

Vivacious Marian Marsh

Petite Film Actress Is an Athlete

By GEORGE SHAFFER

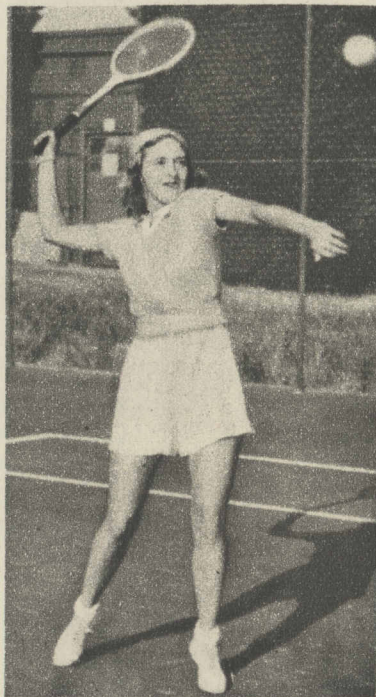
Hollywood, Cal.

FOR a flower petal kind of beauty Marian Marsh can keep an astonishing number of robust activities rotating successfully in mid-career.

She is already a veteran of three movie starts—one in this country when she was a 17-year-old student in Hollywood High school; a second in England and Switzerland, where she spent two years, appearing with Luis Trenker and other continental stars; followed by her current resumption of her American featured career.

Born in Trinidad, British West Indies, twenty-four years ago, daughter of Leo Krauth of Germany and a British mother, Marian, and her family, developed such concentrated interest in movies and Hollywood that when her father's business interests as a chocolate manufacturer caused the family's removal to the United States there seemed enough gravitational force to draw them all from Springfield, Mass., to New York, then westward into the prairie states, and finally to settle down in Hollywood.

Marian wasn't the only one in the family to be thrilled by the movies. Her mother, the late Harriet Morgan Krauth, felt that way. The same consuming interest seems to have animated Marian's sister, Jean (now known on movie contract lists as Jean Fenwick), 27; and her brother, Edward (now known on movie contract lists as Anthony



Marian is very talented as a tennis player.

Marsh), 25. There is a younger brother, George Krauth, but he is not an actor.

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Jean was first to get a movie job, being known as Jean Morgan. Jean took her sister to the old Pathé studio when Marian was 17 and still in high school. Director Edmund Goulding met the slim, starchy-eyed school kid, noticed her authentic golden hair, and arranged a start in films for the schoolgirl. The undeniable resemblance between her Dresden china kind of beauty and that of Dolores Costello made it easy to follow up this start. Marian's name then was Violet Krauth. Her picture career quickly required a new name, Violet Adams. Successive studios kept fooling with the name in an effort to add more glamor. When she played in "Hell's Angels," which then was starting Jean Harlow to fame, her name was Marilyn Morgan. After that Mother Krauth, who always had idolized Mae Marsh, the little, wistful looking heroine of "The Birth of a Nation," okayed the daughter's permanent film name as Marian Marsh. The name clicked, and so did its possessor.

Sister Jean became Jean Fenwick and recently appeared with Hepburn in "Mary of Scotland" and with Garbo in "Madame Walewska." Brother Edward became Tony Marsh and now is on United Artists' list of young contract players. Jean and Tony



Miss Marsh is engaged to be married, but, because of the press of other activities, has set no definite date as yet.

both appeared with Marian in a couple of her films abroad three years ago.

Marian is engaged to marry Al (Albert P.) Scott, likable New York broker, who was divorced from Colleen Moore in 1935. "I don't know exactly when the wedding will take place," she explains, "although, of course, I have general plans. There are so many weighty things in my motion picture career right now." When Scott isn't here, and Marian isn't working in one of her numerous screen rôles, it is as a sports-woman that her prowess and endurance belie her appearance of Dresden doll fragility.

None of the movie colony's



Jean Fenwick, Marian's sister, who is also a movie actress.

Born Violet Krauth, she entered the movies as Violet Adams at 17, changed that to Marilyn Morgan, and eventually became Marian Marsh.

Scandinavian girls is as good a skier. She practiced skiing long and earnestly in St. Moritz in 1933 and 1934 while abroad for her continental movies. She visited the ski slides in Idaho and the California Sierras last winter, and was all set for a trip to the Chilean Andes this summer when film work intervened.

As a tennis player Miss Marsh is so good that she was the picture girl drawn to oppose National Champion Alice Marble in the local La Cienega tournament last spring. "For once I felt fussed," says Marian, "but Miss Marble smiled at me and said, 'I'm sure we shall have a good game,' and with that my stage fright vanished, and I am sure I learned and accomplished something in playing her." Marian, who strokes the ball like a man, with more power than you would imagine in those lovely shoulders, had the satisfaction of winning enough points for a game or two in their two-set match.

Model airplane flying is her new hobby. Her recent triumph was the construction of a 32-inch model. Volleyball, which the Los Angeles girls play in sand at the beaches or in sun suits on wooden indoor courts, is an old conquest of Marian's. She was on the winning class team at Hollywood High school, where the game as played by the girls is distinctly not a sissy pastime.

King of the Sierras

New Picture Is Story of Mustangs

By ROSALIND SHAFFER

Hollywood, Cal.

WESTERN pictures, generally turned out on low and limited budgets, are seldom geared to problems and situations of modern life.

One of the few which actually makes contact with a real-life situation, however, is Grand National's "King of the Sierras." A typical low-cost "western," it probably will not be seen in big theaters of the large cities, but will get heavy play in smaller towns, where this type of picture goes over astonishingly well. Nevertheless, it is a picture that students of the frontier might view with some significance, for it dramatizes the disappearance from the western ranges of herds of wild horses which have roamed this semi-arid country untamed for the last four centuries.

