



A New Way to Men's Hearts—*as told by* CAROLE LOMBARD

By Mark Dowling



There's a new type of girl in Hollywood today—one who is still glamorous, but who also uses her brains

THERE'S a new kind of appeal in Hollywood—and girls all over the world are going to want to know about it. How it works and how to acquire it. Because it's making all other kinds of charm seem old-fashioned! It's why the smart, glamorous stars of the screen—Carole Lombard, Miriam Hopkins, Myrna Loy—attract men in their private lives. It's the way they all, from Janet Gaynor to Jean Harlow, are going to “get their men” on the screen, from now on. It's NEWS! Carole Lombard, the sparkling, blue-eyed blonde with a reputation for amazing frankness and cleverness, discussed the new brand of glamour with her usual keen insight, and told me how it has applied in her own life. She said, first: “I believe it's much too important to be dismissed with a mere catch phrase, like ‘it’ or ‘appeal.’ *Because it springs from important, fundamental facts about girls and women today—especially in Hollywood.* Once I said that Hollywood is ruled by women—and it's true. I said that this new regime of financial independence and importance of women would bring about a new equality between the sexes. *It's happened!*”

“Think of the girl I played in *Hands Across the Table*—or the girl in my new picture with Bill Powell, *My Man Godfrey*. They're startlingly different from the girls we played several years ago, or even one year ago. And I believe audiences love the light, airy pictures so popular today simply because they show a fascinating new companionship between the sexes—a thing men and women in Hollywood have known, off the screen, for some time!

“This companionship is possible, you see, because of the new charm, glamour, or whatever you choose to call it. Because it is a charm of independence.

“Any man is swept off his feet by a woman who is his equal—who maintains her own individuality. There's something tantalizing about the unattainable. Providing, of course, that a woman retains her femininity, too. Men may still turn to look at the clinging vine type—the beautiful but dumb [Continued on page 82]



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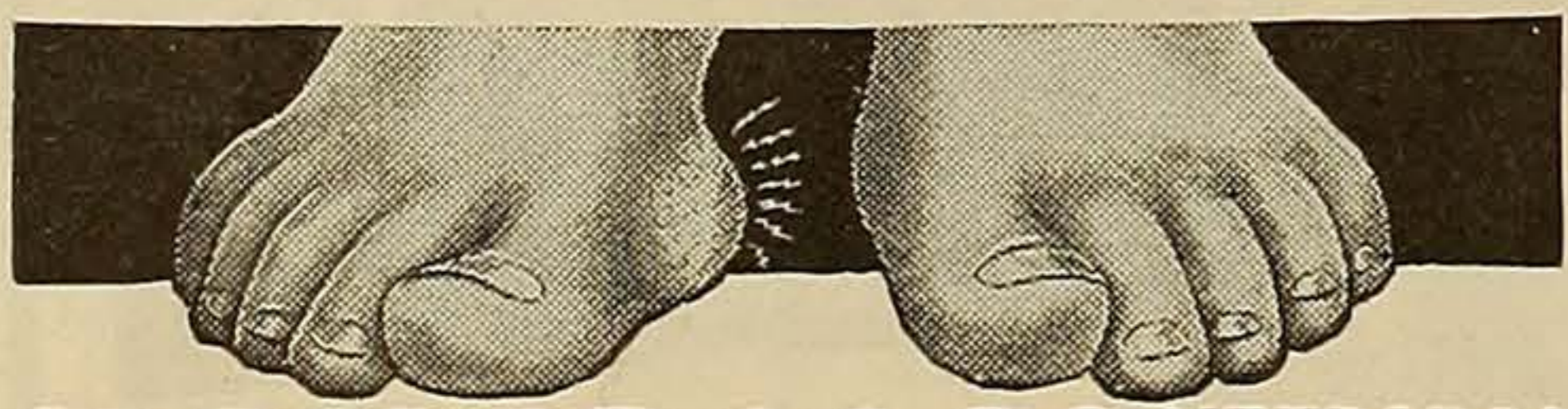
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type. Purely physical charm is still important, naturally. But they come back to the others—to the girls who are using their brains!"

AND the most fascinating women of Hollywood bear out Carole's statements. Carole herself, poised, brilliant, whose latest witticism is broadcast through a delighted town; Miriam Hopkins, the laughing sophisticate, who charms men with her "mad-cap" intelligence; Kay Francis, whose fine intelligence shines through her beauty; Marlene Dietrich, known off the screen among a small group of intimates for spontaneous cleverness, slyly humorous remarks and comments on life which she usually makes in her native German; Jeanette MacDonald, a serious philosopher despite her completely feminine manner.

