

= Carole Lombard =

Carole Lombard (born Jane Alice Peters , October 6 , 1908 ? January 16 , 1942) was an American film actress . She was particularly noted for her energetic , often off @-@ beat roles in the screwball comedies of the 1930s . She was the highest @-@ paid star in Hollywood in the late 1930s .

Lombard was born into a wealthy family in Fort Wayne , Indiana , but was raised in Los Angeles by her single mother . At 12 , she was recruited by the film director Allan Dwan and made her screen debut in A Perfect Crime (1921) . Eager to become an actress , she signed a contract with the Fox Film Corporation at age 16 , but mainly played bit parts . She was dropped by Fox after a car accident left a scar on her face . Lombard appeared in 15 short comedies for Mack Sennett between 1927 and 1929 , and then began appearing in feature films such as High Voltage and The Racketeer . After a successful appearance in The Arizona Kid (1930) , she was signed to a contract with Paramount Pictures .

Paramount quickly began casting Lombard as a leading lady , primarily in drama films . Her fame increased when she married William Powell in 1931 , but the pair divorced two years later . A turning point in Lombard 's career came in 1934 , when she starred in Howard Hawks ' pioneering screwball comedy Twentieth Century . The actress found her niche in this genre , and continued to appear in films such as Hands Across the Table (1935) - forming a popular partnership with Fred MacMurray , My Man Godfrey (1936) , for which she was Oscar nominated , and Nothing Sacred (1937) . During this period , Lombard married " the King of Hollywood " , Clark Gable , and the pair was treated in the media as a celebrity supercouple . Keen to win an Oscar , at the end of the decade , Lombard began to move towards more serious roles . Unsuccessful in this aim , she returned to comedy in Alfred Hitchcock 's Mr. & Mrs. Smith (1941) and Ernst Lubitsch 's To Be or Not to Be (1942) ? her final film role .

Lombard 's career was cut short when she died at the age of 33 in an aircraft crash on Mount Potosi , Nevada , while returning from a War Bond tour . Today , she is remembered as one of the definitive actresses of the screwball comedy genre and American comedy , and ranks among the American Film Institute 's greatest female stars of classic Hollywood cinema .

= = Early years = =

= = = Childhood = = =

Lombard was born in Fort Wayne , Indiana , on October 6 , 1908 . Christened with the name Jane Alice Peters , she was the third child and only daughter of Frederick Christian Peters (1875 ? 1935) and Elizabeth Jayne " Bessie " (Knight) Peters (1876 ? 1942) . Her two older brothers , to each of whom she was close , both growing up and in adulthood , were Frederick Charles (1902 @-@ 1979) and John Stuart (1906 @-@ 1956) . Lombard 's parents both descended from wealthy families and her early years were lived in comfort , with the biographer Robert Matzen calling it her " silver spoon period " . The marriage between her parents was strained , however , and in October 1914 , her mother took the children and moved to Los Angeles . Although the couple did not divorce , the separation was permanent . Her father 's continued financial support allowed the family to live without worry , if not with the same affluence they had enjoyed in Indiana , and they settled into an apartment near Venice Boulevard in Los Angeles .

Described by her biographer Wes Gehring as " a free @-@ spirited tomboy " , the young Lombard was passionately involved in sports and enjoyed watching movies . At Virgil Junior High School , she participated in tennis , volleyball , and swimming , and won trophies for her achievements in athletics . At the age of 12 , this hobby unexpectedly landed Lombard her first screen role . While playing baseball with friends , she caught the attention of the film director Allan Dwan , who later recalled seeing " a cute @-@ looking little tomboy ... out there knocking the hell out of the other kids , playing better baseball than they were . And I needed someone of her type for this picture . " With the encouragement of her mother , Lombard happily took a small role in the melodrama A Perfect Crime

(1921) . She was on set for two days , playing the sister of Monte Blue . Dwan later commented , " She ate it up " .

= = = Aspiring actress , Fox (1921 ? 26) = = =

A Perfect Crime was not widely distributed , but the brief experience spurred Lombard and her mother to look for more film work . The teenager attended several auditions , but none was successful . While appearing as the queen of Fairfax High School 's May Day Carnival at the age of 15 , she was scouted by an employee of Charlie Chaplin and offered a screen test to appear in his film The Gold Rush (1925) . Lombard was not given the role , but it raised Hollywood 's awareness of the aspiring actress . Her test was seen by the Vitagraph Film Company , which expressed an interest in signing her to a contract . Although this did not materialize , the condition that she adopt a new first name (" Jane " was considered too dull) lasted with Lombard throughout her career . She selected the name " Carol " after a girl with whom she played tennis in middle school .

