

*The most
unusual
love story
in years and
years.*



CHARLES BOYER * JOAN FONTAINE
ALEXIS SMITH

CHARLES COBURN
Peter Lorre · Brenda Marshall · Dame May Whitty

Directed by

EDMUND GOULDING

Screen Play by Kathryn Scola · From the Novel and Play by Margaret Kennedy and Basil Dean · Music by Erich Wolfgang Korngold

"THE CONSTANT NYMPH"

WARNER BROS' PRESS BOOK

LOVE NOTE:

Dear Showman,

In "The Constant Nymph" you have one of the most tender love stories of all time. It is based on the popular best-seller and play by Margaret Kennedy and Basil Dean.

To tell this story Warner Bros. selected three of Hollywood's leading stars - ^{Romantic} CHARLES BOYER - ^{Academy Award Winner} JOAN FONTAINE - ALEXIS SMITH - and assigned to it filmdom's best known director of dramatic successes - EDMUND GOULDING ('Dark Victory' - 'The Old Maid' - 'The Great Lie'). And of course, they lavished upon it the same painstaking care that goes into all of Warner Bros. long list of box-office hits.

And now, showman, this campaign has been designed to help you sell every possible angle of this important motion picture attraction. It's up to you to follow through with this wide assortment of ads, feature publicity stories and art, exploitation and accessories aids.

HERE'S HOW.

'PIN-UP GIRL' CONTEST IS SWELL FOR YOUR FEMME ANGLE

There's a startling array of feminine beauty in "The Constant Nymph"—and every one a soldier's favorite judging by fan mail requests for "pin-up pictures." That's your cue to find the local "pin-up girl" who matches in appeal the varied charms of these five lovely ladies. It's a fascinating new kind of bally and easy to handle. Just print a quantity of giveaway folders from the available mats and distribute through high schools, beauty parlors, restaurants, lobby, office buildings and defense plants. Entrants submit photos, and the winning girl is selected by a jury composed of a sailor, soldier, marine, flyer and merchant seaman. Winner gets posed portrait by best photographer in town with 25 prints to be mailed to 25 local boys in the services, including any selections named by the winning girl. Display entry photos in lobby, and get newspaper coverage on contest.

All on one mat, Order 'CN Pin-Up Contest Mat 401B'—60c—from Campaign Plan Editor, 321 West 44th Street, New York 18, N. Y.



...Appearing with CHARLES BOYER in Warner Bros.' Great Love Story

"The Constant Nymph"

are among the favorite pin-up girls in Army camps across the country!

HERE'S YOUR BIG CHANCE TO BE A PIN-UP GIRL, TOO!

- Do you have Joan Fontaine's wistfulness?
- Have you Alexis Smith's statuesque beauty?
- Are you as dashing as Brenda Marshall?
- Are you as wholesome as Joyce Reynolds?
- Do you have Jean Muir's quiet charm?

If you have any of these striking characteristics of the stars of "The Constant Nymph" . . . or any others that are simply YOU . . . why don't you join NOW in "The Constant Nymph Pin-Up Girl Contest". The lucky winner will receive a special "Pin-up Portrait" which will be sent to 25 local boys in the armed services.

HERE IS ALL YOU HAVE TO DO: Send a photograph of yourself, which cannot be returned, to "THE CONSTANT NYMPH PIN-UP GIRL CONTEST" as directed. A panel of judges consisting of a soldier, a sailor, a marine, an airman and a merchant seaman, will select the winning photo. Their decision will be final.

▲ COVER:
Note that "Strand Theatre" has been deleted from this mat for your own theatre name insertion.

◀ INSIDE SPREAD

BACK COVER:
On folding this give-away to 4" x 6", you'll find the back page blank. Use it for theatre and playdate credits and tie-up copy for co-operating photographer.

... SWELL,
TOO, FOR A
NEWSPAPER
CONTEST . . .

If newspaper sponsorship of this contest is desirable, use the mat above as a 4-column announcement, together with star head mats from the publicity section of this pressbook. Run the contest for at least one week, allowing sufficient time after contest closes to be able to announce winner before run ends. If you are located in the vicinity of an Army camp or Navy base, it might prove feasible to expand voting to all servicemen, featuring this contest mat in the camp newspaper. Winner's photo, however, can be released generally to regular newspapers.

(Introductory Release)

GIRLS! Enter 'Constant Nymph' Pin-Up Girl' Contest—TODAY!

Girls! Do you have the charms of a Joan Fontaine, an Alexis Smith, a Brenda Marshall, a Joyce Reynolds, a Jean Muir? These are the five pin-up favorites who all appear with Charles Boyer in Warner Bros.' "The Constant Nymph," the film which starts next Friday at the Strand Theatre.

The Daily News is searching for the local "pin-up girl" who

can match the charms of these famous lovelies. The lucky girl who is chosen will win a new portrait with 25 prints to be sent to 25 local boys in the armed services, including any selections the winner may choose to make. A jury of servicemen will act as judges. So send your photo in—today—to the Daily News "Constant Nymph Pin-Up Girl Contest Editor."

SIX-DAY STORY-IN-PICTURES . . .

[FIRST DAY]

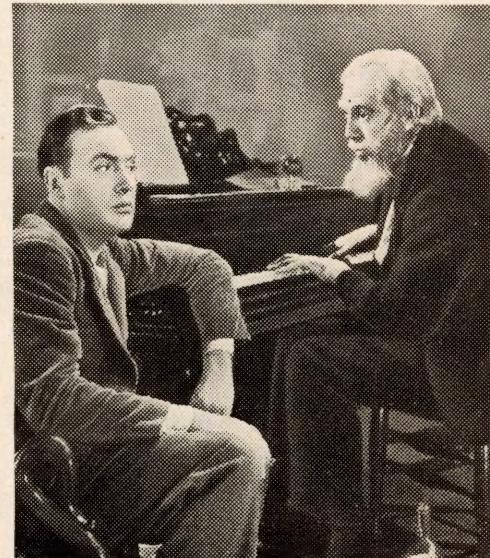
MOVIE-OF-THE-WEEK: "The Constant Nymph"

Warner Bros.'

CHARLES BOYER
JOAN FONTAINE
ALEXIS SMITH

'The Constant Nymph'

The career of "The Constant Nymph" is a distinguished one. It originally appeared as a novel by Margaret Kennedy and was hailed for its intense drama and poignant love story. It was a successful play and has now been filmed by Warner Bros., emerging as one of the most unusual love stories in years. Edmund Goulding, who gave us "Dark Victory," directed.



Now Go On With the Story ➔

High in the Swiss Alps in a little chalet lives a once great musician, Albert Sanger (Montagu Love), and his daughters, Tessa (Joan Fontaine), Toni (Brenda Marshall), Kate (Jean Muir) and Paula (Joyce Reynolds). To visit the Sangers comes Lewis Dodd (Charles Boyer), a composer.

The excitement of this visit causes Tessa to have a recurrence of her heart condition. Ashamed to have humiliated herself this way, Tessa quickly turns the conversation to Toni, who has run away. Kate confides that Toni is with Fritz Bercov (Peter Lorre). Lewis Dodd then remembers that he had composed a piece for "the children," for that is the way he regards them—even Tessa, his favorite.

Old Albert Sanger plays Dodd's music and finds that it lacks "heart." "You have always been afraid of melody," the great master tells him, "but this has great promise—perhaps as a symphonic poem." Dodd laughs off Sanger's criticism as too simple and naive. "My music is sophisticated and doesn't need 'heart,'" Dodd reminds him.

[SECOND DAY]

(Pick Up Heading From First Day)

The Story Thus Far:

Lewis Dodd, a young composer, comes to the little chalet in the Swiss Alps to visit the once-great musician, Albert Sanger, and his four daughters. Tessa, weak of heart, is secretly in love with Lewis. Toni, her sister, has just run away from home. Paula and Kate, the other sisters, keep house for the family. Lewis has written a composition for the girls, but it lacks "heart."



Now Go On With the Story ➔

Little Tessa has always cherished her love for Lewis Dodd and the only person who shares this secret is her sister Paula, who protects Tessa. Lewis is very tender with Tessa, but regards her as a charming, untamed child. She hopes some day to marry Lewis and give his music the "heart" it needs.

Soon afterwards Toni arrives on the scene, defiant, mysterious and flushed with excitement. But through the veneer of her bravado Lewis Dodd realizes that her running away with Fritz Bercov was an innocent escapade and that the fears of the Sanger household are unfounded. Suddenly there is an uproar.

Tragedy strikes suddenly and fiercely at the Sangers with the death of Old Albert. The children are left penniless and homeless so Lewis writes to the children's uncle in London. This brother of Mrs. Sanger had disapproved of his sister's marriage to Albert and did not even now know of the existence of his four nieces. But learning of their plight he promises to do his utmost for his sister's children and departs at once.

[THIRD DAY]

(Pick Up Heading From First Day)

The Story Thus Far:

Lewis Dodd, a young composer on a visit to the Swiss Alps chalet of the once-great musician Albert Sanger and his four daughters, is criticized by Old Albert because his music lacks "heart." Tessa, frailest of the daughters, is deeply and secretly in love with Dodd and hopes some day to give his music the "heart" it needs. But Old Albert dies and the girls' uncle is summoned.



Now Go On With the Story ➔

Uncle Charles (Charles Coburn) and his daughter Florence (Alexis Smith) arrive from England to look after their new charges. The Sanger children find their cousin beautiful and strange and she is not able to get used to their untamed ways. But she is a new sensation for Lewis.

Lewis has never known a woman like Florence. The futures of the children are finally decided upon, but Florence lingers on hoping that Lewis will return the attraction she finds in him. Swept off his feet, he diffidently proposes marriage. To his great surprise she admits of mutual regard. Tessa is the first to learn of their engagement as they return from a swim.

The shock of this news brings on another "fainting" spell, but Paula defensively explains that it is the result of running too hard. Kate joins a musical company as a singer. Toni marries Fritz, and Tessa and Paula are placed in an English school against their wishes. Tessa and Paula finally run away to visit Lewis and Florence in London, unable to stand the school regimen any longer.

Margaret Kennedy's best-selling novel, truly one of the greatest love stories of all time, is a special scoop for your local newspaper. Illustrated here with many of the stirring and tender scenes as enacted by Charles Boyer, Joan Fontaine and the all-star cast. All art and type available on mat. May be published for six days or all chapters as a single Sunday magazine page feature.

ORDER "CN STORY - IN - PICTURES MAT 501B"-\$1.00—from Campaign Plan Editor, 321 West 44th St., New York 18, N. Y.

[FOURTH DAY]

(**Pick Up Heading From First Day**)

The Story Thus Far:

Shortly after Lewis Dodd's visit to the Swiss chalet of the once great musician, Albert Sanger, and his four daughters, Old Albert dies. The girls' uncle, Charles Creighton, arrives with his beautiful daughter, Florence, to look after his charges. Tessa, frailest of the daughters and secretly in love with Lewis, sees Lewis fall in love with Florence. All return to London.



Now Go On With the Story ➔

Married to Florence makes living complex for Lewis, who resents becoming a "social lion" and grows irritable and rebellious at Florence's plans. At one of these functions, a recital of his own music, Lewis realizes how technically brilliant they are—but harsh and unpleasant. Tessa hears the music too and weeps at its coldness.

Florence grows bitter as she realizes that Lewis is growing away from her through no fault of her own. She objects to having Tessa live at their house and insists on the girl being returned to school. But Lewis insists that she stay and help him with his new symphonic poem, "Tomorrow."

Lewis is troubled by the lack of "heart" in his new composition and tries frantically to re-write it in time for the formal concert, for which Toni and Fritz have come to London. Tessa decides to select a gardenia for Lewis to wear at the concert, but relents and decides to send some flowers to Florence in Lewis' name instead, for she is sure he will forget. She does select a gardenia, however, hoping that he will wear it.

[FIFTH DAY]

(**Pick Up Heading From First Day**)

The Story Thus Far:

Albert Sanger, a once-great musician, dies, leaving his four daughters in charge of his friend, Lewis Dodd, a composer, and the girls' uncle, Charles Creighton. Tessa, frailest of the daughters, is in love with Lewis, but her cousin Florence wins him in marriage. However, on the eve of his first concert she sends Florence flowers in his name, lest he forget.



Now Go On With the Story ➔

The final blow to Florence comes when Tessa's flowers arrive in Lewis' name. Fritz had promised Tessa to tell Lewis about the flowers, but he had neglected his part. Thus Florence's happiness at receiving the flowers is shattered when she finds out that Lewis had no part in sending them. She storms from the room, bitter and humiliated.

Alone after the stormy session Florence accuses Tessa of stealing Lewis from her. Tessa admits her love but cannot admit of any wrong-doing. Florence realizes they are all victims of circumstances, and tries to win Lewis back, but is unsuccessful. But the time for the concert is near and all prepare to leave.

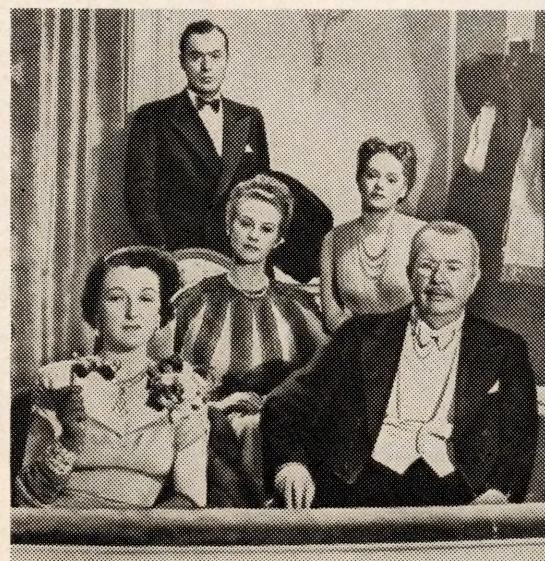
Lewis suddenly begins to see Tessa in a new light. He realizes that little Tessa is now a grown woman and he tells her of his true feelings for her. He confesses his love, but Tessa, who has waited so long for this moment, realizes that Florence stands between them. She tells Lewis she fears she might have a "spell" and begs leave to remain at home, planning to leave as soon as Lewis is gone.

