The Acting Career of Dean Jagger

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THE ACTING CAREER OF DEAN JAGGER

A Thesis
Presented to the
Department of Theatre and Cinematic Arts
Brigham Young University

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts

by
Crae James Wilson
April 1976
This thesis, by Crae James Wilson, is accepted in its present form by the Department of Theatre and Cinematic Arts of Brigham Young University as satisfying the thesis requirement for the degree of Master of Arts.

Harold I. Madsen, Committee Chairman

Karl T. Pope, Committee Member

3-25-76
Date

Charles L. Metten, Department Chairman
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INTRODUCTION

As I drive west on Santa Monica Boulevard, a large butterfly fluttered in my throat to remind me that I had an interview with one of the foremost actors in the world. I was early so I stopped just around the corner from his house to ponder over my thoughts before going in. I walked down a beautiful pathway overlooking the ocean and as I walked, joggers passed by, people were reading, artists were painting, and all of them were enjoying the ecstatically beautiful day.

I checked my camera for the fifth time and went over my notes. I then returned to my car where I drove up to a magnificent Spanish-Mediterranean home where such greats as Greta Garbo, Peter Lorrie, and Douglas Fairbanks have lived.¹

I walked slowly toward the door working my way over the cobblestone walk. I knocked on the door and a very striking man whom I pictured in his sixties and who towered over me like a giant, stood at the door. There was no mistaking that this was Dean Jagger. As I shook his hand I felt the strength of physical exercise and the warmth of a true human being. This was to be the beginning of a very exciting period.

My first correspondence with the Jaggers was in the form of a letter. I expressed my intentions of writing a Master's thesis concerning his acting career. I stated: "I feel your career stands as a strong example to students in Theatre Arts; and inasmuch as you are a member of the LDS Church, it serves a two-fold purpose here at Brigham Young University."¹

I received a very cordial letter from Mrs. Jagger stating her thanks for my interest in her husband's career. She stated:

We are both flattered at your interest in Dean's career. Over the years Dean has become rather tired of talking about himself and contrary to most actors, he has a minimal amount of ego and tires easily of the past. He is caught up pretty much in what is current in his life. I believe this is why he continues to be an exciting and vital man.²

That statement reinforced my admiration of Dean and proved to me that it was necessary to share his very successful career with others. So I begin the endeavor.

¹Crae Wilson, letter to Dean Jagger, November 14, 1973.
Dean Jagger
CHAPTER I

YOUTH AND EDUCATION

The name of Jagger originates, not in the United States, but across the ocean in Wales. It finally reached the American shore a couple of centuries ago when, with several other Welsh settlers, the Jagger family landed off the tip of Long Island. One of the earliest graves in this country was that of a Jagger, located in East Hampton, Long Island.

As time passed, the Jagger family separated and began to migrate. Little did people know that when a man by the name of Albert Jagger settled in Ohio, that later it would boast of one of the nation's top actors. Mr. Jagger made his home in Rockport, Ohio, intent on farming the fertile land in Allen County. As luck would have it, Mr. Jagger married one of the prettiest girls in town, Lily Mayberry. She was the daughter of one of the most prominent men in town, Mitchell Mayberry. He was the local blacksmith, which at that time was considered as important as a doctor.

On November 7, 1905, a healthy and handsome son was born to Mr. and Mrs. Jagger and they called him Dean. "They could tell from

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1Norman Nadel, "Ohio's Shining Stars," Dean Jagger Collection, Manuscripts Library, Brigham Young University, Provo, Utah.

2Ibid.
the beginning that this lad was destined for great things. He was always big for his age and had a smile and looks to warm anyone's heart."¹

After spending a few years in Rockport, the Jagger family then moved to Whitley County, Indiana, where Mr. Jagger bought forty acres of uncleared swampland. With the help of his son, Dean, Mr. Jagger soon had it cleared and was farming onions. It was on this stretch of land where Dean fell in love with the outdoors and became especially fond of animals of all kinds.² His fondness for animals has stayed with him throughout his life, of which I will explain more later.

At a very early age, Dean had the yearning to be an actor. "I used to mild cows and learn poetry. If I found some beautiful oration and liked it, I learned it and memorized it. I still remember them. They are my friends, a hundred and twenty beautiful poems and many others which I can still go back to."³ Dean thought that learning of poetry was so important that he made the following statement:

I think it's a shame that kids are not taught poetry. It is criminal. It is one of the most important things that children should be taught. What have we to give if we don't give them some literature and beautiful poetry and some philosophical thoughts or some beautiful orations that were written through the centuries that we have recorded, the beautiful things. We seem to have skipped them. Children can be made interested.⁴

¹Ibid.
²Ibid.
⁴Ibid., p. 29.
Dean Jagger, Age 14
A deep craving for learning led Dean to many different people, drawing from them anything and everything he could to increase his knowledge.

I used to get on a pony and ride bareback to a little town seven or eight miles through the mud to a woman who I used to learn from. She taught me elocution, which if you are an actor, is a sort of stagery word. Elocution you think of as fancy gestures. This woman was a really beautiful and educated woman. She taught me beautiful things of literature, much of which I remember because I desired to learn...¹

To challenge his learning, Dean entered into oratory contests. He remembers that "he won five medals for oratory from the Woman's Christian Temperance Union."²

Dean graduated from high school at the age of fourteen and went on to attend Teachers' College at Winona Lake, Indiana. He then went on to teach eight grades in a one-room country school the following fall. He was not quite seventeen at the time and he relates the experience.

I've always suspected I got my job not because of my aptitude but possibly because of my size, then six feet, two inches, and my ability to handle the student physically. However, instead of using the old-fashioned paddle when the kids got restless, I would stop classes and we'd pop corn or roast apples in the school's old potbellied stove. Before the winter was over, we were all friends.³

Being a fine teacher that he was, Dean realized that the pupils had been up since dawn doing farm chores and had to walk miles through the snow to school and weren't in the mood for anything as remote as Greek mythology. In trying to teach them he recalls,

¹Ibid., p. 29-30.


Wabash College, Dean Jagger in Center
"I tried to get on terms of their own understanding."

As a farm boy himself, he was sensitive to the needs of his not-too-much younger students.

Even away from the school house he was sensitive to the needs of others. "How many people would give up a year to help a friend, especially one running a Christian mission, to rescue drunks from a big city skid row?"

After one year of teaching, Dean entered Wabash College in Crawfordsville, Indiana. He majored in mathematics, joined Lambda Chi Alpha Fraternity, played football, went out for track, and tried out for the Dramatic Society. "I suppose all my life I wanted to be an actor. From the time I could talk, I started learning things. I started entertaining people, reading poetry, reading things, and making up things before groups of people."

But he was unable to make the college acting group. There have been similar incidences that have happened to other prominent actors, proving that not all college drama coaches are good talent scouts.

The failure to make the drama group did not discourage Dean, in fact, it made him even more determined. "When I went to college, I tried out for the dramatic class. The kids didn't accept me, but that didn't disturb me. I went to Chicago when I heard about a

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1 D'Arc, p. 7.
2 Ibid.
3 Anderson, p. 50.
school there that put out play companies."¹ So Dean quit school in his sophomore year and went to Chicago to register at the Lyceum Arts Conservatory. There he studied music and dramatics. To help defray the cost of his schooling, he got a job as a bouncer in a public dance hall on Chicago's South Side. It was a very rough neighborhood and rarely an evening passed without a bar brawl.

"Dean did a very good job quelling disturbances but was fired because of watching the featured performances instead of doing his job."

During the summer of 1925, Chautauqua troupes, small summer stock groups sponsored by the Chicago Lyceum Arts Conservatory, were sent out to perform in small town halls or even in barns outside of town.³ Dean was given the part of Matt Peasley in the play, Cappy Ricks, and the tour lasted ten weeks.

At last the big decision came. Should Dean turn to professional acting? With the following philosophy, he answered "yes." "Make adjustments, aim high, dream it up good, stay with your ideals, and follow your hunches. Who knows, you might make it."⁴

¹Ibid., p. 33.
²Ibid., p. 29.
CHAPTER II

THE 1930'S

Dean contacted his first professional acting job in the fall of 1925 under the direction of Balaban and Katz at the Chicago Theatre. "He played the part of Adam and took an apple from Eve as the curtain was raised."¹ Even though the part was small, the salary of $40.00 a week made the budding young actor feel that he was well on his way.

With his first play finished, Dean was contracted to do a small part in the play, Shepherd of the Hills. "He engaged himself as a blue-shirted, fair-haired hero saving the calico girl from an evil villain."² The production made a cross country tour and it lasted a year having been fairly successful. At the termination of the tour, Dean felt that he had enough experience to move his talent to Broadway.

As it is with many actors, Dean found that Broadway was not ready for him. He had to settle for a job as a settlement worker in the Church of All Nations. The only theatre job he landed, after months of searching, was a very small walk-on part in a George M.

¹Ibid.
²Ibid.
Cohan show, *Yellow.* Small as it was, this was to be the beginning of Dean's Broadway career. Much to his dismay, he was advised by Mr. Cohan himself to leave Broadway and join a stock company.

Leaving a bit disenchanted but not giving up,

Dean became a member of the W. H. Wright Company in Grand Rapids, Michigan, where he replaced Spencer Tracy, who had left for Hollywood. Other name actors passing through Wright's company were such greats as Pat O'Brien, Carole Lombard, and Victor Jory.

Even though Dean was not on Broadway, his salary was a formidable $65 a week.

The first two plays produced by the Wright Company in 1928 were *The Gorilla* and *White Cargo* of which very little is known except that Dean had a couple of small parts. The next play, *Gertie,* gave Dean the publicity he needed when he was awarded high honors. But the real reward came when he was given a substantial role in *The Last of Mrs. Cheyney* by Frederich Lonsdale. The play was well received and Dean was proclaimed as "an up and coming actor with a definite talent."  

The W. H. Wright Company broke up in the spring of 1929 and Dean had to look elsewhere for work. He found it for a time working under the direction of Carleton Brickert in *Tomorrow Turns Back.* When talkies came in, Dean and several thousand other actors and actresses had a great idea. "They all envisioned triumphs in Hollywood. After all, the movie performers couldn't learn lines much less

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1 Anderson, p. 27.
2 Ibid.
3 Ibid.
deliver them, they figured, and they weren't far from wrong."¹

Dean went to Hollywood and was lucky enough to procure an adutition with C. B. DeMille. He did not get the job he wanted but was hired by Fox Studio in the fall of 1929. To his surprise, he was offered the lead part opposite Mary Astor in Woman From Hell by George Scarborough. Much to his dismay, a movie that was to be the first of the talkies only turned out to be the last of the silents. Even though the movie was silent, the folks in Dean's own Whitley County, Indiana, hailed him as a hero. "The moment Dean Jagger's face flashed on the screen there was a murmur of applause and hand clapping."²

Even though the play was hailed as a success in his home town, the majority of the country passed it over lightly. "Woman From Hell is scenically pretentious but dramatically weak."³

The excitement of Hollywood was beginning to wear off for Dean and he found that it wasn't the glamorous place that he had first thought. "He found out how really difficult it was to land a starring role or any role for that matter."⁴ Being in Hollywood for two years and having only one role hurt a talented man such as Dean

¹Nadel, Dean Jagger Collection.

²Aston Stevens, Whitley County Newspaper, 1929, Dean Jagger Collection, Manuscripts Library, Brigham Young University, Provo, Utah.

³Burns, Mantly, Dodd, Mean, & Co., eds., Best Plays of 1927-28, 1944, p. 25.

⁴Stevens, Dean Jagger Collection.
but he kept on trying. In 1931, he was contracted to play a small part in *Men In Her Life* by Warner Fabian. This proved of little consequence to Dean and so was the case with *When Strangers Marry* and *Handcuffed* done in the same year. After suffering a humiliating regression from a lead in *Woman From Hell* to a high class extra in *Sign of the Cross*, directed by Cecil B. DeMille, Dean left town.

The return trip back to Broadway proved to be a little more rewarding. Dean's first big break that merited him considerable attention came in the fall of 1933 when he starred in a play by Jack Kirkland called *Tobacco Road*. Today many consider this play a classic. "*Tobacco Road* takes place at the farm of Lester Jeeter, situated on a tobacco road in the back country of Georgia."¹

The immediate success of *Tobacco Road* probably derived from the scandal value of its foul language and its reputation for obscenity, both in short supply in 1933. During the course of Jack Kirkland's rambling narrative about the poverty and degradation of the backroads of the South, Jeeter Lester and his hirlipped daughter, Ellie May, gaped through the open windows of their shack while Jeeter's son, Dude, and his lecherous bride, Bessie Rice, consummated the lawful rites of matrimony on a bed inside. But the theatre-goers who kept *Tobacco Road* on the stage for eight years must also have been startled by the bleakness, ignorance, and shiftlessness of a part of Georgia they hardly knew about. *Tobacco Road* was a genuine folkplay that substituted brutal truth for the bucolic charm of the genre."

"The role of Lov Bensey was originated by Dean and he played it for ten weeks. He then left to star with Ruth Gordon and Claude Rains in *They Shall Not Die* by John Wexley."³

¹Ibid.


³Ibid., pp. 294-95.
They Shall Not Die was played at the Royale Theatre last evening by one of the most stirring casts the Theatre Guild has assembled. It is Mr. Wexley's declaration of his belief that the Scottsboro Negros have been sentenced to die when grave doubt as to their guilt exists. Under Philip Moeller's resourceful direction, it is a play of terrifying and courageous bluntness of statement, thoughtfully developed, lucidly explained and played with great resolution.¹

They Shall Not Die was such a success for Dean that he was offered a contract with Paramount Studios and this time returned to Hollywood with much better prospects. Without knowing it, he was making one of the more important decisions of his life, because, while in Hollywood, Dean met and married Antoinette Lawrence of Hingham, Massachusetts. They were married in 1935.

It was surprising that Dean had any time for courting at all because he was very busy with his acting career. He started out the year with You Belong To Me, produced by Lewis D. Lighton, where he played a school teacher. Then under the direction of Norman Taurog, Dean did College Rhythm. His next movie was to be the beginning of many westerns of which many people "thought he was a natural western hero."²

Still, 1934 had not offered Dean any leading parts but things seemed to pan out in 1935. First he had the opportunity to work under Adolf Zukor in People Will Talk which gave him an opening for a large part in Wings in the Dark directed by James Flood.


²Dean Jagger Collection, Manuscript Library, Brigham Young University, Provo, Utah.
In spite of the high adventure in the film, (Wings in the Dark) it is primarily a love story, a romantic tale that is interspersed with some good stunt flying and that grows in interest and speed to a dramatic and suspenseful climax. Dean Jagger of the Tabacco Road Company and a newcomer to the screen helps to make the Paramount film an interesting adventure.1

Not only did Dean receive good reviews but he had the opportunity to work with two great actors, Cary Grant and Myrna Loy.

With a good movie behind him, Dean looked forward expectantly toward a fruitful year only to be disappointed with a multitude of small parts: Behold My Wife, Car 99 with Fred MacMurray, Home On The Range with Randolph Scott, Code of The West, also with Randolph Scott, College Rhythm and Men Without Names with Fred MacMurray. As you can see, even though the parts were small, they were many, a phenomena not many actors could boast of.

The year of 1936 kept Dean very busy but still offered him only small parts: Woman Trap, 13 Hours by Air, another film starring Fred MacMurray, Revolt of the Zombies, Pepper and Star For A Night with Clair Trevor and Jane Darwell. Another year of small parts brought Dean to the end of his rope. He had to do something that would change his image, so the best thing, he thought, would be to start all over again. The only way he could do this would be to give himself a new identity, so he changed his name to "Dean Jeffries."2

Mayme Ober Peak in the Boston Globe, March 12, 1937, was quoted as saying:


2 Interview with Dean Jagger, Santa Monica, California, November 1974.
Recently, tests were being viewed for the male lead for Son of the City. Director Earl Taggert and Michael Fessier, author, were impressed by an unknown named Dean Jeffries. He looks and acts like Dean Jagger, observed the director. 'Jeffries' was sent for and proved to be Jagger with the new name he had chosen—for luck.¹

Apparently his luck did not continue with him because the remaining movies of 1937 offered him only small parts: Exiled To Shanghai, Woman in Distress, Escape by Night, The Californian, Dangerous Number, and Under Cover of Night. In an article in the New York Times at that time, Frank Nugent said, "Sara Maden, Florence Rice, Dean Jagger, Frank Beicher, Maria Shelton, and Dorothy Peterson make up a supporting cast of better than usual ability. Not a bad murder film."²

It was not until Dean returned to New York in July of 1938 that he finally established himself as a first rate actor. His first overwhelming success was the play, Missouri Legend, under the direction of Guthrie McClintic. His salary was $450 a week.

The play presents a Jesse who is a sort of homespun, folksy Robin Hood of Missouri who robbed rich banks and railroads and gave to the poor. Jesse was a square-shouldered, square-jawed, square-shooting Baptist, according to this version. It is also in accordance with most of the later biographers who have recognized that Jesse was sorely beset during his early youth by Yankee sympathizers in Missouri. The play is by no means preoccupied with study of character. It is a forthright melodrama without any very serious pretensions.³

¹Ibid.
During the running of Missouri Legend, John Paxton explains,

We wonder if this Dean Jagger, who was playing Jesse James, didn't have the makings of a first-class matinee-idol. He looked as if he could lift a fullgrown bull or Victor McLaglen with one hand. He had the same sudden, disarming charm that Brian Aherne has.¹

The New York Herald Tribune said of Dean Jagger, "... a new player of great potentialities has been discovered by the critics in Dean Jagger, who plays his first Broadway role of any consequence as Jesse James. The film scouts are clamoring at the Empire Theatre doors."² Walter Winchell of the Daily Mirror said, "Dean Jagger as seen as Jesse James... was superb."³ Richard Watts, Jr., of the Herald Tribune, said, "attractively acted, particularly by Dean Jagger in the leading role."⁴ John Mason Brown of the Evening Post said, "Jagger is an admirable Jesse."⁵ Dean even received a letter from his old director, W. H. Wright, telling him how proud he was that Dean had belonged to his company.⁶

That Mr. Jagger is pleased with the success, both critical and popular, of Missouri Legend goes without saying. He derives satisfaction far beyond the bounds of mere professional and economic recognition, in that the Hollywood producers who once were only vaguely enthusiastic over the Jagger possibilities

¹John Paxton, Stage, October, 1938- p. 31.
³Box Office, October 1, 1938, p. 6.
⁴Ibid.
⁵Ibid.
⁶W. H. Wright, correspondence with Dean Jagger, September 20, 1938, Dean Jagger Collection, Manuscript Library, Brigham Young University, Provo, Utah.
are now spending vast sums on telegrams soliciting his services, and he can laugh heartily at them.¹

Dean was now on his way to stardom. He did four more very successful plays in the next two years that made him the leading man of the New York stage. He played opposite Dorothy Gish in Gutherie McClintic, by E. B. Ginty. The High Road, by Frederick Lonsdale, ran for 144 performances on Broadway.

