

Shirley Temple Black



CHILD STAR



AN AUTOBIOGRAPHY

Shirley Temple Black

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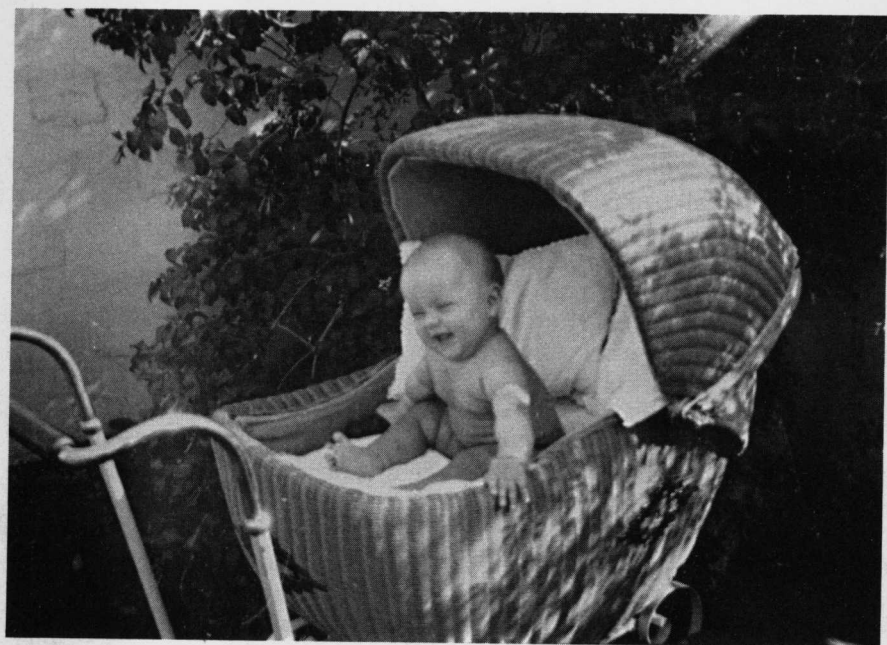
Acknowledgments

I would like to acknowledge the existence of several dozen books, past and current, purporting to describe my life as a child star and in some cases recording as fact gross inaccuracies first composed well over fifty years ago. Now I am happy to share my true experiences and emotions as a child star.

Exceptional thanks are due to Mary and Wallace Stegner, whose appraisal, admonitions and advice guided the book from its onset; to Elizabeth Denys, Graham Greene, and Christopher Hawtree for their consent to quote materials relating to the *Night and Day* controversy; to Lester and Irene David for permitting me to use published excerpts not otherwise available; to Harold Ober Associates and Random House, Inc. for permission to quote correspondence of F. Scott Fitzgerald; to Dick Moore for sharing his recollections; to my good friend Herb Caen, columnist for the *San Francisco Chronicle*, for permitting me to repeat his humor; to Daniel Mayer Selznick for arranging permission to quote from his father's personal papers; to Warner Bros. Music Corp. for permission to repeat lyrics from songs in my early movies; and to Anita Colby for her consent to use material from her book. Quoted conversations are either taken from reliable documentary origins or reconstructed from recollections of what actually transpired.

Gratitude for photographs used in this book is due to, among others: Acme News Pictures (New York), Jack Albin, The American Academy of Motion Picture Arts and Sciences, Max Munn Autrey, Ernest A. Bachrach, Wendell Bishop, Columbia Pictures, Culver Pictures, Curtis Camera Press (London), Edward S. Curtis Studios (Los Angeles), John Engstead, The Ettinger Company (Hollywood), Hyman Fink, Bert Fix, Gene Kornman, *Life* magazine, *Look* magazine, McFadden Publications, John Miehle, *The News* (New York), Paramount Productions, Inc., Penguin Photo (Penguin), Robert Perkins, Press Association, RKO Radio Pictures, "Morgan" and Eugene Robert Richee, Phil Roettinger, *San Francisco Examiner*, Selznick International Films, Earl Theisen, Twentieth Century-Fox Film Corp., Anthony Ugrin, United Press International, Warner Bros. (Hollywood), and Wide World.

