
The Fox Girls

**ENCORE FILM BOOK
CLASSICS**

James Robert Parish

The Fox Girls (Encore Film Book Classics 20)

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DEDICATED TO

PAUL MYERS AND THE STAFF

OF THE

THEATRE COLLECTION

AT

THE LINCOLN CENTER LIBRARY OF PERFORMING ARTS

Key to the Film Studios

AA	Allied Artists Pictures Corporation
COL	Columbia Pictures Industries, Inc.
FN	First National Pictures, Inc. (later part of Warner Brothers)
FOX	Fox Film Corporation
MGM	Metro-Goldwyn-Mayer, Inc.
MON	Monogram Pictures Corporation
PAR	Paramount Pictures Corporation
RKO	RKO Radio Pictures, Inc.
REP	Republic Pictures Corporation
20th	Twentieth Century-Fox Film Corporation
UA	United Artists Corporation
UNIV	Universal Pictures, Inc.
WB	Warner Bros. Inc.

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Betty Grable

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Marilyn Monroe

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Introduction

For thirty-five years, patrons sitting in darkened movie theatres have known that the screen logo of searchlights scanning the sky and of the blare of trumpets on the soundtrack indicates the start of a Twentieth Century-Fox picture.

William Fox and his general assistant, Winfield Sheehan, *The Fox Girls* (Encore Film Book Classics 20) helmed the studio that was founded in 1914 as Box Office Attractions and that later became Fox Film Company. When Fox merged with Twentieth Century Productions in 1935, the new studio came under the aegis of Darryl F. Zanuck, and in the late 1960s, Richard Zanuck assumed the presidency of Twentieth Century-Fox Film Corporation. While the quality of its players and of the screenplays has not always been up to par over the last several decades, the technical level of its films has been superb. The Fox studio helped to pioneer a good sound system in the 1920s; it led the way with sharply focused black-and-white photography in the 1930s; in the 1940s, the studio was famed for its gorgeously hued, bright Technicolor films; in the 1950s it revitalized the motion-picture industry *The Fox Girls* (Encore Film Book Classics 20) with widescreen Cinemascope and stereophonic sound. From the 1920s onward, Fox has always used the most substantial of soundstage sets, filling the screen with the most detailed and impressive of studio-built locales. With *The Fox Girls* (Encore Film Book Classics 20) all this technical *The Fox Girls* (Encore Film Book Classics 20) expertise at hand, performers in Fox films have always had good assurance of substantial support in all areas of the crafts that combine to create the framework of a motion picture.

Twentieth Century-Fox Films in its heyday was not run as *The Fox Girls* (Encore Film Book Classics 20) other studios were run. MGM groomed its female players to be polite ladies, meticulously attired to emote in glossy story showcases. Warner Brothers bred self-sufficient women stars to perform in a string of heartbreaking tales of emancipation and social rights. Paramount preened its pretty females to flit through sophisticated love *The Fox Girls* (Encore

Film Book Classics 20) stories, and to carry off the risqué innuendos with good grace. Fox, which specialized in lavish historical spectacles, well-mounted costume musicals, and topical message pictures, required a stable of diverse moldable personalities, The Fox Girls (Encore Film Book Classics 20) girls who would fall into the studio's The Fox Girls (Encore Film Book Classics 20) chosen stereotypes and enhance the overall product.

Zanuck commanded his studio much like a general. Once he had made a creative decision about a performer's future on the lot, little variation occurred beyond what he had predetermined. And he usually The Fox Girls (Encore Film Book Classics 20) proved to be correct in estimating a newcomer's best screen potentials. Once the performer left Fox, the star's career usually faltered and faded.

The sixteen female stars studied in this volume represent the most illustrious prototypes that Twentieth Century-Fox discovered, groomed and starred from 1915 to date. Very often, they outclassed not only the competition of talent from their own studio, but that of Hollywood and the world as well. Their screen images, so well defined, have become legend: The Fox Girls (Encore Film Book Classics 20) Theda Bara, the eternal vamp; Janet Gaynor, the spunky waif; Shirley Temple, the child wonder; Alice Faye, a girl of all periods who sang and danced with easy feeling; Loretta Young, the well-dressed heroine who knew what she wanted; Sonja Henie, a ballerina on ice; The Fox Girls (Encore Film Book Classics 20) Linda Darnell, with her china-doll beauty; Betty Grable, the pinup queen with beautiful legs and apple-pie looks to match; Gene Tierney, the aristocratic female; Anne Baxter, a one girl stock company; Carmen Miranda, the Brazilian bombshell; June Haver, the song-and-dance colleen; Jeanne Crain, everyone's favorite girl-next-door; Marilyn Monroe, the world's most provocative dumb blonde; Sheree The Fox Girls (Encore Film Book Classics 20) North, the brassy showgirl who is an actress at heart; and Raquel Welch, the love goddess 1970-style.

Darryl F. Zanuck is still active in the business affairs of Twentieth Century-Fox. He has changed with the times, in which the economy of the industry no longer can support the star system. The Fox Girls (Encore Film Book Classics 20) He now tells the press that he does not believe the times are ripe for the phenomenal buildup of superstars to occur again. He states: "Today, the story is king—subject matter is the star. You don't need a big-name actor anymore." As for the new breed of performers: "They may have luster while they last, but they're not going to shine for long. New young personalities will constantly be coming up. There'll be quick changes. Some will hit three or four times, then will never be seen again."

For those readers who matured with The Fox Girls (Encore Film Book Classics 20) the FOX GIRLS, the memories of the stars' very distinct personalities are well entrenched; for others who are just becoming acquainted with these greats through television showings, the romances may just be beginning.

The room darkens; the screen logo of searchlights scanning the sky appears; and on the soundtrack, trumpets are blaring . . . another Twentieth Century-Fox film is beginning.

Brooklyn Heights, N. Y.
November 16, 1970

Contents

[Acknowledgements](#)

[Introduction](#)

[Theda Bara](#)

[Janet Gaynor](#)

[Shirley Temple](#)

[Alice Faye](#)

[Loretta Young](#)

[Sonja Henie](#)

[Linda Darnell](#)

[Betty Grable](#)

[Gene Tierney](#)

The Fox Girls (Encore Film Book Classics 20)

[Anne Baxter](#)

[Carmen Miranda](#)

[June Haver](#)

[Jeanne Crain](#)

[Marilyn Monroe](#)

[Sheree North](#)

[Raquel Welch](#)

Theda Bara

5'6"

135 pounds

Black hair

Brown eyes

THEDA BARA.

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