

Hooray for Hollywood!



The Sequel

*Music & Color;
The Glamour Years*

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Hooray for Hollywood!

Music & Color; The Glamour Years

Movie Makers

Walt Disney (1901–1966)

Scott 1355

The creator of Mickey Mouse and a host of other magical cartoon characters began his professional career as an animator in the early 1920s with a friend, Ub Iwerks, and with the financial backing of Walt's brother Roy. With the help of Walt and Roy's wives, Lily and Edna, they produced three cartoons featuring a mouse (who was almost named Mortimer) in 1928, but it wasn't until Disney added synchronized music to *Steamboat Willie* that their fortune was made. Numerous popular short animated features followed, including *Flowers and Trees* (1932), the first color cartoon and the first to win an Oscar. When he proposed a full-length animated movie, however, the industry referred to the project as "Disney's Folly." The movie was *Snow White and the Seven Dwarfs* (1937). Following his first Oscar in 1932, Disney received Academy Award nominations for his films every year until 1965 (except 1933 and 1941).

Alfred Hitchcock (1899–1980)

Legends of Hollywood series • Scott 3226

The master of the suspense film genre — which he is said virtually to have invented — Hitchcock's thrillers usually involved an ordinary person getting swept up in threatening events beyond his or her control and understanding. His first U.S. film, *Rebecca* (1940) for David Selznick, won that year's Oscar for Best Picture. He was voted Greatest Director of all Time by *Entertainment Weekly*, whose list of 100 Greatest Films included four of his, more than any other director: *Psycho* (1960, #11), *Vertigo* (1958, #19), *North by Northwest* (1959, #44), and *Notorious* (1946, #66). Beginning with *The Lady Vanishes* (1938), Hitchcock made a clever momentary appearance in each of his films. He often said that *Shadow of a Doubt* (1943) was his favorite film and in his signature cameo for that film he appeared on a train playing cards; his "hand" was the entire suit of spades.

Innovations & Making It All Happen

Drive-in Movies

Celebrate the Century 1950s

Scott 3187i

A wildly popular phenomenon from the 1940s and 1950s, the first drive-in theater was created by a sales manager from Camden, New Jersey, Richard M. Hollingshead. It officially opened June 6, 1933, showing the movie *Wife Beware* (with the perennially suave Adolphe Menjou, 1890–1963).

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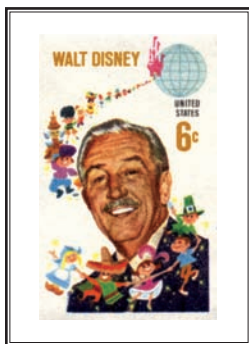
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Hooray for Hollywood!

Music & Color; The Glamour Years

Movie Makers

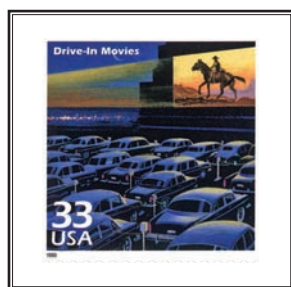


Walt Disney (1968)
6¢ • Scott 1355

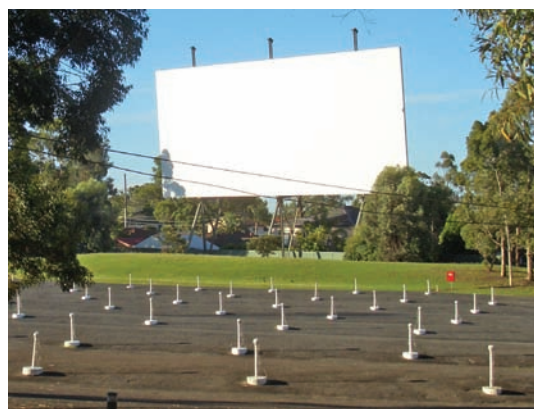


Alfred Hitchcock (1998)
*Legends of
Hollywood series*
32¢ • Scott 3226

Innovations & Making It All Happen



Drive-in Movies (1999)
Celebrate the Century 1950s
33¢ • Scott 3187i



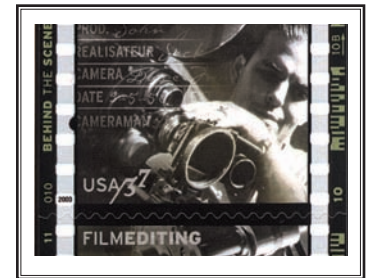
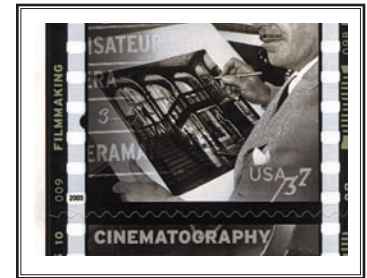
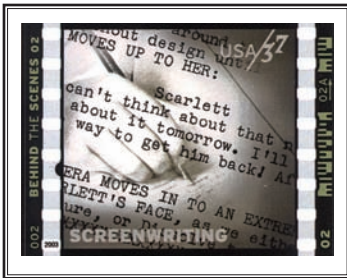
Hooray for Hollywood!

Innovations & Making It All Happen

American Filmmaking: Behind the Scenes

Scott 3772a-j

- a. **Screenwriting** — The “blueprint” for every movie is its script. The stamp design shows a segment of the closing lines spoken by Scarlett O’Hara in *Gone With the Wind*.
- b. **Directing** — A great director, such as John Cassavetes shown framing a shot, leaves his personal imprint on every film.
- c. **Costume Design** — Costumes make the man, or woman, in the movies as well as in real life. The inspired designers such as Edith Head, shown with a design board, can tell as much of the story as the writers.
- d. **Music** — Ever since the era of the silent films music has been used to set the mood and heighten atmosphere (think *Psycho* or *Jaws*). Shown is the hand of legendary composer Max Steiner working on score.
- e. **Makeup** — Makeup can transform a well-known actor into an unrecognizable character. Pioneering makeup artist Jack Pierce was responsible for recreating Boris Karloff as Frankenstein’s monster.
- f. **Art Direction** — The art director is responsible for creating a believable visual movie world. Shown is Perry Ferguson working on sketch for *Citizen Kane*.
- g. **Cinematography** — Translating what the human eye sees through the camera lens into the vision created on film is the art of cinematography. Shown is Paul Hill, assistant cameraman for *Nagana*.
- h. **Film Editing** — Taking the puzzle pieces of the original raw footage and putting it together into a final picture is the responsibility of the film editor. Shown is J. Watson Webb editing *The Razor’s Edge*.
- i. **Special Effects** — Some of the most magical moments in the movies, such as the tornado in *The Wizard of Oz* or the sinking of the *Titanic*, have been created by a special effects team. Mark Siegel is shown working on a model for *E.T. The Extra-Terrestrial*.
- j. **Sound** — One of the most complex components of movie making is creating a soundtrack where dialogue, sound effects, and background music blend seamlessly together. Shown is Gary Summers working on a control panel.



Hooray for Hollywood!

Innovations & Making It All Happen



AMERICAN **FILM MAKING:** BEHIND *the* SCENES

"Thousands and thousands of details... go into the making of a film. It is the sum total of all these things that either makes a great picture or destroys it."

DAVID O. SELZNICK, Producer

American Filmmaking: Behind the Scenes (2003) 37¢ • Scott 3772a-j



Hooray for Hollywood!

Movie Music

Max Steiner (1888–1971)

American Music: Hollywood
Composers • Scott 3339

The Austrian composer graduated from the Imperial Academy of Music at age 13 and went on to study under Gustav Mahler. While still in his teens he was earning a living as a composer for the concert hall, theaters, and vaudeville. He moved to America, first working as a popular composer-conductor for Broadway before joining the move west to Hollywood. Steiner was one of the first to integrate music with characters and individual scenes. He created hundreds of movie scores, many of them now part of the classic movie repertoire, such as *King Kong* (1933), *Little Women* (1933, reused in the 1948 version as well), *Gone with the Wind* (1939), *Casablanca* (1942), *Rhapsody in Blue* (1945), *The Jazz Singer* (1952), and *A Summer Place* (1959). He received Academy Award nominations for 18 films and won three Oscars strangely enough for less memorable films: *The Informer* (1935), *Now, Voyager* (1942), and *Since You Went Away* (1944).

Franz Waxman (1906–1967)

American Music: Hollywood
Composers • Scott 3342

The German-born composer's first worked in film when he was hired to orchestrate and conduct the score for Marlene Dietrich's *Der blau Engle* (*The Blue Angel*, 1930), the first major German sound film. Waxman moved to Hollywood in the 1930s, composing his first original film scores for *Rebecca* (1940) and *The Philadelphia Story* (1940). He would receive back-to-back Oscars for his scores for *Sunset Blvd.* (1950) and *A Place in the Sun* (1951). He also composed for television, including shows such as "Gunsmoke," "The Fugitive," and "Peyton Place" (for which he had also composed the movie score).

Dimitri Tiomkin

(1894–1975)

American Music: Hollywood
Composers • Scott 3340

Tiomkin arrived in New York in 1925 to work the vaudeville circuit as an accompanist to a Russian ballet troupe. He later said that this beginning led him to think of actors within the film frame as dancers on stage. His long relationship with director Frank Capra began with *Lost Horizons* (1937) and continued through films such as *You Can't Take It with You* (1938) and *It's a Wonderful Life* (1946), but it was his innovative score for *High Noon* (1952), with its theme song "Do Not Forsake Me, O My Darling," that changed the course of his career. He received Academy Awards for Best Score and Best Song for the film and went on to write title songs for nearly every picture he scored, winning further nominations for many of them and receiving Academy Awards for the scores of *The High and the Mighty* (1954) and *The Old Man and the Sea* (1958).

Alfred Newman (1907–1970)

American Music: Hollywood
Composers • Scott 3343

As a young pianist accompanist on the vaudeville circuit, Newman became friends with and conducted some of the work of the Gershwin brothers, Rogers & Hart, and Irving Berlin, who persuaded him to try his luck with the movies in the early 1930s. Once there he would go on to contribute hugely to movie music through his gifts as a composer, arranger, musical director, and conductor. Newman won 9 Oscars, including *Alexander's Ragtime Band* (1938), *Tin Pan Alley* (1940), *Call Me Madam* (1953), *Love Is a Many Splendored Thing* (1955), *The King and I* (1956), and *Camelot* (1962) and was nominated for 28 more. His last movie soundtrack was for the comedy *Airport* (1970), for which he received an Oscar nomination.

Bernard Herrmann

(1911–1975)

American Music: Hollywood
Composers • Scott 3341

By the age of 20 he had founded his own orchestra and went on to write musical scores for Orson Welles' radio shows, including the notorious "War of the Worlds" broadcast in 1938. Considered one of the most original film composers in Hollywood, Herrmann was responsible for the score of *Citizen Kane* (1941), Alfred Hitchcock's *Psycho* (1960), and Martin Scorsese's *Taxi Driver* (1976). His personal favorite was his music for *The Ghost and Mrs. Muir* (1947).

Erich Wolfgang Korngold

(1897–1957)

American Music: Hollywood
Composers • Scott 3344

A child prodigy who composed his first original work at age 8, Korngold preferred the world of classical music but was lured to Hollywood to adapt Felix Mendelssohn's music for the film version of *A Midsummer Night's Dream* (1934). There he turned his hand to creating memorable symphonic scores for the movies, beginning with *Captain Blood* (1935, starring Errol Flynn). His scores for *Anthony Adverse* (1936, Frederick March & Olivia de Havilland) and *The Adventures of Robin Hood* (1938, Errol Flynn, Olivia de Havilland & Basil Rathbone) both won Academy Awards, and he received nominations for *The Private Lives of Elizabeth and Essex* (1936, Bette Davis & Errol Flynn) and *The Sea Hawk* (1940, Errol Flynn). After the war he returned to Austria, but ill health forced in into early retirement and he was little known by the time of his death at age 60.