In the comedy an actress is loved by a young lord, whose snobbish family objects. As a last resort, they invite her down for a visit, hoping the contact with aristocracy will discourage her. In four weeks she is out of love with his lordship and madly in love with his cousin. Amusing situations develop from this point.²

Another big hit was Everywhere I Roam by Arnold Sundgaard.

For one act Everywhere I Roam, which was acted at the National last evening, is an overwhelming experience in the theatre. It is a stylized and symbolized story of the early days of America. Beginning with the Star Spangled Banner, the first act shows in idyllic form the West—seed to soil, sweat in the sunlight, space and confidence with Johnny Appleseed casting his seeds broadcast in a new, rich land. Robert Edmond Jones has given it a gloriously simplified background. The blunt fact is that a play begun on a high plane of folklore and nationalistic devotion disintegrates into formlessness and trivial declamation. There were some good people in the cast—Dean Jagger, Katherine Emery and Norman Lloyd in the chief parts and Paul Huber and Arthur Barnett as the villainous merchants of a flourishing country. Probably Everywhere I Roam will be remembered for years as the cluttered and truncated drama of America with a magnificent first act.³

The year 1939 gave Dean the opportunity to work with the famous Ethel Barrymore in Farm of Three Echoes.

¹New York Herald Tribune, October 9, 1938, p. 21.


Murder has stalked the Gerart home since the days of Paul Kruger, and when Lisha Gerart, Ouma's daughter-in-law, gets rid of a brutal husband, via a slit saddle girth, the stage is set for an inflamed mother and son hatred, talk of ghosts and killings that have gone before. And it all jells into a play that is not only highly unusual, but thoroughly spellbinding in its interest.¹

"Dean Jagger, handsome and virile, is the Jon Gerart—and his is a superb interpretation of a young man ridden with horrible doubts and fears."² "Mr. Jagger shares with Miss Barrymore the honors of this performance. He is a fine and convincing young actor. . . in fact, one of the very best we have."³

Starring roles kept coming Dean's way. The Brown Danube, a melodrama by Burnt Hershey, was hailed the best of the long series of inconclusive attacks upon the Nazi regime in Germany⁴

The play is laid in Vienna and concerns an 'Aryan' family of royal birth that comes under the unwanted Nazi influence. A high-powered official has his evil eye out for Princess Erika. He sees his chance and offers her marriage in exchange for her brothers' freedom. She agrees but takes back her acceptance when she thinks the Nazi has gone back on his word and killed her sweetheart, who's also in the army but doesn't support the policies. The Nazi then decides to arrest the entire clan but changes his mind when it is proved to him that he was born a Jew.⁵

"The Brown Danube has three members that are outstanding. These include Ernest Lawford, Jessie Royce Landis and Dean Jagger as

¹Karl Krug, Pittsburgh Sun Telegraph, October 24, 1939, p. 5.
³Robert G. Tucker, Indianapolis Star, November, 1939, p. 11.
⁵Variety, April 19, 1939, p. 20.
the ambitious Nazi officer whose desire to have the Austrian princess as his wife leads him to threaten her entire family."¹

"Dean Jagger, despite an occasional lapse into a accent reminiscent of Missouri Legend, gave a skillful representation of the brutish Ernst Hammaka, a wholly unsympathetic character."² "Dean Jagger gave the best performance as Hammaka in The Brown Danube."³

Dean's last play of 1939 was The Unconquered, taken from the book, We The Living, by Ayn Rand.

Miss Rand gives you an aristocrat, sardonic and bitter, a girl who is willing to accept the USSR if she can learn in the engineering school how to build 'white aluminum bridges' and a gentleman of the G.P.V. The aristocrat must retire to the South to recover from an illness, and in order to finance that trip, the girl makes a personal sale to the officer of the G.P.V. In the process of this bit of dalliance he falls in love with her, allowing Miss Rand to have a triangle that finally bursts apart with the suicide of one member, the attempt of another to escape from Russia with an ermine coat, and the departure of the third into gigoloism.⁴

"Dean Jagger acts the non-substantial role with solid authority and considerable imagination."⁵

After a very successful time in New York, Dean was asked to return to Hollywood to read for Darryl F. Zanuck, but this time he returned by airplane, all expenses paid.

³New York Daily Worker, May 19, 1939, p. 10.
⁴Bosley Crowther, New York Times, February 14, 1940, p. 32.
⁵Richard Lockridge, The New York Sun, February, 1940, p. 20.
CHAPTER III

THE 1940's

Saturday, March 16, 1940, Dean signed with Twentieth Century Fox for the title role in *Brigham Young* to go before the camera April 15.¹

With the support of Tyrone Power, Linda Darnell, Mary Astor, Vincent Price, and others, Dean was headed for one of the greatest performances of his life.

The story details the founding of the Mormon thought by Joseph Smith played by Vincent Price, and his efforts to promulgate that thought; its attraction to Brigham Young, played by Dean Jagger, and his efforts and the pleas of his people to be let alone to worship as they see fit and permit their flock to worship without interference; their persecution at the hands of others; their being forced to move from one section of the country to another; their sufferings and hardships as a result of these moves.²

The end of their long trek at Salt Lake brings to a close as fine a screen document as this industry has ever produced. When the cavalcade of Mormons finally crosses the Rockies and looks on the basin that is to be their permanent home, the shot from the mountain and down on to the Salt Lake is one of the most inspiring scenes that


²Ibid.
Brigham Young
has ever been pictured. And, too, after their first work has been accomplished in their new home, their crops in, only to be attacked by the locusts, and then the miracle, the arrival of the sea gulls who destroyed the locusts, will make any audience want to rise from its seats and yell its appreciation.

Dean Jagger is the star of the picture because, first, he has the best part, and, secondly, in the enactment of that part he comes through with as great a performance as any studio stage has ever afforded. There are many other excellent acting contributions, all with much less meat than Mr. Jagger had, but in their way, of supreme importance to the success of the picture.¹

Dean Jagger is so magnificent as Brigham Young that everybody in town is asking where he has been all these years and why we haven't seen him on the screen before. Well, his story's very simple. In the first place, there isn't an ounce of guile in the guy. He's as honest as those hickory logs Abe Lincoln used to split, and has many of Lincoln's characteristics.

When asked what he wanted for a salary, Dean said, 'I'm going to leave that entirely up to you.' The sum they had in mind was $750 a week, but his spirit appealed to them so much that they started him at $1,000 a week.²

The residents of Salt Lake City were more than proud to have a major movie taken from Mormon history about one of their latterday prophets. At the premiere of Brigham Young in Salt Lake City, just about everyone in town turned out to see the stars and the movie. They were very impressed with Dean Jagger. Salt Lake was a gleeful band of 14-year-olds on a picnic today. Proud, pleased, and excited, its populace jammed the airport, the highway, the downtown area and the theatre for the opening of Brigham Young, a premiere the like of which no one has seen, not even Darryl Zanuck.³

¹"Brigham Young Massive Superbly Produced, Acted," The Hollywood Reporter, August 26, 1940, 1940, p. 2.

²Hedda Hopper, "Hollywood," Los Angeles Times, August 30, 1940, p. 11.

³Robert Tucker, "Mormon Film Portrays Pioneer Life," Salt Lake Tribune, August 18, 1940.
Mr. Jagger pleading in the courtroom scene, I thought I was listening again to Brigham Young. During the premiere festivities in Salt Lake City, Jagger met many Church Authorities. 'I was impressed with President Grant and with the industry and cleanliness of the Mormon people,' Jagger reflects. He also met one of the daughters of Brigham Young, Mabel Young Sanborn, who remarked, 'He's just like Father.'

Brigham Young is an accurate chronology of early Mormon history. Prior to the premiere, the First Presidency was given a private screening. David O. McKay, speaking for them, remarked to the Fox representative, "We thank Darryl Zanuck from the bottom of our hearts for a sympathetic interpretation of an immortal story. It is a great picture. I would not change a line," said President Grant. "I endorse that heartily."

The production itself cost over two million five hundred thousand dollars, a very large sum for a movie in that era. It was a great success and all the money that was put into it was made back and much more to the satisfaction of its producer.

The movie Brigham Young aroused much interest as to what the Mormon religion really proclaimed, so an adaptation was made for the classroom called Driven Westward. It was distributed by Teaching Film Custodians, Inc. The objectives of the film were to dramatize westward migration and settlement and to present a dramatic background for analysis and discussion of religious persecution.

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1 Ibid.


3 Teaching Film Custodians, Inc., Dean Jagger Collection, Manuscript Library, Brigham Young University, Provo, Utah.
From then on it was easy for Dean to get good parts. His next movie was *The Life of Lucky Baldwin*.

Dean Jagger, who, it is expected, will be a top notcher following Brigham Young, because he plays the title role and will be giving Tyrone Power a run for his money as a romantic lead, has been selected to portray Lucky Baldwin. It is hard to imagine any more striking feature than this considering the present era of popularity for horse racing, because Baldwin was symbolic of the triumphs of the sport in the older days, so rich in color and picturesqueness.¹

The year, 1941, continued to offer Dean fine parts. He was next given a co-starring bill with Randolph Scott in *Western Union*. Walter Winchell is quoted as saying, "Orchids to *Western Union* for hitting the high in motion picture entertainment. Here is adventure action, thrills for Americans of all ages."²

"No matter how many Westerns you have seen, *Western Union* is one of the best of them all and, in my opinion, certainly the best that has come this way since *Stage Coach*."³

"Dean Jagger continues his growing list of fine performances with a rigorous and intelligent portrayal of an engineer who knows his job must be done and does it in spite of all obstacles."⁴


³William Boelnel, "New Movies," *New World Telegram*, Dean Jagger Collection, Manuscript Library, Brigham Young University, Provo, Utah.

⁴Robert W. Dana, "Western Union," *Los Angeles Tribune*, Dean Jagger Collection, Manuscript Library, Brigham Young University, Provo, Utah.
Dean ended out 1941 with a starring role with Loretta Young in *The Men In Her Life* directed by Gregory Ratoff. He left Hollywood August 12 and went back to Broadway.

A few days before leaving, producer William Pearlberg called him up and said, 'You know you're in Claudette Colbert's next picture and you're co-starring with Randy Scott in *Sioux City*.' Dean said, 'Sorry, by contract's finished.' The answer was, 'Well, you must have read in the paper that you are doing these parts.' Dean said, 'I only know that my option wasn't taken up and I am leaving.' 'Okay, if that's the case we will double your salary.' Dean refused.¹

Nothing was happening on Broadway that interested Dean, so in 1942 he returned to Hollywood to do two more movies, *The Omaha Trail* by Jesse Lasky and *Valley in the Sun* with Lucille Ball.

The year 1943 brought with it an era of the "political movie" and many disguises. Dean was also wearing a disguise. Very early in life Dean began losing his hair, so in order to cover it up he started wearing toupes. His first role in 1943 gave him a starring role with John Carradine in *I Escaped From the Gestapo*. "Nazi spies and saboteurs are pitted against an American counterfeiter who turns his skill and patriotism to defeating them."²

Another political movie was *North Star* by Lillian Hellman. "It was seriously intended to introduce the Soviet Union to the American public."³ The year 1943 was also the year Dean divorced Antoinette Lawrence after close to nine years of marriage.

¹Los Angeles Times, August 16, 1941.

²JWR, Dean Jagger Collection, Manuscript Library, Brigham Young University, Provo, Utah.

During the worst part of the war in 1944, Dean was asked to go to England as a good will gesture and do a war picture entitled, *I Lived in Grosvenor Square*. "The story concerns the adventures of an Air Force gunner in England and the love he has for the daughter of a British duke, Robert Morley."¹

"Dean Jagger and Anna Naegle do very well in the central roles and they get fine support from Robert Morley and Rex Harrison. This picture was very well accepted in England."²

Dean returned to the United States to do another movie for Monogram Pictures called *Alaska* based on the story, "Flush of Gold" by Jack London.

After the end of the war in 1946, Dean associated himself with RKO Radio Pictures and won himself the Box Office Blue Ribbon Award for his portrayal as Kevin Connors in *Sister Kenny*. "The movie itself was picked as the best picture of the month by Box Office."³

Pursued, made in 1947, introduces the idea of psychological disturbance to the Western: The central character, played by Robert Mitchum, was haunted by memories of an experience in childhood and menaced in adulthood as the still innocent victim of a man's warped scheme of revenge.⁴

1Magazine, Dean Jagger Collection, Manuscript Collection, Brigham Young University, Provo, Utah.


3Taken from an award in Dean Jagger's possession. Dean Jagger Collection, Manuscript Library, Brigham Young University, Provo, Utah.

"Dean Jagger meets and marries Gloria Ling, an editorial assistant for Time Magazine. They adopt a daughter named Diane."¹

Dean ended up 1947 working with Walter Brennan in Driftwood by Allan Dwan.

Feeling himself falling into a rut, Dean left both Hollywood and his toupee to head back to New York. As was supposed, Dean took Broadway by storm. Dr. Social, staged in January, 1948, was a success.

Dr. Farrar has the soul of a healer and the curiosity of a true scientist. In his off hours he has been working on a serum to make wounds heal more quickly. Presently, he is convinced that he has found something that may be of help in the fight against cancer. This serum works on guinea pigs, but will it on mankind? That is the big question. Where can Dr. Farrar find a human guinea pig? one willing to sacrifice his life if necessary? Such a person walks into the Doctor's sanctum in the shape of lovely Lee Manning, a laboratory technician, who has a horrible scar on her face.²

On being asked why he took on such a venture as Dr. Social, Dean said:

I have played young heroes, middle-aged heroes, young villains, middle-aged villains, and character men of all ages. I alternate between leads, heavies, and characters and no producer puts me in any one category. It makes it much easier to get a job. I like to be free to accept any role I like or turn down any part. I chose my role in Dr. Social after reading many others. It has something to say.³

Dean Jagger, who is well known to Broadway and to film audiences is not only a personable man but a sincere and likeable actor. It is never easy to suggest to an audience that you are a man of genius, no matter in what field, but Mr. Jagger wins

you by his directness and, as the play moves to its climax, by the strength of his feeling.1

Ready for a change, Dean turns to radio and enjoys it. Under the direction of United States Steel, he associates himself with Claude Rains, E. G. Marshall, and June Duprey to do a radio play, Valley Forge by Maxwell Anderson. He then moves on to do Daisy Mayme with Ethel Merman.

Dean then decided to return to Hollywood to work under Joseph Lerner in C-Man. The movie did not fare too well but he was then signed to work under Darryl F. Zanuck which proved to be one of the highlights of his life. The movie was Twelve O'Clock High and the highlight, and Academy Award for Dean.

The gripping story of Twelve O'Clock High is told in the simplest flashback form as Dean Jagger, a major in the Air Force, bicycles out to the airport where he was one of a valiant band of men who fought back against the Luftwaffe, the German Air Force, during the worse days of the Battle of Fort Britain. It is the era when the Americans and British combined to take the offensive by sweeping down over the enemy in a series of daily daytime raids. Dean Jagger starts a whole new career for himself as a character man by playing the over-age major with charm, wit and humor.2

"Among the large supporting cast the standout is Dean Jagger as a desk pushing, retired office major who is a sort of Greek chorus in the tragedy."3 "Twelve O'Clock High is the greatest picture of 1949, the greatest picture ever made about the Air Force, the film that above all others makes my heart surge with pride for the courage of

1Elinor Hughes, Boston Herald, January 28, 1948, p. 23.
our American armed forces," as was said by Harrison Carroll in the Los Angeles Express, 1949. In an article by Edwin Schallert, he said, "Dean Jagger's portrayal of Major Stovall in Twelve O'Clock High is one that will clamor for an academy award. Jagger's performance throughout is one of the most picturesque in years."

Hedda Hopper in the Los Angeles Times, December 19, 1949, said:

Walter Huston took out his false teeth for Treasure of Sierra Madre and got an oscar for his performance. Dean Jagger left off his toupe for Twelve O'Clock High and will probably get one too. Wonder why the ladies don't leave something off besides clothes. A body beautiful gets wolf calls but not Oscars.1

Twelve O'Clock High was hailed as a success everywhere, even in England. In a letter to Dean Jagger from Lillian M. Purse, London, England, she says:

Four days ago Twelve O'Clock High was shown in London for the first time. It received unanimous acclaim. In fact, the critics called it one of the finest films ever to have come out of any film studio anywhere. Personally, I think I would go even further than that. I found it to be comparable only to the war as I knew it, just that. It was right; it was the faithful portrayal of the dangerous life in those days, a portrayal made possible by the sincere and intense character studies of its actors.2

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2 Harold Heffernan, "Film Hit for Jagger," The Everyday St. Louis, February 9, 1950, page unknown.
CHAPTER IV

THE 1950'S

Along with the beginning of 1950 Dean had high hopes of possibly being nominated for an Academy Award for his part in Twelve O'Clock High. His dream came true. He was nominated along with the following people: Paul Douglas, Letter to Three Wives; Paul Stewart, Champion; Guano Hernandez, Intruder in The Dust; Robert Keith, My Foolish Heart; James Whitmore, Battleground; Sir Ralph Richardson, The Heiress.

In preparing for the Academy Awards ceremonies, Dean received a letter from John Green, General Director of the 22nd Academy Awards, telling him exactly what to do upon arriving at the Pantages Theatre:

March 14, 1950

Mr. Dean Jagger
523 Avondale
Los Angeles, 24, California

Dear Dean Jagger:

Congratulations again on your Academy Award nomination. The very best of luck to you!

Mine is the admittedly difficult task of getting the Academy Awards ceremonies not only on to the stage of the Pantages Theatre effectively, but also to a world-wide radio audience and to the satisfaction of every newsreel camera in the business. I am sure that you will be understanding and that you have a real desire, for the sake of all concerned, to help me make this an attractive evening.