In October 1924 , shortly after these disappointments , 16 @-@ year @-@ old Lombard was signed to a contract with the Fox Film Corporation . How this came about is uncertain : in her lifetime , it was reported that a director for the studio scouted her at a dinner party , but more recent evidence suggests that Lombard 's mother contacted Louella Parsons , the gossip columnist , who then got her a screen test . According to the biographer Larry Swindell , Lombard 's beauty convinced Winfield Sheehan , head of the studio , to sign her to a \$ 75 @-@ per @-@ week contract . The teenager abandoned her schooling to embark on this new career . Fox was happy to use the name Carol , but unlike Vitagraph , disliked her surname . From this point , she became " Carol Lombard " , the new name taken from a family friend .

The majority of Lombard 's appearances with Fox were bit parts in low @-@ budget Westerns and adventure films . She later commented on her dissatisfaction with these roles : " All I had to do was simper prettily at the hero and scream with terror when he battled with the villain . " She fully enjoyed the other aspects of film work , however , such as photo shoots , costume fittings , and socializing with actors on the studio set . Lombard embraced the flapper lifestyle and became a regular at the Coconut Grove nightclub , where she won several Charleston dance competitions .

In March 1925 , Fox gave Lombard a leading role in the drama Marriage in Transit , opposite Edmund Lowe . Her performance was well @-@ received , with a reviewer for Motion Picture News writing that she displayed , " good poise and considerable charm . " Despite this , the studio heads were unconvinced that Lombard was leading lady material , and her one @-@ year contract was not renewed . Gehring has suggested that a facial scar she obtained in an automobile accident was a factor in this decision . Fearing that the scar ? which ran across her cheek ? would ruin her career , the 17 @-@ year @-@ old had an early plastic surgery procedure to make it less visible . For the remainder of her career , Lombard learned to hide the mark with make @-@ up and careful lighting .

= = Breakthrough = =

= = = Sennett and Pathé (1927 ? 29) = = =

After a year without work , Lombard obtained a screen test for the " King of Comedy " Mack Sennett . She was offered a contract , and although she initially had reservations about performing in slapstick comedies , the actress joined his company as one of the " Sennett Bathing Beauties " . She appeared in 15 short films between September 1927 and March 1929 , and greatly enjoyed her time at the studio . It gave Lombard her first experiences in comedy and provided valuable training for her future work in the genre . In 1940 , she called her Sennett years " the turning point of [my] acting career . "

Sennett 's productions were distributed by Pathé Exchange , and in 1928 , the company began casting Lombard in feature films . She had prominent roles in Show Folks and Ned McCobb 's

Daughter , where reviewers noted that she made a " good impression " and was " worth watching " . The following year , Pathé elevated Lombard from a supporting player to a leading lady . Her success in Raoul Walsh 's 1928 picture Me , Gangster , opposite June Collyer and Don Terry on his film debut , finally eased the pressure her family had been putting on her to succeed . In Howard Higgin 's High Voltage , her first talking picture , she played a sheriff 's daughter stranded with a group during a snow storm . Her next film , the comedy Big News , cast her opposite Robert Armstrong and was a critical and commercial success . Lombard was reunited with Armstrong for the crime drama The Racketeer , released in late 1929 . The review in Film Daily wrote , " Carol Lombard proves a real surprise , and does her best work to date . In fact , this is the first opportunity she has had to prove that she has the stuff to go over . "

= = = Paramount , Powell marriage (1930 ? 33) = = =

In 1930 , Lombard returned to Fox for a one @-@ off role in the western The Arizona Kid . It was a big release for the studio , starring the popular actor Warner Baxter , in which Lombard received third billing . Following the success of the film , Paramount Pictures recruited Lombard and signed her to a \$ 350 @-@ per @-@ week contract (gradually increasing to \$ 3 @,@ 500 @-@ per @-@ week by 1936) . They cast her in the Buddy Rogers comedy Safety in Numbers , and one critic observed of her work , " Lombard proves [to be] an ace comedienne . " For her second assignment , Fast and Loose with Miriam Hopkins , Paramount mistakenly credited the actress as " Carole Lombard " . She decided she liked this spelling and it became her permanent screen name .

