

Film Success Means Stardom, But Infrequently

Hollywood is an enchantress who tries to turn ordinary women into actresses and writers, into directors and designers and script supervisors and many, many other fascinating personalities. It's an opportunity town for women; the job and career possibilities are various and limitless.

Success, in Hollywood, means stardom only infrequently. Most gals do dream of becoming top actresses—but mathematics are against them. The average feature picture counts only two or three stars in its cast, and not all are women. So, if a girl aims for acting, chances are she'll have to be satisfied with an extra's job, or a role as a supporting or featured player.

There's an oversupply of aspiring actresses - although never enough young, strikingly beautiful girls with lovely figures and fine diction and great acting ability. And there is a constant shortage of good dancers. Especially those with personality, ability and youth.

LeRoy Prinz, dance director at Warner Bros., is always looking for hoofers with those qualifications. He even had to send to Broadway to get enough attractive steppers to fill the choruses when he had three musicals going simultaneously recently: "The Eddie Cantor Story," "Calamity Jane" and "Three Sailors and a Girl".

A pretty good idea of many of the jobs available to women in Hollywood can be got from the staff and cast sheets issued by most major studios for each picture a few days before shooting starts. Take the cast sheet for "So Big." First come the names of stars Jane Wyman, Sterling Hayden and Nancy Olson, followed by those of the supporting players, and then the production personnel.

The name of the producer, Henry Blanke, leads all the rest. Mr. Blanke is obviously male, like most producers. Producers are, in fact, hardly ever women. It's not because the studios don't want women producers - it's just a job very few women have filled. Among current producers, Harriet Parsons is the only woman. Dorothy Davenport Ried, widow of silent screen star Wallace Reid, produced pictures until a few years ago; and Jean Harrison has also had a fling at producing. But this ends the list—the field is wide open for a female production genius.

An important job filled by many women in Hollywood is that of film editor. Irene Morra, one of the movie colony's first woman film editors, is currently celebrating her twenty-sixth year assisting director David Butler. Butler and Morra recently collaborated on their sixty-sixth picture, "Clamity Jane."

After an apprenticeship in cutting and splicing film, Miss Morra became a full film editor while still in her teens. She edited most of Jackie Coogan's pictures. Her association began with Butler when she was the film editor and he the star of "Sitting On The World," directed by David's father, Fred Butler. In 1927 when David Butler switched from acting to directing, she became the film editor on his first film, "High School Hero."

About a quarter of screen writers are women. These jobs, like acting, are strictly a matter of individual ability. No girl can step up to the studio gate and apply for a job as a screen writer. She must reach it through other steps—perhaps as newspaper reporter, novelist, magazine writer, playwright or by creating an original story that interests a studio.

Dorothy Cooper and Dorothy Kingsley did just that. MGM bought their screenplay for the movie, "Small Town Girl" starring Jane Powell, then went on to purchase Miss Kingsley's solo effort, "Dangerous When Wet," and made it into an Esther Williams swimfest. Ketti Frings, one of the movie colony's most active writers, turned out the popular tearjerker, "Be Scripters is a woman, Virginia Van Upp, who worked on the screenplay of "Helen of Troy" Warner's planned epic spectacle.

Down the staff and cast lists next comes script supervisors. Here women dominate. The script supervisor is a sort of executive secretary to the director on the set, and aide to the film cutter. She makes notes on each "take" of a scene, the start and finishing time of every completed scene, the exact clothing worn by every player, position of props and other details. That's because the order in which scenes are shot ordinarily is not the same as that which they are shown. Ferminine script supervisors begin as studio secretaries, clerks in the production department, or actresses. Farther down the cast and credit sheet are hairdressers and wardrobe women. Virtually all hairdressers are women, although minor hair adjustments on male players are done by makeup men. The people who sort out and care for and keep camera-perfect the clothes and costumes worn in the pictures by actresses are, of course, women.

Even in the predominately male company of "Hondo," starring John Wayne and filmed in Mexico, the hairdresser and wardrobe attendants for feminine lead Geraldine Page were women. So the women do get around in location picture production, even in the rough, tough places.

Costume designers, both men and women, are many notches higher in the professional scale than hairdressers and wardrobe attendants. Few, regardless of sex, are developed within a studio. Most are brought in after having attained prominence outside the motion picture industry.