[SIXTH DAY]

(**Pick Up Heading From First Day**)

The Story Thus Far:

Lewis Dodd, a composer, marries Florence Creighton soon after he meets her at her uncle Albert Sanger's Swiss chalet. Tessa, her cousin, in love with Lewis, goes to London to live with them against Florence's wishes. While Tessa helps Lewis with his symphonic poem, Florence accuses Tessa of trying to steal him away. The night of the concert, Tessa learns that Lewis loves her.

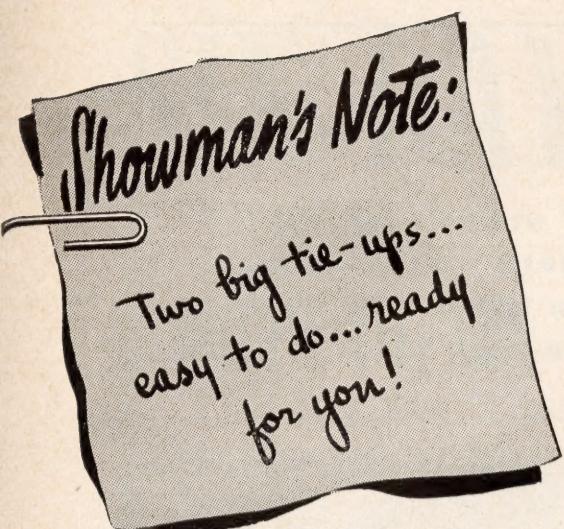


Now Go On With the Story ➔

Tessa hurriedly packs while everyone is at the concert. She intends to be gone out of their lives when they return. Turning on the radio she listens to the melody they have created together. The emotional strain is too much for Tessa's heart. She turns toward the door and sinks to the floor. The strains of "Tomorrow" fill the room with ecstatic music, but Tessa no longer hears its song of love.

Anxious and unaffected by the tremendous success of his composition, Lewis hurries home before the concert ends in a great triumph. He must see Tessa. Florence follows him to the house and tells him she understands and will go away, leaving Tessa and Lewis to find their happiness together. Lewis rushes into the room calling for Tessa.

Roberto, the butler, face averted, tells Lewis that Tessa is on the couch, still clutching the gardenia she had wanted him to wear. As Lewis kneels by the bed on which Tessa has been placed, he knows that he is again too late. He will never find his love except in the "Tomorrow" of their music.



CONSTANT NYMPH GARDENIA SETS UP BIG FLORIST TIE-UP . . .



This attractive tie-up window was set up in New York in Trepel's Radio City store concurrent with the run of the picture at the New York Strand. Similar display poster can easily be prepared locally.

SPECIAL SET OF DISPLAY STILLS

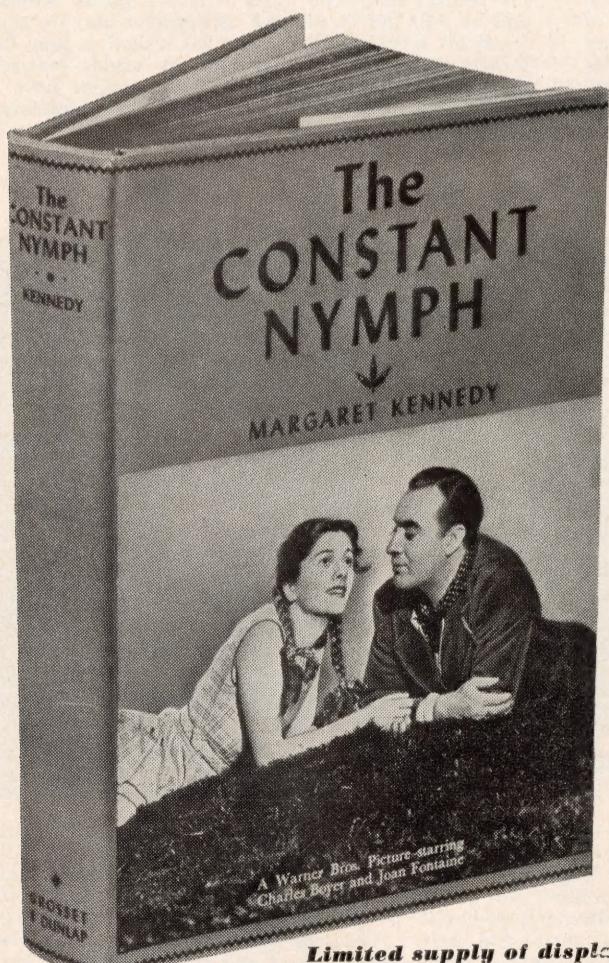
are available, including the three shown in display above. Order "CN Gardenia Stills"—set of 5 for 40c—from Campaign Plan Editor, 321 West 44 Street, New York 18, N. Y.

In one of the most poignant scenes in the picture, the forlorn Tessa expresses her lost love for the composer, Lewis Dodd, by sending him a gardenia on the night of his great triumph—the debut performance of his symphonic poem. This "Constant Nymph Gardenia" is now being promoted by florists across the country . . . and can be adapted in your city to an important co-op bally.

Work out this promotion with leading florist or if there is a Florists Association active in your city, have a gardenia officially named "The Constant Nymph Gardenia," with picture and story in local papers.

Here's What You Can Do:

- Set up window displays (see left) in every florist window in town.
- Cooperating florists present a gardenia corsage made up of "Constant Nymph Gardenias" to the brides of newlywed servicemen in your town during your run.
- Theatre presents a card to which is attached a "Constant Nymph Gardenia" to all women purchasing war bonds at your theatre during run.
- Several florists, or leading florist, advertise this new gardenia in newspaper ads, and by direct mail.
- Place displays of these gardenias, plus stills showing Joan Fontaine posed with them, in your lobby as well as in florist shops.
- Sponsor a contest in cooperation with local florist inviting women to tell in a brief letter "The Flower That Means Most to Me—and Why."
- Arrange with florist to feature a special "Constant Nymph Gardenia Victory Corsage" during run. Corsage is made up of a gardenia and a backing of war stamps.



Limited supply of display material available FREE! Write to: Mr. Donald Reed, Grosset & Dunlap, 1107 Broadway, N. Y.

FILM EDITION DISPLAYED IN THOUSANDS OF BOOK WINDOWS

The complete novel is now available in book stores as a 50c movie edition, featuring a special book jacket crediting the picture (see illustration at left). The publishers, Grosset & Dunlap, are supplying all dealer outlets with a 14" x 22" window poster featuring the book cover and a scene from the picture and an 11" x 14" die-cut counter display for the presentation of the book itself. Get in touch with all local book stores at the earliest opportunity to set up a co-op campaign including . . .

- Window and counter displays.
- Book marks made up from ads to be distributed by book stores.
- Co-op dealer newspaper ads.
- "Free lending library" in lobby with promoted books.
- Books as contest prizes.
- Displays in lending libraries.
- Large dummy book display, plus stills, in lobby.
- Blow-up of picture story (pages 4-5) in book store windows.

Showman's Note:
Boy, Oh, Boy
Oh, Boyer!
These two teaser ideas are tops!

CHARLES BOYER SHOWS 'EM HOW TO KISS . . . CAN'T MISS!

This enticing newspaper feature presents the romantic Boyer with the excitingly beautiful Alexis Smith in their first screen meeting. A grand newspaper feature that's also swell for lobby display, either as a blow-up from the pressbook—or as a more elaborate lobby display using the original stills. Order "CN Boyer-Smith Stills"—set of 10—90c—from Campaign Plan Editor, 321 West 44th Street, New York 18, New York.

A Kiss Is Just a Kiss . . . 'Til Boyer Shows 'Em How!

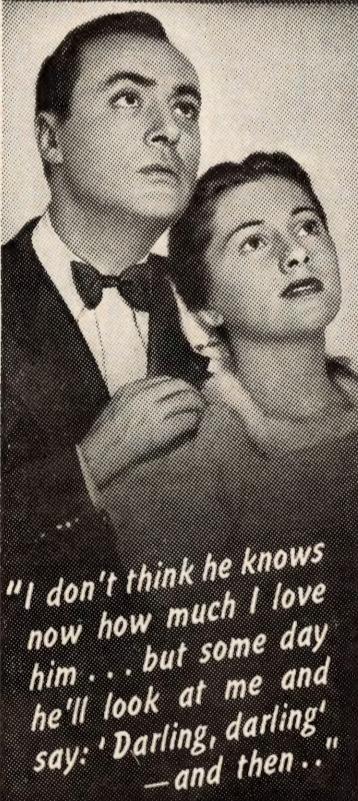


To 20-year-old bold and beautiful Alexis Smith fell the distinction of performing with Charles Boyer the screen's most lingering kiss, a dramatic and romantic highlight of Warner Bros.' picturization of "The Constant Nymph," which will be showing Friday at the Strand Theatre. The situation, considering Miss Smith's nouveau stardom and Mr. Boyer's dominating position as a film

lover, called for cold nerves, a warm heart and a tempestuous disposition. All in all Miss Smith weathered the crisis with the aplomb of a veteran romantic. As the sequence of camera views above demonstrates, Miss Smith was slow in starting, but caught on fast and was neck-and-neck at the finish. She wistfully remarked when the ordeal was over, "Gee, he really knows how!"

Order "CN Mat 502B" — 75c — from the Warner Bros. Campaign Plan Editor, 321 West 44th Street, N. Y. 18, N. Y.

Could Any Woman Help Loving Him...



"I don't think he knows now how much I love him . . . but some day he'll look at me and say: 'Darling, darling' — and then . . ."

This is **TESSA**
portrayed by
JOAN FONTAINE
starring with
CHARLES BOYER in
'The CONSTANT NYMPH'
A Warner Bros. Triumph

Could Any Woman Help Loving Him...



"He must know I love him . . . but I'm afraid . . . afraid I'm going to lose him . . ."

This is **FLORENCE**
portrayed by
ALEXIS SMITH
in Warner Bros.
'The CONSTANT NYMPH'
starring
Chas. BOYER - Joan FONTAINE

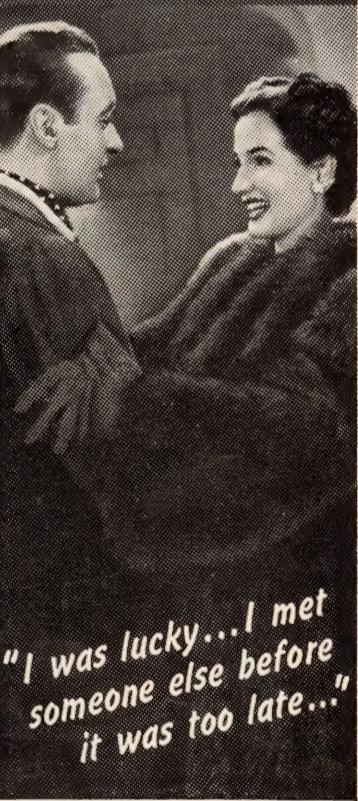
Could Any Woman Help Loving Him...



"If I don't tell him now . . . how will he ever know?"

This is **KATE**
portrayed by
JEAN MUIR
in Warner Bros.
'The CONSTANT NYMPH'
starring
Chas. BOYER - Joan FONTAINE

Could Any Woman Help Loving Him...



"I was lucky . . . I met someone else before it was too late . . ."

This is **TONY**
portrayed by
BRENDA MARSHALL
in Warner Bros.
'The CONSTANT NYMPH'
starring
Chas. BOYER - Joan FONTAINE

TEASER ADS . . .

There's an indisputable feminine appeal in these tenderly romantic teaser ads. Use them in newspapers in advance of regular display ads; as throwaways; as lobby blow-ups; in theatre programs.

Order "CN Teaser Mat 503B" — 75c — from Warner Bros. Campaign Plan Editor, 321 West 44th Street, N. Y. 18, N. Y.

Showman's Note:

Check these angles!

- ✓ Radio
- ✓ Direct Mail
- ✓ Contest Bally
- all important!

DIRECT MAIL

Dear Neighbor,

When Warner Bros. first announced that Charles Boyer and Joan Fontaine were to be co-starred in a picture version of Margaret Kennedy's great love story, "The Constant Nymph," our enthusiasm urged us to start shouting about this coming attraction right away. But we decided to wait until the picture was finished and the day of presentation at this theatre much closer.

That day is at hand--and our enthusiasm, on hearing of the reception accorded this picture in other cities, has grown tremendously. That is the reason we are taking this personal means of urging that you see "The Constant Nymph" when it opens Friday at the Strand.

Those of you who have read the best-selling novel will await with keener delight the absorbing story of the deep and futile conflict between two women fighting for one man. One girl, Tessa, tragically obscure, unnoticed, her weakened heart deathless with love . . . the other, Florence, gay, wealthy, irresistible, not sure she can hold the heart of the penniless wanderer, so unforgettable portrayed by Charles Boyer.

It's a story for women of all ages--and for the men who love them. See "The Constant Nymph" by all means . . . at the Strand Theatre starting Friday.

Signed,

THE MANAGER

SWEETHEART NIGHT

Set aside one night of your run as a special occasion for sweethearts, pegging it to the tender love story in the film these ways:

In one corner of your lobby provide free V-mail facilities with sign reading . . . "The Constant Nymph, the most exciting woman you've ever seen, reminds you to write now to your sweetheart overseas . . . Use this V-mail FREE!" Also present a "Constant Nymph Gardenia" (see page 6) to all soldiers' sweethearts attending with photo as proof.

CONTEST: FIND 'THE CONSTANT NYMPH' IN LOCAL WAR PLANT

NYMPH: In mythology, a goddess of nature inhabiting the mountains, woods, streams, etc.; hence, a light, graceful young woman.