Hooray for Hollywood!

Movie Music



Max Steiner (1999)
*American Music: Hollywood
Composers*
33¢ • Scott 3339



Dimitri Tiomkin
(1999) *American Music:
Hollywood Composers*
33¢ • Scott 3340



Bernard Herrmann (1999)
*American Music: Hollywood
Composers*
33¢ • Scott 3341



Franz Waxman (1999)
*American Music: Hollywood
Composers*
33¢ • Scott 3342



Alfred Newman (1999)
*American Music: Hollywood
Composers*
33¢ • Scott 3343



Erich Wolfgang Korngold (1999)
*American Music: Hollywood
Composers*
33¢ • Scott 3344



Hooray for Hollywood!

Movie Music



Ira & George Gershwin (1999)
*American Music:
Broadway Songwriters*
33¢ • Scott 3345



Alan Jay Lerner & Frederick
Loewe (1999) *American Music:
Broadway Songwriters*
33¢ • Scott 3346



Lorenz Hart (1999)
*American Music: Broadway
Songwriters*
33¢ • Scott 3347

Ira (1896–1983) & George (1898–1937) Gershwin

Ira — Ira collaborated as the lyricist with his younger brother George on more than 20 Broadway musicals and motion pictures. After George's early death, Ira went on to work with other major composers, such as Moss Hart, Kurt Weill, Jerome Kern, and others. His memorable song lyrics are almost literally too numerous to mention; they include such enduring titles as "I Got Rhythm," "Embraceable You," "Summertime," "I Got Plenty o' Nuttin'," "Someone To Watch Over Me," "Funny Face," "Let's Call the Whole Thing Off," and "Shall We Dance?" His goddaughter Liza Minelli was named after one of his songs, "Liza (All the Clouds'll Roll Away)."

George — George's first collaboration with his brother Ira was the musical comedy *Lady Be Good* (1924). Their joint production of *Of Thee I Sing* won a Pulitzer Prize in 1935. George usually wrote the music and his brother then wrote words to fit the tune. (Although when asked which came first, the words or the music, Ira's standard response was "The contract.") Variations on his music for "I Got Rhythm" (first introduced by Ethel Merman in 1930) has become one of the most performed of George Gershwin's works. George's serious orchestral works have remained equally popular: "Rhapsody in Blue" (1924) and "An American in Paris" (1928).

Alan Jay Lerner (1918–1986) & Frederick Loewe (1901–1988)

Alan Lerner — A playwright and lyricist, Lerner first teamed up with Frederick Loewe in 1942 with *Life of the Party*. They followed this with *Brigadoon* (1947), which Lerner later adapted for the film version in 1954. Lerner also received Oscars as the Screenwriter for *An American in Paris* (1951) and *Gigi* (1958). He later won a Grammy for "On a Clear day You Can See Forever" (1970).

Frederick Loewe — The Austrian-born composer accompanied his father, singing star Edmond Loewe, to America in 1925, but left to earn a living composing off-the-cuff scores for silent movies. He met Lerner at the popular New York night spot, The Lambs Club, and the two men hit it off as a team. Following their success with *Brigadoon* (1947), they went on to create *Paint Your Wagon* (1952), *My Fair Lady* (1956), and *Camelot* (1967) all of which also have immortalized in film via the magic of Hollywood.

Lorenz Hart (1895–1943)

The American lyricist first teamed with Richard Rodgers sometime in the late nineteen teens, and throughout the 1920s the two men blistered their way through an average of four musicals a year! In 1930 they moved to Hollywood where they turned out songs and musical scores for *Love Me Tonight* (starring Maurice Chevalier), *The Phantom President* (starring George M. Cohan), *Hallelujah, I'm a Bum* (starring Al Jolson), and *Mississippi* (starring Bing Crosby and W.C. Fields). In 1934 he provided the translation for the MGM version of *The Merry Widow*, and co-wrote with Rodgers their stand-alone pop song, "Blue Moon." From 1935 until 1943 they went back to writing for the stage with a long string of successful musical comedies, for which Hart wrote the lyrics to such enduring songs as "My Funny Valentine," "The Lady Is a Tramp," "Spring Is Here," and "Falling in Love with Love."



Hooray for Hollywood!

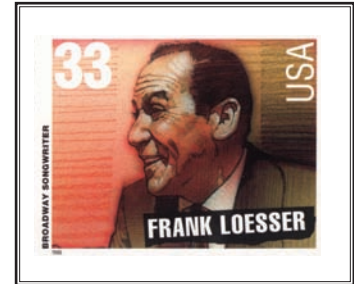
Movie Music



Richard Rodgers & Oscar Hammerstein II (1999)
American Music:
Broadway Songwriters
33¢ • Scott 3348



Meredith Willson (1999)
American Music:
Broadway Songwriters
33¢ • Scott 3349



Frank Loesser (1999)
American Music:
Broadway Songwriters
33¢ • Scott 3350

Richard Rodgers (1902–1979) & Oscar Hammerstein II (1895–1960)

Richard Rodgers — Rodgers' career spanned six decades, during which he received Oscars, Tonys, Pulitzers, and Emmys. He published more than 900 songs and wrote 40 musicals. In 1943 Rodgers entered into what would become an extraordinary partnership with Oscar Hammerstein II. The first result was the musical *Oklahoma!* (1943) and the recreation of the American musical theater genre as a complete musical story. The collaborators went on to produce *Carousel* (1945), *South Pacific* (1949), *The King and I* (1951), *Flower Drum Song* (1958), and *The Sound of Music* (1959). There are others, but these are the best remembered. Why? Because they also appeared as movies! Rodgers and Hammerstein wrote one musical specifically for Hollywood, *State Fair* (1945), and one for television, *Cinderella* (1957, starring Julie Andrews).

Oscar Hammerstein — Despite his father's push to have him become a lawyer, Hammerstein could not resist the lure of the theater. His first successful libretto was *Wildflower* (1922), followed by *Rose Marie* (1924). His partnership with Jerome Kern led to the landmark musical *Show Boat* (1925), later made into three movie versions. However, Hammerstein didn't like Hollywood and returned to New York, where he adapted the lyrics and story of Bizet's *Carmen* to create the all-black, Americanized *Carmen Jones* (1942). He has been called "the most influential lyricist and librettist of the American theater." Almost all of Rodgers and Hammerstein's phenomenally popular Broadway shows have appeared as movies.

Meredith Willson (1902–1984)

Although he is best known for writing the book, words, and music for *The Music Man* (1962), and Willson also wrote the entertaining *The Unsinkable Molly Brown* (1964), both of which were turned into popular movies (1962, starring Robert Preston and Shirley Jones and 1964 Starring Debbie Reynolds) and both of which also won Oscars for their music. He began his professional career playing the flute and the piccolo in John Philip Sousa's band (1921–1923) and then joined the New York Philharmonic Orchestra. Willson's career was a checkered effort. He composed the musical scores for the movies *The Great Dictator* (1940) and *The Little Foxes* (1941). And although he wrote a number of popular songs, perhaps the most surprising hit was the Beatles adaptation of his "Till There Was You."



Frank Loesser (1910–1969)

Although he never studied music formally, Loesser's influence on film and stage musical writing has been enormous. His first song ("The May Party") was written when he was six years old. While he was still a child he also taught himself to play the harmonica and the piano. Then, in 1936, he and Hollywood discovered one another, and over the next 30 years he would write the scores for more than 60 movies. His first hit song was the wartime "Praise the Lord, and Pass the Ammunition." He returned to Broadway for *Where's Charley* (1948) and *Guys and Dolls* (1950, which swept the Tonys and later became an equally smash hit as a movie. This was followed by the Danny Kay movie *Hans Christian Anderson* (1952), for which he received an Oscar nomination. The versatile Loesser completed two additional hit musicals, *The Most Happy Fella* (1957) and *How To Succeed in Business Without Really Trying* (1961), before his untimely death.



Hooray for Hollywood!

Movie Music

Henry Mancini (1924–1994)

Scott 3839

While playing with the Glenn Miller Band in 1952, Mancini accepted a two-week assignment to work on an Abbot and Costello movie and never looked back. Noted for injecting jazz into the conventional movie scores of the 1950s, he was nominated for 18 Oscars and won four: two for *Breakfast at Tiffany's* (1961 — the score and the song “Moon River”), one for the title song for *Days of Wine and Roses* (1962), and one for the score of *Victor/Victoria* (1982). A piece of incidental music for the movie *Hatari* (1962) surprised him by becoming a pop hit on its own — “Baby Elephant Walk” — but he will always be remembered for his theme music for *The Pink Panther* (1963).

Edgar Y. “Yip” Harburg (1896–1981)

Scott 3905

During his distinguished song-writing career Harburg helped create many standards of the American songbook, including “Brother, Can You Spare a Dime,” “It’s Only a Paper Moon,” “April in Paris,” and “Lydia the Tattooed Lady.” Nevertheless, he will always be remembered for the Oscar-winning “Over the Rainbow” from *The Wizard of Oz* (1939). His libretto for *Finian’s Rainbow* (1947) produced such memorable songs as “How Are Things in Glocca Morra?” and “Old Devil Moon.” Released as a movie starring Fred Astaire and Petula Clark in 1968 *Finian’s Rainbow* was Astaire’s last film. Harburg and his writing partner Harold Arlen also wrote the title song for Judy Garland’s last movie, *I Could Go On Singing* (1963), and the 1968 tribute to Martin Luther King Jr., “Silent Spring.”

Musicals Made Into Movies

Oklahoma!

American Music; Laurie and Curley
Scott 2722; reissued • Scott 2769

Set in the Oklahoma Territory at the turn of the 19th century and playing on the inevitable conflicts between farmers and ranchers as the territory reaches for statehood, *Oklahoma!* (1955) featured a stellar cast: Gordon Macrae (*Curly*) and Shirley Jones (*Laurie*; her film debut) as the two young leads, Gloria Grahame (*Ado Annie*) and Gene Nelson (*Will Parker*) as the second leads, Charlotte Greenwood (*Aunt Eller*), Eddie Albert (*Ali Hakim*), Rod Steiger (*Jud Fry*), and James Whitmore (*Mr. Carnes*). It was the first musical in which all the songs had a direct relationship to the plot. The stage version opened in New York in 1943 and ran for 2,212 performances, the record for a musical at the time, but the movie soundtrack not only outsold the Broadway cast recording, it continues to be a strong seller today.

Show Boat

American Music • Scott 2767

The original stage production of *Show Boat* (based on the Edna Ferber’s novel of life on a paddlewheel show boat plying the Mississippi River in the late 1880s through the 1920s) opened in New York on December 27, 1927. The first movie version appeared in 1929. Originally filmed as silent movie, some scenes were later reshot with dialogue and songs, and an additional 18-minute prologue featured three actors from the original Broadway production reprised songs from their roles. Only portions of the film remain available for viewing. Jerome Kern and Oscar Hammerstein II wrote the song “Ol’ Man River” expressly for Paul Robeson, but he was unable to appear in the original stage production and did not actually play the role of “Joe” until the second movie version was made in 1936. A second song was added for his character to sing in the movie, “Ah Still Suits Me,” but “Ol’ Man River” would become Robeson’s signature piece. Tess Gardella played Joe’s wife “Queenie” on stage and in the prologue to the 1929 movie, both times in blackface. She was replaced by Hattie McDaniel in the 1936 movie starring Irene Dunne and Allan Jones. Charles Winniger reprised his Broadway role as “Cap’n Andy Hawks.” In 1951 yet another movie version appeared, the one with which most people are familiar. It starred Kathryn Grayson, Ava Gardner, Howard Keel, Joe E. Brown, Agnes Moorehead, and William Warfield. Although the 1951 film was nominated for two Oscars (Best Cinematography, Color; Best Music, Scoring of a Musical Picture), critics consider the more faithful adaptation of the 1936 movie to be the best of the three film efforts.