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Dedication

Human memory comes in many varieties. Some are disorderly or fuzzy, some selective or short. Mine is long.

Sixty years ago the California coastal town of Santa Monica was remindful of the picture-book Mediterranean seashore, a panorama of sun-drenched stucco bungalows crowned with red tile roofs, its streets lined with sentinel palms whose fronds rustled pleasantly in the constant onshore breeze. Hollywood lay a distant twelve miles eastward through scattered buildings and orange groves.

My earliest recollection is of a pioneer ride in a wicker baby carriage. Although old enough to sit, I could not stand, and true to Mother's ritual for infant health, I was naked in the kindly sunshine.

I knew my mother was there because I heard her, humming softly. Secure in the knowledge of her love and guiding grip on the buggy handles, I was totally free.

To one side tidy lawn patches gave up a cool, damp scent of freshly cut grass. On the other marched an army of palm trunks casting a ladder of thin shadows across my path. Down the gentle slope ahead stretched a receding chain of squared cement patches of gray, and as I clung to the siderail my fingers sensed the repeated, soft pulse as my buggy tires passed creases in the sidewalk.

Indelibly fixed in my mind's eye today is a vision of beauty, motion, and excitement, a profound, tingling joy in my newfound world dappled with sunlight and shade. Stretched ahead lay my pathway, taut as a string into an unclear distance.

My buggy, me in charge, but not alone.

Lovingly, I dedicate *Child Star* to my mother.



The Little Princess première: My parents and I with Darryl Zanuck, 1938
(Author's private collection)



Oscar awards to Disney, seven dwarfs, but no Snow White, 1939
(Academy of Motion Picture Arts & Sciences)



Teaching Noel Coward fractions in soundstage trailer, 1938 (*Twentieth Century-Fox*)



Croquet challenge match with Orson Welles, 1939 (*Author's private collection*)



Departure for Honolulu: Jack, my parents, and George Jr., 1937 (*Twentieth Century-Fox*)

Clark Gable on MGM
lot during *Kathleen*,
1941 (*Metro Goldwyn
Mayer*)



Calypso routine from *Kathleen* (*Metro Goldwyn Mayer*)



Signed with
David O. Selznick,
1943 (*Selznick
International Films*)



Wishful romance, with Lieutenant Joseph Cotten in *Since You Went
Away*, 1944 (*Selznick International Films*)



My sixteenth birthday on the set of *I'll Be Seeing You*: Joseph Cotten, Jennifer Jones, Spring Byington, Ginger Rogers, 1944 (*Selznick International Films*)



With Mother, 1944 (*Author's private collection*)



Old-time student,
Westlake School,
1944 (*John Engstead*)



Air Cadet Andrew D.
Hotchkiss Jr., my
first love, 1944
(*Author's private
collection*)



Wastepaper collection with Mayor Fiorello La Guardia (*left*) and Ethel Merman (*right*), 1944 (*The News*, New York City)



Clairvoyant Prime Minister Mackenzie King of Canada, Ottawa, 1944 (*Author's private collection*)



MGM adolescents:
Judy Garland and
Mickey Rooney, with
Louis B. Mayer,
1941 (*Metro
Goldwyn Mayer*)



Serious talk with Ronald Reagan, father-lover figure in *That Hagen Girl*,
1948 (*Warner Bros. "Morgan"*)



Martial arts with
Franchot Tone,
Honeymoon,
1946 (*RKO Radio
Studios*)



Cary Grant and Rudy Vallee during *The Bachelor and
The Bobbysoxer*, 1947 (*RKO Radio Studios*)



Newly engaged to be married, 1945 (*Press Association*)