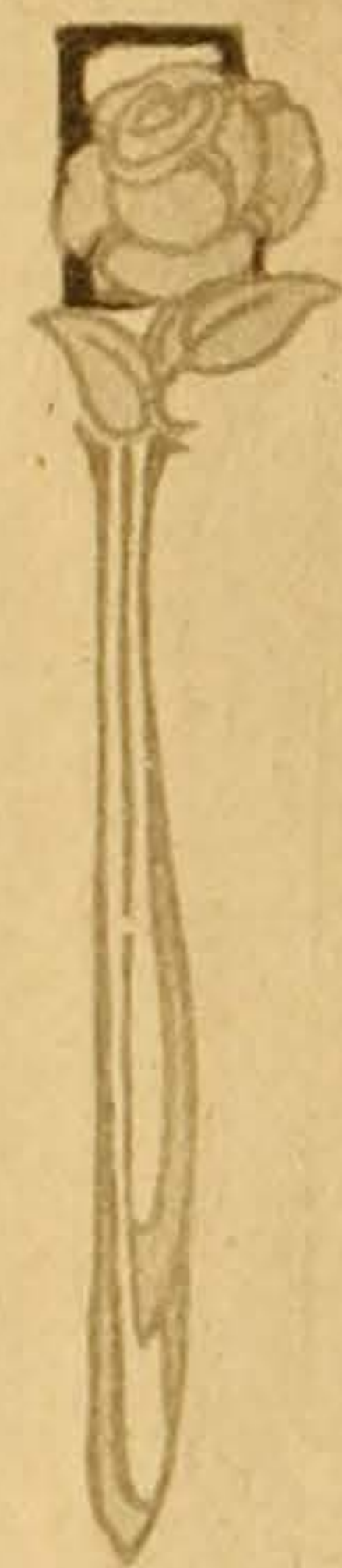




Photographs by Russell Ball

There is an air of nobility about Alma Rubens, with her sculptural early Italian face, the fine pallor of her skin, the remoteness of her eyes. . . .



IN a recent article in a fan magazine Alma Rubens is referred to as "a Duchess" and other elegant things. We get the point, exactly. There is an air of nobility about Alma. Perhaps it lies in her seeming abstraction; a sense of noble detachment from the more harassing and mundane things of life; a sort of plastic serenity; a garment of glamour covering undertones of purple and passion. Or it may lie in the set of her head, poised and proud; in the remoteness of her eyes, when she is gazing into space; in the fine pallor of her skin, the firm modeling of her lips.

But Alma is red blooded as well as blue blooded. She is human as well as haughty.



Divine Discontent

By FAITH SERVICE

Alma is frank, too, frank and direct. She doesn't "set the stage." She talks like one young person to another, without an ever present sense of "I wonder how this will look in print."

Some gelatin goddesses might, for instance, think it more judicious not to say that they'd leave the screen if they could do something else better. Not Alma. Between you and me, we hope that she doesn't leave the screen even if she does develop into an Edith Wharton or an Anzia Yzierska or something. For we can't imagine Alma doing anything, even writing, better than she does screening. It would be a pity to hide her sculptural, early-Italian face behind a noiseless typewriter. Her art is noiseless, as it is, why not leave well enough alone?

Besides, it will probably seem incredible to most fans to know that to be a star, a cinema celebrity, is not enough. To be fêted and adored, publicized and pictured, and bowed down to—what more could the heart of a maid demand?

