

HOLLYWOOD'S COLONY.

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hours. They may have to work on into the night and have little time for rest before they must be back on the set the following day. When they are able to rest, they seek diversion and company close at hand. Contrary to the popular "bed of roses" conception of a screen player's life, it is one of hard and sometimes tedious work with its natural reaction of intense play or utter relaxation and rest.

Al Jolson.

Nevertheless, this does not deter Al Jolson from being one of the "angels" of the local Jewish Consumptive Relief Association which maintains a sanatorium not far from Los Angeles. Besides his financial support, he many times donates his talent for the entertainment of the inmates and at affairs which are given for the benefit of that, and also other institutions. Eddie Cantor is more of a newcomer to Hollywood than is Jolson, but he has the same Jewish tendency toward philanthropic work. Most of his interest in this line lies in the East. As president of the N.V.A., he is vitally concerned about the tuberculosis sanatorium maintained by that institution at Saranac, N.Y.

The occasional benefit performances staged by various Jewish charity organisations in Los Angeles find most of the Jewish players quite willing to donate their services. With them also come quite a few of the Gentile actors. In the old days of the silent movie, it was generally the custom for the star to merely step on the stage, say two or three

words, take a bow and retire. It has taken the former vaudevillians to show them up by really putting on a good show.

In explanation of why there is no real community spirit amongst the Jewish actors there is also the element of insecurity that should be taken into consideration. In the case of the producers and executives, they remain in the business because they have their money invested in it or they are specialised in their jobs. The actor, however, must depend on public favour. When the public is tired of him, he must leave and seek other fields of endeavour. This has especially been the case since the talkies came into being. Actors were brought to Hollywood in droves. They were tried out and many of them rejected before the public even had a chance to see them on the screen. Many more hung on for a while, realising that their position was far from stable.

Jewish Actors.

The past three years have been ones of ebb and flow from the entire colony of Hollywood. Of our Jewish actors, Jack Benny and Gus Edwards are well known illustrations of this situation. Quite recently, Lillian Roth's contract expired and Paramount Studios declined to renew it, with the result that Lillian left Hollywood for the East. Warner Brothers dropped Al Jolson when his popularity waned. Although United Artists will feature him in a forthcoming production, the general concensus of opinion is that it will be his last film effort. Paul Muni's short-lived term in Hollywood gave him little time to see much of the place and its people.

Just as is the case with those aforementioned, it naturally follows that Eddie Cantor, Harry Green and Benny Rubin are treading on none too secure ground. It is no wonder, then, that the formation of a communal spirit amongst Jewish actors in Hollywood can result in nothing more than failure.

Rabbi's Daughter.

As far as the more secure members of the film industry are concerned, their varying origins, tastes and temperaments prevent them from forming into any cohesive group. The only truly local actress who is prominent in Hollywood and Los Angeles Jewish social life, is Carmel Myers. Prior to his death, Carmel Myers' father was one of Los Angeles' outstanding rabbis.

But when one considers the balance of the more or less stable Jewish film players, it can be seen why no effort to congeal them into a group will be successful. Included in these great, near great, and would-be great are Joseph Schildkraut, Vera Gordon, Maurice Black, Ann Brody, Bobby Gordon, Claudette Colbert, Lilyan Tashman, Leon Holmes, Hank Mann, Bernice Holtz, George E. Stone, Edward G. Robinson, William H. Strauss, Roscoe Ates, George Sidney and Tenen Holtz.

Outside of all those mentioned before in this article (and not forgetting the famous Talmadge family) a fine comb would drag to light very few other film players of Jewish extraction.

One could take up the matter of how many Jews there are amongst Hollywood's film directors—but that is still another story.

A SOCIAL FUNCTION AT ZASTRON.

The Jewish National Fund Headquarters in Johannesburg has received a cheque for £20 from the Zionist Society at Zastron for the inscription of that body in the Balfour Memorial Volume of the Golden Book.

The occasion on which this sum was raised was a social held at the Commercial Hotel on Sunday, the 17th ult., Mr. and Mrs. L. Gordon being the hosts. An opportunity was taken for paying tribute to the memory of the late Lord Balfour, Messrs. L. Gordon, S. Levitt, I. Gordon, L. Eisenstein and the Rev. Brill delivering short speeches.

A bottle of liqueur presented by Mrs. L. Gordon, and two cakes presented by Mesdames C. Rabinowitz and B. Brill were sold by American auction and realised the sum of £3 12.

Elections for delegates to the Seventeenth Zionist Congress also took place on the same evening. The Chairman (Mr. L.

Gordon) also spoke on the conditions of Jews in Eastern Europe and appealed to the gathering to come to the assistance of their brethren. A collection was made which realised £8.

Several musical items were rendered by Mr. Summer of Johannesburg, who was accompanied by Mrs. Falk. Special thanks are due to the host and hostess, to the musicians, and to the ladies who helped to make the social a success.

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