Lombard appeared in five films throughout 1931 , beginning with the Frank Tuttle comedy It Pays to Advertise . Her next two films , Man of the World and Ladies Man , both featured William Powell , Paramount 's top male star . Lombard had been a fan of the actor before they met , attracted to his good looks and debonair screen persona , and they were soon in a relationship . The differences between the pair have been noted by biographers : she was 22 , carefree , and famously foul @-@ mouthed , while he was 38 , intellectual , and sophisticated . Despite their disparate personalities , Lombard married Powell on June 6 , 1931 , at her Beverly Hills home . Talking to the media , she argued for the benefits of " love between two people who are diametrically different " , claiming that their relationship allowed for a " perfect see @-@ saw love " .

The marriage to Powell increased Lombard 's fame , while she continued to please critics with her work in Up Pops the Devil and I Take this Woman (both 1931) . In reviews for the latter film , which co @-@ starred Gary Cooper , several critics predicted that Lombard was set to become a major star . She went on to appear in five films throughout 1932 . No One Man and Sinners in the Sun were not successful , but Edward Buzzell 's romantic picture Virtue was well received . After featuring in the drama No More Orchids , Lombard was cast as the wife of a con artist in No Man of Her Own . Her co @-@ star for the picture was Clark Gable , who was rapidly becoming one of Hollywood 's top celebrities . The film was a critical and commercial success , and Wes Gehring writes that it was " arguably Lombard 's finest film appearance " to that point . It was the only picture that Gable and Lombard , future husband and wife , made together . There was no romantic interest at this time however , as she recounted to Garson Kanin : " [we] did all kinds of hot love scenes ... and I never got any kind of tremble out of him at all . "

In August 1933 , Lombard and Powell divorced after 26 months of marriage , although they remained very good friends until Lombard 's death . At the time , she blamed it on their careers , but in a 1936 interview , she admitted that this " had little to do with the divorce . We were just two completely incompatible people . " She appeared in five films that year , beginning with the drama From Hell to Heaven and continuing with Supernatural , her only horror vehicle . After a small role in The Eagle and the Hawk , a war film starring Fredric March and Cary Grant , she starred in two melodramas : Brief Moment , which critics enjoyed , and White Woman , where she was paired with Charles Laughton .

= = Hollywood star = =

= = = Screwball beginnings (1934 ? 35) = = =

The year 1934 marked a high point in Lombard 's career . She began with Wesley Ruggles 's musical drama *Bolero* , where George Raft and she showcased their dancing skills in an extravagantly staged performance to Maurice Ravel 's " *Boléro* " . Before filming began , she was offered the lead female role in *It Happened One Night* , but turned it down because of scheduling conflicts with this production . *Bolero* was favorably received , while her next film , the musical comedy *We 're Not Dressing* with Bing Crosby , was a box @-@ office hit .

Lombard was then recruited by the director Howard Hawks , a second cousin , to star in his screwball comedy film *Twentieth Century* which proved a watershed in her career and made her a major star . Hawks had seen the actress inebriated at a party , where he found her to be " hilarious and uninhibited and just what the part needed " , and she was cast opposite John Barrymore . In *Twentieth Century* , Lombard played an actress who is pursued by her former mentor , a flamboyant Broadway impresario . Hawks and Barrymore were unimpressed with her work in rehearsals , finding that she was " acting " too hard and giving a stiff performance . The director encouraged Lombard to relax , be herself , and act on her instincts . She responded well to this tutoring , and reviews for the film commented on her unexpectedly " fiery talent " ? " a Lombard like no Lombard you 've ever seen " . The Los Angeles Times ' critic felt that she was " entirely different " from her formerly cool , " calculated " persona , adding , " she vibrates with life and passion , abandon and diablerie " .

The next films in which Lombard appeared were Henry Hathaway 's *Now and Forever* (1934) , featuring Gary Cooper and the new child star Shirley Temple , and *Lady by Choice* (1934) , which was a critical and commercial success . The *Gay Bride* (1934) placed her opposite Chester Morris in a gangster comedy , but this outing was panned by critics . After reuniting with George Raft for another dance picture , *Rumba* (1935) , Lombard was given the opportunity to repeat the screwball success of *Twentieth Century* . In Mitchell Leisen 's *Hands Across the Table* (1935) , she portrayed a manicurist in search of a rich husband , played by Fred MacMurray . Critics praised the film , and *Photoplay* 's reviewer stated that Lombard had reaffirmed her talent for the genre . It is remembered as one of her best films , and the pairing of Lombard and MacMurray proved so successful , that they made three more pictures together .