Thus the dictionary describes a nymph. This cues a new kind of beauty contest, a search for the local girl who could best be described as "The Constant Nymph." You can stage this on your stage, limiting entrants to high school girls or girls working in a local defense plant. The latter angle is especially newsworthy if it's angled to point out that our girls are doing man-sized jobs—but are retaining all their feminine, "nymphlike" charms. If it's more feasible, have the male workers in the plant elect their own "constant nymph," the constant standing for a perfect attendance record. This girl, therefore, would be graceful, outdoor-loving, attractive, a good worker and hold a perfect score of non-absenteeism. As a main prize, arrange for the man in the defense plant with the best production record to escort the winner on a pre-arranged tour of the city, including guest tickets to your showing, visit to a night club, radio and newspaper interview—and a bond-selling stint in a prominent spot in town.

A variation of the stunt suggested above is to select a pretty defense worker to be called "The Constant Nymph." The poster below, to be placed in your lobby and in the local war plant where the girl is employed, is self-explanatory.



'PERSONAL' COLUMN

Spot a few "personal" ads in the Public Notices Columns of your local papers along these lines:

Dear John: After seeing Charles Boyer, Joan Fontaine and Alexis Smith in "The Constant Nymph" at the Strand Theatre I am ready to forgive you. Now I can understand how it's possible for one man to be in love with two women at the same time. **Elaine.**
P.S. You must see "The Constant Nymph" too!

Dear Elaine: I went to see Charles Boyer, Joan Fontaine and Alexis Smith in "The Constant Nymph" at the Strand Theatre as you suggested. I, too, tried to divide my heart and broke yours. I'm coming home. **John**

REMIND THE SMITHS!

Alexis Smith hits the high spot of her rapid rise to stardom in "The Constant Nymph." She is the first Smith to reach these heights and should be duly honored for this achievement by the numerous members of the clan. Send a special note to this effect to all local Smiths and have all Smiths sign a testimonial honoring Alexis to be displayed in lobby.

RADIO ANNOUNCEMENTS

30 SECONDS:

ANNCR: A great novel . . . a great play . . . a great, great love story . . . "The Constant Nymph" . . . coming tomorrow in all its glory to the Strand Theatre as one of the most absorbing romances of all time. And who else but Charles Boyer and Joan Fontaine . . . together . . . and as exciting as only they can be . . . could bring to stirring life this startling story of a man who tried to divide his heart between two women . . . and broke both theirs. Ladies . . . and the men who love them . . . don't miss "The Constant Nymph" . . . coming tomorrow to the Strand Theatre.

* * * * *

ANNCR: "The Constant Nymph" . . . the most exciting woman you've ever known! "The Constant Nymph" . . . there's no other "other woman" like her! "The Constant Nymph" . . . the most unusual love story in years and years! A great book! A great play! A great, great picture that you simply have to see . . . now showing at the Strand Theatre. And what a cast! Charles Boyer and Joan Fontaine . . . together . . . and as exciting as only they can be . . . Alexis Smith, beautiful and bewitching! Directed by Edmund Goulding, who gave you "The Old Maid" and "Dark Victory." See "The Constant Nymph" at the Strand . . . today!

ONE MINUTE:

ANNCR: Ladies and gentlemen, a word from the celebrated director of "The Old Maid" and "Dark Victory" . . . Edmund Goulding, who was selected to bring to the screen Margaret Kennedy's great love story, "The Constant Nymph," now showing at the Strand Theatre . . . Says Mr. Goulding . . .

2ND ANNCR: Will you let me tell you about this picture that I waited one year to do—and may I tell you why I am so excited about it. The picture has everything a director has ever prayed for . . . a magnificent cast . . . Charles Boyer . . . Joan Fontaine, Academy Award winner . . . and the breathtaking new personality, Alexis Smith. The thing that made Margaret Kennedy's book unforgettable was the supreme conflict—two women fighting for one man—one girl, tragically obscure, unnoticed . . . Tessa—one woman, picturesquely physical . . . Florence, gay, wealthy, irresistible . . . at her feet the most eligible men in the country . . . in her heart the penniless wanderer whom she is not sure she can hold . . . He tried to divide his heart—and broke theirs.

ANNCR: You'll say "The Constant Nymph" is the most unusual love story in years and years. You simply have to see it . . . showing now at the Strand Theatre.

TWO EXCITING SET-PIECE DISPLAYS . . .

Showman's Note:
Six more wonderful
ways to win the
women!



◆ Sells the Stars and Best-Seller Story . . .

This eye-appealing display piece can easily be constructed to give your showing a woman-interest send-off. Every important angle is included—the stars, the book and the conflict of two women sharing the love of one man. Stills of the stars and the book required for this display are available.

**Order "CN Set-piece Display Stills"—set of 3—25c
—from Campaign Plan Editor, 321 W. 44 St., N. Y.
18, N. Y.**

◆ This One Is A Double-Duty Display . . .

This display may be set up in lobby as shown for an eye-catching sell-piece . . . or it can be put to work as the basis of a woman's contest . . . worked this way!

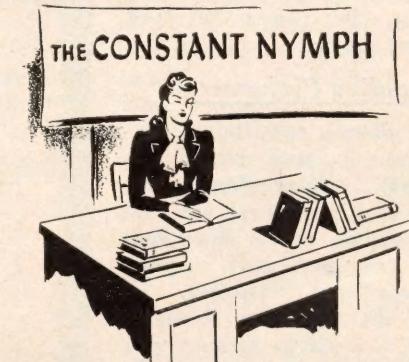
Add the panel of copy shown on illustration at left requesting women to write a 100-word letter giving their opinion on the question, "Can a man be in love with two women at the same time?" Arrange for woman's page editor or prominent woman advisor on marital problems to act as judge, awarding free tickets and other prizes for most interesting letters. For newspapers, too!

**Order "CN Lobby Contest Stills"—set of 2—20c
—from Campaign Plan Editor, 321 W. 44 St., N. Y.
18, N. Y.**

4 EASY WAYS TO LOBBY-SELL YOUR SHOW



Display books that have reached the screen as Warner hits—"Edge of Darkness," "In This Our Life," "The Gay Sisters," "Kings Row," "All This And Heaven, Too," and now "The Constant Nymph." Banner Line: "The Greatest Love Story of Them All." Get the actual books from local book store or use stills to make up jumbo size books. Stills are available. Order "CN Book Stills"—set of 6—50c—from Campaign Plan Editor, 321 West 44th St., New York 18, N. Y.



Set up this kind of "lending library" in lobby, offering free reading of "The Constant Nymph" to all war bond purchasers. Copies of the book can be promoted from local lending library. Overhead banner reads: "FREE to War Bond Purchasers . . . READ 'The Constant Nymph'."



The unit of the three stars as illustrated on the 24-sheet (approximately 2½' x 5') makes an especially attractive marquee display piece. Use it out front as suggested here.



Prepare these teaser cards locally and spot them around theatre in lobby, foyers, rest rooms, lounge . . . and outside on poles, fences, in windows and on newsstands.



(Advance Theatre Story)

'Constant Nymph' Opens Friday at Strand Theatre

Charles Boyer, Joan
Fontaine Co-Starred
In New Attraction

When the elements of writing, production, direction and acting are as judiciously mixed as they have been in the new Warner Bros. film, "The Constant Nymph," the results should be something special in the way of screen entertainment.

The picture, which has its premiere at the Strand Theatre Friday, boasts an impressive array of stars Charles Boyer and Joan Fontaine in the starring roles, names that spell romantic magic.



Mat 108—15c

Outstanding Performers

Mr. Boyer's outstanding performances in such pictures as "Algiers," "Mayerling" and "Hold Back the Dawn" are classic examples. As for Miss Fontaine, one need only mention "Rebecca" and "Suspicion," for which she won the Academy Award, to evoke performances of unsurpassed dramatic strength.

This intensely dramatic film offers her an opportunity to play the part of a shy, frightened young woman, the kind she has done so well in the aforementioned pictures. This time her problem is centered about her unrequited love for Charles Boyer, a composer who falls in love with and marries Alexis Smith. Joan's portrayal of Tessa Sanger should bring her new plaudits.

"The Constant Nymph" should give Charles Boyer's talent as a romantic actor full play. He plays the part of Lewis Dodd, a composer, a man of great complexity, appearing as two different men to the women who love him.

In Musician's Family

Joan Fontaine is one of a musician's unruly family, raised in a remote Alpine chalet. In her eyes Lewis is a person innocently free of the restrictions of conventions as she is—almost a part of herself—essential to her life. But another woman intervenes. To Florence (Alexis Smith), a glamorous figure in London society, this man is a new emotional experience, dangerously unpredictable. She marries him, attempts to make his genius an ornament for her drawing room, and admits defeat when it is too late.

"The Constant Nymph," based upon the popular novel by Margaret Kennedy, was directed by Edmund Goulding from the screen play by Kathryn Scola with a special musical score composed by Erich Wolfgang Korngold who also did the score for "Kings Row."

A prominent supporting cast is headed by Alexis Smith, Brenda Marshall, Charles Coburn, Dame May Whitty, Peter Lorre and Jean Muir, who returns to the screen to play her first role in six years.

PUBLICITY

(Current Theatre Story)

Charles Boyer, Joan Fontaine In Strand Film

Filmization of Novel,
'The Constant Nymph,'
Opens Run Today

"Lewis is coming!"

But this Lewis is Charles Boyer as Lewis Dodd in "The Constant Nymph," the Warner Bros. picture which opens at the Strand Theatre today. With Boyer, whose arrival generally gladdens feminine hearts, is starred Joan Fontaine, the girl whose performance in "Suspicion" won her the Academy Award for an outstanding acting performance.



Mat 107—15c

'Sanger's Circus'

In "The Constant Nymph" the announcement that "Lewis is coming" creates a turmoil of happy anticipation in the Sanger menage. Not that turmoil isn't normal with the Sangers. Albert Sanger, forgetting his great musical past with the help of brandy, trusts the pure air and bright sunshine of the Swiss Alps to bring up his four daughters. The family cheerfully accepts the label of "Sanger's Circus" and Lewis Dodd, young composer and old friend, is always welcome.

Tessa Sanger, played by Joan Fontaine, has already selected Lewis to be her husband, but hasn't an opportunity to let him know. Lewis finds out too late that the young girl he was so fond of is the young woman he really loves. By that time the madcap mood of Sanger's circus days is over. The mood has changed to the troubled, poignant lament of a tenderly beautiful love story.

Brilliant Cast

The brilliant supporting cast of "The Constant Nymph" is headed by Alexis Smith, glamorous star of "Gentleman Jim," who is in a role that sets off her beautiful face and figure to great advantage; exotic Brenda Marshall; Charles Coburn; Peter Lorre who upsets precedent by abandoning the expected menace characterization to play Miss Marshall's lover and then a prospective father; Dame May Whitty, the distinguished English actress; and Jean Muir, former Warner Bros. star who returns to the screen after an absence of more than six years.

The picture, based upon the spectacular novel by Margaret Kennedy and the Broadway play by Basil Dean, was directed by Edmund Goulding, who has long known how to make a romantic picture sing sweetly and true. Among his hit pictures are "The Great Lie," "Dark Victory," "The Old Maid" and "Grand Hotel."

Others in the cast are Montagu Love, veteran film player, Joyce Reynolds, Edward Ciannelli, Doris Lloyd, Joan Blair, Andre Charlot, Richard Ryan, Crawford Kent, Marcel Dalio and Clemence Groves.

"The Constant Nymph" was prepared for the screen by Kathryn Scola.

CAST

Lewis Dodd	CHARLES BOYER
Tessa Sanger	JOAN FONTAINE
Florence Creighton	Alexis Smith
Toni Sanger	Brenda Marshall
Charles Creighton	Charles Coburn
Fritz Bercovay	Peter Lorre
Lady Longborough	Dame May Whitty
Kate Sanger	Jean Muir
Paula Sanger	Joyce Reynolds
Albert Sanger	Montagu Love
Roberto	Edward Ciannelli
Marie	Jeanine Crispin
Miss Hamilton	Doris Lloyd
Lina	Joan Blair
Dr. Renee	Andre Charlot
Kiril Trigorin	Richard Ryan
Thorpe	Crawford Kent
Georges	Marcel Dalio
Concert Soloist	Clemence Groves

SYNOPSIS

(Not for Publication)

At a remote chalet in the Alps lives Albert Sanger (Montagu Love) with his four daughters, who are growing up as untamed children of nature, with the wild grace of young animals. To them all, the imminent arrival of Lewis Dodd (Charles Boyer), a promising young composer, is truly exciting news. To Tessa (Joan Fontaine) it is more than that; for he is the man she has always loved and planned to marry.

Lewis arrives to find "Sanger's Circus" in a turmoil of happy excitement. For the re-union, he has composed a piece for "the children," as he affectionately calls them. Listening to the piece, Albert Sanger, formerly a great musician, feels it has great promise as a symphonic poem. These are almost his last moments with his family for shortly afterwards he has a heart attack and dies.

Sanger's sudden death precipitates the arrival of rich Uncle Charles Creighton (Charles Coburn) and his beautiful daughter, Florence (Alexis Smith). Lewis falls in love with her on sight and within a week they are betrothed.

Married to Florence and living luxuriously in London, Lewis becomes despondent. Upon his request Tessa is permitted to leave school and help him with his symphonic poem, which he calls "Tomorrow." As the weeks pass, Florence becomes bitter and accuses Lewis of loving Tessa. Realizing for the first time that this is true, he tells Florence that after his concert that night he will leave her.

Tessa, distressed at the rift between Lewis and Florence, becomes ill, but begs Lewis to go to the concert without her. When he leaves she hurriedly packs, determined to go away before he returns. Turning on the radio, she lingers to listen to the melody they have created together. All the beauty of their love is expressed in it and the emotional strain is too great for Tessa's heart. She collapses and dies as the strains of "Tomorrow" surge out into the room.

(Running Time: 112 minutes)

PRODUCTION STAFF

Produced by Henry Blanke; Directed by Edmund Goulding; Screen Play by Kathryn Scola; From the Novel and Play by Margaret Kennedy and Basil Dean; Director of Photography, Tony Gaudio, A.S.C.; Film Editor, David Weisbart; Sound by Oliver S. Garretson; Art Director, Carl Jules Weyl; Makeup Artist, Perc Westmore; Gowns by Orry-Kelly; Orchestral Arrangements by Hugo Friedhofer; Musical Director, Leo F. Forbstein; Music by Erich Wolfgang Korngold; Assistant Director, Jack Sullivan.