There are certain items of procedure that have resulted from endless hours of conference with a truly hep production and writing staff.
The 1949 Academy Awards
1. You will be seated immediately adjacent to one of the two center aisles leading to the stage.
2. If your name is called as a winner, will you please get to the stage as quickly as possible.
3. Please, do not stop en route to accept congratulations.
4. The front row seats have been removed so that you can comfortably walk to the stage stairway nearest your aisle. (See enclosed diagram).
5. The presenter will be waiting for you with the Oscar directly beside the podium. Please walk directly to the presenter, then acknowledge your applause with a brief bow, then shake hands with the presenter before accepting the Oscar.
6. If you wish to acknowledge your Award verbally, will you please step promptly behind the podium and talk comfortably, directly forward. There is a tiny microphone in each of the uprights of the podium and you do not need to lean to either one. These new type microphones are extremely sensitive and will pick up your voice properly if you just stand up straight and talk directly forward to the audience from your position behind the podium—you need not even lean forward. REMEMBER THAT THE NEWSREEL AND STILL CAMERAS WILL BE ON YOU EVERY SECOND THAT YOU ARE ON STAGE!
7. We are primarily a radio show and that red hand keeps traveling. Will you be good enough to limit your remarks of acknowledgment to 15 seconds maximum. I cannot impress upon you sufficiently how helpful you can be in this department. The timing of such a show as this is enormously difficult and we just plain do not have the air time to accommodate acceptance speeches of over 15 seconds in length.
8. Having completed your remarks of acceptance, will you please exit the stage in the direction indicated by your presenter. PLEASE DO NOT ATTEMPT TO RETURN TO THE AUDIENCE AT THIS TIME.
9. Immediately upon exiting the stage you will be escorted to the press and photography rooms downstairs backstage. I crave your indulgence and understanding in reading this letter. We have very difficult problems of production at the RKO Pantages. Everything we are asking you to do is designed to make this a greater evening for you. Won't you please help us? Again, all good luck to you and many thanks.

Johnny Green
General Director
22nd Academy

Much to Dean's delight he received his Oscar and history annotated an experience that very few people pass through. As can be seen in the picture of those with him—Broderick Crawford, Olivia de Havilland, and Mercedes McCambridge—he was a very happy man.
The Awards for the night went as follows:

**AWARDS**


**Actor:** Broderick Crawford in "All The King's Men."

**Actress:** Olivia de Havilland in "The Heiress," Paramount.

**Supporting Actor:** Dean Jagger in "Twelve O'Clock High," 20th Century Fox.

**Supporting Actress:** Mercedes McCambridge in "All The King's Men."


**Writing (best written screenplay):** Joseph L. Mankiewicz, "A Letter to Three Wives."


**Cinematography (black-and-white):** Paul C. Vogel, "Battleground."

**Cinematography (color):** Winton Hoch, "She Word A Yellow Ribbon," Argosy Pictures Corporation, RKO Radio.

**Art Direction (black-and-white):** Harry Horner, John Meehan, "The Heiress."


**Set Decoration (black-and-white):** Emile Kuri, "The Heiress."

**Set Decoration (color):** Edwin B. Willia, Jack D. Moore, "Little Women."

**Costume Design (black-and-white):** Edith Head, Gile Steele, "The Heiress."

**Costume Design (color):** Leah Rhodes, Travilla, Marjorie Best, "Adventures of Don Juan," Warner Brothers.

**Sound Recording:** Thomas T. Moulton, "Twelve O'Clock High."

**Film Editing:** Harry Gerstad, "Champion," Screen Plays Corporation, United Artists.

**Special Effects:** "Mighty Joe Young," ARKO Productions, RKO Radio.

**Music (scoring dramatic or comedy picture):** Aaron Copland, "The Heiress."


**Music (song):** Frank Loesser (lyrics and music), "Baby, It's Cold Outside" from "Neptune's Daughter," Metro-Goldwyn-Mayer.

**Short Subjects (cartoon):** "For Scent-Imental Reasons," Warner Brothers.

**Short Subjects (1-reel):** "Aquatic House-Party," Paramount.

**Short Subjects (2-reel):** "Van Gough," Cinema Distributors.

Brothers Cartoons, Inc.


SPECIAL AWARDS

"The Bicycle Thief" (Italian), voted by the Academy Board of Governors as the most outstanding foreign language film released in the United States during 1949. Burstyn.

Bobby Driscoll, as the outstanding juvenile actor of 1949.

Fred Astaire, for his unique artistry and his contributions to the technique of musical pictures.

Cecil B. DeMille, distinguished motion picture pioneer, for 37 years of brilliant showmanship.

Jean Hersholt, for distinguished service to the Motion Picture Industry.

SCIENTIFIC AND TECHNICAL AWARDS

Eastman Kodak Co., for the development and introduction of an improved safety base motion picture film.

Loren L. Ryder, Bruce H. Denney, Robert Carr and the Paramount Studio Sound Department, for the development and application of the supersonic playback and public address system.

M. B. Paul, for the first successful large-area translucent backgrounds.

Herbert Britt, for the development and application of formulas and equipment producing artificial snow and ice for dressing motion picture sets.

Andre Coutant and Jacques Mathot, for the design of the Eclair Camerette.


International Projector Corp., for a simplified and self-adjusting take-up device for projection machines.

Alexander Velchoff, for the application to production of the infrared photographic evaluator.

Dean was swamped with telegrams and the newspapers were full of Dean's ovations. A letter from Harold Sursher of United Press Associations read:

Dear Dean Jagger:

I'm sure the evening's top applause, which accompanied your trek to the stage Thursday night, must have been very heart-warming to you and your lovely Gloria.

I'd say it was a deserved tribute to your exceptional performance, and to you as a decent citizen. Don't bother acknowledging this. I just want to let you know you thoroughly deserve the Oscar and am happy to be among your well-wishers.¹

A telegram from Henry King, director, read:

Dear Dean,

Heartiest congratulations and I know everyone connected with Twelve O’Clock High joins me in this sincere wish. Thanks for your kind thought when you received the Oscar. Let’s do it again.

Henry²

A telegram from Ginger Rogers read: "Am so happy over your winning Oscar. Warmest congratulations."³

A telegram from Kirk Douglas read: "I was awfully proud of you up there and so was everyone else—Congratulations."⁴

Dean seemed to give everything for his Oscar. Hedda Hopper wrote: "Jagger had adopted a 2-month-old baby daughter named Diane."⁵

In an article in The Compass, it read:

For sale: three or four toupees, used but in good condition. The seller is Dean Jagger who has carved a whole new career for himself by tossing away his hair piece. "It’s wonderful not to wear that darn thing anymore. It was a lot of trouble to glue on and my head got hot underneath it."⁶

¹Harold Sursher, Letter, United Press Associations, March 25, 1950, Dean Jagger Collection, Manuscript Library, Brigham Young University, Provo, Utah.
²Henry King (director), Telegram, March 24, 1950, Dean Jagger Collection.
³Ginger Rogers, Telegram, Western Union, Dean Jagger Collection.
⁴Kirk Douglas, Telegram, Western Union, Dean Jagger Collection.
⁵Hedda Hopper, Los Angeles Times, March 29, 1950.
⁶The Compass, March 14, 1950.
Even though great attempts were made to make the Academy Awards perfect for Dean, ultimately something had to go wrong. Hedda Hopper in the *Los Angeles Times* wrote:

Dean Jagger called the morning after he had won his Oscar. Incidentally, Dean got the biggest applause of the evening. In fact, he got two ovations. "Why didn't you come to the party at Romanoff's?" "Was there a party?" said Dean. Seems his studio, which gave him his party, forgot to tell him about it.

Even though Dean missed the party it was still one of the greatest highlights of his life, and deservedly so.

Winning an Academy Award did not slow Dean down at all. On the contrary, he kept as busy as ever. He finished out 1950 with two more movies, *Sierra* and *Dark City*. In *Sierra*, Dean had the opportunity to work with Burl Ives and Audie Murphy. *Dark City* was "Charlton Heston's film debut." The acting was good but the story was bad.

In 1951, Dean did another two movies of which both were well received. He renewed old acquaintances with Tyrone Power in *Rawhide*. "Dean Jagger plays the role of a small town western bad man—a horse thief who steals only one horse. He is a petty thief who makes off with a pair of Tyrone Power's shoes although they don't fit him." He next worked with Edmond O'Brien in *Warpath*, produced by Nat Holt.

*My Son John* was Dean's first movie of 1952. It was written, directed and produced by Leo McCary. He worked with Helen Hayes, Robert Walker and Van Heflin. An article in the *New York Times* read:

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Dean Jagger is disturbing as her husband—a man fired with passionate zeal so that he sings that old "Uncle Sammy" number as though he were a Nazi singing the "Horst Wessel" song, and yet is possessed of sentiments of the most humble and affectionate sort.¹

Dean then did another movie with Edmond O'Brien, The Denver On The Rio Grande. The movie didn't do much as far as box office receipts but Dean did a fine acting job. His next was It Grows On Trees, and again Dean's reviews were very good. The New York Times said: "The most pungent contributions come from Mr. Jagger and Edith Meiser...."²

A big spectacular was brought to the screen in 1953 with the power to outgross the other movies of its time. The Robe was its name and it had an overabundance of stars to make it really great. Richard Burton and Jean Simmons led the cast but supporting them were also great stars, Victor Mature, Michael Rennie, Richard Boone, and others. Dean did such a good job in his role of Justus that the News Sentinel said: "Columbia City's Dean Jagger may win the Academy Award for the portrayal of a holy man in The Robe."³

Dean was always a busy man but to make himself even busier, he took up the media of television, and up and coming industry in 1952. His first production was a guest star on "Gulf Playhouse," December 5, 1952. This was to be the start of a long and successful career on television.

Comparatively speaking, 1953 was a slow year for Dean because he only did one movie that year which is very rare for him. Under the direction of Charles Bennett, he took on the part of "Pa" in No Escape. The production starred Lew Ayres and Marjorie Steele.

The year 1954 found Dean in one of the biggest money-making musicals of all times. In White Christmas he had the opportunity to work with Bing Crosby and Danny Kaye. The movie itself has been shown at least every Christmas since 1952.

Irving Berlin's "White Christmas" introduced in Holiday Inn in 1942, became an instant hit and as perennial a Christmas carol as "Silent Night." It was so popular, in fact, that in 1954 another movie, White Christmas, was built entirely around it—and became the biggest money-making musical of all time, having brought in some $15,000,000 at last count.¹

Bad Day At Black Rock brought a new twist to westerns. "This was the era when the hero always had a handicap to overcome as well as the villain. In Bad Day At Black Rock, the hero has only one arm to fight with."² Dean played opposite Spencer Tracy and Robert Ryan as a heavy, which, by the way, he very rarely did.

Private Hell Thirty Six was his next movie where he worked with Ida Lupino, an old friend. The rest of the year Dean kept busy with Executive Suite, a film with an all-star cast: William Holden, June Allyson, Barbara Stanwyck, Frederic March, Walter Pidgeon, Dean Jagger, Shelley Winters and Tim Considine.

Also in 1954 Dean was in two TV-produced movies. His first was Blind Fury under the auspices of "Video Theatre." "A railroad

²Ibid., p. 95.
agent in a remote signal station possesses a secret he dare not reveal. Dean stars in this episode."¹ "Cavalcade of America" presented Night Call where Dean stars with Sheila Bromley. The movie depicts a 'day in the life of a doctor.'"²

The year 1955 found Dean as busy as ever. He worked with Jeff Richards in It's A Dog's Life, Sterline Hayden in The Eternal Sea, and with Rory Calhoun in Red Sundown. It seems almost impossible that one man could do so much. Few people have been as busy as Dean during the period of one year. What makes him an extra special person is the fact that he has been doing this about every year since 1928.

But Dean was only beginning. The year 1956 brought him more movies and more television. He did On The Threshold of Space with Guy Madison and did a starring role opposite Jose Ferrer in The Great Man. Bosley Crowther of the New York Times wrote:

This, you can see, is very similar to the beginning of "Citizen Kane." And so are initial developments, as the reporter detects that the deceased was not a saint. From the dead man's press agent, business manager, employer and ex-girlfriend, he discovers that this nationally worshipped "idol" of the airwaves was strictly a heel. This verbally imparted exposition leaves our man mildly amazed.

But the thing that really disturbs him is the accumulating indication that his radio sponsors are cold-bloodedly determined to perpetuate the tawdry myth of the "great man." Knowing, as he does, the dark truth, they still mean to go ahead--and even fake a great deal--with a monstrously mawkish memorial program.

Here this picture parts company from "Citizen Kane."³

²Ibid., May 7, 1954, p. 32.
³James Powers, Variety, Dean Jagger Collection.
Three Brave Men
In television, Dean worked with Dan Duryea to do a spot on the "20th Century Fox Hour." They teamed up as United States Forest Rangers to do Smoke Jumpers. He then worked with "Cavalcade Theatre" to do Night Call.

Dean always was fascinated in the science fiction movie mainly because of the comment that they offered. In 1957, Dean worked with a British production to do X The Unknown. He played the starring role and received very good reviews. James Powers of Variety is one of many that is quoted as saying that "Dean Jagger gives a good performance."^{1}

The premise of the production is that an unknown phenomenon issues forth from a fisher in the earth and begins to seek all forms of atomic radiation. Jagger is the chief scientist at an atomic research station nearby and he is called upon to evaluate the unknown quantity. It turns out to be a kind of mobile mass that must have additional atomic energy to feed on and in its search for energy it destroys any humans it comes upon.^{2}

Dean then worked with Barbara Stanwyck and starred in Forty Guns. It was written, produced and directed by Samuel Fuller. He then worked with 20th Century Fox to do Bernadine and Three Brave Men. In Three Brave Men he starred with Ray Milland and Ernest Borgnine, a very close friend. Three movies were not enough for Dean. He contracted with the Zane Grey Theatre to do They Were Four for television.

The Proud Rebel in 1958 offered Dean a part as a villain. In search of a doctor to help his mute son, a Civil War vet (Alan Ladd) becomes involved in the battle of a farm owner (Olivia

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^{1}James Powers, Variety, Dean Jagger Collection.

^{2}Ibid.
de havilland) to keep her land. Deeply moving, excellently performed. ¹

Dean has worked with just about every actor there is to speak of and so why not include Elvis Presley. So he did, in the movie King Creole.

The opportunity to work with pretty women was always a highlight in Dean's life. Audrey Hepburn in The Nun's Story was a great joy. And when Dean is happy he is capable of near perfection. Bosley Crowther attests to this: "Dean Jagger is tender and affecting as the father of the young nun."²

The Nun's Story was very well received.

Quietly, beautifully and sensitively, it images and describes the entrance of the heroine into a nunnery and the stages by which she comes to her final vows. Through the mouth of a mother superior, whom Edith Evans powerfully plays, it articulates the philosophy and spiritual stress in the formation of a nun—the purposes of the rules of silence, obedience, poverty and chastity, and the point of the most difficult surrender of liberty, memories and will.

For the subsequent narrative of this picture, which literally and vividly conveys the young nun as a nurse to the Belgian Congo and puts her through harsh experiences there, expands into a scorching exposition of a deeply personal and private tug-of-war between a wish to respect the ingrained discipline and a spirit to rebel in the young nun.³

Television in 1959 also took alot of Dean's time. He did The Dark Side of the Earth with Van Heflin. It was under the auspices of "Playhouse 90." He also did the "Loretta Young Show."

³Ibid.
Being an Academy Award winner has a tendency to make a person hard to get along with because of the amount of notoriety received but this seems to have passed over Dean. He works as hard as ever and never takes advantage of the situation. I am sure that is one reason he has contracted so many parts and has been successful at most all of them.
CHAPTER V

THE 1960's

The 1960's will be classified as "The Television Years," mainly because the majority of Dean's contributions and awards are associated with this decade. Even though he did mostly television, he still keeps up with the movie industry. As a matter of fact, he started out with two in 1960. He worked with Burt Lancaster in Elmer Gantry which was a great success.

The Gantry we see now is not ordained Baptist, Methodist or any other sect, but an expert spiler and a lusty, ribald drummer who sees a good thing in Sister Sharon Falconer's evangelical troupe and cons his way into her tent-tabernacle, her graces and her heart. And in focusing only on this period in Gantry's peripatetic career, Mr. Brooks has given point and action to the sprawling, contentious work that was the novel.¹

In the same year, Dean joined forces with James Garner to do Cash McCulli.

In 1961, Dean played the part of an admiral and a worried father in The Honeymoon Machine.

Steve McQueen and Brigid Bazlen fall in love. An admiral's daughter, she hates Navy men, doesn't know Steve's one. The film's title refers to an electronic computer aboard a Navy vessel. Steve (Sgt. Ferguson) and some of his buddies decide to rig the gadget to beat a roulette wheel in a casino in Venice, Italy, where a missile tracking mission has taken Steve's ship. Romance rears its lovely head for Steve in the person of Brigid Bazlen.²

Parrish was the next movie and it deemed itself not too exciting for Dean. The main reason for this was because of the lack of discipline in the cast. He was quoted as saying:

I did a picture with Troy Donahue—that blond ignoramus. There were six of them in it—totally undisciplined. They didn't know their lines (a cardinal sin for an actor.) He countered that Natalie Wood likewise worked under the same type conditions, but she worked and rose above it. Whether I'm good or not, I fight hard to be good. I'll fight hard to get that which is good, that which is honest. 1

Dean ends up the year with a couple of appearances on television. He starred in Rod Serling's "Twilight Zone" doing an episode called Static. This was a story about a radio that did unusual things. Dean also did a special with Robert Emhardt called Our American Heritage concerning the surrender at Appomatox.

Jumbo, Box Office picture of the year for 1962, was next on Dean's list. "Jumbo played in the Hippodrome just before it went out of business. Dean won the Box Office Blue Ribbon award in January, 1963, for his portrayal as John Noble in Billy Rose's Jumbo." 2

Dean's next engagement was with "G. E. Theatre" in the episode Mister Doc where he played a pharmacist.

The year 1963 was to be one of Dean's biggest years ever. He started out starring in the "Alfred Hitchcock Theatre" in the episode, The Star Juror. Then the big opportunity came. He was


2 Taken from an award in Dean Jagger's possession. Dean Jagger Collection.
asked to join up with James Franciscus to do a television series entitled Mr. Novak.

