

Flicks, Flacks, and Flux: Tides of Taste in the Onomasticon of the Moving Picture Industry

LEONARD R. N. ASHLEY

IT WAS ONE OF GEORGE HERBERT'S *Outlandish Proverbs* (1640) that "an ill wound is cured, not an ill name,"¹ and in the world of the movies—in hifalutin circles called "the film," in Britain "the cinema," in the business "the industry"—where images are so important, it is very important not to have an "ill name." I do not mean so much in the sense of a bad reputation, for the days are largely gone in which the private life of a star could blow up and wreck a movie career.² An "ill name" in the movies is one that is unsuitable for a marquee, that the public will not notice or remember, that does not express the image desired or projected, or that will not be just right when one rises to stardom (which director Frank Capra, b. 1897, defined as "the name above the title").

I have collected information about Hollywood stars for years, for Hollywood is an important clue to what we might now call the hearts and minds of Americans, a gold mine of American folklore, the image-maker of these United States and the messenger of American ideas and ideals to the rest of the world. It is one of the most colorful and informative sources of onomastics, and its names provide many insights into the American psyche.

Perhaps we ought to begin with a brief defense of folklore, which too many people consider to be largely made up of trivia. A couple of paragraphs from Richard M. Dorson's article on "Whoppers, Jingles, Graffiti" in the *New York Times* (February 7, 1975, p. 31) will suffice to make the point:

The folklorist is interested in all forms of what might be called the underculture, in contrast with the elite, the uppercrust, the official, the formal culture. . . . Folklore mirrors the world of its own day, not that of a time long gone, and it throws a broad

¹ Part of this paper was given as an address to the annual meeting of The American Name Society at the Palmer House, Chicago, December 30, 1973.

The proverb appeared in John Ray's *English Proverbs* (1670) as "The evil wound is cured; but not the evil name," and Shakespeare's Iago and others had made the point earlier.

² Roscoe "Fatty" Arbuckle (1887-1933) was involved in the sordid death of a girl at a party in 1921 and it finished him in films, except for a few directorial stints thereafter (when he used the significant name Will B. Good).

shaft of light on the preoccupations and fears, the dreams and desires of the people—the folk—whom the social scientists quantify and computerize.

Yet if folklore deals with humanity it can produce hard data, in the form of recorded texts and documented artifacts, which inform us about other peoples, our countrymen, our neighbors, ourselves.

I submit that the onomastics of Hollywood stars and bit players, producers, directors and other personnel of a typically American and internationally famous and influential industry, is a rich source of the sort of information and insight of which the director of the Indiana University Folklore Institute writes. The study of names as a key to the understanding of folklore needs encouragement and method. Perhaps this article can contribute both and combine (like a good movie or other work of art) education with entertainment; “teaching delightfully,” as Horace says.

Certainly there has been fodder for onomasticians since the earliest days in the world of the movies. The pioneers in the science of cinematography were named not only Smith but William Friese-Greene (1855-1921)³ and “Eadward Muybridge” (Edward James Muggeridge, 1830-1904). Early American “stars” had simple names: Fred Ott starred in the first motion picture copyrighted in America (1894), being a handy workman in Edison’s studios who was photographed sneezing; Francis Boggs helped get things moving in Hollywood,⁴ completing there one of the first of the “story” films, *The Count of Monte Cristo* (1908), begun in Chicago by William N. “Colonel” Selig. The industry did not. Onomastic milestones have been the phenakistoscope, the daedaleus, the praxinoscope, the zoöpraxiscopes, the kinoscope and the other relics of the days when scientists knew Greek (or, like the discoverer of Vitamin E, had friends who did) to the vitascope, the biograph, the Bijou and all the other theatres down to “The Last Picture Show,” and so on. We have lived through Cinerama and Kinopanorama, CinemaScope and CameraScope, Panavision and Thrillerama, VistaVision and Vistarama, and others which have helped to make our butcher shop Meat-O-Rama and otherwise created American fads in words. Todd-AO and Vitascope, Dynamic Frame and multiple screens and other “advances” have already descended upon us and we may yet face the “feelies” of Huxley’s *Brave New World*, having already experienced “3-D” and smellovision which, in an effort to create the full experience of a piney wood has made the theatres reek like a men’s room. The disaster fad of the mid-Seventies included shaking the theatre itself with *Earthquake* and the

³ Sometimes credited with the invention of cinematography, Friese-Greene was more precisely the developer of the first practical motion picture camera (1889). He died penniless, a dramatic story told in the British film *The Magic Box* (1951).

⁴ This suburb of Los Angeles was named in the 1880’s by Mrs. Horace H. Wilcox of Tulsa after the summer home of a friend of hers back in Chicago.

wags have described a double bill of *Earthquake* and *The Towering Inferno* as “Shake and Bake.” And all this in the lifetime of a few who recall the nickelodeons as well as wrap-around wonders and the biographies of the turn of the century or so.⁵ On the corner of Canal Place and Exchange Street in New Orleans, William T. Rock opened the first cinema of any permanence in America on June 26, 1896. It was called the Vitascope Hall and there May Irwin introduced sex to the screen in *The Kiss*. Japan entered with the Denki-Kan Electric Theatre in Asakusa (Tokyo) as early as 1903. By 1910 Paris had the Gaumont-Palace seating 5,000 people, which only the lately lamented Roxy in New York (capacity: 6,200) probably ever seriously challenged. The history, as history goes, is not long; but it is studded with onomastic wonders.

Here we shall concentrate on the names in lights, the names of performers and directors and others who are known in every corner of the civilized world. We shall be chiefly interested in why names are con-fected or altered and what principles seem to lie behind the changes, what images are produced or intended on the public as well as the screen.

The process has required assembling a tremendous number of names and inevitably these pages will have to be crowded with many to illustrate and document the few conclusions that can be drawn. The conclusions are, however, the reason for the labor and the justification for the details—if you will, the raisins in the rice pudding—and it is hoped that extensive text and fact-filled footnotes will be forgiven when it is recognized that the assertions that can be made are admitted as proved. The “trivial” can add up to something and scholarship must concern itself with whatever evidence is required to support its conclusions.

Everybody has some conclusions about names. Coleridge in his *Table Talk* (July 8, 1832) delivered himself, for instance, of this opinion:

Never take an iambus as a Christian name. A trochee, or a tribrach [dactyl—or at least a trisyllabic foot, wherever the ictus falls], will do very well. Edith and Rotha are my favorite names for women.

In the years since the first major film was made in Hollywood,⁶ there

⁵ The first permanent cinema was established in London by Birt Acres at 2 Piccadilly as early as May 1896, but it burned down in five weeks. The Royal Animated and Singing Picture Company started a cinema on August 6, 1901 in Berners Hall, Upper Street, in Islington (London), opening with *The New Man*, starring De Voy Hirst. The first cinema built for the purpose in England was the Balham Empire (its name suggesting the old music halls), opened by The British Cinema Company in July, 1907. The Biograph (just across Wilton Road from Victoria Station in London) claims to be the oldest London cinema (1905) but was not opened until 1909. It is chiefly known now for furtive gentlemen in raincoats. The year before The Biograph, Berlin had 300 cinemas.

⁶ It was *The Squaw Man* (1901), one of the thousands upon thousands of films about the “wild west.” (The word *wild-west* has sneaked into languages as far apart as Swedish and French.) This “horse opera” was directed by Cecil B. DeMille and starred Dustin Farnum. In these latter days of

has been plenty of onomastic evidence accumulating upon which we can base our hypotheses about names, however simple or tentative. Let us look at the evidence and see what can be said in summary.

Some film stars have had more than one name, but most careers are too short or too successful to call for repeated inventions of *noms de guerre* in the battle for success. Lucille Le Suer (b. 1904) began in *Pretty Ladies* (1925) billed as Billie Cassin. Today we know her as Joan Crawford.⁷ Generally speaking, film stars either succeed with the first name they use or are never heard of again. There is no “re-issuing” of them under different names as with the films themselves. *Whisky Galore*

Dustin Hoffman it looks antique, but in its day it was a great hit and was remade (with Jack Holt, 1888-1951) in 1918 and (with Warner Baxter, 1892-1951) in 1931.

⁷ Ara Heditsian (b. 1928) has appeared as both Al Hedison and as David Hedison in such epics as *The Fly* (1958) and on TV's *Voyage to the Bottom of the Sea* (1963-1967). Very few stars change their names when switching from one medium to another because it is likely their “exposure” in one has gained them a job in the other. A handful of minor TV actors have drifted into films under names which disguise their earlier careers but those careers were so minor as to escape the notice of viewers anyway. Gig Young (b. 1913) has been in summer stock and other theatre as Byron Barr (his real name) and as Bryant Fleming. Anne Heywood (1933?), married to Raymond Stross (b. 1933, the British producer), was formerly in films as Violet Pretty (a very stagey name). Robert Hery (b. 1921) tried as Robert Foulley and scored as Robert Dhery, his accent being too undisguisably French, in any case, for him to adopt the simpler Robert Derry. Mina Gombell (1900?), who began in movies in *Doctors' Wives* (1931), was Winnifred Lee and later Nancy Carter, which sounded more up-to-date. Tom Keene (1896-1963) appeared in westerns as both George Duryea and Richard Powers. Phyllis Isley (b. 1919) started in *Dick Tracy's G Men* (1939) and later became Jennifer Jones, the alliteration helping to offset the too-common last name (actually rather rare in the movies). Pamela Ostrer (b. 1916) was Pamela Kellino—she married director Roy Kellino and used his name professionally, unlike most acting wives (with the notable exception of the famous stage personality Mrs. Patrick Campbell—who *Mr. Patrick Campbell* was is a prime question for a game of trivia)—and then Pamela Mason (when she married James Mason, b. 1909). But that can hardly be classified with name changing such as that of Dawn Paris (b. 1918). She began as a child star under the name of Dawn O'Day, which was very cutsey but probably acceptable in that day and those circumstances. Then she played leads as Ann Shirley in films such as *So Big* (1932). Of course there is “no percentage,” as agents say, in reminding anyone of an old name when taking a new one. The industry seems to require that one start with an acceptable name (one's own or one's own invention) and stick with it. When more child stars survived in the films on growing up they would most likely stick with child-star-established names even if faintly unsuitable for adults. Joe Yule (b. 1922) started as a kid in his parents' vaudeville act and reached the short-subject comedies as Mickey McGuire (1926). He was still young when he entered the regular movies as Mickey Rooney in *My Pal, the King* (1932). He stuck with the boyhood name—his short stature may have helped—in later life. Clearly, if Baby Le Roy (b. 1932 as Le Roy Winnebrenner) had not quit the films shortly after W.C. Fields spiked his orange juice with gin, he would have had to call himself something other than Baby Le Roy in later work. Baby Sandy in the Forties also retired early. Robert Cummings (b. 1908) appearing as Bob Cummings is not really a name change. (He did try to pass himself off early in his career as a British actor named Blade Stanhope Conway but it did not work and was generally thought that the addition of “Blade” was the un-British excess that queered the pitch.) A few other actors have vacillated between formal first names and nicknames or familiar shortenings of William, Robert, etc. It is striking that more actresses have not tried to change their luck with new names for changes in hairstyles, among other things, make them quite

may be released outside Britain as *Tight Little Island* (demonstrating the benefits in second thoughts). Of course the American allusion in *Grant Takes Richmond* meant nothing in Britain and had to be altered. The prize for name changing in film titles probably should go to *The Most Dangerous Game* (1932), released in Britain as *The Hounds of Zaroff*, remade as *Johnny Allegro* (1944) and released in Britain as *Hounded*. In 1946 it was redone as *A Game of Death* and in 1956 it cropped up again as *Run for the Sun*. Beside this it is not remarkable that Leopold Stokowski (b. 1882) was billed as both Leopold Boleslowowicz and Leopold Stokes or that the silent screen star Lilian Newland (b. 1905) changed her name to Mary Newland late in her career. Ernie Lotinga (1876-1951) was one of many music hall and vaudeville personalities to go on the screen when the movies killed the live show (or, at first, began to accompany it, as they still do at the still-alive Radio City Music Hall)⁸: he played vaudeville as Dan Roy and used his real name for slapstick film comedy. But even those with double careers (sports/movies, stage/screen, and so on) naturally prefer to use one name, real or contrived, for all their work. In this way publicity is cumulative and, in a field in which some experts think that repetition is more important than content, that is not insignificant as a factor.

From the earliest days of movies film people have adopted working names, just as Lotinga called himself Dan Roy. Bessie Love was really Juanita Horton (b. 1898). Nita Naldi, coming at a time when Continental

unrecognizable, especially if only in bit parts or walk-ons, in earlier films.

We all change our names as we grow up: Baby Smith, Junior Smith, Johnny Smith, John H. [Heatherington] Smith, Jr., J. Heatherington Smith, and so on, and some of us have nicknames and diminutives. H. Van Buren (is "Van" a forename or part of the surname?) of the East-West Culture Learning Institute (Hawaii) in *Topics in Culture Learning*, II writes of the use of affectionate nicknames ("a childish ring") and a report on Van Buren's work in Jack Horn's "Newline" in *Psychology Today*, vol. VIII, no. 9 (February, 1975), p. 24 adds: "Show business and sports provide most of the exceptions to this rule [nicknames have a masculine connotation, and affectionate nicknames a feminine one]. Willie Mays, Woody Hayes, Reggie Jackson, Sammy Davis, Jimi Hendrix get to keep the childish nicknames—reflecting the fact, Van Buren says, that the general population does not consider their occupations to be those of normal adults." I would suggest that these forms rather indicate a real or desired familiarity between audience and performer: Dean Martin likes to be called Dino. "When an athlete or actor moves on to another career—Governor of California for example—'Ronnie' disappears, replaced by the more dignified, mature sound of Ronald." As I write he seems to be girding to do battle for the presidential nomination with a man who has adopted the politically useful (because forceful if ordinary) name of "Gerald Ford." Most people do not know that is an adopted name: he was born to be King.

⁸ Some early short films were "chasers" to clear vaudeville houses. Later "the show" was second to a "feature" film. As I write (Spring, 1975) the fabled "Easter Show" with film *At Long Last Love* (Peter Bogdanovitch's tribute to Cole Porter and the movies of the Thirties) has opened Radio City Music Hall to cinema again, but the recent appearance of rock groups and such there (plus rising costs of big orchestras and stage performers) seems to be signalling the imminent demise of what I consider to be one of the Top Ten American things to be seen in this country, second only perhaps to the Grand Canyon as conveying the American spirit.

glamour was important, could not have succeeded under her real name: she was Anita Donna Dooley (1899-1961). Pola Negri was authentically foreign but her real name was Apollonia Chalupek (b. 1897). It was thought that Mabel Normand was a better name than Mabel Fortescue (1894-1930) but in later years names tended to become more "upper-class" and Beryl Ivory (b. 1926) became Beryl Baxter, Feodora Forde (b. 1909) Jane Baxter, etc. Then, in the Sixties and Seventies, "less theatrical" names as well as less theatrical faces took over in the realistic period.

One has to be careful not to jump to conclusions about working names. In vaudeville, did Dora Goldberg (1880-1928) call herself Nora Bayes because of anti-Semitism or (more likely) because of the trend toward simple (and preferably Irish) names on the placards that were shown at the side of the stage accompanying each act?⁹ Fanny Borach (1891-1951) called herself Fanny Brice, but she never tried to hide her Jewishness and, in fact, did some dialect material and some song lyrics that had to be altered when Barbra Streisand—by now real names and real noses (more or less) are "in"—played her in *Funny Girl* and the inevitable sequel (*Funny Lady*). And it is startling to realize that Bessie Sweet, in the famous *The Lonedale Operator* (1911) and other silent features, was using her own name. Rod La Rocque does sound made up but he was Roderick La Rocque de la Rour (b. 1898). Either the choreographer Hermes Pan was using his real name (I know a distinguished Hermes Nye) or he has, deeper than ever plummet sounds, buried his real one. How many "obviously phoney" theatrical names turn out to be real! How many "real names" are confected and the tracks wholly obliterated?

Times change. Names change. Evelyn Laye (b. 1900, later married to the actor Frank Lawton who began in films in 1929 after half a dozen years on the stage in England) perhaps came too early to find that name embarrassing or sexually confusable (after the rise of Evelyn Waugh). An old song refers to the genteel old days "when Fanny was a lady's name." This was some time, we suppose, between Fanny Burney or Fanny Farmer and Fanny Brice on the boards, since surely the latter was at least partly trying for laughs or could have abandoned the given name along with the inherited one. In 1938 Marcel Pagnol's story of the waterfront at Marseilles was filmed as *Port of the Seven Seas* but by 1960 it had been a musical and filmed by Joshua Logan (b. 1908) as *Fanny*, by which time the slang term for the posterior was (may we say?) behind us, so that the name was once again unobjectionable. (By the way, the censors of the Hays Office prohibited all uses of the word *behind* in movie titles for years.)

⁹ Ann Sheridan (1915-1960) played her in *Shine On Harvest Moon* (1944).

The British are equally sensitive about *behind* (and are amazed to hear Americans call a tramp a *bum*) and one of the few occasions on which Sir Robert Peel is reported to have gone into hysterical “convulsions” is when Sir Robert Inglis ventured this comment on a prisoner whose wife was prevented from visiting him in his cell: “Things have come to a pretty pass when an Englishman may not have his wife forwards and backwards.” This little anecdote demonstrates the potential of English for humor both unconscious and conscious and the ever-present danger of *double entendre*. In film names, both of stars and features, the problem is exacerbated by international distribution and a multiplicity of dialects and slangs, not to mention the fact that an innocuous word in English may be far less so in another language.

The onomastics of film, the world-wide language, inevitably present an international problem.

Many actors and actresses—the modern tendency with “Women’s Lib” is to call them all “actors”—had names they could not conveniently use in America and had to change. Thus Issur Danielovitch Demsky (b. 1916), who in vaudeville in the early years would have been Irving Dempsey or something like that, became the Kirk Douglas of the movies, a name so wedded to his strong European face now that its extreme Scottishness is never noted. There were others who came into the world with names reminiscent of Ratskywatsky and Kockenlocker¹⁰ and had to alter their names. And there was a small but unhappy group of “real Americans” (whatever they are) who were saddled at birth with punning or otherwise unfortunate names. American parents sometimes cannot resist Warren Peace and such names. Who can blame Taffy Paul (b. 1942) for calling herself Stephanie Powers? (The influence may have been the beautiful Powers models.) Art Gelien (b. 1931) became Tab Hunter, Martin Fuss (b. 1921) producer Ross Hunter, Janet Cole (b. 1922, presumably too close to “coal”) Kim Hunter, and Henry H. McKinnies (1927-1969, who started in a radio series) Jeffrey Hunter. Some of these names were carefully thought out—for there must be some agent or director’s “inspiration,” as wild notions are called in Tinsel Town, behind the “Tab” of Tab Hunter, a name invented before the diet soft drink (which I guess enshrines some idea of keeping tabs on one’s weight)—and others may have been quite as accidental as the name of

¹⁰ These are two names invented for comedy in Preston Sturges’ *The Miracle of Morgan’s Creek* (1943) and give us a hint as to what Hollywood thought the American public would regard at that time as “funny names.” Even comedians might shy away from this particular type of “funny name” as being too confining as to type or national origin and, worse, too hard to remember, too long to fit into advertisements, etc. When one wanted such a name, it was advisable to make it a sentence in disguise and thereby more easily recalled or pronounced by Americans: radio comedian Harry Einstein (1904-1958) went from Harry Parke to Parkyakarkus (a name based on “park your carcass,” a popular slang way to say “sit down”).

the Academy Awards statuette. That story is that a secretary (now always described in the legend as “an executive assistant”) saw the nameless and rather blobby prize in 1927 and cried: “It reminds me of my uncle Oscar.” Fortunately, she did not have an uncle Bobby or we should have had a Bobby Prize. The Oscar has spawned the Emmy, the Grammy, the Tony, and the naming process in Hollywood goes on at breakneck speed as actors (of both sexes) are recruited and dropped with even greater frequency than in the palmier days of Hollywood.

In the name game, some people had real names that sufficed for the Silver Screen. Tom Keene (already mentioned) and Tom Mix (another western star) were two of those.¹¹ Tom Tyler (1903-1954) who starred in Thirties westerns (and later as a mummy and Captain Marvel), on the other hand, was born William Burns. Somehow Burns, though it served as a surname for the Burns of Burns and Allen (whose surname was really Birnbaum), Bob “Buzuka” Burns and sidekick comedian David Burns, and teenage “Kookie” Burns as well as for leading men such as Mark Burns (b. 1937), was considered unsuitable for a cowboy. In that line, informality was the rule and nicknames (as with Smiley Burnette, 1911-1967) were common. The same was true for athletes who got into pictures (like Johnny Weismuller and Rosie Grier), child stars (Jackie Coogan, b. 1914, who starred in *The Kid*, 1920), and light comedians (Chic Johnson, 1891-1962, with Ole Olsen). Tough guys (Chuck Connors, b. 1921 as Kevin Joseph Connors) often took nicknames, though Humphrey Bogart (1899-1957) brazened it through with a moniker that might have scuttled a lesser talent.¹² A casual style suggested a casual name for Tom Ewell, Tom Poston, Dick Powell, Fred MacMurray and other breezy comedians. Charles Rogers (b. 1904, once married to Mary Pickford, b. 1893 as Gladys Smith) was always Buddy Rogers. Alexander Powell (b. 1898, of films and music hall—“Can you hear me, mother?”) was never called anything but Sandy Powell. Bobs Watson (1930?) was a boy in *Men of Boys Town* (1941) and Hal Roach’s Collection of comic kids, *Our Gang*, included Joe Cobb, Mickey Daniels, Jackie Condon and later Spanky Macfarland, while Buckwheat Thomas obviously was the successor of Farina. In the business some nicknames are heard that do not appear in the credits: Elia Kazan is “Gage,” Neil Simon (how come a Jewish boy did not become a doctor?) likes to be called “Doc,” perhaps because he used to doctor other people’s ailing scripts, and director Alan Yorkin (*Divorce American Style*, 1967) is “Bud.” “Buddy Hackett” is a friendly name for a comedian. “Goldie

¹¹ Tom Mix (1880-1940) was in fact a United States marshal before he began (c. 1910) to make horse operas. He did about 400 in all.

¹² Roddy McDowell (b. 1928), now mostly in horror films, keeps the diminutive adopted for *Murder in the Family* (1936) and the Lassie movies. Anthony Perkins (b. 1932, son of stage actor George Perkins of *Scarface*, 1932) is sometimes called Anthony and sometimes Tony.

Hawn” warns us not to expect her to be serious.

Only George Arlis (1868-1946) and Paul Muni (1896-1967, who started in Yiddish theatre as Muni Weisenfreund and entered films with *The Valiant*, 1928) have ever been billed as “Mr.” consistently. (Actors and actresses in *The Railway Children* were billed as Mr. and Miss for Victorian period charm and on *The Waltons* TV series an actress with the misleading given name of Michael is called Miss Michael Learned.) Some directors like Cecil B. DeMille were called “Mr.” by those who were not graciously permitted “C.B.” or some other such familiarity. Other titles have been mangled. We have already mentioned Mrs. Patrick Campbell (Beatrice Tanner, 1865-1940), who worked in the old English tradition of “Mrs.” for any adult actress, married or not. Lord Olivier is still most often called “Sir Larry” and I have not yet seen “Laurence, Baron Olivier” or “Laurence, Lord Olivier” as a credit and probably never shall. No one thinks of Beatrice Lillie (b. 1898) as Lady Peel. In a business in which *Malaya* could be retitled *East of the Rising Sun* and Krakatoa misplaced,¹² to expect erudition about titles of foreign nobility is ridiculous.¹³ So there have been problems with Dame May Whitty (1865-1948, the lady who “vanished” in the famous Hitchcock thriller and who created a succession of loveable old ladies starting with *Night Must Fall*, 1938) and Dame Judith Anderson (b. 1898 in Australia), while Sir Ralph Richardson (b. 1902), Sir Michael Redgrave (b. 1908), Sir Donald Wolfitt and others—all of whom were knighted for services to the stage, not the movies—are frequently addressed by Americans as Sir Richardson, Sir Redgrave, etc. Very few in Hollywood would know how to address Lord Brabourne (b. 1924, a minor but noble British producer). Several members of European nobility dropped their titles in republican America and, of course, actresses who married into the nobility (generally Italian) continued to use their commoner stage names.

Fairbanks (Douglas Fairbanks, Jr., b. 1907, whose father was Douglas Fairbanks, *ne* Julius Uhlman) has resided in Britain since he was knighted. The *von* in some Hollywood German names often means nothing. The operative rules are those not of the *Almanach de Gotha* or the government but of the Union (Equity). It says no two actors can have the same name. So James Stewart (b. 1913) had to call himself Stewart Granger, for there already was a James Stewart (b. 1908). Still William “Cassidy” Boyd (b. 1898) played the famous Hopalong while William “Stage” Boyd (b. 1899) came from the legitimate stage to play the lover

¹² The title was *Krakatowa, East of Java*. It is actually west.

¹³ When Dame Edith Sitwell emerged from a taxi for a poetry reading in New York and was effusively greeted by some flitty YMHA officials as “Dame Edith,” the driver was heard to exclaim, “Imagine calling a nice old biddie like that a *dame*!”

in films like *Mayerling* (1934). There was an Anna Naegel (b. 1904) on the British stage¹³ and an Anne Nagel (1912-1966) who played the inevitable confidante in Forties films in Hollywood.

There is no rule about faking a relationship or underlining a name to show one. Irene Foote (American, 1893-1968) and Vernon Blythe (British, 1885-1918) were Irene and Vernon Castle (of The Castle Walk and other dances). The son of "Douglas Fairbanks" was not technically a "junior" and the son of "The Man of a Thousand Faces" Lon Chaney (1883-1930) called himself Lon Chaney, Jr., though he was christened Creighton Chaney in 1907.¹⁴ No rule prevented David Rose (British, b. 1910, director of *Winged Victory*, 1944, etc.) from using his own name and sometimes confusing himself with David E. Rose (American, b. 1895, long in charge of United Artists productions and director of *The End of the Affair*, 1955, etc.). No rule required Arthur Shields (b. 1900) to acknowledge that his older brother was William Shields (1888-1961), known from *Ebb Tide* (1937) on as Barry Fitzgerald. Warren Beatty (b. 1937 as Warren Beaty) is the brother of Shirley Maclaine (b. Shirley Maclean Beaty, 1934). Olivia DeHavilland (b. 1916) is the sister of Joan Fontaine (b. 1917). The latter decided, apparently, to drop the family name in order to make her own way, though Peter and Jane Fonda (children of Henry Fonda, b. 1905) and Lynn and Vanessa Redgrave (children of Sir Michael Redgrave, b. 1908) have built their careers upon (or in spite of) those of their parents and have not hidden their ancestry. This can sometimes help a child (at least at the start, as with John Drew Barrymore, b. 1932, billed as John Barrymore, Jr., though his father's real name was John Blythe) and even hurt a parent as when political (not aesthetic) opposition to Jane Fonda cast a shadow over (or brought sympathy to) Henry Fonda.