(Advance Theatre Story)

'Constant Nymph' A Love Story, Due at Strand

Warner Bros. Picture
Opens Friday with
Outstanding Cast

Some years ago Margaret Kennedy wrote a book that instantly became a sensational best-seller. The book, entitled "The Constant Nymph," became a hit play on Broadway and now has been made into a picture by Warner Bros. "The Constant Nymph," based upon the novel and the play, will have its initial opening at the Strand Theatre on Friday.

Starred in the film are Charles Boyer and Joan Fontaine, who won the Academy Award for her fine performance in "Suspicion." An outstanding supporting cast is headed by Alexis Smith, glamorous young star of "Gentleman Jim," Brenda Marshall, Charles Coburn, Peter Lorre, this time in a sympathetic role, Dame May Whitty, Jean Muir, who returns to the screen after a long absence, Montagu Love, Joyce Reynolds and Edward Ciannelli.

The picture, directed by Edmund Goulding, tells the tender story of a young girl's love for a great musician who learns too late that she is the inspiration for all his music.

(Current Theatre Story)

'Constant Nymph' Opens Today

"The Constant Nymph," Warner Bros.' new film, co-starring Charles Boyer and Joan Fontaine, opens today at the Strand Theatre. Based upon the outstanding novel by Margaret Kennedy and the play by Basil Dean, the picture is a truly beautiful story of a great musician who finds inspiration in a young girl's devoted love.



Mat 102—15c

Alexis Smith

Others in the cast include Alexis Smith, beautiful young player who starred opposite Errol Flynn in "Gentleman Jim," Brenda Marshall, Charles Coburn, Peter Lorre, Dame May Whitty, Jean Muir, who returns to the screen after an absence of over six years, Montagu Love, Joyce Reynolds and Edward Ciannelli.

Edmund Goulding, well-known for his able workmanship in such pictures as "The Great Lie," "Dawn Patrol," "Grand Hotel," "The Old Maid" and "Dark Victory," directed the picture from the screen play by Kathryn Scola.

'Constant Nymph' At Strand Friday

"The Constant Nymph," co-starring Charles Boyer and Joan Fontaine, will be the Strand Theatre's next attraction. The Warner Bros. picture, directed by Edmund Goulding, opens Friday. Alexis Smith, Brenda Marshall, Charles Coburn, Peter Lorre, Dame May Whitty and Jean Muir head the supporting cast.



Still CN 735; Mat 301—45c

Charles Boyer and Joan Fontaine, the Academy Award winner, are co-starred for the first time in "The Constant Nymph," Warner Bros.' film opening Friday at the Strand Theatre.

FACTS ABOUT THE FILM

A chalet in the Swiss Alps and London, England, are the locales. The picture was filmed on 38 sets constructed on Warner Bros.' sound stages. The Alpine chalet background, covering 150 by 250 feet of stage floor space, was the largest, most elaborate set constructed at Warner Bros. since a Tennessee mountain valley was duplicated for "Sergeant York."

Academy Award winner Joan Fontaine worked throughout "The Constant Nymph" without make-up and with her hair done in pigtails. She plays a teen age girl. Her complete wardrobe consisted of two sleeveless, knee-length, cotton dresses; a cotton and woolen schoolgirl suit; one pair of tennis shoes; one pair of brown oxfords; two pairs of brown woolen stockings and one organdie party dress.

Charles Boyer, playing a Belgian composer, was kissed by five girls during his romantic adventures. The two serious contenders for his love were Miss Fontaine and Alexis Smith. The girls who kissed him less seriously were Brenda Marshall, Joyce Reynolds and Jean Muir.

Director Goulding boosted his standing as Hollywood's busiest actor by playing well over 1,000 scenes in rehearsals. Goulding always acts out each role in all the important scenes before shooting them.

Life was just one love scene after another for Boyer during the final two weeks of production. Goulding so mapped the shooting schedule that the big romantic sequences followed one another. After making ardent love to Alexis Smith, Boyer went directly to wooing Joan Fontaine.

Peter Lorre, the creepy menace, reforms to play a sympathetic role in "The Constant Nymph." He makes love to Miss Marshall. Before the story ends, he's married to her and is a prospective father. Lorre said he wouldn't believe it until he saw the picture.

Jean Muir, one-time Warner Bros. contract star, was visiting Hollywood, called at the studio to chat with old friends, and found herself cast for a featured role in "The Constant Nymph." It was her first time back on the old "home lot" since 1937.

(Advance Theatre Story)

Boyer-Fontaine, New Film Team, At Strand Soon

Players Co-Starred
In 'Constant Nymph,'
Tender Love Story

Charles Boyer and Joan Fontaine are starred together for the first time in "The Constant Nymph," the new Warner Bros. picture which will have its premiere at the Strand Theatre on Friday.

The film has an impressive supporting cast headed by Alexis Smith, Brenda Marshall, Charles Coburn, Peter Lorre, who is in a sympathetic role, Dame May Whitty and Jean Muir. Others in the cast include that veteran actor Montagu Love, Edward Ciannelli, Joyce Reynolds, Doris Lloyd and Joan Blair.

"The Constant Nymph" tells the story of Lewis Dodd, a young composer who is loved by Tessa Sanger, an adolescent girl he has always considered a child. He marries a beautiful society girl only to find out when it is too late that he has always loved Tessa.

Based upon the popular novel by Margaret Kennedy, the picture was directed by Edmund Goulding from the screen play by Kathryn Scola.

(Holdover Story)

Strand Picture To Hold Over

Due to the intense interest in "The Constant Nymph," which has been playing to big crowds the past week at the Strand Theatre, the picture will be held over for an indefinite engagement. The Warner Bros. picture is based on the famous novel of the same name by Margaret Kennedy and the play by Basil Dean.



Mat 106—15c

Brenda Marshall
Co-starred in the film are Charles Boyer and Joan Fontaine, two of Hollywood's most gifted players. A strong supporting cast is headed by Alexis Smith, beautiful and talented young star of "Gentleman Jim," Brenda Marshall, Charles Coburn, Peter Lorre, Dame May Whitty and Jean Muir, who returns to the screen after an absence of six years.

"The Constant Nymph" was directed by Edmund Goulding, famed for his romantic screen stories. He numbers among his hit pictures "Dark Victory," "The Great Lie," "Grand Hotel," "The Old Maid" and "Dawn Patrol."

Strand Theatre Now Has 'Constant Nymph'

Charles Boyer and Joan Fontaine, making their first appearance together on the screen, are co-starred in the new Warner Bros. picture, "The Constant Nymph," now at the Strand Theatre. Edmund Goulding directed the filmization of Margaret Kennedy's noted love story. Kathryn Scola did the screen play.

No Agreement on What Makes Boyer Great Lover

Joan Fontaine, Co-Star in 'Constant Nymph,' Feels It Might Be His Maturity; Alexis Smith Says It's the Boyer Charm

Even the actresses who work opposite him in pictures can't agree exactly on what makes Charles Boyer a great lover. Certainly the feminine fans who exclaim and sigh over the dark and handsome French-American actor fail to get together on the exact formula for his appeal.



Mat 206—30c

Charles Boyer is starred opposite Joan Fontaine in the Strand Theatre's next attraction, "The Constant Nymph."

The only unanimity about it all is that he is a great lover.

Boyer, of course, says nothing on the subject. On the sets of "The Constant Nymph," the Warner Bros. picture opening Friday at the Strand Theatre, where he spent most of his time making love to Joan Fontaine, the Academy Award winner, and Alexis Smith, he'd talk of almost anything except romance.

He'd even talk about his age, which might seem surprising. Great lovers can scarcely be expected to admit calmly they're in their forties. Boyer was not in the least abashed about it. He said he hoped to be acting long after he'd passed the age for romantic roles and that he would rather be known as an actor than a heart-throb.

Maturity and Charm

Perhaps the very maturity of the man has something to do with his romantic appeal. Miss Fontaine thought so. She also had some very nice things to say about his charm, as did Miss Smith, Brenda Marshall, Joyce Reynolds, Jean Muir, the script clerk, director Edmund Goulding's secretary and every other lady connected with the film.

They mentioned, these girls, the way his smile lights up his face and his dark eyes like a warm floodlight. They spoke of his grave courtesy, of his gentleness, and of the vital force that lay beneath the gentleness. No ruthless caveman or dashing swashbuckler, this Boyer, one

ceived his degree at the Sorbonne in Paris and, after a brief course in the Drama Conservatoire, plunged directly into a successful theatrical career.

To Hollywood in 1930

Hollywood sent for him in 1930 and the call scarcely could have come at a worse time. The screen had found its voice. Boyer spoke very little English, and that badly. He did some French version films but eventually secured a release from his contract.

Returning to France, he stayed a year and came back to Hollywood. Again, he didn't find suitable roles, and was on his way to France when producer Walter Wanger caught him almost at dockside. Wanger convinced him he had a future in Hollywood, but told him he'd have to bear down hard on learning to speak English.

The third time was the magic opportunity that gave the Boyer charm a chance to flash through to American audiences. It hit the feminine audiences right in the heart when he did "Private Worlds" with Claudette Colbert.

"Private Worlds" set the Boyer stock to soaring, but it was "Algerians" that boomed it to fever pitch. The great lover chorus rose in full symphony after that and it has been growing in volume ever since. Witness such popular successes as "Tovarich," "Love Affair," "All This and Heaven, Too," "Back Street," "Hold Back the Dawn" and "Tales of Manhattan."

It was a hotly debated question as to who had the hardest job, until the teachers settled the argument.

Noted Director Puts Up Good Show on Film Set

Edmund Goulding Enacts All Roles During Rehearsals

To borrow a war phrase, Edmund Goulding, the Hollywood movie director, puts up a darned good show. Being a director, it is, of course, Mr. Goulding's job to turn out shows. Being the individualist he is, it is his nature to put up a good show.

His brass buttoned yachtsman's jacket, his striped seaman's jersey and his baggy flannel trousers serve the cause of the picturesque in wardrobe just as effectively, and far more comfortably, than the puttees. His "private office" on the sound stage, and his acting performances in the rehearsals (very good his players say they are, too) amply uphold the traditions of color in trappings and personality.

The Goulding "private office" is a roped-off enclosure out in the wide open spaces of sound stage. The only thing "private" about it is the placard, which carries the word in large black letters immediately below Goulding's name. There, director Goulding rehearses his players in the manner of a college professor conducting a seminar. There, with huge horn-rimmed spectacles jammed firmly on his face, he writes and rewrites scenes for his script, polishing, revising and perfecting.

Plays Each Role

Far overshadowing their considerable contribution to color is the practical value of the Goulding acting performances. That, at any rate, is the unanimous verdict of the many top-ranking stars who have worked under his direction. Goulding, who was an actor before he turned to writing and then went on to directing, almost never lets a scene pass without playing it out not once, but several times.

He gives his performances during action rehearsals which follow the "private office" rehearsals, and he usually plays each role. On the set of "The Constant Nymph," opening Friday at the Strand Theatre, it was not at all uncommon to see him in turn Charles Boyer, Joan Fontaine, Alexis Smith, Peter Lorre and Brenda Marshall.

These performances, he frequently explains, are not for the purpose of showing his players how to play the scenes, but to clarify by illustration shades of mood and timing.

It Was Harder On the Teachers

Music lessons were very much the order of the day on the Warner Bros. set of "The Constant Nymph," now at the Strand Theatre.

Charles Boyer, who plays the violin in real life, had to learn to play the piano. Joyce Reynolds, who plays the piano quite well, had to learn violin technique. And Jean Muir, who plays no instrument, learned to bow a cello.

It was a hotly debated question as to who had the hardest job, until the teachers settled the argument.

They said they had.

Joan Fontaine Came Up To Fame the Hard Way

Extremely Poor Health and Fact She Was Olivia de Havilland's 'Kid' Sister Handicapped This Academy Award Winner

In winning a career for herself in motion pictures, Joan Fontaine has upheld the best traditions of the American success story. She has come through handsomely as an example of perseverance triumphing over handicaps.

Almost everything but poverty was against the girl who won the

remarkable effect. She was ready to try matching her greatly admired sister in any endeavor and when Olivia began to travel the high road to screen success, she determined to follow suit.

It wasn't easy and success didn't come to her immediately as it had to Olivia. Under as-



Still CN 633; Mat 208—30c

Joan Fontaine is co-starred with Charles Boyer in Warner Bros.' "The Constant Nymph," opening Friday at the Strand.

Academy of Motion Picture Arts and Sciences Award for the best performance by an actress during 1941. She was handicapped by extremely poor health as a child and young girl. She developed a whopping inferiority complex as a result of illness. Finally, she was the younger sister of a beautiful screen star, Olivia de Havilland, and as such seemed destined to remain in the semi-eclipse of reflected glory.

She began a scientific campaign to become healthy and as her strength grew, the success of her sister became an inspiration and a challenge, rather than an overshadowing handicap.

"If Livvy could do it, I can, too," became her slogan.

Born in Tokyo

The two sisters were born in Tokyo, Japan, of British parents. From the time of her birth, Joan was living on what physicians called borrowed time. When she surprised the medics to the extent of reaching her second birthday, they said she might survive in a different climate. Consequently, the mother took the two girls to the United States and settled in California.

Joan did manage to survive but that was her only response to the effect of the salubrious California climate. She had the measles. She came down with the mumps. She suffered acutely from all the ills to which children are heir to.

A sea voyage to Japan and a year of schooling in the strange land she didn't remember, had a

sumed names, she made screen test after test. Nothing came of them.

Signed to Contract

Finally, as Joan Fontaine, she won success on the Los Angeles stage with the Henry Duffy Players. Jesse L. Lasky, now a Warner Bros. producer, saw her performance in the play "Call It a Day" and signed her to a contract.

Miss Fontaine did a small part with Katharine Hepburn in "Quality Street," played opposite Fred Astaire in "Damsel in Distress," did another featured role in "The Man Who Found Himself," and then got her first really important break, the feminine lead in "Gunga Din."