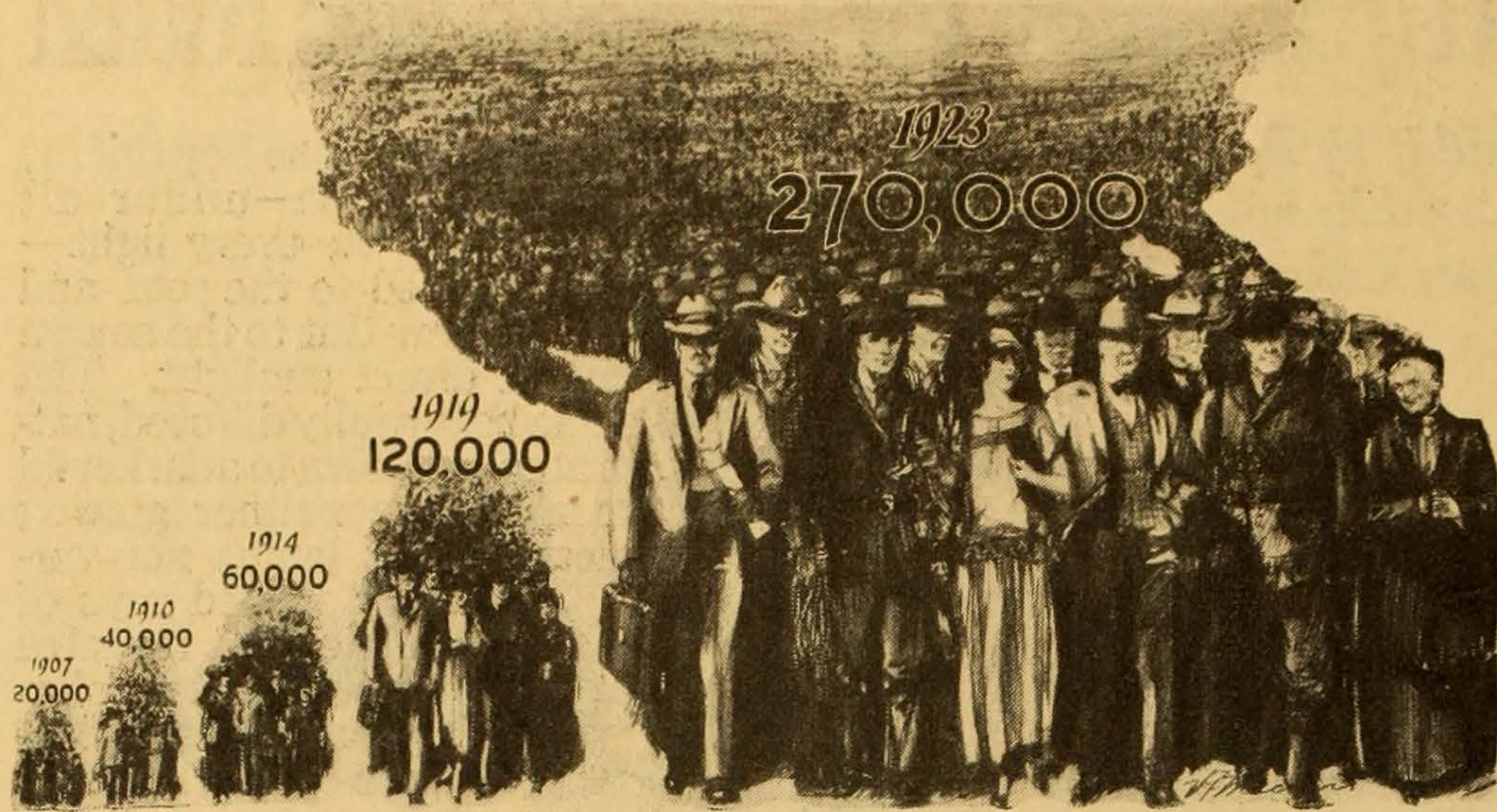
But the heart of Alma Rubens desires more.

Over the Honey Dew melon at the Ritz, our talk went something like this:

ALMA: I wish to goodness I could be a writer. I wish it so much that I've begun to try my hand at it, and if I succeed . . .
(gesture of eliminating several studios.)

MYSELF: Well, if you do, what then?

(Continued on page 76)



These groups of stockholders illustrate the rapid growth in ownership of the Bell System.