= = = Continued success (1936 ? 37) = = =

Lombard 's first film of 1936 was *Love Before Breakfast* , described by Gehring as " The Taming of the Shrew , screwball style " . In William K. Howard 's *The Princess Comes Across* , her second comedy with MacMurray , she played a budding actress who wins a film contract by masquerading as a Swedish princess . The performance was considered a satire of Greta Garbo , and was widely praised by critics . Lombard 's success continued as she was recruited by Universal Studios to star in the screwball comedy *My Man Godfrey* (1936) . William Powell , who was playing the titular Godfrey , insisted on her being cast as the female lead ; despite their divorce , the pair remained friendly and Powell felt she would be perfect in the role of Irene , a zany heiress who employs a " forgotten man " as the family butler . The film was directed by Gregory LaCava , who knew Lombard personally and advised that she draw on her " eccentric nature " for the role . She worked hard on the performance , particularly with finding the appropriate facial expressions for Irene . *My Man Godfrey* was released to great acclaim and was a box office hit . It received six nominations at the 9th Academy Awards , including Lombard for Best Actress . Biographers cite it as her finest performance , and Frederick Ott says it " clearly established [her] as a comedienne of the first rank " .

By 1937 , Lombard was one of Hollywood 's most popular actresses , and also the highest @-@ paid star in Hollywood following the deal which Myron Selznick negotiated with Paramount that brought her \$ 450 @,@ 000 , more than five times the salary of the U.S. President . As her salary was widely reported in the press , Lombard stated that 80 % of her earnings went in taxes , but that

she was happy to help improve her country . The comments earned her much positive publicity , and President Franklin D. Roosevelt sent her a personal letter of thanks .

Her first release of the year was Leisen 's *Swing High , Swing Low* , a third pairing with MacMurray . The film focused on a romance between two cabaret performers , and was a critical and commercial success . It had been primarily a drama , with occasional moments of comedy , but for her next project , Lombard returned to the screwball genre . Producer David O. Selznick was eager to make a comedy with the actress , impressed by her work in *My Man Godfrey* , and hired Ben Hecht to write an original screenplay for her . *Nothing Sacred* , directed by William Wellman and co -@- starring Fredric March , satirized the journalism industry and " the gullible urban masses " , with Lombard playing a small @-@ town girl who pretends to be dying and finds her story exploited by a New York reporter . Marking her only appearance in Technicolor , the film was highly praised and was one of Lombard 's personal favorites .

Lombard continued with screwball comedies , next starring in what Swindell calls one of her " wackiest " films , *True Confession* (1937) . She played a compulsive liar who wrongly confesses to murder . Lombard loved the script and was excited about the project , which reunited her with John Barrymore and was her final appearance with MacMurray . Her prediction that it " smacked of a surefire success " proved accurate , as critics responded positively and it was popular at the box office .

= = = Gable marriage , dramatic efforts (1938 ? 40) = = =

True Confession was the last film Lombard made on her Paramount contract , and she remained an independent performer for the rest of her career . Her next film was made at Warner Bros. , where she played a famous actress in Mervyn LeRoy 's *Fools for Scandal* (1938) . The comedy met with scathing reviews and was a commercial failure , with Swindell calling it " one of the most horrendous flops of the thirties " .

Fools for Scandal was the only film Lombard made in 1938 . By this time , she was devoted to a relationship with Clark Gable . Four years after their teaming on *No Man of Her Own* , the pair had reunited at a Hollywood party and began a romance early in 1936 . The media took great interest in their partnership and frequently questioned if they would wed . Gable was separated from his wife , Rhea Langham , but she did not want to grant him a divorce . As his relationship with Lombard became serious , Langham eventually agreed to a settlement worth half a million dollars . The divorce was finalized in March 1939 , and Gable and Lombard eloped in Kingman , Arizona , on March 29 , honeymooning in the nearby mining town of Oatman . The couple ? both lovers of the outdoors ? bought a 20 @-@ acre ranch in Encino , California , where they kept barnyard animals and enjoyed hunting trips . Almost immediately , Lombard wanted to start a family , but her attempts failed ; after two miscarriages and numerous trips to fertility specialists , she was unable to have children . In early 1938 , Lombard also joined officially the Bahá 'í Faith , of which her mother was a member since 1922 .