Fortune really was smiling on her now. From a host of candidates, she was chosen by David O. Selznick for the coveted feminine starring role in "Rebecca." Her performance lifted her to the realms of the screen elect and won her a nomination for the Academy Award.

She achieved the step from Award nominee to winner the following year with her outstanding performance in the film, "Suspicion."

She then moved her make-up kit to Warner Bros., sister Olivia's home studio, to star with Charles Boyer in the film version of Margaret Kennedy's best-selling novel, "The Constant Nymph," under the direction of Edmund Goulding. The picture opens Friday at the Strand Theatre.

"Let me be you"



WITH that phrase, Director Edmund Goulding politely interrupts the scene, borrows an actor's role and acts it out. It is an essential part of the technique that has placed him in the first ranks of motion picture directors over a span of years. In his latest film for Warner Bros., "The Constant Nymph", there are 135 script scenes and an average of four players in each. Goulding played each performer's role no less than twice for each scene, thereby contributing at least 1080 personal performances to the making and perfecting of the picture.

"Do you mind me being you?" he has asked such stars and diverse personalities as Bette Davis, Miriam Hopkins, Errol Flynn, Paul Muni, George Brent, Merle Oberon and Pat O'Brien. They did not mind, not at all. For, as Joan Fontaine put it, "You can get more from watching Eddie play a scene than from an hour of discussing it."

Just as they welcome his performing demonstrations, Goulding's artists show no signs of impatience with his almost constant interruptions with suggestions during a rehearsal. A scene, for example, will seem to be progressing smoothly. Then the director will emerge from a brown study with an "I'm sorry to interrupt you, but a thought just occurred to me." He'll explain that thought — usually with his acting demonstration. The rehearsal will continue, then there'll be another "thought" and another interruption.

"We know," explains Charles Boyer, "that he is piecing the scene together, bit by bit, building and improving. When he gets through, it will amount to something. That's why the interruptions are not irritating."

Goulding carries his passion for identification with his characters and their story to the physical setting itself. Uniquely, his "private office" is set up in a roped-off area on the wide, open sound stage, following the director from one stage to the next, as campaign headquarters follow the commanding officer in field of operations.

Thus, as in "The Great Lie", "Til We Meet Again", "We Are Not Alone", "The Old Maid" and "Dark Victory" (to name only his more recent pictures), "The Constant Nymph" bears the hallmark of Edmund Goulding because he is forever popping up and saying: "Let Me Be You."



Here Director Goulding has the dreamy, far-away look of the school-girl as he shows how he wants an important scene played by the two girls (Joan Fontaine and Joyce Reynolds).

Goulding is now being Joan Fontaine in her role of a love-sick adolescent girl for the benefit of Joyce Reynolds, who plays the role of Joan's younger sister in this picture.



Goulding will go to any lengths to get realism. For the moment he's Joan Fontaine, complete with a dress she wears in the film, in a scene with Charles Coburn.



The director gives handsome Charles Boyer some competition as he runs Boyer with Joan Fontaine, who is starred opposite Boyer in the film.



Goulding rehearses for the benefit of Charles Boyer whose part in the picture is played by Director Goulding. Tony Gaudio, Warner Bros. cameraman, checks the lights.

Charles Boyer, Joan Fontaine Seen In 'Constant Nymph' at Strand Theatre

Tenderness and Beauty of Margaret Kennedy's Well-Known Thrilling Love Story Recreated Under Edmund Goulding's Direction; Stellar Film Cast Contributors Outstanding Performances

"THE CONSTANT NYMPH"; directed by Edmund Goulding; screen play by Kathryn Scola from the novel and play by Margaret Kennedy and Basil Dean; music by Erich Wolfgang Korngold; a Warner Bros.-First National picture presented at the Strand Theatre with the following cast:

Lewis Dodd	Charles Boyer
Tessa Sanger	Joan Fontaine
Florence Creighton	Alexis Smith
Toni Sanger	Brenda Marshall
Charles Creighton	Charles Coburn
Fritz Bercov	Peter Lorre
Lady Longborough	Dame May Whitty
Kate Sanger	Jean Muir
Albert Sanger	Montagu Love
Roberto	Edward Cianelli
Paula Sanger	Joyce Reynolds
Miss Hamilton	Doris Lloyd
Kiril Trigorin	Richard Ryan
Thorpe	Crauford Kent
Lina Kamaroff	Joan Blair

A motion picture that is sheer, lovely, romantic music is "The Constant Nymph," the Warner Bros. production which opened at the Strand Theatre last night.

Co-starring Charles Boyer and Joan Fontaine, the cast is studded with bright "names" which will glow more brightly for the performances which


Mat 103-15c
Peter Lorre they have contributed to this picture. Under the sensitive direction of Edmund Goulding the tenderness and beauty of Margaret Kennedy's undying novel is triumphantly recreated on the screen.

Music is the life of the Sangers, and they live music, gaily, tenderly, passionately and intensely, in all the moods and richness of a fine symphony. Thus the picture opens with the free and happy abandon of a Liszt rhapsody, as we come upon the Sanger family in their brilliant, sun-lit chalet in the Swiss Alps.

'Sanger's Circus'

From the care-free, helter-skelter mode of living Albert Sanger (Montagu Love) and his daughters, Tessa (Joan Fontaine), Toni (Brenda Marshall), Kate (Jean Muir) and Paula (Joyce Reynolds) are known as "Sanger's Circus." And the "circus" is in an uproar of joyous anticipa-

tion of the coming of Lewis Dodd (Charles Boyer), a promising composer and kindred spirit.

So far as Tessa is concerned, he is the man she intends to marry, although it hasn't occurred to her to tell him that. Besides, when he arrives, there is the matter of Toni's escapade in Zurich with Fritz Bercov (Peter Lorre). But she returns in time for a rehearsal of Lewis' composition in honor of the reunion. And then the excitement of Albert Sanger's sudden and fatal heart attack.

That brings on Uncle Charles (Charles Coburn) to straighten out the Sanger affairs, but with Uncle Charles is his daughter, Florence (Alexis Smith). She is beautiful and fascinating.

Get Married

Lewis and Florence were like two inhabitants of two separate worlds, but each found the very dissimilarity of the other wonderfully exciting. When they married and went off to live in London, Tessa saw at once that Lewis was lost and unhappy in this fashionable world, where he was lionized by his wife's friends. But by the time Lewis realizes that he has always loved Tessa, it is too late. Tessa's weak heart, overburdened by the excitement brought on by a rift between Lewis and Florence, gives way, and she dies on the night of Lewis' great success: the performance of his symphonic poem.

The exacting, complex role of Lewis Dodd calls upon all of Boyer's undeniable capacity to express the infinite shadings of romantic tenderness and passion. With the ease and grace of an accomplished artist he has mastered his role and made it into another of his great performances.

As the guileless, youthful Tessa, barely emerging from adolescence, the charm, poignancy and utter sincerity of Joan Fontaine's acting should undoubtedly win her new plaudits. Miss Smith is excellent as Flor-

ence and plays her part as if it were rightfully hers.

Brenda Marshall, as Toni, in a spirited performance, sets the mood that earns for the Sanger household the label of "Sanger's Circus." Charles Coburn's rich uncle is decidedly rich Coburn and that is rich praise. Peter Lorre, amazingly enough, is this time neither cad nor villain, and his good behavior wins the beauteous Brenda Marshall. Jean Muir and Joyce Reynolds charmingly round out the madcap Sanger girls.

For this story of musicians, Erich Wolfgang Korngold composed the score and the symphonic poem "Tomorrow," which adds so much beauty to the closing movements of the story.



Still CN 682; Mat 203-30c*

Charles Boyer and Joan Fontaine are co-starred in Warner Bros.' filmization of Margaret Kennedy's famed love story, "The Constant Nymph," now at the Strand Theatre.

Two Long Years Went by Before Hollywood Discovered Alexis Smith

Playing Unnoticed Bits, Just Being Part of the Passing Scene And Posing for the Still Cameraman Was Her Unhappy Lot Until First Featured Role in 'Dive Bomber' Changed All That

For at least two long years before her sudden flash to stardom and fame in Warner Bros.' "The Constant Nymph," Alexis Smith made a specialty of being sweet and simple.

She was careful never to appear to know too much about anything or anyone in pictures. During all that time Alexis was known around Hollywood as a sweet girl, an energetic and determined young woman, a passably good dancer and a youngster with ambitions.

Alexis got her first taste of real Hollywood fame when she was chosen, out of the blue, to play the only feminine role in Errol Flynn's picture "Dive Bomber." Before that she had been apparently content to play unnoticed bits, add her undoubted beauty to any "line" of players appearing in a picture and to spend many long and wearying hours posing for the still cameramen.

Alexis Grows Up

Then, quite suddenly, after she had played in "Dive Bomber," Alexis grew up professionally just as she had physically and mentally. She was ready to swap bit roles for leading lady parts.

To make assurance doubly sure, the studio made her the leading feminine player opposite Errol Flynn in "Gentleman Jim." This supplied convincing evidence that her ability equalled her beauty—which was admittedly very great.

It remained, then, for Director Edmund Goulding to make the "discovery" of Alexis Smith as a star, after she was named as one of his cast for "The Constant Nymph," which opens Friday at the Strand Theatre. He did just that.

Director Goulding is not one to keep such a "discovery" to himself. He told everyone he could find who would listen that there was a young player in his cast

who was star material and whom he intended to help make a star.

"Her name," he said, "is Smith. Alexis Smith."

Just how Mr. Goulding's pronouncement was received in the Smith household, where Alexis, the only child, is the center of interest and attention, has never been recorded. But the things it did to Alexis herself became quickly and patently apparent.

Her beauty remained intact, naturally, because that is the sort of beauty she has. Her interest in her work became, if possible, even more serious, because Alexis had always planned on becoming a star some day. Her spirits brightened but did not overflow into temperament. There is no room for that unwelcome quality in the Smith home, nor

in the studio, where her progress was being most carefully watched.

She redoubled her energetic compliance with studio rules and gave more than her customary close attention to the studio dramatic school under the expert guidance of Sophie Rosenstein, who long before had voiced her opinion that "Alexis Smith is a real find for any studio."

What had been merely beauty of face and figure blossomed suddenly into a glamorous personality. Alexis began to display "it" and "oomph," the kind of allure out of which successful motion picture careers are fashioned. She remained sweet and smart and simple, but, even more important, she became poised and more than ever determined and firm.

But she doesn't fool anybody who knows her. She has reached the upper rungs of the ladder which she started climbing the day she came to Hollywood with her mother and father—the ladder marked "success" and that leads to the mysterious realm which is peopled by stars.

Boyer Realizes Suppressed Desire

Charles Boyer had one of those rare chances to realize a suppressed desire when he turned over a piano and wrecked it for a scene of Warner Bros.' "The Constant Nymph," now at the Strand Theatre.

The scene was one in which Boyer, a composer in the story, took out his anger and disappointment at the failure of one of his compositions on the piano.

"Had it been a violin, I couldn't have done it with a happy conscience," Boyer said. "I can get some semblance of music out of the violin. But the piano always has baffled me."



Still Lex 560; Mat 112-15c
ALEXIS SMITH



Still CN 72; Mat 201-30c

The "eternal triangle" is the theme of Warner Bros.' "The Constant Nymph," based on the well-known love story by Margaret Kennedy. Joan Fontaine, Charles Boyer and Alexis Smith are shown in a scene from the picture, now at the Strand Theatre.

Pacific War Like Nightmare That Became Real

There Was Always Fear Of Japs in Philippines, Brenda Marshall Says

To screen actress Brenda Marshall, waiting in Hollywood for word from her father and her girlhood friends in the Philippines, the war in the Pacific is like a familiar nightmare become reality.

Miss Marshall was born in Manila and was reared on a sugar plantation on the Island of Negros. From the time she can remember, she heard talk of war with Japan.

"It became so familiar it lost significance to us youngsters," the actress said, as she sat on a Warner Bros. sound stage waiting to be called for her next scene of "The Constant Nymph," opening Friday at the Strand Theatre. We regarded it in the light of bogey man talk. You know . . . the Japs will get you if you don't watch out.

Fear Became Nightmare

"I believe even our elders began to feel that way. They had lived with the fear so long it became as unreal as a familiar nightmare which vanishes with the light of day. Still, they talked, and waited uneasily.

"I can remember so clearly how bitterly my father bemoaned what he considered the shortsightedness of the Filipinos. 'They want the American armed forces to move out,' he would say. 'And as soon as they do, the Japs will move in.'

When Brenda was fourteen, her father sent her to the United States to complete her education. She attended Texas State College with the intention of becoming a teacher. Success in student theatricals shunted her off on a quest for an acting career. She took a course in Madame Ouspenskaya's Dramatic College in New York, got launched in stock company productions, reached Broadway, and finally wound up in Hollywood with a screen contract.

It Couldn't Happen

During those years of study and of becoming embarked upon a career, Miss Marshall almost, but not quite, forgot the nightmare talk of her girlhood. When news of a Pacific crisis flashed into the headlines, she dismissed her worries. Hadn't she been hearing that sort of talk all her life? It just couldn't happen.

Then suddenly it did happen, and the nightmare became reality. Peter Otto Ankerson, Miss Marshall's father, was still managing the sugar plantation on Negros when the Japanese invaded the Philippines. Each day, the film actress anxiously scanned the headlines and news stories, even more anxiously awaited the call of the postman and the telegraph messengers.

She has seen one brief news dispatch mentioning a Japanese bombing of one of the small ports of the Negroes. She has received only one message from her father—a Christmas card mailed before Pearl Harbor. From her girlhood friends still residing in the islands, Miss Marshall has heard nothing.

The blackness of the long dreaded nightmare has engulfed them.



Still CN 653; Mat 205—30c

Two sides of a three-way love affair, Charles Boyer and Alexis Smith, are shown in a scene from the Strand Theatre's next attraction, Warner Bros.' "The Constant Nymph."