Mr. Novak is a teacher, played by James Franciscus, who comes to work in a mythical high school in a mythical city, under Principal Albert Vane, played by Dean Jagger. The first show was shot in John Marshall High School here, giving careful credit as 'guest stars' to 1,000 Marshall students.

It was devised by writer-producer, E. Jack Neuman and director, Boris Sagal, who tramped through high schools all over the country and interviewed hundreds of teachers, principals and students for material.

'We're trying to be scrupulously honest,' says Neuman. 'And we've had no resistance. They say make the shows as true as you can. Student problems will be as real as we can make them.'

One fine actor does not necessarily make one great television series. Nor can one serious actor even assure us of one reasonable good series.

But he can try. And that one actor who is going to put everything he has into making a series say something on your small screen in the new season will be Dean Jagger.

Of course, he deliberately chose to associate himself with a project that has the potential of being entertaining, while at the same time contributing a much needed ingredient to weekly viewing. He know what he was doing when he said 'yes' after they asked him to play the high school principal, Albert Vane, in NBC-TV's hours dramatic series, 'Mr. Novak' in the fall.

Already the National Education Association of the United Stated has officially given its full support to Mr. Novak, after some of the leading educators views the pilot film.

Nearly every magazine, newspaper, and any other source that reviews television praised the series greatly. The main reason for the praise though was because of the high quality of talent being contributed by Dean Jagger.

The first and foremost fine feather in the NBC cap of Mr. Novak is Dean Jagger. He is a performer of stature, taste,
experience, a 'round' actor of protean modern talents, and, finally, intelligence.

Jagger is the show's 'father image' with a difference. His performing style is natural and honest with no method acting nonsense.

Mr. Novak, on the face of it, seems to have everything--MGM production, slickness, intelligent, sharp writing, and a fine cast including the veteran, Dean Jagger as the high school principal and James Franciscus as Mr. Novak. Everyone who has a teenager, is one, or knows one, will be able to identify with this.²

This promises to be one of the outstanding series on television and has appeal for both adult and teenager. Mr. Novak is a series of dramatic and emotional appeal with plenty of script potential.³

As the series continued it became more and more popular until finally, it was rated number one, even over Bonanza.

In another of this paper's continuing monthly surveys, Mr. Novak placed first in popularity over Bonanza, the reigning champ. TV Poll List: Mr. Novak, Bonanza, Dick Van Dyke, Beverly Hillbillies, Dr. Kildare, Perry Mason, The Fugitive, The Defenders, Andy Griffith, Password, Ben Casey, The Virginian, Gunsmoke.⁴

Dean received many letters telling him of his great contributions to the show. There is not room to put all the letters in this work, but the following is an example of a typical letter received by Dean.

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Dear Dean,

You were simply magnificent! You carried the play. Your sureness of touch gave a professional standard to what could have been a confused presentation. It was a good script and your handling made it even better.¹

When interviewed by Marion Purcelli concerning his feelings toward television, Dean said: "Television is a new part of our business. It is not a craftsmanship that I had known on the stage and in films. But it is important and that's why I wanted to be a part of it."² And he was a part of it, a very important part, important enough that he was nominated for an Emmy Award for his portrayal of Albert Vane, principal in Mr. Novak. Regrettably, he did not win the award but was decorated with many other honors. Dean was the co-winner of the 1963 George Foster Peabody Award, an honorary life membership in the National Association of Secondary School Principals, and even more important, a place in the living room of millions of loyal fans that loved and admired him.

Toward the end of 1964, Dean fell ill because of aggravated ulcers and had to withdraw from the show.

Dean Jagger has asked for and been granted release from his co-starring role in Mr. Novak series on the advice of his physician. Jagger has suffered recurrence of an ulcer that bothered him last season. He has been ordered to take a complete rest until full recovery of the ailment.³

¹Letter from Reader's Digest Editor, September 25, 1963. Dean Jagger Collection.


So someone had to be found that could take over effectively the role vacated by Dean. It would be very hard to do. After looking long and hard, they found a person who could possibly fill the part.

Burgess Meredith has been named the new principal of Jefferson High School on Mr. Novak. He is to succeed Dean Jagger who has withdrawn from the role.¹

Much to everyone's dismay, the combination did not work and the audience began losing interest and at the end of 1964, the series had to cancelled. It was too bad that the series went all the way from the number one rated show on television to having been terminated in the same year, but it goes to show you the power that one talented man has over millions.

Dean took a little time off to recuperate from his ulcers. Then in 1965, he returned and did a movie with Elvis Presley called Stay Away, Joe.

In 1966, Dean left to do a spot on the series The Fugitive, with David Janssen. It seemed like Dean was slowing down but we need to remember that he was still not fully recovered from his illness.

The year 1967 was another slow year for Dean where he acted in only one movie. He worked with Chad Everett and Gene Hackman in First to Fight. As always is with the movies in which Dean concerns himself, they seem to make money. Maybe they are not the best known but they usually always come out on top.

With Dean at full strength again, he planned to take on all he could. He first did Day of the Evil Gun with Glenn Ford. The

part that Dean played in the movie was a simple-minded peddler and as one reviewer put it, "Dean has too much talent to be wasted in such a brief appearance."¹

The next part Dean took included only one other person: that of a pretty woman whom he was courting. Her name was Etta.

CHAPTER VI

THE 1970'S

As Jagger is 65, and has collected about all the honors a supporting player can get, why does he want to go on? Why not relax and enjoy life? "Because I'd miss working and I'd get lonely!" Jagger said. "I've been fortunate. I love to live and my life has been good. I don't booze and I don't smoke because I like to live."

Dean has decided to vary his career a little by doing some game shows and some commercials. His first commercial was for Alka Seltzer called "No Other Tablet."

I'm Dean Jagger. When the makers of Alka Seltzer bring out a new tablet for heartburn and acid indigestion, a tablet you chew—you know it's going to work—because they really know your stomach.

This is it--Alka 2.

You are going to feel a big difference with Alka 2. It chews and melts fast. So it goes to work fast on your heartburn. In fact, no other chewable tablet works faster or more effectively than Alka 2.

And another difference. Alka 2 isn't dry or gritty. It has a cool, creamy taste.

Things move so fast these days. We eat on the run—under pressure—it's no wonder we get heartburn.

Now we've got Alka 2. The one you chew. From the people who really know your stomach.

After the commercial, Dean and his wife paired together to do a game show, Name of the Game. Doing game shows and commercials, you would think that Dean was not able to get anything else. But that was not the case. After the commercial, he acted in Vanishing Point

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1 Charles E. Pike, National Tattler, January, 1970.

2 Taken from a rehearsal script, Dean Jagger Collection.
with Barry Newman and Cleavon Little. He then went on to do many television slots. He helped with a pilot called **The Storefront Lawyers.**

The pilot show concerns a little homeowner, Dean Jagger, who kills a business tycoon because the tycoon stole his house. Jagger's wife, Carmen Mathews, finds the Storefront Lawyers and the kids decide to defend Jagger. During the courtroom scene, which was very well done, it is shown that the big business tycoon, through a series of long manipulations, really did exploit Jagger out of his house. By the time they are through, the whole courtroom is thrilled that a little homeowner has beaten the system.\(^1\)

The movie itself was not received very well but Dean was praised for his part in it. He then went on to do a special with Glen Ford called **Brotherhood of The Bell.** This was received very well and received many good reviews. Glen Ford was very excited about it. "I never worked under better conditions," said Ford. "Karp's script is a beauty; a marvelous man named Paul Wendkos directed it, and the professionals on that set with Dean Jagger and Will Geer were remarkable.\(^2\)

Dean's last endeavor of the year was the series **Matt Lincoln** with Vince Edwards. He was in the episode called "Angie."

The year 1971 was full for Dean also. **Incident in San Francisco** was his first. This show was a pilot for the 1971-72 season. "It's a television movie about a reporter (Christopher

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Connelly) who tries to prove the innocence of an accused murderer (Richard Kiley)."\(^1\)

Again the series did not fare too well, but Dean was praised; "It is always a pleasure to watch the intensity Jagger can get into a role merely by staring at a fellow actor. He is very fine."\(^2\)

Bonanza was his next venture, playing the part "of a retired general being considered for the governorship. There is one dissident, a persistent reporter who is certain the general is guilty of murder."\(^3\) The episode was called "Shadow of a Hero."

Dean's next venture was very rewarding for him and the viewing audience. He worked with the Partridge Family in doing "Don't Bring Your Guns To Town, Santa."

The Partridge Family has a pretty, fun, and nice Christmas show. The family, en route home for Christmas, has bus trouble in a ghost town inhabited by cheerful Dean Jagger. He tells them a story of the magical silver bell which always brought Santa to town on Christmas, and as he tells it, we see the story with various Partridges enacting it.\(^4\)

Dean received a letter from Larry Rosen, the producer of the show, congratulating him on a good job:

Dear Mr. Jagger,

"Charlie the Prospector" has become one of the warmest and most sensitive characters ever created for the Partridge Family. It isn't often that we walk out of "Dailies" with tears in our eyes. To a man we were all profoundly moved by your performance.

\(^4\)TV Scout, Friday, December 17, 1971. Dean Jagger Collection.
Thank you Mr. Jagger for bringing your exceptional talents to our series.

Warmest regards,

Dean's last television movie of the year was The Glass House. It was written by Truman Capote and made at the Utah Prison. Not only was it good but it was considered a television masterpiece.

The Glass House is the most powerful movie made for television. CBS should be congratulated for having the guts to put it on the air without cutting it to shreds. Without a doubt, this movie will have more effect in bringing about prison reform than any number of riots or demonstrations around the country.

Grim portrait of prison life, both from inmates' and guards' viewpoints, is unhesitatingly drawn by director Tom Gries. Williams, Jagger, Hylands, and Bell are especially excellent.

Delphi Bureau was next showing Dean a victim of a stroke and confined to a wheelchair not able to talk. Even though he had no dialogue, his acting was superb. The show was a television pilot about a top secret investigative agency missing planes. The name of the episode was the "Terror Broker Project."

The series, Alias Smith and Jones, was next with Dean in the episode "Only Three To A Bed" by John James. Dean then worked with Peter Falk in Colombo to do "Sudden Death Payoff" by John D. Duggon.

He always enjoyed variety in his life so he took on David Carradine

1Larry Rosen, Correspondence with Dean Jagger. Dean Jagger Collection.
in the quick moving series, Kung Fu. The episode was called "Dark Angel."

Now at the age of 68 you would think that he would slow down a little, but not Dean. He joined Richard Roundtree to do an episode in the series Shaft. He had a three-day contract with MGM for doing the show which gave him $3,500. Not bad for three days' work. He then again joined with his wife, Etta, to do a game show, It's Your Bet. The producer, Ray Horl, thought they were great:

Dear Dean and Etta,

Your recent appearance on "It's Your Bet" had to have been absolutely sensational. I enjoyed working with the two of you so much, and hope that you will come back and do our show again. Thank you again.

Ray Horl

Much to my surprise as I was doing my research, I ran upon an article from the Salt Lake Tribune that said: "One year ago Dean Jagger had a heart attack so debilitating that he had to go into extensive therapy to regain his speech. Even now he must confine his professional activities to projects that involve only abbreviated shooting schedules." This is very surprising mainly because I don't know what year he would have had time to have had a heart attack. It is true that in his everyday speech there is a slight defect, but when he is doing a show it vanishes completely and portrays his parts almost perfectly. A proof of his still near perfect ability came out

1Ray Horl, Correspondence with Dean Jagger, Dean Jagger Collection.

2Dean Jagger, Interview.
in *I Heard The Owl Call My Name*. Dean co-stars with Tom Courtenay as the Bishop helping the younger man overcome the hard problems of life.

The title is derived from an Indian legend that the owl call is a person's name before he dies and the story relates the young priest's discovery and acceptance of a simple and honest life deeply rooted in a beautiful and sharing tradition. Dean Jagger is outstanding.

This television movie brought with it high acclaim from the viewing audience and many praises for Tom Courtenay and Dean.

Dean's next and last show of 1973 was *The Hanged Man*, a Bing Crosby television production. The show stars Steve Forrest and Sharon Acker. "Miraculously surviving his own execution, a gunslinger gets a reprieve. Now a wanderer, he finds himself protecting a young widow from a ruthless silver baron bent on acquiring her mine." 2

In 1974, one of the greatest portrayals of old age that I have ever seen came from Dean in the television movie, "Time For Love," one in a series of three entitles *Love Story*. "'Time For Love' focuses on the warm relationship between an old man and his great-grandson's girlfriend. After she takes him out of a nursing home, he identifies her with a woman from his distant youth." 3

Of all the movies that I have seen Dean do, the one that will stay in my memory will be this one, and the only reason is the brilliant acting performed by Dean.

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Dean next joined forces with James Keach to do what was supposed to be the horror film of all times. The producer, Peter S. Trayner, thought so much of it that he showed James Bacon, a National Syndicated Columnist some cuts of God Damn Dr. Shagetz, that he said would be the horror film to end all horror films. "It could conceivably cause more fainting spells than 'The Exorcist.'"¹ James Bacon was quoted as saying, "Personally, I didn't think 'The Exorcist' was that scary and neither did the guy who was under the seat next to me."²

Being very curious as to why Dean would do a movie such as God Damn Dr. Shagetz, I asked him. He said that he very rarely does horror movies, mainly because they never have anything to say.

But this movie has something to say and it needs to be said so why not say it through this movie. It admonishes the parent to respond to the great need that a child has for love and security. If the parent does not respond to this need a drastic breakdown of the family will result leading to a governmental failure.³

During 1974, Dean contracted pneumonia and had to take a little time off to recuperate. He finished out the year working out with his wife at the gymnasium and keeping in general good health.

¹Cover of Box Office, August 5, 1974, Western Audition.
²Ibid.
³Dean Jagger, personal interview, November, 1974.
CHAPTER VII

CURRENT PHILOSOPHY

In order to understand Dean Jagger, the man, I will devote this chapter to show what a truly successful man is made of. Whenever I entered into a conversation with Dean, the subject inevitably turns to his wife. Because of the great influence that his wife, Etta, has on Dean's life, I deem it important to offer a short history of her life.

Etta Jagger was born and raised in Modesto, California, and prides herself in the fact that her grandmother traveled from Nauvoo, Illinois, to Salt Lake City with the Mormon pioneers.

Ballet proved to be very exciting for Etta and she started very early in life to prove herself an expert. She has studied in San Francisco, Los Angeles, New York and also in England where she studied the "English Method" of ballet. After visiting France, Etta returned to the United States to fulfill a life long ambition, that of teaching. She has received a teaching degree and has taught all around the country.

When I asked her how she met Dean, she answered:

I met Dean at a ballet reception. He walked up and said, "Hello, I'm Dean Jagger." I was standing there with my sister and brother-in-law. Never having been a movie buff because I was always caught up in the ballet and the very very classical stuff. When Clark Gable and Tyrone Power died they lost me. I never bought any movie magazines, never looked at television. I turned to my sister and said, "Who is Dean Jagger?" She punished
me and said, "You dummy, don't you remember, he played Brigham Young," which of course I said hello and we started visiting. From then on we really enjoyed each other.

Etta has two boys from a previous marriage and Dean has one. She says they both were very lucky to be given a second chance at marriage which very rarely happens. She is now totally contented as a wife, mother, and grandmother.

I've had a real good shot at life. My biggest ambition in life is that I want to be a good wife and a good mother. I want to be happy and I want to have peace of mind which I do have. I have great spiritual faith and Dean's allowed me to have it by being the kind of guy he is.

I am so happy. It's a beautiful world--that's got to be pretty good these days.

Dean and I are very attached to each other. We do everything together. I do go on location with him. We spend hours together. I always know that when I go home he has been waiting for me. We don't like to be apart.

In asking her to sum up their relationship, she said, "Oh, that's easy. We are in love."3

Through the years, Dean has made many friends and has left his mark on many people. Karl Malden, a fellow actor, talks of Dean:

One of the first plays I was in, in New York, was called Missouri Legend, starring Dean Jagger as Jessie James. I remember my first impression. He was a hard worker. Came ready to work. No jokes or playing around. He was very inventive and had a good sense of humor. Now, remember he was the star and I a bit player and yet he made it a point to speak to everyone and we made a close friendship then. We have worked in films a few times and the thing I found is he is first a human being, then an actor. And I don't mean to degrade his acting. He is a good one. But there are so many actors who don't know how to be human to their fellow man, not Dean."4

1 Etta Jagger, personal interview, November, 1974.
2 Ibid.
3 Ibid.
4 Karl Malden, correspondence with Crae Wilson, December, 1974.
Another fellow actor, Bing Crosby, has this to say:

I made a picture with Dean that was very successful, and he lent a lot of dignity and a lot of class to the production. Everything that he has ever been associated with has been well done, and he is one of the most esteemed figures in Hollywood and in the acting profession.

To get an opinion from a woman's point of view, I talked to actress Anne Francis:

My deepest feeling about Dean was that of gentleness and kindness. His nature was basically a quiet one. A very fine strong inner confidence was there at the center of his being. He had a lovely secret of his own and he was comfortable to work with. I have a warm memory of a man who seemed in a right relationship with his world, and someone for whom I've had the deepest respect as an artist.

Many others have commented on Dean's greatness as a person including Julie London, Gregory Peck, Ernest Borgnine, Charlton Heston, Will Geer, Bobby Troup, and many others.

What makes a man like Dean tick? The next few pages will express some of his philosophies and ideas helping us to better see what makes him a man among men.

I don't pretend to be an intellectual in any way, but at least I am interested, and so are a lot of other people who are seventy years old who are vital and interesting. They have a lot to give and a lot to add. They need to be encouraged. I am fortunate that I have the confidence to sit here and say that. It's too bad for the ones that are pushed around and don't have the confidence to say, "You are older, continue to learn, continue to read, continue to investigate, continue to be a part of what goes on in the world because we need you, as we need to encourage you to learn, to read, to delve, and to ask questions." Consequently what happens is we all stick together. I like a church, a school, their ideal of the youngster, the middle-aged, and the old ones, a group together.