If Equity can rule in name matters, presumably they would not register an obscene name and might try to regulate "funny names," insulting ones (Humphrey Bograt, Titty Carlyle) or ones calculated to offend sections of the public (one can imagine a black transvestite star in these days of Candy Darling and Divine appearing as Martin Luther Queen). On Equity lists there are no such monikers as those which grace strippers like Rachel Prejudice, Candy Barr, Sybil Rights, or Norma Vincent Peel and none of the questionable taste seen in the titles of X-rated (or "hard-core") porno flix.¹⁵

¹³ She was really Marjorie Robertson, who married producer Herbert Wilcox.

¹⁴ Other famous "juniors" were Sammy Davis, Jr. (sometimes billed as Sammy Davis); Eddie Foy, Jr. (of "The Seven Little Foyes" of vaudeville), Jason Robarts, Jr.; Efrem Zimbalist, Jr.; Claude Jarman, Jr.; etc.

¹⁵ A few of the more printable are *My Bare Lady*, *Hot Pistols*, *Head Waiter*, *Stud Farm* (advertised in the *New York Times*, like many other gay porno flicks, with some alteration in the title: it was *Study Farm*), *The Portrait of Dorian Gay*, *Busy Beavers*.

As for “funny names,” the collection of which is often the beginning of an interest in onomastics (and as far as some proceed), we must note in passing that Hollywood has drawn personalities from all over the world and many odd names (to us) are not really as “way out” as Pribislav Hippe (a character in Thomas Mann’s *Magic Mountain*) but really quite unremarkable in the languages from which they are derived. Film, the universal language, has drawn people from everywhere and, originally, could use stars whatever language they spoke. True, some of the invented names are unusual: in some cases uniqueness and striking quality are all they evidence; but many of the real names that have been retained by cinema people are unusual too.¹⁶ The rule seems to be that an unusual first name (Marlon, etc.) is more usefully retained than an odd last one. Bretaigne Windust (1906-1960) was a stage director who came to the films (*The Enforcer*, 1951) and kept a name perhaps too “stagey” at that time for an actor. Oddly enough, few comedians take really odd names such as Wolf J. Flywheel (a character played by Julius “Groucho” Marx in *The Big Store*, 1941). Al Jolson (Asa Yoelson) played one Jackie Rabinowitz in *The Jazz Singer* (1927) and Jack Benny (Joseph Kubelsky) the “great, great Polish actor” Joseph Tura in *To Be or Not to Be* (1942), but modern audiences may be offended by “ethnic” names played for comedy. W.C. Fields (William Claude Dunkenfield, 1879-1946) was a prolific creator of comedy names and pen names (Mahatma Kane Jeeves, Otis Cribelcoblis), etc., and is said to have died leaving money in various bank accounts under incredible names, but none of his inventions mocked particular “ethnic” groups, unless it was the WASPS (who do not seem to mind—though I, for one, object to the W as redundant in that acronym and cannot see why WASP has not gone the way of Kike and Nigger, Yid and Spic and Dago).

Real names include Fay Wray (b. 1907), the embattled heroine of *King Kong* (1933), and the very first star of the movies to be known by name, “The Biograph Girl” herself, the immortal Florence Lawrence (1886-1938). If you will read the list of “funny names” again, you might note that many of them do not sound “funny” to you. Perhaps familiarity has made them seem more ordinary, as with Marlon Brando and Keir Dullea.

To come to adopted names, we must say that to delve deeply into all of them would not only be a vast enterprise but would involve stories as

¹⁶ A random list: Willis Bouchey, Veda Anne Borg, Ricou Browning, John Bunny, Yakima Canutt, Anajette Comer, Fielder Cook, Mylene Demongeot, Keir Dullea, director Theodore J. Flicker, Claude Gillingwater, Gila Gola, Rondo Hatton, Olin Howlin (1896-1959, also billed as Olin Howland), Ub Iwerks (a Disney animator), Roscoe Karns, Avis Landone, Zero Mostel, Brefni O’Rourke, House Peters, Zasu Pitts, Van Nest Polgase (b. 1898, art director), Harve Presnell, Edna Purviance, Rex Reason, Veree Teasdale, Rollie Theron, Murvyn Vye, Bretaigne Windust, Googie Withers (currently starring in a BBC-TV series about women in prison).

obscure as, for example, how the Earl of Sandwich came to be called Jemmy Twitcher (after a character in John Gay's *Beggar's Opera*) and problems perhaps as insoluble as that of which name Achilles took when he hid among the daughters of Lycomedes, disguised as a girl. Surely behind each and every made-up name (and behind some decisions to retain a real name) there must be a story of some sort, a decision and some pondering on the subject. We cannot go into all these stories. Still we may be able to see some patterns in our carpet. Obscure people have taken some names for very obscure reasons. One of our most famous theatrical families, the Barrymores,¹⁷ changed their name from Blythe (as we have mentioned). Changes could be as simple as Helen Hay (1874-1951) becoming Helen Haye—or Helen Brown (b. 1900, whose over-publicity has tempted me to call her “The Worst Lady of the American Theatre”) becoming Helen Hayes. Or they could be very complicated.

Let me interject an amusing instance to start. A review in the *New York Times*¹⁸ of Howard Dietz (b. 1896)'s *Dancing in the Dark* tells this tale:

His book advises its readers that Dietz knew Samuel Goldfish when Goldfish was thinking of changing his name to fit that of his new partner, Arch Selwyn. To change it one way would have made the name Samuel Selfish. To change it another way made it Samuel Goldwyn!

The first cliché we can reject is that most film people have thrown out foreign names in favor of American ones—whatever “American” can mean in this context. People who talk like this do not seem to realise that a mere 20 percent of Americans are of Anglo-Saxon origin, yet they mean “Anglo-Saxon” when they use “American” in this way. In fact, we have a lot of simple old Anglo-Saxon names being discarded in favor of new ones.¹⁹ Archie Leach (b. 1904), for instance, attained fame as Cary Grant and in *His Girl Friday* (1940), one of the remakes of the Ben Hecht-Charles MacArthur *Front Page* (this one by Howard Hawkes, b. 1896), he has a line referring to the execution of a criminal named

¹⁷ Lionel, 1878-1954; Ethel, 1879-1959; and John, 1882-1942. The tradition (Tree from Berr-bohm-Tree and originally Beerbohm) was an old one.

¹⁸ Book Review June 23, 1974, p. 16.

¹⁹ Claud Palmer (b. 1891) became Claude Allister, Daphne Scrutton (b. 1922) Daphne Anderson, Julia Vernon (Wells) (b. 1935) Julie Andrews, Ralph Bowman (b. 1915) John Archer, George Augustus Andrews (1868-1946) George Arliss, George K. Arthur Brest (b. 1899) George K. Arthur, Gladys Greene (b. 1905) Jean Arthur, Marie Cragg (1870-1951) Marie Ault, Agnes Hinkle (1896-1940) Agnes Ayers (in *The Sheik*, 1921); Theodosia Goodman (1890-1955) Theda Bara (said to have been anagrammatized from *Arab Death*), Amanda Broadbent (b. 1939) Amanda Barrie and Dora Broadbent (b. 1918) Dora Bryan, Wendy Jenkins (b. 1912) Wendy Barrie, Beryl Ivory (b. 1926) already noted as Beryl Baxter and Feodora Forde (b. 1909) as Jane Baxter, Susan Black (b. 1936) Susan Beaumont, George F. Beldam (1905-1962) appeared in westerns as Rex Bell and later was lieutenant governor of Nevada. Vivienne Stapleton (b. 1921) was Vivian Blaine in *Guy's and Dolls*

(1955). Betsy Boger (b. 1923) became Betsy Blair, Beverly Louise Neill (b. 1931) Amanda Blake, Josephine Constance Woodruff (b. 1909) Edwina Booth (after the famous actor), William Millar (b. 1928) Stephen Boyd, Gerald Tierney (b. 1924, brother of Laurence Tierney, b. 1919) Scott Brady, Mary Elizabeth Riggs (b. 1899) Evelyn Brent, George Nolan (b. 1904) George Brent, Jeremy Huggins (b. 1935) Jeremy Brett, Helen Virginia Briggs (b. 1910) Virginia Bruce, Marie Holt (b. 1894) Marie Burke, Richard Jenkins (b. 1925) Richard Burton, Michael Micklewhite (b. 1933) Michael Caine, Phyllis Bickle (b. 1915) Phyllis Calvert, Judy Gamble (b. 1916) Judy Campbell, Joyce Lawrence (b. 1898) Joyce Carey (her mother was stage star Lilliam Braithwaite), Jean Shuffelbottom (b. 1928) Jeannie Carson, Helen Rickerts (b. 1923) Helena Carter, Charles Parrott (1893-1940, whose brother remained director James Parrott) Charlie Chase, Laura Constance Hardie (1878-1955) Constance Collier, Eleanor Hunt (b. 1907) Joyce Compton, Thomas Sanders (1904-1967) Tom Conway, Marilyn Watts (b. 1932) Mara Corday. She may have been influenced by Swiss star Paule Corday (b. 1924) also known as both Rita Corday and Paula Corday. That is more likely than the influence of (Marie Anne) Charlotte Corday (d'Armont), 1768-1793, who assassinated Marat in his bath (1793). Richard Radebaugh (1910-1960) became Richard Cromwell, John Tenner Thompson (b. 1918) John Dall (there was an Evelyn Dall, born c. 1914, active in British films in the Forties), Claude Cowan (1888-1955) Claude Dampier, Frank Johnson (b. 1917) Frankie Darro, Patti Woodward (1880-1967) Jane Darwell (unforgettable as the courageous mother in *The Grapes of Wrath*, 1940), Laraine Johnson (b. 1920) Laraine Day, Isabel Hodgkinson (b. 1918) Isabel Dean. Peggy Yvonne Middleton (b. 1922) won a photo contest and a part in *Salome Where She Danced* (1944) and became Yvonne De Carlo, which sounded more exotic. Black star Ruby Anne Wallace (b. 1924) went on the stage as Ruby Dee. Katherine Lester (b. 1911) became Katherine DeMille, Reginald Leigh Daymore (1891-1967) Reginald Denny, Florence Dawson (b. 1905) Florence Desmond, Merle Johnson (b. 1937) Troy Donahue, Marie Stewart (1882-1956) Marie Doro (an exotic name for silent films), Douglas Kinleyside (1905-1945) Donald Douglas, Alfred Alerdice (b. 1919) Tom Drake, Terry Ray (b. 1915) Ellen Drew, William J. Dalton (1882-1941) Julian Eltinge (and had a Broadway theatre named after him, but female impersonators like this usually prefer a unisex name like Lynne Carter or Danny La Rue— born 1928 as Daniel Patrick Carroll), William Folkard (1887-1967) Maurice Elvey, Frances Butts (b. 1912) Dale Evans (associated with Leonard Slye, born the same year, famous as Roy Rogers), Sydney Tapping (1873-1941) Sydney Fairbrother, Terence Nelms (b. 1940) Adam Faith (a flashy name deliberately chosen for a pop singer in the age of Engelbert Humperdinck II *et al.*), Walter L. Agnew (c. 1880-1941) Stanley Fields (who came to the movie via professional boxing, as did "Slapsy" Maxie Rosenbloom, born c. 1903, and others), William Mitchell (b. 1916) Peter Finch, Robert Winthrop (1896-1968) Bud Flanagan (of "The Crazy Gang," essentially a vaudeville turn), Marilyn Louis (b. 1923) Rhonda Fleming (another English name, ever since the Huguenot weavers went to England from Flanders), Joan DeHavilland (b. 1917, as we have said, sister of Olivia DeHavilland) Joan Fontaine, Brian Clarke (b. 1926) Bryan Forbes, Sam Grundy (1897-1966) Wallace Ford, Katherine Gibbs (1899-1968) Kay Francis, Lucy Johnson (b. 1922) Ava Gardner, Beverly Campbell (b. 1926) Beverly Garland and Frances Gumm (1922-1969) Judy Garland. Gladys Clare (1902-1954) became Gladys George, John Pringle (1895-1936) John Gilbert (the silent star ruined by the talkies), Ruth Jones (b. 1896) Ruth Gordon, Gloria Hallward (b. 1924) Gloria Graham. Graham, incidentally, is one of the British surnames not respelled to appear as pronounced and is consequently usually rendered as to syllables by Americans. But Featherstonehaugh has been abandoned for Fanshaw, Marjoribanks for Marchbanks, Beaclerc for Buckley, Beauchamp for Beecham, Cholmondeley for Chumley, etc. Most of these are too toney and aggressively British for use in America in any case. The public can be educated to Séan (Connery) and even Siobhan (McKenna) but the intricacies of Menzies and Cockburn ("Mengis" and "Coburn") elude them. They recognize that the "wet" Thompsons (the "dry" ones spell it Thomson) have a silent *p* (the joke goes: "as in swimming") but do not bother about the problem in the surname Hepburn. If one wants international audiences to rhyme (as Gilbert and Sullivan did) Harwich with "carriage," it will have to be spelled Harridge or Harrich and Scotch and Irish surnames demand some simplification or the willingness (as with Graham) to take what comes.

“Archie Leach,” which does in fact sound a little Dickensian.

Peter Arness (b. 1922) changed his name to Peter Graves. Why drop Arness? James Arness (b. 1923) kept his own name and progressed from TV and the title role in *The Thing* (1952) to success in films and the TV *Gunsmoke* (1955-1969). There must be as many reasons for these name decisions as there are people concerned. Sometimes we can see one, as when Dorothy Standing (b. 1909) became Kay Hammond: she was the daughter of Sir Guy Hammond (1873-1937) a stage actor seen in a few films such as *Lives of a Bengal Lancer* (1935). Others are less clear.²⁰

The substitution of one WASP name for another was of little interest, but fans (who were encouraged by a spate of cheap magazines printing fanciful stories about the stars) wanted to know everything about their idols: what they ate for breakfast, what their real names were. Occasionally a gossip columnist might snidely reveal that some WASPY

²⁰ Constance Stevens (b. 1916) became Sally Grey, Joyce Phipps (b. 1910) Joyce Grenfell, Eschal Miller (b. 1918) Nan Grey, Peter Tildsley (1898-1962) Peter Haddon (an elegant name in England due to Haddon Hall), Reed Herring (b. 1911) Reed Hadley, Johnathan Hatley (1892-1966) Johnathan Hale, Harlean Carpenter (1911-1937) “the platinum blonde” Jean Harlow. (There is a story she persisted in calling waspish Margot Asquith “Margott” until that lady cuttingly informed her: “Dear, the *r* is silent—as in ‘Harlow.’”) Reginald Carey (b. 1908) became Rex Harrison, Dolores Hicks (b. 1938) Dolores Hart, Pate Lucid (1912) Russell Hayden, Seafeld Grant (b. 1909, a South Africa who went to Hollywood in 1935) Louis Hayward, Edythe Marriner (1918-1975) Susan Hayward, Gladys Gunn (b. 1897) Gladys Henson, Edward Sanger (1882-1956) Holmes Herbert (the sort of “prestigious” WASP name much favored in the days of the silent screen and later considered old-fashioned and stagey, in part because of that connection), Rose Keefer (b. 1906) Rose Hobart, Samuel David Hyams (1893-1960—though there may be some question about the “Englishness” of this name there can be none about the one adopted) Dennis Hoey, Fay Hammerton (b. 1895) Fay Holder, William Beedle (b. 1918) William Holden. He is sometimes more or less unofficially called Bill Holden but oddly enough Bill is not a very common name for movie actors. Joan Blondell in *A Tree Grows in Brooklyn* (1935) called Bill “a good man’s name with no stuck-up about it” and a song in *Show Boat* (filmed in 1929, 1938, and 1951) stresses the name’s plain, masculine appeal. Steve and Bob are much more common in acting circles; why I cannot say. One of the important names in Hollywood was Elda Furry (1890-1966), feared and sometimes respected as Hedda Hopper, the gossip columnist. Her column, like the fan magazines, helped to popularize familiar versions of stars’ first names and it was in her columns (like so many in the entertainment industry) that letter-writers used to get answers about stars’ “real” names. (In a sense—modern jargon would say “in a very real sense”—a star’s “real” name is his professional name, but let that go.) It was Hedda who “revealed” that Leslie Stainer (1893-1943), a bank clerk who went on stage in 1918 and first made history with *Outward Bound* (1930), was the “real” Leslie Howard. People were amused to find that Boris Karloff, on stage from 1910 but unnoted until he played the monster (because it had no lines—he lisped) and not the doctor in *Frankenstein* (1931), was really plain William Pratt (1887-1967). There was not much interest to be wrung from the fact that Katherina Houston Gribbin (b. 1902) was calling herself Renée Houston, that Josephine Sherwood (1884-1957) was known as Josephine Hull, that Janet Cole (b. 1922) was Kim Hunter, Robert Bruce Winne (b. 1920) Robert Hutton, Rex Fitchcock (1898-1950, an Irish actor who directed such early Hollywood spectacles as *The Four Horsemen of the Apocalypse*, 1921) Rex Ingram, Mary Allen (1877-1955) Mary Jerrold, Edmund Walker (b. 1934) Jeremy Kemp, Freida Harrison (born c. 1943) Suzy Kendall, Joan Summerfield (b. 1921) Jean Kent, Frederick Keen (1858-c. 1933) Frederick Kerr, or Dennis Pratt (b. 1897—a name disliked because of “pratfall”?) Dennis King.

hero or heroine was really a German (or a Jew) in disguise or had a very “funny” name! Some stars even had to invent “real” names which they claimed to have borne *before* adopting a name for films. (Before he was Alvin Stardust one pop performer not yet on screen was Shane Fenton. Before *that*, and originally, he was Bernard Jewry. It seems unlikely he will adopt still another name for the films.) Some used their real names in private life to escape as well as they could the spotlight of publicity.

The names we have so far listed seem to suggest that in the earliest days of film a simple name might be exchanged for a more distinguished or upperclass-sounding one. If Helen Jurgens (1908-1958) was going to be Helen Twelvetrees, why should a Tapping not become a Fairbrother or a Stewart a Doro? One can see some improvement for a dashing star in Archer over Bowman. Some sought to discard difficult names such as Radebaugh or Alerdice for easier (Cromwell) or simpler, more friendly ones (Drake). Huggins, Jenkins, Shufflebottom . . . something “classier” wanted. In time the trend was away from the more theatrical-sounding names: after all, no use in adopting a new name if people were constantly to say “What his *real* name? That’s not his real name!” The age of Jesse Royce Landis (b. 1904) was over. (That was a real name, as were Rod La Rocque, Laura La Plante, etc.) Clearly Gypsy Rose Lee (Louise Hovick, b. 1914) was a made-up name but these were expected in burlesque because ordinary people understood why a stripper would avoid embarrassment to her family by adopting an exotic name, even one as transparently false as Peaches. In the same way a comic musician in vaudeville might call himself Dante Cantabile. It is worth noting that almost never was an Anglo-Saxon name replaced by a “foreign” name for a man and among woman only for the more exotic *femmes fatales* and such were “foreign” names sought in the movies.

Changing names was sometimes enforced by a studio or an agent, sometimes resisted by the star. Almost any surname that was Anglo-Saxon (or Celtic) could be retained if the reason for entering films was publicity garnered under that name. To scrap it was to chuck out one’s credentials. Thus Reatha Watson (1896-1926) could become Barbara La Marr (a generation later she might have been named Marbara Marr, if that did not sound “too hard”) but Mary Ann Mobley (b. 1939) won the “Miss America” contest under that name and had to keep it in films as model Suzy Parker had to retain hers, while an early actress setting out with such a name might become Marianne Mauberley and a later one Mary Anderson or something. This also held for athletes. See Johnny Weismuller above and Esther Williams, another swimming star. (Jimmy Durante: “Wet, she’s a star; dry, she ain’t.”) It was true for simple names (Jim Brown) and tougher ones (Sonia Heine). Presumably it would hold for a “Miss Universe” like Maria Margarita Moran.

Some baffling cases may be as simple as the selection of a mother’s

maiden name instead of a father's surname: writer Michael O. Donovan called himself Frank O'Connor with such a reason, and many Irishmen who went through "The Troubles" found such a move wise for a variety of reasons, including evading the enemies of the IRA. This may have carried more weight in the early days, when the acting profession was far less lucrative and therefore far less respectable (despite the Victorian knighting of Sir Henry Irving) than it is today. How many stories lie behind such apparently unnecessary alterations as these: Robert Howell Brown (born about 1926) to Robert Lansing (mainly a stage actor and a TV series actor in vehicles such as *87 Precinct*) and Arthur Stanley Jefferson (1890-1965) to Stan Laurel? It is clear that Lansing is more distinctive than Brown, but why not Howell? Is Lansing to suggest the site of Leavenworth, therefore a law-and-order (or prison) type? Surely it has nothing to do with Robert Lansing (1864-1928), the United States secretary of state in the Twenties. Does it suggest boils to you? If so, it is probably an error. Why not Arthur Stanley? Or Arthur Jefferson (too American for someone with an irrepressible English accent)? Laurel is good—it suggests fame. But Oliver Hardy (1892-1957) kept his own name, so why not Laurel? Did they need something that sounded well with Hardy? The move from Josephine Lawrence Goddard (b. 1930) to Josephine Lawrence and then ("that's it!") Jody Lawrence (sounds less formal) is clear. Joanna Winnifrieth (b. 1914) takes the simpler Anna Lee. (Would Annabelle Lee, because of Poe's poem, be too much?) Antoinette Lees (b. 1914) avoids the "leftover" or "dregs" idea in "lees" and opts for Leeds, good; but why, if one is going to abandon Antoinette, adopt Andrea? Maybe Andrea Leeds sounds like a nice combination. Why should Jeanette Morrison (b. 1927) not take Janet instead of Jeanette? A good idea. But Leigh—Janet Leigh—instead of Morrison, and in a country where too few know it is to be pronounced as if spelled Lee? (Vivien Hartley, 1913-1967, adopted the name Vivien Leigh in Britain, where such things are understood.)²¹

This question of American pronunciation is more important for "foreign" names than for Anglo-Saxon ones, but even the latter produce difficulties. As for Nina Foch (b. 1924), who was originally Dutch, it is only the influence of the French marshal of World War I that kept the name from involving an unacceptable (German) pronunciation. (New York politician Edward Koch pronounces his name *Kotch*, but film stars' names are only seen, not informatively pronounced, in films.)

Joan Brodell (b. 1925) avoided "broad" and became Joan Leslie. Edward Gerald Little (b. 1897) sounded more important as Edward Lexy (though today the rhyme with "sexy" would probably be avoided;

²¹ Americans forget (or do not know) that Kerr is "Car" (or even, for the TV cook "Care," but his pronunciation often introduces Strine—Australian English—oddities) and, of course, Americans neglect to omit the *w* in Barbara Stanwyck (as in Harwick, Warwick, etc.)

however, Sexy Remy Harrison seems to have suffered little from the unofficial use of that nickname). Winnifred Hanson (b. 1901) was more informally Winnie Lightner. Margaret Day (b. 1916) is more distinguished as Margaret Lockwood as, in a different way, Lesley Hornby is as Twiggy (models opt for single names: Carmen, etc.) and ballet star Peggy Hookham is as Dame Margot Fonteyn (the spelling dating her to a more theatrical age). John Lowe (b. 1898) ranked higher as John Loder. Bernadette Peters' Catholicism and age may be guessed from her given name (remember *The Song of Bernadette* of 1943?)²² but the story of the change is that she was of Sicilian extraction and named Lazzara: "My father's name was Peter. I was a kid, in show business, and they said I was 'too ethnic.' They also got me to bleach my hair."²³ Plain Jane Peters (1908-1942) headlined as Carole Lombard. Magdalen Ellis (b. 1926) became Joan Lorryng. Myrna Williams (b. 1902) stayed with the name she adopted when she began playing oriental roles in the style of Anna May Wong: it was Myrna Loy. Viola Watson (b. 1900) became more distinctive as Viola Lyel. Dale Easton (b. 1918) chucked the ambiguous first name and, while he was at it, went all the way to Greg McClure. Peter Judge (1891-1947) found his real name insufficiently Irish for the Abbey Theatre and became F.J. McCormack. Marie Frye (1923-1965) ceased being a small fry when she emerged as Marie MacDonald. Comedian Augustus Howard (b. 1884) sounded less grand as Gus McNaughton. Robert Moseley (b. 1922) took the 1944 version of a "classy" name: Guy Madison. "Moseley" was smeared with Fascism in Britain anyway. Mary Tomlinson Krebs (1890-1975) found Marjorie Main the best name for her straightforward, strong comic characterization and did not alter it when she married, but Jayne Palmer (1932-1967) married in her teens and was already Jayne Mansfield when she was discovered. (The spelling of Jayne, as do names such as Luci and Lynda Johnson, indicates a Texas origin, though the practice of tinkering with first names is by no means exclusive to the Lone Star State, any more than double first names such as Billie Joe or Cindy Lou are confined to the South.) Frederick McIntyre Bickel has already been mentioned, but we might note the operation on his first name that has been copied by Barbra Streisand and Liza ("Liza With a Z," as the theme song goes, formerly Lisa) Minelli (whose mother's fame discouraged her from becoming another Garland but whose director-father's name was also famous and useful). Hugh Hipple (b. 1920) sounded more heroic as Hugh Marlowe, Norma Simpson (b. 1926) less plain as Carol Marsh, Alvin Morris (b. 1913) more "show biz" as Tony Martin (a name that betrays its first use, for a nightclub singer). Marvel

²² Often names inadvertently betray birth dates, as some women know to their cost. And a movie star's success can create a spate of Gidgets or Lindas or Deborahs.