While continuing with a slower work @-@ rate , Lombard decided to move away from comedies and return to dramatic roles . In 1939 , she appeared in a second David O. Selznick production , *Made for Each Other* , which paired her with James Stewart to play a couple facing domestic difficulties . Reviews for the film were highly positive , and praised Lombard 's dramatic effort ; financially , it was a disappointment . Lombard 's next appearance came opposite Cary Grant in the John Cromwell romance *In Name Only* (1939) , a credit she personally negotiated with RKO Radio Pictures upon hearing of the script and Grant 's involvement . The role mirrored her recent experiences , as she played a woman in love with a married man whose wife refuses to divorce . She was paid \$ 150 @,@ 000 for the film , continuing her status as one of Hollywood 's highest @-@ paid actresses , and it was a moderate success .

Lombard was eager to win an Academy Award , and selected her next project ? from several possible scripts ? with the expectation that it would bring her the trophy . *Vigil in the Night* (1940) , directed by George Stevens , featured Lombard as a nurse who faces a series of personal difficulties . Although the performance was praised , she did not get her nomination , as the sombre

mood of the picture turned audiences away and box office returns were poor . Despite the realization that she was best suited to comedies , Lombard completed one more drama : They Knew What They Wanted (1940) , co starring Charles Laughton , which was mildly successful .

== Final roles (1941 ? 1942) ==

Accepting that " my name doesn 't sell tickets to serious pictures " , Lombard returned to comedy for the first time in three years to film Mr. & Mrs. Smith (1941) , about a couple who learns that their marriage is invalid , with Robert Montgomery . Lombard was influential in bringing Alfred Hitchcock , whom she knew through David O. Selznick , to direct one of his most atypical films . It was a commercial success , as audiences were happy with what Swindell calls " the belated happy news ... that Carole Lombard was a screwball once more . "

It was nearly a year before Lombard committed to another film , as she focused instead on her home and marriage . Determined that her next film be " an unqualified smash hit " , she was also careful in selecting a new project . Through her agent , Lombard heard of Ernst Lubitsch 's upcoming film : To Be or Not to Be , a dark comedy that satirized the Nazi takeover of Poland . The actress had long wanted to work with Lubitsch , her favorite comedy director , and felt that the material ? although controversial ? was a worthy subject . Lombard accepted the role of actress Maria Tura , despite it being a smaller part than she was used to , and was given top billing over the film 's lead , Jack Benny . Filming took place in the fall of 1941 , and was reportedly one of the happiest experiences of Lombard 's career .

== Death ==

When the U.S. entered World War II at the end of 1941 , Lombard traveled to her home state of Indiana for a war bond rally with her mother , Bess Peters , and Clark Gable 's press agent , Otto Winkler . Lombard was able to raise over \$ 2 million (\$ 34 @, @ 993 @, @ 987 @. @ 92 in 2016) in defense bonds in a single evening . Her party had initially been scheduled to return to Los Angeles by train , but Lombard was anxious to reach home more quickly and wanted to fly by a scheduled airline . Her mother and Winkler were both afraid of flying and insisted they follow their original travel plans . Lombard suggested they flip a coin ; they agreed and Lombard won the toss .

In the early morning hours of January 16 , 1942 , Lombard , her mother , and Winkler boarded a Transcontinental and Western Air Douglas DST (Douglas Sleeper Transport) aircraft to return to California . After refueling in Las Vegas , TWA Flight 3 took off at 7 : 07 p.m. and around 13 minutes later , crashed into " Double Up Peak " near the 8 @, @ 300 @-@ foot (2 @, @ 500 m) level of Potosi Mountain , 32 statute miles (51 km) southwest of Las Vegas . All 22 aboard , Lombard and her mother included , plus 15 army servicemen , were killed instantly .

== Aftermath ==

Gable was flown to Las Vegas after learning of the tragedy to claim the bodies of his wife , mother @-@ in @-@ law , and Winkler , who aside from being his press agent , had been a close friend . Lombard 's funeral was held on January 21 at Forest Lawn Memorial Park Cemetery in Glendale , California . She was interred beside her mother under the name of Carole Lombard Gable . Despite remarrying twice following her death , Gable chose to be interred beside Lombard when he died in 1960 .