I still think that one of the saddest things that goes on today is the isolation that we have age-wise as far as education

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1Bing Crosby, correspondence with Crae Wilson, May 2, 1975.
2Anne Francis, correspondence with Crae Wilson, May, 1975.
goes, as far as our world foes, solving the problems and helping one another. We become isolated one against the other. We say derogatory things about an age group where we should say, "Look, kids, let's get together." We have a lot to learn from one another, and it is about time we started learning it.

So I am a firm believer in all of us getting together, pitching in, and seeing what we can do about it and solving some of these things. There is nothing wrong with that. There is a wonderful saying which keeps repeating itself to me, "Hypocrisy, the ethical masquerade, which it probably works in moral decay." I think Winston Churchill said it. I wish I could have said it. But think of it because it is potent as hell. All the pretending of people, of living a fictitious existence, of creating or doing that which doesn't begin to live up to it. They are absolute phonies, and that isn't what we need in this world. "Hypocrisy, the ethical masquerade."

That is certainly what is wrong with a lot of guys in Washington. It has nothing to do with politics. It just has to do with the survival of our country. No matter what church you go to, no matter how you vote, you don't want a lot of hypocritical, pompous people running our country, presidents, senators, and representatives included. We have got to watch our laurels, and big business has to watch its laurels. If you are an idealist you are disillusioned by dishonesty. It's unfortunate, but it exists. If you want it to be a better world, you have to change it. You've got to create it. We can do it by the whole shebang of us talking it over and getting a little closer together.  

When asked what advice do you give your children, Dean said:

Read, look, imagine, dream. To learn spiritually has a lot to do with it. When you have learned that only by giving do you receive, you start to learn. I mean by really giving. When you have learned that by giving something to somebody, doing something constructive and good for somebody, and then not going out and shouting to the world but keeping it to yourself, you've started to grow. You start to become a man.

There aren't many people who do that. St. Francis of Assisi wrote a beautiful prayer that talks about it. "Who asks for the grace to give, where there is despair to give hope, where there is hate to give love." The greatest way to teach, many times, is not by teaching but by example, how you live.

The only thing that would keep me from doing what I wanted to would be my physical or mental incapability. I'm stubborn enough and destined enough that nobody would discourage me from trying to do something I wanted to do. I couldn't play a midget because I am six feet three. I wouldn't want to fly an airplane because

1 Cross and Crescent, p. 29.
emotionally I am not constituted to fly an airplane. But nobody could ever discourage me from doing something I wanted to do. If I felt I could do it I could give it a try.

When asked what kind of dreams do you think everyone needs, Dean replied:

We would all like to peacefully get on together. We would like to see everybody have enough to eat in the world. It's a problem. You would like to see people comfortable when you think of how some of the people live in this world. It's not their fault that they don't have enough. I'm sure that every thinking person thinks about that.  

When asked who have been your heroes in life, Dean replied:

It may sound strange, but my greatest heroes have been the ideals that I have read. My greatest ideals have been old things, philosophies and things which I have read that have been beautifully said and done.

As far as actors go I have no particular heroes because I know almost all of the important names and have worked with most of the big stars. There are none of them that I idealize. Lots of them I love and are wonderfully nice people. There is no hero worship because they are all very human, or they wouldn't be very good actors.

My greatest heroes are characters I find in books and things that they have said. That has been true since I was a child. Words have always been magic to me. It was quite a revelation to me when I discovered that not all words were good. When I first learned to read I thought how magic words were. Suddenly I discovered that not all words were magic. There was a lot of trash that was written, a lot of things that were put down in print which were not good. With a great revelation I remember thinking to myself how true that is. The printed word is not always right, and how frequently good solid thinking confirms itself.

When asked how he prepares himself for a part, Dean replied:

Somebody sends me a part and I study it. If I like it I sit in a corner and learn it. It is quite astounding how fast I learn it if I am interested. If the words are honest and the scene is honest it is easy to learn. If the scene is dishonest

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1 Cross and Crescent, p. 33.
2 Ibid.
3 Ibid.
it is difficult to learn. It is easy to learn because I have been trained to learn.

Fortunately I can still learn up to fifteen pages of script because I use to do plays where it was required. I am still fast. A lot of older people and older actors unfortunately let themselves fall into that routine habit of saying to themselves, "I can't learn anymore." It's ridiculous because a lot of them could if they really wanted to and had the incentive and were offered the jobs.

I was to do a picture with Greta Garbo forty years ago. They practically told me I was going to play the part. I waited all afternoon and didn't get it. That was the first lesson I learned. An industry that creates emotions, and nice emotions you think, has one predominant emotion. That is fear. You have to be careful you don't fall into the fallacy of being afraid if you don't play a part. That is part of the industry.

If I don't work I miss getting up at a five o'clock in the morning and going to the stage. They say we shoot at eight o'clock in the morning. It's an emotional scene, and you are just waking up. You have to know what you are doing. You have to know what it is all about.

You need an outlet. What it all amounts to, at least to me, every man, person and child in the world needs an expression of some kind. If you become an attorney, you express yourself; if you become a painter, you express yourself. Everybody needs some form of expression. See, you learn to act by acting. I don't think acting can be taught. I think you can teach some fundamentals and kids by rote, memorize certain things that you teach them. I think acting schools are for the birds, if I may say so.

When asked why he has lasted longer than most in show business, Dean replied:

That's because I try to make every performance a good one. Cause if you're an actor you've got to be better than the other fellow . . . I existed because I'm versatile and I'm not egotistical, nor can I be completely objective about myself. When I talk about myself, I must be subjective, because objective means the other fellow.

Our industry, if you get way down into the roots of it, is sad at the moment. The competition is terrific. It's a cruel industry. An industry that entertains people basically is a very

1 Ibid.
2 Ibid.
cruel industry. It's interesting, and it's fun. I have enjoyed it. I loved it because I wanted to be part of it, and I am part of it. I understand it, but it has changed. It is a whole new industry.

How has it changed?

That's a long story and to make it short there used to be a half a dozen studios like MGM, Paramount, Warner Brothers, and Twentieth Century Fox. They would have sixty or seventy actors under contract. They had physical studios. Now none of those studios have people under contract. Most pictures are produced independently. It used to be that Paramount owned hundreds of theatres, but those theatres were taken away by the government. They said it was some kind of a monopoly that shouldn't exist. Now there is no great physical studio where they have actors under contract. They are all mostly some producing companies. For instance, some entertainment companies are owned by General Electric. Paramount Studios is owned by Gulf and Western, a great conglomerate.¹

I personally think that a lot of the theatre today is phony. I personally think it is actually false. Absolutely phony. They get beyond my realm of understanding. Some guy, you know, gets loaded, goes off in some kind of a silly trance and makes a few lines on a piece of paper. There it is, that's art. He's had no preparation. He's imagined some frustrations inside himself and puts it there or some guy writes something, puts it on the screen and calls it art. Crazy. I think it is. I personally think that that which we, you know Menninger wrote the book, What Ever Happened To Sin?, I personally think that creative art, has got to get the lowdown on its soul. Pornography, if people didn't go see it, they wouldn't make it. You know there's only so much coverage to the body, what more can they do to a body. I've never seen any of them and I couldn't care less. I've seen nude girls in musicals in the theatre. You know, it wasn't pornographic, they were beautiful dancers. You know, there's nothing pornographic about that. I saw a beautiful picture the other night, I thought poignant, of the new system of babies where they teach, when the baby is born, when the father goes to classes where they are taught the delivery of the baby, and when the baby was finally delivered, he, the dad, was there with the baby and helped deliver the baby. Now they showed it on television. And it was beautiful. What is wrong with the birth of a baby. That is a part of Godliness, it's a part of our world. That's one of the mysteries of God, isn't it? It's beautiful and it's wonderful. But to degrade it, you know, with ugliness. I

¹Ibid.

²Ibid.
see little girls that come out that want to wind up as ambitious actresses. They think they can dance. They wind up down on Sunset taking their pants off. And it's sad. You know, if I want to look at it, I wouldn't think it was pornography. I would think, "that poor little girl who wanted to be an actress." I equate her with my industry. I'd equate her with my business. It's sad, there's no place for her. So the theatre. Now they've got "off Broadway" and "off-off Broadway." I'm afraid of the cost. I took the kids down to see a musical with Jean Simmons, "Sound of Music," was it? I don't know for sure, but we went down to the Schubert Forum; I took the kids to dinner and over to the theatre and it cost me a hundred bucks. Yeah, and it's ridiculous. How can people go see that kind of theatre. I think the only place they have fun in the theatre is like up at Brigham Young University, not only that as an example, but every university where they put on theatre, put on shows; you express yourself and you do pretty good shows.

When asked what his big project now is, Dean replied:

I went to Social Security here in Santa Monica. They've got a big sign hanging up saying, "Be prepared to wait for an hour and a half." And they've got fifty or sixty old people waiting on the corner. I went down there the other day and I raised hell with them--but real hell--and I said, "Look, years ago when I was asked by the State Department, I made speeches on radio on national hook-ups telling people in this country their rights about Social Security," which I did, and I said, "By God, you'd better get rid of the sign, better see the people, and by what rights do you sit on your ass drinking the coffee. What's wrong? Why don't you see the people?" And I said, "I can go back on national television and I will talk about Social Security. I'll talk about how you are treating the old people. By what rights? Who are you? We hire you." But they wanted to get rid of me fast. And I said to the woman I was talking to, "What is your problem, honey? What's your problem?" "Well," she said, "you know, we're so busy." I said, "Half of these people aren't doing a damn thing. It's ridiculous." Well, they tried to soothe me over, but I saw the assistant manager, and the manager had hightailed it someplace.

Find out how they are treating the older people. Ask them how they're being treated. It needs doing. Because these government officials, they're the ones that are putting out the money. It's absolutely unexcusable for any old bitchy woman or ornery old bats that they sit there back of the desk, hired by the government to be anything but absolutely pleasant and helpful to some person who's entitled to Social Security, because they paid their money into it, and they've got a right to take it out, nor should they be expected as the sign says in Santa Monica to

1Dean Jagger, personal interview, November, 1974.
"Be prepared to wait one hour and a half." Why should they have to wait an hour and a half? It's a lot of damn nonsense. And let's stop in this country accepting all the crap that's given out by all these, the government, that feed us a lot of phony pablum and they expect us to sit and be content with it. I don't say we're going to overthrow the government, but let's get guys in there who are honest.

When asked how it is to be a part of the movie industry itself, Dean replied:

Most of the people in our industry are very down to earth. They are imaginative, but they are not very wild. How can you be wild and work at five o'clock in the morning and go to work on a show and be full of booze and stuff. It is physically impossible. How could I exist at seventy years old? If I had a drink before a performance in the theatre I would be scared to death for fear that my conscience would bother me. Most of the people in our industry are hard working and down to earth. There are a few silly ones, but they have shown up mostly for what they are. Most of the people are dear people. They are nice people.

We give more probably than any other group in the world. We give to charities out of our salaries. We donate, we go places, we make speeches, we raise money, and we have done it ever since I have been in the theatre. Those are all solid, fabulous, nice people. During the war we used to raise money and entertain. People asked me to entertain boys in hospitals. I am not a stand up entertainer, but we did what we were asked to do to be helpful.

I love the United States and I love people. I feel that each one should have his opportunity to reach out for success no matter where he comes from. If you are born on a farm that is what you should take advantage of. Or if you are born in the city that is what you should take advantage of. So what we should do is dream up a better world and make it a better world. All kinds should devote their energies and their life to doing, to getting into politics and straightening up this country and world, making it better, making it more ideal, and trying to create an ideal which will come about."

1 Ibid.
2 Ibid.
3 Ibid.
CHAPTER VIII

THEATRICAL PRODUCTIONS
TOMORROW TURNS BACK

1929

Playwright
Marcelite Englander
Director
Carleton Brickert

Cast

Clarke Trowbridge
Charles Harrison
Dr. Thomas Brackley
Dean Jagger
Steve
Charleton
Emmaline
Antoinette ?
Claire
Marian ?
Jim Stanton
Marshall ?
Jane Kingsley
Isabel Randolph
Margy Spright
Carrie Reynolds
Robert ?
Richard Earle

1Ashton Stevens, Dean Jagger Collection, Manuscript Library, Brigham Young University, Provo, Utah.
THE LAST OF MRS. CHEYNEY

1929

Playwright
Fredrich Lonsdale

Director
Earl D. Dwire

Cast

Lady Joan Houghton
Margaret Fitch

Lord Elton
Dean Jagger

Mrs. Cheyney
Betty Hanna

Mrs. Webley
Ricklie Boasburg

Butler
George Westlake

Butler
Baker Moore

Footman
Frank Jamison

1 Taken from playbill, Dean Jagger Collection.
TOBACCO ROAD

1933

Playwright
Novel by
Director

Jack Kirkland
Erskine Caldwell
Anthony Brown

Cast

Jeeter Lester
Duke Lester
Ada Lester
Ellie May
Grandma Lester
Lov Bensey
Henry Peabody
Sister Bessie Rice
Pearl
Captain Tim
George Payne

Henry Hull
Sam Byrd
Margaret Wycherly
Ruth Hunter
Patricia Quinn
Dean Jagger
Ashley Cooper
Maude Odell
Reneice Rehan
Lamar King
Edwin Walter

Playwright
Director
Settings

Cast

John Wexley
Philip Moeller
Lee Simonson

Lucy Wells
Red
Russell Evans
Virginia Ross
Johnny
Cooley
Henderson
St. Louis Kid
Blackie

Ruth Gordon
Claude Rains
Tom Ewell
Dean Jagger
Linda Watkins
Hugh Rennie
Helen Westley
John L. Kearney
Fred Herrick
Frank Woodruff

THE HIGH ROAD

1938

Playwright
Frederick Lonsdale

Director
Edward Massey

Cast

Duke of Warrington
Dean Jagger

Lady Trency
Katherine Emmett

Elsie Hilary
Brenda Dahlen

James Hilary
Ross Matthew

Lord Crayle
Ainsworth Arnold

Alex
Lesley Stafford

Ernest
James Todd

Lady Minister
Edmonia Nolley

Lord Teylesmore
William Watkins

Sir Reginald Welby
Edward Pearson

Morton
Edward Lester¹

¹Dean Jagger Collection, Manuscript Library, Brigham Young University, Provo, Utah.
MISSOURI LEGEND

1938

Playwright
Director

Elizabeth Beall
Gutherie McClintic

Cast

Thomas Howard
The Widow Weeks
Mr. Howard
Jim Cummins
Billy Cashade
Aunt Belle
Frank Howard
Charlie Johnson
Bob Johnson

Dean Jagger
Mildren Natwick
Dorothy Gish
Russell Collins
Jose Ferrer
Clare Woodbury
Richard Bishop
Karl Malden
Dan Duryea

GUTHERIE MCCLINTIC

1938

Playwright
Director

E. B. Ginty

Cast

Thomas Howard
The Widow Weeks
Mrs. Howard
Jim Cummins
Billy Cashade
Aunt Belle
Frank Howard
Charlie Johnson
Bob Johnson

Dean Jagger
Mildred Natwick
Dorothy Gish
Russell Collins
Jose Ferrer
Clare Woodbury
Richard Bishop
Karl Malden
Dan Duryea

1Dean Jagger Collection, Manuscript Library, Brigham Young University, Provo, Utah.
THE UNCONQUERED

1939

Playwright
Producer
Director

Ayn Rand (We The Living)

George Abbot
George Abbot

Cast

A Soldier
Leo Davalensky
Upravdom
Kira Argouhove
A Student
Comrade Sonia
Pavel Syerov
Older Examiner
Andrei Taganov
Malashkin
Comrade Bitik
Girl Clerk
Boy Clerk
Comrade Joronov
Stephan Timoshenko
Karp Morozov
Antonina Pavlovna
Party Club Asst.
Neighbor

John Parrish
John Emery
Cliff Dunstan
Helen Craig
Paul Ballantyne
Georgiana Brand
Arthur Pierson
Ascher Smith
Dean Jagger
Edwin Philips
Ellen Hall
Virginia Dunning
William Blee
Horace Cooper
George Cotton
Howard Freeman
Lea Penman
George Smith
Ludmilla Tovetzka

THE BROWN DANUBE

1939

Playwright
Producer
Director
Settings

Burnet Hershey
Bonfils and Somnes
George Somnes
John Root

Cast

Elsa
Ludwig
Heinrich
Erika
Hedwig
Anton
Stefan
Trooper
Prince Otto
Franz
Mr. Mueller
Lt. Schultz
Waldmann
Ernst Hammake
Cardinal von Urbas
Johann
Lt. Grenzel
Reinke
Dahlmann
1st Inspector
2nd Inspector

Fredrica Goin
Edward Fielding
Damian Hanson
Fay Wray
Jessie Graham
Albert Bergh
George Macready
William Shea
Ernst Lawford
Robert Vivian
Edgar Stehli
Edward Franz
Norman Porter
Dean Jagger
John McKee
Paul Ballantine
Francis Cleveland
Robert Lindsay
Frank Richards
Albert Ward
William Shea

FARM OF THREE ECHOES

1939

Playwright
Director

Noel Langley
Arthur Hopkins

Cast

Ouma Gerart
Zisha Gerart (Daughter)
Jan Gerart (Grandson)
Isaac Gerart (Son)
Saul Portenaar
Langenhooten
Naomi de Meer
Dyke Hesse
Marie Hesse

Ethel Barrymore
Ann Dere
Dean Jagger
McKay Morris
William B. Mack
Victor Esker
Priscilla Newton
John Griggs
Nancy Sheridan

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<thead>
<tr>
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<th>Actor</th>
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<tbody>
<tr>
<td>School Mistress</td>
<td>Vera Dean</td>
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<tr>
<td>Jeremy</td>
<td>Royce Blackburn</td>
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<td>Samuel</td>
<td>Ormond Lydon</td>
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<tr>
<td>Prudence</td>
<td>May Grimes</td>
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<td>The Man</td>
<td>Dean Jagger</td>
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<tr>
<td>The Wife</td>
<td>Katherine Emery</td>
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<tr>
<td>Johnny Appleseed</td>
<td>Norman Lloyd</td>
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<td>Clinton</td>
<td>Robert Collins</td>
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<td>Jim</td>
<td>Paul Huber</td>
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<td>Jay</td>
<td>Arthur Burnett</td>
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<td>Earl Weatherford</td>
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<td>Cyrus</td>
<td>Robert Porterfield</td>
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<td>Pete</td>
<td>Tony Kraber</td>
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<td>Jacob</td>
<td>Bill Benner</td>
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<td>Swedish Girl</td>
<td>Kabita Humphreys</td>
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<tr>
<td>Jim, Jr.</td>
<td>Gary Owen, Jr.</td>
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<tr>
<td>Jay, Jr.</td>
<td>Fred Lawrence</td>
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<tr>
<td>Joe</td>
<td>John A. Kennedy</td>
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<tr>
<td>Gloria</td>
<td>Camilia Hull</td>
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<tr>
<td>Perry</td>
<td>Judson Best Hull</td>
</tr>
</tbody>
</table>

