ALTHOUGH he knew absolutely nothing about theatrical technique, George Cukor answered a newspaper ad for an assistant stage manager for the Chicago company of "The Better 'Ole," and sold himself.

Born and raised in New York, Cukor was graduated from the DeWitt Clinton High School just in time to become a member of the Student Army Training Corps for the duration of the World War.

His youthful ambition was to become a stage director. For this profession, he displayed a natural aptitude and his rise was rapid. Cukor's experience with the Chicago company brought him offers from New York. He became stage manager for Edgar Selwyn, the Shuberts and others, finally graduating to directorial ranks.

Directed for Stage

As a director, he turned out many finished and successful productions. Among his New York hits were "The Great Gatsby" and "The Dark," with Elsie Ferguson and Basil Rathbone; "Antonio," with Marjorie Rambeau; "Her Cardboard Lover," which he directed twice, once with Jeanne Eagels, and "The Constant Wife," with Ethel Barrymore. Cukor was associated with Gilbert Miller and the Charles Frohman Company, until talking pictures brought him to Hollywood as a dialogue director in 1929.

The New York season was not enough to absorb the energies and talent of this remarkable young man. During the summer months, Cukor created and ran a phenomenally successful stock company in Rochester, N. Y. He was the first to adopt the system of trying out New York plays in stock. Among the Hollywood players who worked with him at Rochester were Robert Montgomery, Ralph Morgan, Miriam Hopkins, Bette Davis, Billie Burke and Wallace Ford.

Hit as Stock Manager

The spoken word has always interested Cukor, and as a director of dialogue, he is conceded to have no superior. It was in this capacity that he made his motion picture debut. Cukor's first picture was "River of Romance," with Buddy Rogers. He directed the dialogue for Richard Wallace, and did the same for "All Quiet on the Western Front." After co-directing several pictures, his rapid grasp of motion picture problems saw him a full-fledged director.

Many Hits His Record

As a director on his own, Cukor's initial venture was "Tarnished Lady." He followed it with "Girls About Town," "One Hour with You," "What Price Hollywood," "Bill of Divorcement," "Rockabye Baby" and "Our Betters."

Firmly established as a top ranking director, Cukor made one hit after another, "Dinner at Eight," "Little Women," "David Copperfield," "Romeo and Juliet" and "Camille." Recent directorial successes were: "Holiday," "Zaza," and "The Women," starring Norma Shearer, Jona Crawford and Rosalind Russell.

Devoted to his profession, Cukor has few outside interests. He is unmarried, swims for exercise, goes to the theater for relaxation, and directs as vocation, avocation and hobby. He is a meticulous workman, who believes in paying close attention to detail. He is universally regarded as one of the greatest of all directors.
Leslie Fenton

If YOU have a story to tell, tell it fast!
That is the creed by which Leslie Fenton works, and it was one reason behind his selection to direct full-length features after his outstanding success with "Crime Does Not Pay" two-reelers and other shorts.

He works and acts on the principle that "brevity is the soul of wit"—and screen storytelling, too. It's tempo that counts with him, and to him it must be speedy.

"Let's get some action into this," is his constant thought. And action marks any Leslie Fenton production, action that is told in a series of graphic, speeding sequences.

Fenton, once an actor, by his own choice turned to directing. His first assignment was a Crime Does Not Pay short, and such was the skill of that and all his subsequent efforts that attention was soon riveted on his technique, which led to his selection to direct "Tell No Tales," his first feature-length picture.

Careful of Detail

Authenticity of characterization, and personal supervision of wardrobe, are other Fenton fetishes. When he was assigned to "Tell No Tales," Fenton set to work with the casting department in selecting the sixty-five supporting actors in the picture.

"And believe me, we had a job on our hands," he recalls. "Each and every one had to fit the part. I was anxious to get over a telegraphic effect of instant identity. It was absolutely necessary for the character introduced to register instantaneously with the audience."

Born in Liverpool, England, March 12, Fenton came to the United States at the age of ten and settled in Ohio with his family. Graduated from school, he went to New York and joined the Charles Blaney Stock Company, from which he stepped to leading roles in Broadway productions. He then went to Hollywood to appear in numerous films, and eventually gave up acting to direct short subjects.

Grease-Paint Traded for Megaphone


He is now a trim, modish man who believes utterly in the importance of wardrobe, including his own. At the studio he is a fashion plate in sports attire. And for each scene in one of his pictures, he personally supervises the gown to be worn by his star.

Creates Moods With Costumes

"This isn't because of how it looks, but because of its influence on the psychology of the player," he explains. "We can help create definite moods in the actress by choosing the proper gown."

Fenton's second feature picture, "Stronger Than Desire," provided an example of how he pays attention to wardrobe. In the picture his wife, Ann Dvorak, played a defendant in a murder trial. He kept her mostly in black "because it gave her the mental impression of tragedy so necessary to the role."

His third feature picture was the Civil War story, "Arouse and Beware," which teamed Wallace Beery, Dolores Del Rio and John Howard in the leads and which gave Fenton a further chance to display his versatility. His first feature picture was mystery melodrama, his second drawing-room drama and his third what he termed "a Western with a Civil War background." Only through thus trying his hand at such a variety of entertainment types can the young director hope to discover his forte and then branch out into a specialized field, Fenton contends.
VICTOR FLEMING has the amazing record of being associated with the picture business more than twenty-five years, and more than half of that time as an "ace" director.

He was born in Pasadena, just a stone's throw from Hollywood, on February 23. Educated in the public schools of Los Angeles, he determined to become a racing driver. He did drive in a few races, but before he established a reputation or broke his neck, he became interested in photography.

The movies were just then invading California. In 1910 Fleming went to Santa Barbara and landed a job as photographer with the old American Studios. He did camera work for Kahn, Griffith, Fine Arts and others of the pioneer companies, working his way towards a director's berth.

Abroad With Wilson

With the outbreak of the war, he promptly enlisted and became a first lieutenant of the United States Army Signal Corps. He did meritorious work for the intelligence department, and after the war went to Europe again as chief photographer for President Woodrow Wilson and the peace mission.

But in 1919 he was back in Hollywood determined to direct motion pictures. Through a contact with Alan Dwan, he succeeded. The first picture he made starred Douglas Fairbanks, and from that time on he was established in the industry.


An Enthusiastic Flyer

Married and with two young daughters, the second of whom was born on the same day that "Captains Courageous" completed its shooting schedule, Fleming is very much of a family man, spending all his spare time either on his ranch at Rancho Santa Fe or at his beach home at Balboa. An experienced and enthusiastic flyer, he recently bought a new cabin plane which, with ranching, provides his chief hobby. He likes golf, riding, fishing and tennis, and never misses a good stage production, but principally he remains true to the virile outdoor amusements that give outlets to his robust vitality. This phase of his character has been reflected consistently in his work.

Intends to Quit

Standing better than six feet tall, and with the build of an athlete, Fleming is a quiet-spoken, unhurried gentleman who gets the utmost out of his performers by infinite patience and good humor. But he is always tired on completion of a picture. He puts everything he has into its production, burns energy with a fierce heat. Then he announces he is through with pictures, that he intends to go away, to have some fun out of life.

