

Collier's

March 2, 1956

Hollywood's Queen becomes a

PRINCESS

It was more like a *première* than a betrothal. Everyone wanted to see the show and read the script. But these exclusive photos of Grace and her prince reveal a basic phenomenon which tells the whole story: **love**



Silhouetted against window of her traditional-décor New York apartment, Grace and fiancé enjoy a moment of relative peace

AND now—so said the families, the friends, the press, the press agents, the movie fans of America and the 23,000 heir-happy inhabitants of the principality of Monaco—and now, the two would live happily ever after. But it wasn't quite that easy. Many headlines had to be hurdled first. Suddenly, it was everyone's business where the wedding would be; how many children they would have; why she wasn't marrying an American; whether they could be happy, and whether the palace plumbing was any good.

Behind the ballyhoo was a simple fact: the queen of Hollywood, and Rainier III, the Prince of Monaco, wanted to get married. Their betrothal had been publicized, glamorized and full of whoop-de-do. There were skeptics who said that the marriage wouldn't last a year; superskeptics who said that it would never take place at all. And no one could call them wrong, for a mere engagement has never guaranteed the nuptials of any couple. But when the two were photographed recently, in an exclusive interview in Miss Kelly's apartment, the camera's impersonal eye caught moments filled with a gentle and unmistakable presence. It was the presence of something called love.