Peter Lorre Does Reverse For 'Constant Nymph' Role

Erstwhile Screen Menace Forsakes Accustomed Killer Characterization for That of Lover and Prospective Father

Peter Lorre whirled up the dirt road in a rakish foreign car, came the nearest to a skidding stop permitted in these tire-conscious days, and climbed out. He carried a black funeral wreath and looked the same deadly killer he's always been in the movies.

It developed, however, that the wreath was not for one of his victims. He had brought it for the grave of his girl friend's father, who had died of natural causes.

Lorre was playing his entrance scene for "The Constant Nymph" which opens Friday at the Strand Theatre, a picture in which he's as lacking in menace as the average taxpayer is of folding money on March 16. The road down which he had driven his foreign car wound among snow-capped Alps and levelled out to

a wide terminus by a huge stone and timber chalet.

As the killer with murder in his heart, Lorre has always been something of a Beau Brummel. As a lover with only tender sympathy in his heart, he was positively resplendent. A white carnation graced the lapel of his fashionably cut dark coat. The hands that held the funeral wreath were neatly gloved. His carefully pressed trousers revealed just a glimpse of immaculate grey spats.

Edmund Goulding, the director, remarked he'd never dressed better for a killing. As Lorre stood by the car, Joan Fontaine and Joyce Reynolds ran out of the big house and dashed past him. They paused only slightly at his plaintive call: "Wait . . . where's Toni?"

"I don't know," Miss Fontaine shouted back, "go find her."

Miss Fontaine ran panting out of the scene.

"I still expect to find a tommy gun in the back of that car," the Academy Award winner whispered, "or see him slip a dagger out of his sleeve."



Still CN 609; Mat 113—30c

BRENDA MARSHALL

Uses Musical Terms To Direct Picture

Edmund Goulding, who directed "The Constant Nymph" for Warner Bros., now at the Strand Theatre, expresses his directorial wishes to the players in musical terms. He also explains the moods of particular scenes with instrumental analogies.

For instance, if the players are to be forceful, to blare out their lines he tells them they are trumpets. If the scene is to be a quiet, sentimental one, all the actors are violins. Usually female players are violins; male players are bass violins in the Goulding lingo.

Montagu Love Has A Familiar Role

Montagu Love is playing Joan Fontaine's father for the third time in "The Constant Nymph," the Warner Bros. picture which is now at the Strand Theatre. The other two films were "Damsel in Distress" and "Gunga Din."

Montagu Love Former Artist

Actor Uses Sketching Talent to Visualize New Film Assignments

Montagu Love, who worked as a London newspaper staff artist before he turned actor a good many years ago, still makes practical use of his sketching talent.

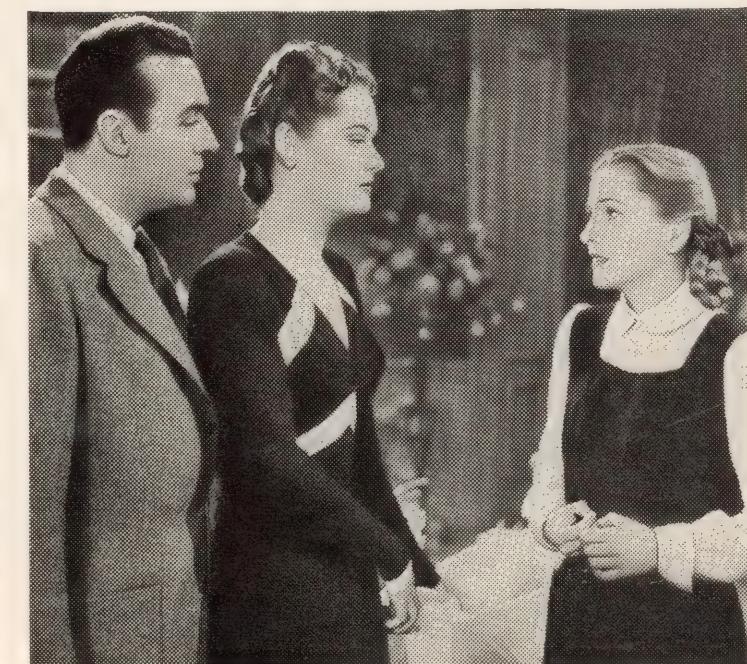
Love plays character roles in the films and prides himself upon his versatility. He's apt to be a statesman in one picture, a soldier in the next, and a drunken roisterer in the third. That's where his sketching ability comes in handy.

As soon as he's assigned to a part, Love visualizes the fellow and sets him down on paper in a pen and ink sketch. The sketch helps him get a definite impression of the character. It also aids the studio make-up man.

Plays Eccentric Composer

Latest in the private character gallery of the actor is a vastly bearded old gentleman who bears no resemblance to Montagu Love. He's the eccentric composer Love is portraying in Warner Bros.' "The Constant Nymph," now at the Strand Theatre. The movie script vaguely described the composer as mountainous and bearded. Love's sketching pen added the facial details.

As a matter of fact, very few of the sketches on the big card Love keeps as the permanent pen and ink record of his outstanding film characters more than vaguely resemble him. It is easy, however, to recognize the likenesses of George Washington, Henry VIII, Lord Kitchener, Gladstone and some of the other greats of history on the card.



Still CN 65*; Mat 202—30c
Charles Boyer, Alexis Smith and Academy Award winner Joan Fontaine play the leading roles in "The Constant Nymph," Warner Bros.' filmization of one of the most exciting love stories of all time. The picture, based on Margaret Kennedy's noted novel, is now at the Strand Theatre.

Charles Coburn 'Father' of Eight Hollywood Stars

Besides, His Film Roles Have Made Him 'Uncle' To 4 Other Actresses

"Daddy, I wanna diamond ring."

That refrain should continually haunt movie-actor Charles Coburn, the father of the most expensive brood of daughters in the world—eight of Hollywood's top-ranking glamor girls. But Coburn doesn't reveal the slightest concern with regard to his weighty responsibility. He's still a smiling, untroubled man.



Mat 104—15c

Charles Coburn

He counts among his "daughters" Barbara Stanwyck, Ginger Rogers, Ruth Hussey, Kay Francis, Nancy Kelly, Loretta Young and Nancy Coleman. Besides, he is the "uncle" of Ann Sheridan, Olivia de Havilland, Bette Davis and Ann Shirley.

Now, he climaxes his screen paternity by having Alexis Smith as his newest "daughter" and Academy Award-winning Joan Fontaine as his newest "niece" in "The Constant Nymph," now at the Strand Theatre.

Between scenes on the set, Coburn wove a paternal pattern. "A nice thing about being father and uncle to those beautiful girls," the distinguished actor said, "is that I never have to worry about the company they keep. They always have the most eligible men in America as suitors. What father wouldn't be proud to have such sons-in-law as Charles Boyer, Robert Taylor, Melvyn Douglas, Dennis Morgan, Ronald Reagan—to name a few."

Beautiful, blonde Alexis Smith, daughter number eight, interrupted with: "That's my pop." And she planted a healthy kiss on "Papa" Coburn's forehead.

"That's what I mean," Mr. C. beamed.

"But the nicest thing of all about my daughters," he added "is they don't cost me a cent!"



*Still CN 69**; Mat 204—30c
Charles Boyer, Joan Fontaine, Peter Lorre and Alexis Smith play leading roles in "The Constant Nymph," Warner Bros. motion picture based on Margaret Kennedy's love story. The picture opens Friday at the Strand Theatre.

Joyce Reynolds' Career Hollywood Success Story

Only Recently a Freshman at U. C. L. A., Actress Now Playing Important Role In 'Constant Nymph' at Strand Theatre

Until very recently, Miss Reynolds was a freshman studying dramatics at University of California at Los Angeles. Today, she's a motion picture actress playing romantic scenes with Charles Boyer and dramatic scenes with Joan Fontaine, the new Academy Award winner, in Warner Bros.' *The Constant Nymph*, opening Friday at the Strand Theatre.

Mat 105—15c

Joyce Reynolds

Little Miss Reynolds is not the first college co-ed to be lured from the pursuit of higher education by a movie contract. Even the old timers, however, can't recall another co-ed who received her first screen kiss from a heart throb specialist like Boyer and did her first dramatic scene with an Academy Award winner. As though that were not enough, Joyce is playing her first featured role under the direction of Edmund Goulding, rated by critics as the cinema's greatest "woman's director."

Born in San Antonio

The wide-eyed girl to whom all this is happening was born in San Antonio, Texas, and remained there long enough to complete two years at Lamar High School. Then, with her mother, Mrs. Mary M. Reynolds, she came west to be within buside of the studios where both somehow were confident she would find a career.

They were not in a hurry about the career, so Joyce completed her high school course in Beverly Hills and enrolled in U.C.L.A. to major in dramatics. Then the fairy story happenings began.

She played the lead in the college production of "Alice in Wonderland" and a talent scout from Warner Bros. was so impressed by her performance that he invited her to the studio for a

screen test.

She had made that test and was walking across the lot when Michael Curtiz, the director, saw her. Curtiz was looking for a "spirit of unsophisticated youth" type of girl to play a small part in his picture. He looked twice at Miss Reynolds, then hurried to see her test. Next day, Joyce was acting in the James Cagney starring film, "Yankee Doodle Dandy."

Spoke Eighteen Lines

She spoke eighteen lines in that film and must have been an impressive "spirit of youth" girl. Henry Blanke, the producer, and Edmund Goulding, the director of "The Constant Nymph," saw her scenes and searched no farther for an actress to play Joan Fontaine's younger sister.

In "The Constant Nymph," Miss Reynolds has 86 lines of dialogue—quite a jump from 18—shares a great many of the key scenes with Boyer and Miss Fontaine and has her own individual closeups. Aside from those of the two stars, there's scarcely a more important role in the picture than hers. And the cast includes such name players as Brenda Marshall, Jean Muir, Peter Lorre, Alexis Smith, Charles Coburn and Edward Ciannelli.



Mat 110—15c

CHARLES BOYER

A Love Scene Without a Kiss Or an Embrace

Joan Fontaine Plays Tender Sequence Without a Lover

It was a love scene, tender and pulling, without a kiss or an embrace.

Seated in a window recess in a motion picture setting on a Warner Bros. sound stage, Joan Fontaine was playing a love scene without a lover. Her eyes were dreamy, her voice was low and tender as she spoke her lines. She was baring her heart to a future audience, revealing the secret of her love for Charles Boyer.

Eighteen-year-old Joyce Reynolds, who plays Miss Fontaine's little sister in the picture, "The Constant Nymph," opening Friday at the Strand Theatre, was sharing the secret with the future audience.

"He's never been in love," Miss Fontaine says softly.

"How do you know?" Miss Reynolds demands.

"Oh, I know . . . there are things you know—and no one has to say them. You just know."

Miss Fontaine Again

Miss Fontaine toyed thoughtfully with the long braids of her hair. "He couldn't have been in love!"

"Why?" demands the insistent sister.

"His hands are so cold always—so hard."

She ceased toying with the braids. "I love Lewis," she says very directly. "He is mine."

"Do you think he knows about it?" Miss Reynolds asks eagerly.

"No," Miss Fontaine's voice is quietly thoughtful. "I don't think he knows now. But one day," she speaks with dreamy assurance now, "he's going to—look at me—and say 'Darling! Darling Tessa!'—and then it will be all right."

"And you'll faint," Miss Reynolds says derisively.

"Into his arms—that will be quite possible. He'll be glad, too, when he knows . . . He needs someone like me."

"Shall you be engaged—or just married?"

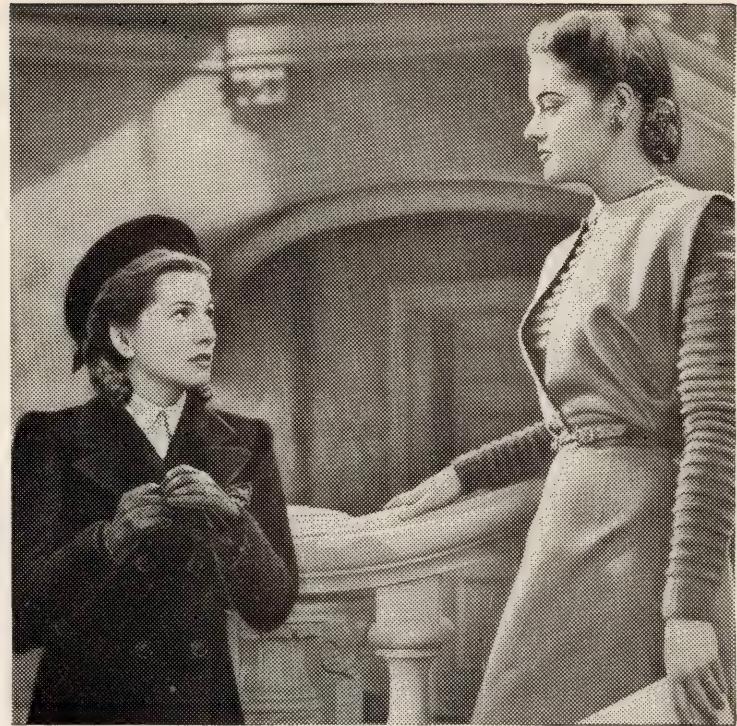
"I will be his own very own wife—and love him as long as I live."

Very softly, as though bound by the mood of the scene, director Edmund Goulding says "cut," and then adds, "beautiful."

Two well-known screen villains renounce their hiss-inspiring ways in "The Constant Nymph," the Strand Theatre's current attraction which co-stars Charles Boyer and Joan Fontaine. The pair of ex-bad men are Edward Ciannelli and Peter Lorre. Rarely have they been glimpsed hitherto on the screen without guns in their hands and blood in their eyes.

However, in the new Warner Bros. movie, Ciannelli plays a kindly servant of the Sanger family, watching solicitously over the children's welfare. The "children" are Joan Fontaine, Brenda Marshall, Joyce Reynolds and Jean Muir. Peter Lorre plays a romantic playboy, who eventually marries Brenda Marshall.

How do Messrs. Lorre and Ciannelli like their reformation? They are hoping the screen audiences will give them a chance to go straight—for a while, anyway.