Then some unusual picture is offered him and he can't resist the temptation to put it on the screen. He loves good stories, is well-educated, well-read and enthusiastic about literature.

The story of his life would make as good a movie as anything he ever directed.
Mervyn LeRoy

If Mervyn LeRoy, as a small boy, hadn't sold newspapers at the stage door of the old Alcazar Theater in San Francisco, the city of his birth, Hollywood might never have known the man who gave the screen "Anthony Adverse," "Little Caesar," "Tugboat Annie" and other outstanding hits.

He was born in San Francisco and when he was ten years old got a job selling papers after school. It wasn't long before he discovered that the job wasn't as glamorous as he'd expected. But the actors he saw at the stage door, the crowds in the lobby, and the gossip of the theater intrigued him.

Beloved, walrus-moustached Theodore Roberts was the man who finally opened the door of opportunity for the youngster. The veteran character actor was one of the boy's best customers and one night when they needed a newsboy in "Barbara Frietchie," Roberts got him the job.

Next in Vaudeville

He continued in the Roberts show and began to study singing and dancing, his eyes now turned toward vaudeville. Then he met a youngster named Clyde Cooper, who also danced, sang and played piano.

They bought a couple of cheap dress suits, got a tryout at the Pantages Theater, and opened as "Two Boys At the Piano."

After a discouraging start the act finally became a success. The boys got on the "Big Time," making as much as $1,000 a month, and in 1917 Mervyn made two decisions. First he would buy his first pair of long trousers. Second, he would try his luck in Hollywood.

Cooper didn't like the Hollywood idea, so went ahead in vaudeville "on his own."

Out to Conquer Hollywood

LeRoy arrived in Hollywood with his $200 savings, ready to conquer. But instead he almost starved, finally taking a job at $12.50 a week in the wardrobe of the Famous Players-Lasky Studio.

After a month's observation, he decided that directors had the best jobs in pictures. From then on this was his goal. Finally he got up courage and approached the general manager. The manager was impressed by the youngster's eagerness and enthusiasm, and as a result he was transferred to the camera department, and in a year became an assistant cameraman, in Cecil B. DeMille's unit.

Then the lad's ambition and restlessness came to the fore again and an interlude of vaudeville followed.

Back in Hollywood again, LeRoy tried his hand as a gag man on a Wallace Reid picture and went on to write comedy material for twenty pictures.

Directs First Hit

Then he approached John McCormick, general manager of First National Studios, asking for a chance to direct. He was given his chance with Mary Astor and Lloyd Hughes in "No Place to Go." The picture was a hit. "Harold Teen," his next assignment, was equally successful. He then directed Colleen Moore in "Oh, Kay," and after that many stars.


ERNST LUBITSCH

ERNST LUBITSCH, producer and director, was born January 28, the son of Simon and Anna Lubitsch. The father was owner of a clothing store in Berlin, Germany.

Apprenticed to his father’s business, the boy was supposedly attending rather sadly to his duties. Instead, he was devouring books on the drama. Lubitsch wasn’t yet in his teens when he felt the lure of the theater. When he got a chance for a small part in the primitive comedy studio of Berlin Biograph the clothing store was forgotten forever.

He made a hit in a whiskered comedy role, and this led to personal appearances, and eventually to parts under Max Reinhardt. Between his stage work he continued comedy at the studio. Then he was cast in an important role in “Sumurun,” went to London with it, and when he returned to Berlin was starred in a feature film.

Pola Negri’s Director

He was signed as actor and director, and the “Lubitsch touch” began to attract attention. In 1918 he rejoined Reinhardt, remained a year, then returned to directing and did “One Arabian Night,” in which he also played a comedy role.

He quit acting for good when he directed Pola Negri in “Du Barry,” released here as “Passion.” Later came “Gypsy Blood,” also with Negri, and the actress was lured to Hollywood.

Hollywood wanted Lubitsch too, but he held off, and in Europe directed “Deception,” “The Loves of the Pharaoh” and others, then finally was induced to come to America to direct Mary Pickford in “Rosita.”

In this country Lubitsch directed a series of unbroken successes. “The Marriage Circle,” “Three Women,” “Lady Windermere’s Fan,” “So This Is Paris” are among his silent hits. One of the greatest was “The Student Prince,” with Norma Shearer and Ramon Novarro, Lubitsch’s first M-G-M picture.

Other Triumphs

With the advent of talking pictures Lubitsch came into his own with newer and more important successes. “The Love Parade,” with Maurice Chevalier raised him to new pinnacles. He founded the Chevalier-Jeanette MacDonald team. “One Hour With You,” “Trouble in Paradise,” “The Smiling Lieutenant” were exambles of his work. The “Lubitsch touch” became proverbial.

Next he went to Metro-Goldwyn-Mayer to revive the Lubitsch-Chevalier-MacDonald combination for “The Merry Widow.”

Among other triumphs have been “Design for Living,” “Angel,” “Desire,” “Bluebeard’s Eighth Wife.” After serving as production chief at Paramount, he was signed by Metro-Goldwyn-Mayer to direct Greta Garbo in “Ninotchka.”

Famed for His Wit

Lubitsch is short, full of nervous energy, and constantly smokes a big black cigar as he directs. His whimsical shafts of wit, his driving energy, his unusual dramatic sense and the deft manner in which he brings out dramatic points in his pictures cause him to stand in a class by himself in his particular type of work.

He is married to Vivian Gaye. They have one young daughter, Nikola.

Constantly searching for new material, Lubitsch again displayed his versatility in his direction of Margaret Sullivan and James Stewart in “The Shop Around the Corner,” which he also produced for Metro-Goldwyn-Mayer. This was his favorite of all stories, one he purchased himself, and adapted from the Nickolaus Laszlo play. While still winning acclaim for his direction of the satirical “Ninotchka,” Lubitsch went to the other extreme in making this a warmly human and realistic film, woven around the everyday events in the everyday lives of a Budapest shop owner and his employees.
Norman Z. McLeod

He started his career with two degrees in science from the University of Washington, studying the private lives of sea anemones and tundra fish. Then he began drawing artistic title cards for Christie's silent comedies, which launched Norman Z. McLeod on the road leading him to a place as one of Hollywood's ace directors.

Born September 20, in Grayling, Mich., son of Rev. W. E. and Martha Ellen McLeod, he evinced a taste for zoology. Finishing high school in Seattle, to which city his father had been transferred to a new church, he took his bachelor of science and master's degrees at the state university. There he won note as a basketball player and intercollegiate lightweight boxing champion. After graduation his scientific work led to a visit to Los Angeles. Breaking into pictures with a pen and bottle of ink, he drew the funny little comedy characters for titles. He says they were probably funny because he'd never taken a drawing lesson in his life. Anyhow they won him fame. Cartoon studios flooded him with offers.

Wartime Flyer

During the World War he served two years with Canada's Royal Flying Corps, and after that instructed in combat flying in Texas until the armistice, when he returned to Hollywood.