DR. SOCIAL

1948

Playwright
Producer
Director

Joseph Estry
Harold Bernard
Don Appell

Cast

Norman Larrar
Ann Harris
Dr. Morrisey
Mrs. Hamilton
Exonne Thompkins
Dr. Isaac Gordon
Lee Manning
Dr. Fleming
Paul Harris

Dean Jagger
Eda Heineman
Ronald Alexander
Nellie Malcolm
Mae Questel
Al Shean
Virginia Gilmore
Donald Foster
Drake Thornton

PARLOR STORY

1948

Playwright
Director

William McCleery
Ted Post

Cast

Charles Burnett

Dean Jagger
Richard Kiley
Gloria Hoye
Ralph Longley
Al Wilkes
Muriel Mansell

Mel Granite
Mrs. Bright

1Norwich Connecticut Record, June 29, 1948.
CHAPTER IX

MOTION PICTURES
THE WOMAN FROM HELL

1929

Story
Screenplay
Producer
Director

George Scarborough
Ray Doyle, Chuck Kenyou
William Fox
A. F. Erickson

Cast

Bee
Alf
Jim
Slick Glicks
Mother Price
Pat

Mary Astor
Robert Armstrong
Dean Jagger
Roy D'Arcy
May Boley
James Bradbury, Sr.¹

MEN IN HER LIFE
1931
Columbia

Story
Screenplay
Producer
Director

Julia Cavanaugh
Flash Madden
Count Ivan
Dick Webster
Anton
Maria
Miss Mulholland
Wilton
Blake
District Attorney
A Man

Warner Fabian
Robert Riskin
William Beaudine

Lois Moran
Charles Bickford
Victor Varconi
Donald Dilloway
Luis Alberni
Adrienne Ambricourt
Barbara Weeks
Wilson Berge
Oscar Apter
Hooper Atchley
Dean Jagger

SIGN OF THE CROSS

1932

Story
Screenplay

Producer
Director

Cast

Nero
Marcus Superbus
Poppaea

Mercia
Tigellinus
Dacia
Flavius
Glabrio
Vitrurius

Wilson Barrett
Sidney Buchman,
Waldemar Young
Cecil B. DeMille

Charles Laughton
Frederick March
Claudette Colbert
John Carradine
Dean Jagger
Elissa Landi
Ian Keith
Vivan Tobin
Harry Beresford
Ferdinand Gottschalk
Richard Alexander


WANDERER OF THE WASTELAND

1934

Story
Screenplay
Producer
Director

Zane Grey
Norman Houston
Otho Lovering

Cast

Gail Patrick
Edward Ellis
Dean Jagger
Larry Crablick
Monte Blue
Trixie Friganza
Anna Q. Nilson
Raymond Hatton


YOU BELONG TO ME

1934

Paramount

Story
Screenplay
Producer
Director

Elizabeth Alexander
Walker DeLeon
Lewis D. Lighton
Alfred Werker

Cast

Bud Hannigan
Florette Faton
Mona Alva
Theatre Manager
Jimmy Faton
Hap Stanley
School Principal
Instructor
Lita Lacey
Joe Mandel

Lee Tracy
Helen Mack
Helen Morgan
Lynne Overman
David Holt
Arthur Pierson
Edwin Stapley
Dean Jagger
Irene Wane
Lou Case

1A. D. S., New York Times, September 13, 1934, p. 26L.
PEOPLE WILL TALK

1935

Paramount

Story
Curt Goetz
Screenplay
Herbert Fields
Producer
Adolf Zukor
Director
Alfred Santell

Cast

Henry Wilton
Charles Ruggles
Clarice Wilton
Mary Roland
Peggy Trask
Leila Hyams
Bill Trask
Dean Jagger
Doris McBride
Ruthelma Stevens
Strangler Martin
Hans Sterake
Pete Ranse
Edward Brophy

1Who Wrote The Movie and What Else Did He Write, p. 361.

WINGS IN THE DARK

1935

Story

Screenplay

Producer

Director

Cast

Sheila Mason
Ken Gordon
Nick Williams
Mac
Tops Harmon
Tipp Morgan
Joy Burns
Jake Brashear
The Doctor

Neil Shipman and
Philip D. Hurn
Jack Kirkland and
Frank Parios
Dale Van Every
James Flood

Myrna Loy
Cary Grant
Roscoe Karns
Hobart Cavanaugh
Dean Jagger
Bert Hanlon
James Burtis
Russell Hopton
Arnold Korff

BEHOLD MY WIFE

1935

Paramount

Story
Screenplay
Producer
Director

Sir Gilbert Parker
Grover Jones and
Vincent Lawrence
A. E. P. Schulberg
Mitchell Leisen

Cast

Tonita Stormcloud
Michael Carter
Diana Carter
Mrs. Carter
Mr. Carter
Bob Prentice
Jim Curson
Mary White
Pete
Mrs. Sykes
Benson
Jenkins
Gibson

Sylvia Sidney
Gene Raymond
Juliette Compton
Laura Hope Crews
H. B. Warner
Monroe Owsley
Kenneth Thomson
Ann Sheridan
Dean Jagger
Charlotte Granville
Eric Blore
Ralph Remley
Cecil Weston

CAR
1935
Paramount

Story
Screenplay
Producer
Director

Ross Martin
Professor Anthony
Mary Adams
Sheriff Arnet
Sergeant Biateky
Recruit Carney
Recruit Burton
Granny
Whitey
Smoke

Karl Detzer
Karl Detzer
Bayard Veiller
Charles Barton

Cast

Fred MacMurray
Sir Guy Standing
Ann Sheridan
Frank Craven
Douglas Blackley
John Cox
Dean Jagger
Nora Cecil
Joe Sauera
Mack Gray


HOME OF THE RANGE

1935

Paramount

Story
Screenplay

Zane Grey
Ethel Doherty and
Grant Garret

Producer
Director
Music

Harold Hurley
Arthur Jacobson
Marcy Lauber

Cast

Jack
Tom Hatfield
Georgie
Thurman
Beady
Cracker

Jackie Coogan
Randolph Scott
Evelyn Brent
Dean Jagger
Addison Richards
Fuzzy Knight¹

CODE OF THE WEST

1935

Paramount

Story
Screenplay
Producer
Director

Zane Grey
Arthur Jacobson

Cast

Jackie Coogan
Randolph Scott
Evelyn Brent
Dean Jagger¹
Fuzzy Knight

¹Dean Jagger Collection, Manuscript Library, Brigham Young University, Provo, Utah.
COLLEGE RHYTHM

1935

Paramount

Story
Screenplay
Producer
Director
Musci

George Marion
George Marion
Adolf Zudor
Norman Taurog
Mack Gordon

Cast

Joe
Larry Stacy

Finnegan
June Cort
Gloria Van Dayham
Mimi
J. P. Stacey
Whimple

Joe Penner
Lanny Ross
Dean Jagger
Jack Oakie
Helen Mack
Mary Brian
Lyda Roberti
George Barbier
Robert McWade

1Taken from publicity shot picture, Dean Jagger Collection, Manuscript Library, Brigham Young University, Provo, Utah.
MEN WITHOUT NAMES

1935

Paramount

Story
Screenplay
Producer
Director

Richa:rd Hood
Dick Grant
Helen Sherwood
Gabby Lambert
David Sherwood
Sam Hammond
Major Newcomb
Monk
Jones
Andrew Webster
Dutch

Dale Van Every
Marguerite Roberts
Albert Lewis,
Ralph Murphy

Fred MacMurray
Fred MacMurray
Madge Evans
Lynn Overman
David Hold
John Wray
J. C. Nugent
Leslie Fenton
Dean Jagger
Grant Mitchell
Clyde Dilson


WOMAN TRAP

1936

Paramount

Story
Screenplay
Producer
Director

Charles Brackett
Brian Marlow and
Eugene Walter
Harold Hurley
Harold Young

Cast

Barbara Andrews
Keat Sheul in
Raminez
Riley Ferguson
Senator Andrews
Mopsy
Dodd
Jimmy Emerson
George
Flint
Brace

Gertrude Michael
George Murphy
Akim Tamiroff
Sidney Blackmer
Samuel S. Hinds
Roscoe Karnes
Russel Hicks
David Haines
Ed Brophy
Bradley Page
Ralph Malone
Dean Jagger

13 HOURS BY AIR
1936
 Paramount

Story
Screenplay
Producer
Director

Boegart Roger
Boegart Roger
Adolf Zukor
Mitchell Leison

Cast

Jack Gordon
Felice Rollins
Mrs. Harkins
Freddie Scott
Palmer
Trixie
Dr. Evarts
Vl Johnson
Gregorie
Hap Waller
Ruth Bradford

Fred MacMurray
Constance Bennett
Zazu Pitts
John Howard
Alan Baxter
Grace Bradley
Brian Donlevy
Ruth Donnelly
Fred Keating
Dean Jagger
Mildren Stone

1Frank S. Nugent, New York Times, April 30, 1936, p. 17L.
REVOLT OF THE ZOMBIES
1936

Academy Pictures

Story
Screenplay
Producer
Director

Howard Higgin
Howard Higgin
Edward Halparin
Victor Halparin

Cast

Claire Duva
Armand Louque
Col. Masovia
Clifford Grayson
Gen. Duval
Dr. Trevisant
Ignacio McDonald
Buna

Dorothy Stone
Dean Jagger
Roy D'Arcy
Robert Noland
George Cleveland
Fren Warren
Carl Stockdale
Teru Shimada

1Dimmitt, A Title Guide to the Talkies, p. 1415.

PEPPER
1936
Twentieth Century Fox

Story
Screenplay
Producer
Director

Jefferson Parker
Lamar Trotti
James Tinling

Cast

Pepper Jolly
Mr. Wilks
Uncle Ben Jolly
Bob O’Ryan
Helen Wilkes
Baron von Stotel
Butler
Jimmy

Jane Withers
Irvin S. Cobb
Slim Summerville
Dean Jagger
Muriel Robert
Ivan Lebedeff
Romaine Callender
Tommy Bußp

1Who Wrote The Movie and What Else Did He Write, p. 361.

STAR FOR A NIGHT
1936

Twentieth Century Fox

Story
Screenplay
Producer
Director

Karin Michaelis
Francis Highland
Lewis Seiter

Cast

Nina Lind
Mrs. Lind
Mamie
Dr. Spellmeyer
Fritz Lind
James Dunning
Ellen
Mildred
Katharine Lind
Dr. Helmkin
Paul Lind
Hattie

Claire Trevor
Jane Darwell
Arlene Judge
Edward Bromberg
Dean Jagger
Alan Dinehart
Joyce Compton
Susan Fleming
Adreienne Marden
Frank Reicher
Dickie Moore
Hattie McDaniel

1Smith and Caldwell, p. 311.

UNDER COVER OF NIGHT

1937

MGM

Story
Screenplay
Producer
Director

Christopher Cross
Deborah Reed
Sgt. Lucks
Marvin Griswald
Janet Griswald
Alan Shaw
Rudolph Brehmer
Mrs. Nash
District Attorney
Tonya Van Horne
John Lamont
Susan Nash
Dr. Reed

Bertram Millhause
Bertram Millhause
Lucin Hubbard
George Seitz

Edmund Lowe
Florence Rice
Nat Pendleton
Henry Daniell
Sara Haden
Dean Jagger
Frank Reicher
Zeffie Tilbury
Henry Kolker
Maria Shelton
Theodore von Eitz
Dorothy Peterson
Harry Davenport¹

EXILED TO SHANGHAI
1937

Republic Pictures

Story
Screenplay
Producer
Director

Wellyn Totman
Wellyn Totman
Armand Schafer (Associate)
Nick Grinde

1 Minus and Hale, p. 229.
THE CALIFORNIAN
1937

Story: Harold Bell Wright
Screenplay: Gilbert Wright
Producer: Barney Briskin
Director: 

1Who Wrote The Movie and What Else Did He Write, p. 602.
WOMAN IN DISTRESS

1937

Columbia

\[1\text{Dean Jagger Collection, Manuscript Library, Brigham Young University, Provo, Utah.}\]
ESCAPE BY NIGHT

1937

Republic Pictures

\textsuperscript{1}Film Facts, Vol. VIII, 1965, p. 11.
DANGEROUS NUMBER

1937

MGM

Story
Screenplay
Producer
Director

Leona Dalrymple
Carey Wilson
Lou Ostrow (Associate)
Richard Thorpe

Cast

Hank
Elinor
Cousin William
Gypsy
Dillman
Vera
Minehardi
Hotel Manager

Robert Young
Ann Southern
Reginald Owen
Cora Witherspoon
Dean Jagger
Maria Shelton
Barnett Parker
Charles Trowbridge

1Dimmitt, A Title Guide to the Talkies, p. 361.

THE LIFE OF LUCKY BALDWIN

1940

1Edwin Schallert (Unknown newspaper), July 4, 1940, p. 7, col. 1, Dean Jagger Collection, Manuscript Library, Brigham Young University, Provo, Utah
BRIGHAM YOUNG
1940

Twentieth Century Fox

Story
Screenplay
Producer
Director

Louis Bromfield
Lamar Trotti
Darryl F. Zanuck
Henry Hathaway

Cast

Jonathan Kent
Nine Webb
Brigham Young
Angus Duncan
Eliza Kent
Porter Rockwell
Mary Ann Young
Joseph Smith
Clara Young
Mary Kent
Heber Kimball
Doc Richards
Prosecutor
Hyrum Smith
Hubert Crum
Pete
Henry Kent
Caleb Kent
Mr. Webb
Major
Jim Bridger
Big Elk
Johnson
Emma Smith
Mob Leader
Judge
Jury Foreman
Ledder
Storekeeper

Tyrone Power
Linda Darnell
Dean Jagger
Brian Donlevy
Jane Darwell
John Carradine
Mary Astor
Vincent Price
Jean Rogers
Ann Todd
Willard Robertson
Moroni Olsen
Marc Lawrence
Stanley Andrews
Frank Thomas
Fuzzy Knight
Dickie Jones
Selmer Jackson
Frederick Burton
Ressell Simpson
Arthur Aykesworth
Chief Big Tree
Davidson Clark
Clair DuBrey
Tully Marshall
Dick Rich
Ralph Dunn
Edwin Maxwell

1The Hollywood, August 26, 1940, p. 15A.
WESTERN UNION
1941
Paramount

Story
Screenplay
Producer
Director

Zane Grey
Robert Carson
Fritz Lang

Cast

Richard Blake
Vance Shaw
Edward Creighton
Sue Creighton
Doc Murdoch
Homer
Herman
Jack Slade
Governor
Charlie
Pat Grogan
Herb
Chief Spotted Horse
Indian Leader

Robert Young
Randolph Scott
Dean Jagger
Virginia Gilmore
John Carradine
Chill Wills
Slim Summerville
Barton MacLane
Russell Hicks
Victor Kilian
Minor Watson
George Chandler
Chief Big Tree
Chief Thundercloud

THE MEN IN HER LIFE

1941

Columbia

Story
Screenplay
Producer
Director

Lady Eleanor Smith
M. Wilson
Gregory Ratoff
Gregory Ratoff

Cast

Lina Varsavina
David Gibson
Stanislas Rosing
Marie
Roger Chevis
Victor
Minilov
Rose
Nurd

Loretta Young
Dean Jagger
Conrad Veidt
Eugenie Leontovich
John Sheppard
Otto Kruger
Paul Baratoff
Ann Todd
Billy Rayes

VALLEY IN THE SUN
1942
RKO Radio Pictures

Story
Screenplay
Producer
Director

Clarence Budington
Horace McCoy
Graham Baker
G. Marshall

Cast

Jim Sawyer
Christine Larson
Johnathan Ware
Warrick
Willie
Justice of the Peace
Geronimo
Chief Cochise
Bill Yard
Shotgun
Lieutenant

Dean Jagger
Lucille Ball
James Craig
Cedric Hardwicke
Peter Whitney
Billy Gilbert
Tom Tyler
Antonio Moreno
George Cleveland
Hank Bell
Richard Fiske

1Who Wrote The Movie and What Else Did He Write, p. 439.