Still CN 67; Mat 207—30c

Academy Award winner Joan Fontaine and Alexis Smith match their love for the same man, Charles Boyer, in the Strand Theatre's current attraction, "The Constant Nymph," a Warner Bros. motion picture.

Jean Muir Back in Films After Six Years' Absence

Blonde Actress Who Left Hollywood In 1937 Cast in 'Constant Nymph' After Accidental Meeting with Producer



Mat 101—15c

Jean Muir

Jean Muir, a blonde individualist who walked out of Hollywood five years ago because she "wouldn't give all of my life to a movie career," is back in the picture town prepared to give part of her life to the films.

It is to Warner Bros., the studio she left in 1937, that Miss Muir has returned. Three days after her arrival in the film town to consider some tentative picture deals she went out to Warners to visit old friends. She had been under contract there for several years and she had a grand time talking over old times with hairdressers, make-up artists and the players she had known. While walking across the lot to the studio commissary, Henry Blanke, producer of "The Constant Nymph," opening Friday at the Strand Theatre, saw her.

Blanke did a quick "take," and said she was ideal for the part of Kate, oldest of the Sanger sisters, in his picture. Director Edmund Goulding concurred, and before Miss Muir left the lot the deal was set.

Miss Muir says that her ideas about a picture career have changed little since the day she walked out on one. "I just felt that I wouldn't give up my whole life to the effort to be a movie star. Stardom wasn't worth that to me."

Designed Own Gowns

When she first arrived in the picture city seeking a starring career, Miss Muir declared a one-girl war on the then current glamour fashions. She wore gowns of her own designing that were as individualistic as her freely expressed views.

This time, she returned garbed in the latest New York creations, quite prepared to play the glamour queen role. The glamour clothes will have to serve as her private wardrobe only while she's appearing in "The Constant Nymph." Director Goulding has her wearing flat-soled tennis sneakers, cotton dresses and gingham aprons for her role of country girl in the Swiss Alps.

"Which just goes to prove," she remarked sadly, "you can't successfully dress up, or down, for Hollywood."



Still JF 7; Mat 111—15c

JOAN FONTAINE

Women War Workers' Hands Need Good Care

With the Ladies Doing Manual Jobs
Joan Fontaine Discusses Helpful Hints
To Keep Hands Soft and Feminine

With long lines of war workers being filled more and more with women laborers, the problem of retaining soft, feminine qualities becomes increasingly important.

Joan Fontaine was discussing the care of hands on the set of "The Constant Nymph," the Strand Theatre's current picture in which she has a starring role. While on a bond-selling tour Joan saw women war workers at welding, wiring and lathe jobs. Hands naturally suffer from such treatment, so Joan discussed helpful hints on the care of the hands.

Hangnails are a most pertinent problem. Joan warns against using pumice stone, which too frequently will make hangnails worse. She suggests, rather, a cuticle softener, applied religiously every night. Hands, themselves, can well use an oil or glycerine massage before going to bed, covering them with fine cotton gloves as an added pro-

tection.

As for liquid or lacquer nail polish, Joan believes this totally unnecessary. A girl can be just as feminine, her hands just as lovely with a natural paste polish, buffed to a transparent shine. In fact, nails will stay more pliable and smooth. There is less chance of their chipping or breaking.

Joan says: "Take care of your hands. You're doing a grand job for our country. And the boys will think twice as much of you if you keep up your appearance for them, too. Remember to stay feminine."

Another important factor in the appearance of hands is the proper length of fingernails. It is no longer fashionable and in good taste to have long, pointed nails. Aside from the aesthetic sense, long fingernails are impractical since they have a tendency to break, leaving an unkempt appearance.

Keep hands smooth and white by applying a soothing lotion after washing them. Frequent washing removes the natural oil from the skin, leaving a dry, hard appearance. Therefore, it's a good idea to keep a small bottle of lotion handy, so that it can be applied each time the hands are washed.

Star Advises 'Good Goods'

Alexis Smith Says This Be Foremost In Shopping Today

"Good goods should be foremost in the mind of today's shopper." That is the sound advice advanced by Alexis Smith, lovely Warner Bros. star prominently featured in "The Constant Nymph" at the Strand Theatre.

"Will it last?" is a question she always puts to herself when making a new purchase, be it a pair of shoes, a pair of gloves, a suit, a coat or even a hat. In other words, she says, "Make your pennies count."

By that she wouldn't for the world suggest that you hoard. That is being uneconomic — and foolish. Shortages make for changes in fashions, regardless of attempts to freeze the "existing silhouette." So by next season you would be caught with your hoardings down.

Don't Pinch Pennies

Nor would she have you pinch pennies. That's something American women have never been used to, and this is not the time to try out such ability. A teapot was made for tea, not a bunch of coins you've taken out of your lunch money.

"Just carry out that good American trait of being ingenuous," she says.

"Buy that pair of shoes of the best leather. By a 'lasting quality' I mean that it should be chosen to go with several dresses or suits.

"Buy that new hat, but be sure that you can wear it with a few outfits. Don't buy a hat that strikes only your fancy and you find you have to go out and buy an outfit to go with it.

"Buy a coat of lasting material, but be certain that it is a harmonizing topper for different costumes. Choose one of good line and color. It will always look new and smart."

Still Service

Stills available on most of the scene cuts on the publicity pages in this campaign plan. Price: 10c each. Order by still number indicated under each cut, from Campaign Plan Editor, 321 West 44 St., New York 18, N. Y. If still number is not given, photo is not available because the cut was made from a special retouch or a composite. (*Asterisk denotes still is available at the local Vitagraph Exchanges.)

Dame May Whitty Takes It in Stride

It wasn't in the script for members of Warner Bros.' "The Constant Nymph" company to see a Dame Commander of the British Empire fall flat on her face in the mud. They saw it nevertheless.

Dame May Whitty, who plays a character role in the picture now at the Strand Theatre, was the victim. She was supposed to have been horse back riding on an outdoor bridle path which had been made into a muddy morass by rain effects. As she dismounted, her foot slipped in the slippery mud and down she went, quite suddenly



Mat 109—15c
Dame May Whitty



Still CN 54*; Mat 209—30c

Charles Coburn, Joan Fontaine and Alexis Smith are shown here in a scene from "The Constant Nymph," one of the most thrilling and tender love stories to be filmed. The Warner Bros. picture opens Friday at the Strand Theatre.

and full length.

The company shot around her for an hour while her riding habit and make-up received repairs. The famed actress laughed the incident off with a "that's-the-theatre-for-you" shrug.

Alexis Smith Models New Bathing Suit

Alexis Smith, Warner Bros. actress, offers convincing and attractive proof that priorities on rubber needn't affect pulchritude on the beaches. And you needn't take anybody's word for it. See for yourself in her latest pic-

ture, "The Constant Nymph," now at the Strand Theatre.

Alexis is wearing the first form-fitting bathing suit made without benefit of rubber, and the trick is that it moulds the feminine figure just as lastex suits used to do. The suit is made of rayon jersey and has the right snuggling qualities because of the combination of materials and liberty stitching.

Miss Margaret Cobb, well-known California designer, dreamed this one up. She points out, with pride, that daughters who wear this suit can go near the water. It's washable, and it can be ironed.

FASHIONS 'ROUND THE YEAR



Three of the beauties currently in Warner Bros.' "The Constant Nymph", Joan Fontaine, Alexis Smith and Brenda Marshall, take time out to model three beautiful costumes suitable for all-year-round wear. Left: Alexis Smith wears a stunning suit of navy gabardine chalk-striped in white, with white accessories. Center: This unusual

print afternoon dress is modeled by Joan Fontaine, star of the picture. Background of the dress is powder blue with all-over pattern of white daisies. Appliqued daisies are used at the waist, pockets and neck. Right: Brenda Marshall models a suit-dress of sable-brown sheer wool accented by a dicky of white shantung.

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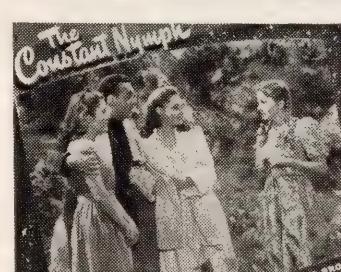
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The Constant Nymph

and CHARLES COBURN • PETER LORRE • BRENDA MARSHALL • DAME MAY WHITTY.

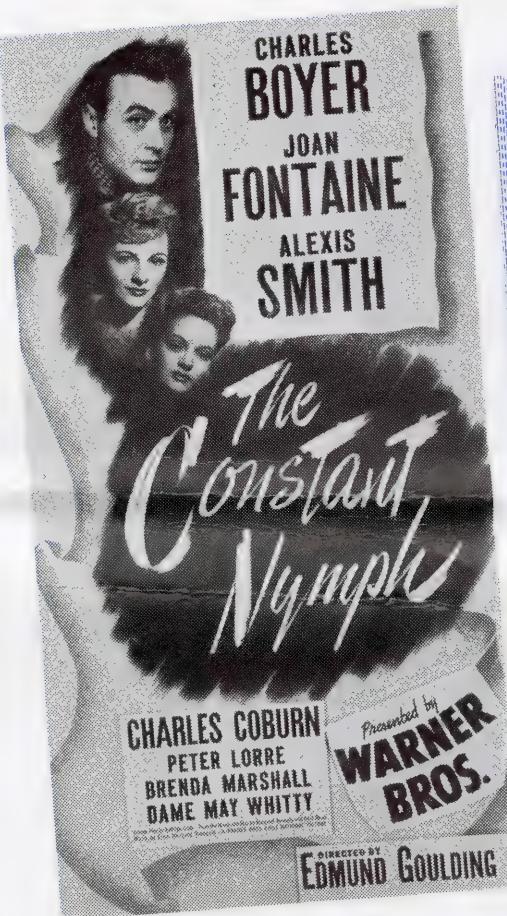
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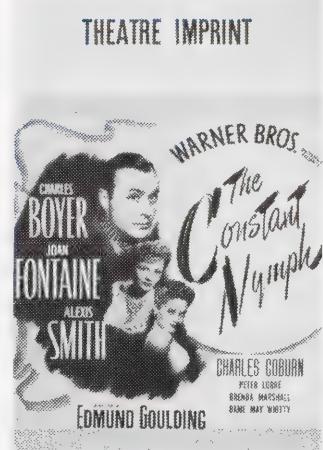
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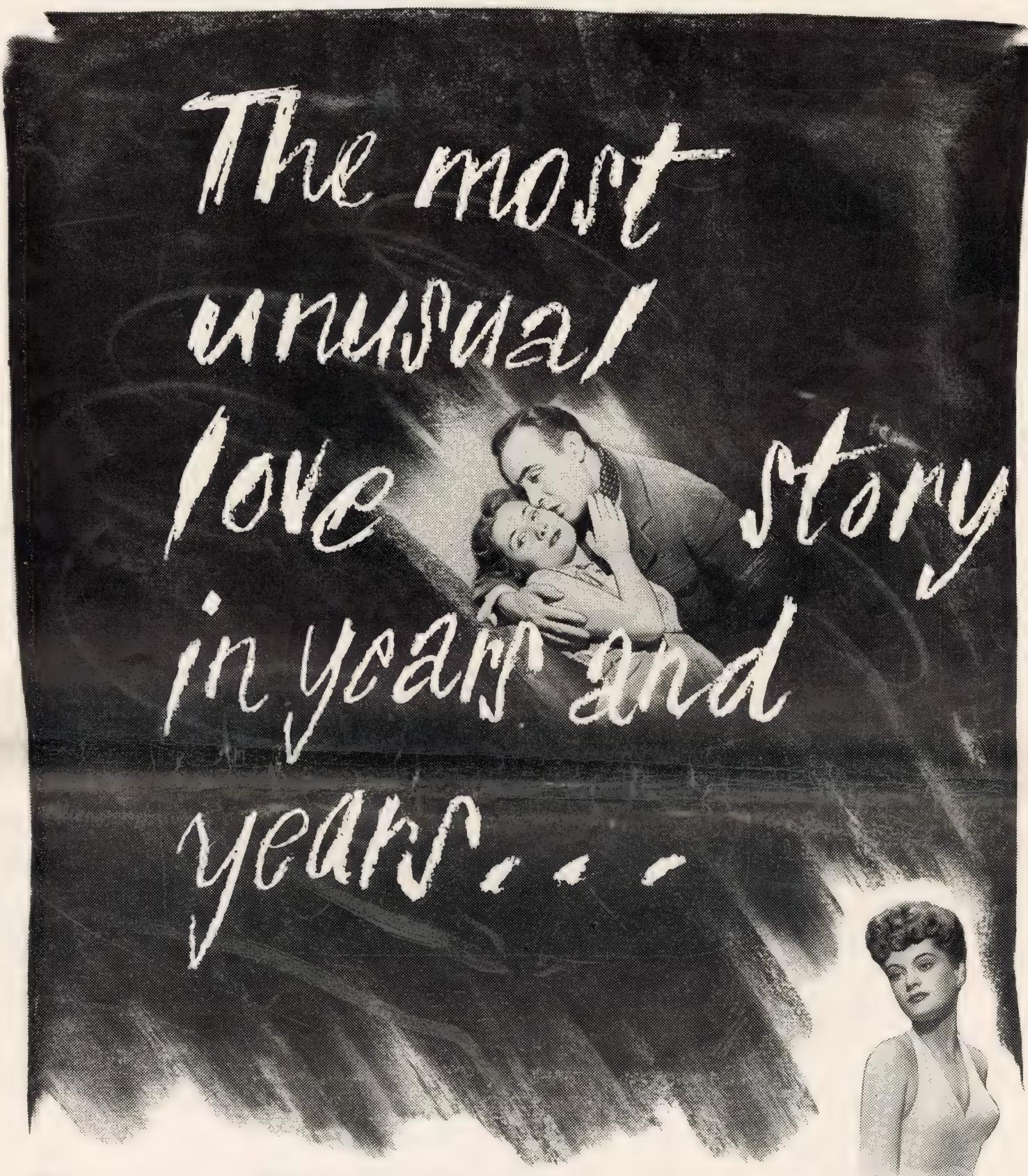


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to make new history for the Strand and *Warner's!*
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DAME MAY WHITTY • Directed by EDMUND GOULDING

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Mat 401 - 11½ inches x 4 columns (656 lines) - 60¢

(For 3-column size of this ad, see page 8a)

If
all
women
were
like
her ...