²³ Interview on the TV Merv Griffin Show, April 21, 1975.

Maxwell (b. 1921) toned it down to Marilyn Maxwell and Virginia Jones (b. 1922) hoked it up to Virginia Mayo.²⁴

We have already noted that Phyllis Isley is probably the only girl ever to change her name to Jones (Jennifer Jones), and even at that she at first worked under her own name. Nora B. Jones (b. 1913) called herself Rosamund John. Glynnis Johns (b. 1923) is a real name. Fifteen films (1936-1940) portrayed the typical midwestern American family, the Joneses (Spring Byington and Jod Prouty were the parents, under their own names), and this common but brief and memorable name has been retained from the font to the film by a number of Hollywood people, as might be expected.²⁵ David Jones is not Davy Jones but singer David Bowie.

Closely related is the surname of Elsdon C. Smith, who has shown us how common it is in America. As for England, consider this from a British authority:

More English people are called Smith than anything else. It is by far the most popular English name, as a glance at the telephone books of London, Birmingham or Manchester will confirm. Yet considered closely, the name is an unexpected choice. The profession of smith itself, though honourable and ancient, is, one would have guessed, an outside selection for the most respected trade in England. It is, after all,

²⁴ An old Hollywood joke explains how Miss Jones became a star. It seems that she had attracted no attention whatever as just another Jones girl and was in a bus station in Hollywood—to arrive by bus was romantic and hopeful, while to leave by bus was indicative of defeat—just having a sandwich preparatory to going back home, totally discouraged. She ordered “a ham sandwich with mayonnaise.” The counterman called to the cook “virginia, mayo” and Miss Jones cried triumphantly: “*That’s it!*” More likely Virginia Mayo came from Virginia (May) Jones and she probably arrived in Hollywood with the new name. Most girls do decide on a new name—after all, it is an essential part of the whole “image” they are going to sell in Hollywood—well before they arrive. Of course, many of these names are replaced by agents or other Hollywood people as they “remake” them for stardom. Sometimes an image and even a name (Robert Wagner) is created by a studio and then a star “discovered” to fill the job. Opinion research and media marketing techniques have begun to be applied to the industry of supplying images to the public. A name, even a hairstyle, can be the subject of corporate executive decision-making.

²⁵ Allan Jones (b. 1908), Barry Jones (b. 1893), Charles “Buck” Jones (1889-1942), Carolyn Jones (b. 1929), Chris Jones (b. 1942), Dean Jones (b. 1933), Emrys Jones (b. 1915, whose first name underlines the fact of many Welsh Joneses), Freddie Jones (b. 1927), Griffith Jones (b. 1910, Welsh again), Harmon Jones (b. 1911), Henry Jones (b. 1912), Marcia Mae Jones (b. 1924, also known as Marsha Jones), Paul Jones (1901-1968, a producer), Peter Jones (b. 1920, a British comedian who may be playing on the name of a London department store of that name), Shirley Jones (b. 1934), and Linley Armstrong (always called “Spike”) Jones (1912-1965, the band leader). There has been little tendency to boost Jones with a hyphenation—“Spike” Jones might have been Linley Armstrong-Jones, I suppose—or even to go to extremes to accompany and individualize the surname with a striking given name. Penn Jones, Jr. (the Texas newspaper editor who for years kept track of the dozens of mysterious or violent deaths of people involved in one way or another with the “plot” to assassinate President John F. Kennedy) is typical of what happens outside the movies. Reginald Truscott-Jones (b. 1905) became simply Ray Milland, William Andrew Jones (b. 1907) Billy De Wolfe. The latter is clearly an old-fashioned vaudeville name.

possible to live without a blacksmith. There are to be sure plenty of people in England called Butcher or Baker or Carpenter or Thatcher or Tyler or Gardner, but they are not so numerous as to be conspicuous. The Smiths are obviously something special and different.²⁶

Some Smiths have kept their names: witness Alexis Smith (b. 1921), Sir C. Aubrey Smith (1863-1948), Kent Smith (b. 1907), Maggie Smith (b. 1934), Roger Smith (b. 1932), and “a Smith called Pete” (Pete Smith, b. 1892, whose short subjects were popular from 1935 to the Fifties). Most of these had parents who, aware of the multitude of Smiths, equipped them with more or less distinctive forenames like television character Barnaby Jones (or perhaps several names were given and one was chosen for professional use, for many of the Smiths I know do not use their first but a middle name). One actor at least changed his name to Smith.²⁷ Most followed the lead of Alma Smith (1897-1931), who appeared in *Intolerance* (1915) and other films under the artistic name of Alma Rubens. A study of thousands of screen names reveals that a small number of Smiths went into the movies, quite surprising when one considers what a large part of the population they comprise. Names could be used (with care) to do a sociological study of representation of various ethnic groups in the movies and the effect this has had on their life in America, but that is not our purpose here. In the midst of our lists of Anglo-Saxon names, however, we may pause to remark that since the silents (if one wishes to consider that a watershed or a landmark) Anglo-Saxon names and Anglo-Saxon faces have been notably less prominent than they were before. The socio-political aspects of the early days in Hollywood of Jews in the front offices and “America’s Sweetheart” (a Miss Smith originally) on the screen, like the rise of gangster movies in the Thirties and their revival in the late Sixties (this time with many actors retaining their Italian names, even “odd” ones such as Lo Bianco), require other experts, or at least another forum.

To return to our stars with “American” (and I reiterate that that use of “Anglo-Saxon” is less than satisfactory—and requires a detailed “unAmerican” investigation of its own) names, we can here relegate more examples to a footnote²⁸ and then select some to discuss as

²⁶ Sir Anthony Glynn, *The British: A Portrait of a People* (New York: G.P. Putnam’s Sons, 1970), p. 330. What Sir Anthony neglects to notice is that smith does not necessarily mean blacksmith. All kinds of people are smiths if they make things, like the Wrights (Arkwright, Cartwright, Wheelwright, etc.). Perhaps there ought to be more Farmers, but in Britain farming has always been somewhat looked down upon and has produced words like *villain* and *boor*. Ferrier and Herrero may be blacksmiths, but Kovacs, Kowalczyk, Schmidt and Haddad are occasionally Fabers of other sorts. Is Faber & Faber really Smith & Smith?

²⁷ Robert Van Orden (b. 1931) has been billed in *The High and the Mighty* (1954) and other films as John Smith.

²⁸ Ada Thompson (b. 1912) became Vivien Merchant. Mary Lloyd (b. 1890, and you can see that “Anglo-Saxon” means roughly “British,” because Lloyd, pronounced “Floyd,” and often spelled

that way to prevent the common American mispronunciation “Loid”) became Mary Merrall, perhaps influenced by the fact that Matilda Alice Victoria Wood (1870-1922) had made famous in British music halls the name Marie Lloyd, her pseudonym from 1884 on. Nadina Hutton (b. 1928) became Dina Merrill, Ralph Champion Shotter (b. 1907) Ralph Michael, Vera Ralston (b. 1929) Vera Miles, Lucy Ann Collier (b. 1919) Ann Miller, Norma Jean Baker (or Mortenson, 1926-1962) Marilyn Monroe, though one biography was *Norma Jean*. Kathleen Morrison (b. 1900) became Colleen Moore (recall the penchant for Irish names in vaudeville, and not only for Irish tenors) and tells her story from *Intolerance* on in *Silent Star* (1968). Eric Batholomew (b. 1926) took the place-name of Morecambe (with Ernie Wiseman, b. 1925, in the comedy team of Morecambe and Wise). Stanley Morner (b. 1910) sounded more cheerful as Dennis Morgan, while Eileen Morrison (b. 1915) made an unusual spelling change to become Patricia Morison. Mildred Linton (b. 1905) became Karen Morely, Ona Walcott (1906-1955) Ona Munson, Don Court (born about 1907) Ken Murray, Lawrence Johnson (b. 1908) Laurence Naismith, Molly Ellis (b. 1908) Diana Napier, Lewis D. Offield (b. 1903) Jack Oakie (originally a vaudeville comic name), Vivian Anderson (1895-1958) Vivian Oakland (the wife in so many Laurel and Hardy pictures). Estelle O'Brien Merle Thompson (born in 1911, brought up in India, worked as a dancehall hostess and broke into the cinema in England with *Service for Ladies*, 1931) became Merle Oberon (clearly from Shakespeare). David Barclay (b. 1912) was David O'Brien in those Pete Smith specialties. George Rice (b. 1917) became George O'Hanlon (“Joe McDoakes” in the *Behind the Eight Ball* series of short subjects), Henry Wale (b. 1891) Henry Oscar, Bill Rowbotham (b. 1914) Bill Owen, Clara Ann Fowler (b. 1927) Patti Page (a singer's name), Detralee Griffin (b. 1933) Debra Paget, John Arthur Page (b. 1910) Robert Paige, Palmer Lee (b. 1927) Greg Palmer (retaining a mother's maiden name presumably), Mae Green (b. 1915) Jean Parker, Walter Vinicombe (b. 1888) Wally Patch (a Cockney comedian), Suzanne Burce (b. 1929) Jane Powell, Aileen Bisbee (b. 1895) Aileen Pringle (while John Pringle, the same age, became John Gilbert, as we have noted above), Marjorie Goodspeed (b. 1921) Marjorie Reynolds, Peter Horrocks (b. 1926) Peter Reynolds, Irene Luther (1894) Irene Rich (hopefully), Harold Webb (b. 1940) Cliff Richard (the informality suitable to a pop singer, perhaps influenced by veteran rock star “Little Richard”—Cliff Richard appeared in *Expresso Bongo*, 1960, etc.), Frederick W. Bowditch (b. 1906) Kane Richmond, John Huntingdon Rea (1909-1968) John Ridgeley, Elizabeth Evans (1887-1958) Elisabeth Risdon, George Edward Wade (“The Prime Minister of Mirth” in the music hall and some films such as *The Rest Cure* of 1953 and *Henry V* of 1944) George Robey, and Septimus William Ryott (1886-1965) became a matinee idol and screen star as Stewart Rome. Joe Yule (b. 1922) we have noted took the bouncy name of Mickey Rooney (a surname recalled from the song about “Little Annie Rooney”). A man born Arthur Milton Lunt in 1881 scrapped a surname that served other theatre stars and made films as Milton Rosmer (a name, like that of Rebecca West, from an Ibsen play). Bernice Gaunt (b. 1909) was pianist, singer, and actress as Shirley Ross. Susan Miller (b. 1946) became Susan Saint James. Randolph Crane (b. 1903) became Randolph Scott, Morton Stubbs (1860-1940) Morton Selden, Patsy Sloots (b. 1929) Susan Shaw, Jeanette Shawlee (b. 1929) Joan Fulton, Moira King (b. 1926) Moira Shearer (a ballet star in *Red Shoes*, 1948, etc., with a name that shows more restraint than is usual in ballet circles of Ninette de Valois, Alicia Markova and other confected names, including some not-so-curious ones as Margot Fonteyn). Max Showalter (b. 1917) for a time worked as Casey Adams and then returned to his original name. (Some other performers went through a number of names before hitting upon the one by which we know them, which can be the real name as well as not.) Jack Waters (b. 1894) became Jack Warner, not to be confused with Jack L. Warner of the famous production team, Warner Brothers. The Warner brothers were Jack L., Albert, Harry M., and Sam. Jack L. Warner entitled his autobiography *My First Hundred Years in Hollywood* (1965). It just seemed that way. The Australian John McIntosh Beattie (b. 1905) was in films as John Warwick in England, unlike Victoria Shaw (b. Jeanette Elphick, 1935) and opera star Nellie Melba (from Melbourne) not turning to Australian place-names for inspiration but to English ones.

examples of the kinds of thinking that lie behind the changes of Anglo-Saxon names. John Wylie Robertson (1889-1966), for instance, thought Wylie Watsen a better name when he started in the music hall.²⁹ Marion Michael Morrison (b. 1907) had a forename not at all suitable for his career as John Wayne. (He likes to be called “Duke.”) Flacks used to call Clark Gable “The King” and I suppose “Duke” Wayne is part of the Hollywood nobility. He began as a professional football player and went into movies in 1930. Forty-five years later he is still playing the tough guy. Myrthas Helen Hickman (b. 1929) salvaged only the Helen for Helen Westcott. Joseph Kenneth Shovlin (born around 1907) was the dashing Michael Whalen of the Thirties. (Was he discovered in Whalen’s drugstore?) Kathleen Elizabeth White (b. 1916) played the “dumb blonde” as Marie Wilson. Estelle Goodwin (b. 1883) kept parts of her name to make Estelle Winwood. Patrick Cheeseman (b. 1926) became Patrick Wyman.

Irene Creese (b. 1912) preferred Rene Ray, even as a child star. Today it would have to be at least Renée and would probably be thought too stagey. Charles Olden (b. 1909) started in the old vaudeville theatres which asked for a snappy moniker: Ted Ray. Martha Reed (b. 1916) made Martha Raye famous, though it is hard to see why it was thought better than the Reed, unless because it is more original. Paula Ramona Wright (the Ramona sets her date of birth around 1928) dropped the name which dated her but instead of becoming Paula Wright she emerged as Paula Raymond. Ronald Reagan (b. 1911) had the same real name for movies as for California politics, but there is a name change here too, for in the movies he was “Reegan” and in politics “Raygen.” (By the same process President Lyndon B. Johnson’s famous beagles might have become bagels!) Maybe “Reegan” sounded too aggressively Irish, or even lower-class. Harriet Lake (b. 1909) became Ann Sothern, a name often misspelled on marquees even in her heyday. Frank Morrison (b. 1918) appeared in some films (*Ring of Fear* of 1954 and *The Girl Hunters* a decade later) under the pen name he adopted for his tough-guy novels, Mickey Spillane, which sounds gangsterish—and then joined the Jehovah’s Witnesses (I believe) and disappeared from literary and film scenes but not from memory, since his novels had sold millions of copies in their day. Ronald Squirrel (1886-1958) had a name hard to spell and too inevitably suggesting furry rodents in the park, so it was simply altered to Ronald Squire. Patricia Reid (b. 1925) thought Kim Stanley a perkier name, one supposes, and expected few Kipling readers to think

²⁹ In the famous *Thirty-Nine Steps* (1935) he provided more information on names for music hall and variety performers. There he was “Mr. Memory,” a man with an amazing recall of facts. The best parody of variety names is from a man who used to do hilarious drag acts in London as “Mrs. Shufflewick.” He used to refer to an act called “Bubbles LaTrine and Her Educated Sheepdogs.” When I asked him his real name, he said “Let’s stick with ‘Mrs. Shufflewick.’”

its sex ambiguous, but it might have been chosen to honor a friend, to sound more Jewish for the Actor's Studio—in New York “Stanley” is a common Jewish forename—or even to heed a numerologist's advice. In time a star can make questions about her name really irrelevant, if her choice takes. Ruby Stevens (b. 1907) has had a long career (since *Locked Door*, 1924) as Barbara Stanwyck, a name once thought to be too phoney and now too well established to be challenged. Barbara Stevens would probably have done as well. Ruby (like Violet, Grace, Pearl, etc.) sounds too old-fashioned half a century later. It marks Ruby Keeler (b. 1909), for example, as a survivor from another age of show business. (Her first film was *42nd Street*, 1933.)

Robert Bradbury (1907-1966) needed something more forceful, more masculine, for the 400-odd westerns in which he appeared: Bob Steele had just the right ring. Breezy musical star Tommy Hicks (b. 1936) sounded more sophisticated as Tommy Steele, *hicks* even in England suggesting “dumb farmers.” (Remember the Variety headline: HIX NIX STIX PIX.) George F. Stich (1883-1939) was Ford Sterling from the days when he ran with the Keystone Kops; today the name might be too theatrical. I cannot fathom why Gloria Wood (b. 1919, daughter of DeMille's assistant Sam Wood, 1883-1949, later a director on his own) would call herself K.T. (obviously for Katie) Wood (in *Kitty Foyle*, 1940, and other pictures) but Candace Bergen (daughter of ventriloquist Edgar Bergen) played a heroine called *T.J. Bascomb*. The thought behind Josephine Cottle (b. 1922) becoming Gale Storm (a bit theatrical) is clearer. John Croall (b. 1898) could have been Crowell but fled from suggestions of *crawl* to John Stuart (which may have been both given names) in *Her Son* (1920) and after. Edmond P. Biden (1898-1959) was Preston Sturges, hardly a simple name but a noted one. Lisle Henderson (b. 1904) found easier names and emerged as Lyle Talbot. Marie Susan Etherington (1864-1942) dated from the days when Beerbohms climbed as Trees and the Franco-Prussian War had not yet arrived to make a French Bernard becoming a Teutonic Bernhardt impossible: we recall her as Dame Marie Tempest from a few films (such as *Moonlight Sonata*, 1937). James Robertson Justice (b. 1905) harks back to a time when real, triple names were retained (especially by women, including poetesses and novelists), but William Justice (b. 1913) found Richard Travis more direct. Joan Lucille Olander (b. 1933) found Mamie Van Doren more high-toned, though Eisenhower's Mamie may have put the name out of commission since. The commonest motive seems to be to simplify the name, creating a more memorable one, to eschew what Keats would call “a fine excess” and attain “singularity.” Thus John F. Sullivan (1894-1956) started as a vaudeville act as Fred Allen (“The World's Worst Jug-gler”) and Muriel Angelus Finlay (b. 1909) became Muriel Angelus (though why not Muriel Finlay?).

Stories behind name choices can be weird. What could be more singular than the name of British comedian Nosmo King? Or odder than the fact that the split between forename and surname was determined by the double doors (through which he entered the stage) on which a NO SMOKING notice was boldly painted? It is true in all fields. This year's Prix Goncourt was won (and refused) by French novelist Emile Ajar, who told *Le Point* not his carefully-guarded real name but only "that he chose his pen name because he liked the euphony of the English word for a half-opened door." In "real life" Charles Cooper of Lutterworth (England) changed his name this year to Thor Earl St. George Warwicks Solamarsares-Archers.

The Irish were in the last century (said Friedrich Engels in a *Letter to Karl Marx*, 1856) "artificially converted into an utterly demoralized nation" and were driven by famine and poverty and rebellion and adventurousness to "fulfill the notorious function of supplying England, America, Australia, etc., with prostitutes, casual laborers, pimps, thieves, swindlers, beggars and other rabble." This is at least arguable, but it cannot be denied that waves of immigration poured Irishmen into America and located most of them at an economic level where the glittering prizes of fame on the stage or in the films vastly attracted them. Moreover, they formed a large part of the audience of popular entertainment (as opposed to opera and other elitist diversions)³⁰ and it was natural that vaudeville and later films should appeal to them and attract them as performers. Political reasons persuaded many Irishmen, from authors like Séan O'Casey and Séan O'Faoláin to actors like Micháel MacLiammoir, to change their names back to the Irish,³¹ but the reputation of the "wild Irish" both attracted and repelled name changers. Some people tried to pass themselves off, especially on the

³⁰ It is amusing that operas devised to appeal to the taste of Sicilians in the middle of the Nineteenth Century should be regarded as among the "grand" operas beloved by the oh-so-sophisticated in America in this century. But antiquarianism always adds a touch of class.

³¹ MacLiammoir was plain Alfred Willmore back in 1910 when he played (with Noel Coward) in a children's play in London called *The Goldfish*. Had he gone into films instead of onto the (largely Irish) stage, he would have had to find a simpler Irish name than MacLiammoir. In Ireland itself (where all the people who still natively speak Gaelic could be gathered into a single football stadium and where attempts to make Gaelic every citizen of Eire's second language have honestly failed to create a bilingual nation) many names are translated back into the old spellings, but it is only fair—Dr. Johnson said the Irish "are a very fair people; they never speak well of one another"—to remark that this causes many other Irishmen problems. And outside Ireland (where its film actors have their major audience) Peter O'Toole is preferable to O Tuathail (*tuathal*= people mighty), while Ó Ragháilligh can be deciphered only with difficulty (though it is one of the most common Irish names) and no English-speaking person can be expected to handle Mac Dubhghaill (black stranger. MacDowell) or Ó Ehadhthighearna (Ahearn, which Edward Mac Lysaght derives from *each*=steed and *tighearna*=lord). Ceallaigh may serve Irish nationalists. Elsewhere, it is Kelly. "Foreign" names in the movies cannot count on Americans knowing the tricks of other orthographies.

vaudeville stage (from which they naturally drifted into the movies), as Irish even when they were not. Some others, who really bore Irish names, followed the path of those named Mullins who changed it to de Moleyns (actually a Norman name found in Ireland very early but unrelated to the tonsured Irish who were given the name O Maolain from *maol*=bald): they took some other name to dissociate themselves with images of starvation, exile, washerwomen and drunks in the era of "No Irish Need Apply." This disguised the great number of Celts involved in the early cinema in Britain and America.³²

A few actors and actresses of Irish (or Irish-American) descent who

³² So Edmund MacLavery (1882-1951?) became Edward Breon (probably the closest he wanted to get to O'Brien or O'Breen or O'Byrne or Bryan). Anne O'Brien (b. 1918) became Jane Bryan, Francis Timothy Durgin (b. 1922) still Irish but more dashing as Rory Calhoun, Catherine Dailey (b. 1915) Cass Daley, Francis Feeney (1883-1953) Francis Ford, Katherine Scully Feeney (b. 1928) Sally Forrest, Eugene O'Sullivan (b. 1892) Gene Gerrard, Paul McMahon (b. 1924) Paul Gilbert (perhaps two given names), Alma O'Connor (b. 1927) Ann Gillis, Rufus Alan McKahan (1892-1950) Alan Hale. His son was in films as Alan Hale, Jr. (b. 1918). Patrick Fitzgerald (1882-1965) became Creighton Hale, Roy Fitzgerald (b. 1925) Rock Hudson. The latter is often thought of as a typical made-up Hollywood name: compare the title *Will Success Spoil Rock Hunter?* There seems to have been no motive in altering Irish names to dispense with the mark of illegitimacy in the Irish *fütz* (from the Norman French *fils*= [natural] son), probably because Fitz is common and also its significance is not well known. We have earlier mentioned Henry H. McKinnies (1927-1969) who as Jeffrey Hunter played Jesus Christ and other parts. Ursula McMinn (b. 1906) became Ursula Jeans, a name which now is too closely associated with denim trousers and a Mr. Levi Strauss. Al McGonegal (b. 1900) became Allen Jenkins, Douglas Kennedy (b. 1915) Keith Douglas; then he returned to Douglas Kennedy as here and later character actor in films like *The Amazing Transparent Man* (1959) and the TV series *Steve Donovan: Western Marshal*. (That reminds us of another topic that holds some interest: the names used for TV series heroes, especially in action, western, and detective series: in Perry Mason, Longstreet, Ironside, Kojak, Banachek, Columbo, Mannix, Madigan, Baretta, Petrocelli and the rest one could trace the whole history of the television detective image as reflecting the tides of taste and ethnic minority pressures. The days have passed when audience reaction was simply in terms of protests from B'nai Brith and the Anti-Defamation League when Jews were presented in unflattering lights or from Italian groups when all the gangster shows showed people popped into pizza ovens by Italian actors with Sicilian names. *The Untouchables* was kidded as "The Italian Family Hour" and Italian-American groups were up in arms, perhaps even making the networks offers they could not refuse. Today each new minority surfaces in the sidekicks or minor characters and works its way up to its own leading roles. British Cockney comedians are translated into our equivalent: blacks. There are few or none in the tradition of the colored servant Rochester or the dumb Indian—his name means "stupid" in Spanish—Tonto. American Indians, now called "native Americans", Mexican-Americans, now called "Chicanos," and others are moving up in society and in TV, at once the mirror and, to a lesser extent, the guide.) But back to our Irish people assimilating and entering the mainstream: Elizabeth Sullivan (b. 1902) became Elsa Lanchester and Mrs. Charles Laughton (a name that in another period would have been simplified to Lawton, very likely). Janet Flynn (1909-1963) in the age of "The Latin from Manhattan" (who in the song turned out to be an Irish girl passed off as a Spanish dancer, much as a real-life colleen swept European royalty off its feet, and into bed, as the fabulous Lola Montez) became Gina Malo. Oddly enough, she married Romney Brent, who had been born Romulo Larralde, for while the women were seeking to be more Latin (read: passionate, exotic, *fatale*) the Arrow-Collar heroes of the silver screen were trying to appear more WASP. Susan

retained Irish names did so with a difference. For a peppy dancer, Ginger Rogers seemed better than Virginia McGrath (b. 1911). Irishman Roland de Gostrio (1890-1946) preferred the even more Irish name of Roy William Neill as a director. Maureen Fitzsimmons (b. 1920) became Maureen O'Hara, Edward Flanagan (1908-1968) Dennis O'Keefe, and Maire Allgood (1885-1952) Maire O'Neill.³³

A brief note here can indicate the great variety of nationalities, not just the Irish, represented in movie name-changing.³⁴ The Andrews

Carnahan (1921-1952) became Susan Peters, Marie Bickford Dunn (1898-1937) Marie Prevost, Arthur McEvoy (1901-1957) Frank Randle, Dorothy McNulty (b. 1912) Penny Singleton ("Blondie" in the movies based on the comic strip), Laurette Cooney (1884-1946) Laurette Taylor. Miss Taylor (in films from *Peg o' My Heart*, 1922, though chiefly associated with the role of Amanda in Thomas Lanier "Tennessee" Williams' *The Glass Menagerie*, often described as the best single performance in the history of the American theatre) obviously wished to avoid American associations of raccoon and black with a name that in Irish probably derives from *cuan*=elegant. Some names elegant or famous in Ireland ring false in America, while Shields (from *siadhail*=sloth) and some others look better on this side of the Atlantic. Why were not more of the Irish names literally translated? Perhaps the Irish to a greater extent than other immigrants did not know the meanings of their names, that Rinn was raven, that Howley was proud, that Mooney was dumb (or wealthy—*moenach* or *maonach*), that the Murphys were sea warriors, and that the name of the Sullivans (increasingly over the last century the Sullivans have become O'Sullivans) involves *súil*=eye and (some people assert) proves they are descended from the one-eyed giant, the cyclops. Virginia McSweeney (from *suibhne*=pleasant) became more exotically Virginia Valli and then she (1898-1986) became Mrs. Charles Farrell (b. 1901). Had the Tyrone Power and Errol Flynn image served for women we might have had a film generation of Irish colleens rather than dark-eyed middle-Europeans.

