

Even when you get inside a studio you can't just stroll about as you wish. A visitor has to be going somewhere to see someone or do something specified—and if they find him wandering off his course, they promptly put him on it again. One might be inside the studio walls all day and not see a single film star, or a single picture being made, says Mr. Snelling.

This is the reason, he thinks, for the widely-spread story that film stars in real life look quite different from what they do on the screen. Visitors go to Hollywood expecting to find the place teeming with famous familiar faces. Actually, the inhabitants of Hollywood see very few stars, he says. Paramount RKO and Columbia are the only studios in Hollywood itself—the others are miles away.

Consequently, according to Mr. Snelling, the average visitor to Hollywood—disappointed in his star-hunting—makes up the story about the stars being different in real life and on the screen—more or less in self-protection.

BEFORE he went to Hollywood, Mr.

Snelling had also heard many times the story about how hideous film players have to make themselves with make-up when acting before the cameras. This likewise, he says, is fallacious. Certainly the make-up is very thickly applied, the idea being to fill up the pores of the skin in order to present a perfect surface. Except in colour films, the shade of make-up used doesn't matter much. Usually it is a deep orange. Actors before the cameras may look unnatural, but they don't look ghastly.

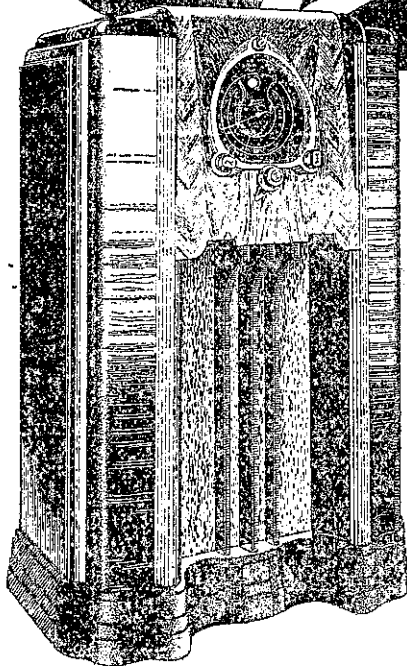
ALTHOUGH there is plenty to write about, journalists in Hollywood have a hard time, says Mr. Snelling. To secure entry into the studios, a journalist must be the accredited representative of a paper, and the paper must be considered important enough to have a representative. Correspondents must visit the studios a certain number of times each year; their tours must be conducted; and they must produce satisfactory results. There are only one or two correspondents representing each country, and their work is syndicated.

Mr. Snelling found that it costs a lot of money to live properly in Hollywood—at least £13 a week is needed, he says. But most wages are in proportion to the high cost of living. Motor-cars are cheaper to buy, but much more expensive to run, because distances are so much greater. One hundred miles a day is considered nothing. Anything less than that and you haven't been anywhere. It is quite the regular thing to go to a show somewhere and then travel 20 miles just for supper.

WHILE in Hollywood, Mr. Snelling met Deanna Durbin and her parents and came to know them fairly well. He also met Herbert Marshall—and discovered that the peculiar slant of his shoulders, which you may have noticed on the screen, is due to his efforts to disguise his wooden leg. And he met the man who was the voice of the Big Bad Wolf. He is a Cuban, much in demand for parties.

Some day, in spite of the high cost of living, Douglas Snelling wants to return to Hollywood and draw some more stars. But next time he hopes that the walls round the studios will be less of an obstacle.

EVERYBODY'S CHANGING TO ZENITH



*Models from £15-15-0.
Easy terms arranged.*

ZENITH is making radio history! The Dominion-wide swing to ZENITH is unprecedented in the annals of broadcasting. From one end of New Zealand to the other, radio enthusiasts have been amazed at the purity of reproduction of the 1938 models—the many exclusive, superior features, new triumphs of ZENITH engineering genius. Sets only a year old have been traded in for the epoch-making ZENITH—for ZENITH has set a standard in performance and beauty never before approached. Call, hear and see the ZENITH and you, too, will realize why everybody's changing to ZENITH.

Your nearest Zenith Dealer will gladly demonstrate, or write—

N.Z. Distributors: C. & A. ODLIN & CO. LTD., Wellington.

HENNESSY

*The BRANDY that
made COGNAC famous*