Lombard 's final film , To Be or Not to Be (1942) , directed by Ernst Lubitsch and co @-@ starring Jack Benny , a satire about Nazism and World War II , was in post @-@ production at the time of her death . The film 's producers decided to cut part of the film in which Lombard 's character asks , " What can happen on a plane ? " out of respect for the circumstances surrounding her death . When the film was released , it received mixed reviews , particularly about its controversial content , but Lombard 's performance was hailed as the perfect send @-@ off to one of 1930s Hollywood 's most important stars .

At the time of her death , Lombard had been scheduled to star in the film *They All Kissed the Bride* ; when production started , she was replaced by Joan Crawford . Crawford donated all of her salary for the film to the Red Cross , which had helped extensively in the recovery of bodies from the air crash . Shortly after Lombard 's death , Gable , who was inconsolable and devastated by his loss , joined the United States Army Air Forces . Lombard had asked him to do that numerous times after the United States had entered World War II . After officer training , Gable headed a six @-@ man motion picture unit attached to a B @-@ 17 bomb group in England to film aerial gunners in combat , flying five missions himself . In December 1943 , the United States Maritime Commission announced that a Liberty ship named after Carole Lombard would be launched . Gable attended the launch of the SS *Carole Lombard* on January 15 , 1944 , the two @-@ year anniversary of Lombard 's record @-@ breaking war bond drive . The ship was involved in rescuing hundreds of survivors from sunken ships in the Pacific and returning them to safety .

In 1962 , Mrs. Jill Winkler Rath , widow of publicist Otto Winkler , filed an unsuccessful lawsuit for \$ 100 @,@ 000 against the \$ 2 @,@ 000 @,@ 000 estate of Clark Gable in connection with Winkler 's death in the plane crash with Carole Lombard . The suit was dismissed in Los Angeles Superior Court . Mrs. Rath , in her action , claimed Gable promised to provide financial aid for her if she would not bring suit against the airline involved . However , Mrs. Rath stated , she later learned that Gable settled his claim against the airline for \$ 10 . He did so because he did not want to repeat his grief in court and subsequently provided her no financial aid in his will .

= = Assessment and legacy = =

Author Robert D. Matzen has cited Lombard as " among the most commercially successful and admired film personalities in Hollywood in the 1930s " , and feminist writer June Sochen believes that Lombard " demonstrated great knowledge of the mechanics of film making " . George Raft , her co @-@ star in *Bolero* , was extremely fond of the actress , remarking " I truly loved Carole Lombard . She was the greatest girl that ever lived and we were the best of pals . Completely honest and outspoken , she was liked by everyone " .

Lombard was particularly noted for the zaniness of her performances , described as a " natural prankster , a salty tongued straight @-@ shooter , a feminist precursor and one of the few stars who was beloved by the technicians and studio functionaries who worked with her " . Life magazine noted that her film personality transcended to real life , " her conversation , often brilliant , is punctuated by screeches , laughs , growls , gesticulations and the expletives of a sailor 's parrot " . Graham Greene praised the " heartbreaking and nostalgic melodies " of her faster @-@ than @-@ thought delivery . " Platinum blonde , with a heart @-@ shaped face , delicate , impish features and a figure made to be swathed in silver lamé , Lombard wriggled expressively through such classics of hysteria as *Twentieth Century* and *My Man Godfrey* . "

In 1999 , the American Film Institute ranked Lombard 23rd on its list of the 25 greatest American female screen legends of classic Hollywood cinema , and she has a star on the Hollywood Walk of Fame , at 6930 Hollywood Blvd . Lombard received one Academy Award for Best Actress nomination , for *My Man Godfrey* . Actresses who have portrayed her in films include Jill Clayburgh in *Gable and Lombard* (1976) , Sharon Gless in *Moviola : The Scarlett O 'Hara War* (1980) , Denise Crosby in *Malice in Wonderland* (1985) , Anastasia Hille in *RKO 281* (1999) and Vanessa Gray in *Lucy* (2003) . Lombard 's Fort Wayne childhood home has been designated a historic landmark . The city named the nearby bridge over the St. Mary 's River the *Carole Lombard Memorial Bridge* .

= = Filmography = =