³³ Her sister Sarah Allgood (1883-1950), also originally from the Abbey Theatre, played under her real name, as did Una O'Connor (1893-1959), Pat and Margaret and Virginia O'Brien, Dan and Michael O'Herlihy, and others too numerous to mention. Changes tended to make the name more Irish as, for example, Anne Steely (b. 1924) to Cathy O'Donnell.

³⁴ Eunice Quedons (b. 1912) became Eve Arden, Vilma Lonchit (b. 1903) Vilma Banky, Smylla Brind (b. 1928) Vanessa Brown, Aaron Schwatt (b. 1919) Red Buttons (a comedic name), Clive Grieg (1898-1937) Colin Clive, Olin McCallum (1852-1945) Charles Coborn (not to be confused with Charles Coburn, 1877-1961), Julian La Faye (b. 1908) John Carroll, Tula Finklea (b. 1923) Cyd Charisse, Ina Fagan (b. 1892) Ina Claire, Bernard Zanville (b. 1913) Dane Clark, Dorothy Heermance (1907-1968) June Collier, James Meader (b. 1912) James Craig, Marta Maria Lilets (b. 1897) Lil Dagover (in *The Cabinet of Dr. Caligari*, 1919), a name designed for the German audience. Stuart M. Zonis (b. 1937) became Stuart Damon, Charles Ruppert (b. 1914) Charles Drake, Lillian Bohny (b. 1900) Billie Dove ('Billie' was once popular with chorus girls—witness Mrs. Florenz Ziegfeld, Mary William Ethelbert Appleton Burke, in the chorus and in films from 1916 as Billie Burke), Alfred Varick (1881-1949) Alfred Drayton, Lois Obee (b. 1909) Sonia Dressler, Suzan Larsen (b. 1924) singer Susanna Foster (influenced by Stephen Foster's "Oh, Susanna"?), Doris Jensen (b. 1922) Colleen Grey, Zelma Hedrick (b. 1922) Kathryn Grayson, Signe Larrson (b. 1915) Signe Hasso, June Stovenour (b. 1926) June Haver (Mrs. Fred MacMurray), Anthony Numenka (b. 1928) Earl Holliman, Art Gelien (b. 1931) already noted as Tab Hunter, Betty Leabo (b. 1918) Brenda Joyce, Constance Ockleman (b. 1919) Veronica Lake, Michelle Dusiak (b. 1942) Michelle Lee, Norma Egstrom (b. 1920) Peggy Lee (a singer's name), Inez Harvuot (b. 1917) Irene Manning (at first a cafe singer's name), Ardis Ankerson (b. 1915) Brenda Marshall, Gerald Perreau (b. 1938) Peter Miles (but his sister, also a child star kept the family name and went from Ghislaine Perreau-Sausine—born 1941—to Gigi Perreau). Rosemarie Albach-Retty (b. 1938) became Romy Schneider, Helen Rulfs (born about 1905) Helen Vinson, and Ingabor Katrine

Sisters were Andrews sisters, but the Lane Sisters were named Mulligan and the Pointer Sisters and Cherry Sisters were never sisters at all.³⁵

Mostly we have been speaking of whole names, but the way most of us change our names as we grow up and become established in various walks of life is to alter given names. I have written of this elsewhere, but no one needs to be told that children given diminutives (or “Junior” or nicknames) often discard them when they grow up, at least in formal use. But Harry Lillis Crosby (b. 1904) is known to the world as singer, film star (retired) and orange-juice salesman Bing Crosby and many other cinema personalities have adopted nicknames or altered their given names one way or another.³⁶ A simple alteration was to shorten a

Klinckerfuss (1915-1968) Karen Verne (seen in *Ship of Fools*, 1965). Today even names like Swit are retainable.

When people are named Cox, the reason for a name change is clear to English-speaking people, though many people wear the name proudly. In films, though, John Cox (b. 1913) became John Howard, Rod Cox (b. 1910) Rod Cameron, Dorothy Isobel Cox (1906-1964) Diana Wynyard, while Joanna La Cock (b. 1923) became Joanne Dru (derived from Drew, I suppose). Until the porno films burgeoned, no star wanted a name with sexual or vulgar connotations. In the past there were a few slips and now stars’ names, like trademarks such as Exxon and Esso and the rest, are cleared by experts to be sure that they are not obscene or otherwise unacceptable in the great many foreign languages that have to be considered. *Gretta* means “mean,” “petty” in Italian, but Garbo (her real surname was Gustafson and her forename Greta) did not worry about that.

³⁵ Andrews Sisters: Patty, Laverne, and Maxine (as all collectors of trivia know). Lane Sisters: Lola (b. 1909), Rosemary (b. 1914), Priscilla (b. 1917). Ritz Brothers (while we are at it): Al (1901-1965), Jim (b. 1903), Harry (b. 1906). Three Stooges: Larry Fine and Curly and Moe Howard. Marx Brothers: Groucho (Julius), Chico (Leonard), Harpo (Adolph)—and Gummo and Zeppo.

³⁶ William Abbott (b. 1895) became Bud Abbott with Lou Costello, Maurice Adler (1909-1960) produced at Columbia and Fox as Buddy Adler, and Daniel M. Angel (b. 1911) produced in Britain as Danny Angel, etc. Jacob Henry Baer (b. 1915) is Buddy Baer, Christian Rudolf Edsen (b. 1908) Buddy Ebsen. Kurt Bernhardt (b. 1899), a Hollywood producer since 1940, became Curtis Bernhardt. Oscar Boetticher (b. 1916), matador and director of bullfight films, is Bud Boetticher. These are simply familiar nicknames, not anglicizing of the names. Child stars often bore such names as Scotty Beckett (1929-1968) of the *Our Gang* series, Billy Benedict (b. 1917) of the *Bowery Boys*, Junior Coghlan (Frank Coghlan, b. 1916) and Junior Durkin (Trent Durkin, 1915-1935, of *Tom Sawyer*, 1930, and *Huck Finn*, 1931), Bobby Breen (b. 1927, boy singer), etc. Athletes often came to films with ready-made nicknames and familiar forms of given names: Jim Brown (b. 1936) or, earlier, Johnny Mack Brown (b. 1904). We have noted that breezy leading men preferred names like Dick Powell, Tom Drake, Tom Boswell, Eddie Albert, Red Skelton, Eddie Bracken, Eddie Cantor. Some people used surnames manufactured from given names: Boleslaw Ryszart Srednicki (1889-1937) became Richard Boleslavski, still Polish but pronounceable. Maybritt Willkins (b. 1933) became May Britt, S. Yewell Tomkins (b. 1909) rearranged it to Tom Ewell, Fabian Forte Bonaparte (b. 1942) is Fabian. From the age of Liberace, Hildegarde, and other one-name performers the tradition, never widespread, has survived into the age of Donovan [Leich].

Julia Adams (b. 1926) is Julie Adams, Thelma Ford Booth (b. 1907) Shirley Booth, Richmond Reed Carradine (b. 1906) John Carradine, Frank J. Cooper (1901-1961) Gary Cooper, Clarence Linden Crabbe (b. 1907) Buster Crabbe (a swimmer), Imelda Crawford (1920-1956) Anne Crawford, Virginia Daniels (b. 1901) Bebe Daniels (in films from 1908 when she was a “baby”), Manetta Eloisa Darnell (1923-1965) Linda Darnell, Ruth Elizabeth Davis (b. 1908) Bette Davis (leaving several generations of fans rather unsure if it is “bet” or “betty”), the latter inspiring the

given name,³⁷ while others adopted shortened versions of other given names which they liked better than their own. Mary Frances Reynolds (b. 1932) started a fashion in girls' names by billing herself as Debbie Reynolds. I taught a whole generation of Debbies when they reached college. They are now rare. Even the seemingly endless Lindas and Lisas are gone, more or less.³⁸ Instead of dropping or altering a forename or

name given at birth to the new singing star of "The Baths" (the Continental Baths in New York, where she debuted) and Broadway, Bette "The Divine Miss M" Midler. Eddie Dean Glossop (born about 1908) became Eddie Dean, Edna Mae Durbin (b. 1921) Deanna Durbin (origin of the spelling of the name, which dates its bearers as some day the Diahann of Diahann Carroll will do), Eugenia Falkenberg (b. 1919) Jinx Falkenberg (good luck expected from a "jinx" name?), Margaret Cynthia Field (b. 1917) Virginia Field, Donald M. Gray (b. 1928) Charles Gray, and so on. One of the best changes: Frank J. Cooper to Gary Cooper (1901-1961).

³⁷ Cabell Calloway (b. 1907) became Cab Calloway, a nickname that has nothing to do with taxis, despite what some columnists used to write. (This is probably the most minor sort of inaccuracy to be found in the press releases of studio flacks and the gush of fanzine writers and show-biz columnists.) Hoaglund Howard Carmichael (b. 1899) became Hoagy Carmichael, a somewhat unattractive name being more acceptable because of familiarity: around Philadelphia the sandwich elsewhere called a "grinder," a "submarine," a "hero," or a "poor boy," is called a *hoagy*. Leslie Townes Hope (b. 1904) was given a name common in Britain but ambiguous in America, so he called himself more straightforwardly Bob Hope. John Sigurd Olesen (1892-1965) became Ole Olesen, Woodrow Strode (born around 1923, probably named for Woodrow Wilson) Woody Strode (though Woody Allen—Allen Stewart Konigsberg, b. 1935—may be from "woodwind," since he plays the clarinet), Jules Styne (b. 1905) Jule Styne. Presumably if "Stein" can be "Styne" (or, in Britain, "Styan," etc.). Jules can be Jule. In Hollywood grown men are often called "Julie Baby" or something like that. Tallulah Bankhead called everyone "darling" because she could not remember names. Executives used initials (C.B., D.O., etc.) and this has now spread to athletes: O.J. Simpson.

³⁸ N. Carter Slaughter (1885-1956) made films of his barnstorming melodramas as Tod Slaughter. The desire was for brevity, breeziness, casualness, memorableness (as with horror director Tod Browning of *Freaks*). "Could it be that the sounds of a person's name do connote something about the person?" asks Tom Johnson in "Jackson Mac Low: Text Sound Pieces," a music article in *The Village Voice* (vol. XX, no. 17, Monday April 28, 1975, p. 109). These people (among others) thought so. Dorothy Bouchier (b. 1909) became Chili Bouchier, Gwyllyn Ford (b. 1916) anglicized Welsh to Glen Ford (why not William or Bill?), Renée Jeanmaire (b. 1924) became Zizi Jeanmaire (*très chic*), Charles Jones (1889-1942) Buck Jones (why not Chuck? when was that nickname for Charles first seen?), Joseph Francis Keaton (1895-1966) Buster Keaton (perhaps from comic strip Buster Brown). Thelma McQueen (b. 1911) became Butterfly McQueen, a name designed to indicate comic flightiness in an era when Lincoln Perry (b. 1902) could play another colored caricature as Stepin Fetchit (meaning "go get it," the joke being that he was very slow to shuffle along, a stereotype echoed in revue titles like *Shuffle Along*). The same school of humor was reflected in the real-life name of Anne Miller's maid (Snowball) and the assistant at a New York auction house I often attend (Yonderhill Dwellers' Mr. Rosebud). Woodward Ritter (b. 1907) became Tex Ritter, Elmore Torn (b. 1931) Rip Torn (it has been rumored that another of his given names was Raoul), Bowen Charleston Tufts (b. 1911) Sonny Tufts, Julia Turner (b. 1920) Lana Turner (the name meaning "wool"—could the "Sweater Girl" be pulling the wool over our eyes?), Susan Ker Weld (b. 1943) Tuesday Weld, Dagmar Wynter (b. 1930) Dana Winter or Wynter. Somewhat similar thinking lurked behind the change from Angus Young (b. 1919) to Alan Young or Gretchen Young (b. 1913) to Loretta Young. (Loretta, with its reference to the Blessed Virgin Mary, is a common enough Roman Catholic name, though the significance, as with

two, some stars dropped their surnames, an easy way to produce a less peculiar but still striking and distinguishing label.³⁹ I cannot discover whether Anne Francis (b. 1932) and some others with similar stage-names have dropped a surname or not. The single example of adding a surname is Lee Jacob (b. 1911) who assimilated as Lee J. Cobb. Of the actors who have made a surname of a given name (and some given names were originally surnames, of course) Keith Ross (1899-1960) as Ian Keith and Travers Heagerty (1874-1965) as Henry Travers are good examples. Unusual was Jessie Ralph Chambers (1864-1944) who in a time of triple-

Dolores=sorrows, is seldom noted.) Changes like these did not come to be regretted in later life as did some kiddie names adopted by juveniles who remained in the industry after they reached maturity. Other alterations of given names include Clifford Brook (b. 1887) to Clive Brook—Clive was derived from Clive of India, of course, and thought dashing in the period of patent-leather hair—and Mary Jane Hayes (b. 1930) to Allison Hayes. Mary Jane has always been thought a particularly plain combination and also has connotations of penny candy. Harold Keel (b. 1919) became Howard Keel and Robert Keith, Jr. (b. 1921) Brian Keith. Both Howard and Keith are common as surnames. Reginald Knowles (b. 1911) became Patric[sic] Knowles, but such odd spellings are somewhat difficult for men to foist upon the public. Henry George Lupino (1892-1959) was a comedian of many parts—and set a record by playing 24 roles in a single film, *Only Me* of 1929—and retained that famous theatrical name (a long line of jugglers, acrobats, and comedians in Europe) but as a given: Lupino Lane (the alliteration being common in circus and vaudeville names). Horace McNally (born about 1916) became Stephen McNally, more suited to the tough-guy image (though we have noted Bogart got away with Humphrey). Other approaches are more or less illustrated in this list: Renault Renaldo Duncan (b. 1904) to Renaldo Duncan, Lionel Mander (1888-1946) to Miles Mander, Mary Warne Marsh (1895-1968) Mae Marsh (Mae has now gone out of style with Mae Busch but May is still possible), Rudolph Miller (Czech, b. 1899) to Martin Miller, Bert DeWayne Morris (1914-1959) to Wayne Morris, etc. John Sidney Olcott (1873-1949) directed in Hollywood (the one-reel *Ben Hur* in 1907, *Monsieur Beaucaire* in 1924, etc.) as Sidney Olcott and many other personalities have silently repressed one or more given names, as many people do. Mary Ellen Powers (b. 1931) became Mala Powers, Liselott Pulver (b. 1929) became Lilo Pulver, William Penn Adair Rogers (1879-1935) plain Will Rogers, Clara Lee Sheridan (1915-1967) Ann Sheridan (“The Oomph Girl,” as Clara Bow was the “It Girl” when sex appeal=it.) (“Sex appeal? I gave already!”) Anna May Stewart (1895-1961) became Anita Stewart and Rollo Smolt Thorpe (b. 1896) had his directorial credits listed as Richard Thorpe, though directors could get away with more complicated names than performers could.

³⁹ Robert Alton Hart (1906-1957) directed *Showboat* of 1951 and other films as Robert Alton. We have mentioned earlier the partial mastectomy of George K. Arthur Brest (b. 1899) as George K. Arthur. Edward Ashley Cooper (b. 1904) kept the more distinguished part of a double name borne only by the earls of Shaftesbury—all the other relatives are simply Ashley—and played as Edward Ashley in *Pride and Prejudice* (1940). Elizabeth Ashley (b. 1939), who married George Peppard (b. 1929), like him uses her real name unaltered. Felix Edward Aylmer Jones (b. 1889) played as Felix Aylmer. Janet Beecher Meysenburg (1884-1955) anglicized to Janet Beecher. Barbara Geddes Lewis (b. 1922) created the euphonious Barbara Bel Geddes. William Berkeley Enos (b. 1895) went high-hat as choreographer Busby Berkeley. William Bevan Harris (1887-1957) was the Billy Bevan of Mack Sennett flicks. Elizabeth Blythe Slaughter (b. 1893) became less sanguinary as Betty Blythe, while William Forrest Andrews (b. 1924) became more forceful as Steve Forrest. Emmett Evan Heflin (b. 1910) became Van Heflin (which some have erroneously thought to be just his surname). James Finlayson (1887-1953) as such had a career as a Scottish comedian that stretched from silent screen days to about 1951, but Robert Douglas Finlayson (b. 1909) thought he would be less typed as Robert Douglas. Other Celts were Fabia Drake McGlinchy (from *Mac Loinsigh*=son of a

barreled feminine actresses was plain Jesse Ralph.⁴⁰ Names requiring surgery more obviously included those of Robert Shaen Dawe (born about 1910) known as Robert Shayne, Michael Shepley-Smith (1907-1961) Michael Shepley, Henry Stephenson Garroway (1871-1956) Henry Stephenson (from *Cynara*, 1932), Jan Sterling Adriance (b. 1923) Jan Sterling, William Sterling Hart (b. 1917) became Robert Sterling, though William S. Hart⁴¹ (1870-1946) and Richard Hart (1915-1951)

mariner) a/k/a Fabia Drake and Marion Lorne MacDougall (1886-1968), remembered as the very vague old lady Marion Lorne. James Ellison Smith (b. 1910) thought James Ellison more distinctive if shorter and Judith Evelyn Allen (1913-1967) changed the pronunciation of the Evelyn by making it a surname: Judith Evelyn. Meriel Forbes-Robertson (b. 1913), wife of Sir Ralph Richardson and of course born with a famous stage name of the last century, became Meriel Forbes, Kirby Grant Horn (b. 1914) Kirby Grant, Sigrid Gurie Haukelid (1911-1969) as Norwegian but simpler as Sigrid Gurie. Marguerite Gwynne Trice (b. 1918) became Anne Gwynne, not as easy as Anne Trice but capitalizing on the famous actress Nell Gwynne. Bernice Hale Munro (b. 1899) became Binnie Hale, Robert Hale Monro (1902-1959) Sonnie Hale. Walter Hampden Dougherty (1879-1955) was famous on the legitimate stage as Walter Hampden before he brought that name to the movies to join Charles Laughton for the 1939 remake of *The Hunchback of Notre Dame*. Ralf Harold[e] Wigger (b. 1899) became Ralf Harold, Hyacinth Hazel O'Higgins (b. 1920) simply Hy Hazell. Gloria Jean Schoonover (b. 1928) rivaled Deanna Durbin in her day as Gloria Jean. Leatrice Joy Zeidler (b. 1899) appeared in *The Ten Commandments* (1923) as Leatrice Joy, a name most people thought wholly invented. Deborah Kerr-Trimmer (b. 1921) is Deborah Kerr, Lewis Friedlander (1901-1962) also chopped up a surname to become Lew Lander, and Phoebe Annie Oakley Mozee (1859-1926) never appeared in films but as Annie Oakley (who was a sharpshooter and gave her name to free tickets because when punched they looked like the playing cards she could shoot in the air) was portrayed on the screen by Alice Faye (Alice Leppert) and Ethel Merman (Ethel Zimmerman). Today Annie Oakley has receded farther into history (except among circus and wild-west show buffs) and free tickets are "freebies." (The reason for punching complimentary tickets, by the way, was so that they could not be "exchanged for a refund" at the box office. The fact that they are now stamped rather than punched explains the preference for "freebie.") Anita Louise Fremault (b. 1915) became Anita Louise, Robert Lowery Hanke (b. 1916) Robert Lowery, Tully Marshall Phillips (1864-1943) Tully Marshall, Robert Douglas Montgomery (1908-1966) both Robert Douglass (there was a Robert Douglas) and Kent Douglas (there already being a Robert Montgomery, b. 1904). George Montgomery Letz (b. 1916) was the George Montgomery of westerns and, at one time, the husband of Dinah [Frances Rose] Shore (b. 1917) more recently associated with Burt Reynolds (b. 1936). Jean Muir Fullerton (b. 1911) was Jean Muir (last seen in *The Constant Nymph*, 1944), Alan Napier-Clavering (b. 1903) Alan Napier, Owen Nares Ramsay (1888-1943) Owen Nanes (in the silents from *Dandy Donovan*, 1914), Edna May Cox-Oliver (1883-1942) Edna May Oliver, Robert Preston Messervey (b. 1917) Robert Preston, Dennistoun Franklyn John Rose-Price (b. 1915) Dennis Price, and so on.

⁴⁰ Miss Ralph started late in films and, after memorable performances (such as Peggotty in *David Copperfield* of 1934 and even in her last film, *They Met in Bombay* of 1941) died at 80. Aedine de Walt Reynolds (1862-1961) had a long stage career and did not even begin in Hollywood until she reached that age, roughly speaking. (*Come Live with Me*, 1941, was her film debut.) For years Miss Reynolds was Hollywood's oldest bit player. Another senior citizen who became a well-known personality was Katie Johnson (1878-1957). She leapt to prominence with Alec Guinness in *The Ladykillers* (1955), just two years before she died. A former Yale professor held on quite a while as an actor under the simplified name of Monte Woolley.

⁴¹ Mr. Hart's middle initial may have been just an S, meaning nothing (as with Harry S. Truman), but speculation ran high and all sorts of guesses (from Surrey to Shakespeare) were made.

both had successful careers, one in the silents and one in the talkies.⁴²

It has been traditional in Europe for circus clowns to have but a single name: Bozo the Clown, the Russian star Popov, and so on. This has led to some performers (many of them not comics) who have jettisoned forenames and surnames and are billed with a single name. There are clear advantages in a one-word billing if it can be achieved.⁴³ Gladys Jepson-Turner (b. 1924) ice-skated in a few films as Belita. Germaine Lefebvre (b. 1933) is Capucine as models are Wilhelmina or dancers La Argentina or Gabriel-Sidonie Colette (1873-1954) wrote as Colette. Annette Funicello (b. 1947) graduated from being hostess of the Mickey Mouse Club (you remember the hat with ears and the song: M-I-C, K-E-Y, M-O-U-S-E) to parts in Disney films, billed as Annette. Kerina (b. 1925) was an Algerian actress who appeared in *An Outcast of the Islands* (1951) and other epics and there have been other one-shot native stars, especially, who have got by with a single name. Better known to Americans is Vera-Ellen (one word) of musicals: Vera-Ellen Westmeyer Rohe (b. 1927). Liberace (Wladziu Valentine Liberace, b. 1920) has appeared in a few movies. It is usually French stars, however, who use a single name: Jules Muraire (1883-1946) as Raimu, for instance. A few foreign directors are known by single names (Fellini, Antonioni) though not necessarily billed that way unlike Jean-Marius Richard (b. 1905) who writes and directs as Carlo-Rim, Christian Maudet (b. 1904) who writes and directs as Christian-Jaque, and the Russian-Greek director in France called just Costa-Gavras (1933-1951).

⁴² Ann Todd Mayfield (b. 1932) was child star Ann Todd. Not to be confused with Ann Todd (b. 1909), seen first in *Keeps of Youth* (1931), later in *The Seventh Veil* (1946), etc. No less a personage than Abraham Lincoln made fun of this surname. His wife bore it and came from so snooty a family that Old Abe remarked that "one *d* was good enough for God." Florence Linden Travers (b. 1913) played as Linden Travers. Onslow Ford Stevenson (b. 1902) started on stage as Onslow Stevens and came to the movies with that name for *Heroes of the West* (1932). Thomas Terry Hoare-Stevens (b. 1911) is known as Terry-Thomas, the hyphen perhaps recalling the conspicuous gap between his two front teeth. He is an actor with no first name at all. Wayne McKeehan (b. 1916) is David Wayne. The process seen in Travers Heagerty becoming Henry Travers is rather reversed in the change from John Shepperd (b. 1907) becoming Shepperd Strudwick. We noted with Baby LeRoy that Le Roy Winnebrenner (1901-1961) never required a surname at all.

⁴³ Sometimes there is some connection between personal and professional names. Chaim Topol (b. 1935) is the Israeli funnyman Topol. But the Italian clown Toto was Antonio Furst de Curtis-Gagliardi (1897-1967) and the Swiss clown Grock was Adrian Wettach (1880-1959). In films Fernand Contandin (b. 1903) has become simply Fernandel. Andre Bourvil (b. 1917) is Bourvil, Mario Moreno (b. 1913) is the Mexican clown Cantinflas. A few designers used single names: Orry-Kelley (1897-1964) brought a stage name to film credits, Gilbert Adrian (1903-1959) was Adrian (the designer who married Janet Gaynor). Some stars have a full complement of names but are known to their fans as Garbo, Gable, Judy, Liza, Elvis. Others insist on a one-word billing. Francoise Sorya (b. 1932) started as just Anouk, later became Anouk Aimee. Suzanne Charpentier (b. 1909) was famous as both Mrs. Tyrone Power and plain Annabella. Ann-Margaret Olson (b. 1941) came from Sweden as Ann-Margaret. Leonice Bathiat (b. 1898) lit up *Les enfants du paradis* (1944) as Arletty. Note that this is essentially a foreign practice, though Lulu is a British singer.

To concentrate now on European names, we may begin with those that have been simplified for international (and especially English-speaking) use. Our language, which made McAdam into macadam and Bachanals into Bag-o'-Nails, often expects or exacts alteration in difficult foreign names. There are exceptions to the rule,⁴⁴ but even Spangler Arlington Brough (1911-1961) had to become Robert Taylor. A few other hard English names have been included in the note that follows, but most come from Continental sources. For every performer who took a foreign name to be exotic (like the queens of the silent screen or William Anderson, b. 1911, who took the familiar Leif Erikson) many others tried to appear more American or at least more international. Eminent Japanese directors and actors stayed with their names (many adopted ones) but legions of others altered their names for greater currency in the world market.⁴⁵ For example, there is Milton Berlinger (b. 1908), "Uncle Miltie," Milton Berle. It might have been Milton Berlin, except for composer Irving Baline (b. 1888). Jules Paufichet (1883-1951) was Jules Berry (the devil in *Les visiteurs du soir*, 1942) and Turhan Selahattin Sahultavy Bey (b. 1920) Turhan Bey; a titled name, more aristocratic than that of Sabu Dastigir (1924-1963), picked up as a stable boy in Mysore and starred by Robert Flaherty in *Elephant Boy* (1937) as plain Sabu (or Sabu the Elephant Boy). Natalie Bierle (b. 1908) is Tala Birell (hardly much improvement) and Derek van den Bogaerd (b. 1920) Dirk Bogard.⁴⁶ Carl Pedersen (b. 1895 in Denmark) Carl Brisson, Farrom Bromfield (b. 1922) John Bromfield, Charles Buchinsky (b. 1922) Charles Bronson—a name that sounds tough: *Then Came Bronson* was a TV series, without this actor. Walter Annichiarico (b. 1924) became Walter Chiari, Margarethe Marie Christians (1900-1951) Mady Christians, Raymond Cordiaux (1898-1956) Raymond Cordy (you will not know of him unless you are a René Claire "freak"), Louis

⁴⁴ Ann McKim (b. 1912) changed her name to Ann Dvorak for her debut (*Scarface*, 1932), seemingly a more in the wrong direction. But then what some feel to be the most important symphony ever written in America (*From the New World*) and certainly the best "American spiritual," bar none ("Goin' Home") made the name on Antonin (or Anton) Dvorak (Czech composer, 1841-1904) famous here. Director of the National Conservatory (New York City, 1892-1894), it was in New York that he wrote his fifth symphony. (An ungrateful city has torn down the house in which he lived and worked. In the same town, theatres are named for actors and then the names are changed. Such is fame! Is it the *Mitzi* Gaynor Theatre at Lincoln Center?)