THE OMAHA TRAIL

1942

MGM

Story
Screenplay
Producer
Director

Jesse Lasky
Jesse Lasky


2 Who Wrote The Movie and What Else Did He Write, p. 352.
## I ESCAPED FROM THE GESTAPO

**1943**

<table>
<thead>
<tr>
<th>Cast</th>
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<tbody>
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<td>Lorgut Lane</td>
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<td>Harold Young 1</td>
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<td>John Carradine</td>
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<td>Lokin</td>
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<td>Bill Henry</td>
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<td>Sidney Blackmer</td>
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<td></td>
<td>Ian Keith 2</td>
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<td>Anthony Ward 2</td>
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</tbody>
</table>

2. JWR, Dean Jagger Collection, Manuscript Library, Brigham Young University, Provo, Utah.
NORTH STAR
1943
RKO Radio Pictures

Story
Screenplay
Producer
Director

Lillian Hellman
Lillian Hellman
Goldwyn Mayer-Menzies
Lewis Milestone¹

Cast

Marina
Kolya
Dr. Kurin
Karp
Damian
Dr. Von Harlen
Rodion
Sophia
Claudia
Grisha

Ann Baxter
Dana Andrews
Walter Huston
Walter Brennan
Farley Granger
Erich Von Stroheim
Dean Jagger
Ann Harding
Jane Withers
Eric Rube²


1 Dean Jagger Collection, Manuscript Library, Brigham Young University, Provo, Utah.
I LIVE IN CROSVENOR SQUARE (British)

A YANK IN LONDON (American)

1945

Story
Screenplay
Producer
Director

Maurice Cowan
Nicholas Phipps, William C. Bayles
Herbert Wilcox
Herbert Wilcox

Cast

Lady Fat Fairfax
Maj. David Bruce
Sgt. John Patterson
Duke of Exmoor
Mrs. Patterson
Mrs. Wilson
Mrs. Catchpole
Innkeeper
Vicar
Benjie Greenburg
Postman
Bates
Lt. Lutyens
Taxi Driver
Paratrooper

Anna Naegle
Rex Harrison
Dean Jagger
Robert Morley
Jane Darwell
Nancy Price
Irene Vanbrugh
Edward Rigby
Walter Hudd
Elliott Arluck
Francis Pierlot
Aubrey Mallalieu
Michael Shepley
Charles Victor
Ronald Shiner

SISTER KENNY
1946

RKO Radio Pictures

Story: Elizabeth Kenny
Screenplay: Dudley Nichols
Producer: Dudley Nichols
Director: Dudley Nichols

Cast

Elizabeth Kenny
Kevin Connors
Dr. Brack
Mary Kenny
Michael Kenny
Medical Director: Dorrie
Dorrie McIntyre
Mrs. McIntyre
Mr. McIntyre
Agnes

Rosalind Russell
Dean Jagger
Philip Merivale
Beulah Bondi
Charles Dingle
John Litel
Doreen McCann
Fay Helm
Charles Kem
Dorothy Peterson

---

DRIFTWOOD
1947
Republic Pictures

Story
Screenplay
Producer
Director

Allan Dwan
C. J. Alton

Cast

Walter Brennan
N. Wood
Dean Jagger

PURSUED

1947

Warner Brothers

Story
Screenplay
Producer
Director

Larry Evans
Niven Busch
Raoul Walsh
Sol Wurtzel

Cast

Thorley Callum
Jeb Rand
Mrs. Medora Callum
Grant Callum
Jake Dingle
Adam Callum
Prentice McComber
Sergeant

Teresa Wright
Robert Mitchum
Judith Anderson
Dean Jagger
Alan Hale
John Rodney
Harry Corey, Jr.
Clifton Young


C MAN
1949

Film Classics

Story
Screenplay
Producer
Director

Berne Giler
Joseph Lerner
Joseph Lerner

Cast

Doc Spencer
Kathe
Cliff Holden
Ownye
Matty Royal
Inspector Brandon
Mrs. Hoffman
Lydia Brundage
Birdie

John Carradine
Lizzie Elwen
Dean Jagger
Harry Landers
Rene Paul
Walter Vaughn
Adelaide Klein
Edith Atwater
Jean Ellen


TWELVE O'CLOCK HIGH
1949

Story
Screenplay
Producer
Director

Sy Bartlett
Sy Bartlett
Darryl F. Zanuck
Henry King

Cast

General Savage
Lt. Colonel Ben Gately
Gen. Pritchard
Major Stovall
Sargean Miellagnny
Captain Kaiser
Major Cobb
Lt. Bishop
Nurse
Lt. Zimmerman
Birdwell

Gregory Peck
Hugh Marlow
Malard Mitchell
Dean Jagger
Robert Arthur
Paul Stewart
John Kellogg
Bob Patton
Joyce McKinzie
Lee MacGregor
Sam Edwards

1 Who Wrote The Movie and What Else Did He Write, p. 342.

SIERRA
1949

Universal

Story
Screenplay
Producer
Director

Ring Hassard
Lonesome
Riley Martin
Jeff Hassard
Big Mati
Brent Coultier
Sam Coultier
Duke Lafferty

Stuart Hardy
Edna Anhalt
Michael Kraike
Alfred E. Green

Cast

Audie Murphy
Burl Ives
Wanda Hendrix
Dean Jagger
Richard Rober
Anthony Curtis
Houseley Stevenson
Elliott Reid
Griff Barnett
Elizabeth Risdon
Roy Roberts
Gregg Martell
Sara Allgood


DARK CITY
1950
Paramount

Story
Screenplay
Producer
Director

Larry Marcus
Larry Marcus
Hal Wallis
William Dieterle

Cast

Danny Haley
Fran
Angie
Victoria Winant
Arthur Winant
Barney
Soldier
Swede
Billy Winant
Sidney Winant
Capt. Garvey

Charlton Heston
Lisabeth Scott
Jack Webb
Viveca Lindfors
Don DeFore
Ed Begley
Henry Morgan
Walter Sande
Mark Kevning
Mike Mazurki
Dean Jagger


RAWHIDE

1951

Twentieth Century Fox

Story
Screenplay
Producer
Director

Dudley Nicholas
Dudley Nicholas
Samuel O. Engel
Henry Hathaway¹

Cast

Tom Owens
Vinnie Holt
Zimmerman
Yancy
Sam Todd
Tevis

Tyrone Power
Susan Hayward
Hugh Marlowe
Dean Jagger
Edgar Buchanan
Jack Elam²

¹Who Wrote The Movie and What Else Did He Write, p. 405.

WARPATH
1952
Paramount

Story
Screenplay
Producer
Director

Frank Gruber
Frank Gruber
Nat Holt
Byron Haskin

Cast

John Vickers
Sgt. O'Hara
Sam Quade
Polly Quade
Gen. Custer
Private Potts

Edmond O'Brien
Forrest Tucker
Dean Jagger
Polly Bergen
James Millican
Wallace Ford
Paul Fix
Louis Jean Heydt
Paul Lees
Walter Sande
Charles Dayton
Bob Bray
John Mansfield
Chief Yowlachie
Monte Blue
Paul Burns
Cliff Clark
John Hart

1Smith and Cawkwell, p. 438.

MY SON JOHN
1952
Paramount

Story
Screenplay
Producer
Director
Leo McCarey
Myles Connolly
Leo McCary
Leo McCary

Cast

Lucille Jefferson
John Jefferson
Mr. Stedman
Dan Jefferson
Dr. Carver
Father O'Dawd
Ruth Carlin
Ben Jefferson
Chuck Jefferson
Bedford
Helen Hayes
Robert Walker
Van Heflin
Dean Jagger
Minor Watson
Frank McHugh
Irene Winston
James Young
Richard Jaeckel
Tod Karns

THE DENVER ON THE RIO GRANDE

1952

Story
Screenplay
Producer
Director

Frank Gruber
Frank Gruber
Nat Holt
Byron Haskin

Cast

Jim Vesser
McCabe
General Palmer
Linda Prescott
Johnny Puff
Jane
Sloan
Haskins
Bob Nelson
Sheriff Masters
Harkeness

Edmond O'Brien
Sterling Hayden
Dean Jagger
Laura Elliott
Lyle Bettger
Zazu Pitts
Tom Powers
Robert Barrat
Don Haggerty
James Burke
J. Carroll Nash

1Smith and Cawkwell, p. 333.

IT GROWS ON TREES

1952

Story
Screenplay
Producer
Director

Leonard Praskins -
Barney Stater
Leonard Praskins -
Barney Stater
Leonard Goldstein
Arthur Lubin¹

Cast

Polly Baxter
Diane Baxter
Phil Baxter
Ralph Bower
Mrs. Fryce
Midge Baxter
Dr. Harold Burrows
John Letherby
McCurie

Irene Dunne
Joan Evans
Dean Jagger
Richard Crenna
Edith Meiser
Sandy Tremayne
Forrest Lewis
Frank Ferguson
Bob Sweeney²


THE ROBE
1953

Twentieth Century Fox

Story
Screenplay
Producer
Director

Lloyd Douglas
P. Dunne
Frank Ross
Henry Koster

Cast

Marcellus Gallio
Diana
Demetrius
Peter
Pilate
Caligula
Justus
Gallio
Miriam
Paulus
Junia
Abidor
Rebecca
Quintus
Marcipor
Judas

Richard Burton
Jean Simmons
Victor Mature
Michael Rennie
Richard Boone
Jay Robinson
Dean Jagger
Torin Thatcher
Betta St. John
Jeff Morrow
Dawn Addams
Leon Askin
Helen Beverly
Frank Pulaski
David Leonard
Michael Ansara

1Smith and Cawkwell, p. 407.

2Dimmitt, p. 839.
NO ESCAPE

1953

Story
Screenplay
Producer
Director

Charles Bennett
Charles Bennett
Matt Fried
Charles Bennett

Cast

Tracy
Pat
Simon
Gunning
Grossett
Olga
Turnip
Pa

Lew Ayres
Marjorie Steele
Sonny Tufts
Lewis Martin
Charles Cane
Gertrude Michael
Renny McEvoy
Peter Hayden
Dean Jagger
James Griffith

1 Dimmitt, A Title Guide to the Talkies, p. 1200.

WHITE CHRISTMAS
1954

Story

Screenplay
Producer
Director

Norman Krasna,
Norman Panama,
Melvin Frank

Robert Emmett Dolan
Michael Curtis

Cast

Bob Wallace
Phil Davis
Betty
Judy
General Waverly
Emma
Joe
Susan
Landlord
Albert
Novello
Sheriff

Bing Crosby
Danny Kaye
Rosemary Clooney
Vera-Ellen
Dean Jagger
Mary Wickes
John Brascia
Anne Whitfield
Sig Ruman
Robert Crosson
Herb Vigran
James Parnell


2Dimmitt, p. 1123.
BAD DAY AT BLACK ROCK
1954

Story
Screenplay
Producer
Director

Howard Breslin
Millard Kaufman
Dore Schary
Don Sturges

Cast

Spencer Tracy
Robert Ryan
Anne Francis
Walter Brennan
Lee Marvin
Dean Jagger
John Ericson
Ernest Borgnine

1Who Wrote The Movie and What Else Did He Write, p. 206.


3Ibid., p. 55.
PRIVATE HELL THIRTY SIX
1954

Filmmakers

Story
Screenplay
Producer
Director

Collier Young and
Ida Lupino
Collier Young and
Ida Lupino
Collier Young
Don Siegel

Cast

Lillie Marlowe
Calvin Bruner
Jack Sheridan
Capt. Michaels

Ida Lupino
Steve Cochran
Howard Duff
Dean Jagger
Dorothy Malone

EXECUTIVE SUITE

1954

Story
Screenplay
Producer
Director

Cameron Hawley
Ernest Lehman
John Houseman
Robert Wise

Cast

MacDonald Walling
Mary Walling
Julia O. Tredway
Loren Shaw
Frederick Y. Alderson
Jesse Q. Grimm
Eva Bardeman
Josiah Dudley
Erica Martin
Mike Walling

William Holden
June Allyson
Barbara Stanwyck
Frederic March
Walter Pidgeon
Dean Jagger
Shelley Winters
Paul Douglas
Nina Foch
Tim Considine


2Smith and Cawkwell, p. 341.

3Dimmitt, p. 288.
IT'S A DOG'S LIFE
1955

Story
Screenplay
Producer
Director

Cast

Patch McGill
Jeremiah Nolan
Mabel Maycroft
Mr. Wyndham
Tom Tattle
Dorothy Wyndham
George Oakley
Paddy Corbin
Character Role

Richard Harding
John Michael Hayes
Henry Berman
Herman Hoffman

Jeff Richards
Edmund Gween
Jarma Lewis
Dean Jagger
Willard Sage
Sally Fraser
Richard Anderson
J. M. Kerrigan
Wildfire

1Dimmitt, A Title Guide to the Talkies, p. 831.
2Dimmitt, An Actor Guide to the Talkies, p. 496.
THE ETERNAL SEA
1955

Story
Screenplay
Producer
Director

William Wister
William Wister
John A. Aver

Cast

Rear Admiral John Hoskins
Zuggy
Lt. Johnson
Sue Hoskins
Vice Admiral Thomas Semple
Dorothy Buracker

Sterling Hayden
Ben Cooper
Richard Crane
Alexis Smith
Dean Jagger
Virginia Grey

1Dimmitt, A Title Guide to the Talkies, p. 471.
RED SUNDOWN
1955

Story
Screenplay
Producer
Director

Cast

Alec
Caroline
Jade
Rufus Henshaw
Purvis
Marie
Swann
Sam Baldwin
Hughie
Chuck
Rod
Bert Flynn
Zellman

Lewis B. Patten
Martin Berkeley
Albert Zugsmith
J. Arnold 1

Rory Calhoun
Martha Hyer
Dean Jagger
Robert Middleton
James Millican
Lita Baron
Grant Williams
Trevor Bardette
Dave Kasday
Stevie Wooton
Leo Gordon
Steve Darrell 2
John Carpenter 2

1 Dimmitt, A Title Guide to the Talkies, p. 1397.

ON THE THRESHOLD OF SPACE

1956

Story
Screenplay
Producer
Director

Simon Winicelbert -
Francis Cockrell
Simon Winicelbert -
Francis Cockrell
William Bloom
Robert D. Webb

Cast

Cpt. James Hollenbeck
Maj. Ward Thomas
Pat Lange
Dr. Hugh Thornton
Cpt. Mike Bentley
Lee Welch
Sgt. Zack Deming
Sgt. Ike Forbes

Guy Madison
John Hodiak
Virginia Leith
Dean Jagger
Warren Stevens
King Calder
Donald Murphy
Ken Clark

1Dimmitt, A Title Guide to the Talkies, p. 1237.

THE GREAT MAN
1956

Story
Screenplay
Producer
Director

Al Morgan
Al Morgan -
Jose Ferrer
Aaron Rosenberg
Jose Ferrer

Cast

Joe Harris
Philip Carleton
Sid Moore
Carol Larson
Ginney
Paul Beaseley
Nick Cellantano
Eddie Brand
Dr. O'Connor
Mike Jackson
Harry Conners
Charley Carruthers
Mrs. Rieber
Mary Browne
Receptionist
Mailboy

Jose Ferrer
Dean Jagger
Keenan Wynn
Julie London
Joanne Gilbert
Ed Wynn
Jim Backus
Russ Morgan
Edward C. Platt
Robert Faulk
Lyle Talbot
Vinton Hayworth
Henry Backus
Janie Alexander
Vicki Dugan
Robert Schwartz

X THE UNKNOWN
1957
Warner Brothers

Story
Screenplay
Producer
Director

Jimmy Sangster
Jimmy Sangster
Anthony Hinds
Leslie Norman

Cast

Dean Jagger
Edward Chapman
Leo McKern
William Lucas
Peter Hammond
Anthony Newley
Kenneth Cope
Mary Ann Brauns

1 Who Wrote the Movie and What Else Did He Write, p. 454.

FORTY GUNS
1957

Twentieth Century Fox

Story
Screenplay
Producer
Director

Samuel Fuller
Samuel Fuller
Samuel Fuller
Samuel Fuller

Cast

Barbara Stanwyck
Barry Sullivan
Dean Jagger
John Ericson
Gene Barry
Robert Dix
Paul Dubon
Gerald Milton
Ziva Rodann
Hank Worden
Sandra Wirth
Neyle Morrow
Chuck Robertson
Chuck Hayward
Eve Brent

1Who Wrote The Movie and What Else Did He Write, p. 266.

BERNADINE
1957

Twentieth Century Fox

Story
Screenplay
Producer
Director

Mary Chase¹
Theodore Reeves
Samuel G. Engle
Henry Levin²

Cast

Beau
Jean
Mrs. Wilson
J. Fullerton Weldy
Lt. Langley Beaumont
Mrs. Beaumont

Pat Boone
Terry Moore
Janet Gaynor
Dean Jagger
James Drury
Natalie Schafer³

¹Dimmitt, A Title Guide to the Talkies, p. 120.
²Smith and Cawkwell, p. 316.
THREE BRAVE MEN
1957

Twentieth Century Fox

Story
Screenplay
Producer
Director

Cast

Joe DiMarco
Bernie Goldsmith
Rogers
Capt. Winfield
Lt. McCoy
Heter Goldsmith
Maj. Jensen
Eros Warren
Shirley Goldsmith
Harry Goldsmith
Pryor
Miss Scott
Dietz

Anthony Lewes
Philip Dunne
C. Clarke
Philip Dunne

Ray Milland
Ernest Borgnine
Dean Jagger
Frank Lovejoy
Nina Foch
Virginia Christine
Edward Andrews
Frank Fayler
Dian Jergens
Warren Berlinger
John Archer
Olive Blakeney
Robert Burton

1 Dimmitt, A Title Guide to the Talkies, p. 1765.

THE PROUD REBEL
1958

Formosa Productions

Story
Screenplay
Producer
Director

James Edward Grant
Joseph Petracca
Samuel Goldwyn, Jr.
Michael Curtiz

Cast

Alan Ladd
Dean Jagger
Cecil Kellaway
Dean Stanton
Henry Hull

1Smith and Cawkwell, p. 402.

KING CREOLE
1958

Story
Screenplay
Producer
Director

Harold Robbins
Herbert Baker
Hal Wallis
--Curtis

Cast

Danny Finnell
Nellie
Mr. Finnell
Matie Fields
Mimi
Charlie LeGrand
Shark

Elvis Presley
Dolores Hart
Dean Jagger
Walter Matthau
Jan Shepard
Paul Stewart
Vic Morrow

1Dimmitt, A Title Guide to the Talkies, p. 882.

2Smith and Cawkwell, p. 368.