Hooray for Hollywood!

Movie Music



Henry Mancini (2004)
37¢ • Scott 3839



Edgar Y. "Yip" Harburg (2005)
37¢ • Scott 3905

Musicals Made Into Movies



Oklahoma! (1993)
American Music; Laurie and Curley
29¢ • Scott 2722



Oklahoma! (reissued 1993)
American Music; Laurie and Curley
29¢ • Scott 2769



Show Boat (1993)
American Music
9¢ • Scott 2767



Hooray for Hollywood!

Musicals Made Into Movies

Porgy & Bess

American Music • Scott 2768

George Gershwin's beautiful opera set in a small black community in South Carolina in 1912 has been criticized for its depiction of poor blacks. The 1959 movie version starred Sidney Poitier as *Porgy* (his voice was dubbed by opera singer Robert McFerrin), Dorothy Dandridge (*Bess*), Sammy Davis Jr. (*Sportin' Life*), Pearl Bailey (*Maria*), and Brock Peters (*Crown*). Davis sang his own songs in the movie but his contract wouldn't allow his voice to be used on the soundtrack release, so his songs for the recording were sung by Cab Calloway. However, the Gershwin family felt that the movie version had taken too many liberties with the original, as well as featuring too many actors whose voices needed to be dubbed, and the film was withdrawn from release in 1974. Although a DVD version was made available in 2002, the quality is very poor.

My Fair Lady

American Music • Scott 2770

Based on the 1914 play *Pygmalion* by George Bernard Shaw, when they adapted the play as a musical, *My Fair Lady*, Alan Jay Lerner and Frederick Loewe wrote the role of Professor Henry Higgins was written specifically for Rex Harrison, on the theory that the portrayal the character required a great actor rather than a great singer. Both Harrison and Stanley Holloway (*Alfred P. Doolittle*) won Tonys for their stage roles, which they later reprised for the film. Although in the original 1956 stage production the role of Eliza Doolittle was played by Julie Andrews, the 1964 film starred Audrey Hepburn, most of whose vocals were dubbed by Mami Nixon as Hepburn didn't have a high enough range for the top notes. The film won eight Oscars, including Best Picture (*Jack L. Warner*), Best Actor (*Harrison*), Best Costume Design (*Cecil Beaton*), Best Director (*George Cukor*), and Best Music, Scoring, Adaptation or Treatment (*André Previn*), and was nominated for four more.

The Wizard of Oz

Classic Films • Scott 2445

Based on the children's stories by L. Frank Baum, this is the one that started it all. Dorothy Gale and her dog Toto are swept off to the magical land of Oz by a tornado, accidentally killing the resident witch as they land, and then must find a way back home. The main characters and the actors are well-known to generations of viewers: the incomparable Judy Garland (*Dorothy*), Frank Morgan (a plethora of roles, including *Prof. Marvel* and *Oscar Z. Diggs*, the "Wizard"), Ray Bolger (*Hunk/Scarecrow*), Bert Lahr (*Zeke/Cowardly Lion*), Jack Haley (*Hickory/Tin Man*), Billie Burke (*Glinda the Good Witch*), and Margaret Hamilton (*Miss Gulch/Wicked Witch of the West*). The 1939 movie won two Academy Awards: Best Music, Original Score (*Herbert Stothhart*) and Best Music, Original Song for "Over the Rainbow" (*Harlen Arlen & E.Y. Harburg*), and was nominated for four more including Best Picture. By the way, those horses of a different color — they got that way by being coated with sugary Jell-O powder, which they kept licking off.

Gone with the Wind

Classic Films • Scott 2446
Celebrate the Century 1930s
Scott 3185j

This lush melodrama of life in the South before, during, and after the American Civil War — based on the seemingly perennial best-selling novel by Margaret Mitchell, written in 1936 — overpowered the Academy Awards for 1940, winning Oscars for Best Picture (*Selznick International Pictures*), Best Actress (*Vivien Leigh*), Best Actress in a Supporting Role (*Hattie McDaniel*), Best Director (*Victor Fleming*), Best Art Direction (*Lyle R. Wheeler*), Best Cinematography, Color (*Ernest Haller & Ray Rennahan*), Best Film Editing (*Hal C. Kern & James E. Newcom*), Best Writing, Screenplay (*Sidney Howard*); an Honorary Oscar for *William Cameron Menzies* for "outstanding achievement in the use of color for the enhancement of dramatic mood; and a Technical Achievement Oscar for *R.D. Musgrave* for "pioneering in the use of coordinated equipment. Fifty years after it first appeared in movie theaters in 1939, *Gone with the Wind* won the 1989 People's Choice Award for "Favorite All-Time Motion Picture."

Beau Geste

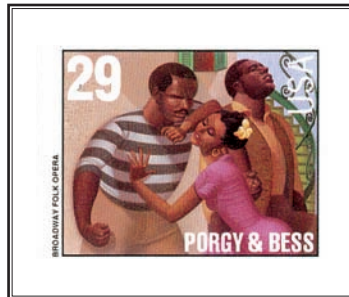
Classic Films; Gary Cooper
Scott 2447

Shot on the same sets in Yuma, Arizona as the original silent film version (1926), the 1939 movie told the story of three brothers (played by Gary Cooper, Ray Milland, and Robert Preston) who join the French Foreign Legion, each claiming he was the one to steal a family jewel. The opening desert sequence is one of the great "mood setters" of film history. The film also starred Brian Donlevy, who was nominated for an Oscar as Best Actor in a Supporting Role for his portrayal of the sadistic *Sgt. Markoff*. Susan Hayward made her film debut appearance as the heroine waiting faithfully at home.



Hooray for Hollywood!

Musicals Made Into Movies



Porgy & Bess (1993)
American Music 29¢ • Scott 2768



My Fair Lady (1993)
American Music 29¢ • Scott 2770



The Wizard of Oz (1990)
Classic Films
25¢ • Scott 2445



Gone with the Wind (1990)
Classic Films
25¢ • Scott 2446



Gone with the Wind (1998)
Celebrate the Century 1930s
32¢ • Scott 3185j



Beau Geste (1990)
Classic Films;
25¢ • Scott 2447



Hooray for Hollywood!

The Movies

Stagecoach

Classic Films • Scott 2448

The first of many films director John Ford would shoot in Monument Valley, Arizona, *Stagecoach* (1939) also introduced John Wayne in his first starring role as the “Ringo Kid.” It was actually his 80th film! The story followed the behavior of stagecoach passengers trying to make it past marauding Apaches led by Geronimo — and played in the film by local Navajo Indians. The movie also starred Claire Trevor (*Dallas*), Thomas Mitchell (*Josiah “Doc” Boone*), Andy Devine (stagecoach driver *Buck*), and cowboy star Tim Holt (*Lieutenant Gatewood*). The movie won two Oscars. One went to Thomas Mitchell as Best Actor in a Supporting Role for his portrayal of the drunken “Doc,” the other was for Best Music, Scoring. It was nominated for four more, including Best Picture and Best Director.

A Streetcar Named Desire

Celebrate the Century 1940s
Scott 3186n

Based on the 1947 play by Tennessee Williams that won the 1948 Pulitzer Prize for Drama, the 1951 film version was toned down considerably from its controversial parent, including a new ending where Stanley is punished for the rape of his sister-in-law, the pretentious but frail Blanche, by the loss of his wife and child. Most of the cast came from the original Broadway production (also directed by Elia Kazan): Marlon Brando (*Stanley Kowalski*) in his second screen role, Kim Hunter (*Stella Kowalski*), and Karl Malden (*Harold “Mitch” Mitchell*). Vivien Leigh reprised her London role as *Blanche DuBois*, a part played by Jessica Tandy on Broadway. The movie was nominated for 12 Oscars and won four: Best Actress in a Leading Role (*Leigh*), Best Actor in a Supporting Role (*Malden*), Best Actress in a Supporting Role (*Hunter*), and Best Art Direction — Set Direction, Black-and-White. It was the first time three acting awards had been won by a single film. (Brando lost out as Best Actor in a Leading Role to Humphrey Bogart in *The African Queen*.)

E.T. The Extra-Terrestrial

Celebrate the Century 1980s
Scott 3190m

A group of children help a stranded alien with almost magical powers contact his mother ship in order to return home in this hugely popular story about tolerance and non-violent alien contact. Directed by Steven Spielberg, the 1982 movie won four Oscars — Best Effects, Sound Effects Editing; Best Effects, Visual Effects; Best Music, Original Score (*John Williams*); Best Sound — and was nominated for five more. For those who enjoy trivia, E.T.’s face was modeled after a combination of the features of Carl Sandburg, Albert Einstein, and a pug dog.

Jurassic Park

Celebrate the Century 1990s
Scott 3191k

Loosely based on the novel by Michael Crichton (and one of those rare instances where the film outshines the original book), and directed by Steven Spielberg, *Jurassic Park* (1993) tells the story of adults and children trapped in a theme park where cloned — and hungry — dinosaurs have broken free of their compounds. The movie won Oscars for Best Effects, Sound Effects Editing; Best Effects, Visual Effects; and Best Sound. It also garnered awards from around the world for bringing believable dinosaurs to the silver screen. (In case you were wondering, the Tyrannosaurus roars are a sound mix of dog, penguin, tiger, alligator, and elephant noises.)

Titanic

Celebrate the Century 1990s
3191l

From its opening shot of the encrusted remains of the ship lying on the ocean floor, the outcome of the story of the *Titanic*, which sank with enormous loss of life on its maiden voyage in 1912, is never in any doubt. The love story between the upper (Kate Winslet) and lower decks (Leonardo DiCaprio) is an obligatory convention tying the overarching story together, but the real power lies in the voices of the ghosts who perished in the icy northern Atlantic Ocean nearly 100 years ago. The 1997 movie won 11 Oscars — including Best Picture, Best Director, Best Music, Best Effects (Sound and Visual), Best Cinematography, and Best Costume Design — and was nominated for three more.

“Yoda”

2007 • Scott 4205

The ancient and powerful Jedi Master was responsible for training all the Jedi knights who appeared throughout the *Star Wars* film series, and himself appeared in all but the first movie in 1977. Originally animated and given voice to by Frank Oz, the long-time collaborator of puppeteer Jim Hansen, “Yoda” came to be so popular a character that when the American public was given an opportunity to vote online for their favorite stamp in the anniversary stamp pane, more than a half million votes were cast for him and he was given a special stamp issue of his own.

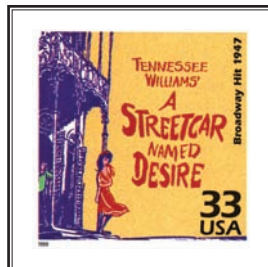


Hooray for Hollywood!