⁴⁵ Examples: Nicholas Adamschock (1932-1968) Nick Adams (shade of Hemingway!), Elizabeth Gillease (b. 1934) Elizabeth Allen, Robert Arthaud (b. 1925) Robert Arthur (not producer Robert Arthur, who is Robert Arthur Feder, b. 1909), Krigor Aslanian (b. 1908) Gregoire Aslan (French-Turkish actor), Frederick Austerlitz (b. 1899) Fred Astaire, Eva Sjoke (b. 1926) Eva Bartok (another composer's name, this time Hungarian), Maria Casares Quiroga (b. 1922) Maria Casares, Ludwig Bamberger (b. 1892, director of *The Vagabond King*, 1930) Ludwig Berger, etc.

⁴⁶ Dirk, with its suggestion of "dagger," is more masculine than Derek. It has also been used as an improvement on Dick, as with Dirk Vanden, writer, actually Richard Dale Fullmer.

Cristillo (1906-1959) Lou Costello.⁴⁷ A number of names from English-speaking countries were changed for the better also,⁴⁸ but European names have undergone the most alteration, naturally (less naturally since Hollywood has ceased to be the film capital of the world and turned to TV filming). We list some below.⁴⁹ In this main text we shall note that Rodolpho Alfonzo Raffaele Pierre Filibert Guiglielmi di Valentina

⁴⁷ Add: Jens Cruz Bosen (1884-1942, Danish director) James Cruze, Mijaily Kertesz (1888-1962, Hungarian director) Michael Curtiz (renowned like Sam Goldwyn for his assaults on the English language), Morton Tecosky (b. 1914, musicals director) Morton Da Costa, Marion Douras (1898-1961, William Randolph Hearst's "sweetheart") Marion Davies, Louis A. Denninger (b. 1916) Richard Denning, Dolores Dorn-Heft (b. 1935) Dolores Dorn, Fritz von Dungen (b. 1905) Philip Dorn, Peggy Varnadow (b. 1928) Peggy Dow, Stephanie Berindey (b. 1913) still exotic as a dancer-actress in the Thirties as the Hungarian beauty Steffi Duna, William Blake McEdwards (b. 1922) more memorable as Blake Edwards, Mary Elsas (b. 1900) Mary Ellis.

⁴⁸ Arthur Silverlake (b. 1905) Arthur Lake, Dulcie Bailey (b. 1919) Dulcie Grey, David Llewellyn Harding (1867-1952, in films as early as *The Barton Mystery* of 1920) Lyn Harding, Eileen Herlihy (b. 1919) Eileen Herlie. Irish names outnumber the others in this list: Walter Houghston (1884-1950) Walter Huston (son John born 1906), Burl Icle Ivanhoe (b. 1909) Burl Ives, Charles Hartee (b. 1914) Charles Hawtrey (today featured in the *Carry On* series), Joan Haythornthwaite (b. 1915) Joan Haythorn, Katherine Grandstaff (b. 1933, Mrs. Bing Crosby) Kathryn Grant, Grace Stansfield (b. 1898, "Our Gracie") Gracie Fields, Florence McKechnie (b. 1901) Florence Eldridge (Mrs. Frederic March), Isobel Reed (b. 1893) Isobel Elsom (why do so many people wish to change names like Read, Reid, Read?), Joan Euson (b. 1934) Joan Evans, Wilfred Worsnop (1900-1966, whose eccentric characterizations as in *The Turn of the Tide* in 1936 might well have permitted him to retain his original name), Bruce Lister (b. 1912, South Africa) Bruce Lester (apparently not valuing the surname of the inventor in Britain of antiseptic surgery, Lord Lister—witness Listerine), Jacques O'Mahoney (b. 1919, stunt man) Jack Mahoney, Dorothy Maloney (b. 1925) Dorothy Malone, Kieron O'Hanrahan (b. 1925) still Irish as Kieron Moore, Thomas Noon (1921-1968, seen in *A Star is Born*, 1954) more Irish as Tommy Noonan, Margaret Fitzpatrick (b. 1915) Gail Patrick, Irene Riordan (b. circa 1906) simplified to Irene Ryan (a film bit player given a new lease on life as Granny in the TV *Beverly Hillbillies*), Martha McVicar (b. 1925) simply Martha Vickers (a name famous because of aircraft manufacturers).

⁴⁹ Hanne Karin Beyer (b. 1940, Danish) became (any influence from Tolstoi?) Anna Karina, Phyllis Kirkegaard (b. 1930) shortened to Phyllis Kirk, Herman Kosterlitz (b. 1905, director) became Henry Koster, Frances Ridste (1919-1948) Carole Landis (the taste of the mid-Thirties, when she started as an extra). June Vlasek (b. 1917) became June Lang. Alexandre Dagmar Lawrence-Klasen (1898-1952) liked to boast that she was brought up in the gutter, but she had a pretty fancy name before she hit on Gertrude Lawrence. Norwegian star Greta Woxholt (b. 1916) became Greta Gynt (influence of *Peer Gynt*?). June Hovick (b. 1916) became June Havoc, Irene Herwick (born about 1916) Irene Hervey (avoiding the problem of the silent *w* only to run into that of the *e* pronounced like an *a*, that is "Harvey"), Paul von Hernreid (b. 1907) less grand as Paul Henreid, Edda Hepburn van Heemstral (b. 1929) not worrying about the pronunciation of Audrey Hepburn (the *p* is silent as with Katherine Hepburn, but few bother with it). Hungarian actor Stefan Gyergyay (b. 1904) gave us a fighting chance with Steve Geray. Two great American stars disguised their French background as Dorothy (1898-1968) and Lilian (b. 1896) DeGuiche became the Gish sisters. Jean Verhagen (born about 1925) was more tersely Jean Hagen, Séan O'Fearná (b. 1895) translated as John Ford (though that name usually is a synonym for MacKinnawe, Kinneavy, MacElnay, MacGiollarnath, Foran, Forhane, and Forehan). We have mentioned Greta Gustafson—Garbo. James Baumgartner (b. 1928) became James Garner, a greater change than that which made Laura Gainer (b. 1907) Janet Gaynor. Nanette Fabares (b. 1922) is Nanette Fabray, Mary

d'Antonguol!a (1895-1926) was—Rudolph Valentino. In a business in which names like Slavko Vorkapitch and Constantine Bakaleinikoff, not to mention Ziga Vertov, Dmitri Tiomkin, Akira Kurosawa, Hibari Misora and Hideko Takamine are, if not exactly household words, at least famous, it is hard to understand why some of the names we can note were changed at all. And many realized that Albert Zugsmith and Adolph Zukor and Fred Zinnemann and Sam Zimbalist are all American (if not exactly all-American) names too, so they declined to submit to made-up ones, particularly if they did not have to wear make-up themselves but worked in the offices and elsewhere, not before the cameras. But in Britain Sir Lew Grade was once Louis Winogradsky and Bernard Delfont and many other impressarios were (as one told me) “originally Jewish.” Quote of the year in London, from Sir Lew Grade: “All of my shows are great. Some of them are bad. But they are all great.” Which proves that the “Goldwynisms” (“include me out,” “in two words: im-possible,” “the best I can give you is a definite maybe,” “every Tom, Dick and Harry is named Seymour”) are really international.

Back to the international scene.

In France it was a different story. Wrote Lawrence Sterne in his *Sentimental Journey*: “They order, said I, this matter better in France.”

Some of the greatest names of cinema are French: Georges Méliès, Louis Feuillade, Louis Delluc, René Clair, Jacques Prevert, Jean Renoir, Julien Duvivier, Henri-Georges Clouzot, Robert Bresson, Jean Cocteau, Jacques Tati, Roger Vadim—not to mention the performers, who are

Jane Frahse (born before 1920) dropped that Mary Jane (which also suggests marijuana) for plain Jane and the surname Frazee. Otto Elmo Linkenhelter (1889-1952) stripped down to Elmo Lincoln to play Tarzan (the first one, 1918). Margaret Kies (b. 1910) who might have been Marge Kiss became Margaret Lindsay, Virna Perialisi (b. 1937) still stunning as Virna Lisi comes next, then Pal Lukacs (b. 1895) still Hungarian but simpler as Paul Lucas. Mihály Varkonyi (b. 1896, Hungarian) became Victor Varconi (seen in *King of Kings*, 1927), to come near the end of the alphabet, while Guadalupe Valez de Villalobos (1909-1944) had a Spanish name no longer than most but realised that on the marquee Lupe Valez would do better. (She started as one of the Wampas Baby Stars, 1928; WAMPAS was the Western Association of Motion Picture Advertisers and from 1922 to 1931 they gave awards to promising starlets: Bessie Love, Laura La Plante, Clara Bow, Mary Astor, Joan Crawford, Dolores del Rio, Janet Gaynor, Lupe Valez, Jean Arthur, Loretta Young, Joan Blondell, and Anita Louise. Compare this select list with the names of “starlets”—that word is no longer used—of the Seventies and you can trace an interesting fashion.) Hans Erich Maria Stroheim von Nordenwall (1885-1957) cut a wide swath through Hollywood’s grand illusions as Erich von Stroheim. Adolf Wohlbrock (1900-1968) dropped the tainted forename and simplified to Anton Walbrook. Franz Wachsmann (1906-1967) spelled it as his colleagues pronounced it: Franz Waxman (Oscars for music in *Sunset Boulevard* of 1950 and *A Place in the Sun*, the 1951 film version of Theodore Dreiser’s *American Tragedy*). Orientals had also to make concessions to American ideas: Wong Liu-Tsong (1920-1960) became Anna May Wong and Yung Sen (b. 1915) Victor Sen Yung (Charlie Chan’s “Number One Son,” later in *Bonanza* in television’s wasteland). Guiseppi Valentine (b. 1903) photographed *Rope* (1948) in one continuous take (a clever idea never repeated) as Joseph Valentine.

(naturally) even better known to the general public: Raimu, Fernandel, Louis Jouvet, Jean Gabin, Jean-Louis Barrault, Gérard Philippe, Jean-Paul Belmondo and among the ladies Michele Morgan, Danielle Darrieux, Simone Signoret, Brigitte Bardot, Jeanne Moreau. . . . Any film aficionado could easily extend the list (and argue with my personal selections). The French gave America its first full-length movie⁵⁰ and many better ones since, plus a galaxy of stars, Claudette Colbert, for one.

Miss Colbert's case is instructive. She was born in 1905 and made her debut in *For the Love of Mike* (1927). Her real name was Claudette Cauchoin. Significantly, in changing it she made no attempt to disguise her French origin, though she came to the United States as a small child and might easily have done so. She chose a name more American than Americans realize, for the Mississippi was first called the Colbert. She shows the pattern to be observed in the name changes of French stars: most often when they change they change to something just as French (*plus ça change, c'est plus la même chose*) even for American and British careers, while within the French industry itself name changes almost invariably are in the direction of appearing ever more French and discarding any hint of foreign origin (especially if it is German). Other actors and actresses shed nationality, as it were, along with difficult names.⁵¹ The French tend not to do so, through patriotism or pragmatism. In changing from Victor Sjöström (1879-1960) to Victor Seastrom, that Scandinavian did not cease to be one, any more than Istavan Szekeley (b. 1899) ceased to sound foreign—he was a Hungarian

⁵⁰ It was Sarah Bernhardt (1844-1923), born Rosalie Bernard, in *Queen Elizabeth* (1912). "This is my one chance for immortality," she said. (Unfortunately, even allowing generously for changes in acting styles, it is insupportably bad.) Adolph Zukor bought it, all four reels, and brought it to the U.S. It led to "Famous Players in Famous Plays" and was one of his accomplishments which a special Academy Award (1948) called "services to the industry over a period of 40 years." Perhaps its air of paralyzing ineptitude is due to silence, for it was said that "The Divine Sarah" could move audiences to tears by reading the phonebook. Here she prompts to laughter; but it is an historic document, like the *Mary Queen of Scots* beheading.

⁵¹ Ragnar Lind (b. 1909) became Jeffrey Lynn, Ilona Hajassy (b. 1912) simplified a Hungarian name to Ilona Massey (Raymond Massey, b. 1896, having already made the surname known), Peter Torkelson (b. 1942) perky as Peter Tork of *The Monkees* (Screen Gems' answer to *The Beatles*), Hildegard Knef (b. 1925) retained the forename a singer had made famous but became Hildegard Neff, Anny Ondrakova (b. 1903) remained exotic but became more simply Anny Ondra. (She was a hit on the silent screen and talkies made her accent a liability. Eventually she returned to Germany for *Schön Muss Man Sein*, 1950, and found that there her name, adopted for America, would still serve because it was not too American.) Signe Auen (1894-1966) became Seena Owen and Michael J. Pollack (b. 1939) avoided "Polack" jokes by calling himself Michael J. Pollard. (The use of a middle initial is unusual.) Eugene Gero Szakall (1884-1955) spelled it out as S.Z. Sakall. Nicknamed "Cuddles," he was sometimes billed as S.Z. "Cuddles" Sakall. Sam Spiegel once produced as S.P. Eagle. In Britain Russian director Paul Shouvalov (b. 1903) became Paul Sherrif. Detlef Sierck (b. 1900) became Douglas Sirk, and so on.

director—when he called himself Steve Sekeley in Hollywood, just easier to pronounce and to recall. Alice Taafe (b. 1899) played in silent movies as Alice Terry⁵² and disguised her origins, while Michael Sinnot (1880-1960), a pioneer in films with his Keystone Kops, Bathing Beauties, and slapstick style, did not do so with the now-familiar name Mack Sennett. French names tended only to be simplified, but many of those changes were thought necessary, for few Frenchmen were as lucky in the name “God gave them” as the Lumières, father and son, or Joan Image (b. 1911), animator of *Jeannot l'intrépide* (1950). So from the days of Alice Guy-Blache (1873-1965),⁵³ the turn of the century, when cinema was aborning (largely in France too), stars changed their names. As might be expected from the country where chauvinism was born and controls on surnames (since 1556) and forenames (since 1804) have been the rule,⁵⁴ the new names were at least as French as the old ones.⁵⁵

⁵² She retired from the silents to marry Rex Ingram (*né* Rex Fitchcock). He had directed her in *The Four Horsemen of the Apocalypse* (1921) and other spectaculars.

⁵³ She was responsible for *La Fée aux choux* (1900) and other films, being the first woman director. One might also note Asta Nielsen (b. 1883), who played Hamlet on film (1920), and very well too.

⁵⁴ Cf. my article “Changing Times and Changing Names: Reasons, Regulations, and Rights,” *Names*, 19:3 (September, 1971), pp. 167-187.

⁵⁵ Jeanne de la Fonte (1898-1933) was a silent movie queen (*The Count of Monte Cristo*, etc.) and she chose a flamboyant name for the period: Renée Adorée. She worked first in the circus. Françoise Gautsch (b. 1931) became Françoise Arnoul, Anne-José Benard (b. 1929) Cecile Aubry (and later a Moroccan princess). Vladimir Vujovic (b. 1922) became Michel Auclair, Jean-Pierre Salomons (b. 1909) Jean-Pierre Aumont, Charles Aznavurjan (b. 1924) Charles Aznavour, Marie-Jeanne Bellon-Downey (b. 1900) Marie Bell, Jacques de Bujac (b. 1904) Bruce Cabot, Corinne Dibos (b. 1925) Corrine Calvert, Maryse Mourer (1922-1967) Martine Carole, Pierre Cohen (b. 1903) Pierre Chenal, René Chomette (b. 1898) René Clair, Louis-Joseph Coté (1884-1934) Lew Cody, Émile Courte (1857-1938) Émile Cohl. Claudette Cauchoin we have already mentioned as Claudette Colbert. Nicole Andrieux (b. 1930) became Nicole Courcel, Lillian Carré (b. 1901) Lili Damita, Denise Billecard (b. 1925) Denise Darcel, Bella Wegier (b. 1928, Polish-French) Bella Darvi (not French at all), Claude Franc-Nohain (b. 1903) Claude Dauphin, Gabrielle Girard (b. 1926) Danielle Delorme, Gabrielle Moppert (b. 1880) Gabrielle Dorziat (still around as late as *Germinal*, 1963), Germaine Saisset-Schneider (1882-1942, woman director) Germaine Dulac, Edwige Cunati (b. 1907) Edwige Feuillere, Jacques Frederix (1888-1948, director) Jacques Feyder, Pierre Laudenbach (b. 1897) Pierre Fresnay, Alexis Moncourge (b. 1904) Jean Gabin (a tough-guy actor who started as a walk-on in the Folies Bergères), Jacques Guenod (1889-1958) plain Jon Gerald, Fernand Martens (b. 1904) Fernand Gravet, Louis Gendre (b. 1919) Louis Jourdan, Georgetta Barry (b. 1915) Andrea King, Claire Colombat (b. 1925) Barbara Laage (unusual), Jean-Paul Dreyfuss (b. 1909) Jean-Paul Le Chanois, Marie Capdeville (b. 1903) Mona Maris (perhaps influenced by devotions to the Blessed Virgin as *Stella Maris*, “Star of the Sea”), Hana Smekalova (1915) Florence Marly (Mde. Pierre Chenal, formerly Cohen). Jean Mokiejewski (b. 1929) became director Jean-Paul Mocky (a name more useful in France than in America) and Leonid Maguilevsky (b. 1899) born in France, came to the United States as director Leonid Moguy, sounding more French.

More French name changes: Pierre Cuq (b. 1925) to Pierre Mondy (Napoleon in *Austerlitz*, 1960), Ivo Levi (b. 1921) to Yves Montand (married to Simone Signoret, *née* Kaminker), Simone Roussel (b. 1920) to Michele Morgan, Max-Gerard Tannenbaum (b. 1919) to Gerard Cury,

There are some surprises. Madeline Svoboda (b. 1916) became Madeline Robinson, very French.⁵⁶ Françoise Quirez (b. 1935) gave several of her novels to the screen⁵⁷ as Françoise Sagan, while François Simon changed his name—to Michel Simon.⁵⁸ Jean de Rochbrune (b. 1934) took a famous name from French fiction (Julian Sorel) to become Jean Sorel, not noting the historical precedents.⁵⁹ Jacques Tati, the typical Frenchman (*M. Hulot's Holiday*, 1952, and other mad-cap, sight-gag delights) is really Jacques Tatischeff (b. 1908). Maurice Thomas (1876-1961) could not count on his name being recognized as

François Pilu (b. 1919) to François Perrier (*Hotel du Nord*, 1938), Micheline Chassagne (b. 1922) to Micheline Presle.

⁵⁶ In France, Robinson is an unusual name. In English-speaking countries it ranks among the most common. The French think of *robinson* as a big baggy umbrella such as comedians use. (They also call it *pépin* and *riflard*.) We call it a *gamp* after a character in *Martin Chuzzlewit* (Charles Dickens) where Mrs. Gamp is described as carrying "a species of gig umbrella." The French word *robinson* comes from the huge goat-skin umbrella used by the hero in *Robinson Crusoe* (Paris, 1805) which Guilbert de Pixérécourt based on the Daniel Defoe novel about Alexander Selkirk's shipwreck. This playwright influenced versions by Isaac Pocock (1817) and Mark Lemon (1842) but more importantly inspired Thomas Holcroft to perfect the dominant form on English nineteenth-century drama: melodrama. (Holcroft adapted *Calina, ou l'enfant du mystère* of 1800 as *A Tale of Mystery*, London, 1802.) With Robinson Crusoe we have a word derived from a name (like "girl Friday" for secretary and *gopher*=go for) in a novel and play. For one derived from a novel and film (Daphne du Maurier's *Rebecca*, filmed by Alfred Hitchcock, Oscar-winner for 1940) we note that the sweater worn by Joan Fontaine gave some South Americans *rebecca*=cardigan sweater. (Lord Cardigan invented it.) Coming back to all the people named Robinson, we notice few film people use the name. Black tapdancer Bill "Bojangles" Robinson (1878-1949) made a few films with Shirley Temple. John Robinson (b. 1908) was an English "heavy" and Jay Robinson (b. 1913) an American actor. Research unearths Casey Robinson (b. 1903), writer and producer: he did the screenplay of Hemingway's *The Snows of Kilimanjaro* (1952). The screen's only famous Robinson was Edward G., which stood for Emmanuel Goldenberg, the Robinson being added when he came to America from Romania, to make it "a typical American name," middle initial and all.

⁵⁷ *Bonjour Tristesse*, *A Certain Smile*, and *Aimez-vous Brahms*?

⁵⁸ François Simon (b. 1895) adopted Michel Simon as a name for music hall—the names of La Gouue, Chocolat, and others suggest that the *fin de siècle* music halls and balls deserve not only the brush of Toulouse-Lautrec but also the pen of an onomastician—and kept it for films such as *The Passion of Joan of Arc* (1928, in which director Dreyer proved that one can indeed have too much of a good thing, in that case D.W. Griffith's contribution to the technique, the close-up).

⁵⁹ There was a real-life Agnes Sorel (c. 1422-1450) whose name means "mistress" (or, more politely, "courtesan") in France since she was the *bel amie* of Charles VII until (they say) the Dauphin of France (later Louis XI) poisoned her. What happens to English names in the hands (or mouths) of the French is another story, for another time, but we might note in passing that the American dancer and singer Josephine Baker ("La Belle Baker," who arrived in Paris' Théâtre des Champs-Élysées in 1925—as Janet Flanner, "Genet," wrote in 1972—"entirely nude except for a pink flamingo feather between her limbs; she was being carried upside down and doing the split on the shoulder of a black giant—and by the time she died on April 12, 1975 was world famous) mocked American names as they were heard in France. *Chez Josy Baker* was what she called the nightclub she opened in New York after returning to America (for the *Ziegfeld Follies*). Her autobiography was *Paris Mes Amours* (1958). She was also the Contessa Abatino (having married Count Heno Abatino, the Italian painter) and later Mrs. Jo Bouillon (having married the jazz bandleader), but Paris called her "Josy Baker" and "La Belle Baker."

French and so changed it to Maurice Tourneur to make *Cat People* (1942) and other U.S. films. Roger Vadim (b. 1928) not only discovered Brigitte Bardot but also that Roger Vadim Lemiannikow was *not* suited to the movies. Edith Vignaud (b. 1925) worked in Britain (1948) as Anne Vernon and when she came to the United States (1949) was surprised to discover that Washington's Mount Vernon had rendered it "an American name." Militza de Poliakoff-Baidarov (b. 1930) changed her name to Odile Versois and her sister Marina (b. 1938) became Marina Vlady. Jean Almercyda (1950-1934) was one of the great French directors as Jean Vigo (*Zéro de conduite*, 1932, etc.). François Drouineau (b. 1917) played in *Gigi* (1948) and other films as Frank Villard.

The English-speaking reader, looking at the new French names chosen, may also be surprised and think that the changes left something to be desired. Why supplant one difficult name for another? The answer is that the new name is not difficult—for the French. For a career outside France it may be wise to avoid names with diacritical marks and other features troublesome to foreigners. If one intends to work only in the French industry, why bother? For American use "Bruce Cabot" is superior to a French name, even one with the distinguishing particle (de). "Colbert" is not so good a choice, for Americans will render it "coal bert" and not "coal bear," at least until the bearer makes it famous. Why retain Edwige when changing Edwidge Cunati to Edwidge Feuillere? Because it is not hard for the French to say or remember it. "Cunati," of course, is not Gallic enough. "Feuillere," hard for American mouths, is easy for the French, and elegant. Why "Le Chanois" instead of the world-famous French name "Dreyfuss"? Because (a) it is not a French name and (b) one has to recall what the name means in the history of France. "The Dreyfuss Affair" is an embarrassment. And you might have noticed how Jewish names being dropped in France suggest the possibility of anti-Semitism. If you translate "Dauphin" as "dolphin," not recalling that the crown prince of France bore dolphins on his arms and was called the Dauphin (as a princess of Spain is an *infanta*), you miss the grandeur inherent in it for Frenchman, just as one cannot appreciate, for example, Sir Walter Scott's name for a country domine (schoolmaster) Jedediah Cleishbotham unless one knows both history (Puritans took Old Testament names) and the language (*cleish*=to whip, in Scottish dialect).⁶⁰

So French name changes have to be seen in the light of French and

⁶⁰ K.C. Phillips in "Thackeray's Proper Names" (*Neuphilologische Mitteilungen*, vol. LXXV, no. 3; Helsinki, 1974; pp. 444-452) gives interesting details of literary onomastics in the novels of William Makepeace Thackeray, novels replete with "an elegant dandy and Eastern traveller" named Bedwin Sands, "Those Miss Burrs . . . how they followed him," and names based on Victorian slang (Ensign Spooney, "Sir Horace Fogle, raised to the peerage as Baron Bandanna"),

international needs and, apart from a trifle more of apt alliteration's artful aid (with a touch of assonance) than is common elsewhere, and the tradition of one-word names (Arletty, Raimu) carried beyond the Italian and Russian rules for clowns in circuses, they are not much different in intention and practice from the theatrical names of other nations.

