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John Garfield

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Garfield's debut had a cinematic impact difficult to conceive in retrospect. As biographer Lawrence Swindell put it: "Garfield's work was spontaneous, non-actory; it had abandon. He didn't recite dialogue, he attacked it until it lost the quality of talk and took on the nature of speech. The screen actor had been dialogue's servant, but now Julie had switched those roles. Like Cagney, he was an exceptionally mobile performer from the start of his screen career. These traits were orchestrated with his physical appearance to create a screen persona innately powerful in the sexual sense. What Warners saw immediately was that Garfield's impact was felt by both sexes. This was almost unique." His "honeymoon" with Warners over, Garfield entered a protracted period of conflict with the studio, they attempting to cast him in crowd-pleasing melodramas like *Dust Be My Destiny* and he insisting on quality scripts that would offer a challenge and highlight his versatility. The result was often a series of suspensions, Garfield refusing an assigned role and Warners refusing to pay him. Garfield's problem was the same problem shared by any actor working in the studio system of the 1930s: by contract the studio had the right to cast him in any project they wanted to. But, as Robert Nott explains, "To be fair, most of the studios had a team of producers, directors, and writers who could pinpoint a particular star's strengths and worked to capitalize on those strengths in terms of finding vehicles that would appeal to the public - and hence make the studio money. The forces that prevented him from getting high quality roles were really the result of the combined willpower of the Warner Bros., the studio system in general, and the general public, which also had its own perception of how Garfield (or Cagney or Bogart for that matter) should appear on screen."

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