CHARLES JOAN

BOYER * FONTAINE

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ALEXIS SMITH

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The most unusual Love Story in years and years!

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TOGETHER FOR THE FIRST TIME

A SENSATIONAL PERFORMANCE BY A SENSATIONAL STAR!

THE CONSTANT NYMPH

The most exciting "other woman" you've ever met!

A Book Hit! - and Play Hit!
NOW a BIGGER HIT THAN EVER
from **WARNER BROS.**

★ THEATRE & DATE ★ BUY WAR BONDS AT THIS THEATRE! ★

(For 2-column size of this ad, see page 9a)

Mat 304
13 $\frac{1}{4}$ inches x
3 columns
(561 lines)
45¢

with

CHARLES COBURN · PETER LORRE · BRENDA MARSHALL · DAME MAY WHITTY · Directed by EDMUND GOULDING
Screen Play by Kathryn Scola · From the Novel and Play by Margaret Kennedy and Basil Dean · Music by Erich Wolfgang Korngold



Mat 307 - 7½ inches x 3 columns (333 lines) - 45¢

The kind of Love Story you Dream About

ALL OF ITS ECSTASY!

ALL OF ITS EXCITEMENT!

ALL OF ITS ENCHANTMENT!

ALL OF IT COMES TO THE SCREEN FROM THE BOOK AND PLAY
THAT MADE LOVE STORY HISTORY!

CHARLES

JOAN



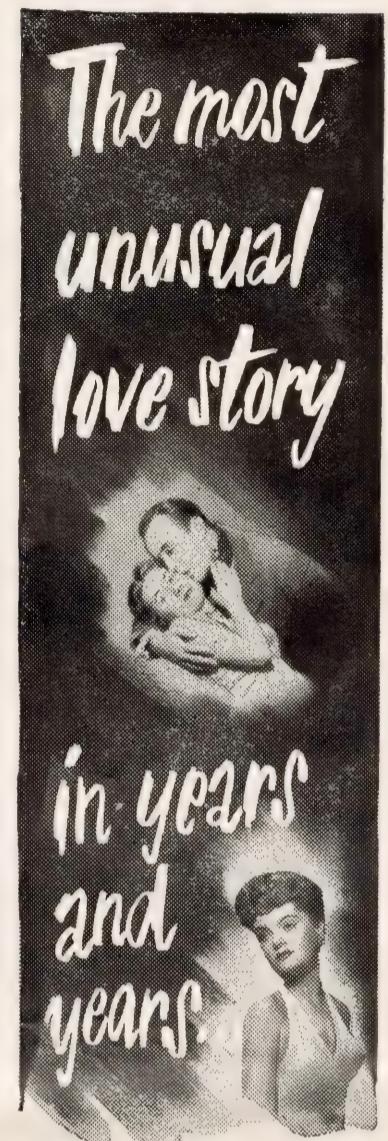
Mat 305
13 $\frac{1}{4}$ inches x
3 columns
(555 lines)
45¢

WITH

CHARLES COBURN • PETER LORRE • BRENDA MARSHALL • DAME MAY WHITTY • Screen Play by Kathryn Scola • From the Novel and Play by Margaret Kennedy and Basil Dean • Music by Erich Wolfgang Korngold • Directed by EDMUND GOULDING

* THEATRE & DATE * BUY WAR BONDS AT THIS THEATRE *

(For
2-column
size
of this ad,
see page 10a)



Mat 215 - 10½ inches x 2 columns (300 lines) - 30¢

Mat 118
10½ inches (144 lines) - 15¢

The most unusual love story in years and years! Something to get excited about!

CHARLES BOYER JOAN FONTAINE TOGETHER FOR THE FIRST TIME!
ALEXIS SMITH A SENSATIONAL STAR!

THE CONSTANT NYMPH

A Book Hit! - and Play Hit! NOW a BIGGER HIT THAN EVER! - from WARNER BROS.

with CHARLES COBURN PETER LORRE • BRENDA MARSHALL
DAME MAY WHITTY • Directed by EDMUND GOULDING
Screen Play by Kathryn Scola • From the Novel and Play by Margaret Kennedy and Basil Dean • Music by Erich Wolfgang Korngold

STAMPS BUY! BONDS On Sale In Lobby!

A Wonderful Love Story...
HE TRIED TO DIVIDE HIS HEART... and broke theirs!

A Wonderful Cast...
CHARLES BOYER * JOAN FONTAINE
ALEXIS SMITH Together for the first time!
A sensational performance by a sensational star!

THE CONSTANT NYMPH

The most exciting "other woman" you've ever met!

with CHARLES COBURN • PETER LORRE • BRENDA MARSHALL • DAME MAY WHITTY • Directed by EDMUND GOULDING
Screen Play by Kathryn Scola • From the Novel and Play by Margaret Kennedy and Basil Dean • Music by Erich Wolfgang Korngold

THEATRE & DATE ★ BUY WAR BONDS AT THIS THEATRE! ★

Mat 115
5 inches (70 lines) - 15¢

Mat 211 - 5 inches x 2 columns (144 lines) - 30¢

The most unusual love story in years and years...

CHARLES BOYER • JOAN FONTAINE
ALEXIS SMITH

THE CONSTANT NYMPH

A WARNER HIT!

The most exciting "other woman" you've ever met!

with CHARLES COBURN • PETER LORRE • BRENDA MARSHALL • DAME MAY WHITTY • Screen Play by Kathryn Scola • From the Novel and Play by Margaret Kennedy and Basil Dean • Music by Erich Wolfgang Korngold • Directed by EDMUND GOULDING

THEATRE & DATE ★ BUY WAR BONDS AT THIS THEATRE! ★

Mat 210 - 4 inches x 2 columns (108 lines) - 30¢

The kind of Love Story you Dream About

ALL OF ITS ECSTASY!
ALL OF ITS EXCITEMENT!
ALL OF ITS ENCHANTMENT!

All of it comes to the screen from the book and play that made Love Story history!

CHARLES JOAN
BOYER • FONTAINE
ALEXIS SMITH

THE CONSTANT NYMPH

The most exciting "other woman" you've ever met!

with CHARLES COBURN • PETER LORRE • BRENDA MARSHALL • DAME MAY WHITTY • Directed by EDMUND GOULDING
Screen Play by Kathryn Scola • From the Novel and Play by Margaret Kennedy and Basil Dean • Music by Erich Wolfgang Korngold

STAMPS BUY! BONDS On Sale In Lobby!

Mat 117
5½ inches (77 lines) - 15¢

The most
unusual
love story
in years and
years...



Starring Charles Boyer and Joan Fontaine and
Alexis Smith "The Constant Nymph" starts tonight
to make new history for the Strand and Warners!

and CHARLES COBURN PETER LORRE • BRENDAN MARSHALL
DAME MAY WHITTY • Directed by EDMUND GOULDING

Mat 306
8½ inches x
3 columns
(366 lines)
45¢

← Watch
the Day
←
← Watch
Theatre Name
←

(For 4-column size of this ad, see page 1a)

Photographs of All Ad Retouched Illustrations Available

CHARLES BOYER-JOAN FONTAINE and background (as used in mat 401, page 1a, and others):
Order "Photo CN 744"

ALEXIS SMITH figure (as used in mat 308, page 2a, and others): Order "Photo CN 736"

CHARLES BOYER head (as used in mat 304, page 3a, and others): Order "Photo CN 737"

JOAN FONTAINE head (as used in mat 304, page 3a, and others): Order "Photo CN 738"

CHARLES BOYER-JOAN FONTAINE (as used in mat 307, page 4a, and others): Order "Photo CN 743"

ALEXIS SMITH figure and background (as used in mat 307, page 4a, and others): Order "Photo CN 734"

CHARLES BOYER-JOAN FONTAINE (as used in mat 305, page 5a, and others): Order "Photo CN 739"

CHARLES BOYER-JOAN FONTAINE and background (as used in mat 118, page 6a): Order "Photo CN 740"

CHARLES BOYER head (as used in mat 210, page 7a, and others): Order "Photo CN 741"

CHARLES BOYER-JOAN FONTAINE (as used in mat 303, page 9a, and others): Order "Photo CN 742"

**Order all photographs direct from the Warner Bros. Campaign Plan Editor, 321 West 44th Street,
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The most unusual love story in years and years!

CHARLES BOYER * JOAN FONTAINE
ALEXIS SMITH

TOGETHER FOR THE FIRST TIME!
A SENSATIONAL PERFORMANCE BY A SENSATIONAL STAR!

THE CONSTANT NYMPH

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Screen Play by Kathryn Scola · From the Novel and Play by Margaret Kennedy and Basil Dean · Music by Erich Wolfgang Korngold

* THEATRE & DATE * BUY WAR BONDS AT THIS THEATRE *

Mat 212
9 inches x
2 columns
(250 lines)
30¢

(For
3-column
size
of this ad,
see page 3a)

The most unusual love story in years and years!

CHARLES BOYER * JOAN FONTAINE
ALEXIS SMITH

CHARLES COBURN · PETER LORRE · BRENDA MARSHALL · DAME MAY WHITTY · Directed by EDMUND GOULDING
Screen Play by Kathryn Scola · From the Novel and Play by Margaret Kennedy and Basil Dean · Music by Erich Wolfgang Korngold

THE CONSTANT NYMPH

The WARNER kind of hit!

* THEATRE & DATE * BUY WAR BONDS AT THIS THEATRE *

Mat 303
2½ inches x
3 columns
(99 lines)
45¢

(For
2-column
size
of this ad,
see page 10a)

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ALL OF ITS ECSTASY!

ALL OF ITS EXCITEMENT!

ALL OF ITS ENCHANTMENT!

ALL OF IT COMES TO THE SCREEN FROM THE BOOK AND PLAY
THAT MADE LOVE STORY HISTORY!

CHARLES JOAN

BOYER * FONTAINE
ALEXIS SMITH

IN
THE CONSTANT NYMPH

THE
WARNER
KIND OF HIT!

The most exciting "other woman" you've ever met!

WITH
CHARLES COBURN • PETER LORRE • BRENDA MARSHALL • DAME MAY WHITTY • Screen Play by Kathryn Scola • From the Novel and Play by Margaret Kennedy and Basil Dean • Music by Erich Wolfgang Korngold • Directed by EDMUND GOULDING

* THEATRE & DATE * BUY WAR BONDS AT THIS THEATRE *



Mat 214 - 1½ inches x 2 columns (44 lines) - 30¢

(For 3-column size of this ad, see page 9a)

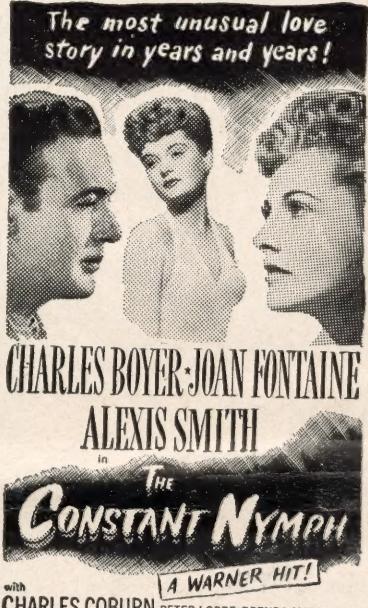
Mat 213
8½ inches x
2 columns
(246 lines)
30¢

(For
3-column
size
of this ad,
see page 5a)

2 ADS

ON ONE MAT

Mat 114—15c



SELLS ALL THE ANGLES

**WARNER BROS.
TRAILER**

RIGHT FROM YOUR SCREEN

Official Billing

WARNER BROS.
Pictures, Inc. Presents

CHARLES JOAN
BOYER FONTAINE
ALEXIS SMITH
in
'THE CONSTANT NYMPH'

and
CHARLES COBURN
PETER LORRE — BRENDA MARSHALL
DAME MAY WHITTY
Directed by EDMUND GOULDING

Screen Play by Kathryn Scola
From the Novel and Play by Margaret Kennedy and Basil Dean
Music by Erich Wolfgang Korngold
A Warner Bros.-First National Picture

50%
5%

100%

90%

100%

40%

20%

50%

3%

2%

3%

5%

Vitaphone Shorts Selections

"CHAMPIONS TRAINING CHAMPIONS"—is a thrill-packed Technicolor two-reeler that pulls no punches! Telling the absorbing story of the Navy's Physical Fitness Training Program as carried on at St. Mary's Pre-Flight, this film hits a new high in screen entertainment! 8006—Technicolor Special—20 mins.

"SNOW SPORTS"—filmed in thrilling Technicolor, is a fast-moving attraction which features exciting glimpses of the sports engaged in at famous Lake Placid! Hockey, sledding, ice skating and skiing are but a few of the sports shown. 8412—Sports Parade (in Technicolor)—10 mins.

"THE UNITED STATES SERVICE BANDS"—is the outstanding military band short of the year! Starring the toe-tapping march tempos of the Army, Navy, Marine and Air Force bands, this is just the thing for today's audiences. 8510—Melody Masters—10 mins.

"PORKY PIG'S FEAT"—stars that unbeatable combination of Porky Pig and Daffy Duck in a laff-infested reel filled with hilarious nonsense. There's no shortage of gags here, as the two of them try to evade a tenacious bill collector! 8611—Looney Tunes—7 mins.

"TIN PAN ALLEY CATS"—shows what happens when a swing-mad feline literally gets sent "out of this world." Filled to the gills with music, gags and hilarity, this Technicolor cartoon promises to be one of Schlesinger's best! 8717—Merrie Melodies (in Technicolor)—7 mins.

**Scanned from the United Artists collection at the
Wisconsin Center for Film and Theater Research,
with support from Matthew and Natalie Bernstein.**



<http://wcftr.commarts.wisc.edu>



www.mediahistoryproject.org