Jack McDermott, a wartime buddy and Christie comedy director, made him his assistant. This job grew into a directorial assignment. He has specialized in comedy since, and has handled buffoonery ranging from the antics of the Marx Brothers to the whimsicities of Constance Bennett and Roland Young in "Topper." He has also written successful comedy scripts.

Directorial Achievements


His middle initial stands for Zenos, the name of a doctor, a friend of his father's at McGill University. Being Scotch by descent, and a first-born son, he was named Norman, as is customary in the McLeod clan. He says that when he came to Hollywood in 1919 he found seven others with the same name and now is personally acquainted with fourteen Norman McLeods throughout the country.

Illustrator

He lives in Beverly Hills and is married to Evelyn Ward, actress. McLeod is a keen observer of people around him and invariably uses incidents from real life to color his pictures. His wife, "Bunny," like himself, has a keen and ready wit. When he is directing a domestic film, as in the case of "Remember?" McLeod frequently makes use of her amusing sayings and even goes so far, when not at home, to have her maid jot down her quips. Among his friends are Edgar Allan Woolf, the Marxes, Charlie Ruggles, Roland Young, Jack McDermott, Cary Grant and W. S. Van Dyke.

He plays a good game of golf and bridge, and as a side occupation, illustrates advertisements for an Hawaiian business firm. He is intensely interested in aviation and keeps up with the scientific world by reading all new material. If he ever quit directing, he says, he might return to being a zoologist.

He is under long-term contract to Metro-Goldwyn-Mayer.
EDWIN L. MARIN

BY ADOPTING a method peculiarly his own, Edwin L. Marin became a successful director without serving an apprenticeship. He literally started at the top.

He attended school in Jersey City, N. J., where he was born, February 21, then entered the University of Pennsylvania, where he was a member of Zeta Beta Tau fraternity. His brother, Ned Marin, was a producer at Metro-Goldwyn-Mayer studios and Edwin followed him to Hollywood, studying motion picture production and technique from Ned as assiduously as he could. That his study was thorough is indicated by his list of successes since and his rating today among the leaders of the profession.

When he considered that he was competent to make his initial effort in Hollywood, Marin joined Tiffany Studios and directed "The Death Kiss," featuring Ralph Forbes and Adrienne Ames.

First Film a Hit

The film was a success. Marin went on to a new task with the direction of "A Study in Scarlet," following with "The Avenger," "The Sweetheart of Sigma Chi," "The Crosby Case," "The Bombay Mail," and then "Affairs of a Gentleman," as a result of which he was offered a contract with M-G-M.

At that studio the young director found himself in fast company, with unlimited facilities at his disposal, a large group of distinguished players and a corps of ace writers.

He first directed "Paris Interlude," following his inclination to work in the medium of mystery stories. Next he directed "The Casino Murder Case," "Speed," "Sworn Enemy," "Married Before Breakfast" and "Everybody Sing." By then his name was known and he had won distinction as a director of fast-moving drama, softened with a background of colorful romance. The public liked his pictures and players enjoyed working for him.

Collects Antiques


Marin lives at Malibu Beach, where he swims in the Pacific, winter and summer. He collects antiques and other objects of art.

At the University of Pennsylvania he won his letter in baseball and basketball and still is an enthusiastic athlete. He plays a fast game of tennis, rides well, and has an acceptable golf rating.

Plays the Violin

On the set, Marin is quiet and easy to get along with. He acquired an immediate grasp of the problems which players face and works with a corresponding comprehension of technical and artistic difficulties.

He discovers flaws and corrects them with a minimum of confusion. He works with an assurance that instills confidence in the players and his sense of humor is always evident. An amateur musician, he often entertains guests with violin numbers. Biography and adventure stories are his favorite types of reading.

Marin had the most important directorial assignment of his career in "Florian," which Winfield Sheehan produced for Metro-Goldwyn-Mayer, featuring Robert Young, Helen Gilbert and Irina Baronova. The colorful story of the downfall of the Hapsburg dynasty and the famous Lippizan horses, offered the director full opportunity for the talents which have made him outstanding in the industry.
ONE of the founders of the summer theater in the United States, H. C. Potter looks upon his new field of motion picture directing through the eyes of Youth. One of the youngest directors in Hollywood, he has the general appearance of a pole vaulter or tennis player a few years out of college. He is six feet tall, weighs 170 pounds and has "athlete" written all over him. As a matter of fact, he rowed stroke for the freshman and junior varsity crews at Yale, where, with his mind already made up to become a motion picture director, he studied in Professor George Pierce Baker's famous "47 Workshop."

With George Haight, a classmate, Potter founded the Hampton Players at Southampton, Long Island. This, it is claimed, was the first summer stock company formed for the purpose of recruiting new talent. There are seventy-eight now.

Four Hits in Row
"We developed ourselves in the process," Potter admits, for from Southampton he and Haight moved into New York City where without a failure, they had four hits in a row. These were "Double Door," "Wednesday's Child" (one of Burns Mantle's selections for the Ten Best Plays of 1931), "Post Road" and "Kind Lady." Claire Trevor and Peggy Conklin were among those developed by the Hampton Players, and the career of Jean Arthur was given quite a boost by them.

Going to Hollywood as a result of his success as a stage director, Potter worked in nearly every department of a studio, to learn thoroughly what to him was a brand new art, before he attempted direction. Finally he felt that he was ready. He directed "Beloved Enemy." This success was followed by "The Real Glory," "The Yellow Nightingale," "Shopworn Angel," "Wings Over Honolulu," "The Adventures of Tom Sawyer," "The Cowboy and the Lady," "Romance in the Dark," "The Story of Vernon and Irene Castle" and "Blackmail." He is under contract to Metro-Goldwyn-Mayer.

Aviation Enthusiast

Potter was born in New York City, November 13, the son of Alonzo Potter, an investment banker, and Elsie Nicholas. He attended Browning grammar school in New York, prepared for college at St. Mark's Boarding School and then entered Yale, where he joined Scroll and Key.

He is married and has two children. He was once an exercise boy on a racetrack, training race horses and polo ponies. He likes to ride and to play tennis. He has three hundred solo hours to his credit as a pilot and has had three airplanes of his own at various times.

At the age of fourteen he did his part toward winning the War by serving as aide to a Liberty Bond salesman. His youthful ambition to drive a bandwagon in a circus was gratified, for at twenty-two he was driving a six-horse bandwagon team. His present ambition is to own a farm and raise racehorses.

Is Always Considerate

On the set, Potter is calm, cool, considerate of his crew. He knows what he wants, and goes about getting it with great deliberation. He says he has a one-track mind and does not like to be disturbed while at work.

He is very dialogue-conscious, and will change the dialogue in the script if it conflicts with what he wants. He uses real tact with members of his cast, and in general deports himself in such a manner that when a picture is completed, everybody on the set will be heard agreeing, "That's one of the finest guys I ever worked with!"

His most recent picture was "Congo Maisie," in which he directed Ann Sothern and John Carroll.
RICHARD ROSSON

RICHARD ROSSON'S life has been highlighted by adventures in far places with a motion picture camera.