THE NUN'S STORY

1959

Story: Kathryn Hulme
Screenplay: Robert Anderson
Producer: Henry Blanke
Director: Fred Zinnemann

Cast:

Sister Luke
Dr. Fortunati
Mother Emmanuel
Mother Mathilde
Dr. Van Der Mal
Sister Margharita
Mother Christopher
Sister William
Sister Eleanor
Mother Marcella
Mother Katherine
Sister Pauline
Simone
Archangel
Caplain
Dr. Coocverts
Father Vermeuhlen

Audrey Hepburn
Peter Finch
Edith Evans
Peggy Ashcroft
Dean Jagger
Mildred Dunnock
Beatrice Straight
Patricia Collings
Rosalie Crutchley
Ruth White
Barbara O'Neil
Margaret Phillips
Patricia Bosworth
Colleen Dewhurst
Stephen Murray
Lionel Jefferies
Niall MacGinnis

ELMER GANTRY
1960

United Artists

Story
Screenplay
Producer
Director

Sinclair Lewis
Richard Brooks
Bernard Smith
Richard Brooks

Cast

Elmer Gantry
Sister Sharon Falconer
William L. Morgan
Jim Lefferts
Lulu Bains
Sister Rachel
George Babbitt
Reverend Pengilly
Pete
Reverend Brown
Reverend Phillips
Reverend Garrison
Reverend Planck
Reverend Ulrich
Captain Holt
Preacher

Burt Lancaster
Jean Simmons
Dean Jagger
Arthur Kennedy
Shirley Jones
Patti Page
Edward Andrews
John McIntire
Joe Marcoss
Everett Glass
Michael Whalen
Hugh Marlowe
Philip Ober
Wendell Holmes
Barry Kelly
Rex Ingram

CASH MCCALL

1960

Warner Brothers

Story
Screenplay
Producer
Director

Cash McCa ll
Lory Austin
Winston Conway
Maude Kennard
Grant Austin
Gil Clark
Wil Atherson

Cameron Hawley
Lenore Coffee
Henry Blanke
Joseph Devney

Cast

Cash McCa ll
Lory Austin
Winston Conway
Maude Kennard
Grant Austin
Gil Clark
Wil Atherson

James Garner
Natalie Wood
E. G. Marshall
Nina Foch
Dean Jagger
Henry Jones
Otto Kruger

1 Who Wrote The Movie and What Else Did He Write, p. 228.

2 Smith and Cawkwell, p. 323.

PARRISH
1961

Warner Brothers

Story
Screenplay
Producer
Director

Parrish McLean
Ellen McLean
Judd Raike
Sala Post
Lucy
Alison Post
Paige Raike
Teet Howe
Edgar Raike

Jane Barris
Delmer Daves
Delmer Daves
Delmer Daves

Troy Donahue
Claudette Colbert
Karl Malden
Dean Jagger
Connie Stevens
Diane McBain
Sharon Hugueny
Dub Taylor
Hampton Fancher

1Dimmitt, A Title Guide to the Talkies, p. 1287.

2Smith and Cawkwell, p. 396.

THE HONEYMOON MACHINE

1961

Story
Screenplay
Producer
Director

Cast

Lt. Ferguson Howard
Julie Fitch
Jason Eldridge
Inspector of Casino Games
Pam Dunstan
Burford Taylor
Captain James Angle
Beau Gillian
Admiral Fitch
Russian Consul
Tommy Dane
Captain Harvey Adam

George Wells
Lawrence Weingartner
Richard Thorpe

Steve McQueen
Brigid Bazlen
Jim Hutton
Marcel Hillaire
Paula Prentiss
Jack Weston
Ken Lynch
Jack Mullaney
Dean Jagger
Ben Astor
William Lanteau
Simon Scott

1Sunday News, August 27, 1961, p. 28. Dean Jagger Collection, Manuscript Library, Brigham Young University, Provo, Utah.

2Dimmitt, An Actor Guide to the Talkies, p. 446.
JUMBO

1962

Story

Screenplay

Producer

Director

Music

Cast

Pop Wonder
Kitty Wonder
John Noble
Sam Rawlins
Lulu
Harry
Tine
Ellis
Parsons
Madison
Hank
Eddie
Driver

Ben Hecht,
Charles MacArthur
Ben Hecht,
Charles MacArthur
Billy Rose
Charles Walters
Rodgers and Hart

Jimmy Durante
Doris Day
Dean Jagger
Stephen Boyd
Martha Raye
Joseph Waring
Lynn Wood
Charles Watts
James Chandler
Robert Burton
Wilson Wood
Norman Leavitt
Grady Sutton

STAY AWAY JOE

1965

MGM

Story
Screenplay
Producer
Director

-- Tewkesbury

Cast

Elvis Presley
-- Meredith
Dean Jagger

FIRST TO FIGHT
1967

Warner Brothers

Story
Screenplay
Producer
Director

Gene Coon
Gene Coon
William Conrad,
Christian Nyby

Cast

Lt. Jack Connell
Lt. Col. Baseman
Peggy Connell
Sgt. Tweed
Lt. Overman
Capt. Mason

Chad Everett
Dean Jagger
Marilyn Devin
Gene Hackman
Gene Hackman
Claude Akins

1 Who Wrote the Movie and What Else Did He Write, p. 262.

DAY OF THE EVIL GUN
1968
MGM

Story

Screenplay
Producer
Director

Cast

Lorn Warfield
Owen Forbes
Jimmy Noble
Addis
Sheriff Kelson
Deleon
Sargeant Parker
Lydia Yearby
Willford

Charles Warren and
Eric Bercovici

Glenn Ford
Arthur Kennedy
Dean Jagger
John Anderson
Paul Fix
Nico Minardos
Dean Stanton
Pillar Pellicer
Parley Bael

1 Who Wrote the Movie and What Else Did He Write, p. 24.

FIrecreek
1968
Warner Brothers - 7 Arts

Story
Screenplay
Producer
Director

Cast

Johnny Cobb
Larkin
Whittier
Evelyn
Earl
Arthur
Preacher Broyles
Mr. Pittman
Norman
Leah
Drew
Meli
Henrietta Cobb
Hall
Dulcie

Calvin Clements
Calvin Clements
P. Leacock
Vincent McEveety

James Stewart
Henry Fonda
Dean Jagger
Inger Stevens
Gary Lockwood
J. Robert Porter
Ed Begley
Jay C. Flippin
Jack Elam
Brook Bundy
James Best
Barbara Luna
Jackqueline Scott
John Qualin
Louise Latham

1 Who Wrote The Movie and What Else Did He Write, p. 261.

SMITH
1969

Story
Screenplay
Producer
Director

Paul St. Pierre
Louis Pelletier

1Who Wrote the Movie and What Else Did He Write, p. 398.
THE KREMLIN LETTER

1970

Story
Screenplay
Producer
Director

John Huston
Carter DeHaven
John Huston

Cast

Richard Boone
Patrick O'Neal
Barbara Parkins
Dean Jagger
B. Anderson
George Sanders
Max Von Sydow
John Huston

1Smith and Cawkwell, p. 369.
VANISHING POINT

1970

Story
Screenplay
Producer
Director

Malcolm Hart
Guillermo Cain
Norman Spencer
Richard C. Sarafian

Cast

Kowalski
Super Soul
Prospector
Vera
Young Cop
Older Cop
Angel
Nude Rider
1st Male Hitchiker
2nd Male Hitchiker
Clerk at Delivery Agency
J. Hovah
J. Hovah's Singers

Barry Newman
Cleavon Little
Dean Jagger
Victoria Medlin
Paul Koslo
Bob Donner
Timothy Scott
Gilda Texter
Anthony James
Arthur Malet
Karl Swenson
Severn Darolen
Delaney and Bonnie
and Friends¹

SO BAD ABOUT GLORIA

1972

Story
Screenplay
Producer
Director

Marshall Riggon

THE HANGED MAN
1973

Story
Screenplay
Producer
Director

Bing Crosby

Cast

James Devlin
Carrie Gault
Lew Halleck
Nameless
Benjamin Gault
Josiah Howe
Billy Irons
Father Alvaro
Soledad Villegas

Steve Forrest
Sharon Acker
Cameron Mitchell
Will Geer
Bobby Eilbacher
Dean Jagger
Brenden Boone
Rafael Campos
Barbara Luna

GOD DAMN DR. SHAGETZ

1974

L-T Films, Inc.

Story
Screenplay
Producer
Director

Royce Applegate
Larry Spiegel
Peter S. Traynor
Edward Collins

Cast

James Keach
Michele Marsh
Robert Walker
Doria Cook
Dean Jagger
Dabbs Greer
Lurene Tuttle
Regis Toomey

1Cover of *Box Office*, August 5, 1974, Western Edition.
DAISY MAYME (Radio)

1948

Story
Producer
Director

George Kelly
American Broadcasting
Company
Homer Fickett

Cast

Daisy Mayme
Cliff
May
Mrs. Laura Fenner
Olly
Charlie Snyder
Ruth Fenner
Mr. Filoon

Ethel Merman
Dean Jagger
Susan Douglas
Barbara Weeks
Enid Markey
Jack Mannin
Mary MacArthus
Roy Fant

1Dean Jagger Collection, Manuscript Library, Brigham Young University, Provo, Utah.
VALLEY FORGE (Radio)

1948

American Broadcasting Co.

Story
Producer
Director

United States Steel

Cast

Claude Rains
June Duprez
George Coulouris
Dean Jagger

1Dean Jagger Collection, Manuscript Library, Brigham Young University, Provo, Utah.
TELEVISION

Gulf Playhouse (NBC), December 5, 1952--"Our 200 Children"
Starring: Dean Jagger

Video Theatre (CBS), May 20, 1954--"Blind Fury"
Starring: Dean Jagger

Cavalcade of America (ABC), December 7, 1954--"A Day in the Life a Doctor"
Starring: Dean Jagger and Sheila Bromley

Schlitz Playhouse of Stars (DNS), July 22, 1955--"Visibility Zero"
Starring: Dean Jagger

Studio 57, October 2, 1955--"My Son is Gone"
Starring: Dean Jagger

Cavalcade Theatre (ABC), January 10, 1956--"Night Call"
Starring: Dean Jagger

Twentieth Century Fox Hour (CBS), November 14, 1956--"Smoke Jumpers"
Story: Dark E. Reynolds
Starring: Dan Duryea, Dean Jagger, Richard Jaeckel and Joan Leslie

2 Ibid., May 20, 1954, p. 47.
3 Ibid., December 7, 1954, p. 49.
5 Ibid., October 2, 1955, p. 12.
6 Ibid., January 10, 1956, p. 63.
7 Ibid., November 14, 1956, p. 71.
Zane Grey Theatre (CBS), March 15, 1957--"There Were Four"
   Starring: Dean Jagger

Playhouse 90 (CBS), September 19, 1957--"The Dark Side of the Earth"
   Story: Rod Serling
   Starring: Van Heflin, Kim Hunter and Dean Jagger

Loretta Young Show (NBC), February 1, 1959--"Seed From The East"
   Starring: Dean Jagger

Twilight Zone (CBS), March 10, 1971--"Static"
   Starring: Dean Jagger, Carmen Matthews, Robert Emhardt

Our American Heritage (NBC), April 22, 1961--"Gentleman's Decision"
   Starring: Dean Jagger as General Robert E. Lee
   Robert Emhardt as General Winfield Scott

G.E. Theatre (CBS), April 29, 1962--"Mister Doc"
   Starring: Dean Jagger

Alfred Hitchcock Theatre (CBS), March 15, 1963--"The Star Juror"
   Starring: Dean Jagger

Mr. Novak (NBC), 1963-64, A Series
   Writer: E. Jack Neuman
   Producer: E. Jack Neuman
   Director: Boris Sagal
   Starring: Dean Jagger as Principal Albert Vane
   James Franciscus as Mr. Novak

1Dean Jagger Collection, Manuscript Library, Brigham Young University, Provo, Utah.
3Ibid., February 1, 1959, p. 14
4Dean Jagger Collection, Manuscript Library, Brigham Young University, Provo, Utah.
5Ibid. 6Ibid. 7Ibid. 8Ibid.
The Fugitive (ABC), November 29, 1966, Quinn Martin Production

Series Starring: David Janssen and Barry Morse
Guest Star: Dean Jagger

Incident in San Francisco (movie made for television--Quinn Martin Production), February 21, 1969 and January 29, 1975

Story: J. E. Brown
Director: Don Medford
Starring: Christopher Connelly as a reporter
          Richard Kiley as an accused murderer
          Dean Jagger as Sam
          Tim O'Connor as Art
          Ruth Roman as Sophia
          John Marley as Cianelli
          Phyllis Thaxter as Louise
          Leslie Nielsen as the Lieutenant
          David Opatoshu as Rosen
          Claudia McNeil as Odessa

The Lonely Profession, (movie made for television), October 21, 1969

Director: Douglas Heyes
Starring: Harry Guardino as private eye
          Dean Jagger as Van Cleve
          Barbara McNair as Donna
          Joseph Cotten as Bannister
          Ina Balin as Karen
          Fernando Lamas as Savarona
          Dina Merrill as Beatrice

The Storefront Lawyers, September 16, 1970, A Series

Starring: Robert Foxworth, Sheila Larken, David Arkin
Guest Star: Dean Jagger


Brotherhood of the Bell, (movie made for television), September 17, 1970

Story: David Karp
Screenplay: David Karp
Producer: David Karp
Director: Paul Wendkos
Starring: Rosemary Forsythe, Glenn Ford, Dean Jagger, Robert Pine, Elizabeth Hush, Dabney Coleman, Joe Brooks, Hugh Benson, Bill Smithers, William Conrad, Robert Clarke, Will Geer, Maurice Evans

Matt Lincoln (ABC), September 24, 1970, "Angie"

Director: Hayden
Starring: Vince Edwards as Matt
Linda Morand as Angie
Dean Jagger as Dr. Lincoln
Phillipe Forquet as Jacques
Rita Shaw as Mrs. Tweed
Dan Tobin as Kelly

Alka 2 Commercial, 1970

Starring: Dean Jagger

Name of the Game (ABC), September 24, 1970, A Series

Guest Star: Dean Jagger

Bonanza (NBC), February 21, 1971

Starring: Lorne Green and Michael Landen
Guest Star: Dean Jagger

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2Ibid., September 24, 1970, p. 10.
3Dean Jagger Collection, Manuscript Library, Brigham Young University, Provo, Utah.
4Ibid.
5Ibid.
Partridge Family (Screen Gems Productions), September 21, 1971, "Don't Bring Your Guns to Town, Santa"

Producer: Larry Rosen
Starring: Shirley Jones
Guest Star: Dean Jagger as "Charlie the Prospector" 1

The Glass House (movie made for television), November 17, 1971

Story: Truman Capote
Starring: Vic Morrow, Clu Gulager, Billy Dee Williams, Alan Alda, Dean Jagger, Roy Jensen, Luke Askew, Tony Mancini, Alan Vint 2

Colombo, November 5, 1972 and July 17, 1972, "Sudden Death Payoff"

Story: John D. Duggan
Starring: Peter Falk
Guest Star: Dean Jagger 3

Kung Fu (A Series by Warner Brothers), November 11, 1972, "Dark Angel"

Starring: David Carradine
Guest Star: Dean Jagger 4

Shaft (A Series), August 30, 1973, "The Executioners"

Director: John Moxey
Starring: Richard Roundtree as Shaft
        Ed Barth as Rossi
        Robert Culp as Cunningham
        Richard Jaeckel as Turner
        Kaz Garas as Felk
        Fred Stroma as Club Man #2
        Dean Jagger as McCormick
        Peter Laurence as Richards 5

3 Dean Jagger Collection, Manuscript Library, Brigham Young University, Provo, Utah.
4 Ibid.
5 Ibid.
It's Your Bet (Ralph Andrews Productions, Game Show), 1973

Producer: Roy Horl
Guest Star: Dean Jagger

I Heard The Owl Call My Name (CBS-movie made for television), December 18, 1973.

Story: Gerald DiPego
Teleplay: Gerald DiPego
Producer: Daryl Duke
Director: Daryl Duke
Starring: Tome Courtenay as Father Mark Brian
Dean Jagger as the Bishop
Paul Stanley as Jim Wallace
Marianne Jones as Keetah
George Clutesi as George Hudson
Keith Pepper as Alan Spencer
Margaret Atles as Marta Stevens

Love Story (NBC, A Series), January 2, 1974, "Time for Love"

Story: Robert Presnell, Jr.
Teleplay: Esther Shapiro
Producer: Philip S. Parslow
Director:
Starring: Dean Jagger as the Great-Grandfather
Kay Lenz as Sara
Bruce Davison as Jeffrey
Joan Pringle as Susie
Robert Mandan as Frank

Delphi Bureau (ABC, A Series), June 30, 1975, "Terror Broker Project"

Producer: William Wiaro
Director: Paul Wendkos
Starring: Laurence Luckinbill, Celeste Holm, Joanna Pettet,
Dean Jagger as Keller, Bob Crane as Charlie,
Bradford Dillman as Jamison, Cameron Mitchell as Stokely, David Sheiner as Dobkin, Lucille Benson as Mrs. Loveless

1Dean Jagger Collection.


3Taku, Telefilm Reviews, January 4, 1974, p. 23.

CHAPTER X

SUMMARY AND CONCLUSION

Chapter one of this thesis shows the strong dedication and persistence of a young man growing up on an Indiana farm. "A boy who learned poetry while milking cows", \(^1\) "a boy who rode his pony eight miles through the mud to learn elocution", \(^2\) "a boy who at the age of 15 was teaching school." \(^3\) The verification of a man's character is determined largely on what he does when he is down. Most people would give up acting if they "failed to make their drama group in college"; but not Dean. Being even more determined, he worked his way from a college drama group dropout to one of the finest actors of our time.

Chapter two through Chapter six takes Dean through fifty years of continual prosperity which included over one hundred and fifty appearances on stage, in motional pictures, on radio and television. Many of the pictures merited him many awards and

\(^1\)For a detailed discussion of this matter, see p. 5 of this thesis.

\(^2\)Ibid., p. 6.

\(^3\)Ibid.

\(^4\)Ibid., p. 8.
recognition and ultimately gained him an Academy Award for his performance in *Twelve O'Clock High*.

Chapter Seven brings to light some of the philosophies that influenced Dean to be the kind of man that he is. "I try to make every performance a good one."¹ A man that "goes inside a Social Security office to aid the plight of older people."² "Dean is a man that will proudly say that he loves the United States and that he loves people."³ This may be a bit idealistic, but one has to be if he is to be a winner.

A truly successful man usually has a person in the background helping him along. Dean makes a point of singling out his wife as his true help mate. A statement from Dean's wife, Etta, sums up the reason for his success in saying: "Dean depends on me and I depend on him. I feel so fulfilled and am very happy. The main reason for this success we have is because we love each other."⁴

¹Ibid., p. 69.

²Ibid., p. 70.

³Ibid., p. 72.

⁴Etta Jagger, Personal interview, Santa Monica, California, November, 1974.
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The Compass, March 14, 1950.


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Whiteley County Newspaper. 1929.

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Crosby, Bing. Correspondence with Crae Wilson. May 2, 1975.

Personal Interviews

ABSTRACT

The purpose of this study is to follow the acting career of Dean Jagger through a list of theatrical productions, motion pictures, radio and television appearances. The study will also include a brief biography of his life and personal philosophies which contribute to the success of the actor and the person.

The study will follow an appraisal of personal interviews with Mr. Jagger and his wife, information gained from the "Dean Jagger Collection" located at Brigham Young University Manuscripts Library, and critical reviews and interviews with his fellow actors.

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