

English Glamour (Continued)

places with Jean. A life without chores sounds inviting!

Jean's main responsibility is her two-year-old daughter, Tracy, and Stewart's children by his first marriage, Jamie, 14, and Lindsay, 12.

A TYPICAL DAY for Jean will start with a late breakfast ("ten-nish," she says), then a ride to join her husband for lunch unless he manages to come back to the ranch (he usually leaves at 6:30 in the morning to supervise the chores). Next come swimming sessions and quite frequently a ride to a neighbor's ranch for supper.

Jean and Stewart had an easy time being accepted because they enjoyed the good-natured ribbing they were exposed to. The first time Jean referred to "a pregnant cow" the room vibrated with laughter for 15 minutes.

By now Jean has grown so used to her new environment that she didn't utter a word of protest when Stewart put their Bel Air home on the market. Nowadays when either goes to Holly-

wood for a film, as Jean did recently for "Home Before Dark" at Warner Brothers, they stay at a hotel or rent an apartment.

Arizona life is quite a change for the wide-eyed winsome lass who wanted to be a dancing teacher but, when only 14, attracted a movie scout's interest. Small roles paid her way to a dancing teacher's certificate, but by this time her childish charm—and inherent talent—was capturing larger audiences.

In moving up the ladder, she played in films based on Dickens, Shakespeare, and Shaw and, in each case, told her directors that she neither understood nor liked the three greats of English literature.

Shocked directors David Lean, Laurence Olivier, and Gabriel Pascal had to take Jean almost sentence by sentence over their scripts to show her that the classic writers were lively fellows after all. The result: critical acclaim in all three productions—"Great Expectations," "Hamlet," and "Androcles and the Lion."

Granger feels he can include himself among those persuaders, Lean,

Olivier, and Pascal. Certainly Jean Simmons looked upon Arizona with the same petulant haughtiness she reserved for the Big Three of literature. Yet, by taking her over the ranch animal by animal, Granger has convinced her that the American West is just as delightful as London's swank Mayfair district.

JEAN'S BIGGEST PROBLEM in getting adjusted to ranch life came in the shape of a horse. Before she came to Arizona, she had been on one just once, in Somerset, England, when she was 11. "It took me five minutes to get on the horse and ten seconds to get off," she remembers, adding ruefully, "I got off head first that time!"

Taking no chances on having this episode repeated, Stewart personally went to Texas to pick out the tamest quarter horse he could find and gave it to Jean for her birthday. She tabbed him "Harry Boy."

Jean cautiously proceeded to get acquainted with Harry Boy. A few weeks after she had hesitantly climbed on him for the first time, she could

ride Harry Boy bareback and when she reported for work in "The Big Country," she and Harry Boy had become so friendly that she talked director William Wyler into letting her ride him in the film. A few months ago she even participated in her first roundup.

However, that's about the extent of Jean's participation in actual ranch work. "I learned to keep my mouth shut after my first suggestion," she admitted ruefully.

Jean had watched two cowhands hold down a steer while a third pushed the sizzling branding iron onto its flank.

"That's inhuman!" she screamed. The men looked at her blankly while Stewart hastily assured her that it didn't really hurt the animal, and that it identified their herd.

Determined to find a different means of accomplishing the same task, Jean came up with what seemed to her a perfectly logical solution. "Instead of branding our cattle, let's tie ribbons around their horns."

She refuses to repeat Stewart's response to that suggestion.

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