



Maureen O'Sullivan being fingerprinted in *The Silver Lining* (1932)

In 1994, four years before her death, Maureen O'Sullivan recollected her experience of working on this independent feature before the protections of Screen Actors Guild:

"In May of 1932, I worked for an independent company, and the film was called *The Silver Lining* and it was absolutely hell to make. It was directed by Alan Crosland, who was a very good director, average director. But we worked, let me see – I would have an 8 o'clock call which would mean you'd have to be there 6:30 or so. And we would work – until you dropped. Maybe 'til 1:00 or 2:00 in the morning. And then we'd have an early call again. And it was so awful. Of course, I was very young then. But I couldn't stand it, and I started to cry. The producer had been at Fox, and I think I had known him sort of vaguely. I said 'I can't do it. I really can't. I'm too tired to sleep and I have maybe two, three hours sleep, and I have to come back and get to work again.' And he said 'If you don't pull yourself together' he said 'I will see to it that you never work again.' So, under threat of that, I worked. And, as I say, 'til one or two in the morning. They'd have an early next day. And we'd keep that up, when you're young, for two or three days. And then I was finally so tired that they put a bed on the set. And, well, of course I couldn't sleep with all that was going on. It was terrible without sleep."

Maureen O'Sullivan joined Screen Actors Guild in January 1935, recruited on the set of *Cardinal Richelieu* by cast members Murray Kinnell, Edward Arnold and Halliwell Hobbes. George Arliss, the film's star, had been a Guild member since 1933.