

HERE ARE HOLLYWOOD'S ONE-MAN WOMEN

THE usual Hollywood cocktail is one part love, three of marriage and four dashes to the divorce courts! There are many marriages out in Los Angeles that start with the Very Best Intentions—as they do everywhere. What is often neglected, as the couples trip gaily down the middle aisle with their "something new and something blue" (and how blue it's apt to get at the end of the long, long trail!) is that little thing called love. Love, like genius, happens rarely. Yet it does happen! And (surprise!), even in Hollywood one-man women, glamorous enough to be feminine King Solomons, go so completely into reverse as to make him look, practically, like Lonesome Luke! For Exhibit A, let's have a look in at the Hornblows.

THE little woman at this house is none other than one-man Myrna Loy! Myrna's one-track mind, as far as men go, leads straight to Arthur Hornblow, Jr.—and no detours! When she first became camera-conscious, she left the uplands of Montana for the badlands of the West. She didn't take Hollywood by storm. She merely worked hard at being exotic, which never got her farther than half-caste parts midway up the ladder of success.

At their second meeting, a year and a half after their first, at a party held by Samuel Goldwyn, Hornblow had a serious talk with Myrna—about her work.

He told her she should play modern women, since she had a strong sense of humor found in rare combination with a generous share of poise. He imbued her with the courage to fight for the kind of part with which she has now become so completely identified.

Her reaction was immediate and sure. She had an immense respect for this young executive who, in addition to possessing a law degree, had been both editor and playwright; but, more especially, she admired his quick, unerring decisions and his alert mind.

At that time gossip had it she might marry Ramon Navarro or Bill Powell. Myrna said nothing. Apparently she was too busy fighting her studio for a chance to do the sort of thing she wanted. And so hardly anyone was prepared for the quiet marriage which took place over a year ago in Ensenada, Mexico.

Lost Perspective

"THE trouble with women," she dares to expound, "is that they lose their perspective and do not have enough confidence in themselves. They begin to doubt their own power of attraction as soon as they feel the sting of Cupid's dart. Competition is inescapable.

"Luckily, women are beginning to realize the battle is not over when the altar is reached. That is only the beginning of both competition and romance.

"Because I am a happy wife and I find it easy to smile and overlook small details like a late meal, that does not mean anything in the real business of loving and living, for love is much too precious to treat lightly once you've found it!" And Myrna never has.

So there's one of Hollywood's one-man women who wouldn't be a husband-trader if she lived in the Arctic Circle and Arthur were a travelling salesman for gumdrops!

The one-man women of Hollywood are not so select a group as you might have imagined—although strong in numbers, they simply don't make the pink editions so, shall we say, conspicuously.

Dixie Lee

THE Crosbys epitomise one of the epic romances of Hollywood, with Dixie Lee (Mrs. Crosby and mother of four small boys), a charming young blonde who graces the screen just as often as Bing can spare her. Dixie is a charter member of the One-Man Women Club and its most spirited cheer leader.

She remains one of the growing number who doesn't think parenthood is something in the way of being a public outrage.

And just to prove how being a one-man woman can sort of creep up on you, it was Dixie who said, "Of course I don't mean that married lovers should be in their own company so continuously that they get on each other's nerves. But they should work to make a success of their marriage as hard as they do to make a success of their careers.

"Even when we have company, Bing frequently excuses himself at nine-thirty or ten and goes up to bed, when he's working on a picture, because he can't keep late hours and do justice to his work. I'll confess it used to 'get' me when we were first married when I didn't happen to be working, too.

"I thought Bing was mean to leave the whole burden of entertaining to me. But I know him well enough and I love him deeply enough to have thought it all out and to come to realize that his work is my job, too, and that I have the responsibility of keeping my own end up."

The Jolsons

SUPPOSE we visit the Jolsons.

Here was a marriage practically foredoomed to failure. There were more differences between Al and Ruby Keeler than Al and Walter Winchell—if possible. There was age and religion and Ruby's professional career. Al wanted a wife and then tempted Fate by proposing to Ruby, a dancer. Just to make the

plot more complicated, Ruby accepted.

But Fate overlooked the little fact that Ruby is a one-man woman—yes, she's one of the girls—and proved it to her own and her man's conclusive satisfaction.

It was when Ruby had signed for a Ziegfeld production and gone out-of-town with the company on the usual try-out before coming to Broadway.