Now to Italy, where the film industry has flourished from the earliest times. Italy gave us some of the first spectaculars, such as *Quo Vadis?* (1912) and *Cabiria* (1913) and continues to offer Joseph E. Levine's Embassy musclemen and Cinecitta's historical epics.⁶¹ Italy has given us Roberto Rossellini, Vittoria de Sica, Cesare Zavattini, Franco Zeffereilli, Federico Fellini, Michelangelo Antonioni, Anna Magnani, Marcello Mastroianni, Sophia Loren. Note that her stars and directors (though world-famous) have mostly worked in Italy. In fact, for the most part even the Italians who have had purely American careers—one thinks of Frank Capra and many others—have kept their mellifluous if sometimes hard-to-spell Italian names more or less intact. Of course many were changed for international use,⁶² but for every Italian name totally

etc. As Thackeray's Dr. Birch will not ring a bell unless one knows that birch rods were used for flogging, so James Hilton's Mr. Chippis (played by Robert Donat, 1939; by Peter O'Toole in the musical version, 1969) will mean nothing to those who are not aware of the nicknames schoolboys give their teachers. A similar expertise is required to get the point in films about British school life called *Bottoms Up* (1960) or *Fun at St. Fanny's* (1956). In America, where a *bum* is a vagabond, where schoolchildren are not flogged, the point is lost. In Britain the title *Hallelujah, I'm a Bum* had to be changed. French film names, any names, must be considered in context.

⁶¹ *Quo Vadis?* (nine reels, about two hours) was brought to the Astor Theatre (New York City) in April, 1913 by George Keleine (Klein?). He had a hit on his hands at a dollar a head. By mid-summer 1913 it had 22 roadshows. Remade (Italy) in 1924 it was remade again (Robert Taylor, Deborah Kerr) directed by Mervyn LeRoy (who went to Hollywood in 1924) in 1951. *Cabiria* (not Fellini's *Nights of Cabiria*, 1957) ran four hours, starring Bartolomeo Pagano. Lidia Quaranta and Gabriele d'Annunzio (pseudonym—he had a big affair with Eleanora Duse detailed in *Il fuocco*) had hands in it. Condensed and given sound 1930, remade 1950.

⁶² Alphonso d'Abruzzo (b. 1914) became Robert Alda, Aldo Graziati (1902-1953, photographer of *Miracle in Milan*, 1950) G.R. Aldo, Giuseppe Vasaturo (1899-1964, producer of *Bicycle Thief* and *La Dolce Vita*—the latter adding a new expression to the language here in 1959) Giuseppe Amato, Dominic Amici (b. 1908) discovered the telephone (as Bell) as Don Ameche (a name trying for the original pronunciation here). Anna Maria Pierangeli (b. 1932) became Pier Angeli, Francis Avallone (b. 1939) singer Frankie Avalon, Catherina Balotta (b. 1926) Kaye Ballard (flopped in *Molly* in 1973, a musical based on Molly Goldberg which needed Molly Picon or at least not an Italian), Anne Italiano (b. 1931) Anne Bancroft. (John Italiano of New York tells me the family name resulted from a misunderstanding at Ellis Island. In this case the immigrant thought he was being asked not his name but his nationality and repeated "Italiano, Italiano." Similarly, another friend of mine is the descendant of a Sicilian nobleman—everyone with a farm in Sicily is a baron—whose name has been lost on Ellis Island. The friend now is Salvatore Barone, for his father said "barone." It would be useful to investigate closely the contributions to American surnames resulting from the pressures, problems and prejudices of immigration officials who welcomed foreigners to these shores during the great waves of European emigration. Surely this is the origin of some of the unattractive names foisted on minority group members and certainly other names were naturalized right then and there by heartless or harassed officials if only because they could not write down the surnames properly.) Mario Bianchi (1897-1950) became Monty Banks. (He married

abandoned (Dino Crocetti, b. 1917, for Dean Martin—who makes at least as much of being an Italian as of being a drunk) many more are just slightly simplified (Sophia Scioloni, b. 1934, to Sophia Loren; Salvatore Mineo, b. 1939, to Sal Mineo; Ines Isabella Sanpietro, b. 1909, to Isa Miranda, a stagier name, influenced by Shakespeare's *The Tempest*, from an earlier time).

Billy Gilbert (b. 1894) played fat, excitable Italians but did not adopt an Italian name. Eduardo Cianelli (1887-1969) retained his Italian name, playing Italians for the most part but not exclusively. (In Hollywood Boris Karloff could play an Indian chief—so could Dustin Hoffman.) The Welshman Ivor Davies (1893-1951) thought the image of a matinee idol required something more continental: he performed on stage (and in a handful of films) as Ivor Novello. Niblo's Garden (built in New York, 1830) was an early big name in American entertainment and the name Niblo turned up in silent films with Fred Niblo (who directed both *Sex* and *The Mark of Zorro*, two milestones, in 1920). But Fred Niblo was Federico Nobile (1874-1948), alerting us to the fact that many Italians have hidden their nationality's contributions to our lively arts in America under name changes. Those who began in Italian ventures tended to keep their names.⁶³ Non-Italian opera stars changed to something Italian (Edward Johnson to Eduardo Giovanni).⁶⁴

Some people with apparently Italian names were not of Italian ex-

Gracie Fields. His name derives from clowns, mountebanks, who jumped up on benches to perform in medieval Italy: *montare*=to mount, *in*=on, *banco*=bench. The name indicates he worked in England where *mountebank* is still a common word, not in America.) Donald Barry d'Acosta (born about 1916) simplified to Don Barry. Ruggiero de Rudolpho Columbo (1908-1934) was a singer named Russ Columbo and made some films. Alexander Viespi (born before 1938) became Alex Cord. Vito Farinola (b. 1929) is Vic Damone, Ralph Vitti (b. 1931) Michael Dante (a more famous name, despite Monica Vitti), Robert Walden Cassoto (1936-1973) Bobby Darin, James Ercolani (b. 1936) James Darren. Italian director Anthony Dawson is Antonio Margheriti really and he gets confused with British character actor Anthony Dawson (b. 1916, seen in *Dial M for Murder*, 1954, etc.) Alfredo Capurro (b. 1914) became Alfred Drake for Broadway musicals and films, Pasquale Ferzetti (b. 1925) Gabriel Ferzetti, Lou Degni (b. 1933, former athlete) Mark Forrest (an "American" name to use in muscleman pix—pex pix?—made in Italy). Anthony Papaleo (b. 1928) is Anthony (and sometimes Tony) Franciosa. Marguerite Cansino (b. 1918) was seen in *Dante's Inferno* (1935) and since as Rita Hayworth (and married the Aga Khan). Frank Paul Lo Vecchio (b. 1913) became Frankie Laine, Alfred Coccozza (1921-1959) Mario Lanza. Gaspare Biondolillo (b. 1903) got a show-biz name, Jack La Rue, for vaudeville and later specialized in Italian gangsters in the movies (for which an Italian name might possibly have been better than a "French" one). The leading British female impersonator calls himself Danny LaRue.

⁶³ Rafaela Ottiano (1894-1942) began in Luigi Pirandello's *As You Desire Me* (1932) and kept her Italian name throughout her career. International stars like Gina Lollabrigida (b. 1927) caused us all to learn Italian names, however difficult.

⁶⁴ More film changes: Marissa Pierangeli (b. 1932) could not just split her surname, for (as we have noted) that had been done, so she became Marissa Pavan (after the dance and a ballet on Othello, *The Moor's Pavane*). Fortunato Pinza (1893-1957) was Ezio Pinza, a name suitable for both the operatic stage and more commercial exploitation. Paula Ragussa (b. 1939) became Paula

traction: Sophie Abuza (born before 1885-1966) was Sophie Tucker, the least of the Red Hot Mommas but the last. Some Italian names are just shortened: Luchino Visconti de Modrone (b. 1906) uses just Luchino Visconti. Some Italian names have only a distant connection with Italy: Alberto Cavalcanti (b. 1897) worked in France, Britain, and his native Brazil. And, of course, some “American” names disguise Italian performers: as actor and stunt man Ricardo Metzetti (b. 1896) was Richard Talmadge.⁶⁵ But such disguises were fairly rare. “Look at him!,” cries a character in the film *The Great Caruso* (1951), pointing a finger at the ample form of Mario Lanza in the title role. “Wouldn’t you know he’s an *Italian tenor*?” You would. And why not? Though few if any stars not entitled to the distinction have attempted to pass as Italian, even in the age of the “Latin lover” the idea was to look sultry and Spanish, not like a Casanova. The aim was to be Don Juan.

This brings us to Spanish stars, who have had as much influence on Hollywood as film capital as upon the “Spanish Colonial” architecture of so many studios, movie palaces, and “homes of the stars.” Their history involves many changes of name. For one thing, the Spanish tradition of using surnames of both parents (Ortega y Gasset, Garcia Lorca) had to be abandoned for marquees. For another, Spanish generosity with names at the font provided more forenames than any star could use. It was all in the grand tradition of *Don Quixote* in which the Knight of La Mancha calls his steed Rocinante (literally “formerly a nag”). But on the whole Spanish names were musical (like Italian) and did not sound unfortunate in English (like Ophuls—suggesting “awful”—of the French *The Sorrow and the Pity*). Also, the forenames and surnames tended to go well together: we might be used to Dolores

Prentiss (note the spelling), Aldo da Re (b. 1926) Aldo Ray, Palmina Omiccioli (b. 1925) Eleanora Rossi-Drago (undoubtedly one of the fanciest names since Jessica Dragonette—remember her?), Giovanna Scoglio (b. 1936) Gia Scala (La Scala in Milan), George Besselo (1914-1959) George Reeves (first seen in *Gone With the Wind*, 1939; no relation to “Italian star” Steve Reeves, a name adopted for muscleman shows and beefcake epics made in Italy), Concetta Ingolia (b. 1938) Connie Stevens. (This is more a singer’s name than an actress’. Miss Stevens, a mixture of English, Irish, Mexican, and Italian, may remind us of the melting pot that is America—or what America has been before pluralism began—and the fact that many people of Italian extraction do not bear Italian names at all while others who are not principally or even considerably of Italian background do. A name in America often gives no clue to background or origin and there is no reason to suspect that a Linda Schwartz is half Spanish and half German, for she is more likely to be Brooklyn (formerly Polish or Russian or German or something else) Jewish. Foreigners remark upon the mixture of nationalities reflected in names that Americans do not think at all unusual. Stuart Klein or Elijah Clarke, Edward Paoella, Norman Posner, Bruce Caro, Meade Esposito, Barry Goldwater—none of these seem at all contradictory to us. This is reflected in many of the professional names adopted in America. “Ian” requires no Scottish surname. “Murray” is a “Jewish name,” New Yorkers say, and a name such as Sheldon Leonard or Morton Green sounds “Jewish” though composed of “non-Jewish” elements.

⁶⁵ This rather unusual name became famous through the Talmadge Sisters: Norma (1897-1957), Constance (b. 1898), and Natalie (1899-1969, Mrs. Buster Keaton), all silent stars.

Kelly, but Colleen Lopez does sound a little strange, even though Puerto Ricans in New York have been adding of late to Martinez and Cortez and such African forenames like Aniweta (Ibo: “the spirit brought it”) and Fynn (Ghanaian: derived from Offin, a river) picked up from their neighbors here.

Antonio Moreno (1886-1963) kept both his name and his accent and the talkies rejected the former with the latter. Olga San Juan (b. 1927) came from Argentina with that name and a fiery way with a dance and kept both until she became Mrs. Edmond O’Brien. Cesar Romero (b. 1907) also started as a dancer—this was common but not exclusive for Spaniards: so did George Raft, b. 1895, and Webb Parmelee Hollenbeck (1893-1966) Clifton Webb—and kept his name, as did Henry Silva (b. 1928, not to be confused with Harold Silverblatt, b. 1909, Howard da Silva) who came from Puerto Rico and played villains. It is said that Ricardo Montalban is a real name of the actor born 1920, but I believe it is derived from an archeological site near Oaxaca in his native Mexico. Many real names are shortened: Fernando Lamas (b. 1917), though it sounds like an act in a South American circus, is only part of an Argentinian name. Most Spanish (and this includes Mexican, South and Central American, and other so-called “Hispanic” people) performed major or minor surgery on their names.⁶⁶

⁶⁶ José Page (b. 1900) is one of those Spaniards with a name that records the fact that many Irish (Ambrosio O’Higgins and his son Bernardo O’Higgins among many) and other Europeans (Englishmen, Scots, and Germans especially) were prominent in the history of South and Central America. Señor Paige needed something more Spanish as director of *Loves of Carmen* (1926) and *The Bridge of San Luis Rey* and *Rio Rita* (both 1928) and hit on Don Alvarado, with Don as a forename and not a title. El Brendel (1891-1964) was not a bullfighter but an American and not of Spanish background. Desi Arnaz (as bandleader and comedian with wife Lucille Ball in Desilu Productions) capitalized on his Hispanic origin—what else could he do with that accent?—but he had to drop most of Desiderio Alberto Arnaz y de Acha. Romulo Larralde (b. 1902) buried his Mexican ancestry under the name Romney Brent, a typical leading-man name of the time. Victoria Maya (b. 1936), also Mexican, starred as Linda Cristal. Jack Krantz (b. 1899 in Vienna) transformed himself into the Latin Lover, Ricardo Cortez (choosing one of the most famous if not most glorious of Spanish names while he was at it). In the days of the silent screen, a star could have any nationality he and the make-up man could make credible. The adoption of a whole new “background” with a change of name is still done, but *Silver Screen* and such fanzines and hordes of studio Publicity-Department flacks are less busy than they were before TV replaced the movies in the hearts of the American public and movie theatres turned into bowling alleys and supermarkets. To some extent, also, this overdone publicity was self-defeating in time and today only trashy “superstars” of the Andy Warhol set live in those fantasy worlds off-screen. Krekor Ohanian (b. 1925), an Armenian name (in case you are not sure), is Black Irish now: Mike Connors. Alexander Sarruf (b. 1908, in Egypt—like Anna Magnani, of all people) became Alex D’Arcy. That recalls the Dorcey families of Galway, Mayo and Wexford and the Darcys of Leinster (who came over from Normandy: D’Arci), which is as Irish as Thomas D’Arcy McGee was. Another Egyptian (part Greek) is Lambros Worloou (b. 1915) whom we think of as a French singer, Georges Guetary (seen in *American in Paris*, 1951). Joseph Spurin-Calleja (b. 1897) is Maltese. Film stars come from everywhere. Back to Spanish names. Simple Mexican ones give way to fancier Spanish ones: Arturo García (b. 1908) emerges as Arturo de Cordova (which is also a city in Mexico) and Lolita Dolores

Some of the great “Spanish” stars were no more Spanish than dancer La Argentina was Argentinian (or José Greco, Greek—or Spanish, for that matter). Probably the most famous was Valentino, whom we have already noted as an Italian. Certainly the most famous Spanish character in films (Don Diego de Vega, called Zorro) was never played by an actor of Hispanic origin.⁶⁷ Now racial mixtures are common and “Hispanic” often means Spanish-speaking but black. Juano Hernandez (*Intruder in the Dust*, 1949) was an early example of this and New York is full of “Puerto Ricans” with Afros. The leading Mexican actor (b. 1915) has never played Zorro, though he has played Atilla the Hun, Ulysses, Van Gogh, Quasimodo (the hunchback, not the Nobel laureate poet), Barrabas, Zorba the Greek, and a pope. And he has an Irish name: Anthony Quinn. My favorite Spanish change is the woman (b. 1918) who aged so fast on leaving Shangri La in Hilton’s *Lost Horizon* (the 1937 version). If you think that was a dramatic transformation, try this: from Marguerita Guadalupe Boldao y Castilla to—Margo.

The Russians Are Coming, The Russians Are Coming. Bezuhov, Natasha and Nicolai Rostov (or, better, Natasha Rostovna and her brother Nikolay), Andrey Bolkonsky, Ellen Kuragin Bezuhov and her brother Anatole Kuragin, Prince Bolkonsky (as opposed to young Prince Bolkonsky), Kutuzov—anyone who has fought his way not only through the battles but also through the names of *War and Peace* (I remember relying heavily on a chart provided in an old issue of *Life* magazine) realises that Tolstoi (the name translates *fat*) set his masterpiece in a country where Alexandra is also Sascha and Shashanka (spellings vary, as in Tchaikovsky and Chekhov) and where the English-speaking world

de Martinez (b. 1905) was Dolores del Rio. Maria Jurado García (b. 1927) is Katy Jurado now. The dancer of the Forties, Adele Mara, was born (1923) Adelaida Delgado. Maria de Carmo Miranda de Cunha (1904-1955) was the fabulous Carmen Miranda (whose shoes in 1975 have recently come into style 20 years late). Maria de Santo Silas (1918-1951) was Maria Montez. (Now one of Warhol’s “superstars” is Mario Montez.) José Vincente Ferrer Otero y Cintron (b. 1912) might have done something with the name Otero (used by one of the most fascinating courtesans of the last century, who died at a great age) but is simply José Ferrer, probably the best-known of all Puerto Rican actors. Constance Franconero (b. 1938) is Connie Francis. Ramón Samaniegoes (b. 1899) was violently killed a few years back in a scandalous murder in Los Angeles, reminding the world of the fame he once had as Ramon Novarro. Another Mexican like Novarro was Luís Antonio Dama de Alonso (b. 1905), trained as a matador and breaking into pictures (*The Plastic Age*, 1925) as Gilbert Roland. Carmen Orrico (b. 1935) went from Brooklyn to modeling to the movies (*Running Wild*, 1955) as—what a flight from the Hispanic!—John Saxon. Luís van Rooten (b. 1906) kept his Mexican name but it does not reveal his origin. The Argentinian actor Juan Carlos Mundanschaffter (b. 1916) became Carlos Thompson (which sounds very Argentinian to the Argentines, not to us).

⁶⁷ The comic-strip creation of “Anglo” Johnston McCulley in 1919, Zorro (who is chosen here as an example of how names used even for characters in films are highly publicized and driven deep into the public consciousness) was first played by Douglas Fairbanks (Julius Uhlman) in 1920. Later he was portrayed in serials by John Carroll, Reed Hatley, and Clayton Moore. He also made his mark as played by Tyrone Power, Robert Livingstone, Guy Williams, and Gordon Scott.

is drawn in and utterly defeated by the Russians (also called the Soviets). When in the examination of the development from the toy zoëtrope to the modern cinema we touch on the Russians, names like Sergei Eisenstein and Vsevolod Pudovkin seem relatively easy. We are grateful for name changes no more than Grigori Mormoneko (b. 1903) to Grigori Alexandrov, Mischa Ouskowsky (1905-1967) to Mischa Auer, and Sacha Baraniev (b. 1909) to Sy Bartlett (writer of *Twelve O'Clock High* in 1949 and producer of *Che* in 1969). We hardly try to read the cast list of Russian versions of *Hamlet* and *Othello*. The names we saw on the Late Late Show last night (the writer was named Scoyk) or at the latest Rock concert (Alice Cooper was a man) seem child's play in comparison.

Naming systems around the world show many variations from what we, in the provincialism of English, consider "standard." Small differences between Americans and the British (in the use of initials, "jr.," and so on) are eclipsed by the Russian system in which, for instance, using the commonest surname as an example, a name might be Ivan Sergeevich Ivanov (Ivan son of Sergei "Johnson"). Clearly for international use in the films a forename and a surname (Leo Tolstoi, Boris Pasternak, Vladimir Nabokov set the pattern) are enough. In Britain and America many professional people have more names than they customarily use. In the films, all Russians have more names than they use. The decision to dispense with the middle name (son of _____; daughter of _____ as in Lubov Alexeevna Ranevskaya) is made immediately upon entering the industry and, if working outside Russia, the performer is certain at least to consider carefully the possibility of a whole new name.⁶⁸ Nickolai Yoshkin (b. 1907) adopted the name Martin Kosleck. This still sounded foreign in Britain and America but that was all right: he specialized in playing Nazis in war films.⁶⁹ Boris Mikhailovitch (1895-1963) was producer (and spy) as Boris Morros.

As Charles Boyer (b. 1899) kept his accent and his French name when he went to Hollywood (1929) to be the "great lover," so the Russians who entered the Hollywood industry to play Russians kept their names, more or less: Mischa Auer, Ivan Lebedeff (1899-1953), Eugenie Lemtovich (b. 1894), Alla Nazimova (1879-1945), and Maria Ouspenskaya (1876-

⁶⁸ In an interview on Barbara Walter's TV show *Today*, broadcast April 28, 1975, Robert Alplanap (in the news both as friend of ex-President Nixon and as inventor of the controversial spray-can nozzle) said: "By the time I got around to thinking of it [changing the surname to something easier to pronounce and spell] it was too late," since he was already famous. When he got married, he said, he answered his wife's objections to the difficulty of her new name with: "One of these days I'll make it a household word." So difficult a name can, for Americans, achieve recognition but still not become a "household word," and Russian performers (except in ballet, where there is an elitist thing about being able to handle the most difficult names) know that an internationally acceptable name is not only necessary when one arrives at the top but quite a help in getting there.

⁶⁹ For example, he played Goebbels twice.

1949), though one cannot tell without further research whether that was the name of her husband (Ouspensky) or her father, and the same problem exists for Anna Pavlova and Tamara Toumanova (ballet *premières danseuses* who have been recorded on film, the latter as actress also).⁷⁰ It was less necessary for Russian directors like Gregory Ratoff (1897-1961) and composers like Dmitri Tiomkin (b. 1899)⁷¹ to change their names being, in a sense, less before the public than performers, but most Russian actors and actresses did. Exceptions include Vladimir Sokoloff (1889-1962), Mikhail Rasumny (1890-1956), and Akim Tamiroff (b. 1899), all of the older school.

Russians who could not lose their accents could not effect a change in "personality" by altering their names, not after the talkies came in. But name-changing went on. Goldwyn's answer to Garbo was supposed to be (1933) Anna Sten.⁷² She was born (1908) Anjuschka Stenski Sujakevitch. A foreign name was no disadvantage in the Garbo stakes. It was necessary. In the days of the silent vamps, Muriel Harding (b. 1886) had starred in *The Tigress* (1914) and *The Panther Woman* (1918) as Olga Petrova. It just had to be simple. Ukrainian John Hodiak (1914-1955) did all right with his name unaltered and Marilyn Novak (b. 1933) made it Kim Novak, but Larushka Skikne (1928-1973, Lithuanian) had to become Laurence Harvey, always speaking English carefully but with a certain awe at the magnitude of the accomplishment. Francis Chagrin (b. 1905) was originally Russian, but what he was called before he surfaced in the West as a noted composer of background music I do not know. I do know that Nadia Gray was Nadia Kujnir-Herescu (b. 1923, obviously a Russian-Romanian combination) and that Romanian Jean Negulesco (b. 1900) came to direct in America in 1927 and never altered his name.

Still behind what Sir St. Vincent Troubridge called "the Iron Curtain," we come to Hungary, a country which has contributed an extremely disproportionate number of talents to the world cinema. Some were born in America of immigrant parents (such as Ernest Laszlo, born

⁷⁰ Ouspenskaya was in films from *Dodsworth* (1936)—what could she possibly have played in that?—to *A Kiss in the Dark* (1949), before she set fire to herself in a tragic accident and went up in flames. No one who saw her as the ballet mistress in *Waterloo Bridge* (in the first remake, 1940) can ever forget what she did to the simple English word *audience*. Some recall her as the mother of Lawrence Talbot. (The Wolf Man, of course!) A friend of the present writer who studied acting with Madame in her last days in Hollywood remembers being asked in a theatre exercise to impersonate a chocolate ice-cream cone and then being dismissed with a scornful: "You vere wanilla!"

⁷¹ His autobiography is entitled *Please Don't Hate Me* (1960) and his sense of humor has made him very appealing to Hollywood denizens. The general public saw it when, in a thank-you speech on the occasion of receiving one of his Academy Awards, he named his "collaborators" on movie scores: Beethoven, Brahms, etc.

⁷² The Sten gun had not been invented. One always has to worry about establishing a name only to have it debased by some outside influence, another name in the news. (Manson), etc.

around 1905) who might or might not have changed their surnames on arrival here. Others worked in Britain or America after more or less experience in their native Hungary and with name changes or none. Adolph Zukor (b. 1873) of Paramount Pictures made clear, at least to those who were or knew Hungarian, his origin. But Billy Wilder (b. 1906) and his producer older brother W. Lee Wilder (b. 1904) are not so clearly products of the Austro-Hungarian empire. In Britain there were the Korda Brothers.⁷³ Sigmund Romberg (1887-1951) was a Hungarian composer of operettas which were filmed and Joseph Kosma (1905-1969) and Miklos Rosza (b. 1907) are among Hungarians who wrote film scores. George Pal (b. 1908) did not need to change his name—he produced “Puppetoons” and trick photography—but others did.⁷⁴

Today Polish jokes may have tarnished the *femme fatale* image of the Polish vamp, but Pola Negri’s tribe still exists in the films. It is only that while directors with Polish names, however difficult, tend to leave them alone, performers with Polish names follow the tradition set by stars like Gilda Gray (she did the Shimmy; Marianna Michalska, 1898-1959) and change them. After all, a good surname is important for a performer. Here is what Polish-American Andy Warhol says in an article called “Everything is Nothing: My Life and Philosophy” in *New York* (vol. VIII, no. 13, March 31, 1975, p. 38):

A friend of mine named Ingrid from New Jersey came up with a new last name, just right for her new, loosely defined show-business career. She called herself “Ingrid Superstar.” I’m positive Ingrid invented that word. At least, I invite anyone with “superstar” clippings that predate Ingrid’s to show them to me. The more parties we went to, the more they wrote her name in the papers—Ingrid Superstar—and “superstar” was starting its media run. Ingrid called me a few weeks ago. She’s operating a sewing machine now. But her name is still going. It seems incredible, doesn’t it?

No, not so incredible after all. After disposable art, disposable people: stars of *Trash* trashed. Some day (Warhol has said) everyone will be famous for 15 minutes, and meanwhile some “superstars” shoot across the sky like meteors, burning out. As for the name, Ingrid

⁷³ Sir Alexander Korda (1893-1956) worked in Paris, Berlin and Hollywood and London (from 1930). Brother Vincent (b. 1896) was an art director. Zoltan Korda (1895-1961) was a director. They did better keeping the simple, forceful family name than they might have done with three different anglicized names. A public relations man would say they “reinforced each other’s publicity.”

⁷⁴ Fanny Zilverich (b. 1909) made at least three American movies as Franceska Gaal. Better known are the Gabors, who change their names only when (frequently) they marry, especially Sari (b. 1919), better known as Zsa Zsa. Sir Noel Coward: “West Point cadets forming fours do it/People say all those Gabors do it” In Francisca Mitzi Marlene de Charney von Gerber (b. 1930) do you recognize Mitzi Gaynor? Arisztid Olt (1882-1956, sometimes called Bela Lugosi Blasko) went to his grave in the costume of Count Dracula and is immortal as Bela Lugosi. (“I never drink—wine.”) His foreign name and incredible accent were stock in trade and the public understood that Bela was not a feminine name, even those who never heard of Bela Bartok.