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PRINCESS

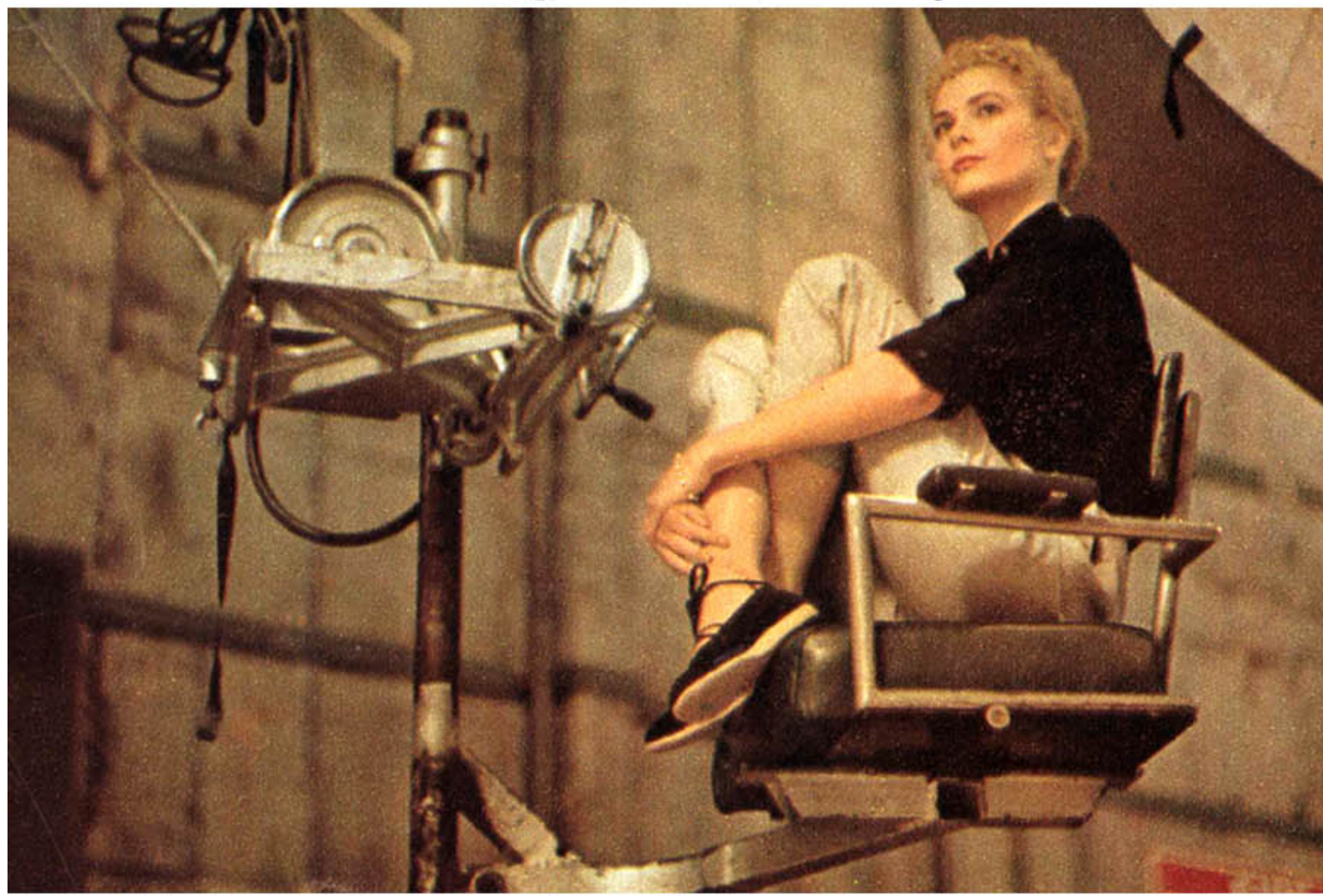


For some months before her engagement was announced, Grace had been at work on M-G-M's forthcoming film, *The Swan* (in which, as was often and gleefully noted, she plays a girl who marries a prince). If she knew, then, that her name would soon be hitting as many newspaper editions as the weather report, she didn't show it by so much as a secret smile.

On the set, Hollywood's acknowledged queen behaved precisely as she always had. Unlike the white-sports-car brigade, she drove to work in a battered old sedan, dressed in her customary skirts, shirts and flat-heeled shoes. Before the cameras she seldom needed direction, almost never fluffed a line. Between scenes she knitted or read books—often in French. Throughout the filming she was friendly with everyone, easily accessible, immensely popular with the crew.

"I've heard that girl called everything from ice-cold to glacial," observed a fond co-star. "Nonsense! They say those things about her because they don't know what else to say about her. And they don't know because Grace has always minded her own business and kept her own counsel."

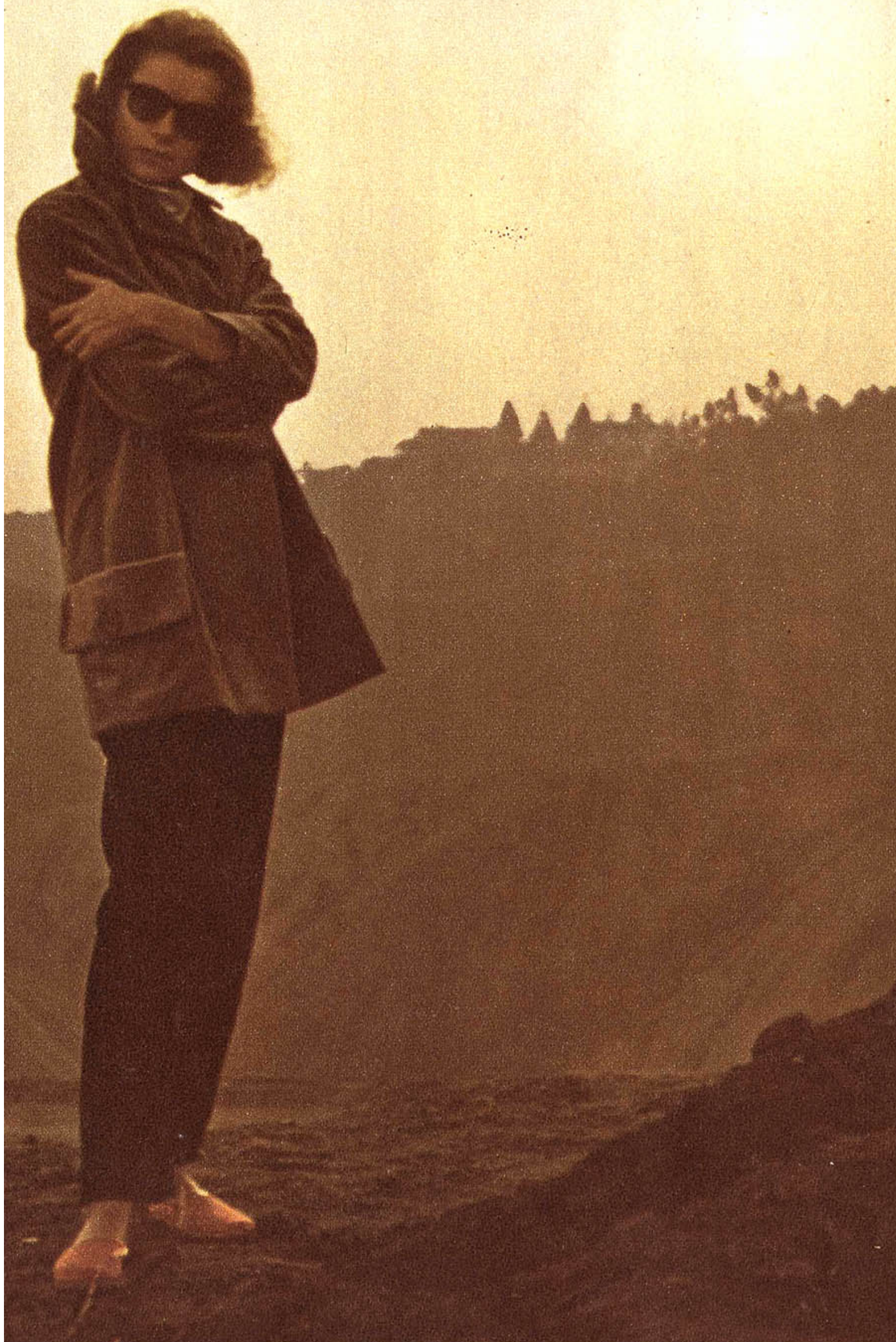
As it later developed, she certainly had.