The Movies



Stagecoach (1990)
Classic Films
25¢ • Scott 2448



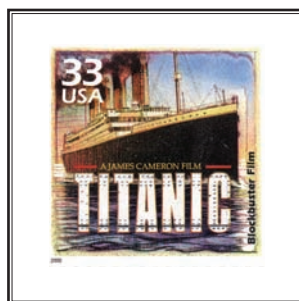
A Streetcar Named Desire
(1999) Celebrate the
Century 1940s
33¢ • Scott 3186n



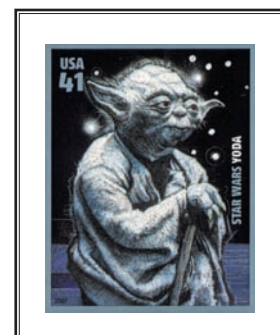
E.T. The Extra-Terrestrial
(2000) Celebrate the
Century 1980s
33¢ • Scott 3190m



Jurassic Park (1999)
Celebrate the Century 1990s
33¢ • Scott 3191k



Titanic (1999)
Celebrate the Century 1990s
33¢ • Scott 3191l



"Yoda" (2007)
Scott 4205



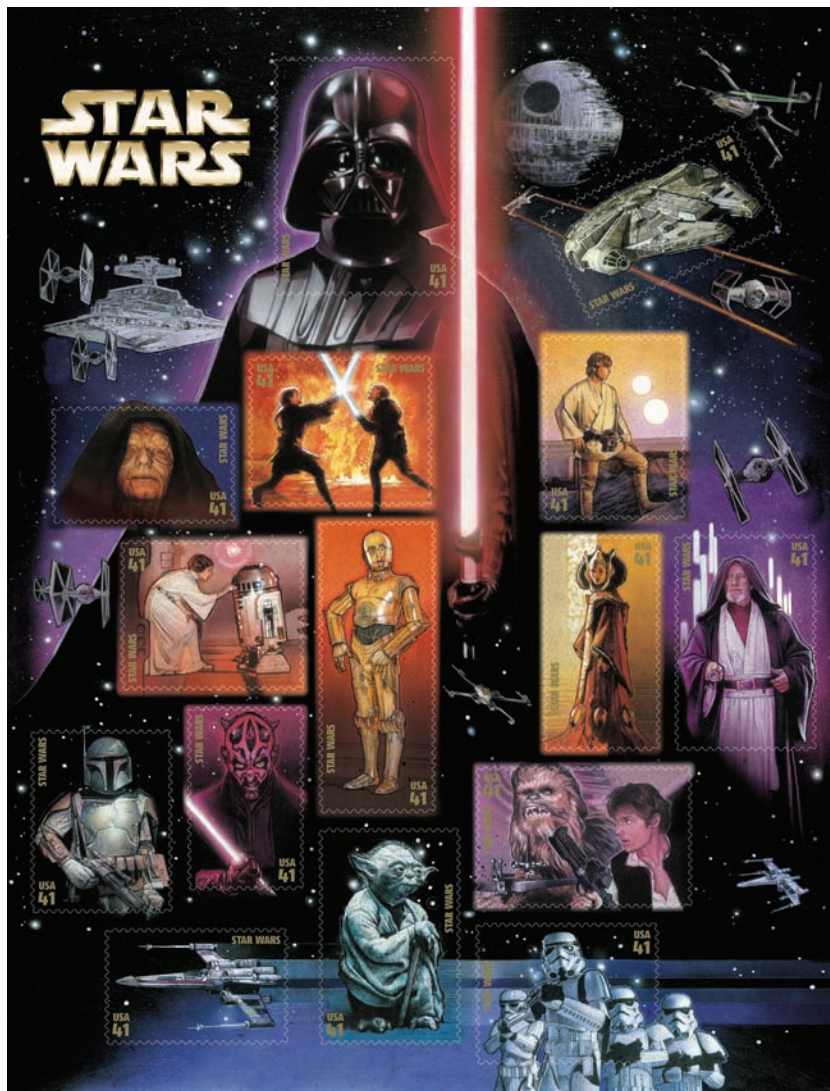
Hooray for Hollywood!

The Movies

Premiere of Movie *Star Wars*, 30th Anniversary

2007 • Scott 4143

The original *Star Wars* (1977) — now renamed: *Star Wars: Episode IV, A New Hope* — was an almost unimaginable blockbuster when it hit the big screen. From the initial, and seemingly interminable, passage of the first intergalactic battleship to the final explosion of the “death star,” the action and wisecracking never stopped. Movie goers returned to see it again and again. The film starred Mark Hamilton (*Luke Skywalker*), Harrison Ford (*Han Solo*), Carrie Fisher (*Princess Leia Organa*), and Alec Guinness (*Obi-Wan Kenobi*). Unrecognizable behind their costumes were Anthony Daniels (*C-3PO*), Peter Mayhew (*Chewbacca*), and David Prowse (*Darth Vader*), and the voice of James Earl Jones as the voice of Darth Vader. It won Oscars for Best Music, Original Score (John Williams); Best Costume Design (John Mollo); Best Sound; Best Art Direction — Set Decoration; Best Effects, Visual Effects; Best Film Editing; and a Special Achievement Award for Sound Effects in creating the alien voices (Ben Burtt).



Shown at 60% of actual size.



Hooray for Hollywood!

The Movies

Premiere of Movie *Star Wars*, 30th Anniversary (2007) 41¢ • Scott 4143a-o



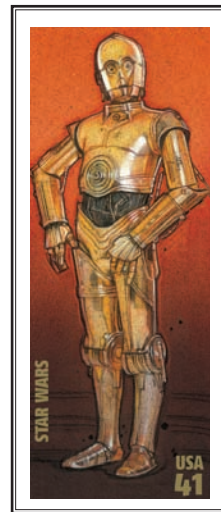
Darth Vader
41¢ • Scott 4143a



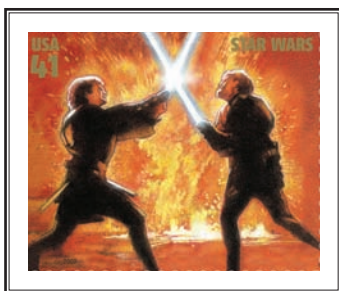
Millennium Falcon
41¢ • Scott 4143b



Emperor Palpatine
41¢ • Scott 4143c



C-3PO
41¢ • Scott 4143g



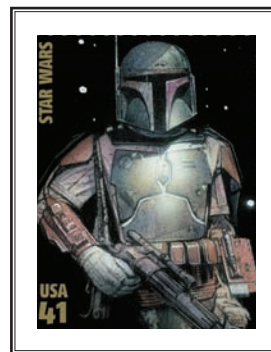
Anakin Skywalker & Obi-Wan
Kenobi • 41¢ • Scott 4143d



Luke Skywalker
41¢ • Scott 4143e



Princess Leia & R2-D2
41¢ • Scott 4143f



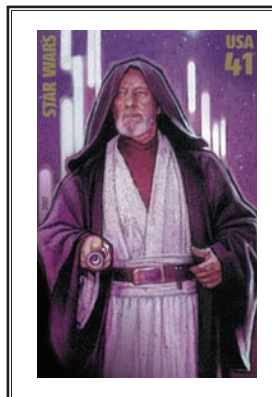
Bobba Fett
41¢ • Scott 4143j



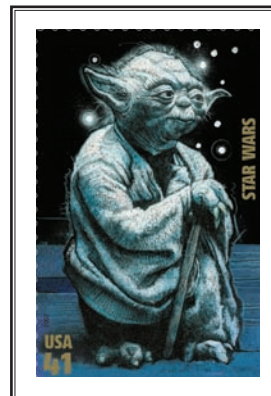
Queen Padmé Amidala
41¢ • Scott 4143h



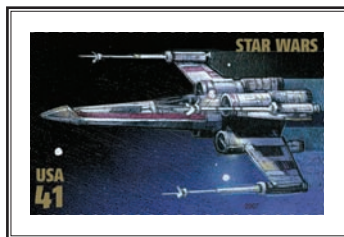
Chewbacca & Han Solo
41¢ • Scott 4143l



Obi-Wan Kenobi
41¢ • Scott 4143i



Yoda
41¢ • Scott 4143n



X-wing Starfighter
41¢ • Scott 4143m



Stormtroopers
41¢ • Scott 4143o



Darth Maul
41¢ • Scott 4143k



Hooray for Hollywood!

Animated Features & Puppets

Snow White and the Seven Dwarfs

Celebrate the Century 1930s

Scott 3185h

Nearly four years in production, *Snow White and the Seven Dwarfs* (1937) was the first full-length, animated film shown in color and with sound. The move was also the first to have its own soundtrack and the first to release a motion picture soundtrack album. In another creative inspiration, the animated human characters were based on the movements of live actors. It was also the first commercially successful film of its kind and, in its various releases, the best-selling animated film of all time.

The Art of Disney: Friendship

Scott 3865–3868

A set of four postage stamps commemorating friendship appear as the first pane in The Art of Disney series. Cartoon icons Mickey Mouse and his best friends Goofy and Donald Duck appear in the first stamp (Scott 3865); followed by Bambi and his childhood best friend Thumper the rabbit in *Bambi* (1942, Scott 3913); while Mufasa and Simba show the powerful bond between parent and child in *The Lion King* (1994, Scott 3914); and Pinocchio and Jiminy Cricket exemplify a mentoring friendship in *Pinocchio* (1940, Scott 3868).

The Art of Disney: Celebration

Scott 3912–3915

Disney animators bring the party to life in the second pane in The Art of Disney series as the Disney theme parks celebrate their 50th anniversary: Mickey and his faithful dog Pluto (Scott 3912); the Mad Hatter and Alice at the tea party from *Alice in Wonderland* (1951, Scott 3913); Ariel enjoying music with Flounder and her other undersea friends (from *The Little Mermaid*, 1989; Scott 3914); and Snow White dancing with Dopey from *Snow White and the Seven Dwarfs* (1937, Scott 3915).



Hooray for Hollywood!

Animated Features & Puppets



Snow White and the Seven Dwarfs (1938) Celebrate the Century 1930s
32¢ • Scott 3185h

The Art of Disney: Friendship (2004)



37¢ • Scott 3865



37¢ • Scott 3866



37¢ • Scott 3867



37¢ • Scott 3868

The Art of Disney: Celebration (2005)



37¢ • Scott 3912



37¢ • Scott 3913



37¢ • Scott 3914



37¢ • Scott 3915



Hooray for Hollywood!

Animated Features & Puppets

The Art of Disney: Romance

Scott 4025–4028

For this third pane in The Art of Disney series, each stamp tells its own romantic tale of true love: Mickey and Minnie Mouse, perennial sweethearts who first appeared in three short films in 1928 *Steamboat Willie*, *Plane Crazy*, and *The Galloping Gaucho* (Scott 4025); Cinderella and Prince Charming at the ball from *Cinderella* (1950, Scott 4026); Belle and the Beast from *Beauty and the Beast* (1991; Scott 4027); and the immortal spaghetti dinner scene from *Lady and the Tramp* (1955, Scott 4028).

The Art of Disney: Magic

Scott 4192–4195

Magic, as imagined by Walt Disney and his studio animators, appears on the fourth pane in The Art of Disney series. The stamps feature Mickey Mouse as “The Sorcerer’s Apprentice” from *Fantasia* (1940, Scott 4192); Tinker Bell and Peter Pan from *Peter Pan* (1953, Scott 4193); Dumbo and Timothy Mouse from *Dumbo* (1941, Scott 4194); and Aladdin and Genie from *Aladdin* (1992, Scott 4195).