Superstar, it is a put on, like Holly Woodlawn⁷⁵ or Mario Montez.⁷⁶ The same thing has spread to other groups: Charles Ludlam's production of *Camille* (in drag) involved "a character actress with the Ridiculous Theatrical Company since its inception" called Black-Eyed Susan (a name from a play by Douglas Jerrold, first presented in England in 1829 and in America in 1838, based on an old ballad of the same name), while in the field of Ballet one Larry Ree emerged with Emota Dramanovna and a whole company of men in drag (and on point) called the Gloxinia Trockadero Ballet which, in time, split to add a Ballets Trockadero de Monte Carlo featuring such stars as Tamara Karpova ("the black rhinestone of Russian ballet"), Natasha Veceslova ("née Nancy Vreems"), Cypriana Nubianovitch ("bravely begins a new life in ballet having only recently recovered from the tragic accident which ended her career as a circus midget"), Veronika-Malaise du Mer, Vera Namethattunova (a reference to a popular TV quiz show), Pichka Melba (a reference to the peach dessert named after the opera star "Nellie Melba"), Suzina LaFuzziovitch ("famous country and western ballerina, formerly *prima ballerina assoluta* of the Grand Ole Opry"), Olga Tchikaboumskaya ("currently on loan from the Tundra Opera Ballet"), Ludmilla Bolshoya (from the "big" opera of Leningrad, the Bolshoi), Eugenia Repelski ("proprietress of America's only Mail-Order course in classical ballet"), Zamarina Zamarkova, Kapmeh Dolguzhina, Medulla Lobotomov (*medulla oblongata* and *lobotomy*), and Alexis Ivanovitch Lermontov (based on Russian poet, novelist, playwright Mikhail Yurevitch Lermontov, 1814-1841, whose family was, like that of Edvard Grieg and other unlikely persons, of Scottish extraction: their name was Learmont). All these take-offs on the names of movie stars and ballerinas underline certain characteristics of the onomastics carried to extremes. The effect of the naming of such well-publicized persons, especially movie stars, upon naming practices around the world has yet to be studied, but, as we have noted, undoubtedly the many Debbies (for

⁷⁵ This is clearly a combination: Hollywood and Woodlawn Cemetery. The same sort of approach was fundamental in what we used to call at Princeton (where the game was to devise a name that would supposedly impress the Admissions Director) "The Princeton Name Game." You combined Thomas Jefferson and Jefferson Davis into Thomas Jefferson Davis. You produced a piano-playing politician/writer in Harry S. Truman Capote. Other examples were Lowell Thomas L. Thomas Aquinas, Augustus John Milton Cross-Blackwell, and Francis Scott Key Fitzgerald Manley Hopkins and his sister Arlene.

⁷⁶ Mr. Montez is blurring gender distinctions (like Jackie Curtis, another Warhol product) and referring to the star of *Cobra Woman* (1944), *Gypsy Wildcat* (1944), Maria Montez (1918-1951). A satire of Warhol (called Randy Whorewall) was *The Magic Hype*, written and directed by J. Centola and performed by the Hot Peaches at the Peach Pitts (West 24th Street, New York), an East Village group of drag queens which surfaced at the late, lamented Mercer Arts Center. The group included Forever Amber and a black boy (Wilhelmina Ross) as Bella della Bossum and Marie D'Antoni ("I am a 22-year-old Caucasian") as Silicone Sally (a reference to artificial breasts).

instance) derive in large part from Debbie Reynolds and names considered cute or elegant for boys and girls in America in this century must have been much influenced by the names in films, both in the photoplays (as they used to be called) and in the credits (*dramatis personæ*), whom these names were echoed, not mocked.

Czech names seem quite as difficult and sometimes as silly (to Americans) as the polysyllabic names of Russians. If you think Polish director Benjamin Fisz (b. 1922) should have changed his name to work in Britain,⁷⁷ what about puppeteer and animator Jiri Trnka (b. 1910)? Vera Hrubá Ralston (b. 1921) kept her name, Czech bits and all, but others changed theirs.⁷⁸ Director Gustav Machaty (1898-1963) was one of several who retained their names,⁷⁹ but in those days, before *cahiers du cinema*, *hommages* to Hitchcock and Ford and Huston and such—in France they think comedian Jerry Lewis (Joseph Levitch, b. 1926) a “great director”—few people cared or noticed who directed anything, unlike now, when dropping the names of directors is a parlor game, the more “far-out” the better.” As a friend said recently in New York: “If you can pronounce the names of the directors and the casts, how can you call it an international ‘Film Festival’?”

So bring on Herman Mankiewicz (1897-1953), his son Don Mankiewicz (b. 1922), and (no kin) Joseph L. Mankiewicz (b. 1909). Why does Mikhail Mazurwski (b. 1909, former wrestler) have to go even so far as Mike Mazurki? Why should Karl Speanek (b. 1899, Czech) not keep a middle-European name to play nasty Nazis? Who would expect a German like Conrad Veidt (1893-1943) or Austrians like Ludwig Stossel (b. 1883) and Oscar Holmolka (b. 1899) to appear as Connie White or Louis Shaw or Carl Mocha? A name that types may at the same time make casting directors recall you when they want someone of the sort. A name that limits may at the same time sharpen an image and also attract a following of people from the “old country.” Egyptian Michael Shalhoup (b. 1933) becomes “more Egyptian” as Omar Sharif and winds up playing Russians, American Jewish gangsters (Fanny Brice’s boyfriend), etc. George Voskovec (b. 1905) and others are content with their names. “So it sounds ‘foreign,’” say their agents. “It *is* foreign. Face it. You aren’t going to take any parts from Barry Fitzgerald whatever you

⁷⁷ All the connotations, however, are positive: *fizz*= champagne or bouncy animal spirits, *fizz around*= dash about speedily and efficiently, *fizzer*= first-rate thing, *fizzing*= excellent. The spelling is “unEnglish,” that is all.

⁷⁸ Herbert Charles Angelo Kuchacevich ze Schluderpacheru (b. 1917) became Herbert Lom (which was still foreign but simple), Geza Karpathi (b. 1907) Charles Korvin (ditto). Miss Ralston was an ice-skating star (like Sonia Heine) before coming to the screen. Later she married Herbert Yates, head of Republic Studio. She is a heroine of “camp” cinema.

⁷⁹ He made history with a nude Hedy Lamarr (Hedwig Kiesler, b. 1914) in *Extase* (1933). It was said that Miss Lamarr’s husband later attempted to buy up and destroy all negatives and prints. Her autobiography: *Ecstasy and Me* (1967).

call yourself. As long as the people who hire remember it and the people who see you can pronounce it. . . .”⁸⁰

Some foreign actors do not last long enough in America to make a name change. If Stathis Giallelis (b. 1939) had clicked in America—or actually *America, America*, the 1963 film by Elia Kazan (formerly Kazanjoglous)—he might have stayed and changed his name. Or he might have reasoned that a Greek name has served well enough for Americans like George Maharis (b. 1938) and Telly Savalas (b. 1924) and kept his name (or a version of it) and got a studio to launch a public relations campaign to make it stick. On this latter point we may note here that the rise of independent production and the disappearance of studios with investments in “contract players” and what were in effect repertory companies of stars have put an end to the lavish publicity departments and name advertising of yore. Melina Mercouri (b. 1923) has been a professional Greek as well as a professional actress and has attained wide press coverage in both capacities. Katina Paxinou (b. 1900) was not only a star in the Greek theatre but also played a Spanish gypsy (*For Whom the Bell Tolls*, winning her an Academy Award for 1942), an American enmeshed in a Greek-Revival tragedy in New England (*Mourning Becomes Electra*, 1947), an Italian (*Rocco and His Brothers*, 1960), etc. A public ready to accept Max von Sydow as Christ (in *The Greatest Story Ever Told*, 1964)⁸¹ or a whole packet of English people as Chinese aristocrats (*55 Days at Peking*) or Wendy Hiller as a Russian and Michael York as a Hungarian (*Murder on the Orient Express*) will not balk at such casting.⁸² Moreover, if you are talented enough, the public will try to remember your name and perhaps even

⁸⁰ Byne Puluski (b. 1908) became Polly Ward, Walter Palanuik (b. 1920) Jack Palance, Jean Wallaseck (b. 1923) Jean Wallace (married Cornell Wilde, a name I have traced back to the stage before the movies and which may well be a real one, “Wilde” still having something of a taint about it so that it might not have been chosen from infinite possibilities). For a stint in Hollywood Max Nosseck (b. 1902, director) became Alexander Norris. (“Mr. Norris Changes Names.”) It is odd that directors, who do not have to appear “in person” and therefore can have any name and “personality” they wish, uncontradicted by appearances, so seldom decide to use invented professional names. The widespread desire to “make it under your own name” is clearly at work and most recently actors and actresses, in this age of ego (or faith that publicity can overcome any disadvantages in “minority labels” or even manufacture advantages out of them), are adopting the same attitudes. It is a sociological fact of some significance and could be used to map changes in public acceptance of “un-American” names.

⁸¹ This George Stevens epic illustrates the care that has to be taken with film titles. Title changes such as *Young and Innocent* to *The Girl was Young*, *Southwest Passage* to *Camels West*, *Une Nouvelle Adventure de Lemmy Caution* to *Alphaville*, etc., discussed in an encyclopedic work to which we are all deeply indebted: Leslie Halliwell, *The Filmgoer's Companion*, New York: Avon (Equinox), 1971, pp. 954-971. The critics reacted by asserting that *The Greatest Story Ever Told* was not the greatest telling of it by a long shot.

⁸² Probably the best-known Greek in the industry is Spyros Skouras (b. 1893), financial wizard and twentieth-century fox who gave us all CinemaScope.

praise you for versatility (as with Peter Ustinov).

Names can be packaged. Judy Holliday (Judith Tuvim, 1923-1965) showed how it can happen in *It Should Happen To You* (1954): in that comedy she rented a huge billboard around 42nd Street (now "Porno Plaza" but once "The Crossroads of The World")⁸³ to make her name (Gladys Glover) famous. Of course, if you start with "Herbert Charles Angelo Kuchacevich ze Schluderpacheru" you are going to need a very big billboard, but the career of singer "Engelbert Humperdinck" tends to suggest you might just succeed. The old idea was to make the name easy (with mnemonic devices such as alliteration in the two trochees of "Gladys Glover") but in the age of Rock groups individuality at any cost may triumph.

Some of the greatest names of cinema are of German origin: UFA, G.W. Pabst, *Das Kabinet der Dr. Caligari*, *Der Blau Engel*, Fritz Lang, Leni Riefenstahl, Werner Krauss, Emil Jannings, Harry Bauer, Paul Muni, Luise Rainer, Marlene Dietrich—*und so weiter*. Where would the movies have been without George Klein of Kalem films, Georg Wilhelm Pabst (1885-1967), the heavy hand of Otto Preminger (b. 1906), the light touch of Ernst Lubitsch (1892-1947),⁸⁴ Fritz Lang (b. 1890, holding the record for the briefest title ever on a film: *M*, 1931—and director of many other masterpieces), Marcus Loew (1870-1927, whose name ought not to be pronounced "low-ee"), Carl Laemmle (1867-1939, founder of Universal Pictures in 1912 when superlatives like that were not thought ridiculous), Louis B. Mayer (1885-1957, formerly more like Meyer), Samuel Goldwyn (b. 1884, already discussed—so many of the Germans were German Jews), David O. Selznick (1902-1965, with that very American but rather generally managerial middle initial of the industry), Harry Cohn (1891-1958, formerly Cohen),⁸⁵ Irving Thalberg (1899-1936, MGM's producer for whom the Thalberg Award for services to the motion picture industry is named), B.P. Schulberg (1892-1957, manager of Paramount 1926-1932), and his son Budd Schulberg (b.

⁸³ The radio series *Grand Central Station* [properly, *Grand Central Terminal*] had a now-famous opening that called that meeting place "Crossroad of a Million Lives," a bit of wireless trivia. Someone should study the onomastics of radio shows and their creators as part of the history of popular culture and *histoire des mentalités* in America.

⁸⁴ He began in show business as Meyer the Clown.

⁸⁵ Metro-Goldwyn-Mayer, RKO Radio Pictures (somehow RKO came from Radio Corporation of America), Twentieth-Century Fox (William Fox, 1879-1952, formerly Friedman, in a merger with Twentieth Century Pictures with Joseph Schenck, 1878-1961, a Russian Jew), Warner Brothers (see *supra*), and Paramount Pictures (developed from Adolph Zukor's Famous Players and now part of the Gulf & Western conglomerate) were the big companies and Harry Cohn founded and ran with an iron hand (or a whim of iron) Columbia Pictures (1925). When he died in 1958 he was tremendously successful—and so hated that at his funeral (which many came to see) one wag viciously cracked: "Harry was right. If you give the people what they want to see, they will turn out in droves."

1914, who always uses a name derived from “Buddy,” like make-up expert Bud Westmore), Jesse Lasky (1880-1958)—not to mention inventors like Ray Harryhausen (“Superdynamation”), composers like Hugo Freihofner (b. 1902) and Erich [Wolfgang] Korngold (1897-1957) a German-Czech whose opera was done at the Met (1975), and directors from Erich von Stroheim (von Nordenwall) to Joseph von Sternberg (plain Joseph Stern, b. 1894) up to modern American film personalities born in America of German extraction such as John Voight (b. 1939), directors John Frankenheimer (b. 1930) and Fred Zinneman (b. 1907, who gave us *All Quiet on the Western Front* in 1930 and *High Noon* in 1952, etc.).

A surprise among German film stars is Rin Tin Tin (1916-1932), a German shepherd trained in the German Army in World War I and one of Hollywood’s greatest draws in features and in serials. Few persons knew that Rin Tin Tin was “German,” just as few knew that Lassie (a series of collies, first seen in *Lassie Come Home* in 1942, the first of which, b. 1940, was named Pal and was a male, as all his successors have been) was a canine transvestite. Even dogs, of course, had to have names in the movies, especially if their trainers were to ask star salaries for their services.⁸⁶ Some German names had to be shed in World War I (when Saxe-Coburg-Gothu became Windsor and Hamburger Salisbury Steak and Berlins disappeared in the United States and Canada). One oddity was the conductor Hindenberg becoming Basil Cameron—again. That Scot had thought a German name more useful for a musical career.

As Buttercup sings to the Captain in Gilbert and Sullivan’s *H.M.S. Pinafore*,

Things are seldom what they seem,
Skim milk masquerades as cream,

and the world of illusion created by the flickering images on the screen depends very much upon creating an image that is not always true.⁸⁷ We are in the age (said Daniel Boorstin in *The Image*) of the “pseudo-event.” Why not the pseudo-personality and the confected collaboration

⁸⁶ Every business seems to require names of one sort or another. *The New York Post* (April 22, 1975, p. 4), for instance, under the headline *Attica Spy’s Story* had Clyde Haberman covering the former English major and (a “cover”) bank teller Mary Jo Cook’s tale (“It’s My Shame”) of being hired by the FBI (“\$50 a month to start, \$300 later on”) to act as a paid informer on the government’s opposition in the Attica prison trials. “There was a contact agent, Gary Lash of the FBI’s Buffalo office. There was even a code name.” It retained (like some stars’ names) a part of the original name: Jo Le Roy. When spies take cover names they often retain their initials or some of them, probably a bad but understandable idea.

⁸⁷ A stock company actor was no more what he was called than a stock car. John S. Radosta (author of *The New York Times Guide to Auto Racing*, 1971) has written more recently in the *Times*: “The very words ‘stock car’ are an astute bit of merchandising con, a deadpan form of mislabeling. They are intended to imply that the race car on the track is the same as the Plymouth,

between movie star and media, what Robert Brustein dubbed (*The New York Times Magazine*, June 16, 1974) “news theatre”? Norman Mailer with his “advertisements for myself” is part of it. So are minor novelist and major news story Alexandr Solzhenitsyn (the Boris Pasternak of the Seventies), Father Daniel Berrigan and Rabbi Korff, Howard Cosell and George Plimpton, Joseph Papp and Martha Mitchell. Why not movie actors too? Public personalities cannot always choose the most useful names to build their image, to give the media to exploit. But stars, like novelists, can give their characters whatever names they think will serve their purposes. When Russell Banks (in his novel *Family Life*, 1975) wants to be funny, he builds his story around King Egress, Queen Naomi Ruth, and their sons Orgone, Egress Jr., and Dread. When Barry Took and Marty Feldman wanted funny names for characters on Kenneth Horne’s BBC Light Program *Round the Horne* they hit on West End theatre stars Binkie Huckabuck and Dame Celia Molestrangler, Bill Pertwee played Seamus Android (parodying TV star Eamon Andrews), and Kenneth Williams appeared in a series of parts including J. Pense-mould Gruntfuttock (“the ‘walking slum,’ sometime King of Pease-moldia, a small derelict area off the Balls Pond Road”); Chou En Ginsberg M.A. (Failed), “fiendish Japanese Mastermind”; and folk-singer Rambling Syd Rumpo. Other names on the show included Solly Levy, Ginger Epstein, Yeti Rosencrantz, and “Messrs. Cattermole, Mousehabit, Neapthigh and Trusspot, Commissioners for Oaths.” Americans would find the Jewish names less funny. When Americans want to open hamburger joints in London, they give them eye-catching names like Hard Rock Cafe, Yankee Doodle, and The Great American Disaster, while the British call the meat patty a Wimpy (after Wellington Wimpy, a character in the Popeye cartoons who is always eating them). When an actress wants to be sultry or an actor “dangerous,” why not change names?

Sticks and stones
 May break my bones,
 But words can never harm me!

But words can harm (or help), in magic or in advertising, in personal relationships or in business, for in the word is the power, “in the begin-

Chevrolet or Ford sedan you drive to work. Not so. ‘Stock-appearing’ is a closer description. The brand names and body contours are the only things the race car and the ordinary passenger car have in common. For the racing stock car is a highly specialized piece of hand-built machinery that costs about \$20,000, including a \$4,000 engine (more if you’re counting on winning often). It is created to do what a conventional passenger car cannot do—run long races without falling apart and killing its driver.” Hollywood offers us some “personalities” machined to close tolerances though outwardly like real human beings in many ways. Naming is part of the “merchandising con, a deadpan form of mislabeling,” or perhaps a move toward labeling better than chance or parents did the uphill struggler (or downhill racer) on the screen, a form of “truth in advertising.” Probably not the latter.

ning was the word.” Much attention in Hollywood as elsewhere in business has been given to the names of the companies,⁸⁸ the names of

⁸⁸ American International Pictures in the Fifties, when other studios were collapsing, made money by producing cheap “quickies” abroad (as the name hints) and “beach-blanket bingo” teen draws on “cheap” budgets (under a quarter of a million) here. American Mutoscope and Biograph Company (1897, founded by Edison’s ex-colleague William Kennedy Laurie Dickson) was always called Biograph: it gave us the Mutoscope (crank a handle and the pictures flip—you saw them in the Penny Arcades, now also practically obsolete) and the first movie star, “The Biograph Girl.” Bison Life Motion Picture Company was an independent (independent of the Motion Picture Patents Company, whose Jeremiah J. Kennedy sent goons around to destroy studios in competition) founded by two bookies (Charles Bauman, Adam Kessel), the bison being an American symbol (the “buffalo” on the nickel that got you into the nickelodeon). Columbia Pictures Corporation took an equally American name. (Its 1951 subsidiary for TV films was Screen Gems, the name suggesting both *brilliant* and *small*.) Desliu enshrined the names of its founders (Lucille Ball and husband Desi Arnaz) as did Essanay and Kalem and the KMCD Syndicate. Kalem meant K.L.M. (no relation, of course, to the Dutch airline) and the K (George Kleine) joined in other companies in those early years. KMCD drew together Eugene Koopman, Henry Marvin, Herman Casler and Edison’s former assistant W.K.L. Dickson. Famous Players in Famous Plays (founded by Adolph Zukor, later to be Paramount Pictures) betrayed in its name its intention of transferring stage plays to film (starting with Bernhardt’s *Queen Elizabeth*). Zukor’s block bookings led to opposition and to First National Exhibitors Circuit which arranged with stars such as Charlie Chaplin to make films for them to show. William H. Fox’s process, Movietone, led to names like Twentieth Century Fox and Fox-Movietone News. George Eastman agreed to sell raw film exclusively to one company, which called itself The Patent Company, and they distributed solely through the General Film Company, names which hint at the monopoly they desired to establish. Imp was Independent Motion Picture Company, obviously resisting the monopoly. Keystone Company allowed Mack Sennett to create his Keystone Kops (1912) and one version of the chase that is so much a part of the movies. Kino-Eye (documentary) and Kino-Pravda (“the truth” on newsreel footage) were Russian names for the work of Dziga Vertov (1896-1954, *The Man with the Movie Camera*, 1928, etc.). MGM and Metro Picture Company (which Marcus Loew bought in 1924 and amalgamated with the struggling Goldwyn Picture Company, making Louis B. Mayer head of production) are well known. The Motion Picture Producers and Distributors of America was better known as the Hays Office, a self-censoring organization prompted in 1922 by the scandals involving “Fatty” Arbuckle, Wallace Reid (which implicated Mabel Normand and Mary Miles Minter, the “answer” to Mary Pickford) and was headed by Republican hack (Warren Harding’s campaign manager, Post-Master General) Will H. Hays. With the Roman Catholic pressure group The Legion of Decency and others, it enforced such rules that during a kiss each person must have at least one foot on the floor. The name was designed to sound inclusive and they could hardly be expected to have chosen Semi-Police our Own Ranks (SPOOR). (George K. Spoor was an early Chicago operator and with “Bronco Billy” Anderson formed—in case you have been wondering—the S of S&A, Essanay.) D.W. Griffith and G.W. “Billy” Bitzer wrecked Biograph by fleeing to the Mutual Film Corporation (1914). Paramount was a distributing organization which Zukor merged with Jesse Lasky’s Feature Play Company, Lewis J. Selznick’s Picture Company, Edwin S. Porter’s Rex Pictures and (says Gerald Mast in *A Short History of the Movies*, 1971) Pallas Pictures and Morosco Pictures and “eventually gave its name to the final amalgamation.” We have mentioned RKO Radio Pictures’ connection with RCA (Radio Corporation of America, *supra*). In 1915 when Harry Aitken was ousted by John R. Freuler (the two had combined in Mutual), he took three directors (Griffith, Sennett, and Thomas Ince) with him and founded Triangle Film Corporation on them. In 1919 Griffith, Chaplin, Mary Pickford and Douglas Fairbanks formed United Artists Corporation. The boasting early days of Rex, Paramount, Universal Pictures were reflected abroad in Universum Film A.G. when the German government put together various companies in UFA. Edison leased a Vitascope franchise

the various processes (CinemaScope, Kinemacolor, Sensurround, etc.), the titles of the films,⁸⁹ and other parts of the onomasticon of filmdom. The word *Hollywood* itself means far more than a factory town near Beverley Hills and to it over the decades has gone much more than would be suggested by H.L. Mencken's famous remark that if the continent were tipped to the west everything "loose" in it would wind up in Los Angeles. "Hollywood" has contributed so much to American speech: anamorphic lenses, technicolor, kleig lights, and other equipment names; art theatres and flea-pits and the nabes; the auteur theory and *cahiers du cinéma* and the new wave (*nouvelle vague*); bioscope, kinetoscope, kinematograph and kinomatophonograph, mutoscope and teatrograph, panoptikon and eidoloscope (both the same thing, developed by a Confederate major, Woodville Latham, and his sons Gray and Otway), and all the other odd names from the days of von Stampfer and von Uchatius on; the Black Maria (which usually meant a

to J. Stuart Blackton, then "Blackton and his partners, 'Pop' Rock and Albert E. Smith, chose a name for their company that was as close to Edison's as the law would allow—Vitagraph" (Mast). Vitaphone was a sound/film process sold by Western Electric to Warner Brothers (1926). The brothers, listed in an earlier footnote, were among the few persons who put their own name rather than some description or boast into their company's title.

Today many independent producers form nonce corporations to make a single film. One about The Alamo, for instance, would be made by The Alamo Company. Some producers use the opportunity to play on their own or their wives' names, nicknames, or private jokes. Few people bother to notice these credits and (like the copyright dates—traditionally expressed in Roman numerals so as not to be too easily read, for no one in these days of reissued movies and television sales wishes to "date" them) they are more for legal purposes than for the public. Very common is the creation of a company name from elements of two or more partners' names, a common business practice.