Dumb Doras are out in Hollywood! It was a case of Wit vs. It—and the brains won! It's significant that almost all of these glamorous beauties choose men companions of the more intellectual type. Kay Francis goes with Delmar Daves, a writer. Myrna Loy with Arthur Hornblow, a producer. Carole Lombard's humor and intelligence, no less than her blonde beauty, surrounds her with a group of writers, artists and other men of intellectual accomplishments.

Carole told me, "I'm the most feminine woman in the world—ridiculously feminine in my attitude toward clothes, and things like that. I adore to shop. I love redecorating my new home. But because I've worked for my living ever since I was fifteen, because I've been up against the same things, in earning my own way, I can understand a man's mind.

"That's just one attribute in which the new woman differs from the old. We can appeal to men through other channels than through their stomachs—referring to the old catch-phrase about the surest way to a man's heart. Another attribute is companionship. There's no need for us, desperately, to chase after men—we have our salaries, however big or small they may be. Our own interests. *Love can come naturally and spontaneously because we want love—not because we need a man's check-book or his support!*

"This in itself creates a mutual respect between the sexes. Love can be based on big things, with all the pettiness cut away clean. That's why I believe financial independence is the greatest preserver of love in the world. And the new charm comes about purely through such independence! Working for a living, successfully and happily, will give almost any woman its essentials. *She'll begin to use her brains!*"

CAROLE smiled reflectively. "Have you ever attended a dinner party where all the women were women of leisure and idleness? Have you listened to the dull, the deadly dull conversation? No wonder men grew tired of that! Now women—if they work and keep their minds active—can discuss any topic under the sun as intelligently as a man. Politics, sports, world affairs. She hasn't been sitting home all day, letting boredom and pettiness and day-dreams poison her mind. She hasn't been tied down to a routine. Men love women who are clever—if they are still essentially

feminine. *They love independence in a woman—it gives them something to conquer!* A chance to exercise that much vaunted male superiority!"

We wondered suddenly how this modern, financially independent woman would react to marriage. Carole's own marriage to Bill Powell ended in divorce, according to Hollywood, because of her career. She answered with the forthright honesty for which she is famous. "My career had little to do with the divorce. We were just two completely incompatible people. I honestly believe that a woman who is or has been financially independent is *more* prepared for marriage than any other!"

"Independence eliminates almost all of the unpleasantness that can develop between a man and wife. The woman who works can't relax—can't stagnate. She'll remain the vivid, attractive, *awake* woman the man married. He'll still have to court her. If there's a slight jealousy of her work, all the better. She is still a woman to be won!"

"If I should marry again, I could find time to manage my home and be with my husband without interfering with my career. Right now I run my own house. I have pleasant, ample vacations. I find time for an interesting social life, seeing my friends, going where I choose. If marriage is difficult for an actress—and I believe it is difficult—it's for other reasons than the fact that an actress works. Certain emotional complexities that needn't concern us now."

SHE added, honestly, "It may be hard, at first, for a man to adjust himself to a woman's independence. I haven't noticed that in my own life because I wouldn't bother with any man who showed jealousy for my work. But—perhaps in spite of themselves—men respect an independent woman. Instead of jealousy and possessiveness, *love can be based on a natural trust and honor.*"

Study the heroines of the newest pictures, and you'll see that Carole is right. The tantalizing charm of Carole, herself, upon the screen depends largely upon her independence toward men. Her humor—her freedom—her poise all spring from it. Rosalind Russell has played girls of the same type, refreshing in their frankness and honesty. For the first time, these sparkling women have had a chance to play themselves! Bette Davis once told me, "Probably the most important factor in being popular with men is not *trying* to be popular! The days when women schemed and worked to attract men are over. Now we know it's better to develop interests of our own, depths within ourselves. Be independent—and you'll find men seeking you out!"

Jean Harlow said, "If I had to name one vital necessity for a girl in being popular, I'd say, above anything else, a sense of humor and mental alertness. Surface wit—and also a deeper appreciation of the colorful, unexpected and dramatic aspects of life." And Jean's dramatic change from a platinum blonde to a brownette carries out her theory that in 1936 it's more important to amuse and interest men—than to amaze and shock them! Wit counts more than It—and the glamorous girls of Hollywood, headed by Carole Lombard, are proving it!