The Art of Disney: Imagination

Scott 4342–4345

The final pane in the set of five “The Art of Disney” issues included stamps featuring Pongo and one of his pups from *101 Dalmatians* (1996, Scott 4342); Mickey Mouse in his introductory role as *Steamboat Willie* (1928, Scott 4343), Princess Aurora and her fairy godmothers Flora, Fauna, and Merryweather from *Sleeping Beauty* (1959, Scott 4344); and Mowgli and his teacher Baloo the Bear from *The Jungle Book* (1967, Scott 4345).



Hooray for Hollywood!

Animated Features & Puppets

The Art of Disney: Romance (2006)



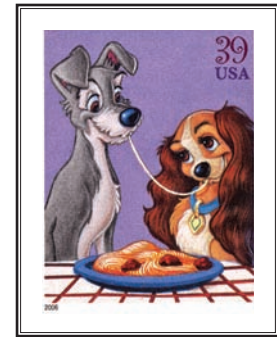
39¢ • Scott 4025



39¢ • Scott 4026



39¢ • Scott 4027



39¢ • Scott 4028

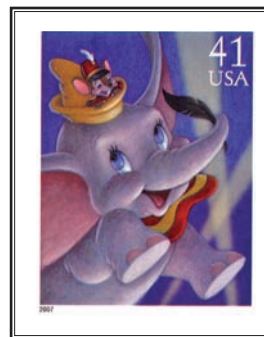
The Art of Disney: Magic (2007)



41¢ • Scott 4192



41¢ • Scott 4193



41¢ • Scott 4194



41¢ • Scott 4195

The Art of Disney: Imagination (2008)



42¢ • Scott 3865



42¢ • Scott 3866



42¢ • Scott 3867



42¢ • Scott 3868



Hooray for Hollywood!

Animated Features & Puppets

Jim Henson (1936–1990) and the Muppets

Scott 3944a-j

Although his intention was to create independent television characters, Henson's "muppets" would take on a life and a community of their own. Beginning with the revolutionary children's educational show *Sesame Street* (1969), Henson went on to develop *The Muppet Show* (1976), one of the most widely watched series in television history. Having the characters tackle Hollywood seemed a logical next step. *The Muppet Movie* (1979) was followed by *The Great Muppet Caper* (1981), and *The Muppets take Manhattan* (1984) — all featuring well-known human actors as well as the popular puppets. *The Muppet Christmas Carol* (1993) was the first muppet movie to be released by Henson Associates after Henson's untimely death at the age of 54. Shown on the pane of stamps are (a) Kermit the Frog, (b) Fozzie Bear, (c) Sam the Eagle, (d) Miss Piggy, (e) Statler and Waldorf, (f) Swedish Chef, (g) Animal, (h) Dr. Bunsen Honeydew and Beaker, (i) Rowlf the Dog, and (j) Great Gonzo and Camilla, and of course (k) Jim Hensen.



Kermit the Frog
37¢ • Scott 3944a



Fozzie Bear
37¢ • Scott 3944b



Sam the Eagle
37¢ • Scott 3944c



Miss Piggy
37¢ • Scott 3944d



Statler & Waldorf
37¢ • Scott 3944e



Swedish Chef
37¢ • Scott 3944f



Swedish Chef
37¢ • Scott 3944g



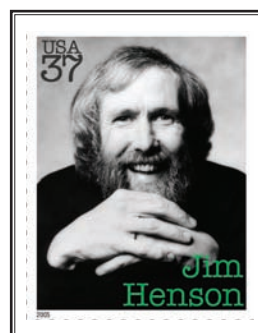
Dr. Bunsen Honeydew
& Beaker
37¢ • Scott 3944h



Rowlf the Dog
37¢ • Scott 3944i



Great Gonzo & Camilla
37¢ • Scott 3944j

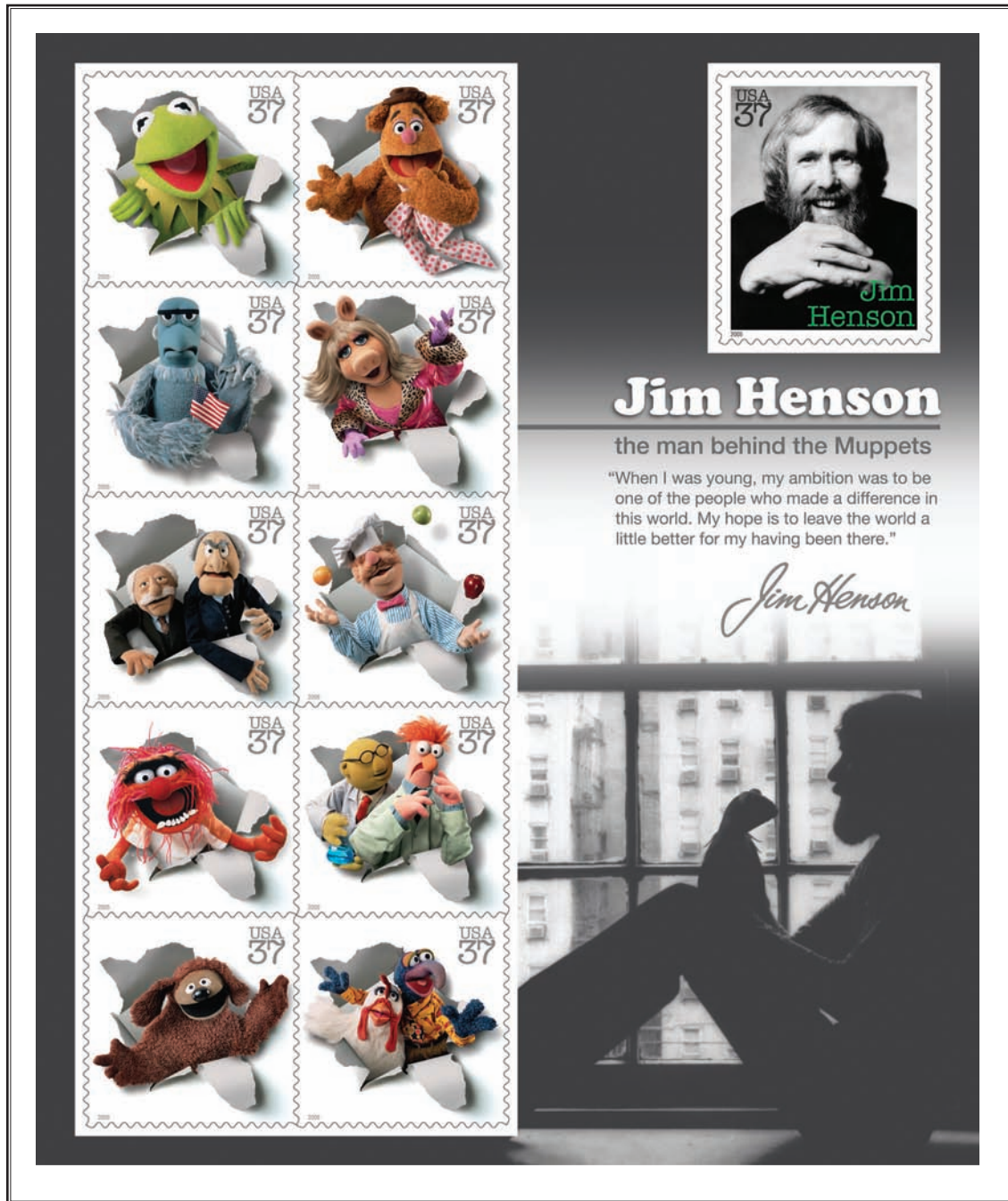


Jim Henson
37¢ • Scott 3944k



Hooray for Hollywood!

Animated Features & Puppets



Jim Henson and the Muppets (2005) 37¢ • Scott 3944a-j



Hooray for Hollywood!

Movie Stars of the Golden Age

Bud Abbott (1895–1974) & Lou Costello (1906–1959)

Comedians • Scott 2566

Abbott — The son of a lady bareback rider and an circus advance man, Abbott came to be known as the best “straight man” in the business. His famous partnership with Costello began when he filled in for Lou’s regular sidekick one night in 1931. They worked steadily in vaudeville, burlesque, and minstrel shows, but it was a stint on Kate Smith’s radio show, “The Kate Smith Hour” in 1938 that brought them national recognition. They were signed by Universal Pictures and made their first film, *One Night in the Tropics*, in 1940. The partnership broke up in 1957 but neither man proved as successful on his own.

Costello — An amateur boxer (with 32 straight wins) from New Jersey, Costello worked for a time as a stuntman before breaking into vaudeville as a comedian. The first starring roles for Abbott and Costello came in *Buck Privates* (1940), co-starring the Andrews Sisters. The following year they topped a poll of Hollywood stars. Abbott and Costello are the only non-sports figures honored in the Baseball Hall of Fame, for their hilarious routine “Who’s on First?”, first performed on Kate Smith’s radio show in 1938.

Humphrey Bogart (1899–1957)

Legends of Hollywood • Scott 3152

From pre-med studies to a Navy gunner in World War I to a series of films that established him as the 20th century’s quintessential hardboiled hero, Bogart did it all, despite the fact that he was cast in a number of his early films only because George Raft had turned down the roles: *High Sierra* (1941), *The Maltese Falcon*, (1941) and *Casablanca* (1942, No. 1 on the American Film Institute’s list of Top 100 U.S. Love Stories). An exceptional chess player, Bogart played chess by mail with G.I.s throughout World War II. He received an Oscar as Best Actor for his role in *The African Queen* (1951), opposite Katharine Hepburn.

Gene Autry (1907–1998)

Cowboys of the Silver Screen

Scott 4449

Nicknamed “The Singing Cowboy,” Autry began his working life not as a cowboy but as a telegraph operator who was overheard singing to himself one night in 1927 by the great American humorist Will Rogers, who encouraged him to try to break into radio. Autry took Rogers’ advice and by 1931 had his own radio show. His first record, “That Silver-Haired Daddy of Mine” by Autry and Jimmy Long sold more than 500,000 copies in its first release in 1932. Eventually, sales of “That Silver-Haired Daddy” made Autry the first artist to sell a million copies of a record. His recording of “Rudolph the Red-Nosed Reindeer” (written by Johnny Marks) is the second highest selling Christmas song of all time with more than 30 million copies. In all he wrote more than 200 songs. Autry’s film debut was in Ken Maynard’s *In Old Santa Fe* (1934), but his first major role was the lead in *Tumbling Tumbleweeds* (1935), a huge hit. It led to a contract with Republic that had Autry producing one movie every six weeks for a salary of \$5,000 each. By 1940 he was the fourth-highest grossing box office attraction in Hollywood. In the 1950s he would go on to produce several television series, including *The Gene Autry Show*, *The Adventures of Champion [the Wonder Horse]*, and *Annie Oakley*. Later he would become the owner of several radio and television stations and his beloved Los Angeles Angels baseball team from 1961 to 1997.

James Cagney (1899–1986)

Legends of Hollywood • Scott 3329

Best known for his gangster roles in the 1930s (beginning with *Public Enemy* in 1931), the energetic, pugnacious acting style Cagney cultivated made him the ideal Hollywood tough guy. But his was his portrayal of George M. Cohen in the 1942 musical *Yankee Doodle Dandy* that won him an Oscar for Best Actor. Often paired with actor Pat O’Brien, the two men made a final joint appearance in *Ragtime* (1981); it was the last film either man would make.