It all started because he took lessons on the violin which enabled him to get a studio job as a musician at the age of 17, playing offstage music at the old Vitagraph Studios in Brooklyn in 1911.

The Metro-Goldwyn-Mayer director was born in New York City, April 4. The family moved to Newport, R. I., when Rosson was a small boy and most of his education was received there in grade schools and the Central High School. His youthful ambition was to become an engineer, but he abandoned the idea after getting a "break" as a set musician with Anita Stewart, Bessie Barriscale and other stars of the "silents."

Played with Symphony

Later, he decided to follow a musical career in earnest and played for two years with the Boston Symphony orchestra. He then joined an orchestra playing at the Plaza Hotel in New York City and went West to play at the Beverly Hills Hotel.

The World War found Rosson in the United States Army for two years. After the Armistice he returned to Hollywood where his brother Harold was established as an outstanding cameraman and his sister Gladys was secretary to Cecil B. DeMille.

Rosson obtained a job as assistant director, then worked as cutter and script writer. He began his career as a director under the supervision of Allan Dwan. He directed such pictures as "The Wizard," "The Escape," "Road House," "Dead Man's Curve," "Shootin' Irons," "The Very Idea" and "West Point of the Air," drama of aviation filmed at Army Air fields in Texas.

Faced South Sea Hazards

Rosson faced the hazards of South Sea typhoons and sharks to obtain thrill sequences for "Tiger Shark." He cruised the ocean boats for water scenes in "Today We Live," and shot startling sequences of giant log jams and timber operations in the Northwest for "Come and Get It." He made a trip to the jungles of South America for scenes of native tribesmen in Dutch Guiana for "Too Hot to Handle."

Arrested as Spy

Recently Rosson was the center of worldwide attention due to his arrest as a "spy" when he was shooting location scenes in Austria for "Florian," to be produced by Winfield Sheehan. He was detained for more than a month in a Nazi prison by the Gestapo secret police, for making pictures outside the zones covered in his official permits. He had been photographing the Spanish Riding Academy in Vienna and the breeding farm for Lippizan horses near Piber, Steirmarck. When he was able to prove that he had not pictured any forbidden military areas he was eventually released, however, and the more than 30,000 feet of negative he had shot was shipped to Hollywood.

Rosson is five feet nine in height and weighs one hundred and thirty pounds. He follows his interest in music by attending concerts in Hollywood Bowl. He declares that his favorite exercise is making motion pictures, because the active thrill scenes at which he has become an expert "keep him hopping from one part of the world to another."

He has been married to Vera Mildred Risson for eighteen years. She usually accompanies him on his location jaunts.
A walk in a park in a European city, a little boy used to stand and watch the Punch and Judy show presented daily for the children. Day after day he returned, absorbing the puppet drama with rapt attention. He dreamed of becoming a great actor.

This was the impetus that started the career of Reinhold Schunzel, stage star, later film star, and today directing pictures in America after rising to the rank of an outstanding director on the Continent. Schunzel was signed by Metro-Goldwyn-Mayer, when he met Louis B. Mayer at Carlsbad, Czechoslovakia, following his triumphs with "Amphytrion," "The Girl Irene," "Her Excellency's Tobacco Shop," and other films that made European history.

The director is the son of Herman Schunzel, a merchant, and his wife, Dorothea, a pianist. From his mother he inherits the musical talent that has resulted in musical tempo figuring prominently in the action of all his pictures. His birthday is November 7.

Graduating from art school, he tried designing in a textile establishment, then decided he wanted to be a newspaperman, and for some years was with the great Scherl Press, a powerful chain of European papers. But the dream of acting was still in him, so he resigned from the newspaper job, and became general worker in a small theatre. Here he did all sorts of work, began acting in small parts, gradually rose to prominence. Finally, he was starring in Ibsen, Shaw, Shakespeare and Strindberg, together with many modern and some other classical dramas. He has lived in Paris, London, Vienna, Budapest and many other cities.

Meantime, the European picture industry was taking form, and after ten years on the stage he joined a studio. One of his first acting assignments was with Pola Negri in "Passion," the picture which brought Miss Negri and its director, Ernst Lubitsch, to fame. Lubitsch came to America. Schunzel remained in Europe as a screen star, and in ten years appeared in 120 plays. In 1931, he became a director.

In one of his film plays, some years ago, his director, Wolff, asked him if he'd mind having a leading lady who was beautiful, but had never acted before; a Miss Dietrich. Schunzel agreed. Thus, Marlene Dietrich played her first role in a picture.

With the advent of sound in 1931, Schunzel started directing, having a new idea as to musical form in pictures. His first picture was his own original, "The Low Card," following which he directed "Ronny," "The Beautiful Adventure," "Victor and Victoria," another of his own originals; "Her Excellency's Tobacco Shop," by Bus-Fekete, European playwright now also in Hollywood, "Amphytrion," "The Girl Irene," and "Land of Love."

Camera Enthusiast

His first assignment under his M-G-M contract was "Rich Man, Poor Girl." Next came "The Ice Follies of 1939," starring Joan Crawford, and then "Balalaika," starring Nelson Eddy with Ilona Massey.

He is married to Maria Kamrakde, noted actress. They have one daughter, Anna-marie. Tall and athletic, an ardent golfer and a fine boxer, (he formerly headed a boxing society in Europe), Schunzel is crisp and direct in speech, punctiliously polite after the European fashion, an omnivorous reader of all types of literature, and an ardent candid camera enthusiast. Among his friends in Hollywood are Bus-Fekete, Marlene Dietrich, and others in the screen colony.
GEORGE B. SEITZ

GEORGE B. SEITZ directs his pictures with an artist's eye, for, next to directing, Seitz likes best to paint. A quiet man, Seitz spends most of his spare time at an easel, painting portraits in his studio or landscapes in the field. He has won honorable mention in several art exhibits.

Seitz was born January 3, in Boston. When he was four his family moved to Philadelphia, where he attended grade school and Friends Central High School. Later he returned to Boston to study art. Like many talented art school graduates, he first became an illustrator. He combined this with a flair for creative writing and made a good living doing magazine work.

Did Serial Thrillers

When he had several novels to his credit, he joined the film industry as a scenario writer. His first script was the famous "Perils of Pauline," starring Pearl White. This was followed by "The Shielding Shadow," and other highly imaginative melodramatic serials.


With M-G-M Since 1933


It was Seitz who started Robert Taylor up the ladder of fame. He introduced the good-looking college boy to screen fans in the second lead of "Society Doctor". An immediate hit. Taylor stepped into his first lead in "Times Square Lady," also directed by Seitz.

Seitz is five feet eleven inches tall, weighs 160 pounds, has brown hair and blue eyes.

The director is one of the type who draws on an experience of years in working out his problems. Practically any situation that arises in one of his pictures calls to his memory a similar experience or emergency. He handles emergencies with lightning speed.