Photographer catches Grace perched on boom. When she wasn't on camera she liked to watch the other stars at work from this vantage point

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PRINCESS



"This picture," says photographer Conant, "sums up my feeling about Grace in Hollywood. She's above the ballyhoo. She wants no part of it. She feels that her private life is her own business. And so they call her aloof, remote, emotionless . . ."

Photographer Howell Conant, who had first come to know Grace when he did a picture story on her vacation in Jamaica (Collier's, June 24, 1955), spent two weeks shooting her at work in Hollywood. Shortly after returning to New York he got a phone call from Miss Kelly. "Collier's better hurry up with that Swan story," she said. "I'm getting married."

A week later the engagement was made public; and Conant was invited to spend an afternoon photographing Grace and Prince Rainier together, in the only interview ever given in her New York apartment. "I don't believe I've ever seen two people who looked more in love," Conant reported. "Every time I turned away to change film or grab another camera, they'd start whispering, holding hands . . . like any just-engaged couple. Pretty romantic."



Prince and his princess-to-be, happily engrossed in a multitude of secrets

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PRINCESS

A scant two months before the pledging of the troth, Collier's had asked writer David Schoenbrun, CBS's Paris correspondent, to interview Prince Rainier, in the young monarch's pink palace in Monaco. The result had been the strangely prophetic article (Where Will the Prince Find His Princess? Dec. 9, 1955), in which Rainier, about to embark for the United States, had described his ideal girl for the first time in print. "I like a girl who is fair-haired," he had told Schoenbrun, "... with the sort of



PHOTO BY GRACE KELLY

subtle beauty that grows on you. She . . . has long flowing hair . . . her eyes are blue or hazel, flecked with gold." The prince didn't say he was thinking of Grace, whom he had met some months earlier. But his friend and chaplain, the Reverend J. Francis Tucker, says the dream girl Rainier described to Collier's was based "on what he found in Miss Kelly." The prince did mention Grace, however, in that first interview, when he talked of his dating problems: "When I met your lovely American actress, Miss Grace Kelly . . . the next day I read in the papers I was going to marry her. That sort of thing embarrasses both me and the girl."

Recently, in a second meeting with Schoenbrun—this one in Rainier's Manhattan apartment, when the CBS correspondent was in New York at the time of the engagement announcement—the prince was less embarrassed than enchanted by the turn of events.

"It really was love at first sight," he said, "but I thought I'd better take a second look. You can't propose by letter to a girl who is almost a stranger. And so when I made plans to visit America and see Miss Kelly again, I spoke to my mother and she wished me luck. And I was lucky.

"I think we'll be married here first, in a religious ceremony, and then in Monte Carlo. That will, I hope, symbolize the union of love and friendship—between my bride and myself, and between our peoples.

"You see," he finished smilingly, "you asked: 'Where will the prince find his princess?' Well, now you know."

—MARTHA WEINMAN