Lucille Ball (1911–1989)

Legends of Hollywood • Scott 3523

Despite the fact that she would become one of the most important pioneers in the early days of television, Ball began her career in Hollywood when she was selected as one of the 20 original “Goldwyn Girls” in 1933. Small roles, then starring roles, in B-movies followed, even occasional roles in major films like *Stage Door* (1937) and *Du Barry Was a Lady* (1943), before she left the movie studio for the television sound stage. Showing some signs of the character she was to play in “I Love Lucy,” Ball was once fired from a job in an ice cream parlor because she kept forgetting to put bananas in the banana splits. [Note: As with all stamps in the *Legends of Hollywood* series the perforation in each corner of the stamp is star-shaped.]

Gary Cooper (1901–1961)

Legends of Hollywood • Scott 4421

The son of English parents who had settled in Montana, Cooper actually grew up on a cattle ranch, the 600-acre Seven-Bar-Nine. He worked as a guide in Yellowstone Park for several years before heading to Hollywood, where he first appeared in the silent film *The Winning of Barbara Worth* (1926), followed by a role opposite Clara Bow in *Children of Divorce* (1927). In 1929 he played the ranch foreman in an early sound version of *The Virginian*. From then on he seemed to go from strength to strength — and always opposite Hollywood’s leading ladies: *A Farewell to Arms* (1934, with Helen Hayes), *Mr. Deeds Goes to Town* (1936, with Jean Arthur), *Sergeant York* (1941, Oscar for Best Actor), *The Pride of the Yankees* (1942, with Teresa Wright), *For Whom the Bell Tolls* (1943, with Ingrid Bergman), *The Fountainhead* (1949, with Patricia Neal), and *Friendly Persuasion* (1956, with Dorothy McGuire). His performance as Marshall Will Kane in *High Noon* (1952), opposite Grace Kelly, led to a second Best Actor Oscar for Cooper. The movie also won Best Music, Original Song for “Do Not Forsake Me, O My Darling” (sung by Tex Ritter); Best Music, Scoring; and best Film Editing. It was nominated for Best Picture, Best Director, and Best Screenplay.



Hooray for Hollywood!

Movie Stars of the Golden Age



Bud Abbott & Lou Costello (1991)
Comedians
29¢ • Scott 2566



Gene Autry (2010)
Cowboys of the Silver Screen
44¢ Scott 4449



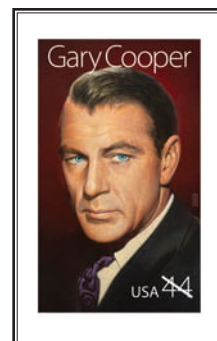
Lucille Ball (2001)
Legends of Hollywood
34¢ • Scott 3523



Humphrey Bogart
(1997) *Legends of Hollywood*
32¢ • Scott 3152



James Cagney (1999)
Legends of Hollywood
33¢ • Scott 3329



Gary Cooper (2009)
Legends of Hollywood
44¢ • Scott 4421



Hooray for Hollywood!

Movie Stars of the Golden Age

Bing Crosby (1904–1977)

American Music • Scott 2850

Crosby was already a successful radio performer when he was cast in *The Big Broadcast* (1932), featuring radio favorites such as The Mills Brothers, Kate Smith, and George Burns & Gracie Allen. In his films he purposely cultivated the role of an easy going, regular guy, reflected in his seven “Road” pictures with Bob Hope. Four songs he sang in movies received Oscars: “Sweet Leilani” (1937), “White Christmas” (1942), “Swinging on a Star” (1944), and “In the Cool, Cool, Cool of the Evening” (1951). He himself received an Oscar for Best Actor for his role as a priest in *Going My Way* (1944).

Henry Fonda (1905–1982)

Legends of Hollywood • Scott 3911

Beginning, as many actors did, on the live stage, Fonda finally made his film debut in *The Farmer Takes a Wife* (1935), opposite Janet Gaynor. He immediately won the critics’ praise for his work and in 1939 made the first of many films with director John Ford, *Young Mr. Lincoln*. That success was followed by *Drums Along the Mohawk* (1939, with John Wayne) and his iconic role as Tom Joad in John Steinbeck’s *The Grapes of Wrath* (1940), both also directed by Ford. Their last collaboration was *Mister Roberts* (1955). Fonda turned his hand to producing for *Twelve Angry Men* (1956), in which he also starred. He continued to appear on Broadway as well as in films throughout his acting career. Fonda won his only Oscar for his outstanding performance in *On Golden Pond* (1981), playing opposite his daughter Jane Fonda.

Bette Davis (1908–1989)

Legends of Hollywood • Scott 4350

Her first critical success came in the role of Mildred in *Of Human Bondage* (1934); the following year she received a Academy Award nomination as Best Actress for her performance in *Dangerous* (1935). She won a second Oscar for Best Actress in 1938 for *Jezebel*, and she received Oscar nominations for the next five years as well. Despite a string of successes in the 1940s her career seemed to be winding down until she took the role of Margo Channing in *All About Eve* (1950), for which she received another Oscar nomination. She would receive her final Oscar nomination for her performance in the very creepy story of an aging child star, *What Ever Happened to Baby Jane* (1962). Davis received the American Film Institute’s Lifetime Achievement Award in 1977, the first woman to be so honored. One of her proudest accomplishments, however, was her organizing of the Hollywood Canteen for soldiers in Los Angeles during World War II, and for which she received the Defense Department’s highest civilian award, the Distinguished Civilian Service Medal, in 1980.

Greta Garbo (1905–1990)

Scott 39437

After her father’s death in 1919, the young Greta Gustafsson went to work at a local department store where her appearance to two advertising shorts led to her first movie appearance at the age of 17. By 1925 she was considered one of the premier actresses in Europe. Her first Hollywood film (*The Torrent*, 1926) was a huge success, and she went on to play opposite the most handsome leading men of the silent and early talkies film era, although she left John Gilbert waiting at the altar. Among her memorable films are *Anna Karenina* (1935) and *Ninotchka* (1939).

James Dean (1931–1955)

Legends of Hollywood • Scott 3082

Dean once told a friend, “If you’re afraid to die there’s no room in your life to make discoveries.” His three major film roles were in modern film classics: *East of Eden* (1955), *Rebel Without a Cause* (1955), and *Giant* (1956). Only *East of Eden* had been released when he crashed his Porsche Spyder into another car and was killed instantly. He received posthumous Academy Award nominations for his roles in *East of Eden* and *Giant*.

Judy Garland (1922–1969)

Legends of Hollywood • Scott 4077

Born into a vaudevillian family, Frances Ethel Gumm first appeared on stage at the age of two and refused to stop singing “Jungle Bells” until she was dragged off so the show could continue. Thirteen years later, her performance of “You Made Me Love You,” sung to a photograph of Clark Gable in *Broadway Melody of 1938* (1937), established her popularity with movie-going audiences. This was followed by films with Mickey Rooney such as *Love Finds Andy Hardy* (1938) and *Babes in Arms* (1939), but it was her role as “Dorothy” in *The Wizard of Oz* (1939) that made her a star. Her adult roles in films such as *For Me and My Gal* (1942), *Meet Me in St. Louis* (1944), and *Easter Parade* (1948, with Fred Astaire) were memorable, but her ability to work was becoming erratic and she was often replaced in major films. Despite a brilliant performance in *A Star Is Born* (1954, with James Mason) her film career tapered off. After years of battling addictions to alcohol and drugs (primarily weight loss amphetamines and anti-depressants), Judy Garland took her own life at age 47.



Hooray for Hollywood!

Movie Stars of the Golden Age



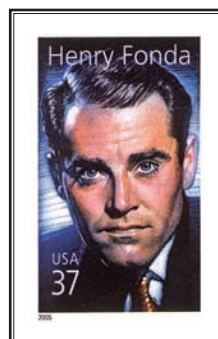
Bing Crosby (1994)
American Music
29¢ • Scott 2850



Bette Davis (2008)
Legends of Hollywood
42¢ • Scott 4350



James Dean (1996)
Legends of Hollywood
32¢ • Scott 3082



Henry Fonda (2005)
Legends of Hollywood
37¢ • Scott 3911



Greta Garbo (2005)
Scott 3943



Judy Garland (2006)
Legends of Hollywood
39¢ • Scott 4077



Hooray for Hollywood!

Movie Stars of the Golden Age

Cary Grant (1904–1986)

Legends of Hollywood • Scott 3692

Born Alexander Leach, at age 14 he forged his father's signature and left home to join a British music hall troupe of comic players. In 1920 he came to America with the troupe on tour and stayed. Beginning when he was chosen by Mae West as her leading man and making two films with her in 1933 (*She Done Him Wrong* and *I'm No Angel*), the debonair actor was paired with Hollywood's leading ladies: Katharine Hepburn (*Bringing Up Baby*, 1938; *The Philadelphia Story*, 1940); Ingrid Bergman (*Notorious*, 1946; *Indiscreet*, 1958), Grace Kelly (*To Catch a Thief*, 1955); Sophia Loren (*The Pride and the Passion*, 1957; *Houseboat*, 1958); Eve Marie Saint (*North by Northwest*, 1959); Audrey Hepburn (*Charade*, 1963) — he never played a villain. He donated his entire salary from *The Philadelphia Story* to the British war effort and from *Arsenic and Old Lace* to the U.S. War Relief Fund.

Audrey Hepburn (1929–1993)

Legends of Hollywood • Scott 3786

With her elegant beauty and gamine charm, she has often appeared on lists as one of the most beautiful women of the 20th Century. The daughter of an English banker and a Dutch baroness, Hepburn originally trained as a ballerina. Fluent in English, Spanish, French, Italian, and Dutch/Flemish, as a teenager in Nazi-occupied Anheim, Holland she acted as an occasional runner for the Dutch Resistance. Her first movie role in the United States was the 1953 film *Roman Holiday*, for which she received an Oscar as Best Actress. After starring in hit after hit (she is only one of a handful of performers to win an Oscar, a Tony, and Emmy, and a Grammy award), Hepburn retired from films at the end of the 1960s (with an occasional lapse, such as the 1976 *Robin and Marian* with Sean Connery), and turned her attention and talents to promoting the well-being of children around the world through the offices of UNICEF.

William S. Hart (1864–1946)

Cowboys of the Silver Screen

Scott 4448

Born during the closing months of the American Civil War, Hart was a trained Shakespearean actor who created the stage roles of Messala in *Ben Hur* (1899) and the lead in *The Virginian* (1907). In 1914 he signed with a New York motion picture company, then moved to Hollywood. Hart's first full-length film was *The Bargain* (1914), where he played an outlaw trying to go straight for the love of a woman. One of the most popular western stars of the 1910s, Hart made his last picture in 1925. *Tumbleweeds*, which he also produced and co-directed, tells the story of an aging cowboy who gets caught up in the Cherokee Strip land rush of 1893. Many of the so-called western film clichés were introduced by Hart, from his white hat to his faithful horse, a paint named "Fritz."

Katharine Hepburn (1907–2003)

Legends of Hollywood • Scott 4461

After a smattering of small parts on Broadway, Hepburn turned to Hollywood where she appeared in the hit movie *A Bill of Divorcement* (1932). She made five films 1932–34, including *Morning Glory* (1933) for which she received her first Academy Award, and *Little Women* (1933). In 1935 she made *Alice Adams*, for which she received her second Oscar for Best Actress. Following her 1938 film *Bringing Up Baby*, she returned to Broadway where she starred in the smash hit stage production of *The Philadelphia Story* (1938). She bought the film rights herself and turned the play into a movie co-starring Cary Grant and James Stewart in 1940. In 1942 she made her first movie with Spencer Tracy. *Woman of the Year* was the start of a 25-year romance, during which they made eight more films together. She was nominated for Best Actress honors for *The African Queen* (1951, with Humphrey Bogart), *Summertime* (1955, with Rossano Brazzi), *The Rainmaker* (1956, with Burt Lancaster), and won for *Guess Who's Coming to Dinner* (1967). It was to be her last film with Tracy, who died a few weeks later. Hepburn also won Best Actress Oscars for her roles in *The Lion in Winter* (1968, with Peter O'Toole) and *On Golden Pond* (1981, with Henry Fonda).