In these wild mustangs courses the blood of steeds which carried intrepid Spanish explorers into the region in the sixteenth and seventeenth centuries.

The herds, despite this romantic background, are a pain in the neck to cattle ranchers of



Rex, the 17-year-old Morgan horse which plays the villain in "The King of the Sierras." As a colt Rex killed two boys and was kept in confinement for two years.



Whitey, the equine hero. He and Rex were both trained by Jack Lindel, shown with him.

northern Arizona and southern Utah. Mustangs are said to drink about five times as much water as the more or less domesticated steer, and they destroy fences at will.

Last spring when the department of the interior, empowered by the Taylor grazing bill, authorized the extinction of the Arizona herd, Grand National, one of the newcomers to the field of western quickies, decided to capitalize on the government's final drive by filming a story of the roundup of 2,000 remaining head of mustangs.

In the story built around the extermination of the herds Grand National has cast a veteran equine trouper, Rex, as a meanie horse and leader of the mustang herd. Rex is 17 years old and began his career in 1923 as "Rex, King of the Wild Horses." He is a thoroughbred Morgan horse, but a baddie in real life, too. Early in life he killed two boys at the Colorado state boys' reformatory and was kept in a box stall for two years, where Jack Lindel found him and trained him for motion pictures. Hero of the film will be Whitey, another Lindel horse.

Voice of the Movie Fan

Letters published in this department should be written on one side of the paper. If you wish a personal reply please inclose a stamped, self-addressed envelope.

Dear Miss Tinée: I would like to tell you that I thoroughly enjoy your column and also like to read your pre-views. I have found that I can always depend on your comments on pictures.

Could you tell me something about Fred MacMurray, who appears in the flicker "Exclusive"? Yours truly, MAE TRENTON.

Editor's note: Thank you very much! Fred MacMurray was born in Kankakee, Ill. He was educated at Carroll college and in order to earn his tuition sang and played in orchestras. Joined a Chicago orchestra, remaining in it for more than a year, then to Hollywood in similar capacity, also doing recording. While in Hollywood he played extra rôles on the screen. He went to New York with the California Collegians, comedy stage band, then joined the "Three's a Crowd" revue on Broadway and on the road. After its closing he returned to California and worked in vaudeville. He again returned to New York and played in night clubs

until he was given the major rôle in the stage production of "Roberta." Was signed by Paramount studio in 1935. Mr. MacMurray married to Lillian La Monte, New York model.

Dear Mae Tinée: This is my first attempt at writing for your column. I just saw "Make a Wish," with Bobby Breen, Marion Claire, and Basil Rathbone. They were all excellent, but Bobby Breen's singing and Basil Rathbone's acting were marvelous.

Why doesn't Basil Rathbone's studio give him more hero parts? I never liked him until I saw him in this picture. He is a wonderful villain, but a better hero. I'm for giving Basil Rathbone more hero pictures. Thank you. BESSIE DE HAL.

Editor's note: Perhaps this letter will have some influence on Basil's producers. Personally, I like him to scare me—as he did in "Love from a Stranger."

Dear Miss Tinée: Here are a few of my opinions that I would like to pass on to the public:

Best Actress..... Jean Arthur
Sweetest Child Star..... Shirley Temple
Best Male Vocalist..... Donald Novis
Best Female Vocalist..... Lily Pons
Prettiest Actress..... Jean Arthur
Handsome Actor..... Errol Flynn
Best Orchestra..... Wayne King
Stars I Would Walk Ten Miles to See..... Donald Novis and Jean Arthur

Sincerely, MARY E. GRANT.

Editor's note: We pass 'em on. Y'week-kum!

Dear Miss Tinée: Can you tell me if Anna Sten is making a picture at present?

I miss her a lot since her disappearance from the screen after the three grand pictures she made several years ago, and hope she returns soon.

I would love to see her as the lovely Lady Emma of E. Barrington's "The Divine Lady." It would be a perfect picture for her, wouldn't it? Sincerely, L. F.

Editor's note: She certainly would be a beautiful Lady Hamilton. Miss Sten is working at present in a Grand National picture titled "Love Me Again."

Dear Miss Tinée: As a pretty constant movie fan I think I can judge a good little actress as well as one with a personality, and so I say, orchids to Olympe Bradna!

She may be unknown now, but after seeing her performance in "The Last Train from Madrid" I say that any smart direc-

tor or producer can see that that girl has "a certain something" which should not be overlooked. I hope I see her again soon in another picture.

Here's hoping I make your "Voice of the Movie Fan" column, as I know I am speaking for others who like your enjoyable column and who like Olympe Bradna.

Thanking you, DOROTHY LARSEN.

Editor's note: You made it—and you're welcome.

My dear Miss Tinée: Now is the time for all James Stewart fans to step forward in contradiction of what Miss Colleen Young said a few weeks ago. To begin with, even if a movie idol does have to be perfect, James Stewart still deserves the title, for I think he is perfect.

You didn't seem to think his performance in "Seventh Heaven" was very good. I thought it was magnificent. Simone Simon only said a few words throughout the whole picture, so James Stewart had to practically carry the picture himself. Outside of the similarity of his rôles in "Rose Marie" and "After the Thin Man," every rôle he has played has been different, yet in each he was entirely convincing.

Yours anxiously awaiting the next Stewart movie, MARIAN SULLIVAN.

Editor's note: How glad Jim Stewart's going to be when he reads this sweet rhapsody! (Poem.)