Tony Curtis, starring in the title role of "All American," and Richard Long, (right) are football teammates who become rivals—because each thinks the other is trying to make a pass at Mamie Van Doren. Universal-International's "ice blonde" makes her movie debut in "All American", giving the fans a chance to discover that, while her hair may be icy, the temperature rises wherever she appears—including the Rose Bowl! Lori Nelson stars with Tony Curtis in a movie full of such gridiron stalwarts as Herman Hickman, Frank Gifford, Jim Sears, Al Carmichael, Ed Demirjan, Don Moomaw and others. The film opens today at the Cameo.

Weekly Movie Guide

Center

Sun. thru Thurs. — "MO-GAMBO," filmed in Africa in Technicolor with Clark Gable, Ava Gardner and Grace Kelly.

Fri.-Sat. — "WOMAN THEY ALMOST LYNCHED" with John Lund and Audrey Totter. Cartoon and News.

Cameo

Sun.-Mon.-Tues.-Wed. — "THE ALL-AMERICAN" starring Tony Curtis and Lori Nelson with Mamie Van Doren. Also news, comedy, and technicolor cartoon, "MUSICAL TUSSELE".

Thurs.-Fri.-Sat. — "STAND AT APACHE RIVER" in technicolor and starring Stephen McNally, Julia Adams with Hugh Marlowe. News "Football Thrills Of 1952" and Tom and Jerry Cartoon.

Carolina

Nov. 1-2, Sun.-Mon. — "RAM-ROD" starring Joel McCrea, Veronica Lake and Preston Foster. Also: News and Mickey Mouse Cartoon.

Nov. 3 Tues. — "THE RAINS CAME" starring Myrna Loy, Tyrone Power and George Brent. Also: Chapter No. 9 "LOST PLANET."

Nov. 6-7 Wed. Thurs. — "THE HALF BREED." Color by Technicolor starring Robert Young, Janis Carter and Jack Buettel. Also: News and Sportscope "THAT MAN RICKEY."

Nov. 6-7 Fri.-Sat. — "TRAIL

OF THE ARROW" starring Guy Madison as "Wild Bill Hickok" and Andy Devine as "Jingles." Also: Chapter No. 4 "CANADIAN MOUNTIES VS. ATOMIC INVADERS." Hugh Herbert Comedy and Two Cartoons.

Tower

Sun.-Mon. — "THE DESERT LEGION" in technicolor with Alan Ladd, Arlene Dahl and Richard Conte. Also color cartoon and news.

Tues.-Wed. — "I LOVE MELVIN" in technicolor with Donald O'Connor and Debbie Reynolds. Also color cartoon.

Thurs.-Fri. — "LILLI" with Leslie Caron. Also color cartoon and news.

Star

Sun. only — "ON THE SUNNY SIDE OF THE STREET." Starring Frankie Lane and Terry Moore. WILLIE THE KID, Cartoon.

Mon.-Tues. — "THE GOLDEN HAWK," starring Sterling Hayden and Ronda Fleming. PINK AND BLUES Cartoon.

Wed.-Thurs. — "THE SAVAGE," starring Charlton Heston, Susan Morrow and Peter Harrison. Paramount News and Cartoon.

Fri.-Sat. — Double Feature—"THE MOB." Starring Broderick Crawford. Feature No. 1; "DEPUTY MARSHALL," Starring John Hall, Feature No. 2 "THE TOOTH WILL OUT." Starring the THREE STOOGES.

301

Sun. One Day Only — Tyrone Power in "PONY SOLDIER" in technicolor plus three cartoons.

Mon.-Tues. — Double Feature Program—George Montgomery in "THE PATHFINDER" also "STRANGE BARGAIN" plus cartoon.

Wed. All Ladies Free — Robert Mitchum, Jane Greer, William Bendix in "THE BIG STEAL." Plus cartoon.

Thurs.-Fri.—Broderick Crawford and Barbara Hale in "LAST OF THE COMMANDERS" in Technicolor plus cartoon.

Sat. One Day Only — Randolph Scott in "COAST GUARD" plus Three Stooges and Serial and Cartoon.