Helen Hayes (1900–1993)

Scott # TBD

Hayes began acting at the age of 5 and retired at 85. Her husband Charles MacArthur was a playwright who was hired by MGM as a screenwriter in 1931. That same year Hayes made her film debut in *The Sin of Madelon Claudet* and her role as a prostitute won her an Oscar for Best Actress. She became the second performer to win all of acting's most coveted awards: Best Actress Oscar (1931), Best Actress Tony (*Happy Birthday*, 1947 & *Time Remembered*, 1958), and Best Actress Emmy (1953). She would also win a Best Supporting Actress Oscar for her role in the 1970 movie spoof *Airport*. Ultimately, the "First Lady of the American Theater" would return to her roots on Broadway, saying: "There is no adventure in the screen performances."

Bob Hope (1903–2003)

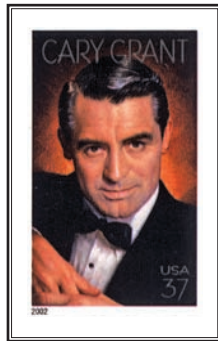
Scott 4406

English-born Leslie Townes Hope came to America in 1908, and quickly discovered that a boy burdened with an accent and the name Leslie needed to develop pugilistic skills to survive in the schoolyard. For a time he would even box professionally as "Packy East." In 1932 Hope met the man who would become his lifelong friend, Bing Crosby, and the two began performing song and dance routines together. Hope made his first feature-length movie, *The Big Broadcast of 1938* starring W.C. Fields, in which he introduced the Oscar-winning song that was to become his signature piece, "Thanks for the Memory." Hope's Hollywood career is best remembered for the "Road to..." series he made with Crosby and the Dorothy Lamour 1940–1952. Intensely patriotic, Hope began entertaining American troops abroad in May 1941 and continued until doctor's orders kept him at home in 2003, when he was 100 years old. In 1997 Congress named him an honorary U.S. veteran, the only person ever to receive this honor. He has both a Navy ship and an Air Force cargo plane named after him, the USNS *Bob Hope* and "The Spirit of Bob Hope." Hope was awarded a Congressional Gold Medal in 1963, a Presidential Medal of Freedom in 1969, and a National Medal of Arts in 1995. In 1985 he received the Kennedy Center Honors Lifetime Achievement Award. A passionate golfer, Hope once quipped, "Golf is my real profession — show business pays my greens fees."



Hooray for Hollywood!

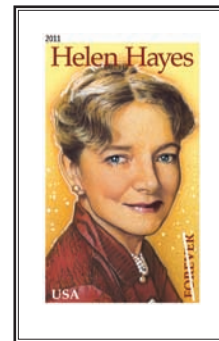
Movie Stars of the Golden Age



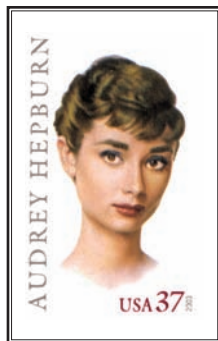
Cary Grant (2002)
Legends of Hollywood
37¢ • Scott 3692



William S. Hart (2010)
Cowboys of the Silver Screen
44¢ • Scott 4448



Helen Hayes (2011)
Forever • Scott # TBD



Audrey Hepburn
(2003)
Legends of Hollywood
37¢ • Scott 3786



Katharine Hepburn
(2010)
Legends of Hollywood
44¢ • Scott 4461



Bob Hope (2009)
44¢ • Scott 4406



Hooray for Hollywood!

Movie Stars of the Golden Age

Grace Kelly (1929–1982)

Scott 2749

The daughter of a wealthy Philadelphia family, Kelly was working as a part-time actress and model when she was signed for the co-starring role in *High Noon* (1952, with Gary Cooper). The following year she was cast in *Mogambo* with Clark Gable and Ava Gardner, for which she received a Best Supporting Actress nomination. She won her first Academy Award as Best Actress playing opposite Bing Crosby in *The Country Girl* (1954). She would partner with Crosby and Frank Sinatra in the musical comedy *High Society* (1956) and receive her first, and only, gold record, for her duet with Crosby, "True Love." A favorite of Alfred Hitchcock, she would star in three of his films: *Dial M for Murder* (1954), *Rear Window* (1954), and *To Catch a Thief* (1955). Following her 1956 marriage to Prince Rainier Grimaldi III of Monaco, she gave up her acting career. The 1993 stamp was released jointly with Monaco in 1993, but because U.S. postal law forbids the depiction of a foreign head of state, the U.S. stamp image is captioned "Grace Kelly" while the Monaco release bears the imprint "Princess Grace." It was the first time an actress had appeared on a U.S. postage stamp.

Marilyn Monroe (1926–1962)

Legends of Hollywood • Scott 2967

Norma Jean Mortenson/Baker spent most of her childhood in foster homes, and after a brief marriage at age 16 turned to modeling. A screen test led to roles in *Ladies of the Chorus* (1948), *Asphalt Jungle* (1950), *All About Eve* (1950). In 1953, her hair dyed a platinum blonde, she appeared with Jane Russell in *Gentlemen Prefer Blondes*; that same year, she became *Playboy* magazine's first nude centerfold (from a 1949 calendar shot). Following a string of box office hits and two highly publicized marriages (Joe DiMaggio and Arthur Miller), her final film, *The Misfits* (1961) was played opposite Clark Gable. A year later the "Sexiest Woman of the Century" was dead, an apparent suicide.

Hattie McDaniel (1895–1952)

Black Heritage • Scott 3996

McDaniel left school at age 15 to travel with minstrel shows before landing a regular position singing on a radio show called "The Optimistic Do-Nuts" in 1915, the first African-American woman to do so. After bit parts such as Marlene Dietrich's maid in *Blonde Venus* (1932) and one of Mae West's maids in *I'm No Angel* (1933), McDaniel received her first real recognition for a duet she sang with Will Rogers in the comedy *Judge Priest* (1934). Her characters, such as Katherine Hepburn's hired help in *Alice Adams* (1935) continued to grow more feisty and assertive until she was cast in the role for which she will always be remembered, "Mammy" in *Gone with the Wind* (1938). She received an Academy Award as Best Supporting Actress, the first black actor ever to win an Academy Award. When criticized for playing servants, McDaniel famously retorted, "I'd rather play a maid than be one."

Gregory Peck (1916–2003)

Legends of Hollywood 2011

Scott # TBD

Peck was studying pre-med at University of California Berkeley when he decided to change to acting. His debut on Broadway was in *The Morning Star* (1942), and he made his first motion picture, *Days of Glory*, followed in 1942. He was nominated for an Academy Award for his second film, *The Keys of the Kingdom* (1944), for *The Yearling* (1946), for *Gentleman's Agreement* (1947), and for *Twelve O'Clock High* (1949). With a string of successes to his credit, Peck felt he could select films that interested him, leading to roles as *Captain Horatio Hornblower R.N.* (1951) and *Captain Ahab* in *Moby Dick* (1956). After four nominations, he finally won a Best Actor Academy Award for his powerful performance as Atticus Finch in *To Kill a Mockingbird* (1962), his favorite role. Two of his biggest box office hits were *The Guns of Navarone* (1961) and the chilling *The Boys from Brazil* (1978). He continued to act in movies and in television mini-series such as *The Blue and the Gray* (1982) where he play President Abraham Lincoln. His final film was *Other People's Money* (1991). His biggest regret was that he had never made a Walt Disney movie.

Tom Mix (1880–1940)

Cowboys of the Silver Screen

Scott 4447

The son of a Pennsylvania lumberman, Mix joined the army somewhere around 1898, earned the rank of sergeant, but then deserted around 1902 to marry his first wife, Grace Allin. Following his return to civilian life, he worked as a drum major with the Oklahoma Cavalry Band in 1903 and as a bartender and deputy marshal in Dewey, Oklahoma in 1904. He then joined a series of "wild west" shows, finally ending up at Will A. Dickey's Circle D Ranch, which specialized in supplying cowboys and Indians for the movies. He was hired by Selig Pictures as a horse handler, making his first move, *Life in the Great Southwest*, in 1910. Mix went on to act, write and act for Selig and then for Fox Films. Mix and his trick horse, Tony, were the most popular western duo of the 1920s, making dozens of movies. He left the industry after one last serial, *The Miracle Rider* (1935).

Elvis Presley (1935–1977)

American Music • Scott 2721

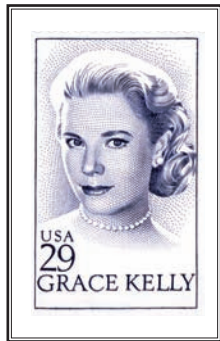
American Music • Scott 2724

Although he is remembered as a singer, it is also true that Presley made 33 movies in his career — most of which, of course, highlighted his remarkable voice. His films were not necessarily critical hits but they were all profitable, particularly the soundtracks. Some of the better known film titles include *Love Me Tender* (1956), *GI Blues* (1960), *Blue Hawaii* (1961), *Girls! Girls! Girls!* (1962), and *Viva Las Vegas* (1964). His favorite performance, and the most critically acclaimed, was in *King Creole* (1958). When the Beatles first visited America, the one person they wanted to meet was Presley, and the quartet was able to spend an evening at his California home. The year he died, Presley was still the number one touring act in the United States. He has been elected to the Gospel Music Hall of Fame, the Rock and Roll Hall of Fame, and the Country Music Hall of Fame. The Elvis Presley stamp holds the record for U.S. stamp sales.



Hooray for Hollywood!

Movie Stars of the Golden Age



Grace Kelly (1993)
29¢ • Scott 2749



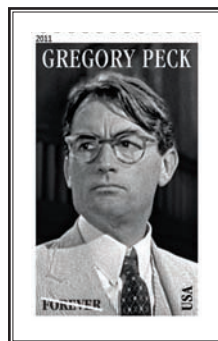
Hattie McDaniel
(2006) *Black Heritage*
39 ¢ • Scott 3996



Tom Mix (2010)
*Cowboys of the
Silver Screen*
44¢ • Scott 4447



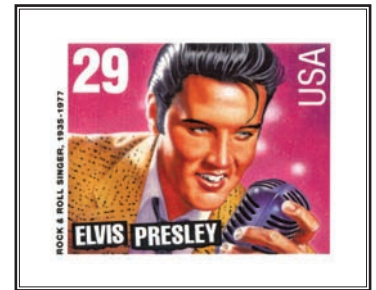
Marilyn Monroe
(1995) *Legends of
Hollywood*
32¢ • Scott 2967



Gregory Peck (2011)
Legends of Hollywood
Forever
Scott # TBD



Elvis Presley (1992)
American Music • 29¢ • Scott 2721



Elvis Presley (1993)
American Music 29¢ • Scott 2724



Hooray for Hollywood!