For several years since their marriage, Ruby had practically retired from show business and was therefore free to be with Al whether he was in New York on the stage or in Hollywood doing a picture. This was their first real separation and it was a hardship for both of them.

In the middle of the engagement Ruby received a telegram from Al. It was short and very much to the point. He wanted Ruby to leave the show and meet him in New York.

Need I tell you what Ruby did?

Some Others

IRENE DUNNE is one of the marriedest persons in all the



THE SCREEN'S MOST CHARMING WIFE is in real life, also, a happily married young woman. Yes, Myrna Loy is one of those one-man women.

Sierra Nevadas, her husband the lucky Dr. Griffin. And then there is Frances Dee and Hollywood's man-most-about-town, Joel McCrea—that is, until he saw Frances. Then he was most about Frances. And, I might add, has been ever since. Frances, in addition, has two lovely sons.

Jeanette MacDonald and Gene Raymond are still another. Jeanette's one-man-mindedness is legion, for the one-man woman knows exactly what she wants—and gets it.

Of course, there are many one-man women among the non-

professional wives, but their matrimonial lives don't offer the problems that beset the actresses.

Pat O'Brien and his pretty wife, Eloise; Jimmy Cagney and his "Bill"; the Frank McHugh—there are any number of Hollywood women who are content to devote all their wifely energies to the men they love.

A Hollywood cocktail, one must confess, is a powerful potion. But if you take your marriage straight—there or elsewhere—you're bound to be spared a lot of headaches!

HOLLYWOOD BEAUTY SECRETS

By MAX FACTOR, Jun.

• Hedy Lamarr's beautiful eyes have aroused the envy and the admiration of the whole world of femininity.

• Not since the days when Clara Bow's lovely orbs first flashed their expressiveness from the picture screens has the mail received at my Hollywood studio been so replete with inquiries as to how such beauty of the eyes might be achieved.

• I must admit at this time that no make-up artifice in the world can absolutely guarantee an equal of the beauty and allure presented by Miss Lamarr's eyes. For, even when entirely without make-up, Hedy's eyes are naturally and extraordinarily beautiful.

BUT—even without such an abundance of basic natural beauty, any woman absolutely CAN add to the attractiveness of her eyes through the magic of correctly applied make-up.

A major item contributing toward the extreme beauty of Hedy Lamarr's eyes is afforded by their perfectly clear definition.

The general formula for such definition is a simple one:

Eyeshadow should be used first. This, applied only to the upper lid, must be blended with exceptional lightness and delicacy. The whole secret of shadow allure is contained in its lack of obviousness. To be most effective, it must present a smooth, unmarred colour tone from the edge of the lashes to a final ultra-delicate shading, barely extending to the bony ridge which marks the edge of the eye socket. This shading should NOT extend to the brows themselves.

Incidentally, too, many women overlook the fact that the eyebrows should be considered as an integral part of the eye ensemble—not as a separate feature—when it comes to making-up the eyes.

Eyebrows

THUS, the second step in the creation of the most flattering eye make-up calls for defining and shaping the brows with an eyebrow pencil. The best general plan for such patterning is to follow the natural curve of the brow with the pencil, extending the natural line just a trifle at the outer ends.

Next comes the actual outlining and defining of the eyes themselves, still using the eyebrow pencil.

One important trick, practised by many famous screen stars, both on and off the screen, is to draw a fine line directly below the lashes of the lower lid, very close to the base of the lashes. This forms a faint shadow back of the lashes, and serves to de-

fine and add expression to the eyes as a whole, thereby making them appear much larger than they actually are.

The final touch in achieving a semblance to the Hedy Lamarr eyes, comes from eyelash make-up.

Upper Lashes

IT is important that the upper lashes should be made-up first, and that an upward stroke be used for the application of the make-up. It also is equally important that a downward brush stroke be used in applying eyelash make-up to the lower lashes.

In no circumstances should the lashes be allowed to adhere to each other as the make-up dries.

So far all of my suggestions regarding the achievement of glamorous eyes have been made under the assumption that my readers' lashes are naturally as long and luxuriant as those of Miss Lamarr.

For those whose lashes are not long enough to duplicate Hedy's—there is but one recourse; false eyelashes.

I won't mention names, but—here in Hollywood these lashes are worn regularly, both on and off the screen, by many lovely ladies whose names are very familiar to all of us.

In the persistent feminine pursuit of allure, I don't think women anywhere should overlook the accentuation of loveliness which these lashes afford.

HENNESSY

The BRANDY that made COGNAC famous