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Ashes of Vengeance

(Continued from page 31)

Then my noble sister went straight way to our brother Charles and bespoke Rupert's freedom. So eloquently did she plead his cause that Charles was moved to absolve him from his oath of service and said so, right magnanimously.

Rupert was surprised and gratified, yet hurt. He was sure now that Yoeland did not care for him, since they were allowing him to go away. Incredible to say, he did not now want his freedom. I was heart-broken and wept grievously for hours. Yoeland, the haughty, cried too and when I saw her tears I marveled at them.

I am sure I do not know how it would have ended if she had not broken down when Rupert came to bid her farewell. Slowly the realization dawned on him and such amazed delight blazed in his eyes that had I been looking into them instead of Yoeland, I should have been blinded.

"Yoeland," he murmured, "Yoeland, my beautiful," and took her in his arms and kissed her on the lips.

I turned my head away. It was too great ecstasy for me to see.

They are to be married within a fortnight and so that ends the feud. For neither Charles nor Rupert dare fall under the displeasure of My Lady Yoeland. That would be too grave a risk, as both of them love her too well.

And now the story is ended—or rather just begun. The two lights of night and day shine soft across the castle walls, making long shadows on the grass, and I am very tired, but oh, so happy.

Divine Discontent

(Continued from page 22)

ALMA: I'd leave the screen and take to the pen.

MYSELF (incredulously): You cant mean that you would rather scribble than star? Personally, I cant imagine what has brought you to such a pass.

ALMA: But what does it all amount to, after all? What does it get you? Where does it get you? A little money, easily spent. A little fame, easily forgotten. A little temporary glory. An illusion. While your youth lasts, or your good looks . . . then . . . poof!

MYSELF: But there are those who survive indefinitely. After all, life itself is indefinite. Nothing goes on forever. The true artist . . .

(Continued on page 84)



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Divine Discontent

(Continued from page 76)

ALMA: But where are there any true artists . . . on the screen? Who is to say whether they are true or not? Where is the celluloid Bernhardt?

MYSELF: Non-existent.

ALMA: Exactly. Oh, there are touches of genius, I know. I could name several. . . . But even so. On the other hand, if one can write one can defy time, all the time there is. Youth can pass and beauty can fade and still the gift can remain, one's own, independently.

MYSELF: What type of writing are you doing?

ALMA: Fiction. Short stories. Friends of mine, critics, shall I say, tell me that my ideas are good, but my treatment can be improved upon. That's enough encouragement to begin with. I'm going to keep on trying. The fact is, that I admire most those people, men or women, who are able to sacrifice everything, fame, comfort, glory, for the sake of the thing they want most to do and can do the best. I could bow down and worship a man or a woman who can live in a garret on twenty-five cents a day in order to do the thing they believe in. That's what dissatisfies me with myself. I have constantly the feeling that what I am doing is impermanent, unimportant and soon forgotten.

MYSELF: You are probably alone in that opinion. Perhaps the continued appreciation of "Enemies of Women" will help you to see that.

ALMA: If I could do something greater than a mere picture. "Driven," for instance. Did you see that? There was something tremendous and epochal. That was more than a mere picture. And yet the man who made that has turned to the making of "Six Days." Just another movie. The pity of that sort of thing is what hurts me; is what gives me this poignant dissatisfaction with myself.

* * *

The conversation went from there to other things. Lighter, lesser things, and it wasn't until after I had left Alma that I thought of what I should have said to her . . . which was, that this very dissatisfaction and restiveness of hers is the tormenting fire of genius, the lack of which she was lamenting. Hers are the growing pains of Art. And when one is suffering from growing pains one is passing from the adolescence of artistry into the maturity that endures.

Ave, Alma.



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Renée

This is Alma as we shall see her in "Under the Red Robe." But she is not satisfied with motion picture starrng. She wants to write. . . . She says: "I admire most those people who are able to sacrifice everything . . . for the sake of the thing they most want to do and can do best"