Movie Stars of the Golden Age

Ronald Reagan (1911–2004)

Scott # TBD

Ronald Reagan is the only movie actor (so far) to have been elected President of the United States, a fact reflected in an earlier stamp issue, Scott 3897 (released 2005), honoring him as our 40th President. After graduating from Eureka College in 1932 Reagan turned first to a career in radio, becoming a sportscaster for the Chicago Cubs. When the Cubs went to spring training camp in California, Reagan went along and was hit by the acting bug. He took a screen test in 1937 and over the next 20 years would make 53 films, mostly B-movies where he was typecast as a likeable, easy-going sort of guy. Some that have stood the test of time are *Knute Rockne — All American* (1940), *Kings Row* (1942), and *The Hasty Heart* (1950). In 1957 he shared the billing with his wife Nancy Davis in *Hell Cats of the Navy* (1957). With his acting career in decline, in the 1960s Reagan turned to politics where he entered his more famous career, first being elected Governor of California (1967–1975) and then President of the United States (1981–1989).

Roy Rogers

Cowboys of the Silver Screen

Scott 4446

Leonard Franklin Slye moved to California in 1930, where he began to perform with vocal groups. In 1934 he and singing partner Bob Nolan formed their own group, Sons of the Pioneers. Following the release of hit songs such as “Cool Water” and “Tumbling Tumbleweeds,” they began to be hired as a backup group for the “singing cowboy” westerns, first in *Rhythm on the Range* (1936), starring Bing Crosby and Martha Raye. That same year, Rogers first appeared on his own as an actor, playing a bandit opposite Gene Autry in *The Old Corral*. Two years later, he replaced Autry in what would become Rogers’ first starring film, *Under Western Stars*. “The King of the Cowboys,” would go on to make nearly 100 films before turning to television where he hosted *The Roy Rogers Show* from 1951–57 on NBC and from 1961–64 on CBS. Along with his faithful horse (Trigger), his loyal sidekick Gabby Hayes, his love interest (and, later, wife) Dale Evans, and his trusty dog Bullet, Rogers disarmed villains with a single shot (he never killed a bad guy in any of his films) and made the West a safer place.

Paul Robeson (1898–1976)

Black Heritage • Scott 3834

Robeson has been called “the epitome of the 20th-century Renaissance man” — an outstanding actor, athlete, singer, scholar, author, and political activist who spoke and wrote more than 20 languages. He graduated from Rutgers University with 14 varsity letters, was a member of the Phi Beta Kappa academic honor society, and was valedictorian of his graduating class, then went on to earn a law degree from Columbia Law School in 1923 while working in the post office and playing professional football. Known for his magnetic performances on the stage and in concert, Robeson’s first film performance was in Oscar Micheaux’s 1925 *Body and Soul*, where Robeson played twin brothers, one of whom was a corrupt preacher. His most powerful performances in the American cinema, however, were the film versions of two of his outstanding Broadway roles in *The Emperor Jones* (1933) and in the musical *Show Boat* (1936, available only on VHS).

Edward G. Robinson (1893–1973)

Legends of Hollywood • Scott 3446

The young Emanuel Goldberg planned to become a lawyer or a rabbi, but took up acting and a new name in 1913. His film debut was a small part in the silent film *The Bright Shawl* (1923), but sound suited him. The snarling, nasal “thug’s” voice he created for Rico Bandello in *Little Caesar* (1931) has been imitated by generations of actors and was the inspiration for the voice of Chief Clancy Wiggum on “The Simpsons.” He died two weeks after finishing the science fiction film *Soylent Green* (1973) with Charles Heston.

Frank Sinatra (1915–1998)

Scott 4265

From his early days as a saloon singer in Hoboken, New Jersey, Sinatra’s golden throat and street-savvy appearance propelled him into the world of big bands (Harry James and Tommy Dorsey) and into the dreams of thousands of “bobbysoxers.” When he added acting to his singing career the result would be equally magical: *Anchors Aweigh* (1945, with Gene Kelly), *On the Town* (1949, again with Gene Kelly), and *Guys and Dolls* (1955, with Marlon Brando). But Sinatra’s talent for dramatic roles was equally impressive. He won an Oscar as Best Supporting Actor for his role in *From Here to Eternity* (1953), followed by strong dramatic performances in *The Man with the Golden Arm* (1955), *The Manchurian Candidate* (1962) — often cited as his best film — and *Von Ryan’s Express* (1965). Along the way there were lighter offerings, such as the original *Oceans 11* (1960), *Sergeants 3* (1963), and *Robin and the 7 Hoods* (1964). He continued to perform in concert and to record albums until shortly before his death.

James Stewart (1908–1997)

Legends of Hollywood • Scott 4197

The classic “good guy,” soft-spoken with a slight drawl to his voice, Stewart was an immediate hit with movie audiences. His appearance as Eleanor Powell’s leading man in *Born to Dance* (1936) was quickly followed by such films as *You Can’t Take It with You* (1938), *Mr. Smith Goes to Washington* (1939, with Jean Arthur), *Destry Rides Again* (1939), and *The Shop Around the Corner* (1940, with Margaret Sullavan). Stewart sent his Best Actor Oscar for *The Philadelphia Story* (1940) home to his father, who put it on display in his hardware store in Indiana, Pennsylvania, where it remained on display for 25 years. He was the first movie star to enlist in the U.S. armed forces during World War II and became a decorated Air Force war hero. His performance in *It’s a Wonderful Life* (1946, with Donna Reed) remained his personal favorite. In the 5th edition of *1001 Movies You Must See Before You Die*, Stewart was the second most represented actor with 13 “must see” films.



Hooray for Hollywood!

Movie Stars of the Golden Age



Ronald Reagan (2011)
Forever • Scott # TBD



Paul Robeson (2004)
Black Heritage
37¢ • Scott 3834



Edward G. Robinson
(2000) *Legends of
Hollywood*
33¢ • Scott 3446



Roy Rogers (2010)
*Cowboys of the
Silver Screen*
44¢ • Scott 4446



Frank Sinatra (2008)
42¢ • Scott 4265



James Stewart (2007)
Legends of Hollywood
41¢ • Scott 4197



Hooray for Hollywood!

Movie Stars of the Golden Age

John Wayne (1907–1979)

2004 • Scott 3876 *Legends of Hollywood*

Nicknamed “Duke” after the family dog, John Wayne became an icon of what it meant to be an American male to many people. After dozens of bit parts in movies during the 1930s, Wayne was cast as the Ringo Kid by John Ford in his production of *Stagecoach* (1939), which won seven Academy Award nominations and made Wayne a star. He cemented his western character when he went on to star in Ford’s U.S. cavalry trilogy *Fort Apache* (1949), *She Wore a Yellow Ribbon* (1949), and *Rio Grande* (1950). He would win an Oscar as Best Actor for his role as the aging, paunchy U.S. marshal, Rooster Cogburn, in *True Grit* (1969). But he also starred in a number of well-received war epics, such as *Sands of Iwo Jima* (1949) — for which he received an Oscar nomination as Best Actor, *The Alamo* (1960), and *The Green Berets* (1968). Voted the 5th Greatest Movie Star of All Time by *Entertainment Weekly* and #15 on The 50 Greatest Screen Legends list by the American Film Institute, John Wayne ultimately became famous for playing ... John Wayne. When he was awarded the Congressional Medal of Honor in 1979 the inscription read simply: “John Wayne, American.”

Orson Welles (1915–1985)

1999 • Scott 31860 *Celebrate the Century*
1940s

One of Hollywood’s most brilliant directors and a gifted actor, he is most remembered for two productions early in his career: the infamous 1938 radio broadcast of “War of the Worlds,” which convinced many listeners that Martians had indeed landed in New Jersey; and *Citizen Kane* (1941, in which he also starred), called by many critics the greatest American movie ever made. Despite his talent, however, his films seldom showed a profit. Nevertheless, he has remained an inspiration for actors and directors alike.

The End



Hooray for Hollywood!

Movie Stars of the Golden Age



John Wayne (2004)
Legends of Hollywood
37¢ • Scott 3876



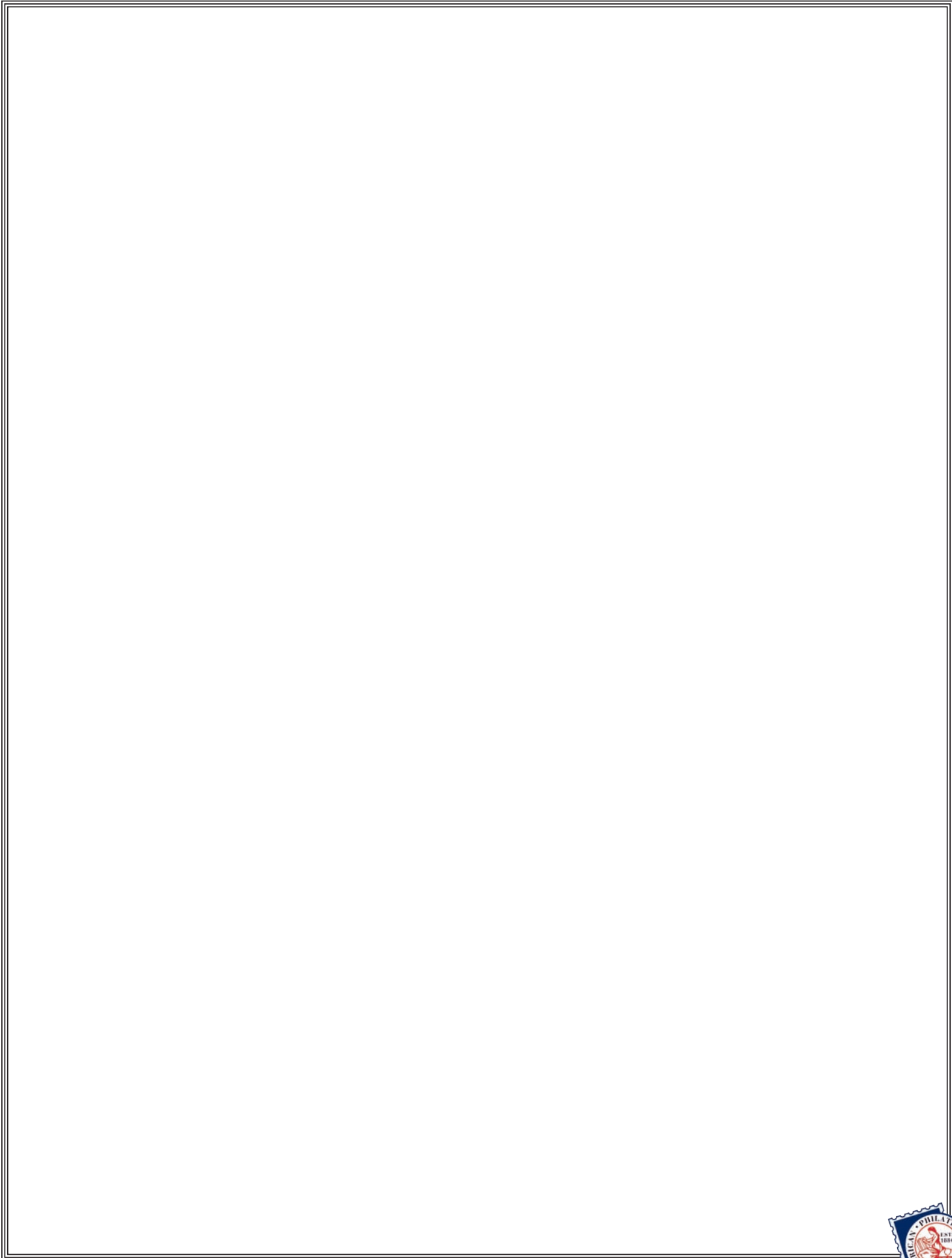
Orson Welles (1999)
Celebrate the Century 1940s
33¢ • Scott 31860

The End



Hooray for Hollywood!







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