In "Mama Steps Out," a portrait of Alice Brady, supposedly drawn on the wall by Ivan Lebedeff, was needed. The artist to draw it had been overlooked in the production call.

Crayon Artist Also

Seitz remarked that there was no time to wait for the artist, took the crayon and drew the picture himself. In ten minutes the cameras were turning on the new work of art.

He takes an active interest in politics and current events, likes to travel occasionally, and reads anything that comes to hand.

Seitz is a keen student of American history, and his greatest ambition is to direct a picture dealing with the Revolutionary period. His home town of Boston especially interests him for picture material.
S. SYLVAN SIMON

SYLVAN SIMON, one of Hollywood's youngest directors, owes to his extensive college education the opportunity that enabled him to become a director. Simon was left an income so long as he attended college. He already had two degrees from the University of Michigan, and wanted to be a stage director. So he went to New York, enrolled in Columbia Law School so that the income would continue, and haunted producers' offices between college work until he was established in stage work.

Still in Twenties

The director, who came to films three years ago, is still in his twenties. He was born in Chicago, September 12, the son of David Simon, stage producer and later film exchange manager, and from earliest boyhood dreamed of directing plays. The family moved to Pittsburgh, where he attended public school. He then took his A.B. degree at the University of Michigan, taught speech and dramatics on the faculty, won his Master of Arts degree, then entered Columbia. His big stage break came when he won the assignment to direct "Girls in Uniform," followed by the revival of "Lysistrata" and "Ode to a Grecian Urge."

The young stage director was then made business manager for several stage plays financed by Hollywood and acted as stage director for the road company of "The Dybbuk." Following this he was signed by Universal, for which firm he directed "A Girl with Ideas," "Prescription for Romance," "The Nurse From Brooklyn," "The Crime of Dr. Hallett" and "The Road to Reno."

Encouraged by LeRoy

He met Mervyn LeRoy, M-G-M director, and the two became friends. LeRoy formed a high opinion of his directorial ability. In fact, when LeRoy was shown a test of an actress, directed by Simon, he remarked "I don't want the girl, but I do want the director." So, when Simon's contract expired with Universal in 1938, LeRoy brought the young director to Louis B. Mayer, and he was placed under long-term contract to Metro-Goldwyn-Mayer where he has directed "Spring Madness," "Four Girls in White," "The Kid From Texas," "These Glamour Girls," and "Dancing Co-ed."

Just over six feet in height, athletic, Simon has a positive and direct manner of conducting activities on a sound stage. He is deeply versed in the lore of the theater and is author of five books on plays and theatrical technique. He married Harriet Burke of New York, in 1935, and they have one daughter. They live in a modern home in Beverly Hills.

Phi Beta Kappa

His favorite pastime is riding and the theater. He sees at least one motion picture daily while not actively directing, and analyzes and studies these. In college he was a member of Kappa Mu, and Phi Beta Kappa, the scholarship honor society, the highest honor a college student can win.

He believes that "The Crime of Dr. Hallett" is the best of his early efforts at screen direction. He believes that much of the technique of the theater is invaluable in pictures, but that the medium of the screen is a different and distinct one from the stage. He pays minute attention to details of photography and camera angles, and to enunciation and speech, in which he specialized in his college course.

He hopes that some day Hollywood will have a School of the Screen to teach youngsters who aspire to an acting career, not only the technique of acting, but the art of directing, make-up, sound technique, film editing, costume design. He says he would want such experts as Lionel Barrymore, Paul Muni, Edward G. Robinson, Gilbert Adrian, Jack Dawn, and other leaders in the motion picture field, on its staff. It is a goal which he hopes to see fulfilled before many years.
ROBERT SINCLAIR

ROBERT SINCLAIR, who directed his first motion picture in Metro-Goldwyn-Mayer’s “Woman Against Woman,” with Herbert Marshall, Virginia Bruce and Mary Astor, first distinguished himself in Hollywood as director of Sid Grauman’s stage production of “Once In a Lifetime,” in 1931.

Associated with George S. Kaufman, Sam Harris and Max Gordon on Broadway, he returned to Hollywood in 1936 in association with Irving Thalberg, to direct the Marx Brothers in the vaudeville act in which they tried out the comedy material for “A Day At the Races.”

Directs Many Plays

A native of Toledo, Ohio, Sinclair was the only child of bond broker William Sinclair and his wife, Rose. His birthday is May 24. Upon graduation from the University of Pennsylvania he gravitated to the theater. His initial work was as stage manager of the Greenwich Village Theater, from which he joined Kaufman and Harris. He was associated with “Of Thee I Sing” and “Dinner At Eight,” his first directorial assignment being Somerset Maugham’s “For Services Rendered.” Sinclair then staged the first play of the Theater Union, “Peace On Earth.”

More recently he has directed the outstanding stage plays, “Dodsworth,” “Pride and Prejudice,” “The Postman Always Rings Twice,” “St. Helena,” “The Wcmen,” and the musical hit, “Babes In Arms.”

Given Screen Contract

His first work in motion pictures was in association with David O. Selznick a year ago. He then joined Mervyn LeRoy at Warner Brothers, but went to New York on leave of absence and rejoined LeRoy when the latter joined Metro-Goldwyn-Mayer. His second film was “Dramatic School,” starring Luise Rainer and Paulette Goddard. His next was “Joe and Ethel Turp Call On The President,” with Ann Sothern, William Gargan, Walter Brennan and Lewis Stone, adaptation of the celebrated Damon Runyon story.

His contract with Metro-Goldwyn-Mayer permits him to return to New York for stage productions at stated intervals each year, and he took advantage of this clause to make the trip back to Broadway as director of Katharine Hepburn in “Philadelphia Story,” one of the hit shows of the 1939 season. His stage career has been unique in that four of the Broadway successes with which he has been associated, have yielded equally outstanding film versions. “Dinner At Eight” became an all-star production at Metro-Goldwyn-Mayer; “Dodsworth,” with Walter Huston, became a Goldwyn hit; “The Women,” starring Norma Shearer, Joan Crawford and Rosalind Russell, was one of the smash successes of the current M-G-M season, as was also “Babes In Arms,” co-starring Mickey Rooney and Judy Garland.

Stage and Screen

Sinclair believes that alternating between stage and screen is valuable because it puts the director in closer touch with audience reactions. During play production, the nightly reaction is studied, the play altered and scenes rewritten accordingly. On the other hand, he compares work in Hollywood to painting cm a canvas that covers half the wall, after working on a canvas the size of half a desk top. “Each medium has its outstanding good and bad points,” he contends. “The perfect arrangement is to divide one’s time between the two.”

Sinclair in 1934 married Jane Buchanan, one of the principals in “The Star Wagon,” Broadway show.
NORMAN TAUROG has devoted twenty-five years of his life to motion pictures and sixteen of them to handling children in films.

Born in Chicago, February 23, he attended grade and high school in the Windy City. His parents were anxious for him to become a lawyer, but he would have none of it. He was stage-struck and at eleven was appearing in stock for Lowell Sherman. At fourteen, he was wearing beards and playing old men’s parts. He could soon boast experience in stock, vaudeville and burlesque.