⁸⁹ Remarkable are such titles as *M* (already mentioned) and *I!* . . . They hold the record for brevity. Films have not been made of The Royal Shakespeare Company's *US* or Henry Living's play *Eh?* (though I saw Dustin Hoffmann in it at The Circle in the Square—which used, by the way, to be in Sheridan Square, Manhattan, as Madison Square Garden used to be in Madison Square long ago). Long titles are cumbersome and the lengthiest was usually shortened to *Marat/Sade* while marquees could only carry the first part of Arthur Kopit's title: *Oh Dad. Poor Dad. Momma's Hung You in the Closet and I'm Feeling So Sad*. Other remarkable titles of films include *I Was a Teen-Age Frankenstein*, *Those Daring Young Men in their Jaunty Jalopies* and *Those Magnificent Men in their Flying Machines*, *The Great Train Robbery*, *The Saboteur (Code Name Morituri)*, *Those Fantastic Flying Fools* (previously *Jules Verne's Rocket to the Moon* in Britain and *P. T. Barnum's Rocket to the Moon* in America), *The Lady is Willing* (advertised in Montreal as *La femme veut un b'ôb*), *The Story of Temple Drake* (Faulkner's title *Sanctuary* being banned), *This Gun for Hire* (improving on Graham Greene's *A Gun for Sale*), *Beat the Devil*, *2001*, *The Fiend who Walked the West (Kiss of Death on the prairie)*, *Shanghai Express* (remade as *Peking Express*), *Up the Creek* (remake of *Oh, Mr. Porter*, a title drawn from a music hall song), *Operation Snatch*, *The Anatolian Smile* (known in America as *America, America*), *Attack of the Giant Leeches* and *The Incredible Shrinking Man*, *Fanny by Gaslight*, and *It Comes Up Murder* (formerly *The Honey Pot*, formerly *Anyone for Venice?*, formerly *The Tale of a Fox*, formerly *Volpone*, as in the Ben Jonson play on which it was based). Subjectively, I think the most "romantic" title is that of *The Trail of the Lonesome Pine* (the first movie in Technicolor outdoors, the first movie I ever saw) and the best horror movie title ever *Dracula's Daughter* (same year, 1936, my second movie ever).

paddy wagon, referring to the prevalence then of police from the Ould Sod, but which was what Edison's outdoor studio, covered with black plates, the first movie studio, was called); block booking and double features and second features and, more politely, companion features, not to mention short subjects or shorts, newsreels, chasers, coming attractions, serials, etc.; names with surnames in them such as the Breen Code, the Hays Office; new meanings for words such as animation, blow up, documentary, film, musical, projector, star, studio, etc.; new words such as drive-in, *cinémathèque*, phonofilm, 3-D, technicolor; fan mags and fanzines and the whole world of Hollywood flackery and "glamour"; Oscars and premieres and sex goddesses and heart-throbs; cross-cut, close up, montage, stop-action, etc.; talkies and underground films and westerns and nickelodeons and magic lanterns and movie "palaces" and names like Roxy and Bijou; the Latham loop and the Tri-Ergon Process, Silly Symphonies and Mickey Mouse and Minnie and Pluto and Bugs Bunny and the Roadrunner and Tom and Jerry and . . . ; the names of famous animals in films: Trigger, Strongheart (Rin Tin Tin's rival), Asta in *The Thin Man* series and Daisy in *Blondie* and Rhubarb the cat in the film of the same name, Cheta the chimp of the Tarzan movies, Dumbo the elephant, Gene Autry's Champion, and all the rest; panachromatic and formalism, sexploitation and blaxploitation, stroboscope and synchronized sound, talkies and silents, frames and takes and "cut" and "print it" and "ready when you are, C.B.";⁹⁰ the list could go on and on and would in the end have to include the use of "mickey mouse" as a phrase in the ROTC and at West Point and take us very far away from "the Coast" and "the industry."

There are film titles and title changes to be studied as a key to popular interests and prejudices. There are naming fads (involving *Operation* at one time; at another *The Bad and the Beautiful*, *The Naked and the Dead*, *The Sound and the Fury*, *The Sorrow and the Pity*; the popularity of the word *naked*, the wane of the popularity of *The Story of . . .*) and

⁹⁰ The lore and folklore of Hollywood need more study. Perhaps this famous "punch line" ought for once to be attached to the story for, as with "lucky Pierre" and other expressions, many people who are familiar with the phrase do not know its origin or meaning in original context. Briefly, it seems C.B. DeMille was in the middle of filming one of his great Biblical epics. The scene was to be the parting of the Red Sea by Moses. Charlton Heston (or some other such actor) was in make-up for Moses and the whole Yugoslavian Army (or some similar group) was assembled as Jews and Egyptians, along with a lot of expensive technical equipment for the "special effect." (Actually, most of this sort of thing is done with miniatures and in the darkrooms.) Because the big scene could only be run once (self-destructing, we should say today) DeMille cautiously prepared and then, swinging out on a boom, gave the signal that set the whole magnificent scene in motion. The scene ended. He called "Cut!" Then he got on "the blower" to Camera I. Camera I reported that it had run out of film! Camera II? Camera II had failed to remove the lens cover. Camera III? "Camera III? Did you get the shot? Camera III?" And Camera III replies, waking up: "Ready when you are, C.B.!"

interesting and informative changes from novel to screen, etc. There are the names of characters in films (Queen Regina comes to mind as an odd example) as a barometer of taste and the fashions in naming children derived from Shirley Temple and Spencer Tracy (as Leslie Dunkling remarks in *The Guinness Book of Names*) as well as a lot of other "fallout" from screen nomenclature. As times change, names change: today we could hardly have a title like Clara Bow's *Dancing Mothers*. Today Violet Flugrath would think Viola Dana too phoney a name and Virginia Daniels would not change to Bobo Daniels, any more than the William Dean Tanner (William Desmond Taylor) scandal (1922) would wreck any career. Today one can call oneself Ub Iwerks or Bernardo Bertolucci or Ali McGraw but not John Bunny or Edna Purviance or even Vera Zorina (Eva Brigitta Hartwig, b. 1917) or Reinhold Schunzel (1886-1954). Today it is not necessary to make Levine into Le Vien, Lewin, or even Levin, let alone Murphy or Moreno. Today Charles Locher (b. 1913) might become Chuck Locker or Locker Lampson or almost anything but Jon Hall. Today "ethnic" names are "in." Today the theatrical splendor (and tacky taste) shown in the Roxys and Graumans of the past are outdated,⁹¹ gone with Eleanora Rossi-Drago (Palamina Omiccioli, b. 1925) and Nikolai Ekk (documentarist of *The Road of Life*, 1931) as well as the days when people had names that seemed "right" just as they were: Louis and Auguste Lumière, for instance. And with the passing of the old order goes the name preferences of the past as well, some of the "glamour" perhaps, some of the "star quality." "Al Pacino" does not (as the Hon. Gwendolyn Fairfax in Wilde's *The Importance of Being Earnest* might say) "produce vibrations". The new names are not like those of the past, not like "Norma Desmond."⁹²

⁹¹ Samuel L. Rothafel (Roxy) was a distributor who created magnificent "picture palaces," making his (adopted) name famous. The Roxy, like The Biograph (which is what all films are still called in backward areas such as South Africa) and The Bijou, went beyond being the name of merely a single theatre. Perhaps the most famous single movie house of all is The Radio City Music Hall, closely followed by Sid Grauman's Chinese Theatre—he also did an Egyptian one, with waterfall and wishing well, though Spanish was the style of the era—in Hollywood where stars make their marks in the cement pavement outside the theatre (as well as having their names set in brass into the sidewalk of Hollywood Boulevard). I suppose that fame is to have your name on a sidewalk as close as possible to the fabled corner of Hollywood and Vine (actually a most unremarkable place).

⁹² This was the name of the faded silent-screen star (played by Gloria Swanson, b. 1898) in *Sunset Boulevard* (1950). Anna Q. Nilsson (b. 1804), Buster Keaton (1895-1966), and Erich von Stroheim (1885-1957) as immovable as his camera was in *The Wedding March* (1928), more or less played themselves in this autopsy of a dead Hollywood. The biggest "name" moment in any film was perhaps that of the Judy Garland version of *A Star is Born* (1954) when she tearfully stepped to a microphone and identified herself as "Mrs. Norman Main."

Today names are chosen in public life with quite as much care as they used to be selected for the movies:

[if] Tony Benn has his way and takes over control of the British Labor Party, he will make Harold Wilson look like Mark Hanna. The Benn in question began life as Viscount Somers, son and heir of the Earl of Stansgate. But when the old Earl died young Anthony Neil Wedgwood Benn became the Earl and, as such, entitled to a seat in the House of Lords, but most emphatically not in the House of Commons, which of course is where the action is.

The Earl then embarked on a Stakhanovite program of self-proletarianization. It is not certain whether he has absolutely completed it, but already a) He succeeded, after a tough fight, in abdicating the title, thus permitting him to stay in the House of Commons b) He adopted every known position, and some heretofore unknown, that would identify him with the Populists and the Socialists c) He managed to reduce his name not merely to Anthony Wedgwood Benn, but to pure and simple Tony Benn.

At this point, I can only think of dropping the second small "n" from "Benn," to make him more us-folkish; and no doubt this will soon occur to him.⁹³

I quote from Mr. Buckley at this length because the case of Tony Benn shows it is not P.G. Woodhouse's motives⁹⁴ but a conscious desire to create a public personality that is operating here, as in the case of movie stars. How is a Burt Reynolds different from a Bert or an Albert (as in Finney)? Does "Hackman" overbalance the weakness of "Gene"? Are names such as Dyan and Diahann annoying to whites because they suggest illiteracy by their spelling or attractive to blacks because they challenge rules (if only of orthography) and assert individuality like an

⁹³ William F. Buckley, Jr., "London Notes" (*The New York Post* May 1, 1975), Magazine, p. 2. Giving up a title for a seat in Commons is not all that unusual: Lord Home (pronounced "Hume") reduced himself to a knighthood and raised himself to prime minister and another peer gave up his title to call himself Quentin Hogg.

⁹⁴ Pelham Granville Wodehouse (1881-1975, "Plum" to his friends) as author of about 100 novels, 500 articles and essays, 300 stories, 16 plays, 23 musicals, and six movies, chose the names of his characters for humor and satire. Thus in Totleigh Towers or Matcham Scratchings or the estate of some pig-raising earl we might encounter Bertie Wooster, butlers like Jeeves and Psmith, Honoria Glossup, Corky Pirbright, Bingo Fotheringay-Phipps, Pongo Twistleton-Twistleton, Boko Bickerton (a bishop), Stanley Featherstonehaugh [pronounced "Fanshaw"] Ukridge, Roland Moresby Attwater (a writer whose *Blood Will Tell* contains the character Capt. Mauleverer), swine of various appellations at Blandings Castle (seat of the pottering Earl of Emsworth), and a number of golfing notables (including The Oldest Member), not to mention such dark unfathomed caves of purest ray serene as the Drones Club and the Angler's Rest and such tonics as Peppo and Buck-u-Uppo. Wodehouse's way with place-names (such as Lower-Briskett-in-the-Midden and East Bit-tlesham) seems very strange until one strays somewhat off the main roads of Britain and discovers that names like these (and the famous Much-Binding-in-the-Marsh of the World War II radio series) are not far from reality at all. What makes one village name "funny" and another "quaint" will require serious study and some investigation into the *comic values* of vowels and consonants (as we may call them) in our language and the qualities invested in certain combinations of letters because they occur in words with certain meanings. Anyone constructing a name needs to know what effect, even if subliminal, some sibilants or some *ks*, for instance, build into the name. Are the open sounds of "Clara Bow" or the rhythm of "Bela Lugosi" conveying subliminal information to us? If so, how?

Afro or a “natural”? Does Sue Mengers, a Hollywood agent, have a cute or a threatening first name and does the “Jewish” last name help or hurt? Were Sidney Poitier and Harry Belafonte more acceptable to the general (white) audience at first because they had names that suggest they were not “American blacks” in the same way that a Southern restaurant which would not serve a “nigra” opened its arms to the ambassador from Ghana? How can a tough-guy star like Steve McQueen⁹⁵ avoid jokes? Does any of the homosexual audience react favorably or unfavorably to that surname? Are there any remnants of the anti-Semitism that encouraged Julius Garfinkle (1913-1952) to become John Garfield⁹⁶ or of the prejudice against one nationality or another (in her case it was the Germans) that urged Marie Adrienne Koenig (1889-1965) to become “the girl with the bee-stung lips,” Mae Murray?⁹⁷

Stars come and go, the faster in this age in which dislocations are abrupt and almost incredible: for instance, Palmina, once crown princess of Latvia, is now Mrs. Arnold Lapins, and at the age of 56 is serving sandwiches in the student center at Princeton University. (“Sometimes I wonder how we survive.”) The names the stars use in their sometimes meteoric rises and (often) equally quick disappearances remain to give us evidence of the images they hoped to create, the personalities they wished to adopt professionally, the forces that are operating in our society. The same names, influenced as they are by forces outside the world of filmdom, in their turn influence the publics around the world for whom the movies are models as well as entertainment and set standards of naming as well as behavior.⁹⁸ In *Thoroughly Modern Millie*, Julie Andrews sang:

Have you seen the way they kiss in the movies
(Isn't it delectable)?

and from the films generations have learned to kiss, to name—and other

⁹⁵ The strength of “Steve”—“Bruce” would not do—helps to balance “McQueen.” In an “unauthorized biography” for the Signet film series, McCoy says that Steve McQueen is not quite certain what his father’s name was but believes it probably was William McQueen. It is odd that a father so little remembered should have attached his surname so firmly; not so odd, perhaps, that the sort of personality McQueen plays would want his *own* name.

⁹⁶ Cf. Larry Swindell [an interesting name], *Body and Soul* [the title of a popular song]: *The Story of John Garfield*, William Morrow, 1975, “Hollywood caught up in the turmoil of the McCarthy era.”

⁹⁷ Miss Murray retired from the screen to marry in the early Thirties and after a lot of ups and downs was found (1964) wandering in the streets of St. Louis under the impression that she had reached her destination, which had been New York. She was flown to Hollywood and placed in the Motion Picture Actors’ Home. She died there the next year, still repeating “Once a star, always a star.”

⁹⁸ The mention of foreign audiences brings up a subject that deserves another study: the cinema of other nations. Perhaps none is as foreign to us as that of Japan, though Japanese actors and directors and their work are comparatively well known in America. Here are some names and film

things. The movies, moreover, have reflected (and set) standards in entitling books and other works of art and the subject of film titles is a vast one, for while many of the old negatives have perished with their

titles from a cinema which came to world prominence with Kurosawa's *Rashomon* (1951) if not earlier: Yutaka Abe, *Kurutta Kajitsu* (Crazed Fruit), *Akasen Chitai* (Red-Light District), *Akatsuki no Dasso* (Escape at Dawn), the Akutagawas (Hiroshi, Mitsuko, Ryunosuke and Yasushi), *Amachua Kurabu* (Amateur Club), *Anjo-ke no Butokai* (Ball at Anjo's), *Aoi Sammyaku* (Blue Mountains), *Arakure* (Untamed), Kanjuro Arashi, *Arashi no Naka no Haha* (Mothers in a Storm) and *Arashi no Naka no Shoyo* (Maiden in a Storm), *Aru Fujinka no Kokuhaku* (Confessions of a Gynecologist), *Ashi ni Sawatta Onna* (Women Who Touched the Legs—a film that won the *Kinema Junpo* = Best Movie award), Chiyonosuke Azuma, *Bakuon* (Airplane Drone) and *Bakushu* (Early Summer), *Bangiku* (Late Chrysanthemums), *Banka* (Dirge), *Banshun* (Late Spring), *Gan* (Wild Geese, shown here as *The Mistress*), *Yoake Mae* (Before Dawn), *Dotei* (Male Virgin), *Byakurojo no Yoki* (Bewitched Spirits of the Castle of White Wax), *Kyojin Yukioto* (Monster Snowman), *Uchujin Tokyo ni Arawaru* (Spacemen Appear in Tokyo), Akira and Yataro Kurosawa, *Kakushi Toride no San Akunin* (Three Bad Guys in a Hidden Fortress), *Jigokumon* (Gate of Hell), Teinosuke Kinugasa (he directed *Gate of Hell* 1953 but as early as 1917 had played the heroine, in "workman's boots throughout," as Joseph L. Anderson and Donald Richie's *The Japanese Film*, 1960, pointed out, in *Ikeru Shikabane*, The Living Corpse), Fumio Kamei, Hideo Sekigawa, *Re Mizeraburu* (*Les Misérables*), *Ama no Senritsu* (Woman Diver Trembles with Fear, starring a *nikutai joyu* or "flesh actress" nude), Kimisaburo Yoshimura, Mikio Naruse, Yasujiro Ozu, Keisuke Kinoshita, Shiro Toyoda, Heinosuke Gosho, *Jasei no In* (The Lasciviousness of the Viper), Toshio Maizumi, the Itos (Daisuke, Einosuke, and Schio), *Biruma no Tategoto* (Harp of Burma), *Otome no Shinsatsushitsu* (Clinic for Virgins), *Entotsu no Mieru Basho* (Where Chimneys are seen—"Shown abroad as *Three Chimneys* (despite the fact that there are four chimneys in the film)" comment Anderson & Richie), *Hanayome no Negoto* (The Bride Talks in Her Sleep), *Nani ga Kanojo o Hadaka ni Shita ka* (What Made Her Naked?), *Iroke Dango Sodoki* (Uproar over the Aphrodisiac Dumpling), *Byakuran no Uta* (Song of the White Orchid), *Ikuru* (Living), Yotoyoshi Oda, Minoru Shibuya, *Nora-inu* (Stray Dog), *Karumen Junjosu* (Carmen's Pure Love), Kaneto Shindo, Masahisa Sunohara, the companies of Daiei and Nikkatsu (and Shinto, Toa Kinema, Toho, Shochiku, Teikine, Taiho, Nan'o, Tenkatsu, Kawai, Kokkatsu, Kobayashi, Toei, Zensho Koa, Dai-Nihon, Pro-Kino, Fuji, Fujimoto, and on and on), *Chappurin Yo Naze Naku Ka* (Chaplin, Why Do You Cry?), *Genbaku no Ko* (Children of the Atom Bomb), *Kumonosu-jo* (Castle of the Spider's Web), Sadao Yamanaka, *Atarashiki Tsuchi* (The New Earth, released abroad as *Daughter of the Samurai*, presumably so as not to be confused with *The Good Earth*, in which the German actress Luise Rainer—even Charlie Chan in Hollywood was played by a German—won an Academy Award in 1937), Shiro Kido, *Himeyuri no To* (Tower of Lilies), *Gojira* (Godzilla, one of the many monsters), *Robin Fuddo no Yume* (Dream of Robin Hood), *Sekai no Jo-o* (Queen of the World, Japan's first serial, by Nikkatsu, 1925), *Eikoku Kuzururu no Hi* (The Day England Fell), *Tenya Wanya* (Crazy Uproar, a film of the *Kasutori Bunka Jidai* or Age of Rot-Gut Culture), Hiroshi Noguchi, *Nake, Nihon Kokumin, Saigo no Sentori* (Weep, People of Japan, The Last Pursuit Plane), *Utsuksushiki Aishu* (Beautiful Sorrow, released abroad as *The Princess of Angkor Wat*), Toshiro Mifune, Setsuko Hara, Machiko Kyo, Shirley Yamaguchi, Hibari Misora, Yaeko Mizutani, Masayuki Mori, Takashi Shimura, Ayako Wakao (we have now been listing performers but the sex of all but Shirley Yamaguchi is probably undetectable by foreigners), *Zo o Kutta Renchu* (The Fellows who Ate the Elephant), *O-Chazuke no Aji* (The Flavor of Green Tea and Rice), *Gunshin Yamamoto Gensui to Rengo Kantai* (God of War Admiral Yamamoto and the Combined Fleet), *Sabishii Rambomono* (Lonely Roughneck), Kenji Mizoguchi and his famous *Ugetsu Monogatari*, and so on and on. We can only note a few more or less at random in this note from *Fuchinkan Gekichin* (An Unsinkable Warship Sunk) to *Yassa Mossa* (Topsy Turvey) and *Mesu-inu* (Bitch). This will give a flavor of Japanese titling and a few personal names.

scripts—or been “made into ukelele picks” as the old Hollywood phrase used to put it—their names remain.⁹⁹ *Litera scripta manet.*

The film industry has added a great deal to our vocabulary in terms of technical words and expressions (back-projection, close-up, dissolve, establish, fade in/out, freeze, iris, long shot, mask, montage, over-expose, overlap, pan—from panorama—and shoot, rushes—one movie mogul was “The Czar of All the Rushes”—and track in/out, wipe, zoom, etc.). The movies (flicks, motion pictures) have also taught us how to turn up our collars like Bogart, or walk like John Wayne (or Mae West or Marilyn Monroe) or flirt or decorate our apartments. The film industry’s impact has been worldwide and a universal language of pictures, with or without sound, has wrought many, even incalculable, effects. Showbiz is sociological big biz.

⁹⁹ Michael Schwartz and James R. Prickett append to Andrew Sarris’ *The American Cinema* (1968) a “Directorial Index to the American Cinema” which offers a convenient list of film titles (though by no means all, even to that date). In addition to the inevitable names of persons “bioged” (Abraham Lincoln, Zola, Juarez, etc.) and book titles filmed (*The Good Earth*, *God’s Little Acre*, *Miss Lonelyhearts*, *A Yank at Eton*, etc.) and plays and musicals translated to the screen (occasionally in all these cases with some name changes) there are certain patterns we can note. A success will breed a sequel: *Return of the Vampire*, *Return of Frank James*, and *Son of Dracula*, *Son of Flubber*, *Son of Frankenstein*, *Son of [King] Kong*, etc. Two box-office draws can be combined: *Frankenstein Meets the Wolf Man*, *Abbott and Costello Meet the Invisible Man*, etc. A fad can catch on: *The Man from Frisco*, *The Man from Laramie*, *The Man from Planet X*, *The Man from the Diner’s Club*, etc. The wartime “operation” can catch on: *Operation Crossbow*, *Operation Eichmann*, *Operation Bikini*, *Operation Mad Ball*, *Operation Petticoat*, etc. *The Man from U.N.C.L.E.* will spawn a host of initials; 8½ and James Bond will combine in *Agent 8¾*. There will be series: Andy Hardy does this or that. *The Red Beret* (The Paratroopers) will be followed by *The Green Beret*. *Dangerous* and *Danger* are frequent words, along with *Affair* and *Dark* (*Dark Alibi*, *Dark Angel*, *Dark at the Top of the Stairs*, *Dark City*, *Dark Command*, *Dark Corner*, *Dark Horse*, *Dark Intruder*, *Dark Journey*, *Dark Mirror*, *Dark Passage*, *Dark Past*, *Dark Sands*, *Dark Victory*, *Dark Waters*), *Experiment* (*Experiment Perilous*, etc., though *Experiment in Terror* was changed to *The Grip of Fear*), *Alias* and *Meet*, *High* (*High Noon*, *High Pressure*, *High Sierra*, *High Society*, *High Tension*, *High Tide at Noon*, *High Wind in Jamaica*, etc.), *Teenage* (*I Was a Teenage Frankenstein*), *Girl* and *Lady* and *Woman*, *Night* (*Night Angel*, *Night at the Opera*, *Night Fighter*, *Night Flight*, *Night of Nights*, etc.), *Thunder* (*Thunder Bay*, *Thunder Below*, *Thunder Birds*, *Thunder of Drums*, *Thunder on the Hill*, *Thunder over the Plains*, *Thunder Road*, *Thunder Rock*, *Thunderball*, *Thunderbolt*, *Thundering Herd*, etc.), and of course *Love* (from two films named *Love Affair* to *Loves of Carmen*, which has nothing to do with the sex lives of streetcar conductors) and even *This* (*This Above All*, *This Angry Age*, *This Could Be the Night*, *This Day and Age*, *This Earth is Mine*, *This England*, *This Gun for Hire*, *This Happy Breed*, etc.). Shakespearean scholars will have noted two references to Shakespeare in the “this” list alone and, of course, many titles have embodied quotations and allusions. Since Griffith made *Birth of a Nation* (originally *The Clansman*) and even earlier these have been popular (if dangerous with semi-literate audiences) and Leslie Halliwell (*op. cit.* pp. 969-970) lists among quotations and allusions “which are invariably replaced by something unmistakably personal, full of the promise of action” in America: *Ill Met by Moonlight* (Shakespeare) to *Night Ambush* (it was about guerrillas), *The Gift Horse* (not supposed to be dentally examined) to *Glory at Sea*, *Rich and Strange* (Shakespeare) to *East of Shanghai* (cf. *East of Eden*, *East of Java*, etc.), *Pimpernell Smith* (a reference to *The Scarlet Pimpernell* (by the Baroness Orczy) to *Mister V*, etc. Alliteration has been used for its apt aid from *Broken Blossoms* to

Here we have had space to list and examine only a part of the vast onomasticon of film and with an even hundred footnotes must fade out, ride off into the sunset, or otherwise write THE END, hoping to have at least stimulated interest in a rich field of study though we have merely CU-ed or MCU-ed the subject.¹⁰⁰

Brooklyn College
The City University of New York

now. *Scaramouche* and *Beau Geste* were both successes, among others of the type, but foreign words are generally avoided, for Americans have enough trouble with the French and other foreign films whose titles are unaltered for American distribution. American titles tend to be more violent and explicit than British titles (we changed *The Last Page* to *Manbait*) and we like one-word titles (*Chicago*, *Calcutta*, *Saigon*, *Intolerance*, *Saboteur*) while the British change our *Malaya* to *East of the Rising Sun*. Occasionally we use very long titles: *It's a Mad, Mad, Mad, Mad World* and *Please Don't Eat the Daisies* and such, but these are often shortened anyway when it is found that there are not enough letters in stock to post these in full on the marquees. (A few long-title shows have had official short titles for such use.) There are some things worth notice too numerous to detail here: the American use of the word *woman* (as in *That Hamilton Woman*, formerly *Lady Hamilton*, and *The Forsythe Woman*, formerly *The Forsythe Saga*) is one "Women's Lib." ought to look into. *Gay* (used in the Thirties in *Gay Bride*, *Gay Deception*, *Gay Desperado*, *Gay Divorcee*, etc.) has lost its popularity (except in homosexual porno film titles). Puns (*The Wrong Arm of the Law*, etc.) are less common than they used to be. New trends are seen in *If . . . : Sunday, Bloody Sunday; Trash; Behind the Greek Door* (the male follow-up to the heterosexual porno *Behind the Green Door*); and *Freddie and the Bean*, etc. A recent foreign film is *The Goal Keeper's Fear of the Penalty*.

More film negatives remain than one might imagine. Eastman House (Rochester, New York) has restored and preserved a great many and MGM (for instance) has stored 109,000 old movies in a 650-foot salt mine bomb-shelter under the prairies of Kansas (which also contains the municipal records of Los Angeles and the recipe for Wrigley's chewing gum).

¹⁰⁰ In film scripts XCU means an eye shot, CU a head, MCU, head and shoulders, MS waist, LMS (Long Medium Shot) a three-quarter view, FS feet, LS setting, XLS a far shot. You can also add HK (high key), MK, LK, LA (low angle), NA (eye-level, normal angle), HA (high angle). The camera is told to PL (pan left), PU (pan up) or PD (pan down), TL (travel left) or TR (travel right), TLU (travel left up, diagonally), etc., TO (travel out) or TI (in), the lenses ZO (zoom out), and so on. Filming is in continuous time, parallel time (cross-cut), accelerated time (jump-out), decelerated time (slow motion), previous time (flashback), or "stopped action" (freeze). The world of film has its own jargon, you see, as well as its own names, its own folklore and stories, and so on. It is a fascinating world and—"actors are more fun than people." Remember the Hollywood denizen who when accused of living in Tinsel-Town defended Hollywood on the grounds that "some of it at least is *real* tinsel!" Dissolve. FIN.