



HOLLYWOOD'S MANPOWER

problems have multiplied, as in any large industry, since the U. S. entered the war. The draft, war plants, and the Government's need for technicians depleted studio staffs all along the line, from producers to prop boys. The majority of Hollywood stars have devoted an untold number of hours to Army camp tours, war work, canteens; they have raised funds for war relief and war bonds. Robert Montgomery, above, is only one of many stars who have entered the armed services. Now he's a lieutenant in the Navy in charge of a torpedo boat squadron. Vivien Leigh tossed up a \$5000-a-week income to return to England for volunteer war work. Carole Lombard, one of the highest-paid stars in filmland, went on tour to sell war bonds, was the first U. S. woman to die while in service to her country. With the reduction in Hollywood's talent ranks and the new ruling for a \$25,000-net-income ceiling, movie companies face a crisis in production. **CLICK** presents its selection of stars for tomorrow—solution for the possible shortage of talent for Hollywood films.

Hollywood Fights Its Slowdown

**Wage-ceiling starlets will
solve the shortage of stars**

When talking pictures made their debut in Hollywood, the entire industry became a mad scramble overnight. Panic-stricken silent stars squawked that "pictures would be through," some threatened to walk out on the studios. That commotion was minor league, however, compared with the jolt movie actors and actresses were handed when the \$25,000-net-income ceiling was clamped down.

Still blinking from the shock, the aristocracy roared their misery, but while they were howling, the studios and the public looked over the covey of bright, new starlets who could supplant those who might decide to fluff out on their jobs. The lords and ladies of moviedom have the alternative of refusing to make more than one picture a year and inviting obscurity, or of accepting \$67,200 for any number they make during 1943.

Loopholes appeared, fast and furiously. Those stars willing to keep busy for less money looked to the legitimate stage. Another bright idea was to turn producer down Mexico way where the good neighbor policy of interchanging stars can be used as a subterfuge for benefiting by tax-free employment. Others declared they preferred to donate their excess profits to the Government rather than line the pockets of movie companies.

The slackers cropped up, too. To them, entertainment is important to the war effort only in terms of how much they are paid for it. Hollywood is ashamed of them; the public will condemn them. They can refuse to work, but the younger generation of talent, pictured on these pages, can make as many pictures as include roles for them. Their eagerness to seize the opportunity for quick stardom will solve the problems of a cut in picture production for a wartime public.

No unequivocal conclusions can be drawn from the Hollywood hodge podge. The permanency of the ceiling wage is in question, but if it sticks, the explosive reaction of movieland has already set the trend of changes to come.



BETTY HUTTON streaked into the picture business from a part in Broadway's *Panama Hattie*. For most of her 20 years, she sang and danced in name orchestras or did radio shows, but despite her frenzied enthusiasm she was bogged down in obscurity. Paramount gave her a lead in *Star Spangled Rhythm*, and she'll make \$1250 a week during 1943.



JACK CARSON left radio for the movies, nabbed the sweetest supporting roles in the business. If he had his way, he'd cast himself in a combination Tracy-Coleman-Muni role, but if he's smart he'll hang on to the Hapless Elmers and cocksure heels he portrays so well. His draft status and his \$25,000-a-year salary predict more Carson pictures.