Once he played in a Belasco production, “Good Little Devil,” which had Mary Pickford as star. Taurog was understudy to Ernest Truex, who was the boy leader in the play. Later, he appeared in a minor part in “Potash and Perlmutter.”

Youngest Director

Motion pictures had not achieved an important place in the amusement world at that time, so Taurog tried his hand at stock, in Bridgeport, Conn., Newark, New Jersey, and Chicago. Later he worked in three pictures at New York studios. Then one day he saw himself on the screen.

“Right then and there I decided I would become a property man, a grip, anything but an actor,” says Taurog.

He went to the Coast, in 1915, as a property man and in a few years he was a full-fledged director, at nineteen, the youngest Hollywood has ever known. The first picture in which he gained his reputation for handi¬ness with children was “Lucky Boy,” one of the first sound pictures.

Working for Tiffany, he completed “Troupers Three,” “Sunny Skies” and “Hot Curves.”

Long List of Successes

By this time, the major companies were bidding for his services. He went to Paramount where he made “Follow the Leader,” “Finn and Hattie Abroad,” and “Skippy.” His nephew, Jackie Cooper, was Skippy. The film brought Taurog the Academy Award for the outstanding directorial achievement in 1931.


Included in the list of youngsters Taurog has directed have been Jackie Coogan, Bobby Coogan, Junior Durkin, Mitzi Green, the Dionne Quintuplets, Jackie Searl, Jimmie Butler, Virginia Weidler, Gene Reynolds, Tommy Kelly, Frankie Thomas, Deanna Durbin and Mickey Rooney.

Discovered Bob Burns

Among his discoveries are Bob Burns and Martha Raye. He saw the two working at the Trocadero and immediately signed them for one of Bing Crosby’s pictures, “Rhythm On the Range.”

Taurog is married to the former Julie Leonard, once leading lady for Stan Laurel. Their only child is Patricia Ann, aged five and a half.

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Richard Thorpe has had practically every kind of a job in the picture business from extra player to studio manager. With the exception of the time he spent in France in the Headquarters Intelligence Detachment of the 88th Division during the war, he has always been connected with theatrical life.

Born in Hutchinson, Kansas, February 24, Thorpe was schooled in Wichita. He received his early training with stock companies, musical comedies and vaudeville. He began his picture career as an extra in the New York studios, and graduated to bits and parts.

With Johnny Hines

Then he worked into the writing department and became a scenarist and "gag" man. He was with Johnny Hines during the entire "Torchy" series, working variously as an actor, gag man, assistant director, cutter and studio manager. He remained with Hines in a number of feature-length pictures and then embarked on a career as a leading man.

After appearing in "Three o'Clock in the Morning" and "Flames of Desire," Thorpe became a director. In the ensuing years he made 75 feature Westerns for Pathé, several serials, and a number of features, including "College Days," "Joselyn's Wife" and "The First Night."


Joins M-G-M Directors


In his most recent picture, "The Earl of Chicago," Thorpe directed Montgomery in the most unusual film of the year. It was the story of a Chicago gangster, Silky Kilmount, who became an English Earl by inheritance. The association of Thorpe and Montgomery began with "Night Must Fall," in which Montgomery departed from his usual typing as a playboy and won nomination for the Academy Award with his brilliant portrayal of Danny, the psychopathic murderer. Extremely versatile in his direction, Thorpe is at home in either comedy or drama.

Quiet Worker

Thorpe enjoys golf and swimming, both of which he does well. He likes horses and dogs. He believes he has yet to make his best picture.

Thorpe is one of the quietest workers among directors. Calm and unruffled always, he never raises his voice, never becomes excited, and is always absolutely sure of what he plans to do. Each night he works out his scenes for the coming day, just as an officer works out an army problem. The result is an unusual morale in his company.

The director is one of the foremost candid camera experts in Hollywood. A series of studies he made in the South Seas has been exhibited all over the country, including the San Diego Exposition and Texas Centennial, and he has received several awards for their beauty.
Possessing an uncanny talent for discovering and developing actors and actresses, William Thiele is both writer and director.

Born in Vienna, May 10, he proved so adept at dramatics while attending the public schools that he won a scholarship to the Vienna Conservatory. There he studied both music and drama.

He went on the stage after leaving school and for three years played in "The Merchant of Venice," "Othello" and "Faust."

The next eleven years of his life were devoted to directing and producing stage plays and musical comedies.

He was introduced into motion pictures by Paul Davidson, founder of the UFA Film Company, and for two years was head of the scenario department.

Becomes Director

Drafted as a director, he made many notable silent pictures, among them "The Late Excellency," "Orient Express," and "The Model of Montparnasse." Stars of these productions were Lil Dagover, Lilian Harvey, Willy Fritsch and Heinrich George, all of whom he aided in developing.

Then came "The Love Waltz," the first European picture in which music was used as a motivating factor in the plot. So tremendous was the success of this production that Thiele followed it with a light operetta, "Three Men of a Gas Station," which won a gold medal as the "biggest box office hit of 1931" on the Continent.

During the following two years, Thiele won wide attention in Europe for his development of music in pictures. He was the leader in that field on the Continent and was looked upon as a pioneer in light operetta for all European pictures.

Success In Hollywood

Important pictures he directed after his medal-winning film include "The Private Secretary," the only picture in history to be simultaneously made in four languages, by four different companies, and "Two Hearts in Waltz Time." He also collaborated with Franz Lehár on "Grand Duchess Alexandria," starring Maria Jeritza.

Coming to the United States, Thiele directed "Annina" for J. J. Shubert in New York.

He came to Hollywood to direct "Lottery Lover" for Fox, and remained to collaborate on the screen play of "Don't Get Personal" for Universal. Then he directed Dorothy Lamour in "Jungle Princess."

Following that, Thiele directed a two-reel miniature musical for Metro-Goldwyn-Mayer, "Carnival In Paris." Feeling that music was his particular forte, he wished to demonstrate his particular talent in that field. "Carnival In Paris" won him a long-term contract with the studio.

Flair for Comedy

Another of his European discoveries, the French star, Danielle Darrieux, was signed by Universal and brought to Hollywood on a wave of publicity.

He is now under contract to Metro-Goldwyn-Mayer, where he directed "London by Night," with George Murphy and Rita Johnson; "Beg, Borrow or Steal," with Frank Morgan, John Beal and Florence Rice; "Bridal Suite," with Annabella and Robert Young, and "Bad Little Angel," with Virginia Weidler and Gene Reynolds.

Thiele is studious by nature. He has a flair for comedy which he injects with finesse into his pictures. On the Continent he is still acclaimed one of the greatest directors Europe ever had.

Patient, tactful, enthusiastic, he is always able to get the utmost out of his company. But, modestly, he always gives the credit to others.
Jacques Tourneur

The rise of youthful Jacques Tourneur to the position of M-G-M’s newest feature director might easily be titled “Horatio Alger in Hollywood, or Up From The Ranks.” Starting at the old Metro studios twenty years ago as a messenger boy, Tourneur has carefully climbed, step by step, to a position he has had his mind set on from the beginning—to follow in his father’s footsteps.

It was only natural that Jacques should follow entertainment, stage or screen, as his future. His family, for generations, were members of that profession. His mother and aunt were star performers with the Comedie Francais. His uncle was a famed Paris stage director. His father, Maurice Tourneur, was one of the most famous directors of French stage and screen.

Jacques was born November 12, 1904. The elder Tourneur was signed to direct New York stage plays, and young Jacques thus got his early schooling at Public School 46 in Manhattan. Movies beckoned Tourneur and so he went West where Jacques attended Hollywood High School.

Started as Messenger

In 1919, young Tourneur asked his father if he couldn’t get any sort of a job with the old Metro studios, destined to become the great M-G-M organization. The necessary arrangements were made and Jacques Tourneur, fifteen years old, became messenger boy Number 4. At the age of eighteen, he became a script clerk.

Content with his promotion but still not satisfied, Tourneur soon talked himself into a job as a second assistant director in 1923. Soon he became an assistant cutter. A year later Tourneur became a full-fledged film editor.

Accepting an opportunity in France, he served on nineteen French features as an assistant director. Finally, in 1930, his break came. The Pathé company was about to make several films with foreign backgrounds and Jacques was to head the second unit to film the background and location exteriors. This job, three years lasting, took him to Germany, Africa, Tahiti, Ethiopia, Algiers, Morocco, Tunis, and Egypt.

Becomes Director

When he returned, the heads of the company were so pleased with the way he had handled his assignment, that he was slated to direct his first feature, the French film, “Vieux Garcon,” made in 1934. That year, he also made “Toto.” The following year he filmed “Pour Etre Aime,” and the French masterpiece, “Les Filles De La Concierge.”

But Jacques wanted to direct pictures in America, and so in 1935, when he was offered the position as technical director on M-G-M’s “Tale of Two Cities,” he readily accepted.

Following that assignment, Tourneur was placed under contract as a director of short subjects, while he acquainted himself with American directorial methods.

Awarded New Contract

When the four-reel special, “They All Come Out,” was about to be made, Tourneur was signed to direct. When it was decided to make a feature of the film, Tourneur finished it, thereby completing his first feature film.

Because of that success, at thirty-five, Tourneur has recently signed a long-term contract as a feature director, his first film being “Nick Carter, Master Detective,” with Walter Pidgeon and Rita Johnson in the leads.

Tourneur has lived on a small ranch in North Hollywood for five years, married to his sweetheart of French school-days, Christine Tourneur.

Six feet tall, 200 pounds, Tourneur is one of the kindliest and best-liked directors in the business, quiet, soft-spoken, and complete master of every situation. There is only one thing that bothers him—any loud NOISE.
W. S. VAN DYKE II

W. S. VAN DYKE II, director of distinctive films, has been connected with stage and screen since birth.

He was born in San Diego, California, March 21. His father was a Superior Court Judge, Woodbridge Strong Van Dyke, his mother a well-known actress, Laura Winston. He is a cousin of Henry Van Dyke, famous philosopher and writer and former U. S. Ambassador to The Hague. He is related to John C. Van Dyke, art critic and author.

"Woody" Van Dyke's first appearance was at the age of six months, in a San Diego theater. His father died a few days before he was born, and his mother returned to the stage. Her baby went on the road with her, up and down the West Coast, into the Middle West, all over the United States. At the age of five he was starred at the old San Francisco Opera House in "The Little Blind Girl," playing the title role in a wig and pinafore.

Variety of Jobs

For a time young Van Dyke attended school in Seattle. Then he got a job as call boy in a railroad station, became a house-to-house canvasser for electric vibrators, drove an express wagon, clerked in a grocery store, swept floors in a business college in return for tuition. He next went to work in a mine, then in a lumber camp.

Back in Seattle, he entered vaudeville in a Western playlet. The act landed in Los Angeles in 1915 and Walter Long, an old stage friend, persuaded Van Dyke to try pictures. He made his film debut as "water boy" for D. W. Griffith on "Intolerance" and also appeared in the picture as a Roman soldier.

Having written two plays, "Sins of the Parent" and "Art for Art's Sake," which Fred Butler and Charles Nichols produced in San Francisco, Van Dyke next tried his hand at scenario writing and sold "Madonna of the North" to Sol Wurtzel. His first directorial experience was as assistant to Jimmy Young, husband of Clara Kimball Young, on the Lasky lot. The two then went to work for Essanay, where Van Dyke directed many pictures.

Went to South Seas

His first picture for Metro-Goldwyn-Mayer was "War Paint," starring Tim McCoy, followed by "California," "Spoilers of the West," "Wyoming" and "Winners of the Wilderness." But his first real fame came when he was sent to the South Seas with Martin Flaherty to film "White Shadows." Flaherty came down with appendicitis and Van Dyke took over the directorial job, which established him as a maker of adventure romances in authentic settings. "The Pagan" came next, also in the South Seas, then "Trader Horn," in Africa.

Back in Hollywood, he directed "Guilty Hands," "Tarzan, the Ape-Man," and "Never the Twain Shall Meet," then was sent to the Arctic to film "Eskimo." He can boast that he has taken film crews into the world's furthestmost outposts and brought them all back alive.

List of Triumphs


He is married to the former Ruth Mannix, and has a young daughter, Barbara Laura, and two sons, W. S. Van Dyke III and Winston Stewart.

He is six feet tall, weighs one hundred and sixty-seven pounds, has dark hair and blue eyes. Because of his travels, his Brentwood home is a veritable museum of authentic curiosities.
KING VIDOR

KING VIDOR is a Texan by birth and by nature, his career akin in its wide sweep to the freedom and vastness of that state. He was born in Galveston on February 8.

He attended Ball High School in Galveston, Peacock Military School in San Antonio, and Tome Institute at Port Deposit, Maryland.

His first creative work was writing stories which he intended for magazines and motion pictures. He doesn’t remember any acceptances of those earliest efforts. His next venture was in the production and direction of motion pictures in Houston. This hardy exploit resulted in three short films. He took them to New York and sold them. He decided then to go to Hollywood. He had married Florence Arto in 1915. Her desire to appear in one of her husband’s pictures produced in Houston was opposed by her family. But she joined him in the move to Hollywood.

Hollywood Veteran

Vidor, some time before, had met an attractive Miss named Corinne Griffith in Mineral Wells, Texas, and helped her get a job in pictures by writing rapturous letters about her to the Vitagraph Company. Miss Griffith, by now making a salary of $15 a week, helped Mrs. Vidor get a job at $10 a week.

King sold some stories, one of them for $30, and worked as an extra. Universal later took him on as a script clerk at $12.50 a week, and Mrs. Vidor obtained a contract with Universal which guaranteed her two days work a week at $10 a day.

An offer of $40 a week for King’s services as a scenario writer at Universal finally came along and was accepted. There he met Judge Willis Brown, writer of boys’ stories, who helped him obtain a chance to direct. Vidor has been directing pictures ever since.

“The Big Parade”

For nine years he directed pictures for Metro-Goldwyn-Mayer, including John Gilbert’s first starring vehicle and five other Gilbert films. “The Big Parade”—which ran for two years at one theater in New York and is reported to have earned more money than any other picture ever made—“The Crowd” and “Hallelujah” are among his well-remembered pictures. He directed “Street Scene,” “Cynara,” “Wedding Night” and “Stella Dallas” for Samuel Goldwyn, and independently produced and directed “Our Daily Bread.”


“Northwest Passage”

In 1938 he signed again with M-G-M, and went to England to direct Robert Donat and Rosalind Russell in the picturization of Dr. A. J. Cronin’s best-selling novel, “The Citadel,” which was hailed as one of the greatest of all sound films. His latest picture is “Northwest Passage,” starring Spencer Tracy, with Robert Young and Walter Brennan.

His second wife was Eleanor Boardman. He has two children by his second marriage and one by his first. He was married in 1937 to scenarist Betty Hill.

He lives in Beverly Hills, plays tennis regularly with his friend, Charles Chaplin; likes to sail his starboat and take to the Pacific in his 52-foot power cruiser; sings, and plays the guitar; is interested in modern art, of which he has a small collection, and in modern music; his favorite composers are Stravinsky, Ravel, DeFalla and Scriabine.
ADDENDA
BETTY JAYNES, acclaimed at fifteen as “the singing sensation of the decade,” was born in Chicago, February 12. Although her parents were musically inclined, neither was a professional musician. Her father, Louis Charles Schultz, was a dentist.

Betty, along with two younger sisters and a small brother, loved music, and piano lessons formed an integral portion of their daily routine. But, while Betty progressed rapidly on this instrument, making her practice was somewhat of a task. Instead, she would sit at the piano and sing for hours.

It was shortly after the youngster’s twelfth birthday that her mother recognized an unusual quality in Betty’s voice, a depth and tone rare in one so young.

A family conference was held and as a result Betty soon found herself among the pupils of Madame Hattie Devries.

Seeks An Audition

From that day on, practicing ceased to be a burden. As a matter of fact the situation was entirely reversed, the problem now being to induce the child to take enough time away from her music to play games with other children.

During the year that followed she made amazing progress. At the end of that time Madame Devries determined to have the child sing for Longone, manager of the Chicago Civic Opera Company.

It was a great disappointment when it was learned that the audition could not be arranged at that time.

Another year passed. Betty was then fourteen, and anxiously awaiting a break.

During the next year her father died. It was an intense shock to the entire family and even the announcement that the long-awaited audition from Longone was at hand failed to bring any cheer.

Wins Opera Role

But it was with the poise of one much older that Betty stood beside the piano that winter afternoon. Her teacher sat at the keys to play her accompaniment. Longone leaned back in an easy chair, his eyes glued on the face of the child.

The first song ended. There was no comment from the man, but his eyes revealed that he was interested.

When the final bars of the second number died away Longone jumped from his chair, shouting to a secretary to draw up a contract. Before she left the office that afternoon, Betty Jaynes was signed to sing the leading role of Mimi opposite Martinelli in the Chicago Opera Company’s production of “La Boheme.”

“La Boheme” was presented December 6, 1936. On December 7 the name of Betty Jaynes was on the lips of all music lovers in Chicago. Critics hailed her as sensational.

Achieves Film Success

Life suddenly took on whirlwind proportions for this youngster who had never been outside the State of Illinois. Concert tours were arranged. Engagements were made that took her out of the exclusive Starrett School for Girls, and sent her up the ladder of fame.

It was during one of these concerts that talent scouts from Metro-Goldwyn-Mayer studios noted the screen possibilities of the girl.

More than a year of dramatic training followed before the young blue-eyed blonde made her screen debut. She appeared on the Metro-Goldwyn-Mayer “Good News” radio program, then was selected to appear as Jeanette MacDonald’s understudy in “Sweethearts,” a role that permitted her to appear throughout the picture and also to sing. She and Douglas McPhail, who appeared as understudy for Nelson Eddy in the same film, now are regarded as one of the most promising young singing teams in Hollywood, following their success in “Babes In Arms.”
JOHN SHELTON tried his utmost in Hollywood through five hard years to obtain a screen contract. When he finally succeeded, he had to travel 3,000 miles for it.

Discouraged at last, he had boarded the train for New York with the definite idea of trying to "crash" the movies through the stage. He enjoyed one week of seeing the new plays and becoming acquainted with the Big City. Then it happened. A friend whom he hadn't seen for some years "bumped" into him on Broadway. Through that contact opportunity opened wide the door, for the friend made it possible for Shelton to be assured a screen test provided he returned to the Coast. This he did. A test followed immediately and then the signing of his contract the next day—in the Hollywood which he had left in despair just a few days before.

Wins Acting Chance

Born in Los Angeles, May 18, son of E. E. and Madge Sheppard Price, he was educated at Venice grammar and high schools. His father is a Beverly Hills attorney. His mother was a light opera singer, later a dramatic actress under the famed Belasco.

Following his graduation from Southern California Junior College, he started "thumbing" his way East, hoping for work on Broadway. Hitch-hiking through Utah, he was given a ride by Moroni Olsen, now a well-known screen actor who at that time had his own stock company in Ogden, Utah. In the course of conversation, Shelton, after the manner of youth, poured out his heart's wish to Olsen. Willing to take a chance with a promising newcomer, Olsen offered Shelton a chance in his troupe.

Shelton gained invaluable stage training which, after the company closed, enabled him to work with stock companies in Dallas, Shreveport, New Orleans, and particularly with the Woodcliff Players of New Jersey.

Tracy Favorite Actor

Then back to New Orleans, where the young actor turned his talents to vaudeville. He and two friends formed the trio of novelty songsters called "The Three Chords," appearing on the air, both in New York and Los Angeles.

When the "Three Chords" disbanded, he went back to Hollywood and worked in several pictures, among them "Navy Blue and Gold," "The Lady Behaves," "The Go-Getter," and "The Smartest Girl In Town." Then, long effort to land a screen test ended in utter failure, he went to New York. He had just been assured the leading role in a series of radio presentations, when that chance meeting with an old-time friend unexpectedly won him his screen test, followed within twenty-four hours by a long-term contract with Metro-Goldwyn-Mayer.

Excels In Aquatics

During summer vacations between high school and college, and in an off-year between "The Three Chords" and early motion picture work, he had run the gamut in odd jobs. Numbered among these were salesman, dishwasher, cooking for a logging camp, ditch-digging and then vocal instructor in his own school.

He lists Spencer Tracy as his favorite stage and screen actor. Bette Davis tops the list in screen actresses and Helen Hayes is the leading stage actress.

His only phobia is height; his most prized possession is his birth certificate—"because he's glad to be alive;" has no superstitions and does not believe in hunches. He excels in swimming and water polo.

He is six feet, one inch in height, has brown hair and eyes, and weighs 170 pounds.

His first assignment under his contract was appearing with Spencer Tracy and Hedy La-marr in "I Take This Woman."